

Grade 10 Art (20G)

A Course for
Independent Study

Field Validation Version



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Independent Study

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GRADE 10 ART (20G)

Introduction

GRADE 10 ART INTRODUCTION

Overview

Welcome to Grade 10 Art. This introduction will help to familiarize you with the course. It is the “voice of the teacher on the first day of school” 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, like the Grade 9 Art independent study course, is about visual communication. It is about ideas, and expression, about the tools artists use and the process they go through in order to create their art.

Especially important in Grade 10 Art will be your preliminary work, the process that leads you to and solidifies your artistic decisions. You will make your own works of art, experiment with art materials and techniques, and solve visual problems. You will be asked to keep and show your process in your Visual Journal.

You will save and carefully label the artworks you create during this course in a collection called an **Art Portfolio**. Remember that you will be asked to reflect on your artwork and submit pieces to the Distance Learning Unit for evaluation. Store all of your work carefully because, at the end of the course, you will submit 10 pieces from your Art Portfolio to be assessed.

What Will You Learn in This Course?

Your Artistic Goals

In this course you will practise with artists’ tools and learn new variations for using them. You will learn new methods for looking at art critically and broaden your scope in your appreciation of art. You will experiment with the elements of art and the principles of design and build your art around your awareness of how they work. You will learn image development strategies to help you get ideas for solving visual problems. In Grade 10 Art you will learn the importance of process. The solution to a visual problem will take you through many ideas written and visual. Showing your path in your Visual Journal will be as important as arriving at a solution. You will use your Visual Journal as you never have before. It will become your partner, ever present during the time you are working on this course. You will use it for all your preliminary work.

To achieve your artistic goals in this course you will be asked to:

- Conduct research on the Internet, in the library, in your surroundings. Collect data in the form of written information and images. Your evaluations will depend on the extent of your research and the way you record your findings.
- Make sketches and notes as part of your process or preliminary work in your Visual Journal. Your evaluation will depend on the depth of exploration in your preliminary work.
- Look critically at the artwork of others and your own using the two methods outlined in your guide and record your impressions. Your evaluation will depend on the detail of your observations and the support you can bring to your assessments.
- Choose and complete studio experiences from the selections in your textbook. Your evaluation will depend on your skill in using the art elements and principles you have studied and the skills you demonstrate with materials, techniques, and art tools.

N O T E

You do not need Internet access to complete this course.

How Is This Course Organized?

The Grade 10 Art course consists of the following four modules:

- Module 1: Exploring – Discovering the Artists' Tools
- Module 2: Thinking – Responding to Art
- Module 3: Communicating – Using the Visual Language
- Module 4: Connecting – Asking Questions and Finding Ideas

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. You may have some of these resources already if you took the Grade 9 Art independent study course.

Your Textbook

In order to complete the course, you need a copy of the following textbook: Hobbs, Jack, Richard Salome, and Ken Veith. *The Visual Experience*. 3rd ed. Worcester, MA: Davis Publications, 2005.

This is the same textbook that is used in the Grade 9 Art independent study course. If you do not have this textbook, and you are attending school, check in your school library or with your ISO Facilitator. If you cannot locate the textbook other ways, you will need to buy it from the Manitoba Learning Resource Centre. Ask for **stock number 2832** from:

Manitoba Learning Resource Centre
Telephone: 1-866-771-6822
Fax: 1-204-483-5041

Grade 9/10 Art Distance Learning Video



To complete this course, you will need to view *Grade 9/10 Art Distance Learning: Part 2 – Printmaking*, a video that demonstrates printmaking, something you will do in Module 3. This video is available in the learning management system (LMS). If you do not have Internet access, contact the Distance Learning Unit at 1-800-465-9915.

Art Materials that You Need to Obtain

Here is a recommended list of art materials that you will need in order to complete the course. You may not need to purchase these supplies. You might have them at home, especially if you took the Grade 9 Art independent study course. You might also find them at your school (if you are attending school).

If you need to purchase them, first try a dollar store or discount store. If you can't find them there, try a more specialized store, like an arts and craft store, a hardware store, or an office supply store. If you have difficulty obtaining any materials, contact your tutor/marker.

- 1 set of oil pastels or soft chalk pastels
- 1 set of acrylic paints
- 1 set of watercolours and /or tempera paints
- charcoal
- India ink and pen
- Sheets of interesting paper. Examples of interesting paper that are easy to find include:
 - stiff paper or Bristol Board
 - cream manila paper
 - any semi-transparent paper

Examples of interesting paper that you would have to purchase at an art store include:

- Mayfair paper
- cartridge paper
- watercolour paper
- rice paper

For more information on using different types of paper in art, read the section called, "A Note about Paper".

- 1 white vinyl eraser
- 1 set of pencil crayons
- 1 glue stick
- paint brushes a variety of sizes (available at dollar stores)
- a camera, digital or with colour film, or several disposable cameras
- a bottle of white glue

- a portfolio or folder (45.7 x 61 cm or 18 x 24 in.) to use as your Art Portfolio. You can buy a ready made portfolio at a stationary or art supply store, or take two sheets of any kind of cardboard, and tape or staple them together to make your own. You could even personalize this with your own drawing or logo. In your Art Portfolio you will keep artwork from the studio experiences you have chosen, for presentation to the Distance Learning Unit later in the course.
- a sketchbook with 50 to 75 pages (22.9 x 30.5 cm or 9 x 12 in.) to use as your Visual Journal. It is important to keep your Visual Journal ready to use. You will use it for working out solutions to your visual problems; you will use it to record and sketch and paste in things you want to remember; you will use it to develop your ideas. The Visual Journal is the place for all your preliminary work. 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 in good order and in good condition.

Items To Have On Hand

Here is a list of typical household items that you need to have on hand as you complete the art production activities.

- 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.)
- large plastic containers (ice cream pails or margarine tubs)
- scissors
- ruler
- masking tape
- transparent tape
- pencils
- erasers
- paperclips
- miscellaneous “found objects”

Collecting

For the time you are taking this course, consider yourself a collector. Keep a box of interesting images and objects. As you come across interesting things, gather or snip them out and put them in your collection box for 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

You do not require access to the Internet to complete this course but 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) to find the artwork you are looking for. If you do not have access to the Internet, you may use a computer in a public library.

Some of the studios you may choose from your textbook offer computer-generated options. If you would like some of these options you will need access to a computer with a paint or power point program.

A Note about Paper

Artists choose different kinds of paper for different purposes. One of the pleasures of making art is learning to appreciate the many varieties of paper available. The descriptions below will help you decide how to use the various kinds of paper. You do not have to purchase any of these kinds of paper, but you may find them at your school (if you are attending school), or you may choose to purchase them at an art supply store.

Newsprint

This inexpensive, thin, greyish paper is perfect for rough drawings and plans. You can use it for sketches, experiments in paint, and printmaking proofs. Just clip and paste it into your Visual Journal.

Mayfair paper

This is a heavier, better quality, smooth white paper, which can be used for all dry drawing media: pencil, crayon, pencil crayon, pastel, marker, and so on. It will also take wet media, such as acrylic and watercolour paints. It is a good backing for collage.

Watercolour paper

This paper is heavier and more textured than Mayfair paper. It has deckle (irregular) edges and 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, such as tempera or acrylic paint.

Cartridge Paper

This white paper is a smooth, medium weight drawing paper. Use it for many of your art production exercises.

Rice Paper

This is a fragile absorbent Japanese paper that you may use in collage or for printmaking.

A Note about Acrylic Paints

Acrylics are plastic-based paints used by many artists today. Unlike oil paints, acrylics 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. Once acrylics 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., tabletop) when painting with acrylics. Be sure to screw the lids of your paint tubes on tightly so that the paints don't dry out. Keep your brushes in water while painting, and clean them carefully afterwards to avoid ruining the bristles.

If you find that you really like acrylics and want more, any art supply or hobby store can recommend a good brand. You can buy individual tubes 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 a learning activity or an assignment, 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 this course: your tutor/marker and your learning partner.

Your Tutor/Marker

Tutor/markers are experienced educators 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, look at and respond to your learning activities, or help you make sense of assignments. You may even study for your examination(s) with your learning partner. If you and your learning partner are taking the same course, however, your assignment 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 four items. Each of these four items will be assessed the same way. Your tutor/marker will use a Rating Scale identical to the one found in Lesson 2 or at the end of this module.

1. Visual Journal Activities

There are 17 Visual Journal Activity preliminary works, worth 20 marks each, for a total of 340 marks, which is 34% of the entire course. You will keep these Visual Journal Activities in your Visual Journal. Your Visual Journal is a combined sketchbook and writing journal. In it, you will keep all your process work and you will do the Visual Journal Activities and make preliminary notes and sketches for your studios. You will record your responses to readings and images you see. You will keep your idea lists, and experiments with art materials, techniques, and image development strategies. You will also write brief reflections on what you have learned and how your ideas come together.

Some examples of Leonardo da Vinci's journals on the Internet or in biographies of him may illustrate for you the value of a well-kept Visual Journal. Make your journal a part of your life.

Once you have completed a module, you will submit those pieces indicated at the end of the module, to the Distance Learning Unit. Your tutor/marker will evaluate your work and make suggestions, and answer any questions you may have about the module or about your work.

NOTE

Keep a photocopy or computer copy of all the work you submit to the Distance Learning Unit.

2. Art Production Activities

There are a total of seven art production activities in Modules 3 and 4. You will be submitting three of them to the Distance Learning Unit. These three are worth 140 marks each for a total of 420 marks, which is 42% of the entire course. You can include the remaining four into your Art Portfolio.

These are designed to give you more practice with the tools and techniques for making art. Your experimentation and preliminary work will be done in your Visual Journal. Your finished art production activities will either be submitted to the Distance Learning Unit or go into your Art Portfolio. Keep every item carefully labelled with the Module and Lesson number, the Art Production Activity number, as well as the objective of the work.

3. Art Portfolio

This is a collection of 10 items that you have completed, and will submit to the Distance Learning Unit at the end of the last module. Your Art Portfolio items are those which you had not previously submitted to the Distance Learning Unit, like the Art Production Activities that you had not yet sent in. It is worth a total of 140 points, which is 14% of the entire course.

4. Tutor/Marker Telephone Interview

Just before you have completed the course and your work has been sent in for assessment, you will schedule a telephone interview with your tutor/marker to discuss your Visual Journal and other aspects of the course you have just completed. Your final interview is worth 100 marks, which is 10% of your final mark. You might be asked to describe your approach to your solutions. You might be called upon to explain why you chose certain materials for an activity over others. There is no written examination for this course. Participation in this telephone interview is necessary for completion of the course.

How Much Time Will You Need to Complete This Course?

Learning through independent study has several advantages over learning in the classroom. You are in charge of how you learn and you can choose how quickly you will complete the course. You can read as many lessons as you wish in a single session. You do not have to wait for your teacher or classmates.

From the date of your registration, you have a maximum of **12 months** to complete the course, but the pace at which you proceed is up to you. You will spend a minimum of 120 hours on this course. That means 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. Read the following suggestions on how to pace yourself.

Chart A: Semester 1

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

Module	Coursework	Completion Date
Module 1	<ul style="list-style-type: none">Visual Journal Activities 1.1 to 1.3	End of September
Module 2	<ul style="list-style-type: none">Visual Journal Activities 2.1 to 2.5	End of October
Module 3	<ul style="list-style-type: none">Visual Journal Activities 3.1 to 3.3Art Production Activities 3.1 to 3.6	End of November
Module 4	<ul style="list-style-type: none">Visual Journal Activities 4.1 to 4.6Art Production Activity 4.1Tutor/Marker Telephone InterviewOrganizing your Art Portfolio	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.

Module	Coursework	Completion Date
Module 1	<ul style="list-style-type: none">Visual Journal Activities 1.1 to 1.3	End of February
Module 2	<ul style="list-style-type: none">Visual Journal Activities 2.1 to 2.5	Middle of March
Module 3	<ul style="list-style-type: none">Visual Journal Activities 3.1 to 3.3Art Production Activities 3.1 to 3.6	Middle of April
Module 4	<ul style="list-style-type: none">Visual Journal Activities 4.1 to 4.6Art Production Activity 4.1Tutor/Marker Telephone InterviewOrganizing your Art Portfolio	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.

Module	Coursework	Completion Date
Module 1	<ul style="list-style-type: none">Visual Journal Activities 1.1 to 1.3	End of October
Module 2	<ul style="list-style-type: none">Visual Journal Activities 2.1 to 2.5	Middle of December
Module 3	<ul style="list-style-type: none">Visual Journal Activities 3.1 to 3.3Art Production Activities 3.1 to 3.6	Beginning of March
Module 4	<ul style="list-style-type: none">Visual Journal Activities 4.1 to 4.6Art Production Activity 4.1Tutor/Marker Telephone InterviewOrganizing your Art Portfolio	End of April

Timelines

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

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

Submission of Assignments	
Submission	Assignments You Will Submit
1	Module 1: Exploring—Discovering the Artists’ Tools Module 1 Cover Sheet 1 Visual Journal Activity 1.1: Art Media Visual Journal Activity 1.2: Studio Experiences Visual Journal Activity 1.3: Image Development
2	Module 2: Thinking—Responding to Art Module 2 Cover Sheet Visual Journal Activity 2.1: Creative Response Visual Journal Activity 2.2: Explore Art Criticism Visual Journal Activity 2.3: Learn a New Technique Visual Journal Activity 2.4: Observe and Create Visual Journal Activity 2.5: The Perkins Approach to Art Criticism
3	Module 3: Communicating—Using the Visual Language Module 3 Cover Sheet Visual Journal Activity 3.1: Art Elements and Design Principles Art Production Activity 3.1: Big Popcorn Art Production Activity 3.2: Times Four or More Art Production Activity 3.3: In the Balance Art Production Activity 3.4: Zoom In (or Out) Art Production Activity 3.5: Paint by Numbers, Pumped Up! Art Production Activity 3.6: Walk the Line Visual Journal Activity 3.2: Studio Experience Visual Journal Activity 3.3: Preliminary Work for Visual Problems
4	Module 4: Connecting—Asking Questions and Finding Ideas Module 4 Cover Sheet Visual Journal Activity 4.1: Building Meaning through Art Visual Journal Activity 4.2: Vincent van Gogh Visual Journal Activity 4.3: George Littlechild Visual Journal Activity 4.4: Comparing Vincent van Gogh and George Littlechild Art Production Activity 4.1: Contextual Influences Visual Journal Activity 4.5: My Statement as an Artist Visual Journal Activity 4.6: Reviewing My Goals Interview with Your Tutor/Marker Sending in Your Art Portfolio

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.

When Do You Make Your Appointment for Your End of Course Interview with Your Tutor/Marker?

As you approach your last module, Module 4, you need to contact your tutor/marker to make an appointment. Both you and your tutor/marker have busy schedules. An early call is more likely to let you find a time that is possible for both of you.

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 Activity: Complete a major assignment and submit it to the Distance Learning Unit. Art Production Activities are found in Modules 3 and 4.



Mail or Electronic Submission: 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!

NOTES

GRADE 10 ART (20G)

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	
Module 1 Assignments Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.	Attempt 1	Attempt 2
<input type="checkbox"/> Visual Journal Activity 1.1: Art Media	_____ /20	_____ /20
<input type="checkbox"/> Visual Journal Activity 1.2: Studio Experiences	_____ /20	_____ /20
<input type="checkbox"/> Visual Journal Activity 1.3: Image Development	_____ /20	_____ /20
	Total: _____ /60	Total: _____ /60
For Tutor/Marker Use		
Remarks: 		

Rating Scale	
Percentage	Statements that best reflect the student's Visual Journal Activity, Art Production Activity, and Art Portfolio
<i>up to 24%</i>	<p>1. Required Elements: None or almost none of the required elements have been addressed.</p> <p>2. Quality and Depth:</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>1. Required Elements: Fewer than half of the required elements have been addressed.</p> <p>2. Quality and Depth:</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>1. Required Elements: Approximately half of the required elements have been addressed.</p> <p>2. Quality and Depth:</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>1. Required Elements: Most of the required elements have been addressed.</p> <p>2. Quality and Depth:</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>1. Required Elements: All of the required elements have been addressed.</p> <p>2. Quality and Depth:</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 10 ART (20G)

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	
Module 2 Assignments Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.	Attempt 1	Attempt 2
<input type="checkbox"/> Visual Journal Activity 2.1: Creative Response	_____ /20	_____ /20
<input type="checkbox"/> Visual Journal Activity 2.2: Explore Art Criticism	_____ /20	_____ /20
<input type="checkbox"/> Visual Journal Activity 2.3: Learn a New Technique	_____ /20	_____ /20
<input type="checkbox"/> Visual Journal Activity 2.4: Observe and Create	_____ /20	_____ /20
<input type="checkbox"/> Visual Journal Activity 2.5: The Perkins Approach to Art Criticism	_____ /20	_____ /20
	Total: _____ /100	Total: _____ /100
For Tutor/Marker Use		
Remarks: 		

Rating Scale	
Percentage	Statements that best reflect the student's Visual Journal Activity, Art Production Activity, and Art Portfolio
<i>up to 24%</i>	<p>1. Required Elements: None or almost none of the required elements have been addressed.</p> <p>2. Quality and Depth:</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>1. Required Elements: Fewer than half of the required elements have been addressed.</p> <p>2. Quality and Depth:</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>1. Required Elements: Approximately half of the required elements have been addressed.</p> <p>2. Quality and Depth:</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>1. Required Elements: Most of the required elements have been addressed.</p> <p>2. Quality and Depth:</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>1. Required Elements: All of the required elements have been addressed.</p> <p>2. Quality and Depth:</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 10 ART (20G)

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	
Module 3 Assignments	Attempt 1	Attempt 2
Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.	_____	_____
	Date Received	Date Received
<input type="checkbox"/> Visual Journal Activity 3.1: Art Elements and Design Principles	_____ /20	_____ /20
<input type="checkbox"/> Visual Journal Activity 3.2: Studio Experience	_____ /20	_____ /20
<input type="checkbox"/> Visual Journal Activity 3.3: Preliminary Work for Visual Problems	_____ /20	_____ /20

continued

GRADE 10 ART (20G)

Module 3 Cover Sheet *(continued)*

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

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Mailing Address

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PO Box 2020
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Phone: _____ Email: _____

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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	
<p>Module 3 Assignments <i>(continued)</i></p> <p>Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.</p> <p>Two from Art Production Activities 3.1, 3.2, 3.3, 3.4, 3.5, or 3.6</p> <p><input type="checkbox"/> Art Production Activity 3.____</p> <p><input type="checkbox"/> Art Production Activity 3.____</p>	<p>Attempt 1</p> <p>_____</p> <p>Date Received</p> <p>_____ /140</p> <p>_____ /140</p> <p>Total: _____ /340</p>	<p>Attempt 2</p> <p>_____</p> <p>Date Received</p> <p>_____ /140</p> <p>_____ /140</p> <p>Total: _____ /340</p>

For Tutor/Marker Use
<p>Remarks:</p>

Rating Scale	
Percentage	Statements that best reflect the student's Visual Journal Activity, Art Production Activity, and Art Portfolio
<i>up to 24%</i>	<p>1. Required Elements: None or almost none of the required elements have been addressed.</p> <p>2. Quality and Depth:</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>
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GRADE 10 ART (20G)

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	
Module 4 Assignments	Attempt 1	Attempt 2
Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.	_____	_____
	Date Received	Date Received
<input type="checkbox"/> Visual Journal Activity 4.1: Building Meaning through Art	_____ /20	_____ /20
<input type="checkbox"/> Visual Journal Activity 4.2: Vincent van Gogh	_____ /20	_____ /20
<input type="checkbox"/> Visual Journal Activity 4.3: George Littlechild	_____ /20	_____ /20
<input type="checkbox"/> Visual Journal Activity 4.4: Comparing Vincent van Gogh and George Littlechild	_____ /20	_____ /20
<input type="checkbox"/> Art Production Activity 4.1: Contextual Influences	_____ /140	_____ /140
<input type="checkbox"/> Visual Journal Activity 4.5: My Statement as an Artist	_____ /20	_____ /20
<input type="checkbox"/> Visual Journal Activity 4.6: Reviewing My Goals	_____ /20	_____ /20

continued

GRADE 10 ART (20G)

Module 4 Cover Sheet *(continued)*

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
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Winkler MB R6W 1C4

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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	
<p>Module 4 Assignments <i>(continued)</i></p> <p>Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.</p> <p><input type="checkbox"/> Interview with Your Tutor/Marker</p> <p><input type="checkbox"/> Art Portfolio</p>	<p>Attempt 1</p> <p>_____</p> <p>Date Received</p> <p>_____ /100</p> <p>_____ /140</p> <p>Total: ____ /500</p>	<p>Attempt 2</p> <p>_____</p> <p>Date Received</p> <p>_____ /100</p> <p>_____ /140</p> <p>Total: ____ /500</p>

For Tutor/Marker Use

Remarks:

Rating Scale	
Percentage	Statements that best reflect the student's Visual Journal Activity, Art Production Activity, and Art Portfolio
<i>up to 24%</i>	<p>1. Required Elements: None or almost none of the required elements have been addressed.</p> <p>2. Quality and Depth:</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>
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<i>84% to 100%</i>	<p>1. Required Elements: All of the required elements have been addressed.</p> <p>2. Quality and Depth:</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>

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MODULE 1

Exploring—Discovering the Artists' Tools

This module contains the following

- Introduction to Module 1
- Lesson 1: Exploring Your Creativity
- Lesson 2: Studio Experiences
- Lesson 3: Image Development Strategies

MODULE 1: EXPLORING—DISCOVERING THE ARTISTS' TOOLS

Introduction to Module 1

Welcome to the first module of Grade 10 Art. In this module, you will learn about the course and about art production. This is the “Big Idea” for this module. The main objective for this module is to explore art and visual problem solving.

