

## A Visual Arts Instructional Resource for Teachers



# Artists' CONNECTION

# 5



## Indigenous Perspectives

The Artists' Connection 5: Indigenous Perspectives has been made possible through generous funding from...

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Welcome to the Artists' Connection 5: Indigenous Perspectives.

This teacher's guide is designed to help you explore this wonderful exhibition of original artworks while making connections to both the province's art and native studies curricula, particularly on the Ministry's Aboriginal Perspectives Toolkit.

You'll not only find reproductions, artist's biographies but also projects and processes that will help simplify how to create engaging and enlightening conversation with students. There are also charts that will guide you through how to look at art and consider the works in this unique exhibition.

Throughout the guide there are definitions, workshop or project material lists and illustrations of process outlining each activity's learning goals, skills and teaching methods. All activities can be scaled to younger or older learners and you'll also find ways to modify the art-making activities to ensure they are tailored to your class.

With each residency comes the opportunity to have a participating artist in the exhibition visit your classroom. We hope you will take advantage of this unique opportunity to bring an artist's expertise and perspectives to your students, whether through an artist's talk or a hands-on workshop.

Here at Dundas Valley School of Art, we believe looking at and making art is an important part of not just developing the right side of the brain, but also for helping students explore their abilities in relation to creativity, problem solving, and subjective interpretation.

Studies routinely demonstrate how visual art explorations help make a mind more nimble and accepting. No matter where one chooses to be creative, and it can as easily be with a microscope as a paintbrush, engaging with art is mind expanding.

While we are grateful to our funders, we are also grateful to you for having the vision to recognize the value of having real art in your school, and working with your students to engage with, discuss, and create art. So, thank you!

If you have feedback on any aspect of the program, a desire to take classes yourself, or have a gifted student that should be studying with us, we can help. We love your input and we have bursaries for students who could use some financial assistance. You can reach us at 905-628-6357 or [www.dvsa.ca](http://www.dvsa.ca).

Claire Loughheed, Executive Director  
Heather Vaugeois, Director of Advancement

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# **The Artists' Connection 5: Indigenous Perspectives**

## **A Visual Arts Instructional Resource for Teachers**

### **Introduction**

This guide book offers teachers different ways to engage with the original art works in the series *Artists' Connection 5: Indigenous Perspectives*. The activities focus on helping students better appreciate and understand the artworks. This is achieved by applying ideas and concepts through differentiated learning activities.

*Indigenous Perspectives*, as an exhibition, supports teachings in order to meet the expectations and use the strategies presented in the Ontario Ministry of Education's *Aboriginal Perspectives Teachers' Toolkit*. The toolkit provides an overview of expectations at each grade level along with strategies for many areas of the elementary and secondary curriculum relating to First Nation, Métis and Inuit histories, cultures and perspectives. These documents provide teachers with a handy reference to those expectations which can be found at: <http://www.edu.gov.on.ca/eng/aboriginal/toolkit.html>

At DVSA, we hope the artworks in *Indigenous Perspectives* will provide you and your students with a springboard for the conversations, activities and assignments that are a part of meeting the Ministry's expectations around this curriculum.

### **The artworks in *Indigenous Perspectives* will support learning in the following areas:**

- Grade 1 Language – Circle Traditions – Talking Circle
- Grade 1 Language – Respect
- Grade 1 Social Studies – Responsibility
- Grade 1 Social Studies – Respecting Mother Earth
- Grade 1 Social Studies – The Things We Need
- Grade 2 Social Studies – Naming Ceremony
- Grade 2 Social Studies – Seasonal Traditions
- Grade 3 Social Studies – 7th Generation Stewardship
- Grade 4 Language – Comparing Media Texts: Who Says?
- Grade 4 Social Studies – Exchanges Between Communities
- Grade 4 Social Studies – Walking in Someone Else's Shoes
- Grade 5 Language – Creation Stories – Where We All Come From
- Grade 5 Language – Stereotypes: Learning to Unlearn
- Grade 5 Language – Talking Circle
- Grade 5 Social Studies – Celebrating National Aboriginal Day
- Grade 6 Social Studies – Achievements of Aboriginal People in Canada
- Grade 6 Social Studies – Current Aboriginal Perspectives
- Grade 6 Social Studies – Issues Concerning First Nations Today
- Grade 7 Language – Aboriginal Poetry
- Grade 7 Language – Viewpoints in Aboriginal and Mainstream Media
- Grade 7 History – Cross-Cultural Perspectives
- Grade 7 History – Exploring Cultural Differences
- Grade 8 History – Important Aboriginal Women
- Grade 8 Language – Perspectives in Aboriginal Media
- History Grade 10 CHC2P – Cultural and Historical Contributions
- English Grade 11 ENG3E – Media Portrayal
- Law Grade 11 CLU3M – Aboriginal Rights
- Politics Grade 11 CPC3O – Political Landscapes

## How to Use this Guide Book

To ensure instructor preparation time is kept to a minimum, these activities are self-contained. This resource book contains ten activities that can be examined in any order appropriate for your class. Choose activities suitable for your students, and feel free to make modifications which you feel will enhance the lessons.

Activities are designed primarily for the elementary level with some suggestions on ways to challenge older students and those who are more advanced learners. The content of each activity emerges from the exhibition's original artwork.

## Structure of Activities

1. **Objectives** – This section provides a basic understanding of the activity's learning goals, learning skills and teaching methods.
2. **Materials Required** – This category contains supplies required by instructors to prepare for the lesson ahead of time.
3. **Teacher Notes** – This segment shares steps you can take in running the activity.
4. **Vocabulary** - Key words examined in the activity are highlighted in this section.
5. **Modified Activities** – Suggestions are included here to help you tailor activities for different age groups and levels of learners. As well there are some additional ways to explore the material.

## Tools to Explore Art Works

We also included a few reference tools to help your class appreciate and better understand this exhibition. These include:

- ***Elements and Principles of Design*** – A helpful language for discussing artworks
- ***Edmund Burke Feldman's Model of Art Criticism*** – a four-step process for evaluating art
- ***Questions to Assist Your Critical Analysis Process – Grades 1-8***
- ***Questions to Assist Your Critical Analysis Process – Secondary Grades 9 – 12***
- ***Questions to Assist Your Creative Process – Elementary Grades 1-8***
- ***Questions to Assist Your Creative Process – Secondary Grades 9-12***

# Artists' Information



# MICHAEL BARBER

Michael Barber was born in Simcoe, Ontario in 1967, and has been creating ever since he can remember. He studied Graphic Design at George Brown College in Toronto and after working for different advertising agencies and feeling the need to grow as an artist, he started Strictly Visual in 1991, a graphic design studio where he began producing work that he felt was both creative and suitable for its application in the advertising market.



*The Homecoming (Mixed media, 24"x24")*

## Artist's Statement

The desire to create freely and experiment without being concerned about marketability has taken me to painting, at first it was a difficult transition from creating work for commercial purposes to creating for personal ones. The inspiration for my work has come from my life and the lives of people close to me. My works deal with examination of dark realities that are rarely spoken. Memories and thoughts are never clear and my paintings reflect the layers that hide or protect our past, the things we cherish and the things we'd love to forget. Quite often in life things that are out of our control have such impact on our lives, not physically really but emotionally, things that we will carry with us forever. The good and the bad both weigh us down and fill us up, to the point that there's no room left. Then one day something happens that forces you to shift things, reposition and prioritize the

weight to a more manageable point for the time being. I paint on mahogany plywood and use a mixed media approach. Resist techniques are used with the paint application. Gouging and scratching is done with various hand tools, shovels and hoes are used to scrape the work and expose the earlier layers to create a sense of time. Images are applied to the work by using a very primitive printing technique and manipulating the cut after various applications. The creation of a piece is a very physical activity. I get lost in the painting and struggle between layers, caught in a dilemma of exposure and protection. It's an exhausting process and yet I find it so satisfying.

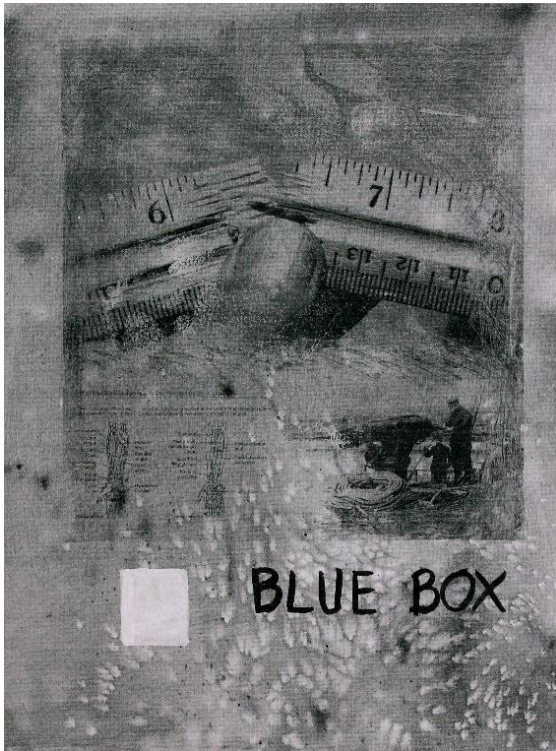


# CARL BEAM, R.C.A. (1943-2005)

Carl Beam was born in 1943 on the West Bay Ojibwe Reserve on Manitoulin Island where he lived until he was moved to a residential school in Spanish River. He graduated with a Bachelor of Fine Arts from the University of Victoria in 1974, and

continued his studies in the Masters of Fine Arts program at the University of Alberta. Beam is a pivotal figure in Canadian Art. He was the first artist of Native ancestry to have his work, *The North American Ice-berg*, purchased by the National Gallery of Canada as contemporary art (1986), thus opening the door for a generation of Native artists to enter. His work has been exhibited throughout North America as well as in Italy, Denmark, Germany and China. It is found in major Canadian and international collections, the Art Gallery of Ontario, the Vancouver Art Gallery and the Albright-Knox Gallery in Buffalo, N.Y.

Figure 1 Secondary Grade Image



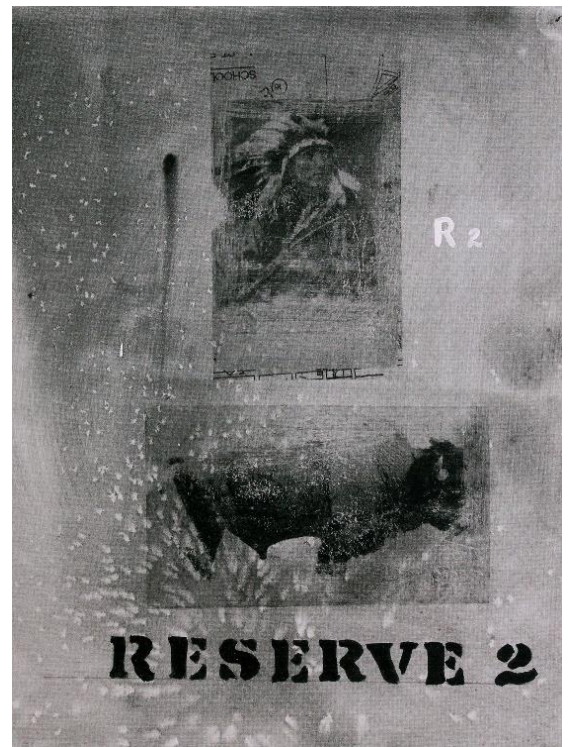
Blue Box (Silkscreen A/P, 15"x11")

his own life experience and frequently juxtaposed them with historical and contemporary images, thus relating the "personal" with the larger "societal" picture. Stylistically his technique is more connected to Rauschenberg than to the Woodlands or traditional native art styles. His innovative techniques, in fact, have been emulated by a new generation of artists – native and not.

Beam continually challenged himself as an artist. He constantly experimented using new mediums and techniques in order to fully explore the visual discourses which he created. During the early 1980s in New Mexico, Beam mastered Anasazi pottery techniques and a decade later applied adobe rammed earth architecture to the construction of ecologically-sound buildings on Manitoulin Island, Ontario.

Although he had formal art training, Beam also had a number of life experiences not specifically related to art-making. He culled images from

Figure 2 Elementary Grade Image



Reserve 2 (Silkscreen A/P, 15"x11")

In 2000, Carl Beam was inducted into the Royal Canadian Academy of the Arts.

## Artist's Statement

My works are like little puzzles, interesting little games. I play a game with humanity and with creativity. I ask viewers to play the participatory game of dreaming ourselves as each other. In this we find out that we're all basically human.... My work is not fabricated for the art market. There's no market for intellectual puzzles or works of spiritual emancipation.



# MO THUNDER

Mo Thunder is Haudenosaunee (Oneida) with Métis and French-Canadian ancestry who grew up in a small town in Southern Ontario. Mo is a multi-media artist, muralist, and workshop facilitator. They currently reside in Toronto, where they are working towards the completion of their thesis at the graduate art therapy program of the Toronto Art Therapy Institute.

