

Culture, Context and Perception – Symbolism
Visual Art 20 Unit

By

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Authors: Carla Mysko and Karen Tsannie
Name of Unit: Culture, Context and Meaning
Grade Level: Visual Art 20
Length of Unit: 8 – 10 lessons; 50 minute lessons

Unit Rationale:

Culture, time period, political and personal values all have an impact on our perception of understanding artwork. Artists use multiple ways of gaining audience attention to their central message. The purpose of this unit is to get students look a little deeper at artwork, beyond subjective, to seeing the details that make up the artwork. Understanding why certain colours, images or materials are used is a key to understanding the message the artist was trying to convey – whether the message is one of pastoral peace, political unhappiness, unity or the universality of death. Rather than rising to snap judgments, students are encouraged to dig deeper to make informed judgments about messages.

Unit Overview:

Big Idea:

Understanding and meaning is coloured by individual interpretation and visual elements can be representational of larger ideas.

Key concepts:

Symbolism is reflective in images, colour, shapes, materials and how they are combined. How we interpret messages is unique to every person based on our backgrounds but there are some universal meanings for each culture as a whole. Cultural education, natural colour/paint creation, meaning of colours and Sacred Medicine (Medicine Wheel), birch bark biting, making a mandala with meaningful shapes and colours and Sacred Medicine, choosing natural objects for symbolic meaning or importance, compiling ideas and creations into a collage that conveys an intended meaning within the understanding of Aboriginal ways.

Essential questions:

- Does something have to be considered an object to be a symbol and have meaning?
- Why are some items considered sacred?
- Are our understandings of colour and meaning influenced by culture?
- How is it possible that mandalas are found in creations by most cultures?

Key artistic concepts:

Damian Hirst: (For the Love of God, 2007) The complex relationship between art, life and death – dissecting the “tensions and uncertainties of the human experience”. – Postmodern (Vanitas/Memento mori)

Vincent van Gogh: (Head of a skeleton with a burning cigarette, 1886) Creation from a place of emotion to convey a message to an intended audience. – Modern (Expressionist)

Jake and Dinos Chapman: (Migraine, 2009) Reconsidering shock value and seeing the “infamy in the art” determined from how the viewer perceives the subject. – Postmodern (Transgressive/Shock art)

Jose Posada: (The calavera of the morbid cholera) Representational imagery to convey a message and emotion – meant to convey the message of **memento mori**. – Modern (Chicano/Muralist)

Angelique Merasty: Birch bark biting, history, significance and technique. – Modern (Tribal Art)

Sally Milne: (guest artist) Cultural education, Aboriginal ways of informing creation and birch bark biting. – Modern (Tribal Art)

Unit Curriculum:

Module One: History in the Making

2. Increase their understanding of developments, innovations, and outstanding individuals and groups in the arts, within the respective cultural and historical contexts.
 - identify how works of art can transmit or question cultural and society traditions, values and ideas.
 3. Examine the influence of arts history on contemporary artists and their work.
 - Develop an understanding of Aboriginal perspectives on visual art and art history
- Our unit addresses this module and these foundational objectives because we are looking at a variety of cultures and how the artists presented choose to use symbolism in their work.
 - The evolution of the artists' work that we have shown, is reflective of their specific culture and art movement. Although most of the artists we are using are part of contemporary society, their work is reflective of several art movements. The end product is how they connect thoughts to their personal views.

Module Three: Tell It Like It Is!

1. Continue to explore various sources of ideas and develop and convey their ideas through the arts.
 - continue to develop an understanding of how visual artists acquire and transform ideas
 - explore, develop and convey their ideas through visual art
 - continue to demonstrate understanding of the ways in which the elements of art, principles of design, manipulation of visual images and media affect expression and meaning
 - demonstrate ability to use ongoing reflection and critical analysis to clarify artistic intentions and consider how the work might be interpreted by an audience
 3. Examine how various artists have represented or interpreted ideas that relate to those being explored by the students.
 - examine the relationships between their own ideas and those of other artists
- Students are learning about the artist, his/her culture, experiences and ideas and how these affect their art making. They are using this as a model to research the conveyance of ideas, which they will be using to make their own creations.

- They will be reflecting on how ideas and interpretation is created through educated understanding rather than snap judgment. This education will help them understand how and why symbols are used, and what can be considered symbolic or meaningful within a piece of art.