This entire module should take you approximately 10 hours to complete.

Assignments in Module 1

When you have completed the assignments for Module 1, submit your completed assignments to the Distance Learning Unit either by mail or electronically through the learning management system (LMS). The staff will forward your work to your tutor/marker.

Lesson	Assignment Number	Assignment Title
2	Visual Journal Activity 1.1	Art Media
3	Visual Journal Activity 1.2	Studio Experiences
4	Visual Journal Activity 1.3	Image Development

NOTES

LESSON 1: EXPLORING YOUR CREATIVITY

Lesson Focus

In this lesson you will:

- experiment with a variety of media in your Visual Journal
- reflect on your initial experiences with art materials and set goals for yourself as you begin the course
- explore several creative ways to engage in the process of making images
- begin a collection of artwork which documents progress through the course. This collection will become your Art Portfolio

Lesson Introduction

Do you remember what it first felt like to create? One of my earliest childhood memories is of the scent of watercolour paints, and the image of a cup of water, with bright purple paint swirls from my freshly used brush. My “masterpiece” was a swing set, I think, with a pinkish-orange sky and birds shaped like the letter ‘m’. Like every child, I thought my work was wonderful... but was it the painting I so loved or the experience of playing with paint? Likely, it was a bit of both. From that first moment, I was hooked! Art has been a passion of mine ever since.

Unfortunately, people can lose that creative spirit. We are overwhelmed by pressures, responsibilities, and time commitments. Often we forget the pure pleasure that playing with art materials provided. This lesson will allow you the opportunity to experience that joy and help you to unleash your creative spirit.

Your Visual Journal

You'll start by completing Visual Journal Activity 1.1. A Visual Journal Activity is a good description of what it is – an activity that you will complete and place in your Visual Journal. Your Visual Journal is the place where you will keep all your Visual Journal Activities. It is like a combined sketchbook and writing journal. It is the place where you will record your explorations in art. In it, you will do activities and make plans and designs for your artwork. Sometimes the activities will be responses to readings and questions from the textbook; sometimes they will be lists you make; or they may be drawings and explorations with art materials like paint or pencil crayons. You will write brief reflections on what you have learned or on how ideas are coming together. Do a good job, but keep your answers short.

You can also use your Visual Journal for collecting imagery that interests you. If you use it in this way, as time goes on, you will probably begin to “bond” with your journal. I hope that you will begin to use your Visual Journal for all kinds of things – doodles and sketches, images you create wherever you are. Take it with you as you ride to school or to the mall. Go out for a walk and tuck it into your backpack. Take it out when something inspires you to create. Many artists gather ideas for images in this way, and very famous artists like Leonardo da Vinci are renowned for their journal-keeping. Make your journal a part of your life and see where ideas and inspiration take you!

Rating Scale

The following rating scale will help you do as well as possible as you complete your Visual Journal Activities, your Art Production Activities, and your Art Portfolio. 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. 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.

Rating Scale	
Percentage	Statements that best reflect the student's Visual Journal Activity, Art Production Activity, and Art Portfolio
<i>up to 24%</i>	<p>1 Required Elements: None or almost none of the required elements have been addressed.</p> <p>2 Quality and Depth:</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>
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<i>67% to 83%</i>	<p>1 Required Elements: Most of the required elements have been addressed.</p> <p>2 Quality and Depth:</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>
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Visual Journal Activity 1.1

Art Media (20 marks)

Part 1: Media Exploration

After purchasing this course, you will have a suggested list of art materials and tools to buy or acquire. Among them are paint, soft chalk pastels, charcoal, markers, papers, and pens. Have you used these materials before? Which materials inspire you? Which make you curious? Go ahead; try them out.

In your Visual Journal, spend some time simply testing your art supplies. You may not need any help deciding what to do or how to begin creating. However, as you work, think about these ideas to guide you through your explorations:

- Make as many different kinds of marks as you can, using the same medium.
- Overlap marks to create different effects.
- How does a certain medium “feel” as it touches the paper? Do you like or dislike a material immediately? Why?
- Do you prefer to approach your work in a methodical way, or do you have a more diffuse or widespread approach?
- Experiment with wet media such as ink and paint and dry media such as charcoal and pastel.
- Combine wet and dry: can you get interesting effects by mixing media?
- What happens when you use both black and coloured media in various combinations?

To explore, fill at least three pages in your Visual Journal and focus on how the art materials “behave”. It doesn’t matter if you have blobs of colour and test patches since this is not about making pictures which are representational, i.e. of something recognizable. The purpose of this activity is to get into the mood to create. Exploring with art materials is a way of experimenting, having fun and generating ideas for art projects and images. Go with the flow!

Part 2: Written Reflection

When you are done, let your work dry and take some time to think about how you felt while you worked. On the back of the pages, write a short reflection. Describe what you were thinking as you explored your artists' tools and the effects you got. You may want to use the ideas above as a guide, but you can invent your own way of responding. Other thoughts you may want to entertain include:

- What media do you look forward to using in future artworks?
- What media inspired you the most?
- What frustrations or difficulties did you have with any media? How did you work them out?
- Can you recognize art elements (line, shape, colour, space, texture, value) in your work?
- Do any relationships between them inspire ideas or other images?

Part 3: Goal Setting

After you have completed your reflection, spend some time thinking about your reasons for taking this course. Now that you have read the Introduction to Grade 10 Art and completed the first lesson, what are some things that you want to accomplish in this course? Would you like to develop your drawing skills? Would you like to try painting and use different types of paint? Are you curious about artists from different periods of art history? Does art from other cultures and people around the world interest you? Your goals can be anything you want them to be, as long as they are related to art. Think about what you want to learn. Spend some time looking through your textbook. Then, in your Visual Journal, write down three goals for yourself in Grade 10 Art. You will be reviewing these in Module 4, the last module of the course.

Lesson Summary

In this course, you will be introduced to new art materials and techniques to build your skills. Much of your learning will be self-directed. That is, you will often choose the medium and materials you will work with. You will spend a lot of time working in your Visual Journal, in both images and in writing. As you try new things, you will strengthen your creative force and satisfy your sense of adventure! Your skills will increase with each medium as you use it over and over. Soon, you will have the confidence to develop and extend your own ideas in whatever artist's media you choose. Remember that getting there is half the fun! I want to leave you with a final thought on "playing" with art materials. The following quote is a reflection about an artwork from a Visual Journal by a woman named Linda Hill-Wall:

*"When I first created this piece, my mind judged it as pure junk, so it was headed for the trash. Then someone suggested that I continue to work with it, to play with it, to cut it up and see what happens. Reluctantly, I did. Out came the X-Acto knife, and for some reason, I took out dishes, cups and other household items. Not knowing what I might do, I just started to play, using a cup and then a small saucer to trace shapes with the knife until I had collected a pile of shapes. As I continued to play with these shapes, I became energized and strangely invested in the process. I was lost in the feeling of play; it became a sort of prayer, a whole new way of being, with no agenda, no control, no judgment. [I began to] trust, listen, grow."
(Ganim and Fox 89)*

NOTES

LESSON 2: STUDIO EXPERIENCES

Lesson Focus

In this lesson you will:

- complete a textbook “Studio Experience” which emphasizes drawing materials
- use a word association technique to expand on an idea

Lesson Introduction

This course uses the same textbook as the Grade 9 Art Independent Study course, *The Visual Experience*. However, we will use the textbook differently than we did in the Grade 9 course. No doubt, the images are still the most fascinating part of the text. Of course, you may read any of the rich examples of art history, cultural information, biographies or contemporary issues which interest you at any time. In this lesson, you will peruse the textbook’s studio experiences. You will complete some of them as Visual Journal Activities which you will send to the Distance Learning Unit.



Visual Journal Activity 1.2

Studio Experiences (20 marks)

Assessment

Remember that this Visual Journal Activity, along with all other Visual Journal Activities, will be assessed by the Rating Scale found in Lesson 2 or at the end of this module.

Part 1: Studio Experience

Turn to pages xv to xvii in the textbook, entitled “Features, Studio Experiences and Studio Backgrounds”. This is an overview of all the art production activities designed for students to do. “Studio” is a place where an artist works. Take some time to flip through the studio pages. What are your impressions? Depending on your previous art experiences, these studio activities may seem either challenging and sophisticated, or, not quite creative enough. They are filled with examples of high school student’s artwork, which are solutions to the visual “problems” presented. Your goal is to choose studios which are appropriate for you and help you to develop your own artistic skills. You may even use them to jump-start your own ideas. In your Visual Journal, make a quick list of the studio experiences which interest you. Circle the ones which focus on drawing as an art medium. For this lesson, you will choose a drawing studio. The studios listed in Chapter 3: Line may be a good place to start. Keep your other choices in mind for another time. Once you have selected a studio experience, notice how the activity is set up in the textbook:

- **Title:** the theme of the exercise
- **Before You Begin:** preparations to make ahead of time
- **You Will Need:** art materials and tools you need
- **Create It:** step-by-step directions on how to make the project
- **Evaluate It:** reflection questions which help you think about the experience

Other sideline features which may be interesting starting points for other projects and ideas include:

- **Computer Option:** ideas for how to create a similar project using computer-related technologies
- **Write About It:** questions which probe further reflections and ideas for writing
- **Technique Tips:** troubleshooting tips to help you as you work on the studio experience
- **Art History/Studio Background:** background information which relates to the theme of the studio

Each studio experience has the same features, so it is worth noticing them now and becoming familiar with how to set one up. Read it carefully to know what is expected, and what materials you may need. Once you have read through several drawing-themed studio experiences, select one. Be sure you have everything you need, and create it in your Visual Journal, or on larger paper, as desired. Enjoy creating! This is a good time to begin your collection of all the artworks you create during this course, which is called an Art Portfolio. Please see the section in Lesson 1 of Module 1 on Art Portfolios for more information. Remember that you will be asked to reflect on your artwork or submit a piece to the Distance Learning Unit for evaluation; so write the title, date, and the module and Visual Journal Activity number on the back and store it carefully.

Part 2: Written Reflection

After you complete the studio, using the questions in the “Evaluate It” section as a guide, write a reflection which includes your impressions of the medium, your thoughts on how the project went, and how the end product turned out. For example, did you learn anything from this studio experience? What challenges did you face and how did you solve any problems you may have had? If the textbook’s directions were unclear in any way, or if you would like to discuss your ideas or get more information about anything in this course, contact your tutor/marker. I certainly hope it was a positive creative experience and that further studio experiences build on a good first impression.

Part 3: Expand on an Idea (word association)



This section will illustrate one way to expand on an idea or theme presented in a particular studio experience. It is another way of using creativity to get into the process of making images. In your Visual Journal, write down a word or idea associated with the studio experience you have just completed. For example, an idea that comes to mind after looking at studio experience 3.6 on pages 46-47 might be the word “hat”. Using the idea of hat, think of words that might be associated with hat: hard, sun, officer, sombrero, baby bonnet... Continue this word association until the word you end up with has nothing really to do with the word hat, and sparks an idea for another image. Perhaps while you were thinking of words, you were also doodling in your journal. Soon you may have a page full of scribbles of overlapping hats, faces, colours, lines, shapes, and unrelated words all over the page. You should have several words written down which may have started with hat, but are now not related to the original idea at all. Now you have more for your imagination to work with.

NOTE

You can use your Visual Journal at any time as a store-house for ideas for future artworks, or as a collection of visually interesting details you find in your daily life. Use it to collect images and later, turn those ideas into art. Get into the habit of sketching, experimenting, creating!

Part 4: Getting Ideas for Drawings

Now that you have several words scrawled on your journal page, try to think of things you could draw to recreate these ideas in a drawing. Choose three of the most interesting or expressive words from the previous activity. Use them as a springboard to create a series of three “thumbnail sketches”, or small, rough drawings. You could use actual objects or photographs to draw from if you would like.

Part 5: Create an Original Drawing

Think back to the last word-association activity and the series of sketches you made. In this part of the activity, you can either use the same ideas or try the word association technique again to generate new ones. You will spend a few hours on this drawing so take things like composition, drawing materials, and size of paper into account.

- **Step 1:** Use a set of words in the same way as in Part 2.
- **Step 2:** Repeat Step 4, drawing a series of sketches, using three words as a springboard for ideas. You may draw from observation of actual objects, or use other images as resources as long as you change borrowed images to make them your own original sketches.
- **Step 3:** Add details to your drawings that are not represented by concrete objects. For example, if one of your words is an emotion, you could represent it abstractly through colour or other forms.
- **Step 4:** Add finishing touches and details perhaps with other art media like markers, watercolour paint, or pencil crayons.
- **Step 5:** Include this drawing in your Art Portfolio.

Lesson Summary

What you have done in this activity is an image development strategy called relabelling. I hope that it helped you to get into a creative frame of mind and that you enjoyed the experiences. Strategies for image development are exactly that: they are activities which help us get ideas for new and unique images. We will explore several more image development strategies in the next lesson.

LESSON 3: IMAGE DEVELOPMENT STRATEGIES

Lesson Focus

In this lesson you will:

- develop a list of image development strategies
- identify the use of image development strategies in artists' works
- devise a solution to a visual problem which employs an image development strategy

Lesson Introduction

Artists use certain strategies to change images and create new ones. You will learn some of these strategies in Lesson 4. You will use imagination and transformation to create something different and extraordinary... are you ready?



Visual Journal Activity 1.3

Image Development (20 marks)

Assessment

Remember that this Visual Journal Activity, along with all other Visual Journal Activities, will be assessed by the Rating Scale found in Lesson 2 or at the end of this module.

Part 1: What is Image Development?

Exploration is a part of the process of making art images and sometimes these things seem to happen almost “by accident”. Do you remember the artist, Linda Hill-Wall’s reflection from Lesson 1 in this module? Can you recall how she transformed one image into another and it became something entirely different? Instead of a blotch of media “mistakes”, she cut and fashioned and wove her paper into a new creation. She played with forms until they became something pleasing to her. This is image development. It is also that hard-to-describe phenomenon called creativity. Some of the time, the decisions an artist makes are intuitive, or done by feeling, almost without thinking. Most of the time however, each creative decision is informed by another and then planned, re-worked and meticulously produced. Strategies for image development can act as a framework for artists to use both as a way to generate ideas and as a springboard for creativity. There are many strategies to use in the development of unique images. Below are five separate strategies to experiment with in this lesson. You will gradually be introduced to more strategies throughout the course and you may want to keep a list of definitions in your Visual Journal to have on hand when you need it. For now, simply read the list and think about what the definitions mean. You will use them in the second part of this lesson. Careful, it is full of extremely exciting prospects... use at your own risk. Get ready to take your creativity to levels it has never been to before!

Image Development Strategies

- 1. Magnification:** increasing the apparent size.
- 2. Minification:** decreasing the apparent size.
- 3. Distortion:** deforming through exaggeration.
- 4. Elaboration:** embellishing or creating detail.
- 5. Exaggeration:** emphasizing a portion or aspect.

Part 2: Textbook Search



How do artists use specific image development strategies? Locate artworks which use the strategies you have just read about to help you remember them and strengthen your understanding of them. Using your textbook, look up the images below which illustrate an example of the image development strategy listed. Find a few more examples which you think illustrate each of the five strategies. Enjoy the art!

1. Magnification:	p. 146, Image 6-59 p. 190, Image 8-38 p. 476, Can you tell which image has been magnified?
2. Minification:	p. 95, Image 5-15 p. 99, Image 5-27 p. 387, Can you tell which image has been minified?
3. Distortion:	p. 173, Image 8-9 p. 178, Image 8-18 p. 272, Can you tell which image has been distorted?
4. Elaboration:	p. 175, Image 8-12 p. 187, Image 8-34 p. 362, Can you tell which image contains elaboration?

Part 3: Art Production: Solving a Design Problem

In this part of the lesson, you will use some of the image development strategies you have learned to change a drawing you have already done. You have several drawings to choose from in your Visual Journal or in your Art Portfolio. Read the directions first, including the example, and the task will be clear. If you need assistance, or if you have questions, contact your tutor/marker to assist you.

Locate your drawing(s) from the previous lesson's studio experience. Spend a few minutes really looking at the artwork. What do you like about the drawing? A focal point is the centre of interest or the place your eye is drawn to first. It is the part of the image that stands out the most. Identify the focal point.

Look back at the list of five image development strategies in Part 1 of this lesson. Which one would be fun to try? Think of a few ways that you could take your existing drawing and alter it using image development strategies.

You will be creating a new drawing. You may work on the same piece of paper or you may want to do a quick copy sketch of the drawing and work on another piece of paper. The choice of materials is up to you although I would recommend sketching with pencil first, planning out your ideas and the basic composition.