## Artist's Statement:

I am inspired by storytelling and the healing journey, individually and as a community. Currently, I combine painting, drawing, beadwork and collage to examine stories that are connected to the mind, body, and spirit. I aim to address the pain of intergenerational trauma as well as intergenerational healing to communicate experiences from the inside out.



*They Speak Their Truth (Digital print, 14"x20")*

This piece “is about having a voice as Indigenous people... One of my teachings is to speak our truths and speak from the heart in all ways. ‘They Speak Their Truth’ is part of a larger series titled Akwelyá•ne | Kayá•tale’ (My Heart | Portraits). There are so many times people in our communities are misrepresented or seen in a negative light. It is my goal with this series to create portraits of people in a good way. Chief Lady Bird said that I put ‘emphasis on individual truths, reclamation of our identity, sovereignty over our bodies and emotions, and the importance of love,’ which is my intention. I also give people the option to share a story or quote that ultimately becomes the caption. Too often, other people decide what our stories are and I want my art to serve as a platform for people to reclaim their stories”.

# JANICE BRANT

Janice Brant was born and raised in Tyendinaga Mohawk Territory. The historic Mohawk community is situated along the north shore of the Bay of Quinte, in southern Ontario. It is known to the Mohawk Nation and people of the Haudenosaunee as the homeland and birthplace of the Peacemaker, an important figure in oral history.

Janice holds a B.A.H. in Indigenous Studies from Trent University, B.Ed. in Aboriginal Teacher Education from Queens University, and a Masters of Adult Education from St. Francis Xavier University. She has worked as a literacy practitioner, Aboriginal Education Consultant, Professor, and Mohawk Language and culture teacher for 20 years. Janice includes art and storytelling in her teaching practice with both adults and children.

Janice Brant began sharing her artwork in 2012 and since that time has participated in several exhibitions including the First Nations Art Show hosted by the Woodland Cultural Centre, Aboriginal Artfest a show of local artists in Tyendinaga, Expressions 2015 presented by the Quinte Arts Council, and Aboriginal Art Show and Sale hosted by Gallery 121 to name a few. Janice also displays her fine art and creative works at Pow-wows and the Native Arts Festival hosted by Loyalist College.



*Moon Grandmother Skydome (Acrylic, 16"x20")*

In the painting ***Moon Grandmother Skydome 2014***, she celebrates the cycle of the moon and its influence on the water, plants, insects and creation. This world is depicted on the back of the Great Turtle, keeping with Haudenosaunee oral traditions.

## Artist's Statement

I am a primitive artist. The art I plan to share is based on a personal study over several years of my relationship with Haudenosaunee (Iroquois) scroll, dome, plant, tree, bead, ornament and border designs that adorned the ceremonial clothing of my ancestors. Using pen and paper, paint and canvas, traditional designs and symbols have new meaning and tell a revitalized story of creation, balance, and harmony with the plant and animal world.



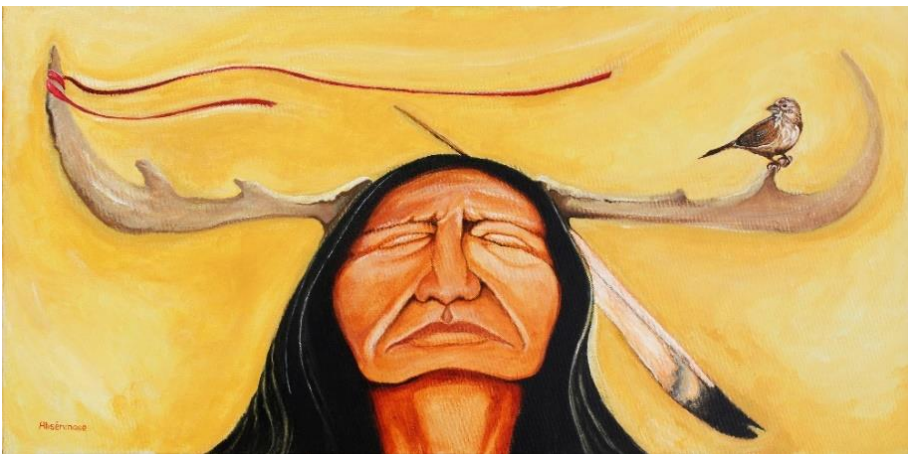
# DERON AHSÉN:NASE DOUGLAS

Deron Ahsén:nase Douglas is a Kanien'kehá:ka (Mohawk) artist/author with roots in the Kahnawà:ke Mohawk Territory. Working with oils on canvas (although he has dabbled in stone and wood carving, clay, photography, water color, acrylic and printmaking), he now illustrates children's story books and creates unique fine art inspired by First Nations culture.

This culture he states, "...is an abundant source of creative expression" that helps him to entwine traditional values with contemporary subject matter. Working with bold colors, a crisp design and a unique sense of humour, he creates what he calls "a culmination of pebbles picked up along the path". He continues to work within his favourite medium and signs his oil paintings with his Kanien'kéha name as he did more than 40 years ago.

The artist is currently working on a group of paintings that examines Native North American/First Nations/Aboriginal/NDN identity, culture and perspective. His paintings can be found within private collections across Canada and the United States. He is currently an "Artist in Residence", as well as a First Nations Storyteller and First Nations Teaching Advisor. He has formal

training in the fine arts (art history and photography), visual design, computer science, social science, education and is a member of the Ontario College of Teachers.



*I Dreamt of Elk (Acrylic, 15"x30")*

## Artist's Statement

"I Dreamt of Elk" - I had a dream about one of the four-legged beings. Elk wasn't happy with how the two-legged beings were mistreating Mother Earth and hoped they would return to the Red Road.

Words have power... this thought occurred to me while listening to the "Thanks Giving Address". The Elder referred to the "winged beings", the "four-legged ones"

and the "water people". Not once did she use the word "animal". Although I've heard it spoken this way many times before, and I do it myself, at this one particular time I wondered why. Thinking back to our creation stories - although many of them are different - they all hold one common thread; this is the belief that we are not "above" the other beings of Creation. We do not stand apart, but instead we are an integral part with a dependency upon our brothers and sisters for our survival and for this reason they must be respected. We use the expression "All My Relations"...so when you hear an Indigenous person say this, we know that they are speaking about all of Mother Earth and not just those related by blood. This is a very different perspective than those held by the colonial Creation stories that places man above all Creation. They do not have the same relationship that we have, and they place themselves outside of Creation. I guess the difference is that we have never been kicked out of Paradise, and that we have always lived within it and still do in our hearts.

So you see, by speaking the words "four-legged being" rather than "animal" the Indigenous person reflects the belief that they live within Creation and are not above it, and that all beings on Turtle Island are of equal if not greater importance to ourselves. This leads to the practice that they must be treated with care and respect, even with the words we use when naming them.

This painting, along with a number of other paintings I have planned, reflects the perspective of Elk as a "four-legged being" and not as an "animal" in the colonial sense. By refusing to use the word "animal", I am de-colonizing my mind and enforcing the relationship that respects all of my relations.

Such is the power of words.

Niawen'kó:wa tahon Ó:nen ki' wáhi,  
Deron Ahsén:nase Douglas

### ***Secondary Education Optional Information - Elements of “I Dreamt of Elk”***

When I consider a painting, either as the artist or a viewer, I think about two basic components; the intention for its creation and the elements within its design that are used to convey this intention.

While the proceeding statement would be considered the intention of “I Dreamt of Elk”, one needs to consider what elements were selected? This is perhaps the most interesting of subjects as the elements selected by the artist will in most cases give a hint to their experiences and point of view at the time of the painting.

Most elements will not be picked from thin air but are instead drawn from the culture, experiences and memories of the artist. Something I like to refer to as “pebbles along the path”. For example, while the red ribbon entangled in the horns of Elk may be regarded as a trite element of composition to enhance the flow of the painting, it is also representative of the artist’s intent to include a tribute to the large number of missing and murdered Indigenous women and girls within Canada and especially *The Highway of Tears*.

Other elements such as the figure in the foreground, the horns and the winged-being all speak to various concerns that the artist may have wished to convey. In the end, when one observes a painting they should be aware that nothing is accidental and that all elements have intent.



# LORRIE GALLANT

Lorrie Gallant is a writer, illustrator, storyteller, visual artist and educator, born and raised on the Six Nations of the Grand River Territory. She is from the Cayuga Nation and the Turtle Clan. Lorrie is the author and illustrator of her own series of children's books. She has coordinated and assisted in the creation and publishing of 7 books through intergenerational projects on Six Nations and 2 children's books created by the children of Wahta Mohawk Territory and Tyendinaga of the Bay of Quinte. Lorrie developed two community arts projects with secondary students that created artwork that were exhibited at Mackenzie House Museum in Toronto and Nuit Blanche Art's Festival in Toronto. This past year Lorrie worked with secondary students to create a book and banners on First Nations athletes. The banners went on display at the Aboriginal Pavilion in Toronto during the PanAm games. Lorrie is the Education Program Coordinator at the Woodland Cultural Centre in Brantford and takes an artistically active approach to revealing the rich culture of the People of Six Nations. She is the first woman, first Indigenous person and first person to receive the Ontario Arts Foundation Artist Educator Award for 2015.

*Seed Song - When we plant the seeds into the ground, the earth accepts them and gives them life. The seed then gives thanks for being a part of creation. Grandmother Moon watches over.*



*Seed Song (Acrylic, 16"x20")*

## Artist's Statement

The ideas for future pieces have been sketched and painted in my art journal that is made of handmade paper and recycled fibers from a fabric factory. My inspiration may have come from a conversation or by the environment around me. My methodology starts here. There is freedom in my art journal and this is where all my pieces begin. It is my safe place that has no judgment, no rules and it is organic as the things that inspire me.

Every object processes and reflects the property of colour. I love its ability to express our character and emotions. I like to layer my art. Life is not one dimension. We use layers to cover and hide or we can use them to build who we are. Layers can be peeled back to reveal our vulnerability or the place where we began. I like to express life and creation with my art. Skyworld fascinates me. It is where we came from and being an indigenous woman I feel I have inherited the gifts that came with Skywoman when she fell to earth, with healing in her hands and life in her belly. I am inspired by her sacrifice that began the creation of this world. This is why recycled materials seem to find their way into most of my art pieces. I consider myself a protector of the earth. Within my art I hope to honour the persistence of existence that my ancestors have fought to preserve. I have realized the best way to look hopeful to the future is to never neglect the deep roots of my cultural inheritance.

I have always taught my daughters who are also artists that being an artist is not always about creating, but about appreciating creation.

# KELLY GREENE

Kelly Greene, a member of the Six Nations Reserve in Ohsweken, Ontario, is of Mohawk, Oneida and Sicilian descent. Kelly was born in Buffalo, New York and has lived in London, Ontario since 1989. She began her post-secondary education at the University of New Mexico in Albuquerque, where she lived for 20 years, thereafter moving to London and graduating from the University of Western Ontario with a Bachelor of Fine Art Degree.

Kelly's artwork has been exhibited primarily at the Woodland Cultural Centre in Brantford, Ontario in their annual exhibit, "First Nations Art", as well as in galleries and museums in Banff, Alberta; Vancouver, B.C.; Montreal, Quebec; Ottawa, Thunder Bay,

Toronto, and London, Ontario; and Santa Fe, New Mexico. Her work is in the permanent collections of the Woodland Cultural Centre, the University of Western Ontario's Visual Art Department in London, and numerous private collections in Ontario and the United States. In 2012 and 2015, she was commissioned to complete two permanent outdoor installations for the Woodland Cultural Centre.



*Life Link Forage Allowed to Thrive (Acrylic on wood, 14.5"x24.5")*

Her work focuses primarily on land claims, current environmental conditions, and atrocities towards North America's Indigenous people. She continually tries to understand her Haudenosaunee identity, a culture she wasn't raised in, but began learning after moving to Ontario and immediately meeting Tom Hill, then Museum Director at The Woodland Cultural Centre, whose support influenced her continued investigation and practice, as did numerous teachings from elders, family, and community members.

## Artist's Statement

The current predicament of our environment is of utmost concern for me, particularly depletion of the bee population. But my hope is that we have the capacity to change the path we're on and use our intelligence and technological prowess to replenish all that's been corrupted.

My recent painting, "Life Link Forage Allowed to Thrive", is from a photo I took in our backyard of a bee collecting pollen from the feverfew growing naturally in one of our large planters. I'm trying to naturalize some areas in our yards, and it's quite exciting to see what grows when we're uncertain what the small shoots in spring will become. Also, these flowering plants are very low maintenance and require little water, growing very well with only rain. And pollinators like bees are abundant as they forage from these plants, collecting what they need to continue the cycle of life so we all may survive.



## SUMMER HILL

Summer Hill is a member of the Mohawk turtle clan on Six Nations of the Grand River Territory. Having the full support of her mother, she has always had a passion for the visual arts and has gained work experience in the art field through working as a co-op student and as a summer student at the Woodland Cultural Centre. While there, she assisted the

Artistic Director, Naomi Johnson, with her daily tasks as well as in the production of exhibitions. Recently she completed the Visual and Creative Arts program at Fleming College in Haliburton, Ontario.