Module Six: Expanding Horizons; The Arts in Canada

2. Explore relationships between their own ideas and personal and cultural perspectives, and the work of Canadian artists.
 - continue to develop and apply knowledge, processes and abilities in the languages and media of the arts
- We are looking specifically at two Canadian female artists who represent a form of art that is considered to be from the Modern Art movement in the criteria of Tribal Art. The way these are being examined is from an Aboriginal perspective that is similar to who knowledge was transmitted in the oral tradition. We are using an artist and elder to tell our students about ways of knowing that are not widely known so that our students can create meaningful work incorporating another culture's traditions.

The Three Components of Art Education

Creative/Productive:

"...exploration, development and expression of ideas...engaged in critical thinking...where ideas come from, and how ideas can be developed and transformed. Reflection...is an essential part of the creative process..."

- This unit incorporates many areas where students are given opportunities to create in a variety of ways; sketching, installation, recording, bark biting, 3D creation (mandala), and collage.
- Students are encouraged to critically think about the nature of symbolism and where their perception of ideas come from. They are encouraged to think about the "why" of object, colour and shape placement within piece of art and apply the art history and cultural information that they are given to their interpretations.
- Students are given several opportunities to reflect on their creations for process and for relevance to cultural understanding.

Cultural/Historical:

"...the role of arts in culture, the development of the arts throughout history, and the factors that influence the arts and artists...historical development...contemporary cultures...popular culture and various cross-cultural studies. ...develop in students an understanding that the arts are an integral aspect of living for all people."

- This unit looks at how understanding of symbolism and perspective can be reflective of culture in various art movements all over the world. It looks at the concept of meaning within a piece of art and where we draw our understanding from – looking primarily at modern and postmodern art.
- Students are told about the political movement in Mexico that influenced Jose Posada's work and the desire to shock and question ideas in the work of Damian Hirst and the Chapman brothers. Vincent van Gogh is used as a way

of showing that this questioning began before postmodern art and that symbolism was used for a variety of reasons.

- The incorporation of work from Canadian Aboriginal artists, specifically created by women, brings the focus closer to home. Students see that it doesn't have to be an image to be symbolic and have meaning. They see that creations are made from a place of motivation now just as they were in the tribal art of the Aboriginals.

Critical/Responsive:

"...respond critically to images...events in the artistic environment, including the mass media. Students will become willing participants in the interactive process between artist and audience rather than passive consumers of the arts. ...The process is intended move students beyond quick judgement to informed personal interpretation..."

- This unit does not look into the beauty of art as a compilation of a singular idea, but rather art as a compilation of many ideas that have meaning. Why does van Gogh's skull have a cigarette? Why is Damian Hirst's skull covered with diamonds? Why does skull in Migraine by the Chapman brothers have a clown nose or any other element? What these items mean within the image is central to understand the message of the artists and the meaning of the artwork.
- Jose Posada's work uses skull and skeleton imagery to represent an idea, a political movement and eventually becomes associated with the images of cultural (religious) significance – Los Dias de los Muertos. His message of vanitas from a memento mori perspective becomes popularized because of his impact on the mass media of the time because he was a print maker and creator of mass media messages. Students can easily analyze his message, the fun and the more political for the real message that he is trying to convey, but without proper understanding of the period and the artist they may misunderstand the message based on uninformed personal interpretation.
- Shapes, colours, items of nature and methods of creation are a part of conveying a message within Aboriginal art. Their culture informs their creations and students need to understand the why it is this way in order to appreciate the work created, otherwise they form judgement on subjectivity.

CEls/CCCs:

Communication

- creating opportunities for students to express their ideas in a variety of ways, allowing them to learn from other students' thinking and to demonstrate their present understanding (for example, through dance creations, art work, role dramas, interviews, essays, journal entries, photographic layouts, visits, discussions, letter writing or sound creations)
- creating opportunities for students to investigate, understand and apply the use of symbolic meaning in the arts
- providing opportunities for students to reflect (for example, through questioning, discussion and journal writing)

- Students in this unit will be creating different kinds of artworks. They will be learning from the vantage point of how we personally interpret symbols through research, investigation, discussion and a guest speaker. They are being provided with several opportunities to reflect on their learning.