Example

Let's go back to the example from Studio Experience 3.6 (pp.46-47) in your textbook. The photograph in the textbook shows a chair, a jacket, and a hat as part of the still life composition. Let's say that this was the studio experience that you chose to complete as part of Lesson 2, and your still life composition also included a hat. Now take all the drawings you have done, and focus on the hat itself. What can you do to the hat to make it more interesting? Can you distort it by making its' brim extra long and narrow? Can you elaborate on its' texture and make an intricate pattern all over it? How about magnifying the hat so that it almost fills the whole space of your page? These are just a few ways to use the image development strategies on only one part of your image, the hat. Think about your own work and consider the possibilities—they're endless! Are you ready to give it a try?



Choose one image development strategy and use it to change, alter, or re-work a drawing so that it becomes something totally different. This is your visual "problem". There are countless ways to approach this problem. All you have to do is be willing to experiment and try something out of the ordinary.

NOTE

It may seem strange to call this a "problem", but artists think of problems in this way as positive challenges.

Once you become familiar with the process of formulating visual problems, with practice, this kind of thinking will become natural for you. It is my hope that soon you will be creating in a multitude of ways, solving many visual problems along the way.

Part 4: Written Reflection

When you are finished, document the process of solving your visual problem by reflecting on it in your Visual Journal in your own way.

NOTE

Somewhere in your Visual Journal, keep a list of all the image development strategies you have tried. Some you may like more than others, and several will need to be explored more than once to see the impact of their effects. Happy creating!

Lesson Summary

In this lesson, you:

- developed a list of image development strategies
- identified the use of image development strategies in artists' works
- devised a solution to a visual problem which employs an image development strategy

MODULE 1 SUMMARY

In this module, you have:

- learned the main components of this course
- explored the art media in your kit
- started a Visual Journal
- completed three studio experiences from the textbook
- produced your own artwork and begun your Art Portfolio
- learned and used image development strategies, approaches to art production and design problems

More is coming up as we look at work from other artists and continue to explore and discover to the world of art.



Submitting Your Assignments

It is now time for you to submit the Module 1 assignments to the Distance Learning Unit so that you can receive some feedback on how you are doing in this course. Remember that you must submit all the assignments in this course before you can receive your credit.

Make sure you have completed all parts of your Module 1 assignments and organize your material in the following order:

- Module 1 Cover Sheet (found at the end of the course Introduction)
- Visual Journal Activity 1.1: Art Media
- Visual Journal Activity 1.2: Studio Experiences
- Visual Journal Activity 1.3: Image Development

For instructions on submitting your assignments, refer to How to Submit Assignments in the course Introduction.

NOTES



MODULE 2

Thinking—Responding to Art

This module contains the following

- Introduction to Module 2
- Lesson 1: Responding to Art
- Lesson 2: Art Criticism
- Lesson 3: Studio Experiences
- Lesson 4: Reflection—More Studio Experiences

MODULE 2: THINKING—RESPONDING TO ART

Introduction to Module 2

Welcome to the second module of Grade 10 Art. In this module, you will learn about art appreciation. This is our “Big Idea” for this module. The main objective for this module is to explore art through analysis and reflect on meaning in artworks.

This entire module should take you approximately 35 hours to complete.

Assignments in Module 2

When you have completed the assignments for Module 2, submit your completed assignments to the Distance Learning Unit either by mail or electronically through the learning management system (LMS). The staff will forward your work to your tutor/marker.

Lesson	Assignment Number	Assignment Title
1	Visual Journal Activity 2.1	Creative Response
2	Visual Journal Activity 2.2	Explore Art Criticism
3	Visual Journal Activity 2.3	Learn a New Technique
	Visual Journal Activity 2.4	Observe and Create
4	Visual Journal Activity 2.5	The Perkins Approach to Art Criticism

NOTES

LESSON 1: RESPONDING TO ART

Lesson Focus

In this lesson you will:

- learn to respond to art

Lesson Introduction

How many famous artists can you name off the top of your head? How many famous paintings or sculptures? Does all art make its viewers feel the same way about it? Could it? People experience art in different ways. One person thinks a piece is fantastic. Another thinks the same piece insignificant. But, like the piece or not, understanding what the work communicates is important. To appreciate the work it is essential to have an informed opinion about it. We feel more comfortable with anything, in this case, artwork, when we understand it.

Art is all around us. Public art inhabits our streets and walkways. Advertising art bombards us from billboards, T.V., and even from the doors of public washroom cubicles. Our perception, our visual awareness, expands and becomes more finely tuned as we look intently and try to understand and to experience the messages in the visual language that surrounds us. Experiencing art with understanding enriches us. This module will help you to work toward that enrichment. In Module 2 you will learn the steps to appreciate, to criticize, and to reflect on art.



Visual Journal Activity 2.1

Creative Response (20 marks)

Assessment

Remember that this Visual Journal Activity, along with all other Visual Journal Activities, will be assessed by the Rating Scale found in Module 1, Lesson 2 and at the end of this module.

Part 1: Creative Response

In this activity, you will be responding to art in three different ways: you will respond creatively, experientially, and reflectively. Did you know you could do all do that with art?

Use your textbook. Flip through the images. Stop at those that catch your eye. Then, go back for a closer look. Look a third time and really study the images. What catches your attention? Is it colour? Is it what appears at the focal point of an image? What do you see? Now, you will need your Visual Journal. Record your impressions visually of three artworks: use sketches, drawings of the detail in a work, find colour swatches in magazines or fabric that match colours in one of your chosen works or reproduce in oil pastels or any colour medium you wish, colour combinations that strike you. Remember to record the title, the artist's name and the medium of each work. Remember this is preliminary work to aid you in your understanding of how artworks are put together.

Part 2: Experiential Response

Follow the seven steps outlined below:

1. **Select:** five images which communicate something to you.
2. **View:** an image carefully and record its number, title, artist's name, in your Visual Journal.
3. **Inquire:** What is this artwork is trying to 'say'?

4. **Reflect:** Bring your own experience and knowledge to discover your perceptions. Look for what awaits you in the artwork. What invites your attention and response? Try to make sense of, or understand the art piece.
5. **Look** at it long enough to record your first impressions, but not much more. What do you see? What does it mean?
6. **Record:** Write your answer down. Jot a few notes under the title in your Visual Journal.
7. **Draw:** Include a thumbnail sketch which is a small rough sketch of something so that you can remember the image or part of it later on.

Repeat the process one more time with a different image.

Part 3: Reflective Response 1

You have now looked at and responded to artworks in two different ways. Instead of giving an image a passing glance and deciding that you like it or you don't, you are beginning to engage. Bring your own experience to your perceptions. Seek meaning from an artwork through what is meaningful to you. Getting to know an artwork is like getting to know a person. Meeting someone for the first time, you have a first impression, which may be positive or negative. If you take time to get to know the person, that first impression may change. You interact, see beyond the surface; he or she is not so black and white. That person may have something to offer that you may have missed in your first impression. It's that way with art too.



Now, you will look and respond in a third way to an artwork, in a reflective response. You will need your textbook and a watch or a timer. For this response, use *Luncheon of the Boating Party*, 1881, by Auguste Renoir, image 2-17 on page 20 in your textbook.



Look Once: Look at the image carefully for three minutes (time yourself). Ask yourself, “What do I see? What captures my attention and why?” Write down your responses. Here are some examples of possible responses to the painting. Examples are in italics so you can tell the directions from the comments.

“There are lots of people at an outdoor party, celebrating something.”

“The people seem relaxed and happy. They also seem rich: the women wear fancy dresses with flowers and lace. In contrast, two of the men wear only undershirts. Do all of these people know each other? Maybe not, but the figures in the foreground seem to be having a good time. I wonder what they are celebrating...”

Look Twice: Look at the image for three more minutes. Ask yourself: “What else do I see? What did I miss the first time? Why?” Take yourself deeper into the image.

Some example responses after your second look may be:

“I didn’t see this right away, but the woman in the flowered hat is holding a puppy. Her face is expressive. Maybe that’s why I saw her immediately.”

“Another woman seems thoughtful too. She has sad eyes. It seems strange though, that the man she is looking at seems detached, staring off into space as she works to get his attention. Is that a waiter interrupting them?”

If you follow the lines of every person’s gaze, lines would be criss-crossing all over the page. It makes the whole painting seem dreamy, like the expression of the woman in the middle background, staring with a smile on her face. It seems as though everyone is having a good time at this party, but no one is connecting to anyone else, unless you count the dog.



Learn what other people say about the work: Read pages 24-25 of your textbook for some further possible interpretations of *Luncheon of the Boating Party*. There may be references in the artwork, historical, religious, political, social, cultural, that are important to know as you form your own opinion of what an artwork is about. When people reflect on a piece of art and share their ideas with others, they end up with different interpretations. This is a really good thing. You have encountered responses and ideas from the textbook. Were your responses similar to the interpretations you read? All responses have merit if you engage with the work.

Pause and Reflect: After looking longer and more closely, have your perceptions about the artwork changed? After reading the textbook and adding its insights to yours, have your opinions or ideas changed? Did you discover anything “hiding” in the painting? Briefly record and explain your thoughts in your Visual Journal.

Do you feel you need a break from reading and reflecting? Work on your visual impressions from Part 1 in this section. Working with art materials can often refresh and inspire.

Part 4: Reflective Response 2

Here is another opportunity to practise reflective looking. This time, you will choose one of four pre-selected images from the textbook to base your response on. Please look at the following images and make your selection. Base your decision on what you see looking once, twice and three times. Which image is most compelling?

Image list:



- p. 41, Image 3-19, Gary Molitor, *Baghdad by the Bay*, 1995.
- p. 116, Image 6-1, David Hockney, *Large-scale painted environment with separate elements*, based on Hockney's design for Mozart's opera, *The Magic Flute*, 1983.
- p. 254, Image 10-1, Magdalena Abakanowicz, *Four on a Bench*, 1990.
- p. 442, Image 16-1, Marc Chagall, *I and the Village*, 1911.

Look Once: Look at the image carefully for three minutes. Think to yourself, "What do I see? What captures my attention and why?" Write your responses down. **Look Twice:** at the image again for three more minutes. Ask yourself: "What else do I see? What did I miss the first time? Why?"



Learn what other people say about the work: Scan the textbook to see if any possible interpretations are already written and at your fingertips. Read them and think about them.



Can you find some information on the Internet? Show it to someone else and get feedback. This could start a discussion with your learning partner. Ask your learning partner the questions to get his/her response. Discussion may reveal new aspects of the work.

Pause and Reflect: Consider all the information you have gathered. Have your perceptions changed? After reading the textbook and entertaining someone else's opinions, have your thoughts and feelings about the artwork changed? Was anything "hiding" in the artwork? Write a short piece in your Visual Journal to summarize your reflections.

Lesson Summary

You now have new tools for looking at artworks. Training your eyes to really see is to experience an artwork and sometimes to uncover what is hidden. You will bring your own life experience into play as you try to make meaning out of artworks. As long as you have reasons for your response, there aren't any right or wrong answers! Your perceptions, insights, and questions are an important part of the process of looking at art. Works of art have lots to say. You just need to work a little in order to hear them. Don't just glance at works of art. Look carefully and thoughtfully.

LESSON 2: ART CRITICISM

Lesson Focus

In this lesson you will:

- try to expand your thinking as you analyze and respond to artworks and reflect on their meaning

Lesson Introduction

In this lesson you will try to expand your thinking as you analyze and respond to artworks and reflect on their meaning. In a way, you are acting as an “art critic”, who is much the same as a “movie critic”, a person who watches movies and then expresses their opinion about them. The movie critic watches movies with a critical objective, informed opinion. A good critic can inform people and influence them to see the films for themselves. Likewise, you don’t have to love art in order to engage with it. Be observant. Be objective. Build on your initial thoughts and impressions... the more art you see, the better your relationship with art grows and the more ideas you will gather for your own art ideas.



Visual Journal Activity 2.2

Explore Art Criticism (20 marks)

Assessment

Remember that this Visual Journal Activity, along with all other Visual Journal Activities, will be assessed by the Rating Scale found in Module 1, Lesson 2 and at the end of this module.

Part 1: Textbook Reading



Read Chapter 2 in your textbook, pp. 12-29, "How Should We Look at Art?" This chapter highlights the process of looking called "art criticism". It will give you distinct steps to follow for looking at art in this way. You will practise these steps in other activities, so read carefully and prepare to think deeply! As you read, jot notes into your Visual Journal. Make outlines to remember what you have read. Choose key terms or ideas you want to research further.

Part 2: Art Criticism Step by Step

Here is a list of the four steps of art criticism:

1. Description
2. Analysis
3. Interpretation
4. Evaluation



Practise the four-step process of art criticism, using an image from the textbook on page 192, *Germes are Everywhere*, 1984, Sandy Skoglund.

This photograph is of an installation. An installation is an artwork assembled from both two- and three-dimensional objects and materials. It is site specific, i.e. designed for a space in which it will be exhibited. It is temporary, to be disassembled after the exhibit. It is usually large in scale and often the viewer can enter the space it occupies.



Look at pages 192 and 193 in the textbook. Answer the questions set up for you on the page facing the image. Practise the four-step process. As with many of the activities in this course, the answers are subjective. Everyone might answer them differently. Art raises questions for the viewer. It does not provide a right answer. Your participation in all of these art criticism activities should be based on what you perceive and on what you really think or experience. Go ahead, see what unfolds. Here are some examples of possible comprehensive answers. Please answer the seven questions after reading each step.

Step 1: Describe What You See

Artist: Sandy Skoglund, Title of Work: *Germs Are Everywhere*, Category of Art: Installation, Date: 1984

Other Information: The installation was photographed and then disassembled.

What do I see?

“It’s all green! A woman sitting on a green chair in a green room, a TV, picture frames on the wall, a fruit basket full of all-green fruit, a lamp, a purple plant, all covered in “germs” (what are those things made of?) The colours that are used are: an intense green, light purple, pink for the germs and the woman has black hair. The woman is sitting in front of the TV (the screen is all green), holding a cup.”

Question:

1. How would you describe this image to someone who couldn’t see it?

Step 2: Analyze The Way It Is Organized

What do I see?

“The objects have been arranged so they look as if they are in an ordinary living room, with a comfortable chair to sit on in front of the TV, and this woman is sitting there. The first thing I notice in the room is that it is alarmingly all green! The woman sitting there holding a cup in mid-air, is facing the TV as though it is on, and she doesn’t seem to be aware that she and her room are covered in germs. She has curlers in her hair and wears slippers, so she seems pretty relaxed.”

“If I look at everything in the room, my eyes move across a pattern created by the germs. They remind me of wads of chewed-up bubble gum, or silly putty! Gross! After a while, I see that they are crawling on everything and my eye settles on the purple plant. I think maybe my attention returns to the front of the picture. It does this because the plant is one of the only things that isn’t green, and because it’s right in the middle, in the foreground.”

“To me, this image is weird and surprising, but the woman in the installation doesn’t seem to be phased by the pink things, germs, crawling around everywhere, even hanging right out of her cup!”

Questions:

2. What aspect of this image did you notice first? Why?
3. Find the part of the image which stands out the most to you. This is called the focal point.
4. Tell how the artist leads your eye through the image.
5. How do colour, shape, space, line, and texture function in this piece of art?

Step 3: Interpret What the Artwork is Saying

How do I experience this artwork?

“The colour of the room and its’ greenness reminds me of hiking in the rainforest, because everywhere you look, it’s green. It’s much more artificial than nature though and although there is light and shadow, the green doesn’t seem to change. It seems like an unnatural, alien green, creepy-crawly thing.”

“I associate germs with uncleanliness and dirt.”

“The suggested quality I think about when looking at this piece is grossness. It makes me shudder, like I’m reminded of insects or other creepy-crawly things.”

“The gummy germs are like microscopic uni-cellular amoeba, figments of science or imagination. “Amoeba, prey on me with your unseen presence. Take over my space and LIVE!” The message behind this piece may be, beware of germs. It may have deeper messages, but it is hard to tell from looking at a photograph of it and not knowing more about the artist or the reason this piece was created.”

NOTE

Often an artwork contains one or more ambiguities (uncertainty of meaning). An artwork can mean different things to different viewers because of the ambiguity that the artist builds into his/her work. Ambiguity in an artwork is an invitation to the viewer to look and question and to bring his/her own experience to the possibilities for meaning. The artist’s motivation and intention in the piece can be something else again. But there are always clues. And of course there is research about the artist and what experienced critics have said to add to your own ideas.

Question:

6. What emotion or values do you think the artist might have been trying to show when this piece was created?

Step 4: Evaluate Its Success

How well did this artwork communicate ideas and emotions to me?

“I think that an artwork could succeed because of any of the listed definitions, but in this case, I think it: expresses major ideas, feelings, emotions. As I read the text and looked for other clues, I learned that the artist has strong feelings about stereotypes and that maybe this piece isn’t really about germs. The “germs” could represent people, noise or particles... or nameless things only the artist knows.”

“If the purpose of *Germs Are Everywhere* is to criticize the stereotyped image of suburban living, how is one supposed to know that? Does “suburban living” mean living near a city, or in a small town near a city? What are the stereotypes she may want to criticize? Too much TV? Laziness? Housewives sitting in spotless colour coordinated living rooms which are actually filled with germs? Is the relationship supposed to be that unclean or undesirable “city” things follow us home, wherever “home” is? This installation piece does succeed in raising questions. It would be interesting to discuss these ideas with someone else who has seen or experienced the piece. It would probably be even more powerful if I could see it life-sized.”

“After reading a bit about Sandy Skoglund, it would seem that she is well-known for her artworks and that she has been active as an artist for decades. Looking at more of her photographs of installations, it seems like she enjoys working with an element of surprise, since her images are not what is usually considered art. I think it would be really fun to work with installation as a medium.”



Try This: Read the short biography about Sandy Skoglund underneath the image on page 192. See page 204 in the textbook for more exciting examples of Skoglund’s work.

NOTE

Deciding whether you like the image or not is not the most important step in this process. Judgments are always open to challenge or change. What is important is that the art has made you think, feel, reflect. An artwork can even serve as a launching point for thinking and talking about many issues.

Question:

7. If the artist’s goal was to make the viewer consider the environment in a new way, do you think that the artist achieved what she set out to do through this piece? Could the installation still be a success even if she did not achieve what she intended? How?



Your Choice of an Art Criticism: It's time to choose an image you want to respond to using this type of art criticism. The previous Sandy Skoglund activity is one of the Step-by-Step Art Criticism activities in the textbook. There are thirteen others. Choose one from the list on page xiv in the features section of the textbook. Complete the activity of your choice, using the example in Part 2 of this lesson as a guide. You will be submitting your critique to the Distance Learning Unit for evaluation. Make sure that you answer questions fully and reflectively. Slow down and really see the artwork. Check page xxiii in your textbook if you would like more guidance on how to learn by analyzing art.

NOTE

I know this particular method can be challenging, but stick with it... because participating in, looking at, and talking (or writing) about art is an important skill. Keep on going; if you've come this far, you're doing great! Don't forget that you can also call your tutor/marker at any time with questions or concerns. We all want you to succeed in this course.