*Take Flight (Mixed media, 20"x16")*

Summer creates drawings and paintings mainly working with an acrylic medium and tries to use a number of colour combinations and surface textures to visually engage the audience. She takes her inspirations from things in her imagination; things that she sees every day or things that she find to be aesthetically enjoyable.

### Artist's Statement

I believe that not everything needs to have a story or meaning. This may not be the most common opinion, but to me, I feel that a painting should firstly be, a painting. The meanings that help to create the piece are more layers that we cannot always see and they are not what make the painting or drawing. I have an admiration for the quality of work and I think that the meaning or concept comes second.

# JANUS

Janus exhibits her sculptures nationally and internationally; New York, Santa Fe, Peru, Denmark, Germany, Israel and Spain. She arranges global cultural exchanges of art works and conceptual contacting. Janus' symposiums initiate creative discourses between artists and community. She has received awards for public art, museum exhibitions, commissions and more. For a detailed history visit [www.janussculpture.com](http://www.janussculpture.com)

## Unsound Voices

Our ancestors float upon the winds and speak through the tree tops.

Speech not of words, but of quiet subtleties that only senses open to the natural world can hear.

Listen for their lessons.



*Unsound Voices (Raku, 6"x8")*

## **Artist's Statement**

I live with the forest and the streams.  
Within those streams I found the clay,  
and within the clay I found  
a way to bring to life the stories  
of my ancestors and of those around me who  
wish to share.

I create images of people who still  
live out their stories  
images of ancestors long past  
and images of myth that only imagination  
and the reality of honest experience  
can tell.



# NANCY KING (CHIEF LADY BIRD)

Nancy King is a First Nations (Potawatomi and Chippewa) artist from Rama First Nation with paternal ties to Moosedeer Point First Nation. Her Anishinaabe name is Ogimaakwebnes, which means Chief Lady Bird. She completed her BFA in 2015 in Drawing and Painting with a minor in Indigenous Visual Culture at OCAD University and has been exhibiting her work since she was fourteen years old. Through her art practice she looks to the past (both historically and traditionally) to help her navigate her Anishinaabe identity whilst living in an urban space as well as advocate for Indigenous representation as an integral aspect of Canada's national identity. She addresses the complexity of identity and the resilience of Indigenous nations, specifically through a feminist lens, through her use of contemporary painting techniques; Woodlands style imagery, photography, digital manipulation and



*Reclaiming Our Voices (Digital print, acrylic on canvas, 18"x24")*

beadwork. Her current series of work uses “beaded glyphs” as fragments of made-up visual language that reference both wampum belts (beaded visual treaties), syllabics and petroglyphs as a way of understanding the loss of language and culture through Canada’s cultural genocide. These beaded glyphs convince the viewer that they mean something and create tension and frustration between the work and viewer, to emulate the frustration that many Indigenous nations feel who aren’t fluent in their traditional languages. Nancy also works with at-risk Native youth at the Native Learning Centre to share artistic knowledge and skills and provide a safe space for youth to create and express themselves. She is on the TDSB NAC10 Aboriginal Artist list and is a resource to many schools across the GTA, teaching students about Native art and providing a contemporary context. In addition, she works as a muralist and often uses her murals as a teaching tool, emphasizing the impact that visual culture has on people's everyday lives.

## Artist’s Statement

The work that I really enjoy doing is a mix of everything: it's digitally manipulated, painted and then traditional beadwork is added over top. That opens up a place for me to talk about things like truth and reconciliation, this country's colonial history and my own experiences. I'll take pictures, especially when I go home because that's where I feel most connected to the land, and then manipulate the images and bring them into a contemporary context.

The individual story is really important to the collective story of who we are as a people. A lot of people stereotype us. By telling our individual stories, we're adding to the diversity of who we are. There are so many different stories, so many different nations, beliefs, world views and creation stories that the individual is really important.

I'm able to teach through just telling my story.



## QUINN SMALLBOY

Quinn Smallboy is an MFA student at the University of Western Ontario (UWO). Born in Moose Factory, ON, he moved to London, ON to complete his BFA, also at UWO. Smallboy's MFA thesis investigates what it means to be a contemporary, Indigenous artist.

"Through the use of painting as a language, I explore scenes of memory that reflect who I am as Native artist. I paint and make sculptural objects that reflects a moment in which the subject matter is being depicted. Through personal reflection and exploration I communicate themes that are recognizable in context of indigenous culture."

### Artist's Statement

I explore the relation between Indigenous art within the framework of contemporary art spanning across Canada and places abroad. Exploring the many facets of Indigenous cultures and traditions my work is an attempt to reinterpret Indigenous views in a more contemporary outlook. The idea of disrupting traditions and norms within Indigenous cultures is challenging, meaning the idea of going against what is believe to be sacred and forbidden begs the question of when does Indigenous art become contemporary art? And where does it belong? The focus of my work involves iconic symbols and objects of my culture such as the hand held drums, dream catchers and bead work.

'Untitled', is a combination of visual representation containing objects of indigenous cultures. One the drum ring signifies song and dance and two the weaving of rope. The material used in the work has taken on another form of an all too familiar case of colonization and at the same providing an interesting perspective of what is to become of Indigenous art.



*Untitled (Wood, nylon rope, 22"x22")*

# SAUL WILLIAMS

Saul Williams is a painter and graphic artist who was born in North Caribou Lake, Ontario, Canada. He has also lived in Weagamow (1963) and in Sioux Lookout. The three are all within 200 miles of each other, in northwestern Ontario, between Thunder Bay and Winnipeg, Manitoba.

His mediums are acrylic, silkscreen, watercolor, charcoal, ink, linocut and lithograph. His subjects are myths, legends, symbolism, native spirits, birds, fish and animals. His style is known as Woodland Art. It is identified by black outlined figures, x-ray perspectives, vivid colours that are compartmentalized similar to stained glass, and usually a solid color (e.g. white) background. Norval Morrisseau (see AskART) is considered the innovator of the style. It is predominantly practiced by members of the First Nations (Indians) of Canada and the U.S.A. in the regions that border the Great Lakes.

Williams is considered largely self-taught. In fact, he only attended regular school up to grade 8. His art education consisted of Elliot Lake Summer School in 1970. He is now a visiting art teacher to schools in his area of Ontario such as Bearskin Lake, Fort Severn, Weagamow, Pelican Falls, Constance Lake, Fort Hope, and Mitchell.

His only noted travel was a 1969 trip to San Diego, California of which he said, "It was like traveling through time."



*Greed (Silkscreen A/P, 10"x13")*

York University (Toronto) had his first exhibition in 1971. Since then the venues of his solo and group exhibitions have included the Royal Ontario Museum, Toronto (1974, 76, 77, 83); the Oakville Centennial Gallery, Ontario (1974); the McMichael Canadian Art Collection, Kleinberg, Ontario (1978 and 79); and the Art Gallery of Ontario, Toronto (1984). On October 24, 2009 the McMichael will be opening an exhibition titled "Woodland School", which will include the works of Saul Williams.

His work is in many private collections. It is also in the collections of the Royal Ontario Museum; the McMichael Canadian Art Collection; the Canadian Museum of Civilization (Gatineau, Quebec); New College, University of Toronto; the Woodland Cultural Centre (Brantford, Ontario); and the Thunder Bay Art Gallery (Ontario).

As an important member of the first generation of Woodland artists, his work is discussed in most magazine articles and books about the movement.

# Looking at Art:

## Activities in the Classroom

## List of Activities

### 1. Exhibition Walk – Art Talk...pg 23

Engage students by encouraging them to walk through the exhibition with guided questions and discussions.

### 2. Design Your Own Scavenger Hunt...pg 25

Improve students' power of observation by collecting an 'image bank' in a game-like setting.

### 3. Remix...pg 27

Collaborations through: drawing and discussions. Learn about compositions and focal points by weaving 2 different images from 2 different artworks together to create a new artwork.

### 4. Act it Out...pg 30

Students imagine that these artworks are a frozen picture from a film. They then explore the moment before and after the image took place. Through storytelling and role-play, students show 'before' and 'after' scenes as suggested in the artwork.

### 5. Soundscapes...pg 31

If these artworks had sound what would they sound like? Groups choose different artworks and create a 30-second soundscape presentation using voices, clapping hands, or other simple ways to create the artworks' sound track.

### 6. Design Your Own Tattoos...pg 33

Inspired by the imagery found in this exhibition, students design and illustrate original tattoos.

### 7. TV Talk Show...pg 36

Act out an interview focusing on what might inspire and influence artists to create works of art.

### 8. Mask Designs...pg 40

Using the imagery in this exhibition as inspiration, students design their own masks. Learners use primary and secondary colours to then paint or use colour pencils to embellish these 2-dimensional designs. These drawings can then be translated into 3-dimensional papier-mâché masks.

### 9. Collage...pg 44

Students use images, colours, patterns and textures from magazines, cards, calendars and wallpaper - to create an extended setting suggested by the artworks. These could include a unique background, other creatures and figures which could co-exist with these works.

### 10. Collagraph Printing...pg 47

The class makes prints by using found materials. The printed images depict students' original images inspired by this exhibition.

## 1. Exhibition Walk – Art Talk

### Objectives

Learning Goals	Learning Skills	Teaching Methods
By the end of this lesson, students will: <ul style="list-style-type: none"><li>• Make connections between selected images and personal meaning</li><li>• Be able to know and understand how images can influence different responses to art</li></ul>	During this lesson, students will share ideas and use the following skills: <ul style="list-style-type: none"><li>• Independent work</li><li>• Initiative</li><li>• Self-regulation</li></ul>	This lesson plan applies the following teaching strategies: <ul style="list-style-type: none"><li>• Teacher prompts</li><li>• Gallery tour</li><li>• Coding for importance (selecting images based on personal preferences)</li></ul>

### Materials Required – for Modified Activities

Paper, pencils, Edmund Burke Feldman’s Model of Art Criticism for teacher’s reference

### Teacher Notes

The following questions are designed to elicit subjective responses. This approach gives opportunities for personal reflection of the art works. These prompts also highlight private significance and can lead to deeper empathy and appreciation for others’ points of view.

To begin, have students walk from artwork to artwork in response to the below questions\*. If appropriate, invite students to share their reasons for their choices, making sure to respect their right to pass if they do not feel comfortable in sharing:

1. Move to a work of art that reminds you of something from when you were younger. Ask yourself what it is in this image that makes this connection for you?
2. Locate a work of art that you might choose to share with a sad friend. Imagine their reaction in response to this work.
3. Move to a work of art that you like the least. Ask yourself what it is about this work that you may find unsettling.
4. Choose the artwork that is most like you. What qualities do you share with this image? Why?
5. Stand in front of an artwork that a relative may choose for their home. Think about the reasons for this choice.
6. Find the work in this collection that makes you feel joy. Think about what it is about this work that makes you feel this way.
7. Locate a work of art that has a message to tell you about your life. Examine the image closely and pay attention to what this might be.
8. Stand by a work of art that you find beautiful. Ask yourself what it is about this work that you find most attractive.
9. Find an art piece that suggests something about our life in today’s contemporary world. Ask yourself what is in this image that links to today’s world.
10. Select an image of an animal or person you would like to meet. What might your conversation be about?



## **Vocabulary**

**Collection** – a group of artworks

**Unsettling** – something that makes you feel uncomfortable

## **Modified Activities**

Older and more advanced students form small groups. Each team is to gather around a different work of art from the collection. Each team has a note-taker to document answers in point form, and a spokesperson to share the group's responses with the class.

Lead groups through Feldman's Model of Art Criticism. Allow about 5 minutes to explore each question. Younger students may have difficulty answering the last question on Judgment. In this case you just explore questions 1, 2 and 3. Spokespersons can then share their group's responses with the class.

\* Questions based on Ray Williams, *"Honoring the Personal Response: A Strategy for Serving the Public Hunger for Connection"* Journal of Museum Education, Volume 35, Number 1, Spring 2010, pp. 93-101

## 2. Design Your Own Scavenger Hunt

### Objectives

Learning Goals	Learning Skills	Teaching Methods
By the end of this lesson, students will: <ul style="list-style-type: none"><li>• Communicate their ideas through an image bank and written lists</li><li>• Organize and track specific images</li></ul>	During this lesson, students will share ideas and apply the following skills: <ul style="list-style-type: none"><li>• Responsibility</li><li>• Collaboration</li><li>• Organization</li><li>• Initiative</li></ul>	This lesson plan applies the following teaching strategies: <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Graphic organizers</li><li>• Teacher prompts</li><li>• Hands-on activity</li></ul>

### Materials Required

Photocopy the Scavenger Hunt Planning Sheet for each group to share, pencils, clipboard (optional), prize (optional). Elements of Design for teacher reference.

### Teacher Notes

Divide the class into small groups with the same number of people as is possible. Each group is assigned 2 different artworks. They are to make up 3 original questions per artwork along with written answers. Allow 10 to 15 minutes for this stage. Encourage the class to use terminology found in Elements of Design when discussing these artworks. Examples of questions could focus on describing the type of shapes coming out of the figures in Chief Lady Bird's painting 'Reclaiming Our Voices' or Monique Bedard's 'She Speaks The Truth', and noting the various images found in the artwork.