Critical and Creative Thinking

- encouraging students to approach art works and performances thoughtfully by withholding their judgments until they have enough information to respond in an informed manner
- planning opportunities for students to engage in creative problem-solving processes
- allowing for differing expression and interpretation of assignments, and encouraging imaginative responses
- providing opportunities for students to understand the role that human values play in critical thinking
- providing students with opportunities to reflect on how knowledge is developed, changed and evaluated in the arts (for example, by examining how artists document human experience and events)
- Students in this unit will have their ideas about the symbolism of the skull challenged and replaced with information provided through research, discussion and presentation.
- They will be creating several types of artwork that is meant to be foundational for their understanding that initial perceptions are not always accurate and more investigation of the art and artist is often needed.
- They will be learning about the role of culture on the development of ideology and symbolic understanding through lecture and the guest speaker.

Personal and Social Values and Skills

- providing varied cultural content
- planning opportunities for students to explore the themes, characters and conflicts of arts expressions (art works, plays, dances, musical compositions, stories, novels, etc.) in order to gain greater understanding of various cultures, develop understanding of people, and develop an awareness of discrimination or bias when present
- modeling and encouraging sensitive responses to the ideas, comments and creative expressions of others
- providing opportunities for students to respond to and build upon the ideas of others
- allowing students to participate in activities that help them to develop empathy for others
- Students are being influenced by Mexican, European and Aboriginal culture to gain understanding about the meaning of objects, colour, shape and creation.
- They are doing hands-on work to create things that incorporate exploring meaning and symbolic understanding.
- With a guest speaker they are learning and creating within the understanding of a culture that is not necessarily their own. This encourages authentic understanding of the history of the art being made and the relationship of the art to the artist.

Diverse learners

Gender:

- If the concept of death is a universal equalizer, then surely female artists have explored this message as well. With the exception of Frida Kahlo and Georgia O'Keefe, I think the reason we don't see renowned female artists who explored this image from the modern period, has to do with that nature of male and female roles throughout history. It is likely that there are more female postmodernists who have explored this message than modernists.
- Female artists and creators of a specific style of art are seen in the Aboriginal artists studied in this unit. The hope is that the unit has balance on the gender front – but in places that it doesn't, it opens up conversation for the class.

Race:

- The races of latino, caucasian and Aboriginal are looked at in the artwork studied, and the Sanskrit people are mentioned regarding the mandala.

Culture:

- This unit explores the cultural understandings of European, Mexican and Aboriginal people in relation to symbolic understanding and perception.

Language:

- The unit has a couple of terms that are derived from Latin, Spanish, Sanskrit and may also include Cree. However, the unit is in English.

Religion:

- Religious understanding is approached from a perspective that is neutral and is from more of a cultural basis.

Assessment:

Formative	Summative
<ul style="list-style-type: none">• Discussion of concepts to measure understanding• Use of the sketch to build quick drawing skills• Personal reflection• Checklist• Student Discussion• List of resources used• Which symbol used• Clear explanation of symbols• Meaning of symbols• Application of skills• Student assessment of one positive and constructive criticism of their presentation• Making note of how the students are following instructions to	<ul style="list-style-type: none">• The homework assignment has a rubric for marks that go towards the unit mark• Sharing: class discussion about the process and why they chose the materials they used and how it applies to their overall idea/lives.• Submit Biographies• Written reflections in VRJ• Which symbols they used and why• Submit art work• The VRJ will be evaluated midterm for completeness, not just for this lesson or unit• Rubrics

<p>create the paint</p> <ul style="list-style-type: none"> • Assessing that the students are recording in their VRJs • Questioning • Assessing student progress with biting • Discussion • scaffolding the skills needed to complete the task • ensuring tasks of biting, mandala and application of colour are incorporated into the collage 	
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References:

- <http://www.nationalgallery.org.uk/paintings/glossary/memento-mori>
- <http://www.damienhirst.com/for-the-love-of-god>
- <http://www.richardharrisartcollection.com/portfolio-view/chapman-brothers/>
- <http://www.jakeanddinoschapman.com/>
- <http://www.artslant.com/ber/articles/show/12045>
- <http://www.vangoghmuseum.nl/vgm/index.jsp?page=1628&lang=en>
- <http://publicdomainreview.org/2012/11/02/the-calaveras-of-jose-guadalupe-posada/>
- 2013; Tamara Rusnak; EART 331; Manipulating Mona
- https://bblearn.usask.ca/bbcswebdav/pid-615038-dt-content-rid-4566762_2/courses/28535.201301/HANDOUTassignment.pdf
- <http://agibson12.blogspot.ca/2012/12/final-words-on-chapman-brothers.html>
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- http://www.artsask.ca/en/collections/themes/commonplace/angelique_merasty/untitled_birch_bark_biting
- www.georgehart.com/birs/birch-bark.doc
- <http://www.lessonplanet.com/article/art/lesson-plans-using-objects-found-in-nature>
- <http://www.helium.com/items/1678972-nature-art-therapy-crafts-how-to-create-nature-mandala-collage>
- <http://www.visualelement.co.nz/portfolio-mandala.html>