Part 3: Generating Ideas for Your Own Art

After looking at a wide array of artists' works, make a list of things you would like to try. Ask yourself: What could I express through art? Gather ideas for your own art in a variety of ways: Perhaps a certain medium intrigues you, or you wonder how an artist created an effect, or something you encountered sparked an idea... Take the time to write down your ideas. Make visual samples in your journal with thumbnail sketches. Respond in some way to the impressions certain artworks have made on you. Reflect on the range of topics, materials, and messages you have already seen.

Lesson Summary

Judging by the variety of images in the art criticism activities to choose from in this lesson, you have seen quite a few styles of art and a number of diverse themes. Did any of these extend your ideas about art? As you gain proficiency in looking at art and responding to images, you can better see how all the aspects of an image work together. You will soon be creating images in a visual language with a style of your own.

LESSON 3: STUDIO EXPERIENCES

Lesson Focus

In this lesson you will:

- learn a technique or artistic device called juxtaposition
- learn how to identify this technique in other artworks

Lesson Introduction

In this lesson you will learn a technique or artistic device called juxtaposition. You will learn how to identify this technique in other artworks. You can use this technique in creating your own images. Juxtaposition uses comparison to evoke responses from the viewer. It is a technique used frequently in advertising and fine art. Once you start looking for the contrasts in juxtapositions, you may be surprised at how effective this technique can be in engaging the viewer.



Visual Journal Activity 2.3

Learn a New Technique (20 marks)

Assessment

Remember that this Visual Journal Activity, along with all other Visual Journal Activities, will be assessed by the Rating Scale found in Module 1, Lesson 2 and at the end of this module.

Juxtaposition

Have you ever heard the word juxtaposition? It is an image development strategy that intentionally places contrasting images side-by-side. Artists use this technique to create interest in their artworks. Graphic designers who work in advertising for magazines or television commercials use this strategy widely to create memorable images and to get you to think differently about the images presented. In this section you will look at a list of images and answer questions about them. These images have been chosen because they show strong use of juxtaposition. Some images from your textbook which illustrate juxtapositions are found on:

- p. 132, Image 6-32: Hans Hoffman, *The Golden Wall*, 1961. This image shows intense blue, yellow, and green squares or rectangles of colour against a softer-edged, multi-tonal orange background.
- p. 378, Image 13-50: Zhang Dali, *Demolition – Forbidden City*. Beijing, 1998. This image shows rubble and brick, broken walls fallen onto the ground against ornate architecture, walls, and towers rising up to the sky.
- p. 463, Image 16-35: Salvador Dali, *The Persistence of Memory*, 1931. This image shows melted or soft, bended clocks of seemingly liquid metal, against a straight, hard wooden table or box.



After looking at the artworks, do the following activities for each of the images in your Visual Journal:

1. Draw a quick “thumbnail sketch” of a part of the artwork.
2. Write a brief response of your impression of the artwork, or a response to the impact of the juxtaposition.
3. What effect does the juxtaposition create?
4. You will extract these pages from your Visual Journal and submit them to the Distance Learning Unit. Be sure to leave a lip of paper onto which you will glue them back into place. Label them with the Module number, the Lesson and Activity numbers, the page number, and the title of each artwork.

After viewing these images, do you think you understand what juxtaposition is and how it can be used? If you feel you would like more practice, flip through your textbook to look for even more juxtapositions. The next activity will reinforce this concept as well.



Visual Journal Activity 2.4

Observe and Create (20 marks)

Assessment

Remember that this Visual Journal Activity, along with all other Visual Journal Activities, will be assessed by the Rating Scale found in Module 1, Lesson 2 or at the end of this module.

This activity has you on a visual hunt for juxtapositions. The purpose of this first Visual Journal Activity is to train the eye to be observant, in this case, to see examples of juxtaposition in art images. After, you will use your knowledge to create a juxtaposition of your own.

Part 1: Finding “Opposites”

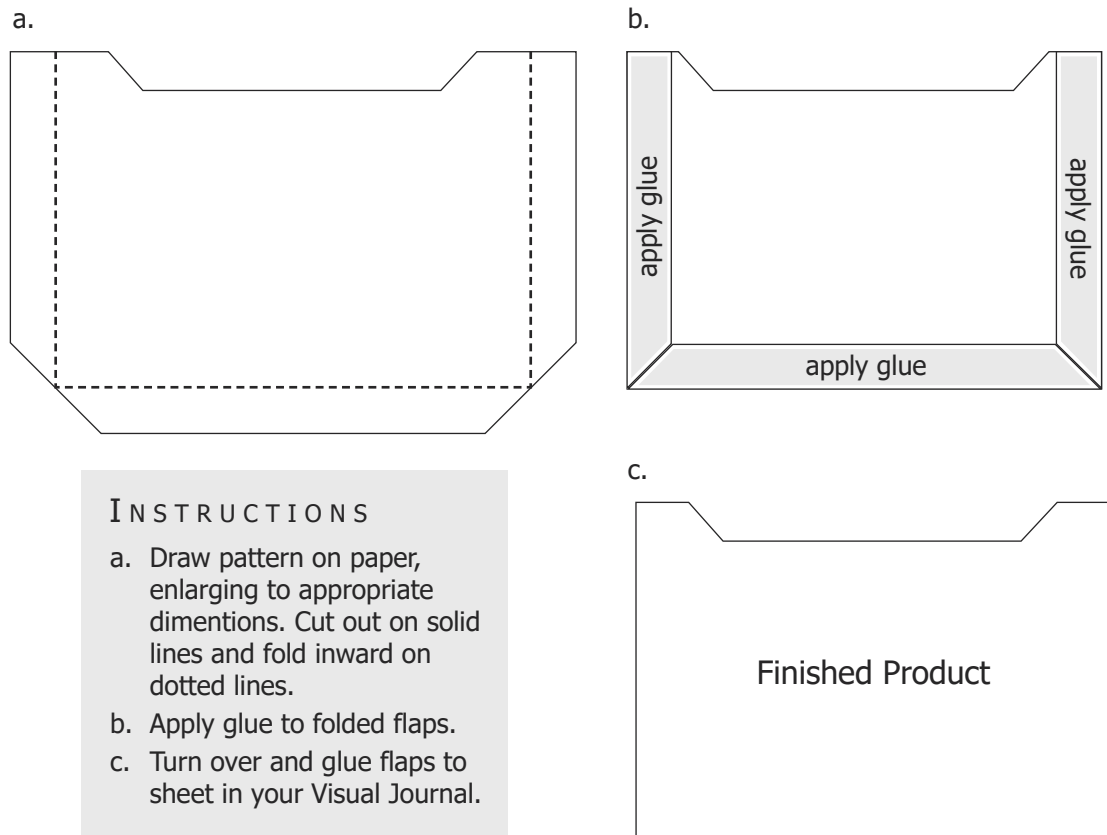
Locating images which are very different from each other is the task of this activity. Compare and contrast two different images from anywhere in the textbook. Fill a page of your Visual Journal with notes and thumbnail sketches that illustrate the features that make these images seem like opposites. Be confident in your responses, since there are no “right” or “wrong” answers only observations. Careful looking and recording of details is important in this activity.

Part 2: Collecting Juxtapositions

You will need your Visual Journal, scissors, glue, and several kinds of magazines or newspapers. Hunt for interesting juxtapositions. Look through magazines and find some examples of things which are not alike and are placed side-by-side in the same context. Then, cut out the images you have found and label them as examples of the technique, juxtaposition. Store them in your envelope as a collection. Figure 1.1 illustrates how to make an envelope pocket.

Figure 1.1

ENVELOPE POCKET



Part 3: Production Activity

The following activity takes understanding juxtapositions a step further. It asks you to create some of your own. You may complete these in your Visual Journal as an image collection piece or you may create a series of larger works of art for your Art Portfolio. Select one of the two following options. Complete it for submission to the Distance Learning Unit or place it in your Art Portfolio labelled – Module 2, Part 3, Juxtaposition Study.

Option 1: Object Juxtaposition

Remember, if you choose to complete Option 1, you do not need to complete Option 2.

Step 1: Gathering Images

Using magazines, look for interesting large objects (or subjects) to cut out. Some examples may be: a spoon, a car, a tree, an ipod, a shoe, or a puppy. Once you have a large pile of things carefully cut out, play with combining two things which are not at all alike. After you do this for a while, you will make some interesting combinations: these are juxtapositions.

Step 2: Putting It Together

Use two of your objects and glue them onto a background location which makes an interesting visual statement. An example of this may be, a moose in a bowl of cheerios, or a supermodel in the middle of the desert... the possibilities are endless. Think about how you could use humour in making these combinations. Make people wonder about the new meanings you have created from your juxtaposition. Creating in this way may spark ideas for new designs. Let your creative energy move you!

Option 2: Title Juxtaposition

Complete this option only if you have not completed Option 1.

Part 1: Gathering Images

Try to find pictures or images in magazines which are interesting or unusual. Next, find titles, headlines or other text which capture your attention, or make a bold statement. Select a text example and an image example that do not seem to go together. For example, the text, “Marlboro man” with a picture of surgeons in an operating room. Play with different combinations until you have found one that communicates a statement that is just right.

Part 2: Putting It Together

On a piece of paper, glue the text and image down to create a juxtaposition which makes new meaning, evokes a reaction or suggests a new way of looking at the image. The possibilities for this are endless and could be humorous or satirical. This activity could be a lot of fun.

If you chose to create a series of juxtapositions, remember to include the images you have created in your Art Portfolio. Put the title on the back, along with your name. If you worked on a smaller scale in your Visual Journal, title the activity and submit it to the Distance Learning Unit for evaluation.

Lesson Summary

Try looking in your environment for interesting contrasts, or on the Internet in virtual galleries of art, or any other place you see images. You may be surprised at where you can find examples of juxtaposition. Challenging your eye to see them expands your visual perception. Good luck on the hunt!

LESSON 4: REFLECTION—MORE STUDIO EXPERIENCES

Lesson Focus

In this lesson you will:

- learn a different approach to art criticism: The Perkins Approach
- complete a " Studio Experience " that emphasizes the use of "juxtaposition"

Lesson Introduction

Be patient with this technique and follow the directions carefully... it will be worth your while. Don't rush to get the questions answered; there are none.



It would be fantastic if you had an original piece of art to look at for this activity. If a trip to a gallery is possible, it would be a worthwhile experience. Viewing the real thing, you can see the true size of and relationships in the composition. Viewing an original artwork has an impact that a copy in a book cannot duplicate. (See the list below for art galleries that may be in your area.) If original art is unavailable, use an image from your textbook or another art book. Please read all the parts of this lesson before you begin, so you have a sense of what you will be doing. Then, do the steps in the order they occur. You will need your Visual Journal and a watch or timer.



Winnipeg	Outside Winnipeg
<ul style="list-style-type: none"> ■ Winnipeg Art Gallery 	<ul style="list-style-type: none"> ■ Art Gallery of Southwestern Manitoba—Brandon
<ul style="list-style-type: none"> ■ Ace Art, Plug-In Gallery 	<ul style="list-style-type: none"> ■ Tiger Hills Gallery—Holland
<ul style="list-style-type: none"> ■ Urban Shaman Gallery 	<ul style="list-style-type: none"> ■ Craig Media Art Gallery—Portage la Prairie
<ul style="list-style-type: none"> ■ Centre culturel franco-manitobain Art Gallery 	



Visual Journal Activity 2.5

The Perkins Approach to Art Criticism (20 marks)

Assessment

Remember that this Visual Journal Activity, along with all other Visual Journal Activities, will be assessed by the Rating Scale found in Module 1, Lesson 2 and at the end of this module.

Part 1: The Perkins Approach

- Choose a work of art that you think you can engage with.
- You will look for five whole minutes!
- Jot down notes to help you recall it later.
- Position yourself to see the whole artwork at once. If your image is in a book, prop up the book to face you so that you can look straight at it.

Slow down your looking and be patient. Be persistent. Be aware.

1. First Look: Hints on How to See

- Let your eyes be hungry; eager to take it all in.
- Allow questions to emerge. Be puzzled.
- Tell yourself what you see, aloud.
- Use your knowledge to guide you: What might you already know about what you are seeing?
- If you stop discovering new features, take a quick break and look away for a few seconds to refresh your eyes.
- Look back and re-see things you may not have noticed before.
- After five minutes, take a short break.

It may seem strange, but try this again. Look at the artwork a second time. You will find things that you overlooked before. Keep seeing!!

2. Second Look: Hints on How to Think

Look at the work again and this time let yourself be led through the work by the things you are wondering. Use your experience and your intelligence. Slow down your looking and be patient. Be persistent. Be aware. Make connections. You come up with what to look for, but you may be guided by this list:

- an event or story to figure out
- surprises
- mood and personality
- symbolism and message
- cultural and historical connections
- art elements and principles of design
- use of scale or size
- craftsmanship and style
- other ideas of your own

You should be saying out loud what you are seeing, or jotting down your impressions as quick notes in your Visual Journal.

Keep looking at the work until you think you have seen everything and thought through all the possibilities and connections you can make. How long did you look?

3. Third Step: Reflect

Use everything you have seen and thought to inform a written reflection which shows that you thoroughly explored this piece of art. How did you personally connect with it? Record your thoughts, perceptions or analyses in your Visual Journal. Include sketches.

4. Fourth Step: Take a Break

Open up your Visual Journal to a blank page. Look through your art materials and see if anything beckons to you to pick it up. Remember that spirit of “play” we talked about in Module 1? Let your playfulness guide you toward creating something in your journal. It could be a result of some of the things you have seen or thought in the responding activities, or something completely different. When you are pleased with something you’ve created, you can put everything away and try the second part of this response. You are almost finished this lesson. Keep it up!

Part 2: Repeat this process

Choose another image you react strongly to. A strong reaction is a great starting point. Responding to ideas, issues, and emotions is part of our human experience. Art brings these responses out. Connect with art.

Content adapted from: (Perkins, D. *The Intelligent Eye: Learning to Think By Looking At Art*, Getty, 1994.)

Extending the time you use for looking, as well as cueing your experience and intelligence can help you to get into a work of art. Art can truly evoke personal responses and encourage your own creativity.



Part 3: Making Images

Looking at art is another way to spur your own creativity. Inspiration from artwork you have seen is one way to get into the process of making images. You can choose one of the two options listed on pages 31 and 34. Select the one that moves you toward your own expression.



NOTE

All artwork takes time and involves attention to detail. Make sure you schedule enough time to work on the studio experience; it may take a few sessions to complete an in-depth project. Be sure to include all artwork created in this lesson, properly labelled, in your Art Portfolio.

Option 1: Mixed Up Juxtaposition

Remember, you will complete either Option 1 or 2. Do not complete both.

Your Design Problem

Create an artwork containing a juxtaposition as a response to an artwork or image by another artist.

Before you begin:

Recall some of the things you noticed about how artists have used the technique of juxtaposition in their artworks. You will be using those examples as inspiration for a new artwork. Remember that juxtaposition is based on contrasts. Think of juxtapositions that were powerful, memorable images for you. Refer to your collages or notes in your Visual Journal for more ideas. Use the art media of your choice.

Visual Journal Idea Gathering

It's always a good idea to do some preliminary work to get your creative ideas off the ground. The perfect place for this is your Visual Journal. Use it for lists, sketches, photographs, print images, and collections of all kinds.

For this activity, try to think of a purpose for creating a juxtaposition based on your response to an artwork. Once you have a suitable theme or idea as a response, make some drawings to figure out what your basic composition will be. Ask yourself questions: How large do I want to work? What media do I want to use? How will I illustrate the principle of contrast in my juxtaposition? Which part do I want to stand out? How will I achieve that? What inspired my response? How can I use juxtaposition to communicate this in my artwork?

Artists often use other works of art as a starting-off point for their own creations. For example, Leonardo da Vinci's famous *Mona Lisa* has inspired other works that contain juxtaposition.

Search online for the following

1. *Mona Lisa* by Marcel Duchamp (20th century)
2. *Mona Lisa* by Leonardo da Vinci (1503-1506)
3. *Mona Lisa* by Salvador Dali (mid 1900)

If you do not have access to the Internet, use a computer in a public library. If you are unable to find these *Mona Lisa* paintings, ask a librarian to help you or contact your tutor/marker.

The painting by Marcel Duchamp, done in 20th century is a response to Leonardo da Vinci's *Mona Lisa* finished between 1503 and 1506. It contains a juxtaposition, a moustache on a female person. But what is the basis for the response? Think of what the *Mona Lisa* stands for in the history of Western Art. The *Mona Lisa* is:

- one of the best-known artworks in the world
- a portrait of the essence of femininity
- an enigmatic smile that has attracted millions of viewers
- mystery and allure, what does she smile at – do her eyes follow the viewer as she smiles?

By introducing the moustache to this cherished work of art, Duchamp shocks the viewer. He thumbs his nose at the idea of one of the world's wonders. How does he do this?

- To one of the best known and most cherished artworks in the world, he adds a drawn moustache, (one of the first examples of graffiti) that changes precious into ordinary.
- To the essence of femininity, he adds a symbol of masculinity, questioning the subject's gender.
- To the lips that form the smile of mystery and allure that has attracted viewers for centuries, he adds the moustache, so well chosen for its position on the face because it, not the smile is what we see.

Marcel Duchamp questioned the conventions that made artwork great. He questioned every reality, especially the things we take for granted, the meaning of art, the meaning of language. He wanted to break down old ideas to make us rethink them and start anew.

Later on in the middle of the last century, Salvador Dali responded to both Leonardo da Vinci's *Mona Lisa* and to Marcel Duchamp's mockery of the great renaissance work.

Salvador Dali, a surrealist who was famous for his use of the technique, juxtaposition, questioned Duchamp's fairly timid defacement of the masterpiece with the lightly drawn moustache and implied shadow of a beard. With the flourish for which he is so famous, he redrew the moustache as a dark extravagant copy of his own signature moustache and he placed his own eyes staring out of the *Mona Lisa's* face. His response to both works seems to say, "If you are going to make a statement make it boldly!" and "It is I who am the creator and subject of great artwork!"

For your own work, you will need poster paper and art media such as: paint, markers, ink, collage items, etc. It's up to you.

Develop your Idea



Do some research. Read about your chosen artwork. Sketch from it. Try discussing your ideas with someone else, brainstorming, writing notes and making observations. Spend time thinking it over to generate more ideas. Artwork takes time and attention to detail. Having a clear idea of “where you want to go” with an artwork is valuable.

Plan It

Consider size, use of space, and which elements you want to emphasize. Make sure that you show contrast in some way and that your use of juxtaposition is strong.

Create It

Spend several hours on this piece. Divide your time into several work sessions. Stopping in between allows you time to reflect and consider creative decisions. Look at the piece you are responding to repeatedly to refresh in your mind the reasons for your response. Enjoy the experience!

Reflect on It

After your piece is complete, answer the following questions and attach it to the back of the artwork.

1. What artwork or art image is this a response to? Give the title and the artist.
2. Why did you choose that particular image as an inspiration?
3. Do you feel that your artwork successfully communicates a response? Why or why not? Are you pleased with the way it turned out?
4. What emotions or thoughts do you want viewers to have when they look at your artwork?
5. Explain how you have incorporated juxtaposition and how the juxtaposition works.