Collect the completed scavenger hunt planning sheets and consolidate them into one sheet, holding on to the answers for future reference. Duplicate the scavenger hunt question list, giving each team one copy and at least two pencils. A clipboard is helpful too.

Establish clear parameters, making sure everyone understands these before you start. Explain how the lists will be checked for accuracy. Set a finish area, where teams are to meet when they have completed the Scavenger hunt. Teams are to choose a reliable timekeeper to know when to return to the finish area.

Allow 15 minutes for teams to go through the exhibition and write down their answers to all the questions. It may be helpful to set an alarm clock to let the class know when the time is up. The first group that is done and has answered all the questions correctly are the winners. Be sure to note the times when each group finishes the scavenger hunt. Check the groups' answers and give out awards to the winners. If giving out prizes, consider having 2<sup>nd</sup> and 3<sup>rd</sup> place awards for very young children to prevent them from feeling left out.

### Vocabulary

**Elements of Design**—Includes: Line, Shape, Form, Colour, Texture, Space

### Modified Activities

For more advanced students you can have questions that refer to the **Principles of Design** – such as: what makes the light areas in Janice Brant's 'Moon Grandmother, Skydome' seem extra bright? Answer: it stands out because it contrasts against the darker colours in the background.

## Scavenger Hunt Planning Sheet

Group Members' Names

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Artwork 1

Title \_\_\_\_\_

Artist \_\_\_\_\_

Question 1

---

Answer: \_\_\_\_\_

Question 2

---

Answer: \_\_\_\_\_

Question 3

---

Answer: \_\_\_\_\_

Artwork 2

Title \_\_\_\_\_

Artist \_\_\_\_\_

Question 1

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Answer: \_\_\_\_\_

Question 2

---

Answer: \_\_\_\_\_

Question 3

---

Answer: \_\_\_\_\_

### 3. Remix

#### Objectives

Learning Goals	Learning Skills	Teaching Methods
By the end of this lesson, students will: <ul style="list-style-type: none"><li>• Make visible connections between organizing stages of collaborating with others</li><li>• Apply original ideas to creating compositions inspired by other artists' work</li></ul>	During this lesson, students will share ideas and practice the following skills: <ul style="list-style-type: none"><li>• Organization</li><li>• Communication</li><li>• Collaboration</li></ul>	This lesson plan applies the following teaching strategies: <ul style="list-style-type: none"><li>• Think-pair-share</li><li>• Hands-on drawing activity</li><li>• Direct teaching</li></ul>

#### Materials Required

Drawing paper, pencils, coloured pencils. Reproduce the 'Remix Collaborations' sheet – one copy for every two students.

#### Teacher Notes

- Choose a note taker to record the following answers from the class. Begin by having the class examine Saul William's 'Greed' and list the images they see (e.g. snake, turtle, eagle, etc). Have the class do the same for Carl Beam's silkscreen print.
- Next, ask students how they might 'weave' these 2 art works into 1 new image. For example, the bird in 'Greed' could be balanced on top of the house in 'The Homecoming'.
- Hand out the 'Remix Collaborations' sheet and ask the class how image 'A' was remixed with image 'B' to create image 'C'. Ask them to describe other possible remixed combinations.
- Ask students which of these 3 images is Symmetrical or Asymmetrical [A is asymmetrical, B and C are symmetrical].
  - Then ask them how each of these images are a balanced overall composition?
  - Now ask the class where are the focal points in each image, giving reasons for their answers.
- Have students get into pairs and choose 2 different artworks from the exhibition. They are then to work together and draw 5 different compositions on the 'Remix Collaborations' sheet, weaving together these 2 images on their thumbnail handout sheet – having both symmetrical and asymmetrical compositions, and different focal points to create balanced compositions.
- Students next choose their favourite collaborated thumbnail sketch by putting a \* star beside it.
- Form small groups and have partners share their remix thumbnail sketches with others, making sure to state what specifically they liked best about their preferred design and why.
- 2 students collaborate together to design their own unique artwork inspired by the images they initially 'remixed'. Next, have these pairs of students trade their new original artwork with another pair of students, who have also created their own work. Each pair of partners in turn can remix this newest work into yet another creation.

## Vocabulary

**Collaboration** – working with others to create something new

**Composition** – how something is organized together

**Focal Point** – where your eye goes first, the centre of interest

**Symmetrical** – if you draw a line through something both sides will be equal or very close in size and shape

**Asymmetrical** – unequal in size and shape

**Balance** – equal distribution of size and shape

## Modified Activities

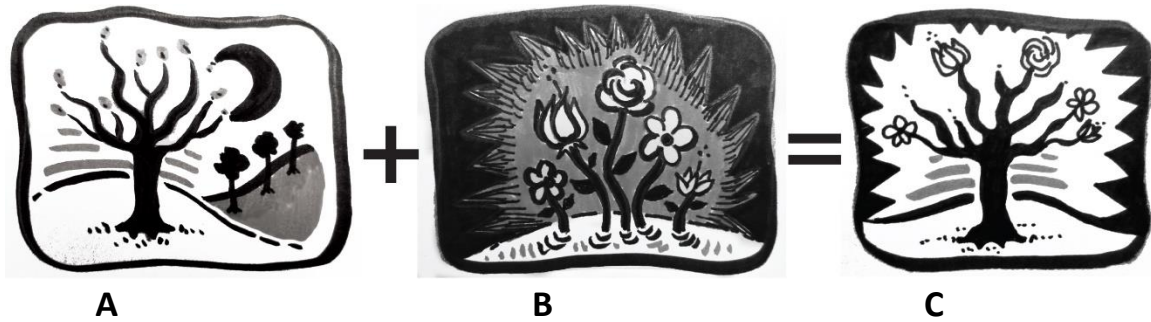
These original student artworks can then be coloured using a variety of media and put on display. It helps to further the learnings by having student artists write about why they made their design decisions, and to describe the meanings behind the images they chose to illustrate.



Students' Names \_\_\_\_\_

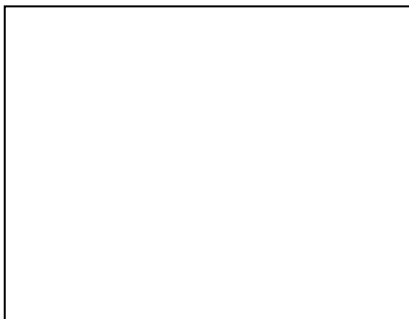
## Remix Collaborations

1. Look at pictures A and B below. How are they remixed to create picture C?
2. Working with your partner come up with 5 different thumbnail sketches remixing images from two different art works from the show Artists' Connection 5: Indigenous Perspectives.
3. Choose your favourite remixed design by placing a star \* next to it.



### Remember:

- The goal is to create a final design that is well balanced, pleasing to the eye, and communicates a clear focal point.
- You do not have to use every detail in the sets of images - particularly if they are full of many details. As well, you can add multiple images to pull the two artworks together into a well-balanced final image.



## 4. Act it Out

### Objectives

Learning Goals	Learning Skills	Teaching Methods
By the end of this lesson, students will: <ul style="list-style-type: none"><li>• Communicate through movement their interpretations of the moment before, during and after the artwork</li><li>• Apply questioning strategies to interpret meaning of art works</li></ul>	During this lesson, students will share ideas and apply the following skills: <ul style="list-style-type: none"><li>• Organization</li><li>• Collaboration</li><li>• Self-regulation</li></ul>	This lesson plan uses these teaching strategies: <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Improvisation</li><li>• Writing</li><li>• Group work</li></ul>

### Materials Required

### Teacher Notes

Have students imagine that these artworks are a frozen picture taken from a movie. Ask the class to think about what story the picture suggests. Then form small groups, with each team choosing a different art work to examine in greater detail. They then explore what are the possible relationships among the figures, and what is the mood in the artwork - as suggested by the colours, shapes and lines.

Groups next discuss what takes place the moment before this frozen picture. Students then describe in story form this moment. Next, have them explore what takes place the moment after this frozen image. Students are then to act these moments out through improvisation. They are encouraged to write a simple script. They can use words, sound effects, music, dance, and costumes to show the moment before and after – as suggested in these images.

Students then form a tableau – freezing their bodies still to depict the scene from the artwork. Their performance unfolds in the following sequence:

- a) the moment before the frozen image.
- b) the tableau or frozen image – hold for about 10 seconds.
- c) the moment after the frozen image.

Both 'a' and 'b' can last for about 30 seconds.

During rehearsals encourage students to exaggerate the movement of their bodies. This helps to add visual interest and variety in both the 'moving' and 'frozen' pictures. Once students have planned and rehearsed their scenes and practiced their tableaux, they could join up with another group, taking turns to perform for each other. Groups can share feedback noting what worked and what they could do to make the presentation even stronger. After 15 minutes have students sit in a designated 'audience' area, and share presentations with the class.

### Vocabulary

**Tableau** – a group of motionless figures

**Improvisation** – an act created without planning

**Elements of Design** -- Includes: Line, Shape, Form, Colour, Texture, Space

**Modified Activities** The final dramatizations and tableaux could be incorporated into an exhibition at a school open house. If video equipment is available, these presentations could be recorded to be shared at these events or for other audiences.

## 5. Soundscapes

### Objectives

Learning Goals	Learning Skills	Teaching Methods
By the end of this lesson, students will: <ul style="list-style-type: none"><li>• Know and understand the process for using images as a starting point to create soundscapes</li><li>• Make connections between selected images and communicating these through sound</li></ul>	During this lesson, students will share ideas and apply the following skills: <ul style="list-style-type: none"><li>• Organization</li><li>• Analyzing</li><li>• Listening</li><li>• Collaboration</li></ul>	This lesson plan applies the following teaching strategies: <ul style="list-style-type: none"><li>• Coding for importance (selecting key images to emphasize through sound)</li><li>• Brainstorming</li><li>• Hands-on activity</li></ul>

### Materials Required

Newspaper, paper bags, wooden spoons, pebbles, metal baking sheets, other available sound makers

### Teacher Notes

Looking at Michael Barber's *The Homecoming*, ask students to imagine the sounds that might be heard if this image came to life, adding that no words are allowed – just sounds. For example, they may hear the whispers of the person in this artwork. Brainstorm with the class other possible ideas. Write these on the board for reference. Next, have the class divide into smaller groups taking responsibility for depicting different roles and their corresponding sounds. For example, with Saul William's *"Greed"*, one group could be responsible for the background sounds, such as the waves and the wind, one for the bird-like figure in the upper left corner, another group could depict the creature to the right of the bird, and lastly another group could formulate sounds for the human figure on the right.

To begin, have the class practice creating sounds only using newspapers and paper bags, exploring the range of sounds made by manipulating this paper (e.g. tearing it, blowing up the bag then bursting it, slapping a rolled up newspaper down on a hard surface). Take time for students to share the results of these experiments with the class. Encourage students to link the mood of the sound back to the images in the artwork.

Choose an orchestra leader to guide the different groups in presenting their section of the piece. Involve the class in deciding which order the sounds are to be played. You could record this soundscape, playing it back to the class, and then invite their feedback. Ask them if they heard the differences in sound and how they could tell which type of sound represented the different figures and imagery in the artwork.

Next, have groups choose a new artwork to translate into a soundscape. They can extend the type of sounds they make using available sound makers, including body percussion and their voices to create sound effects. They can experiment to make water waves by pouring pebbles on the metal cookie sheet, then tip the sheet like a see saw, slowly up on and down - or - collectively tapping their fingers on desks to create sounds of rain. Allow the class about 15 minutes to explore and rehearse creating the create mood and atmosphere artwork; then share the final results with the class. The length of the final soundscape is about 1 minute.

## **Vocabulary**

**Mood** – suggesting a feeling

**Rhythm** – repeated shapes or lines to produce the look and feel of movement

**Atmosphere** – the overall quality in a work of art

## **Modified Activities**

Students could reverse this process and in groups, listen to a short piece of music, which they in turn translate into a drawing or painting. They could analyze the mood of music – e.g. is it energetic, calming, etc. Then they are to ask themselves what colours the song evokes – e.g. warm colours to suggest energetic and joyous moods, or cool colours to emphasize calm, soothing tones. What would the shapes and lines look like if they could ‘see’ the music – e.g. shapes and lines that are - angry, strong, bold, jagged – or – soft, curvy gentle. Students could individually first translate the music into a drawing, or if supplies permit use mixed media by adding crayons and tempera paints. Different artworks could be made by the class to different songs. These artworks could be put on display and the class invited on a gallery walk to discuss which songs go with which art pieces.