Form + Theme + Context: An Art Teacher's Palette for Composing Meaningful Lessons

ART =	FORM +	THEME +	CONTEXT(S)
	<i>How</i> the work is	<i>What</i> the work is about	<i>When, where, by/for whom</i> and <i>WHY</i> the work was created (and valued)

Generating a Menu of Ideas and Choices for Art Exploration!

Unit: Culture, Context, Perceptions & Symbols

How does a balance of formal, thematic, and contextual aspects of art engage students with meaning?

FORMAL	+	THEMATIC	+	CONTEXTUAL
Actual Composition: <ul style="list-style-type: none"> - Manipulating skulls - artist bios - symbol use & presentation - making colour - birch bark biting - mandala - collage Art Elements: <ul style="list-style-type: none"> - texture - form - shape - colour Design Principles: <ul style="list-style-type: none"> - unity - proportion - balance 2D Qualities: <ul style="list-style-type: none"> - sketching - biting - painting 3D Qualities: <ul style="list-style-type: none"> - collage - installation Size/Scale: <ul style="list-style-type: none"> - small - medium - large Media/Materials: <ul style="list-style-type: none"> - paint - pencils - Internet - natural materials 		Broad Subject/BIG IDEA: <ul style="list-style-type: none"> - Perception is created by external and internal factors and judgment should be from and educated opinion. Subject Matter: <ul style="list-style-type: none"> - symbolism & interpretation - objectivity - viewpoint - culture "Viewpoint"/Perspective: <ul style="list-style-type: none"> - Mexican - European - Aboriginal - Comparisons Visual Sources: <ul style="list-style-type: none"> - Internet - handouts - PowerPoint - demonstration - modelling Art Historical References: <ul style="list-style-type: none"> - Internet - books - verbal Literary Sources: <ul style="list-style-type: none"> - Internet - books Other Arts Connections: <ul style="list-style-type: none"> @Music – music can affect understanding and 		When: <ul style="list-style-type: none"> - Fall Where: <ul style="list-style-type: none"> - High School By Whom: <ul style="list-style-type: none"> - Carla Mysko & Karen Tsannie For Whom: <ul style="list-style-type: none"> - Grade 11 students WHY: Intention/Purpose(s): <ul style="list-style-type: none"> - To have students become more reflective and receptive to messages and ideas. Relevance/Significance: @Personal: <ul style="list-style-type: none"> - my understanding of symbols and meaning is different from others @Social: <ul style="list-style-type: none"> - eliminating misunderstandings and snap judgments @Cultural: <ul style="list-style-type: none"> - North Americans and European artists may see and use things differently than Aboriginal artists for example @Historical: <ul style="list-style-type: none"> - Art comes from somewhere and is