Option 2: Inspiration Installation

Complete Option 2 only if you have not completed Option 1. Do not complete both options.

Your Design Problem

Create an installation inspired by the work of another artist.

Before you begin:

Do you recall the art medium used by Sandy Skoglund in the artwork you used for one of the art criticism activities? Use her work and other examples of installation art as inspiration to create an installation artwork of your own. See examples of other installations photographed in your textbook by looking them up in the glossary at the back of the book. Recall that installation art is temporary and moveable.



If you have an interesting idea and a space that can be used for an art piece for a while this option is for you. Think about which installations were powerful, memorable images for you. Refer to the textbook's glossary at the back of the book for more examples of installations, or do a search for installation art on the Internet. Your installation should be inspired by one you have seen which made an impact on you. Being inspired by a work of art is not the same as "copying" it. It is important to realize that ideas for art come from many places and your own ideas can be developed in response to many influences.

Visual Journal Idea Gathering

It's always a good idea to do some preliminary work to get your creative ideas off the ground. The perfect place for this is your Visual Journal. Use it for: lists, sketches, photographs, print images, and collections of all kinds. Consider your purpose for creating an installation. Consider various themes.

Once you have a suitable idea or theme as a response, make some drawings to figure out what your basic composition will be. Ask yourself questions like:

- Where can I set up my installation?
- Whose permission do I need?
- What kinds of materials do I want to work with?

- Where can I get the art media I want?
- Do I want a particular part to stand out?
- How will I achieve that?
- What is my response inspired by?
- How can I communicate this through installation art?

You may also wish to go to the space to see what inspires you. Your installation should be primarily visual, but you could also use other senses like touch, or sound in your work. Have fun!

You Will Need

A space to create the work in, art media of your choice: found objects, paper, paint, sculpture, etc., and a camera for recording the finished piece.

Idea Development



Do research to expand your ideas. Read; sketch. Discuss ideas with someone else. Brainstorm, write notes, make observations. Spend time thinking it over and generating more ideas. Artwork takes time and attention to detail. Have a clear idea of “where you want to go”.

Create It



Spend several hours on this piece. Divide your time into several different sessions. Stopping in between allows you time to reflect and consider creative decisions. Look at the piece you are responding to repeatedly to refresh in your mind the reasons for this response. Please be sure that the space you have chosen to work in is appropriate: perhaps a corner of your room, a closet, or a hallway would work. Have fun and enjoy the experience!

Further Option

If you like the idea of creating an installation but cannot find a suitable space, or if you find along the way that it just isn't working out, perhaps you could create a smaller scale diorama. A diorama has same constructs as an installation but it can be built in a box, for example. You could build a room and use similar materials to a larger work, but it can fit on top of a table. Remember, at any point you can contact your tutor/ marker for advice.

Reflection

After your piece is complete, answer the following questions and submit it along with the photographs of your work to the Distance Learning Unit.

- What artwork or art image is this a response to? Give the title and the artist.
- Why did you choose that particular image as an inspiration?
- Do you feel that your artwork successfully communicates a response? Why or why not? Are you pleased with the way it turned out? Explain.
- What kinds of emotions or thoughts do you want viewers to have when looking at your art?

Part 4: Summative Reflection

As you near the end of this module, think about all the experiences you have had recording your impressions of artists' works: in writing, in images, in thought, and in emotions. No doubt the art you have encountered has had an impact on your thoughts and feelings, and on your perception. Explain what you have taken from this module in a one-page reflection. Include your opinions of the activities you were asked to do. Record a memorable moment about something you learned. Describe an image that lingers in your mind. "There are many clues to discovering the messages in each work of art you see." What messages are you left with at the end of this module?

Send this reflection, the preliminary work for the option you have chosen, and one of the Visual Journal Activity 2.5, Perkins Approach to Art Criticism exercises you have done in your Visual Journal. Be sure to extract work carefully from your Visual Journal leaving a lip of paper onto which you can glue it back in place. Label each piece of work carefully and submit it to the Distance Learning Unit for evaluation.

Lesson Summary

This was a lesson that made use of your creativity and your skills in art production. Each time you explore an idea in a new way, or use an unfamiliar medium, you are extending your art skills and growing as an artist. Be proud of your successes! Looking at artwork sharpens your skill at finding visual relationships. Communicating through artwork you create expands your powers of observation and your ability to understand and integrate the world around you.

Reflection: How Am I Working Towards My Goals?

Recall the three goals you set at the beginning of this course. Take time to think about whether or not you have achieved some of your goals so far. If you have been successful, congratulations! Consider other goals you would like to achieve. What kind of projects or activities do you want to pour yourself into? You may want to shift or re-define your goals at this point in the course. If you have work left to do, make a plan to succeed. Take time to reflect and refresh your thinking. Add some new goals if you'd like, it's part of the journey. Write a short description of where you are at now in Grade 10 Art. Keep on working ... you can do it!

NOTES

MODULE 2 SUMMARY

You have now completed Module 2. This module was about art appreciation. You explored art through analysis and reflected on meaning in artworks. In Module 3, you will learn about communicating in the language of art.



Submitting Your Assignments

It is now time for you to submit the Module 2 assignments to the Distance Learning Unit so that you can receive some feedback on how you are doing in this course. Remember that you must submit all the assignments in this course before you can receive your credit.

Make sure you have completed all parts of your Module 2 assignments and organize your material in the following order:

- Module 2 Cover Sheet (found at the end of the course Introduction)
- Visual Journal Activity 2.1: Creative Response
- Visual Journal Activity 2.2: Explore Art Criticism
- Visual Journal Activity 2.3: Learn a New Technique
- Visual Journal Activity 2.4: Observe and Create
- Visual Journal Activity 2.5: The Perkins Approach to Art Criticism

For instructions on submitting your assignments, refer to How to Submit Assignments in the course Introduction.

NOTES



MODULE 3

Communicating—Using the Visual Language

This module contains the following

- Introduction to Module 3
- Lesson 1: Reviewing the Parts of the Visual Language
- Lesson 2: Image Development Strategies
- Lesson 3: Solving Visual Problems

MODULE 3: COMMUNICATING—USING THE VISUAL LANGUAGE

Introduction to Module 3

Welcome to the third module of Grade 10 Art. In this module you will learn about communicating in the language of art. This is our “Big Idea” for this module. The main outcomes for this module are to incorporate image development strategies and our understanding of art elements and design principles into visual problem solving.



This entire module should take you approximately 40 hours to complete.

Assignments in Module 3

When you have completed the assignments for Module 3, submit your completed assignments to the Distance Learning Unit either by mail or electronically through the learning management system (LMS). The staff will forward your work to your tutor/marker.

Lesson	Assignment Number	Assignment Title
1	Visual Journal Activity 3.1	Art Elements and Design Principles
2	Art Production Activity 3.1	Big Popcorn
	Art Production Activity 3.2	Times Four or More
	Art Production Activity 3.3	In the Balance
	Art Production Activity 3.4	Zoom In (or Out)
	Art Production Activity 3.5	Paint by Numbers, Pumped Up!
	Art Production Activity 3.6	Walk the Line
	Visual Journal Activity 3.2	Studio Experience
3	Visual Journal Activity 3.3	Preliminary Work for Visual Problems

NOTES

LESSON 1: REVIEWING THE PARTS OF THE VISUAL LANGUAGE

Lesson Focus

In this lesson you will:

- review the elements of art (which are the “words” of the visual language). These include line, shape/form, space, value, texture, colour
- review the principles of design (which are the way that the language is used. These include focal point, contrast, balance, repetition, movement and unity

Lesson Introduction

Artists use the art elements and design principles to create images that communicate meaning, harmony, or sometimes even discord. We call this creative expression.

Background Information

Before you can create, you need to review the meaning of the terms above. Sometimes you interact with these elements and principles without really noticing that they are there. However, a person who has well-developed visual awareness will see these things not only in art, but in daily life; in their home, on the street, and in their work environments. Learning to use them in your own artwork is communicating in the visual language. This lesson gives a brief definition of each art element and design principle. For further reference, consult your textbook, which contains a whole chapter devoted to each concept. You may also look through other art and design books, the Internet or dictionaries to fully understand the words. Keep in mind that it is often difficult to put a visual concept into words and that different sources may have slightly different definition. The following definitions are intended to be quick references.



Definitions of Art Elements

- 1. Line:** marks on a surface which outline, express, describe, and direct
- 2. Shape:** an area defined by colour, texture, or line. It can be geometric or organic.
- 3. Form:** a three-dimensional shape which encloses volume
- 4. Space:** the areas between, around, and sometimes inside shapes and forms in a composition
- 5. Texture:** how something feels, or looks like it feels
- 6. Colour:** a term that refers to the absorption and reflection of light having the properties hue, value, and intensity
- 7. Value:** variations of dark and light in colour or tone; the lighter the colour, the higher the value, the darker the colour the lower the value

Definitions of Art Principles

- 1. Focal point:** the centre of interest, the place in the composition to which the eye is first drawn
- 2. Contrast:** strong variations in parts of an image
- 3. Balance:** a comfortable equality of visual "weight"
- 4. Repetition:** elements repeated regularly or irregularly
- 5. Movement:** the illusion of motion created by repeating elements at an increasing or decreasing number of intervals or by overlapping shapes or forms
- 6. Unity:** harmony in an artwork; it occurs when all parts work together as a whole; harmonious



Visual Journal Activity 3.1

Art Elements and Design Principles (20 marks)

Assessment

Remember that this Visual Journal Activity, along with all other Visual Journal Activities, will be assessed by the Rating Scale found in Module 1, Lesson 2 and at the end of this module.

Part 1: Review the building blocks of the visual language

This activity will familiarize you with the art as a visual language. You will need your textbook, Visual Journal, pencil, eraser, and pencil crayons.



Locate the five chapters on the elements of art using the table of contents at the front your textbook. Skim each chapter to get a general idea of what it is about. Then, read each chapter with concentration, look at images and explanations to become familiar with its characteristics and usage. Devote a part or whole page of your Visual Journal to illustrating your perceptions of a particular art element. Label each page with the element you are illustrating. Include thumbnail sketches of artists' works, notes, and/or quotes to help you remember each element.

Part 2: Review the way the visual language is used



Chapter 8, pp. 166–205 in your textbook, is devoted to the principles of design. Read the whole chapter and make notes on information you want to remember. There are many ways of defining these principles, and sometimes the shortest definition is the easiest to remember. Choose one of the following ways to represent these terms visually in your journal:

- Look closely at an image of your choice from the textbook.
 - Identify and list the principles of design you see.
 - Explain how they work together. Does each artwork contain all of the principles of design? Use examples to support your answer.
 - Compose an illustrated chart showing each principle of design. You may use magazines or newspapers or your own artwork.
 - Label and briefly define the principles in your own words.
- Choose an artwork from the textbook or another image you have collected and tell which principle of design it does not show.
 - Support your point of view with descriptions of how the principle might have been shown, but is not. You may take an existing image such as Figure 9-71, Judy Chicago's *Virginia Woolf* from *Reincarnation Triptych*, 1973 on page 252. Then, ask yourself questions like, "How could this image be changed or altered to show asymmetrical balance instead of radial balance?"
 - Include sketches or illustrations to help make your point.

Lesson Summary

You have reviewed the elements and principles of art and analyzed how the parts of an image work together. Seeing how an artwork is organized helps one understand the piece. Now that you understand how the interplay of visual elements and principles work, you will be the artist who makes the visual decisions in the rest of this module.

LESSON 2: IMAGE DEVELOPMENT STRATEGIES

Lesson Focus

In this lesson you will:

- build an artwork using the elements and principles of art as the building blocks, blueprints, and foundations
- use a variety of tools and materials in interesting ways: first, with guidance, then with increasingly independent decision making
- complete six art production activities, so the items you need will vary. Each activity will include a title, an element or principle to focus on, an image development strategy to employ, the art media you will use, and instructions

Lesson Introduction



Read the entire lesson to see what is expected for each art production activity. Then budget your time accordingly. Remember, creating art takes time, attention to detail and patience. Enjoy the artistic challenges!

Use your Visual Journal for preliminary work and media experimentation. The sizes of paper or materials needed are listed for each activity. Most projects will fit in your Art Portfolio, or photos of them will. You will submit photos of your completed activities and some of your preliminary work from your Visual Journal to the Distance Learning Unit at the end of the module.

NOTE

Use techniques that can bolster your creativity! You have already completed activities using the strategy juxtaposition. Get set to explore a few more image development strategies in the next part of the lesson. (Refer to the complete list on the following page).

Part 1: Image Development Strategies

Here is a list of image development strategies that artists use.

1. **Magnification:** increasing the apparent size of an image or object. (p. 190, fig.8-38)
2. **Minification:** decreasing the apparent size of an image. (p. 219, fig. 9-17)
3. **Distortion:** deforming an image through exaggeration. (p. 227, fig.9-26)
4. **Elaboration:** embellishing or creating detail in an image. (p. 204, fig .8-64)
5. **Exaggeration:** emphasizing a portion or aspect of an image. (p. 229, fig.9-29)
6. **Fragmentation:** detaching, isolating, or breaking up an image. (p. 220, fig.9-18)
7. **Juxtaposition:** placing like or contrasting images side-by-side. (see example in module 2.)
8. **Metamorphosis:** changing an image from one to another. (p. 234, fig.9-36)
9. **Serialization:** repeating an image to create a new image or series of images. (p. 293, fig. 10-75)
10. **Point of View:** positioning the viewer relative to the image. For example, worm's eye-view (under the image), Bird's eye-view (above the image). (p. 252, fig. 9-68)
11. **Reversal:** turning inside-out, inverting, transposing or converting to the opposite an effect in all or in a portion of an image. (p. 401, fig. 14-34)
12. **Rotation:** revolving, moving, or rearranging an image or parts of an image. (p. 194, fig.8-44)
13. **Simplification:** making an image less complex by eliminating details. (p. 259, fig. 10-89)
14. **Relabelling:** using a concrete object and word associations to suggest unique visual images. (p. 264, fig. 19-19, p. 265, fig. 10-21)
15. **Webbing:** generating related ideas linked to a common theme. (writing down ideas with main idea at centre and others radiating from the centre.)
16. **Attribute Listing:** describing the attributes or characteristics of an idea through lists.
17. **Synectics:** creative thinking strategies using analogies, metaphors, and associations to transform familiar ideas into unusual structures. (p. 478, Tom Coleman , Untitled.)

Part 2: Visual Journal Idea Gathering Checklist

Use this checklist to remind you of some of the possible ways to develop your ideas and plans:

- Do you get it?** Be sure you understand the design problem. Read it over. Ask your tutor/marker, learning partner, or someone else.
- Draw, Draw, Draw:** Work through many thumbnail sketches to come up with a strong composition. Observe and draw. Imagine and draw.
- Experiment with media.** Practise!
- Write it down:** Sort out your ideas by writing notes, lists, journal entries, questions. Brainstorm the possibilities.
- Consider the Elements and Principles:** Use the “building blocks and blueprints to create strong focus in your artwork. Choose elements of art to lend strength to your composition and principles of design to bring unity and flow. You know them... now put them to use! Play with them.
- Use Image Development:** Play with a few strategies to get ideas flowing. They can give you that “creative edge” you are seeking!
- Research:** What have other artists done? Whose work are you inspired by? Look for images which feed your imagination. What can you find to “spark” an idea?
- Reflect:** Ponder the possibilities. Find what you want to communicate. What would you like to express? How?
- Be Courageous:** Experiment; try something different. Try it again, and this time refine it. Be innovative... push your ideas further. Challenge yourself. Enjoy the endeavour!

Art Production Activities (280 marks)

Now you will be completing six Art Production Activities. Please read them all before beginning. They do not have to be completed in a particular order, so plan your use of time and materials around what interests you the most. Play, explore, create!

When you have finished this module, you will be submitting **two** of the six Art Production Activities to the Distance Learning Unit for assessment. Set the other ones aside for the moment because you will be able to include them in your Art Portfolio, which you will be submitting to the Distance Learning Unit when you have completed the entire course.

Assessment of Art Production Activities

Remember that this Art Production Activity, along with all other Art Production Activities, will be assessed by the Rating Scale found in Module 1, Lesson 2 and at the end of this module.

Your tutor/marker will be specifically assessing your use of the art elements, design principles and idea development. Each of the two Art Production Activities that you send in will be worth a total of 140 marks, for a total of 280 marks.



Art Production Activity 3.1

Big Popcorn

Here is an outline of this activity:

- **Focus Elements or Principles:** Shape, Value
- **Image Development Strategy:** Magnification
- **Medium:** Drawing
- **Design Problem:** Make an enlarged drawing of popcorn using a variety of media.

Supplies

To complete this activity, you will need white drawing paper (20.3 x 27.9 cm or 8 x 11 in.) and very large (1.2 x 1.5 m or 4 x 5 ft.) paper, or any large surface you can draw on like a board or piece of fabric; drawing pencils, charcoal, chalk, ink, eraser, popcorn.

Set-Up

Make a bag of microwave popcorn. (Mmmm...) Study the variety of shapes of the popped corn and notice how different they can be from one another. Choose the most interesting 2 to 3 pieces and draw them, life-sized, in various positions, views and combinations on the small paper. Use contour lines to capture the exact shape of the pieces of popcorn. Preliminary work:



Practise making a grey-scale. Have a variety of graphite drawing pencils to choose from, such as: 4B, 2B, HB, 2H to achieve many grey tones. Make as many different tones of grey as you can with your pencils. (See page 485 in the Student Handbook section of your textbook for further directions on how to do this.) Or, try using vine charcoal and water or India ink mixed with water for a twist.

Solution

Now enlarge the piece(s) of popcorn to many times their original size. Make them as huge as you can, actually. This can be challenging, but start with the contour lines and edges first, and then study the shadows-shapes. Concentrate on the basic shapes of the shadows and draw them in.

Tip: Visually divide your darks into 3 or 4 categories; simplify what you see into lighter, medium dark, and darkest. The highly lit areas are easier to see.

Look at the values. Fill in the shapes of the shadows by applying tone with the drawing materials of your choice. Try to see the light in its many shadows and highlights. Use the white of your page for highlights and the various degrees of dark you can achieve with your pencils as you see the shadows on and around your shapes.

Reflection

Consider the following questions in order to write a reflective paragraph.

- Does your large drawing look like popcorn to you?
- Ask someone else what the drawing looks like.
- Has this activity helped you to use and understand shape and value?
- How did you use other elements and principles?

When your reflection is complete, attach it to your artwork and place it in your Art Portfolio.

Extension

Find other ways to communicate visually using magnification as you have in this activity. Look up artist Georgia O'Keefe's enlarged paintings of flowers to further investigate the magnification of objects. Create a design problem which engages your interest and go with it! (This is an optional activity. It can bulk up your Art Portfolio, or be for your own enjoyment.)



Art Production Activity 3.2

Times Four or More

Here is an outline of this activity:

- **Focus Elements or Principles:** Focal Point, Repetition
- **Image Development Strategy:** Serialization, Embellishment
- **Media:** Mixed-media
- **Design Problem:** Use repetition to create a series of images which emphasize a focal point in the artwork.