## 6. Design Your Own Tattoos

### Objectives

Learning Goals	Learning Skills	Teaching Methods
By the end of this lesson, students will: <ul style="list-style-type: none"><li>• Understand the process of developing personal tattoo designs inspired by Artists' Connection 5 exhibition</li><li>• Create a personally meaningful design using line, shape and colour</li></ul>	During this lesson, students will apply the following skills: <ul style="list-style-type: none"><li>• Independent work</li><li>• Organization</li><li>• Initiative</li><li>• Self-regulation</li></ul>	This lesson plan applies the following teaching strategies: <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Teacher prompts</li><li>• Hands-on activity</li></ul>

### Materials Required

Tattoo Planning Sheets (one per student), Paper, pencils, erasers, coloured pencils

### Teacher Notes

Inspired by the imagery in Artists' Connection 5: Indigenous Perspectives, students will design a personal tattoo - using 3 or more colours. Students' designs will have a written description, describing its meaning in relation to their personality.

Begin by brainstorming some questions with the class, noting their responses on the board so they can refer to these during the discussion. Questions can include:

- How do you come up with ideas for art works?
- How do you think the artists who created the works in Artists' Connection 5, came up with ideas for the artwork in this exhibition?
- There are many images in this show depicting animals and nature scenes. Think about which animals and nature scenes you like best.
- Give some examples of how you designed artwork for someone else – such as a card or a picture. What helped you decide what to include in your design for this person?

The following activity can take about half an hour. Have students use the Tattoo Planning Sheet to help them develop their ideas. Ask the class to review the list of qualities on this sheet and circle the top 3 adjectives that best describe them. Students then draw at least 3 images that depict these qualities that best represent them. They may wish to draw subject matter inspired from the artwork in this show – such as animals and or nature. They can also make notes beside these sketches to further explore their ideas.

The class then makes at least three simple line drawings within the squares in this planning sheet, exploring weaving images that best depict qualities that represent themselves. They can weave different images together OR they could come up with new original symbols that convey these qualities. Refer them back to the elements and principles of design terminology. For example, if they want to show strength and power, students could use strong, angular lines; if they prefer to show a relaxed feeling a soft, curvy line may be more appropriate.

Students can either pair up with a partner, or form small groups, where each child takes turns showing and telling about their design ideas. Students are encouraged to share suggestions for further strengthening these tattoo design ideas by referring to the Principles of Design – e.g. if the overall design is balanced and has a clear focal point.

At this stage students then finalize their tattoo image, enlarging it to fill an 8.5" x 11" sheet of paper. If they wish, they can use strong thick outlines in their own final designs as seen in many of the figures in this show – e.g. 'Life Link Forage Allowed to Thrive', 'Greed', 'Bear and Bird'. At least 3 colours are to be used to further embellish these drawings. Lastly, students are to write a few reasons why they have chosen this particular design in relation to their personality.

### **Vocabulary**

**Quality** – a distinct characteristic

**Symbol** – a thing that stands for something or someone

**Principles of Design** -- the ways that artists use the elements of art in a work of art

### **Modified Activities**

Older and more advanced students are encouraged to use colour blending to show varied dark and light tones in shading their tattoo designs. To further suggest depth in their drawings they could have some parts of the work overlap their images.

Depending on access to resources, students could make temporary tattoos. Refer to web-links below:

<http://thesecretyumiverse.wonderhowto.com/how-to/make-your-own-temporary-tattoo-0161559/>

<http://tattooing.wonderhowto.com/how-to/make-temporary-tattoo-with-black-eyeliner-349327/>

<http://www.wikihow.com/Make-a-Temporary-Tattoo>

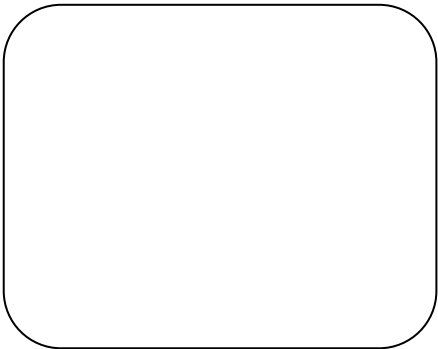
Name \_\_\_\_\_

Tattoo Planning Sheets

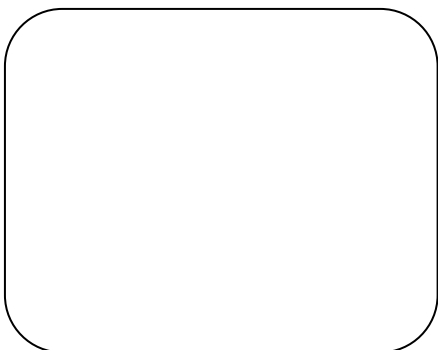
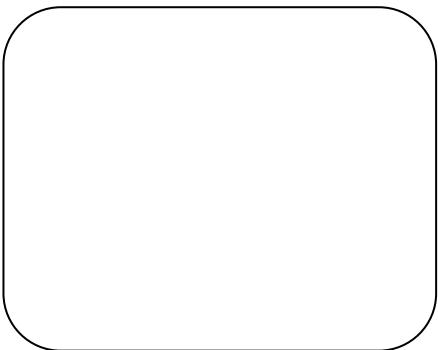
Circle the top 3 qualities that best describe you:

- positive
- smart
- confident
- fun
- creative
- energetic
- flexible
- helpful
- inventive
- determined
- relaxed
- other \_\_\_\_\_

What might these qualities look like if they were a picture? What animal, bird or image from nature might remind you of these qualities? How else could you represent these qualities in an image?



Notes





## 7. TV Talk Show

### Objectives

Learning Goals	Learning Skills	Teaching Methods
By the end of this lesson, students will: <ul style="list-style-type: none"><li>• Know the process for developing an interview on a contemporary artist</li><li>• Understand the roles and responsibilities of: gallery owners, art reviewers, art collectors and art professors</li></ul>	During this lesson, students will practice and develop: <ul style="list-style-type: none"><li>• Responsibility</li><li>• Collaboration</li><li>• Research and writing</li><li>• Organization</li></ul>	This lesson plan applies the following teaching strategies: <ul style="list-style-type: none"><li>• Think-pair-share</li><li>• Brainstorming</li><li>• Hands-on activity</li></ul>

### Materials Required

TV Talk Show Planning – and - Storyboard sheets – 1 copy per group, pencils, erasers, clipboard (optional), video camera and tripod (optional)

### Teacher Notes

\* This activity may be more appropriate for older students due to the research component.

Brainstorm with the class, making notes on the board for the following:

- Which TV talk shows they are familiar with.
- Describe the format of a talk show.
- Discuss what are the different roles and responsibilities for:
  - a) a gallery owner, b) an art reviewer, c) an art collector, and d) an art professor

For job descriptions see: [www.academicinvest.com/arts-careers/fine-arts-careers](http://www.academicinvest.com/arts-careers/fine-arts-careers)

The class could come up for a name for this TV talk show and decide what type of talk show it will be. They may choose to model this show after an existing one on television.

Small groups are to research one of the artists from the show Artists' Connection 5 as the theme of their TV talk show. Groups can refer to the artist's biography and statement and the artwork itself. Students can access additional resources for information – e.g. the artists' websites, libraries and the internet.

Groups are to come up with a 5-7 minute segment to either be videotaped and shown to the class, or presented live. There will be different roles for the talk show including:

- A Moderator to announce the show, introduce and explain the topic, introduce each panelist, ask important questions and conclude the show.
- 3 or 4 panelists who will each discuss a different expert opinion. Each panelist takes a different role – such as gallery owner, art reviewer, art collector, art professor.

Costumes and props are encouraged to enhance the TV talk show. If possible music at appropriate times could be played.

In preparing for this TV talk show the group is to write down 2 different questions and answers for each of the panelist roles. Make sure that these questions and discussions are informative about these professions, the artist and artwork. Next, groups are to plan and write a short outline of their talk show using the Storyboard planning sheet. These are to be checked by the teacher.

Reference to note cards are allowed, but no one is to read answers word for word from these cards.

### **Vocabulary**

***Roles*** – job title

***Responsibilities*** – duties of a job

### **Modified Activities**

You may wish to open the questions to 'audience' members once the formal experts have been interviewed. In doing so set some parameters to keep the focus on the learning goals.

Name \_\_\_\_\_

## TV Talk Show Planning Sheet

### Name of Artist from Artists' Connection 5: Indigenous Perspectives

\_\_\_\_\_

#### Roles:

- **Moderator** to announce the show, introduce and explains the topic, introduce each panelist, ask important questions and conclude the show.

- **Gallery Owner**

Question 1 \_\_\_\_\_

Answer \_\_\_\_\_

Question 2 \_\_\_\_\_

Answer \_\_\_\_\_

- **Art Reviewer**

Question 1 \_\_\_\_\_

Answer \_\_\_\_\_

Question 2 \_\_\_\_\_

Answer \_\_\_\_\_

- **Art Collector**

Question 1 \_\_\_\_\_

Answer \_\_\_\_\_

Question 2 \_\_\_\_\_

Answer \_\_\_\_\_

- **Art Professor**

Question 1 \_\_\_\_\_

Answer \_\_\_\_\_

Question 2 \_\_\_\_\_

Answer \_\_\_\_\_

Storyboard Planning Sheet


## 8. Mask Designs

### Objectives

Learning Goals	Learning Skills	Teaching Methods
By the end of this lesson, students will: <ul style="list-style-type: none"><li>• Understand and know the definitions and meaning of colour terms in art</li><li>• Apply original ideas in creating mask designs</li></ul>	During this lesson, students will share ideas and apply the following skills: <ul style="list-style-type: none"><li>• Organization</li><li>• Initiative</li><li>• Independent work</li></ul>	This lesson plan applies the following teaching strategies: <ul style="list-style-type: none"><li>• Direct teaching</li><li>• Class discussion</li><li>• Hands-on activity</li></ul>

### Materials Required

Mask Design Planning Sheet – 1 copy per student, pencils, erasers, clipboard (optional), video cameras (optional), thick paper, brushes, watercolour paints – or – coloured pencils (only primary colours)

### Teacher Notes

The class examines the various faces seen in the exhibition, Artists' Connection 5: Indigenous Perspectives, paying close attention to shapes, forms, colours and any decorative patterns. Next, discuss the following with the class:

- What sort of feelings do these designs evoke? (e.g. scary, powerful, gentle)
- How are colours used in these designs to create different moods? (e.g. warm, cool, bold, calm)
- Describe the decorative patterns found in these art works. (e.g. lines radiating from the figures, divided up shapes with dots in the centres as seen in the turtle's shell in 'Turtle Island')
- What type of shapes did you see in these faces? (e.g. sharp, curved, circular)
- What are some modern day masks we see today? (e.g. sports, party, Halloween, etc.)

Students are given the Mask Design Planning sheets. They are to draw 3 different thumbnail sketches of their own mask designs inspired by the images in this art show. Encourage them to vary their 3 designs' overall shapes, details and patterns. They are to put a star \* next to their favourite design. This process work can be checked by either the instructor or other students for feedback.

Once final mask designs have been approved, students do an enlarged pencil drawing of their favourite design on 8.5" x 11" drawing paper.

Next, ask the class to list the three primary colours (red, blue, yellow). Check to see if students know which colour combinations create secondary colours (orange, green, purple). If you wish, the class could use the 3 primary colours to practice mixing secondary colours (using either pencil crayons or watercolours).

Explain the definition of 'monochromatic colours' (one hue with different tones from light through to dark). Students can then make a gradient scale using either blue or red, transitioning from #1 – very light, through to # 5 – very dark. If using pencil crayons students darken the tone by adding more pressure as they apply the media. If using watercolour they add more water to lighten the colour's tone. An empty gradient scale that students can use is found the Mask Design Planning Sheet.





Listed below are possible options for mask design colour mixing activities. Choose whichever is appropriate for your class\*:

Students colour in their pencil drawn mask design using

- monochromatic colours (use blue or red)
- a combination of any primary colours,
- a combination of any secondary colours (using only the 3 primary colours)

\* You may find it expedient to photocopy students' final pencil mask designs for them to practice all three colour mixing activities. This saves time from having students redraw their mask designs.

## **Vocabulary**

**Hue** – name of the colour

**Primary** – blue, red, yellow – from which other colours are made

**Secondary** – a colour produced by mixing equal amounts of 2 primary colours

**Monochromatic** – variations of one colour

**Gradient** – transitioning from one tone or colour to a different one

**Thumbnail** – a quick, small sketch to explore an idea graphically

## **Modified Activities**

Students can make 3-dimensional papier-mâché masks based on their 2-dimensional designs. Please refer to Papier-Mâché Mask Tip Sheet.