<ul style="list-style-type: none"> - birch bark - found objects - books <p>Processes/Methods:</p> <ul style="list-style-type: none"> - bark biting - natural paint creation - natural object selection <p>Skills:</p> <ul style="list-style-type: none"> - sketching - painting - sculpting (installation) - collage assembly <p>Style:</p> <ul style="list-style-type: none"> - postmodern <p>Other:</p>	<p>can stand as symbolic</p> <p>@Theatre – expression of Aboriginal oral tradition, oral presentations and possible installation using people</p> <p>@Dance – installation using people</p> <p>@Film – none</p> <p>Other Subject Areas:</p> <p>@Math:</p> <ul style="list-style-type: none"> - none <p>@Language Arts:</p> <ul style="list-style-type: none"> - reading <p>@Science:</p> <ul style="list-style-type: none"> - colour creation <p>@Social Studies:</p> <ul style="list-style-type: none"> - history <p>@Physical Education:</p> <ul style="list-style-type: none"> - movement to create group installations <p>@Vocational Education:</p> <ul style="list-style-type: none"> - none 	<p>influenced by the time period.</p> <p>@Artistic:</p> <ul style="list-style-type: none"> - techniques taught in the unit and in combination <p>@Educational:</p> <ul style="list-style-type: none"> - art history - symbolism - techniques - cultural understanding <p>@Political:</p> <ul style="list-style-type: none"> - The politics of a culture or time affect the art, the symbols hidden, and how we interpret them. <p>@Spiritual:</p> <ul style="list-style-type: none"> - Symbols can be spiritual, just as the entire creation can be made from a spiritual place. <p>@Other</p>
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Name(s):	Carla Mysko and Karen Tsannie	
Topic:	Interpretation – Don't take everything literally	
Grade Level:	Visual Art 20	
Context:	Lesson 1 of 9	Unit: Culture & Context
Time:	20 min. instr./30 min. work	50 minutes total
Rationale:	To understand symbolism within the context of understanding the contribution of arts and artists to societies and cultures.	
Curricular Links:	<i>Cultural/Historical, Creative Productive, Critical Response</i>	
CELS:	Communication	<ul style="list-style-type: none"> • creating opportunities for students to express their ideas in a variety of ways, allowing them to learn from other students' thinking and to demonstrate their present understanding (for example, through dance creations, art work, role dramas, interviews, essays, journal entries, photographic layouts, visits, discussions, letter writing or sound creations)
		<ul style="list-style-type: none"> • creating opportunities for students to investigate, understand and apply the use of symbolic meaning in the arts
	Critical and Creative Thinking	<ul style="list-style-type: none"> • encouraging students to approach art works and performances thoughtfully by withholding their judgments until they have enough information to respond in an informed manner
		<ul style="list-style-type: none"> • planning opportunities for students to engage in creative problem-solving processes
		<ul style="list-style-type: none"> • allowing for differing expression and interpretation of assignments, and encouraging imaginative responses
		<ul style="list-style-type: none"> • providing opportunities for students to understand the role that human values play in critical thinking
Personal and Social Values and Skills	<ul style="list-style-type: none"> • providing varied cultural content 	
	<ul style="list-style-type: none"> • planning opportunities for students to explore the themes, characters and conflicts of arts expressions (art works, plays, dances, musical compositions, stories, novels, etc.) in 	

		<p>order to gain greater understanding of various cultures, develop understanding of people, and develop an awareness of discrimination or bias when present</p> <ul style="list-style-type: none"> • modeling and encouraging sensitive responses to the ideas, comments and creative expressions of others • providing opportunities for students to respond to and build upon the ideas of others
Modules:	<i>Module Three; Tell It Like It Is!</i>	
Big Idea:	Understanding and meaning is coloured by individual interpretation and visual elements can be representational of larger ideas.	
Foundational Objectives		Learning Objectives
1. Continue to explore various sources of ideas and develop and convey their ideas through the arts.		<ul style="list-style-type: none"> • continue to develop an understanding of how visual artists acquire and transform ideas • explore, develop and convey their ideas through visual art • continue to demonstrate understanding of the ways in which the elements of art, principles of design, manipulation of visual images and media affect expression and meaning • demonstrate ability to use ongoing reflection and critical analysis to clarify artistic intentions and consider how the work might be interpreted by an audience
3. Examine how various artists have represented or interpreted ideas that relate to those being explored by the students.		<ul style="list-style-type: none"> • Examine the relationships between their own ideas and those of other artists.
Strategies:	<i>Direct Instruction:</i>	<ul style="list-style-type: none"> • Structured Overview • Compare and Contrast
	<i>Indirect Instruction:</i>	<ul style="list-style-type: none"> • Reflective Discussion • Concept Formation • Concept Attainment
	<i>Independent Learning:</i>	<ul style="list-style-type: none"> • Home Work • Research Projects
	<i>Experiential Learning:</i>	<ul style="list-style-type: none"> • Focused Imaging
	<i>Interactive Instruction:</i>	<ul style="list-style-type: none"> • Discussion • Group Work
Materials:	<ul style="list-style-type: none"> • drawing pencils • drawing paper • glue sticks • scissors 	<ul style="list-style-type: none"> • Handout: artist profiles (Damian Hirst, Van Gogh, The Chapman Brothers, Jose Posada) • Handout: Manipulating Skulls