Supplies

You will need a handmade original image such as a drawing or photograph taken by you, access to a photocopier and ten copies of the image, black rollerball pens or India ink and pen. You will need coloured drawing media: pencil crayons, oil or chalk pastels (not markers, they'll smudge the copy), black rollerball pens or India ink and pen.

Set-Up

Select an original image that you have made that is interesting, successful, or visually pleasing to you. It could be a drawing, print, or photograph.

Preliminary Work

Look carefully at your image. List the things you see, and describe them according to the elements of art and principles of design in your Visual Journal. Describe in artistic terms, for example, "If there is a tree, describe it: the bark is rough and deeply ridged with strong shadows that produce contrast". Decide what part of the image is the focal point. It should be the part your eye is drawn to; the strongest part of the image. Now that you have become artistically acquainted with your image, it is time to look at the areas you would like to work on, or emphasize. Keep thinking about this.

Solution

Photocopy your image several times to get multiple copies. You could enlarge and reduce some to have a few sizes on hand, or keep them all the same. You could cut them up and rearrange certain parts; work with the image development strategies until you come up with something powerful. Arrange your images into a composition which emphasizes the concept of repetition. My advice is to play with them for a while, until you come up with just the right arrangement.

Before you commit to gluing anything down, consider how you want the focal point to come across: your series of images should have one, and the focal points within the images themselves need to be considered too.

Use the coloured media and black pen and ink to add elaboration to parts of images for visual impact. Carefully consider repetition and focal point as you work. When you are completely satisfied with your arrangement, glue it down onto a larger paper. Will you add colour to the backing paper? How will you bring it into the composition?

Reflection

Consider the following questions in order to write a reflective paragraph.

- Is the focal point clear to you? Ask several people what they think the focal point of your composition is. They may see the finished image differently, and they may not even agree on the focal point! This is okay, and should not be considered a mistake on your part. Viewers of art often see things differently.
- How has this activity helped you to use and understand focal point and repetition?
- What did you learn from any difficulties you may have had?
- Did you consider other elements and principles in your design decisions?

Extension

Have you ever had the experience of an artwork almost literally “knocking you off your feet?” Original art in galleries or public places has amazing power to communicate with its’ audience. Focal point often plays a large part in bringing about this kind of reaction. Create a work that features the focal point. Use any medium and lots of inspiration. Have fun!



Art Production Activity 3.3

In the Balance

Here is an outline of this activity:

- **Focus Elements or Principle:** Balance
- **Image Development Strategy:** Your choice
- **Medium:** Printmaking (Collagraph)
- **Design Problem:** Create a series of prints which illustrates balance using the collagraph printmaking technique.

Supplies

You will need a rectangle of thin cardboard (a cereal box works well), construction paper, a sponge roller or brayer, printing ink, Plexiglass or plastic plate, many pieces of newsprint, white paper, pencil, glue, construction paper.

Set-Up



If you have also taken the Grade 9 Art independent study course, you may recall the printmaking activities you completed in that course, especially the video of the printmaking process. If you can, watch the Grade 9 Art Distance Learning Video the part that demonstrates printmaking. Study pages 490-491 in your textbook and do an Internet search on printmaking techniques for tips and suggestions.



Preliminary Work

Experiment with illustrating balance in a variety of ways. You could arrange cut-out shapes to illustrate the three types of balance: symmetrical, asymmetrical, and radial. Draw a few combinations or glue pieces into your Visual Journal, making certain parts stand out. Look back at all the possible ways to use your Visual Journal for idea development. Spend time considering your solution to the design problem. Think about your compositions carefully, especially the use of focal point. These previews will be used to create printing blocks.

Solution

You will make three cardboard printing blocks. First, cut out a series of interesting shapes (geometric or organic, or a mixture) from construction paper. At this point, colour is not important. Choose one or two preliminary designs which are well-balanced and that interest you. Use your preliminary work as inspiration. Create designs with the pieces of construction paper.

When you are satisfied with how balance appears in the images, glue your shapes onto the cardboard. Layering your shapes will produce interesting effects, but avoid too many layers, or the block may not print well.



Pulling Your Print

Collect all the tools and materials you will need for a printmaking session. Follow the process of relief printmaking as outlined on page 490 in your textbook.

Experiment with different colours of ink, making several prints of each block, and starting with light colours first since the paper block will absorb colour. Try highlighting a portion of each block with a different colour and experiment with many effects until you have a series of successful prints. Mat and sign the series, as an artist would.

Reflection

Consider the following questions in order to write a reflective paragraph.

- Which of your blocks best illustrates a type of balance? Which type?
- What effects do your choices of colours and mats have on your prints?
- Ask someone else if they can see “balance” in your work.
- How has this activity helped you to use and understand balance?
- Did other elements and principles affect your creative decisions?

Extension

Options for creative communication in printmaking are almost limitless! If you enjoyed this type of art production, try making a collograph block which also incorporates the element of texture. Make a block with several layers of paper and found objects which are fairly flat (e.g., plastic bread closures, papers with texture on them, like thinly corrugated cardboard, burlap, textured wallpaper, etc.) Decide how you could use some of the textured paper or found objects to further emphasize balance. As a research idea, look up Inuit Printmaking traditions on the Internet or visit a gallery which showcases Inuit art which has a rich printmaking tradition and often illustrates different approaches to achieving balance.



Did you know that Winnipeg has one of the largest collections of Inuit art in Canada! Gallery guides are available on the Internet at www.wag.mb.ca.

NOTE

Have you been using your Visual Journal to explore ideas and possibilities and potential solutions? Be sure that you use the checklist at the beginning of this lesson to guide your preliminary work.



Art Production Activity 3.4

Zoom In (or Out)

Here is a brief overview of this activity

- **Focus Elements:** Space, Form, Value, Contrast
- **Image Development Strategy:** Point of View
- **Media:** Paper Sculpture, Drawing
- **Design Problem 1:** Create a paper sculpture held together by “slots” or shallow cuts slid together in order to make the sculpture stand up.
Design Problem 2: View your sculpture from several positions. Create a series of drawings of your sculpture from several different points of view.
Design Problem 3: Photograph the sculpture and create a series of drawings of your sculpture from several different points of view.

Design Problem 1

Create a paper sculpture held together by “slots” or shallow cuts slid together in order to make the sculpture stand up.

Supplies

You will need one piece of stiff white paper or boxboard (from cereal) approximately 20.3 x 25.4 cm or 8 x 10 in., scissors, transparent tape, or glue.

Set-Up



Study the basic shapes of the paper sculptures in Studio Experience 16.11, on pages 474-475 in your textbook. Consider which forms (3-D shapes) are the most pleasing to you. Are you drawn to organic or geometric forms, or both?

Preliminary Work

Create a series of thumbnail sketches of several shapes that could be brought together in a paper sculpture. Try unusual combinations and consider how the point of view affects the overall shape of the sculpture and the space it occupies. Remember the sculpture must stand up. Make your design decisions accordingly.

Solution

Cut out several organic and geometric shapes from heavy paper. First, experiment a little by making tiny cuts of less than one centimetre in length into two shapes. See if they stand up. Continue to cut these small “slots” in the pieces where you would like them to be attached and experiment with different combinations. Make sure it is interesting to look at from many points of view. When the cardboard or paper is used up, you are done. When you are pleased with the design, fasten any pieces which appear to be loose or top-heavy. Secure the pieces well with tape or glue.

Design Problem 2

View your sculpture from several positions. Create a series of drawings of your sculpture from several different points of view.

Do either Design Problem 2 or Design Problem 3. Do only one, not both.

Supplies

You will need some drawing paper, graphite pencils, and an eraser.

Set-Up

Sit higher looking down on your sculpture. Sit lower looking up at it. Sit to one side then another. Which view is most interesting to you? Shine a light on your sculpture. A gooseneck lamp will give you lighting options. Adjust the lamp to produce the most dramatic shadows, the deepest contrasts. Then DRAW. Create one finished value drawing and one finished contour drawing of your sculpture.

Preliminary work

For a value drawing, squint at the sculpture to help you see:

- Where is the blackest black?
- Where is the whitest white?
- How many grey tones are in between? Try a grey-scale using all your graphite pencils. Draw all your tones.
- Experiment using only value, not lines for your preliminary sketches.
- For a contour drawing, make sure that you complete a few drawings showing your sculpture from different points of view.
- Draw the shapes illustrating shadows and highlights with line. Use heavier darker lines to indicate a dark edge or shadow and thinner lighter lines or even broken lines to show areas flooded with light.

Solution

Create two finished drawings of your sculpture seen in sharp contrast lighting. Create one as a value drawing and the other as a contour line drawing. They should be on 22.9 x 30.5 cm or 9 x 12 in. cartridge paper. Your value drawing should have at least four distinguishable values from the white of the page to your darkest dark. Your contour line drawing should have at least four different “weights” of line to demonstrate dark and light areas of your sculpture.

Design Problem 3

Photograph the sculpture and create a series of drawings of your sculpture from several different points of view.

Remember, do not complete Design Problem 3 if you have completed Design Problem 2. Do only one, not both.

Supplies

You will need either a digital camera (and access to a computer) or a film camera (with film), drawing paper, graphite pencils, eraser, compressed charcoal.

Set-Up

Think about how the point of view of each sculpture would change if you were directly above the sculpture (bird's eye view), or directly below the sculpture (worm's eye view). Position yourself above the sculpture and take a photo of it. Zoom in, or go closer to take a close-up shot. Position yourself below the sculpture and take another photo of it. Zoom out, or move further back to take a wider-angle shot. Take a few more shots of interesting views. Develop or print out your photos to use for drawing in the next section.

Hint: you will get better photos to draw from if you can turn your camera's flash off.

Preliminary work

After you are very familiar with your sculpture and have studied it from many points of view, look at your photographs.

- Which of your photographs captures a dramatic contrast between dark and light?
- Which is the most interesting view?
- Study the shapes of the positive and negative space.
- Consider which photograph shows the most intense contrast, the most interesting shapes, or the most intriguing point of view.

Solution

Choose the best photo, or the one you find the most interesting. Look at the photo and create a drawing which captures the essence of the sculpture itself. Depending on the photo, this may be a value drawing or a contour drawing. For a value drawing, use compressed (thick) charcoal to show contrast between black and white. Squint at the sculpture to help you see: Where is the blackest black? Where is the whitest white? How many grey tones are in between? Draw them all. Experiment with using only value, not lines.

For a contour drawing, make sure that you complete a few drawings which show your sculpture from different points of view. It should also powerfully illustrate the shapes in a way which shows depth, or space.

Reflection

Consider the following questions in order to write a reflective paragraph.

- How has this activity helped you to use and understand space, value and contrast?
- How was the sculpture affected when the point of view or the contrast and lighting changed?
- Comment on how you could use these strategies in other art projects.
- What was a successful part of using this medium?
- How did other elements and principles come into play as you worked?

Extension

You can choose one of the following extensions to do or develop your own creative extension.

- Are there certain feelings or moods embodied in your sculpture? Can ideas be communicated in this medium? Think of a title for your sculpture which makes the viewer imagine that this piece is about more than paper shapes. Represent this idea visually in another way besides paper sculpture.
- Think of your paper sculpture as a maquette of a larger structure. How would the sculpture change if it had an actual purpose? Consider these ideas and build more sculptures to communicate something about form and function.
- Communicate visually using contrast in another art media. If you have access to other sculpture materials such as clay, go for it! Experiment with lighting, space or other elements and principles. Document your work through photographs or drawings.



Art Production Activity 3.5

Paint-by-Numbers, Pumped Up!

Here is a brief overview of this activity

- **Focus Element:** Colour
- **Image Development Strategy:** Your choice
- **Media:** Painting, Drawing
- **Design Problem:** Paint an original still life which explores colour mixing and colour relationships.

Supplies

You will need

- acrylic or watercolour paint in all three primary colours plus white and black
- heavy paper
- a selection of paintbrushes: wide, narrow, fan, flat, pointed
- a container for water
- a plastic lid “palette”
- paper towels
- various still life objects such as: a drinking glass, an item with a reflective surface, like a kettle or mirror; a few ordinary household objects

Set-Up

Test out your colours using various techniques. A good working description, the colour wheel, and colour theory can be found on page 488 in the Student Handbook section of your textbook. Terms you will need to know are

- primary colours
- secondary colours
- tertiary colours
- complementary colours

- analogous
- split complement and triad colours
- colour intensity, (warm, cool, neutral, monochromatic colours)

The following basic definitions may also help with this activity:

Hue:	pure colour
Tint:	colour plus white
Shade:	colour plus black

Preliminary Work



Study the colour schemes and definitions on page 488 and look through the textbook to find art images which illustrate these colour relationships.

Consider the impact that colour has on the mood of an artwork. Choose a specific image that demonstrates an interesting colour relationship and write about it in your Visual Journal. Experiment with colour mixing. Try to create all the colour schemes listed. Which palette are you the most attracted to and why? Develop a set of colour swatches cut from magazines, of 12 squares of colour, 5 x 5 cm, and glue them into your Visual Journal. Using what you know about colour mixing, mix paint to match exactly the colours of your magazine swatches. Paint your colours beside the swatches.

Colour-mixing Tip: It is easier to darken a colour than to lighten it. Always add dark colours to light sparingly, to lighten bit-by-bit!



Gather still life objects for use in the solution to the design problem. For an example of how glass surfaces can be painted, look on page 51 of your textbook at Fig. 3-36, Janet Fish, *Skowhegan Water Glass*, 1973. You will use a variation of this technique.

Solution

Set up a still life which includes a glass, a reflective surface and at least one simple and ordinary household object in a composition. On heavy paper, draw the still life (actual size or larger) with contour lines, paying attention to the contours of the shapes of reflections and distortions inside the shape. Then, draw 3 to 5 random lines all the way across the drawing with a ruler and a pencil to break up the space of the picture. Now that you have what looks like a puzzle with separate “pieces”, illustrate a different colour scheme in each piece. Choose one of the colour schemes listed above and paint directly on the drawing, with a different scheme in each section. For example, one section could be painted in a monochromatic colour scheme using the colour orange, and another could illustrate the complementary colours of purple and yellow, with the darker values in purple, the lighter values in yellow and the middle values a mixture of both.

Colour Tip: Incorporate tints and shades to give you more variety in colour. Use a number of different brushes. Take your time. Pay attention to details. Don't rush! If you are not satisfied with the final activity, try it again with a different touch.

Reflection

Consider the following questions in order to write a reflective paragraph.

- Has this study of colour encouraged you to see more variety in the colours you see around you? Explain.
- How has this activity helped you to use and understand colour and its' many properties?
- What was the most challenging part of this Art Production Activity? Why?
- What have you learned about colour that you will use the next time you paint?
- What other art elements and design principles did you encounter as you developed your solution?

Extension

Find other ways to communicate visually using ideas which have inspired you in this Art Production Activity.

Research the work of Canadian artist, Mary Pratt, who paints a variety of surfaces involving reflected light. Comment on her techniques or the impact colour has in her work.

Look at the artwork of several of the artists who were a part of the Group of Seven. Can you identify some of the complex colour schemes and relationships you have now become familiar with?

Create a painting where you experiment with colour and paint in your own way. Write an artist's statement which tells more about the message behind the artwork or about what you wished to communicate through colour. Include it in your Art Portfolio.



Art Production Activity 3.6

Walk the Line

Here is a brief overview of this activity

- **Focus Element:** Line, Texture
- **Image Development Strategy:** Elaboration, Juxtaposition
- **Medium:** Drawing, Collage
- **Design Problem:** Explore the possibilities of expressing emotion through line using drawings and collage.

Supplies

You will need white drawing paper, drawing materials: pencil, charcoal, ink, chalk, pen; glue, white poster paper (40.6 x 61 cm or 16 x 24 in.).



Set-Up

Think about and look at the use of line in Chapter 3, pp. 32–57 in your textbook. Be sure to notice the sheer variety of lines you see.

Preliminary Work

1. Brainstorm and write down a list of fifteen emotions. For example: *angry, elated, depressed, mournful, embarrassed, and excited* are a few you could use.
2. Write these in your Visual Journal to begin your preliminary work.
3. Next, translate the emotions you wrote in your journal into types of lines. Perhaps a heavy jagged line best suits anger. What kind of line might suit happiness or love?
4. Pick the one that seems most appropriate to elaborate on, visually.
5. Complete a few thumbnail sketches to help you to think about the types of lines you'll communicate with. This activity is truly about lines, so don't be concerned about subject matter or representational drawing.
6. Now that you have developed these ideas in your journal, you will be working larger to define the solution to the design problem.

Solution

Working on large drawing paper, experiment with making many different kinds of lines using all kinds of drawing media. Think about communicating emotion through your lines. Use lines to create interesting textures too. Don't worry if you use up a lot of paper... get into it!

Next, think about the lines you could put together to communicate some of the feelings you listed at the beginning of this activity. Could you illustrate contradictory feelings side-by-side in a composition made entirely of lines? Cut up your drawings. Arrange your cut sections on the large poster paper (you may make it smaller but it should be at least 30.5 x 36.5 cm or 12 x 14 in.) repositioning them until you feel you have a composition that is visually-pleasing, unified, and full of energy or emotion. Glue your arrangement down as a collage.

Does the collage look unified to you? Does it have a focal point? Add more lines and textures to solidify the design.

Reflection

- Consider the following questions in order to write a reflective paragraph.
- Does the collage convey the emotions you intended?
- Ask someone else what emotions they see in your line collage and record what they say.
- How has this activity helped you to use and understand line and texture?
- How did other elements and principles influence your design decisions?

Extension

Find other ways to communicate visually using ideas which have inspired you in this Art Production Activity.

Were you inspired by the possibilities for expression of emotion through line? If so, develop an artwork which further expresses this concept. Use the media of your choice, and your own creative expression.

Research artists who were (or are) masters of using line, such as: Pablo Picasso, Willem de Kooning, ancient Chinese landscape painters, Japanese artist, Kitagawa Utamaro. What can studying the work of another artist lend to your own visual communication?



Visual Journal Activity 3.2

Studio Experience (20 marks)

Assessment

Remember that this Visual Journal Activity, along with all other Visual Journal Activities, will be assessed by the Rating Scale found in Module 1, Lesson 2 and at the end of this module. These are summative activities which should be done after Art Production Activities 3.1 to 3.6.

Part 1

After all the previous activities are done, choose one finished piece that best shows the design principle, unity. Once you have chosen, write a short reflection to support your decision. Further reflect on the piece as you consider the art elements and design principles. Attach this reflection to the artwork. Choose one other art production activity, which you feel was successful, or on which you worked extremely hard. Include your preliminary work for both pieces as this will affect your evaluation. Get them ready to submit for evaluation to the Distance Learning Unit. Be proud of your accomplishments!

Part 2

Showing your drawing to another viewer or group might broaden your understanding of how visual communication works. Invite others to view your completed works. One of them should be your learning partner. Have them write down their responses to the following two questions. Submit these responses to the Distance Learning Unit as support for your evaluation.

1. Which artwork shows strong unity? Suggest why this is so.
2. Which works communicate clearly to you? Explain what and why.