1. To start, crumple newspaper to make an oval shape the size of a head. Hold this shape together with masking tape. On the back label the student's name. Then with tightly crumpled newspaper shape the various features – chin, nose, ears, etc. Hold these shapes in place with masking tape, which then is attached to the oval shape base. You may need to add additional tape to keep these in place.
2. Next, cover the mold with tin foil – making sure to fit the foil snugly to the form. Tape the foil in place.
3. Mix a glue paste with 2 cups (220 g) flour and 1 cup (200 ml) water. If you don't have flour, you can use two parts white glue and 1 part water. This paste stores well, in an airtight container, in the fridge if you need to continue the lesson another day.
4. Prepare torn paper. To help differentiate the paper layers students can use two types of paper – e.g. brown paper bag and newspaper. Place at least 6 layers of papier-mâché on top of the mold, making sure that each strip of paper overlaps the layer below it. Let dry overnight.
5. Once the mask is completely dry, carefully remove crumpled newspaper base. You can leave foil in place. If it tears, that's okay too. Trim the outside edges of the mask so it fits the face comfortably.
6. Carefully cut out holes – eye holes that line up, at least one hole under the nose, and possibly an opening for the mouth. Make sure holes at each side of the mask are also added. Push a rubber band (cut in half) through the holes, making a knot on each side. If you don't have a rubber band, you can use string, a long elastic or ribbon.
7. Paint the mask white and let dry. Then have students draw details on with pencil, and then paint with tempera or acrylic paints.

Name \_\_\_\_\_

**Mask Planning Sheet**

Practice creating your own gradient using either blue or red primary colours. Make a smooth transition of tones #1 – very light, through to #5 – very dark.

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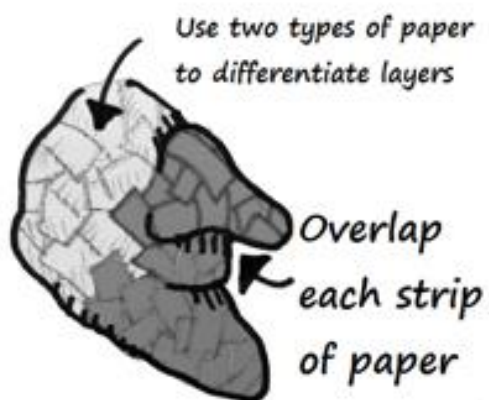
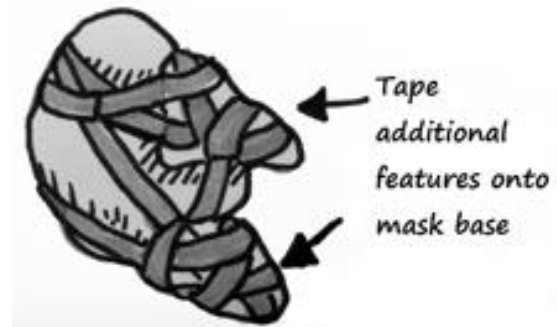
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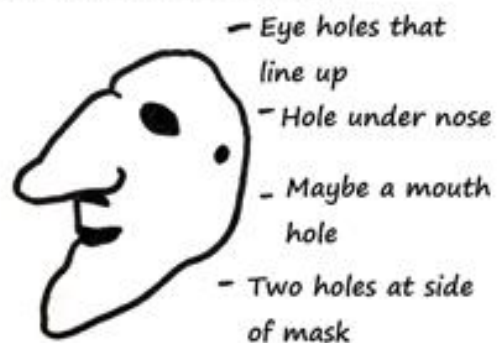
1 2 3 4 5

Within the squares below make at least 3 different line drawings exploring possible mask designs. Be sure to use a variety of shapes and lots of details.


## Papier-Mâché Mask Tip Sheet



### Carefully cut out holes



Paint and decorate.

Tie on elastics or string or ribbon - on both sides of mask.

## 9. Collage

### Objectives

Learning Goals	Learning Skills	Teaching Methods
By the end of this lesson, students will: <ul style="list-style-type: none"><li>• Apply personal interests and to organizing and selecting images</li><li>• Know and understand how to use corresponding shapes and textures in collagraph prints to create original art</li></ul>	During this lesson, students will share ideas and apply the following skills: <ul style="list-style-type: none"><li>• Organization</li><li>• Independent work</li><li>• Self-regulation</li></ul>	This lesson plan applies the following teaching strategies: <ul style="list-style-type: none"><li>• Brainstorming</li><li>• Teacher prompts</li><li>• Hands-on activity</li></ul>

### Materials Required

Collage Image planning sheet (1 per student), scissors, liquid glue or glue stick, 11" x 14" bristol board; magazines, calendars, posters, cards, coloured construction paper that students can cut up. Folders and envelopes (optional)

### Teacher Notes

Students will create original collages inspired by Artists' Connection 5. Students' designs include backgrounds with figures which might co-exist with those found in the artworks in this exhibition.

To begin, the class brainstorms possible backgrounds and figures for their compositions. Write these ideas on the board so students can refer to them during the discussion.

Start by asking the class **how** the birds in Summer Hill's 'Take Flight' might travel, and **where** they might travel. What other **figures** might be in this world? What type of **landscapes** would fill this world? What **colours** and **textures** could the surroundings have?

The Collage Image planning sheet is given to each student. Students then select one art work and develop ideas based on these questions, making notes and sketches on what their 'image banks' might include.

To begin making these artworks it helps to have folders with sealed ends or envelopes that students can use to store their designs and paper scraps.

Please note: Younger students may find it best to recycle existing images from magazines, combining different body parts to come up with a new figure. Whereas older students may prefer to clip bits of similar coloured paper, assemble these together to create a completely new figure.

Students are to go through the magazines, picking out colours and images they wish to use. Then they start cutting the paper into geometric shapes – organizing these into piles with similar colours. Next, they are to glue down their backgrounds. At this point the class can arrange and rearrange their figures and surrounding details until they find the proper balanced juxtaposition, then glue these in place.



## **Vocabulary**

**Collage** – art that is made by attaching pieces of paper together on a flat surface

**Juxtaposition** – placing things side by side

## **Modified Activities**

Students who are ready for a more challenging version of this activity could integrate their own original drawings into the collage. 3-dimensional elements could also be introduced by adding small strips of accordion folded paper with another image attached at the end – creating a pop-up effect. This website offers some ideas for cards that could be applied to collages: <http://www.allfreepapercrafts.com/Card-Making/How-to-Make-a-3D-Card-Card-Making-Ideas>

For further inspiration you could link the imagery inspired from Artist' Connection 5 with Surrealism – as seen in: <http://afaithfulattempt.blogspot.ca/2013/03/surrealism-magazine-collage.html>

Name \_\_\_\_\_

## Collage Image Planning Sheet

In the space below, write the name of the artwork and name of the artist from Artists' Connection 5: Indigenous Perspectives.

Artist \_\_\_\_\_

Title of Artwork \_\_\_\_\_

Please answer the following questions:

1. List some possible figures that might co-exist in this artwork?

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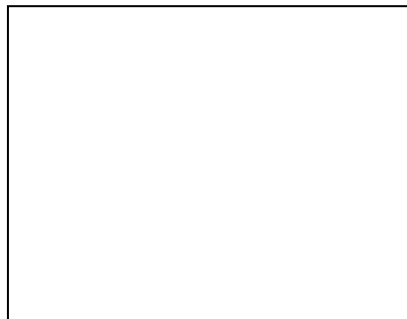
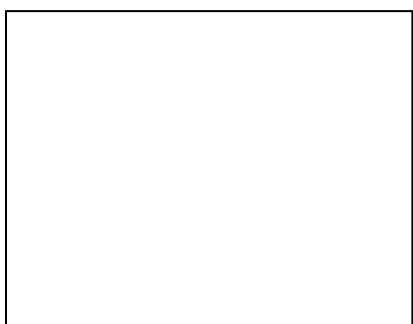
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2. What additional images could appear in the landscape of this artwork if the picture went beyond the frame?

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In the squares below make at least 3 line drawings of what your answers to above questions, would look like. Put a star \* beside your favourite sketch. Be sure to fill at least  $\frac{3}{4}$  of the square with your image. If there's space available you can also add background details.



## 10. Collagraph Printing

### Objectives

Learning Goals	Learning Skills	Teaching Methods
By the end of this lesson, students will: <ul style="list-style-type: none"><li>• Apply knowledge of design principles in an original artwork</li><li>• Know and understand the processes involved in making a collagraph print</li></ul>	During this lesson, students will practice and develop: <ul style="list-style-type: none"><li>• Responsibility</li><li>• Organization</li><li>• Initiative</li><li>• Independent work</li></ul>	This lesson plan applies the following teaching strategies: <ul style="list-style-type: none"><li>• Class discussion</li><li>• Coding for importance</li><li>• Hands-on activity</li></ul>

### Materials Required

Collagraph Tip Sheet (duplicated for each student), Cardboard (e.g. recycled cereal boxes work well for making printing plates), white glue – or hot glue guns with glue refills (adult supervision required with young children if using glue guns), barrens – or - wooden spoons, brayers – or - paint brushes, popsicle sticks - or - plastic knives, newspaper, paper, water-soluble printing ink – or – tempera paint – or - acrylic paint, lids from cardboard boxes, wax paper and masking tape.

### Materials for Gluing onto Plates:

To create collagraph designs students can use almost anything with texture that is flat enough to not rip the paper when printing it, e.g. leaves, fabric, string, thread, rice, sandpaper, bubble wrap, paper clips, string, cardboard, foil, foam meat trays and embossed wallpaper.

### Teacher Notes

Create original images suggested by the art in Artists' Connection 5 and make simple collagraph prints using simple found materials.

Begin by discussing which artworks students like the most in this show, along with their reasons for these choices. Write these points on the board for reference. Ask students to imagine the possible stories behind these artworks, and to think of another character that could be added to this scene.

Students then do some thumbnail sketches exploring what this new character would look like. Encourage the class to add lots of details in their design. They may show their process work to other students in small groups for feedback.

Students next create a Collagraph plate depicting their character. This figure is to fill up most of the space on their plate. If there is space on their plates they can add a simple background.

### Studio Set-up

For ease of clean-up it helps to create 'printing stations', where 3 to 5 students work. Have students print their names on the back of their plates, and on each sheet of printing paper they will use. Next, label the edition of prints to track results and the order of printing (e.g. if making 3 prints, on lower front left corner, write 1/3 on 1<sup>st</sup> sheet, then 2/3 on the 2<sup>nd</sup> sheet and 3/3 on the 3<sup>rd</sup> sheet).

Place a protective cover on the table surface (e.g. shower curtain lining, newspaper, brown craft paper). On top of this, place a lid from a box (e.g. photocopy paper box lids are good for this – they are large enough for printing inside of). Inside this lid place a sheet of newspaper. Then students can put their blank labeled paper on top of this, which eventually they'll print on. A plastic tray – or – wax paper covered and taped over a sheet of cardboard can be used to put the ink on for 'inking up' the plates.

Set up a drying and storage area in advance – e.g. a string secured to the wall, where students can use clothes pins to clip their wet prints for drying. Alternatively, students can tape or clip their wet prints onto sheets of corrugated cardboard, and leave these around the sides of the room to dry. Depending on the thickness of the ink, it usually takes about half an hour drying time.

### **Decorating the Plates**

To create their plates students begin by gluing materials with different textures and similar thickness onto the cardboard. The plate should not be too thick - and the materials should not contain any sharp edges as this might ruin both the paper and press (if using a press). Aim to have the materials that are glued onto the plate the same thickness. For durability and to protect materials from breaking down, coat the plate with white glue thinned with a small amount of water, or acrylic medium and let dry. The plate is ready to be proofed when coating has dried. 'Proofing' is to test the printed results. Tell students that the plate will have the mirror image of their final print.

### **Inking up the Plate**

Using popsicle sticks or plastic knives, spread some ink on to the printing tray. Using a brayer evenly spread out the ink, rolling it towards you, lift and repeat. Next, evenly roll the ink onto the plate. When finished applying ink to the plate, place the brayer upside down so that the handle touches the surface of the tray – not the ink coated roller surface of the brayer or you will get a line mark on your print.

Make sure hands are clean and lift the plate off – then carefully position it onto the blank sheet with the ink touching the paper's surface. Using either a clean brayer – or - wooden spoon - or - baren, evenly apply pressure across the surface of the print. The first print will be the 'proof' – that's when we can see if there is on too much ink, not enough ink or uneven pressure. This is the time make the necessary corrections for the second print. Then remove plate preparing to ink up the surface again, repeating process on 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> sheets.

This website has some good ideas for elementary age learners:

<http://blogs.colum.edu/marginalia/2011/12/29/collagraph-printing-and-how-to-use-it-in-the-classroom/#.UX78Q7G9KSM>

### **Vocabulary**

**Collagraph** – materials glued to a hard surface to be used for printing

**Plates** – the surface items are glued onto for printing

**Proof** – test print to allow for corrections

**Edition** – number of prints from one plate

**Brayer** – a small roller-like tool for inking up a plate in preparation for printing

**Baren** – small, smooth pad to press the paper against the inked plate

### **Modified Activities**

For more advance learners try suggesting depth by overlapping the images and use three different tones of one colour. To add more depth students could include a background, middle-ground and foreground in their designs.