You may need to explain what unity is, so be ready! Let your audience discuss their answers together. Listen to what they have to say and think about the impact of your work. This could be a very meaningful and powerful thing to do, for you and also for your audience. Enjoy the rewards of your hard work!

Lesson Summary

That was a long lesson with many visual challenges and expressive possibilities. You reviewed several more of the art elements and design principles and practised with different art media. You put all this to work to create your own visual communication.

NOTES

LESSON 3: SOLVING VISUAL PROBLEMS

Lesson Focus

In this lesson you will:

- develop a solid body of preliminary work. Preliminary work is the work you do to prepare for an artwork: all your sketches, notes, questions, experiments and planning as you work on the solution to a visual problem
- reread the section on Visual Journals in Lesson 1 of Module 1

Lesson Introduction

Sometimes your planning takes you into unexpected areas. Preliminary work can be an inventive and exciting process. Remember that developing ideas in your Visual Journal takes patience and time but is well worth the effort. Sometimes the ideas you need to solve visual problems result from your explorations. Other times, the reward is in journaling itself.

Design problems can be seen as positive challenges. Working through them is part of your creative and artistic growth.



Visual Journal Activity 3.3

Preliminary Work for Visual Problems (20 marks)

Assessment

Remember that this Visual Journal Activity, along with all other Visual Journal Activities, will be assessed by the Rating Scale found in Module 1, Lesson 2.

Use this checklist to remind you of some of the possible ways to develop your ideas and plans:

- Do you get it?** Be sure you understand the design problem. Read it over. Ask your tutor/marker, learning partner, or someone else.
- Draw, Draw, Draw:** Work through many thumbnail sketches to come up with a strong composition. Observe and draw. Imagine and draw.
- Experiment with media.** Practise!
- Write it down:** Sort out your ideas by writing notes, lists, journal entries, questions. Brainstorm the possibilities.
- Consider the Elements and Principles:** Use the “building blocks and blueprints to create strong focus in your artwork. Choose elements of art to lend strength to your composition and principles of design to bring unity and flow. You know them... now put them to use! Play with them.
- Use Image Development:** Play with a few strategies to get ideas flowing. They can give you that “creative edge” you are seeking!
- Research:** What have other artists done? Whose work are you inspired by? Look for images which feed your imagination. What can you find to “spark” an idea?
- Reflect:** Ponder the possibilities. Find what you want to communicate. What would you like to express? How?
- Be Courageous:** Experiment; try something different. Try it again, and this time refine it. Be innovative... push your ideas further. Challenge yourself. Enjoy the endeavour!

Visual Problems

Read through the following three visual problems before you begin. You will choose **one** of the three to complete in this lesson. Consider the problems. Focus on beginning your preliminary work, using the above guidance. Artwork takes time and planning. Give yourself LOTS of time to complete this lesson. Time, energy and craftsmanship are keys to the success of your work.

Visual Problem: Option 1

Create a self container, a portrait of yourself, formed by a box, bowl, or other container that holds a collection of images and objects that relate something about you. You may wish to see the outside of the container as the exterior you present, and the inside as your inner self, your feelings, your treasures, evidence of your defining activities, pictures of your most important people.

Things to Consider

- What kind of container could you put these things in and what does your choice say about you? Find, make or decorate a container that expresses something about you.
- Who are you and what types of things make you who you are? Think about personality traits, significant relationships, important accomplishments, defining moments and things uniquely you.
- What things have you accumulated in your life that would tell the world a little bit about who you are? How could you arrange these things to enhance their visual meaning.
- What art media could contribute to a likeness of you? This is a symbolic portrait, a work about you. It will describe you without using any realistic portrait image of you.

Artist's Work to Look at for Inspiration

Joseph Cornell, Jasper Johns, Louise Nevelson, Robert Rauschenberg, Lucas Samaras, Nick Bantock.

Endnote

You should have a well-constructed symbolic portrait of yourself that works on a number of levels: the images and objects you chose, where you placed them and your alterations to them, the container that holds them, its' construction or treatment, all should be considerations in this expression of you.

Visual Problem: Option 2

Develop a series of postcard-sized images that explore a theme from the following: time, virus, pop, junk, fear, freedom, nourishment, beauty, disappointment, want, laughter, pattern, rhythm, natural, mechanical.

Things to consider



- What are some obvious illustrations to the theme you are interested in? Are there less obvious choices? Are they more interesting? What art media would you like to explore? Which medium lends itself to expression of the idea? Use any medium or combinations of media.
- What could you look at to give you more ideas? Where could you do visual research? (Internet, art books, magazines... a neighbourhood walk, thrift shops, antique stores, etc.)
- Try using relabelling or some word association games to spark ideas for original images. Could other image development strategies be used to make your illustrations interesting and unique? What elements and principles could you use in your compositions?

Artist's Work to Look at for Inspiration

Jim Dine, Zak Smith, Andy Warhol, Kathe Kollwitz, Barry McGhee, Clifford Eyland, Wanda Koop. As you research, look at the work of a variety of artists. Art is the inspiration.

Endnote

Your series should consist of approximately 4 to 6 images on heavy paper, 12.7 x 17.8 cm or 5 x 7 in. in size. The pieces will be displayed together, in unified combination and every one should be related to the theme. How you organize the images makes a difference, so consider placement carefully. Keep in mind the overall unity of the design. Make a map or write a note for the tutor / marker, explaining how the pieces should be shown.

Visual Problem: Option 3

Create a work of art that incorporates a person, a place and a thing that is significant to you.

Things to Consider

- Are there any relationships you want to illustrate? The three things do not have to relate to each other: You are the bond which unites them.
- Your images do not have to be realistic or representational. Mix it up!
- Your personal experiences are an important guide, since each idea must be significant to you. Think about why each of these things is important to you to generate ideas.
- How will you create unity and strength in your composition? What media will you use?

Artist's Work to Look at for Inspiration

Marc Chagall, Frida Kahlo, Rosalie Favell, Faith Ringgold, ancient Egyptian art, Ivan Eyre.

Endnote

Consider carefully the size of the work, the size and placement of the objects as well as their proximity to each other. Each of these decisions has an impact on the viewer and an effect on the meaning conveyed in your work.

Steps to Follow When Planning

1. **Set-Up:** Organizing the things you will need

Think about the art materials that interest you the most. Consider the options for art media. Follow the preliminary work checklist to remind you of possible ways to develop your ideas and plans.

2. **Create:** Solving the design problem

Use your preliminary work to inform your final solution. Take the time you need to create something meaningful. Integrate the elements of art and the principles of design. Put everything you've got into it and you won't be disappointed. Go for it!

3. **Reflect:** Responding to the process and the product

Write a brief reflection on this process. Respond in your own way, or use these questions as a guide:

- Are you pleased with your solution to the design problem?
- What worked out particularly well?
- What could you learn from for next time?
- What do viewers think of the artwork?
- How did focusing on elements and principles make your artwork stronger?

Lesson Summary

The lessons in this module have developed your creative communication skills. The elements of art and principles of design provide you with a strong foundation for your work. Your preliminary work has exercised your thinking and planning skills. Hopefully, your media explorations were successful and you pushed yourself further than you may have expected. You should be proud of the results of your work and your decision making.

NOTES

MODULE 3 SUMMARY

Congratulations! You have completed Module 3, and have only one more to go before you complete the entire course.



Submitting Your Assignments

It is now time for you to submit the Module 3 assignments to the Distance Learning Unit so that you can receive some feedback on how you are doing in this course. Remember that you must submit all the assignments in this course before you can receive your credit.

Make sure you have completed all parts of your Module 3 assignments and organize your material in the following order:

- Module 3 Cover Sheet (found at the end of the course Introduction)
- Visual Journal Activity 3.1: Art Elements and Design Principles
- Art Production Activity 3.1: Big Popcorn
- Art Production Activity 3.2: Times Four or More
- Art Production Activity 3.3: In the Balance
- Art Production Activity 3.4: Zoom in (or Out)
- Art Production Activity 3.5: Paint by Numbers, Pumped Up!
- Art Production Activity 3.6: Walk the Line
- Visual Journal Activity 3.2: Studio Experience
- Visual Journal Activity 3.3: Preliminary Work for Visual Problems

For instructions on submitting your assignments, refer to How to Submit Assignments in the course Introduction.

NOTES



MODULE 4

Connecting—Asking Questions and Finding Ideas

This module contains the following

- Introduction to Module 4
- Lesson 1: Art and its Context
- Lesson 2: Visual Problem Solving
- Lesson 3: Wrapping up the Course

MODULE 4: CONNECTING—ASKING QUESTIONS AND FINDING IDEAS

Introduction to Module 4



Welcome to the last module of Grade 10 Art. In this module you will learn about research and art production. These are the two “Big Ideas” for this module. The main outcome for this module is to connect the various influences of context in artist’s work and your own work.

This entire module should take you approximately 25 hours to complete.

Assignments in Module 4

When you have completed the assignments for Module 4, submit your completed assignments to the Distance Learning Unit either by mail or electronically through the learning management system (LMS). The staff will forward your work to your tutor/marker.

Lesson	Assignment Number	Assignment Title
1	Visual Journal Activity 4.1	Building Meaning through Art
	Visual Journal Activity 4.2	Vincent van Gogh
	Visual Journal Activity 4.3	George Littlechild
	Visual Journal Activity 4.4	Comparing Vincent van Gogh and George Littlechild
2	Art Production Activity 4.1	Contextual Influences
	5Visual Journal Activity 4.1	My Statement As an Artist
3	Visual Journal Activity 4.6	Reviewing My Goals
	Interview with Tutor/Marker	
	Sending in Your Art Portfolio	

NOTES

LESSON 1: ART AND ITS CONTEXT

Lesson Focus

In this lesson you will:

- explore the connection between artists and their cultural and historical contexts
- appreciate the relationships between theme, style, and context in artwork

Lesson Introduction

Art is connected to the world from which it comes. An artist's context, or relevant circumstances, have a huge impact on an artwork. Context can be thought of as outside influences on work of art: artists are personally and socially influenced by the culture and history they are a part of. Culture and history refer to time and place. They have bearings on one's point of view. They influence values and beliefs, and aesthetic conventions. An artwork's context affects its' meaning and the way viewers receive it. You will look at art from a variety of contexts and in a variety of styles. Investigating contemporary (current) art, as well as historical artwork will help you to see how artists are connected to their time and their culture. The way artists experience their world, and form opinions and feelings about it contributes to their choice of theme and to the meaning of their artwork.



Visual Journal Activity 4.1

Building Meaning through Art (20 marks)

Assessment

Remember that this Visual Journal Activity, along with all other Visual Journal Activities, will be assessed by the Rating Scale found in Module 1, Lesson 2 and at the end of this module.

Your experiences, identity, ideas and beliefs are influenced by your world. You now have the accumulated experience of discovering art materials, responding to art and communicating through art. This module will draw upon all that you have learned. You will connect all these things to create and solve a design problem that expresses ideas that refers to contexts of your own. Jot down a few things in response to the following questions in your Visual Journal:

- What is your context?
- What connects you to your world?
- How could you use your own cultural and historical context to construct meaning through art?
- Think about what your identity is at this moment in time. How has your context influenced your identity and how could you convey this through art?



Visual Journal Activity 4.2

Vincent van Gogh (20 marks)

Assessment

Remember that this Visual Journal Activity, along with all other Visual Journal Activities, will be assessed by the Rating Scale found in Module 1, Lesson 2.

In the next two activities, you will conduct guided research on two different artists. You will learn about how an artist's theme, style and context are connected and how they contribute to the meaning of an artist's work. In this activity, you will be looking at the artwork of an artist from Western European art history, Vincent van Gogh.

Style Illustrates Context

An artist's style emerges as he/she puts together personal messages, uses a particular medium in a certain way, and organizes the elements of art and principles of design to communicate meaning. "Finding out about the artist's life and what the artist feels is helpful in getting to know an artist's style." (Bennett and Hall 80)

The more familiar you become with an artist's style, the better you understand the artist's connection to his/her world. Consider the example of Vincent van Gogh. His subject matter is so familiar; his landscapes and portraits are instantly recognizable. He painted in a very distinct style. He used intense colour, heavy paint and visible short brushstrokes that suggest movement and express emotion. His style, uncommon in his day, is distinguished by the way he worked with his materials and in the vibrant colours he used. Knowing a little more about van Gogh contributes to your knowledge of him as an artist. He clearly had something to say, and a distinct way of "saying" it. In the next two parts of this activity you will dig deeper to uncover van Gogh's contextual influences.

Part 1: Respond to van Gogh's Style

Personal style and artistic style help us to connect a work of art to a larger context. Use your textbook to locate the following four images by Vincent van Gogh:

1. p. 85, Fig. 4-57, *The Starry Night*, 1889, and detail p. 245.
2. p. 158, Fig. 7-17, *The Poplars at Saint-Remy*, 1889.
3. p. 161, Fig. 7-21, *Crab on Its Back*, 1889.
4. p. 213, Fig. 9-9, *Peasant of the Camargue*, 1888.



If possible, also look up further images for a closer look at van Gogh's art on the following websites: www3.vangoghmuseum.nl/vgm/ and www.moma.org. From the various van Gogh images you have to choose from, select an artwork which you think is the most interesting to look at. Use the reflective response technique below to really engage with this piece of art. You used this technique in Module 2, so you should be familiar with the steps. Include the reflection in your Visual Journal.

Look Once: First, look at the image carefully for about three minutes. Think to yourself, "What do I see? What captures my attention and why?" Write your responses down.



Look Twice: After the first round of looking, look at the image again for three more minutes. Ask yourself: "What else do I see? What did I miss the first time? Why?"



Learn what other people say about the work: Scan your textbook or the Internet to see if any possible interpretations of this artwork are already written and at your fingertips. Read them and think. If no dialog about the artwork is available, show it to someone else and get their feedback. This would be a good opportunity for a discussion with your learning partner.



Pause and Reflect: Consider everything you have observed. Have your perceptions changed? After reading the textbook or thinking about someone else's opinions, have your points of view on the artwork changed? Have you looked deeper and more thoughtfully? Did you discover anything "hiding" in the artwork? Write a short piece in your Visual Journal to summarize your reflections. What does your visual research reveal about the artist's context?

Answer the following questions on style in your Visual Journal:

1. Describe van Gogh's style in a list of ten words.
2. Does the artist's style focus your attention on a particular aspect of the subject matter? How? Why do you think the artist chose to do this?
3. How does the artist's style and choice of subject matter work together to communicate a message?

Part 2: Research van Gogh's Context



History Illustrates Context: One way of finding out what an artist has to say is to consider the culture and the history of the artist. Looking at the historical time period an artwork is from can determine its' context too. I'd like to leave you with one more thought about Vincent van Gogh. Did you know that he only sold one painting in his lifetime? His use of colour outraged art critics because it was so bold. This painting technique brought him ridicule and insult from his society. Prior to van Gogh—exact realistic representation was the order of the day. Look at the paintings of the artists who closely preceded van Gogh. These artists practised a long tradition of a dark umber, ochre, and cadmium palette (p. 453, fig.16-18). Even the rebellious Impressionists and their pastel colours and interest in light, stayed true to realistic rendering of forms. Van Gogh was a passionate painter. He painted out in the windy fields. He cared little for exact realistic drawing. He wanted to express the wind in the wheat stalks, the movement and glare of the stars and the rural nature of his subjects in his paintings. We now call the art movement, or "style" he helped to establish, Expressionism. His historical context may have negatively influenced his style and his theme... perhaps "they" simply weren't ready for an artist like him! Answer the following questions in your Visual Journal:

4. How does the time and place in which van Gogh's artwork was created influence its' theme or meaning?
5. Knowing what you now do, can you appreciate the influences of van Gogh's context? Describe what you consider his context to be in a paragraph in your Visual Journal to complete your research on this artist.



Visual Journal Activity 4.3

George Littlechild (20 marks)

Assessment

Remember that this Visual Journal Activity, along with all other Visual Journal Activities, will be assessed by the Rating Scale found in Module 1, Lesson 2 and at the end of this module.

You will learn how an artist's theme, style, and context connect and how they contribute to the meaning of an artist's work. You will look at the artwork of contemporary Canadian artist, George Littlechild.

Theme Illustrates Context: Artists express a variety of ideas through the subject matter of their work. Over time, with many pieces of art, artists sometimes repeat similar themes. The subjects may change from one artwork to another, but large themes or big ideas often remain as the artist's focus. As we look at many artworks by one artist, and research what the artist has said and done in their lifetime we identify an artist's theme. George Littlechild has focused on issues of identity and connection to his own Aboriginal Cree culture. He is an author and illustrator who continues to work with children and conduct art workshops in schools across Canada on the subjects of anti-racism, animal spirits and self-discovery.

Part 1: Respond to George Littlechild's Theme

Recurring subject matter in an artist's work over time reveals themes that the artist is concerned with. When George Littlechild creates a work of art, he is telling a story from his heart. His art is charged with energy and colour.

Look up four of George's images on one of the following websites



www.georgelittlechild.com
www.alcheringa-gallery.com

You could also use a search engine like www.google.ca to search for "George Littlechild". If you do not have access to the Internet use a computer in a public library. If you are unable to find paintings by George Littlechild, ask a librarian to help you or contact your tutor/marker.

From the various Littlechild images you have to choose from, select an artwork which you think is the most interesting to look at. Use the reflective response technique below to really get into this piece of art. Include the reflection in your Visual Journal. Don't forget to name the piece of art upon which you are reflecting.



Look Once: First, look at the image carefully for about three minutes. Think to yourself, "What do I see? What captures my attention and why?" Write your responses down.



Look Twice: After the first round of looking, look at the image again for three more minutes. Ask yourself: "What else do I see? What did I miss the first time? Why?"



Learn what other people say about the work: Scan your textbook or the Internet to see if any possible interpretations of this artwork are already written and at your fingertips. Read them and think. If no dialog about the artwork is available, show it to someone else and get their feedback. This would be a good opportunity for a discussion with your learning partner.

Pause and Reflect: Consider everything you have observed. Have your perceptions changed? After reading the textbook or thinking about someone else's opinions, have your points of view on the artwork changed? Have you looked deeper and more thoughtfully? Did you discover anything "hiding" in the artwork? Write a short piece in your Visual Journal to summarize your reflections. What does your visual research reveal about the artist's context?

Asking questions helps us to determine what an artist has to say about a theme. In your Visual Journal, research some of the themes in George Littlechild's work. Draw thumbnail sketches of parts of his work which communicate strongly to you. Collect notes and personal reflections on what themes appear in his artworks. Record these thoughts in your Visual Journal and answer the following questions:

1. What does the subject matter have to do with the exploration of the theme?
2. How has the artist organized the elements of art and principles of design to communicate the theme?

Part 2: Research Littlechild's Context



Culture Illustrates Context: One way of finding out what an artist has to say is to consider the culture and the history of the artist. Finding out what culture(s) an artist belongs to or identifies with can contribute to your understanding of their art. In reading George Littlechild's biography and finding out more about his life, you can see that his mixed-media paintings record his personal and family history. His work illustrates his reconnection with his Cree heritage. What else can you see which shows his context?

Asking questions about culture and history helps us to determine what contexts tell us about the meaning of the art we see.

How has the artist's cultural background contributed to the message or theme of his/her artwork?

Knowing what you now do, can you appreciate the influences of Littlechild's context? Describe what you consider his context to be in a paragraph in your Visual Journal to complete your research on this artist.



Visual Journal Activity 4.4

Comparing Vincent van Gogh and George Littlechild (20 marks)

Assessment

Remember that this Visual Journal Activity, along with all other Visual Journal Activities, will be assessed by the Rating Scale found in Module 1, Lesson 2 and at the end of this module.

Part 1: Compare and Contrast

This activity builds on the previous activity. This time you will be comparing and contrasting two artists according to each of the three subjects we have discussed: theme, style, and context. Connecting artists and their work in this way can bring ideas together for you to reflect on. These ideas may also contribute to your own personal expression through art. As you study art and artists, you will come to realize that people from different cultures and times and places tend to make art for fairly similar reasons: to decorate, to celebrate, to communicate, and to inform. As you draw parallels between the artists, understand that you are making meaningful connections in all sorts of ways. You may express this in writing or in a visual way in your journal. You could complete the activity using a Venn diagram, lists, or paragraphs. It's up to you. There is a blank Venn diagram at the end of this module, in case you would like to use it. Remember, you are also gathering ideas for your own connections which you will express through art at the end of the module.

Part 2: Connecting With Context

How have you personally connected with the artwork you have researched? Think about the ideas, thoughts, and values the two artists communicated in their art. Consider how you could communicate your own ideas about context, visually. Think about the answers to these questions to further develop your ideas:

1. Where do influences come from?
2. How does society play a role in developing your identity?
3. In how many ways can context become important to your art?
4. What are your positive social and cultural influences? How have they shaped your world?
5. What are some negative contextual factors and how have they had an influence?
6. After considering all these factors: personal, cultural, historical, social; do you have something to say which reflects your own context?

Lesson Summary

You have been thinking about the ways artists communicate. You have noted similarities and differences among them. Noticing how their cultural and historical contexts shape their work informs you about why artists create. Connecting their meaning to style and theme broadens your understanding of art. You will use this information as you complete the next lesson.

NOTE

In Lesson 3, you will organize and mail in your Art Portfolio. Now is a good time for you to contact your tutor/marker to discuss how you are going to select the pieces for your Art Portfolio, as well as schedule a date and time for your interview.

LESSON 2: VISUAL PROBLEM SOLVING

Lesson Focus

In this lesson you will:

- create artwork which reflects your own personal, cultural, and historical context
- reflect on your solution to the visual problem in an artist's statement

Lesson Introduction

Since you have realized the role an artist's context can play, you are ready to develop your own design problem which expresses your own context, or place in the world. If you completed the Grade 9 Art independent study course, you saw that ideas for art can come from self, environment, community, culture, and society. In this lesson, you will draw from these big ideas and connect your ideas based on your context, in the theme of this work. Choose things which are important to you – something that really matters and expresses your thoughts and beliefs, feelings and values, individuality and personal style.

The work you have done in Grade 10 Art has expanded your possibilities for creative expression. You explored a variety of art media, looked critically at artwork, and studied the elements of art and principles of design. You experimented with image development strategies and practised working through preliminary sketches and note writing in order to solve design problems. That is an impressive range of artistic development! You will now further reinforce idea development by combining and connecting ideas visually. Your design problem will incorporate a theme and a combination of visual elements and principles.



Art Production Activity 4.1

Contextual Influences (140 marks)

Step 1: Understand the Theme—Your Context

What contextual factors interest you the most? How could you communicate something you believe in? Do personal, cultural, historical, or social influences provoke emotional response? What elements in your surroundings inspire your imagination?

Step 2: Gather Information

Every kind of information is fair game: visual, textual, technical. Your job is to synthesize what you already know about your own context. Use Visual Journal Activities 4.1 and 4.4 to review the work you have already done about contextual influences and apply what you know to conveying something about your own context. How have social and cultural influences affected your themes. What can you look at or read to develop your theme further? Think through the ideas you have come up with so far in the previous activities. You can make those connections even stronger through your own art production!

Step 3: Decide on Combinations

Do any relationships among art elements inspire ideas for images? Consider the following:

- elements of art: line, shape, form, space, texture, colour, value.
- principles of design: focal point, contrast, balance, repetition, movement, unity.
- image development strategies
- art media and techniques

How could you use a personal style to communicate your theme?

Step 4: Write the Design Problem out in Words

Your design problem should consider all of the above four steps and should be clear and easy to understand. For guidance, see how the examples in the course are written.

Be inventive. Write a problem that interests and inspires you to create a solution. You may end up changing your design problem somewhat as you begin the next series of steps. You will know when the problem is right. As always, take your time and let your creativity guide you to a solution.

Step 5: Preliminary Work

Use this checklist to remind you of some of the possible ways to develop your ideas and plans:

- **Draw, Draw, Draw:** Work through many thumbnail sketches to come up with a strong composition. Observe and draw. Imagine and draw. Experiment with media. Practise!
- **Write it down:** Sort out your ideas by writing notes, lists, journal entries, questions. Brainstorm the possibilities.
- **Use Image Development:** Play with a few strategies to get ideas flowing. They can give you that “creative edge” you are seeking!
- **Research:** What have other artists done? Whose work are you inspired by? Look for images which inspire your imagination. What can you find to “spark” an idea?
- **Reflect:** Think through what you want to communicate. Ponder the possibilities. What would you most like to express? How?
- **Be Courageous:** Experiment; try something. Try it again, and this time refine it. Be innovative... push your ideas further. Challenge yourself. Enjoy the endeavour!

Step 6: Set-Up—Organizing the Things You Will Need

Choose the art media and techniques you think will best suit your solution.

Step 7: Create—Solving the Design Problem

Use your preliminary work to inform your final solution. Take the time you need to create something meaningful. Best of luck!

Step 8: Reflect: Responding to the Process and the Product

Write a brief reflection on this process. Respond in your own way, or use these questions as a guide:

- Are you pleased with your solution to the design problem?
- What worked out particularly well?
- What could you learn from for next time?
- What do viewers think of the artwork?
- How did focusing on elements and principles make your artwork strong?
- Does your piece have a style of its' own?
- Does your context come through in your work? How?



Visual Journal Activity 4.5

My statement as an Artist (20 marks)

Write a formal artist's statement that clarifies your ideas and thoughts about your own context. How have you made connections with what matters to you? Attach this statement to your artwork and submit it to the Distance Learning Unit for assessment.

Lesson Summary

Congratulations! Your hard work in this course has paid off and you have just worked through the visual problem-solving process as an artist would. You have made connections among complex concepts and invented your own design problem to express your own creative ideas. Your use of visual language has enhanced this process and lent strength to your communication. Be proud of your accomplishments in this course!

LESSON 3: WRAPPING UP THE COURSE

Organizing and Sending in Your Art Portfolio (140 marks)

Your Art Portfolio should be organized in the following manner to submit to the Distance Learning Unit:

1. If you haven't done so already, contact your tutor/marker to discuss how you are going to select the pieces for your Art Portfolio, and schedule a date and time for your interview.
2. Choose 10 pieces from your Art Portfolio **that you have not yet sent in**. Label each with the module number, the activity or art production activity number, and objective it responds to. There should be at least one piece from each of the four modules in your Art Portfolio.
3. Up to two pieces of the ten may be your own work done outside of coursework during this year. Label each with a short reflection on your objectives in the work.
4. If some work is three-dimensional or oversized, send photos from a variety of views showing different vantage points and close-ups of details.
5. Put the work in order of the Modules 1 to 4 with outside coursework at the end of the selections.
6. Place the work in a suitable envelope labelled Art Portfolio, and submit it to the Distance Learning Unit, along with all the other assignments from Module 4. The instructions are on page 25. Once your tutor/marker receives this work, it will be time to have your Interview.



Visual Journal Activity 4.6

Reviewing my Goals (20 marks)

Look back at Part 3 of Visual Journal Activity 1.1 in Module 1 of this course and view the three goals you set for yourself.

Write these goals on a fresh page in your Visual Journal. Beside each of your goals, write your level of achievement: “more to do,” “satisfactory,” “beyond expectations”. Then write a short explanation of your self-evaluation. Add any new goals that have arisen since you first set these down in Module 1. How will you continue your artwork beyond this course? Submit this review along with your Art Portfolio to the Distance Learning Unit.

Preparing for Your Interview with Your Tutor/Marker (100 marks)

Your interview with your tutor/marker is the last thing that you need to do in this course. It will focus mainly on your Art Portfolio, and, to a lesser extent, on the rest of the course. It will take up to two hours. Though the interview will be casual, you still need to prepare for it.

The interview will be a discussion, not a question-and-answer period. In other words, you will need to discuss, explain things in detail, and ask your own questions. You will not simply answer questions from your tutor/marker. Here is a list of the topics that you need to be prepared to discuss:

- the approaches and preliminary work that you have used on any piece in the course
- the art terms that were found in the course and/or the textbook
- the techniques that you used in creating the pieces in the Art Portfolio, or any other piece in the course
- the triumphs and/or challenges that you experienced while working on the course

Have the following things on hand for your interview:

1. your course
2. your textbook
3. all of your coursework that is not with your tutor/marker

Your tutor/marker will use the following Rating Scale to assess your Interview. So, make sure you read it to prepare yourself. If you follow it carefully, you should receive the best mark possible. For more information, contact your tutor/marker.

Rating Scale

Percentage	Statements that best reflect the Interview with the tutor/marker
<i>up to 50%</i>	<p>During the interview, the student</p> <ul style="list-style-type: none"> ■ did not discuss any approaches or preliminary work that he or she had used on any pieces in the course ■ did not use any art terms that were found in the course and/or the textbook ■ did not mention any techniques that he or she used in creating the pieces in the Art Portfolio, or any other piece in the course ■ did not mention any triumphs and challenges that he or she experienced while working on the course ■ did not have access to either the textbook or any of his or her coursework ■ did not ask any questions about the Art Portfolio or the rest of the course
<i>51% to 66%</i>	<p>During the interview, the student</p> <ul style="list-style-type: none"> ■ mentioned, in general terms, at least one approach and preliminary work that he or she had used on any pieces in the course ■ mentioned fewer than five art terms that were found in the course and/or the textbook ■ mentioned at least one technique that he or she used in creating the pieces in the Art Portfolio, or any other piece in the course ■ mentioned a few triumphs and challenges that he or she experienced while working on the course ■ had access to either the textbook or some of his or her coursework ■ asked up to five questions about the Art Portfolio and the rest of the course
<i>67% to 83%</i>	<p>During the interview, the student</p> <ul style="list-style-type: none"> ■ discussed, in detail, up to five approaches and preliminary work that he or she had used on any pieces in the course ■ correctly used up to 10 art terms that were found in the course and/or the textbook ■ discussed, in detail, between two and five techniques that he or she used in creating the pieces in the Art Portfolio, or any other piece in the course ■ discussed, in detail, at least two triumphs and/or challenges that he or she experienced while working on the course ■ had access to both the textbook and some, but not all of his or her coursework that was not with the tutor/marker ■ asked between six and ten questions about the Art Portfolio and the rest of the course
<i>84% to 100%</i>	<p>During the interview, the student</p> <ul style="list-style-type: none"> ■ discussed, in detail, over five approaches and preliminary work that he or she had used on any other piece in the course ■ correctly used more than 10 art terms that were found in the course and/or the textbook ■ discussed, in detail, at least five techniques that he or she used in creating the pieces in the Art Portfolio, or any other piece in the course ■ discussed, in detail, more than three triumphs and/or challenges that he or she experienced while working on the course ■ had access to the textbook and all of his or her coursework that was not with the tutor/marker ■ asked at least seven pertinent questions about the Art Portfolio and the rest of the course

MODULE 4 SUMMARY

Congratulations! You have now completed the entire course.



Submitting Your Assignments

It is now time for you to submit the Module 4 assignments to the Distance Learning Unit so that you can receive some feedback on how you are doing in this course. Remember that you must submit all the assignments in this course before you can receive your credit.

Make sure you have completed all parts of your Module 4 assignments and organize your material in the following order:

- Module 4 Cover Sheet (found at the end of the course Introduction)
- Visual Journal Activity 4.1: Building Meaning through Art
- Visual Journal Activity 4.2: Vincent van Gogh
- Visual Journal Activity 4.3: George Littlechild
- Visual Journal Activity 4.4: Comparing Vincent van Gogh and George Littlechild
- Art Production Activity 4.1: Contextual Influences
- Visual Journal Activity 4.5: My Statement as an Artist
- Visual Journal Activity 4.6: Reviewing My Goals
- Interview with Your Tutor/Marker
- Sending in Your Art Portfolio

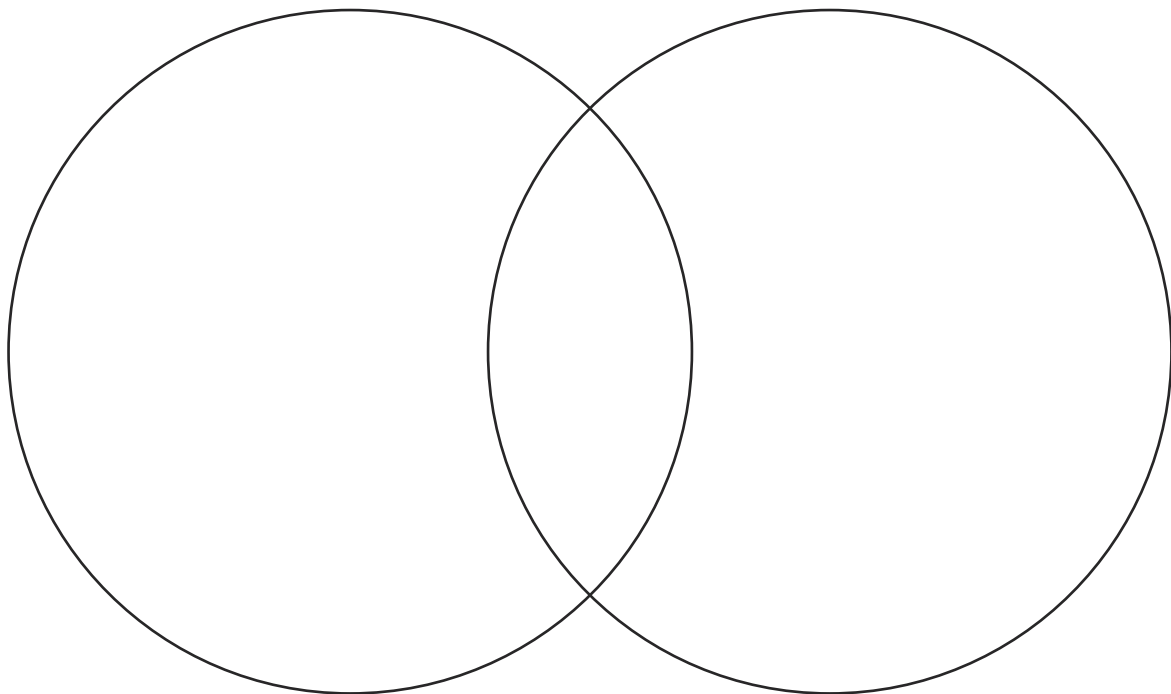
For instructions on submitting your assignments, refer to How to Submit Assignments in the course Introduction.

NOTES

Visual Journal Activity 4.4

Name _____ Date _____

Venn Diagram



Vincent van Gogh

George Littlechild



BIBLIOGRAPHY

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Textbook

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

Video

Cassidy, Lee, and Manitoba Education, Citizenship and Youth. *Art 10G Distance Learning: Part 2 – Printmaking*. Video. Winnipeg, MB: Manitoba Education, Citizenship and Youth, 2004.

This video introduces students to the art of printmaking. Topics include: required equipment, drawing, cutting and carving a block, use of different inks and papers to create different images, roller printing, and suggestions for clean-up.

References

Bennett, Bryan, and Constance P. Hall. *Discovering Canadian Art: Learning the Language*. Scarborough, ON: Prentice-Hall Canada, 1984.

Ganim, Barbara, and Susan Fox. *Visual Journaling: Going Deeper than Words*. Wheaton, IL: Quest Books, Theosophical Publications House, 1999.

Websites

Alcheringa Gallery. Home Page. 1995–2008. www.alcheringa-gallery.com
(7 July 2008)

George Littlechild. Home Page. 2006. www.georgelittlechild.com/main.htm
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MoMA – The Museum of Modern Art. Home Page. 2007. www.moma.org
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Van Gogh Museum. Home Page. 2005. www3.vangoghmuseum.nl/vgm/
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The Winnipeg Art Gallery. Home Page. www.wag.mb.ca (9 July 2008)

Grade 10 Art (20G) Materials List

2008 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.

List found on Pages 8 & 9 of Course	Suggested Substitution
1 set of oil pastels or soft chalk pastels	<ul style="list-style-type: none"> • No substitution
1 set of acrylic paints	<ul style="list-style-type: none"> • Water colours or Tempera paint
charcoal	<ul style="list-style-type: none"> • Conté crayon
India ink and pen	<ul style="list-style-type: none"> • Black drawing pen or felt pen (fine line)
1 white vinyl eraser	<ul style="list-style-type: none"> • 1 eraser
1 set of pencil crayons	<ul style="list-style-type: none"> • Set of 8
1 glue stick	<ul style="list-style-type: none"> • No substitution
paint brushes a variety of sizes	<ul style="list-style-type: none"> • Round or flat
a camera, digital or with colour film	<ul style="list-style-type: none"> • Several disposable cameras
a bottle of white glue	<ul style="list-style-type: none"> • No substitution
a portfolio 45.7 x 61 cm or 18" x 24"	<ul style="list-style-type: none"> • Create your own with 2 sheets of cardboard
a sketch book with 50 to 75 pages	<ul style="list-style-type: none"> • 22.9 x 30.5 cm or 9" x 12"
Mayfair paper *	<ul style="list-style-type: none"> • Any stiff paper or Bristol board
cartridge paper *	<ul style="list-style-type: none"> • Smooth, medium weight white paper
water colour paper *	<ul style="list-style-type: none"> • Cream manila paper
rice paper *	<ul style="list-style-type: none"> • Any semi-transparent paper

* See pages 11 and 12 in the course for A Note about Paper. These types of specialty paper can be substituted with any specialty paper from any art or craft supply store or any other kind of interesting paper that you want to try.

Grade 10 Art (20G) Household Items

2008 course

Here is a list of typical household items that are required to complete the art production activities. If you are unable to find any of these items call your tutor/marker.

List found on Pages 10 of Course
• sheets of blank scrap paper
• newspapers
• magazines
• paper towels
• plastic shopping bags
• medium sandpaper
• 5 large envelopes (25.4x33 cm or 10 x 13 in.)
• large plastic containers (ice cream pails or margarine tubs)
• scissors
• ruler
• masking tape
• transparent tape
• pencils
• erasers
• paperclips
• miscellaneous "found objects"

Video - Art Video

<https://youtu.be/1JRxzVCppdU?list=PLw1g3n2IMV7NZLICiKmDMG36ybwx5zzhe>

<https://youtu.be/1JRxzVCppdU>

https://youtu.be/ioFHK_lkfi8