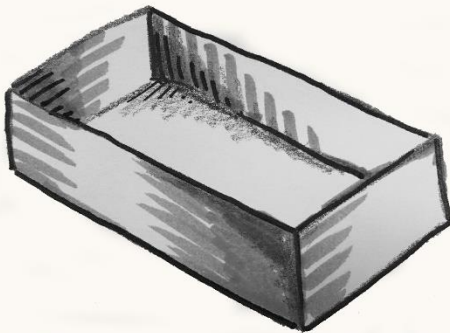


Name \_\_\_\_\_

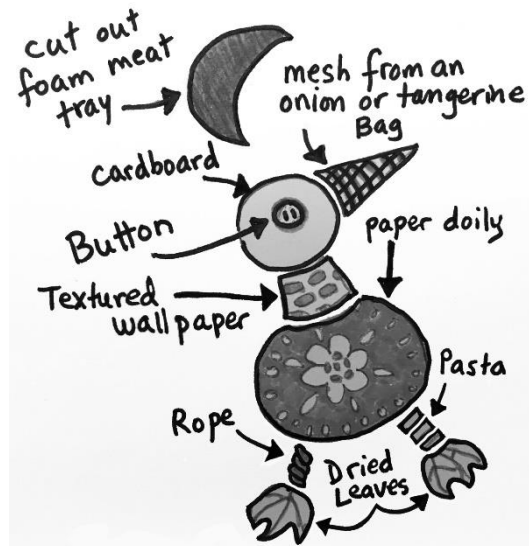
## Collagraph Tip Sheet

\* Remember to put your name on each sheet of paper you plan to use before you begin to print.

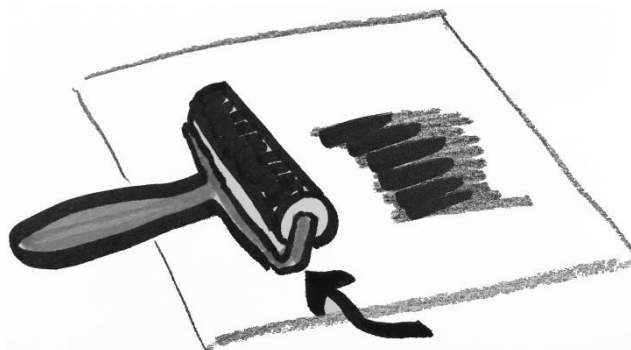
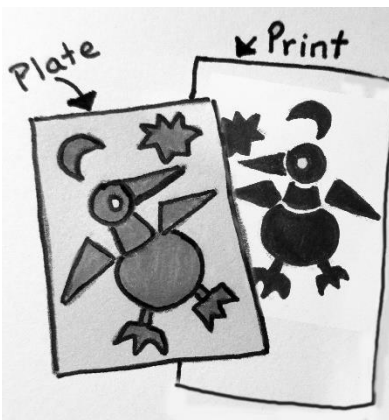
- For easy clean-up
- To keep print surface clean



1. Place newspaper inside box lid
2. Sit clean paper for printing - on top of newspaper



Examples of Materials to Create Your Plate



Place handle of brayer upside down so it touches surface of tray

\* Remember - your final prints will be a mirror - or - reverse image of your plate.

## Curating and Exhibiting Art with Students

***Exhibiting art completes the artistic cycle.*** DAVID BURTON

In his book *Exhibiting Student Art* (2006), art educator David Burton presents a clear rationale, organizational structures, and effective strategies for ceding ownership of art exhibition planning and implementation to the students. Although Burton's intentions are directed at using students' artwork for display, the author's methods can also be applied to others' art, from the local community—like these professional works in the *Artists' Connection 5* collection. Students can be charged with the task of displaying the art and providing an educational context for this presentation. In other words, students become the curators. A collaborative class project like this also furnishes learning opportunities about the cultural work and responsibilities of art gallery or museum employees (*see below*).

Teachers must ensure that artworks are handled by responsible, senior students or other adults to avoid damage to either the art or their frames. Students should never be unsupervised during the installation.

**Board health and safety guidelines should always be followed.**

As Burton indicates, curating and exhibiting art with students fulfills various educational goals: it's collaborative, authentic, goal-specific; offers students choice and voice; is activity-based and involves a degree of risk-taking, imagination, and conflict resolution; celebrates both students' and artists' accomplishments; and involves the school community and elicits administrative support.

- ❖ Stages of art exhibition planning can include: theme development, exhibition design, installation, publicity, and event planning & assessment. Student-run committees could be established for each of these.
- ❖ Theme categories for an exhibition can involve descriptive (*to explain or interpret meaning*); educational (*convey information*); narrative (*tell a story*); metaphorical (*explore symbolic relationships*); affective (*arouse a feeling*); ideological (*express an opinion*); or biographical (*based on one artist*) ways of organizing.
- ❖ Ask students to consider the design and installation of the exhibition, using different arrangements for two-dimensional artworks: random salon-style (all-over, filling the wall) or modern (single horizontal row); sequential or chronological; paired comparisons; and groupings to indicate similarities. Which works best?

### Art Gallery/Museum Staff

*(Students can research these roles.)*

Director

Curator

Educator

Interpreter

Guide/Docent

Conservator

Exhibition Designer

Registrar/Archivist

Installation

Marketing/Publicity

Publications

Photographer

Security

Hospitality

Public Relations

- ❖ Time management becomes an important factor in a student-run exhibition (and is applicable to developing their Personal Learning Skills). Have task groups create their own timeline or checklist of dates and duties to be performed. Also, a great opportunity for teaching/reinforcing group norms and social skills (See *Social Skills Anchor Charts* from: <http://www.edugains.ca/resources/ClassroomDynamics/SocialSkillsAnchorCharts.pdf>)
- ❖ Literacy expectations can be met through the writing of interpretive text that accompanies the artworks. Students can summarize and condense information provided in the “Artists’ Information” section of this document. Writing effective text for display panels requires thinking about the spectators and their visual interaction with the words. (See the following website for guidance with writing effective art gallery interpretive text [http://backdoorbroadcasting.net/documents/seminar\\_supplements/DaviddeHaan\\_Writing\\_the\\_Script.pdf](http://backdoorbroadcasting.net/documents/seminar_supplements/DaviddeHaan_Writing_the_Script.pdf))
- ❖ Promotion and publicity for the art exhibition can become an art making opportunity in itself. Poster and flyer design can address an imperative of graphic design that is to persuasively integrate image and text.
- ❖ Another exhibition opportunity can involve the adjacent display of students’ artistic responses to the artworks in the *Artists’ Connection 5* collection. Of course, this can also include literary responses—poems, prose or other writing forms. (See “Writing Responses to Artworks” in this document)

## References

- Burton, David. (2006). *Exhibiting Student Art: The Essential Guide for Teachers*. New York, NY: Teachers College Press.
- Stone, Denise. (2001). *Using the Art Museum*. Worcester, MA: Davis Publications.
- Thomson, Peggy & Barbara Moore. (1997). *The Nine-Ton Cat: Behind the Scenes at and Art Museum*. Boston, MA: Houghton Mifflin.

**Resources:**

The curriculum documents below are available through: <http://www.edu.gov.on.ca>

The Ontario Curriculum Grades 1 to 8 (2009)

The Ontario Curriculum Grades 9 and 10 (2010)

The Ontario Curriculum Grades 11 and 12 (2010)

The Ontario Curriculum Grades 1 to 8 and Kindergarten Program (2014) – *First Nations, Métis and Inuit Connections*

The Ontario Curriculum Grades 9 to 12 (2014) - *First Nations, Métis and Inuit Connections*

Anderson, Donna. (2009) *Experience Printmaking. (Davis Studio Series)*. Worchester, MA: Davis Publications, Inc.

Anderson, T. & M. Millbrandt. (2004) *Art for Life: Authentic Instruction in Art*. Toronto: McGraw Hill.

Feldman, Edmund. (1992) *Varieties of Visual Experience; Art as Image and Idea*. New York: H.N. Abrams

Markus, Janet et al. (2011). *Art Works Teacher's Resource*. Toronto. Emond Montgomery Publications

Douglas, K. (2009) *Engaging Learners Through Artmaking: choice-based art education in the classroom*. New York. Teachers College Press

Gatto, Joseph A., Albert W. Porter and Jack Selleck. (2010) *Exploring Visual Design: The Elements and Principles, Fourth Edition*. Worchester, MA: Davis Publications, Inc.

Stewart, Marilyn G. and Eldon Katter. (2008) *Explorations in Art. (Series K-6)*. Worchester, MA: Davis Publications, Inc.

Williams, Ray (Spring 2010) “Honoring the Personal Response: A Strategy for Serving the Public Hunger for Connection”. *Journal of Museum Education*, Volume 35, Number 1

Ontario Society for Education through Art - <http://ontarioarteducationassociation.org/>

Canadian Society for Education through Art - <http://www.csea-scea.ca/>

National Art Education Association. Lesson plans and a wealth of other resources (U.S.)

<https://www.arteducators.org/learn-tools/lesson-plans>

**Aboriginal Art Related Websites:**

<http://www.edu.gov.on.ca/eng/curriculum/elementary/elementaryFNMI.pdf>

<http://www.edu.gov.on.ca/eng/curriculum/secondary/SecondaryFNMI.pdf>

<http://www.native-art-in-canada.com/>

<http://www.webwinds.com/yupanqui/iroquoisdreams.htm>

<http://www.snowgoose.ca/native/false.htm>

# **APPENDICES**

APPENDIX I: Elements of Design

APPENDIX II: Art Criticism

APPENDIX III: Questions to Assist Your Critical Analysis Process – Elementary Grades 1-8

APPENDIX IV: Questions to Assist Your Critical Analysis Process – Secondary Grades 9-12

APPENDIX V: Questions to Assist Your Creative Process – Elementary Grades 1-8

APPENDIX VI: Questions to Assist Your Creative Process – Secondary Grades 9-12

## APPENDIX I: Elements of Design

*'Elements' are like the ingredients to make a cake: e.g. flour, sugar, water, eggs, baking powder*

<b>Line</b>	Short or long, straight or curved markings of different thicknesses drawn using tools such as brush, pencil, or pen, with different mediums including paint, charcoal and ink.
<b>Shape</b>	Shape is a 2-dimensional silhouette or profile of people, geometric figures, or any object that can be defined without shading.
<b>Form</b>	Form usually refers to 3-dimensional images 'sculptured' by gradations of light, shadow and colour.
<b>Colour</b>	The components of colour include: Hue (pure colour), Value (lightness/darkness to create tint, tone, and shade), and Intensity (brightness or dullness of colour).
<b>Texture</b>	The smoothness or roughness of a surface.
<b>Space</b>	A two- or three-dimensional area, giving the sensation of 'emptiness' against an object in another part of that space.

## Principles of Design

*'Principles' are like the final product – the cake. E.G. Did it rise enough? Is it light, but not crumbly?*

<b>Unity</b>	Unity is a kind of unifying pattern or logic, e.g. unity on a sports team occurs when everyone is playing together, wearing the same uniform, and works towards the same goal.
<b>Harmony</b>	Harmony is like a symphony in which every instrument is playing together, or blends together in a logical way. Disharmony in an orchestra could be when someone screeches or plays their instrument out of tune. If something is so obviously out-of-place, there is <b>disharmony</b> .
<b>Movement</b>	Movement is the use of line, form, focus, texture, space and colour to represent motion of a single object, or several objects, guiding the eyes across a flat surface or object.
<b>Rhythm</b>	Rhythm is generated from line, form, focus, texture, space and colour, but rather than leading the eyes across something, it creates a wave-like motion or feeling as if you were floating above an ocean, where the whole scene or picture undulates like a symphony filling the whole space — that is rhythm.
<b>Contrast</b>	Contrast is represented by opposites — black / white, round / square, curved / straight, happy / sad, smooth / rough — which tend to add balance to a picture.
<b>Emphasis</b>	When something or a group of objects calls out for attention — e.g. a cluster of bright stars against a dark sky — that is emphasis.
<b>Focus</b>	Focus is something that stands out - like a circle amidst a group of squares — that is focus — like a camera lens, helping to bring the picture into sharp clarity.



**APPENDIX II: Art Criticism**  
***Edmund Burke Feldman's Model of Art Criticism***  
**Four-Step Process for Evaluating Art**

Art Criticism is used to learn from works of art. It is a four-step process which helps you better understand and interact with the art. This sequential method requires you to hold back your conclusions about a work, while first taking stock of the image.

The four steps in the art-criticism process are: **Description, Analysis, Interpretation, and Judgment.** The **first two steps must be objective.** Guessing must be saved for interpretation.

**1. Description:** List of all the objects in the work. The objects listed must be objective. If you see a woman holding a child that is what you report. To say at this point that a mother is holding a child tenderly is subjective guessing. If the work is non-objective and there are no objects to be listed then the Elements of Art (Line, Shape and Form, Colour, Texture, Space) become the subject matter.

**2. Analysis:** Describe the way the artist has used the Elements of Art as well as the Principles of Art (Unity, Harmony, Movement, Rhythm, Contrast, Emphasis, Focus).

**3. Interpretation:** What is the meaning of the artwork? This is where you would say that it is a mother holding her child tenderly. The interpretation must be based on the facts collected in the first 2 steps, but the facts can be modified by your own way of seeing things. Everyone in the class might look at a painting and interpret it differently, but all of us would have the same information for the first two categories.

**4. Judgment:** What is your evaluation of the artwork, based on steps 1, 2 and 3?  
Is it successful or not? Why is this so based on the following?

- a) Is the work balanced? What specifically makes it balanced?
- b) Does it have a focal point?
- c) Do the colours work together to create a mood?
- d) Is there contrast between light and dark areas?
- e) What kind of texture does the work have and can you tell why the artist chose to make those textures?
- f) How did the artist use the elements of art to create a mood?
- g) How did you know what the painting was about?

## APPENDIX III: Questions to Assist Your Critical Analysis Process – Elementary Grades 1-8

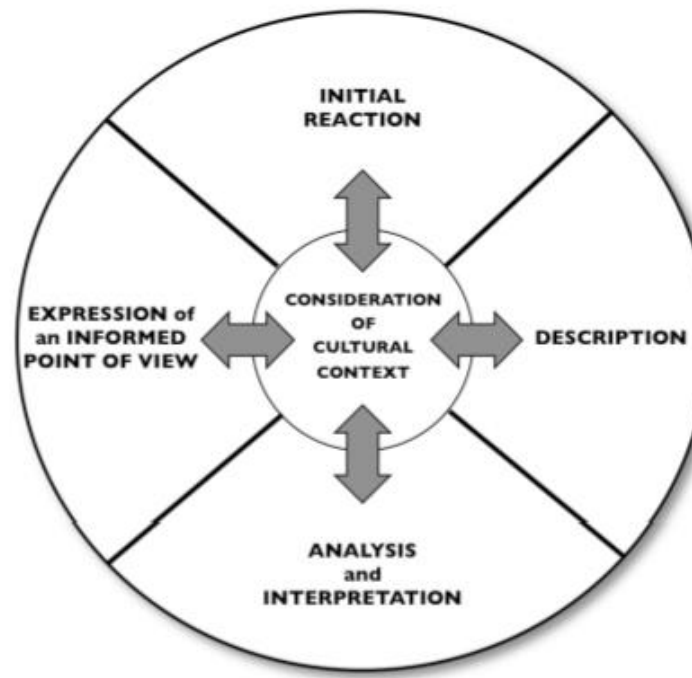
### Informed Point of View

- *Do you feel this artwork is successful?*
- *What might you change about this work, and why?*
- *What qualities make this artwork valuable?*
- *How have your opinions and feelings changed from your initial reaction?*

### Initial Reaction

- *Does this artwork remind you of anything?*
- *What feelings do you have about this artwork?*
- *What puzzles you about this artwork? What are your questions?*
- *What questions would you ask the artist?*

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### Interpretation

1. *What is happening in this artwork?*
2. *How does the title of this artwork add to its meaning?*
3. *What feelings, thoughts or ideas does this artwork suggest to you?*
4. *Does this artwork connect with some aspect of your life?*

### Description

- *What do you see? Can you identify the subject matter?*
- *How was this artwork made? What techniques and/or materials were used?*
- *What is the name of the artist? What do you know about him/her?*

### Analysis

- *Which art elements are most important in this work?*
- *Where is the focal point? How has this been emphasized?*
- *Where are there areas of contrast or pattern?*
- *Where has the artist suggested movement or created rhythm?*
- *How has a feeling of balance been created?*

## APPENDIX IV: Questions to Assist Your Critical Analysis Process – Secondary Grades 9-12

### Aesthetic Judgement

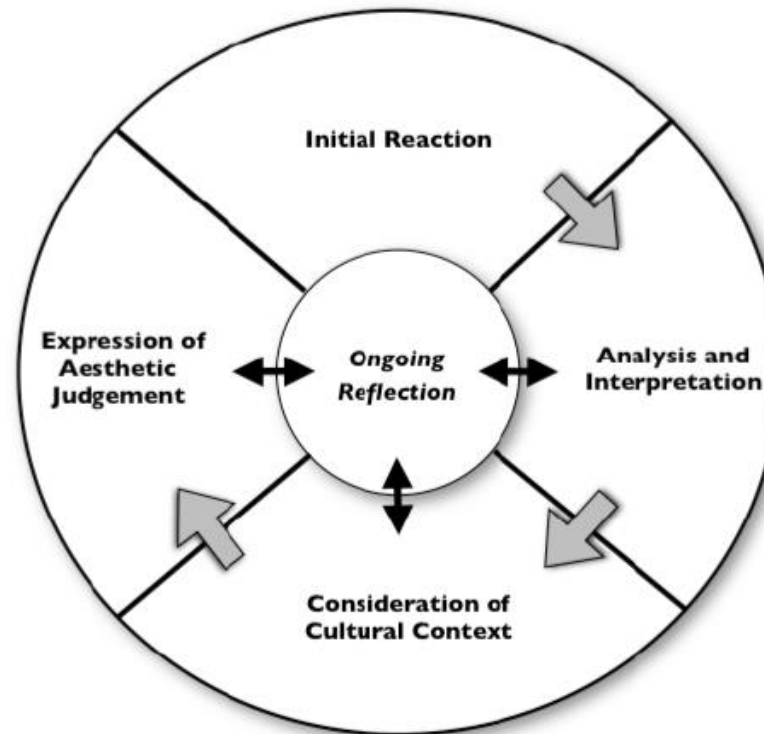
- *Do you feel this artwork is successful? What are your reasons?*
- *In what ways does this artwork look like other artworks?*
- *How does this artwork connect with me or some aspect of my life?*
- *What qualities make this artwork valuable?*
- *What might you change about this work, and why?*
- *Have your opinions and feelings changed from your initial reaction?*
- *How might you combine various judgements about this artwork?*

### Cultural Context

- *What is the name and culture/nationality of the artist?*
- *When and where was the artwork created?*
- *Why was this artwork created? What purpose might it have served or how was it used?*
- *In what condition is the artwork? How did it look when it was new?*
- *Who were/are the intended spectators of this artwork? Was it created for a particular individual, group or culture?*
- *Does the artwork belong to a particular period of history or a specific art style?*
- *What connection might this work have with our present society or culture?*

### Initial Reaction

- *What is your first impression of this artwork?*
- *What does this image remind you of? Is there anything that you recognize?*
- *What emotional reaction do you have to this artwork?*
- *What puzzles you? What are your questions?*
- *Can you make a personal connections with this artwork?*
- *What would you ask the artist/designer?*



### Analysis

- *How was this artwork made? Which medium, technique, and/or process has been used by the artist?*
- *Can you identify the subject matter of this work? Can you describe what you see?*
- *Where is the focal point or area of emphasis in this work? How as the artist/designer made this location important?*
- *Where can you locate any contrasts among art elements?*
- *Can you indicate where the artist has used rhythm or tried to suggest movement?*
- *How has the artist/designer created a sense of visual balance in this work? Which parts contribute to this balance?*
- *How has the artist/designer used colours or values to achieve unity?*

### Interpretation

- *What specific emotions, feelings or thoughts does this artwork provoke in you?*
- *What is this artwork about?*
- *What big idea does this artwork represent?*
- *Does this artwork symbolize something else?*
- *Does the title of this artwork add to its meaning?*
- *How is this reproduction different from the original artwork?*
- *Can this artwork be interpreted differently? Does it mean what the artist/designer intended?*
- *Can this artwork be interpreted using a particular art theory?*

## APPENDIX V: Questions to Assist Your Creative Process – Elementary Grades 1-8

### Reflecting & Evaluating

- *Is this artwork finished? How do you know?*
- *How have your original ideas changed while making this artwork?*
- *What have you learned about working with this technique or these materials?*
- *What skill or idea have you learned well enough to teach to someone else?*
- *Did you find this artmaking experience satisfying? Why or why not?*

### Presenting, Performing & Sharing

- *What is the title of your artwork?*
- *Does your artwork need a frame, a base or display background?*
- *Does your artwork need a written explanation or artist's statement?*

### Challenging & Inspiring

- *What is your creative challenge?*
- *Describe your dreams, ideas, fantasies or goals?*
- *What are you curious about?*
- *How does the artwork of an artist or designer inspire you?*
- *Where can you find ideas? Where might you look for information?*



### Imagining & Generating

- *What if...?*
- *What ideas have you thought of from brainstorming?*
- *How can you look from another point of view?*
- *What happens if you change the form or context of an image or object?*
- *How might a different visual art style affect your work; abstraction, distortion, symbolism, transformation?*

### Planning & Focusing

#### Exploring & Experimenting

- *What visual research will you have to do?*
- *How can a mind map or Venn diagram help you to organize your thinking?*
- *Have you "let go" of your initial thinking and played around with your idea or concept?*
- *What emotions are affecting your creative thinking?*
- *What experiments can you do with the art materials?*
- *What other approaches or techniques have you tried?*

## APPENDIX VI: Questions to Assist Your Creative Process – Secondary Grades 9-12

### Reflect & Evaluate

- *What were your original intentions in making this artwork?*
- *What has surprised you about this work?*
- *What have you learned about working with this medium or those materials?*
- *How has this artwork shaped or altered your personal thoughts or feelings?*
- *Can you indicate a particular skill that you have learned well enough to teach to someone else?*
- *Is this artwork genuinely finished? How do you know?*
- *Did you find this artistic experience satisfying? Why or why not?*

### Present & Perform

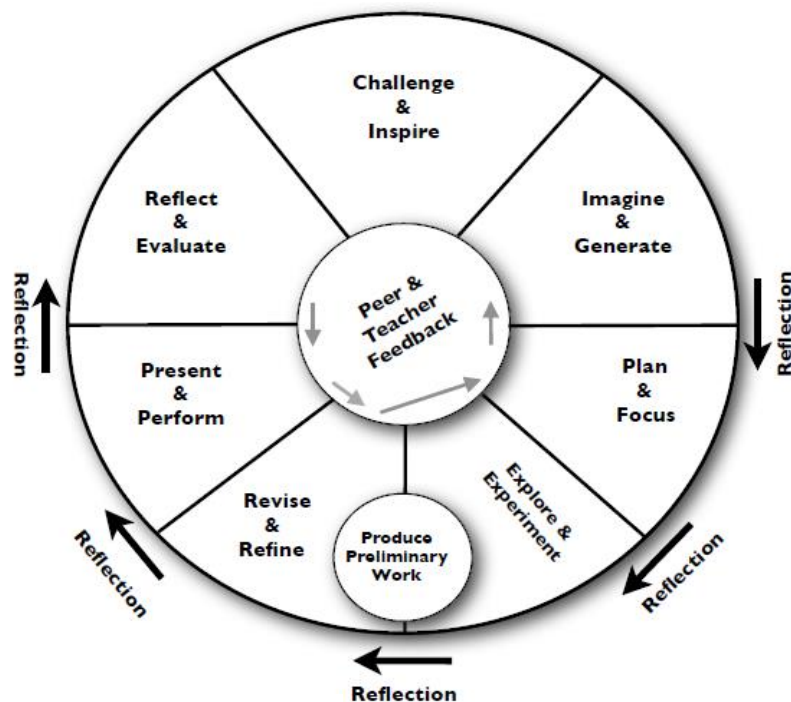
- *How can you effectively present this artwork?*
- *Have you given this artwork a title?*
- *Does your work require a frame, a base, a background or some other display format?*
- *Who are your spectators?*
- *Does your work require a written explanation or artist's statement?*

### Revise & Refine

- *What else needs to be done?*
- *Have you shared your thinking and/or work with someone else?*
- *What does this artwork mean? Are multiple meanings possible?*
- *How has your work changed or evolved from its initial plan or design?*

### Challenge & Inspire

- *What visual problem to have to solve?*
- *How can you create a visual problem to be solved?*
- *How are you inspired or excited by the work of another artist or designer?*
- *What are your dreams, fantasies, goals or ambitions?*
- *What are you curious about?*
- *Where have you NOT looked for ideas?*



### Plan & Focus

#### Explore & Experiment

- *What visual research is required?*
- *Can a graphic organizer (mind map, Venn diagram) or brainstorming help to organize your thinking?*
- *Have you had a conversation with someone else about your idea?*
- *Have you listened to your inner voice or followed an intuition?*
- *Can you “let go” of your initial thinking and play around with an idea or concept?*
- *How are emotions affecting your decisions?*
- *How can you play around with the media or materials?*
- *Have you tried other approaches or alternative techniques?*

### Imagine & Generate

- *What if...?*
- *Can you look from another POV or perspective?*
- *What happens if you change the form or content or context of an image or object?*
- *How might a visual art convention affect your imagery: abstraction, metaphor, distortion, appropriation, symbolism, transformation?*
- *Where can you mine or extract ideas from other sources?*

## **Credits:**

### **Artists**

Michael Barber, Carl Beam, Monique Bedard “Aura”, Janice Brant, Deron Ahsén:Nase Douglas, Lorrie Gallant, Kelly Greene, Summer Hill, Janus, Nancy King “Chief Lady Bird”, Quinn Smallboy, Saul Williams.

### **Project Development**

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With thanks to Naomi Johnson and staff of the Woodland Cultural Centre for their support.

Barbara Mathews, Writer & Illustrator

DeAnn Malyik, Layout & Design

Keir Overton, Photographer