	<ul style="list-style-type: none"> • writing utensils • visual research journals 	<ul style="list-style-type: none"> • Handout: Rubric • Visual presentation overhead (i.e. Powerpoint)
Vocabulary:	<ol style="list-style-type: none"> 1. <i>Sketch</i> – a rapidly executed freehand drawing that is not intended as a finished work. 2. <i>Symbolism</i> – representing things or ideas through the use of a symbol (object, action, character or idea) to create meaning. 3. <i>Manipulating</i> – to control, play with or alter artfully. 4. <i>Literal</i> – primary meaning, free from interpretation. 5. <i>Interpretation</i> – act of giving an explanation of something to find deeper meaning. 6. <i>Reflection</i> – constructing a written consideration of the activity, subject matter and the results of your exploration. 7. <i>Mixed media</i> – using more than one medium or style of creating art (i.e. drawing, painting, photography, appropriation). 8. <i>Memento mori</i> – (Latin ‘remember that you will die’), is an artistic or symbolic reminder of the inevitability of death. 	
Pre-Planning:	<ul style="list-style-type: none"> • Create Manipulating Skulls handout with skull images and description of assignment. • Pre-prepare an example of what can be done with the skulls for the purposes of this assignment. • Create the rubric to assess the assignment. • Create visual presentation for class instruction/lecture purposes. This should include the 4 skull-related images being used by Damian Hirst, Van Gogh, The Chapman Brothers and Jose Posada). It should also include short bios, a list of common symbols and that of the skull, information on memento mori and a copy of the in-class instructions and the homework (including rubric). • Students need to be told one class time in advance to bring hoodies, jackets and backpacks to class. 	
Introduction:	<ul style="list-style-type: none"> • “In every culture, symbols in imagery are used to represent ideas and concepts. However, not every culture uses symbols in the same way or to achieve the same meaning. Today we are focusing on how the skull has been represented and for what purpose in art. You have looked at several artists’ work to date, and have noted the use of the principles and elements of design, but we have not discussed the meaning of the images captures within. You will be drawing on your beliefs about what the skull represents and learning how cultures place values differently or the same regarding symbols, specifically the skull.” 	
Procedures:	<ol style="list-style-type: none"> 1. Using overhead visuals, introduce the skull artist by artist. Talk about the cultural significance of the skull for each artist. 2. Initiate discussion: What might a skull might mean/represent? Why is that artist using the skull in the way he has chosen? Does anyone know why skulls are so often used in Mexican culture? Why do you think Damien Hirst covered the skull with diamonds? Why do you think Van 	

	<p>Gogh put a cigarette in his skeleton’s mouth? Why do Jake and Dino Chapman put clown noses on their skulls? How does this manipulation of the skull change the meaning of the image/symbolism?</p> <ol style="list-style-type: none"> 3. Discuss the concept of <i>memento mori</i> and specifically the Mexican use of the skull in contrast to a typical European understanding. (10 minutes lecture time) 4. Split the class into 2 groups and have students create a “skull” using the items available in the class as they see fit – they will not be given an example for this but will be spontaneous instead. They can use clothing, bodies, found objects, art supplies, etc. to create the symbol of a skull. They must discuss what they will use where as a group and decide if some elements are more important than others and what items should represent that based on shape, texture, colour or line. (5 minutes planning, 5 minutes for creation) 5. Students must sketch the creation in their VRJ or a separate piece of paper using drawing pencils. This is not for absolute accuracy, but should include some details. (5 minutes) 6. Students must write one-paragraph about the experience, including reflection about the planning, creation and the act of sketching the “skull”. They should include their interpretation of what a skull represents to them and what this type of creation may represent. (5 minutes) 7. Introduce homework by showing it overhead, handing out the assignment and rubric and showing the sample of what can be done. Make sure students know they will have some time to work next class, but should start the task by thinking about what types of media they will use for the task and bring it to the next class. Ask if there are questions. (5 minutes) 8. Initiate clean-up by asking students to reclaim their items and return items where they were found. (5 minutes) 		
Closure:	<p>“How you choose to use and place your skull(s) for your assignment will be as unique to your understanding of the symbol as the artists we have shown. This assignment is meant to encourage thought about how meaning is made in artwork.”</p>		
Clean-up:	<p>Tell students that it is time to clean up, they will have 5 minutes. Tell them to reclaim their personal items and place them by their chair and then return borrowed items to where they were found and in designated areas for all art supplies. Students do not leave until this is complete.</p>		
Accommodations:	<table border="0" style="width: 100%;"> <tr> <td style="vertical-align: top; width: 50%;"> <ul style="list-style-type: none"> • seating – dependent on needs • moving furniture – to make room for wheelchair or other • partner work – if things are hard to reach or difficult to negotiate, a partner can be a pair of eyes and hands </td> <td style="vertical-align: top; width: 50%;"> <ul style="list-style-type: none"> • teacher interview – ask the student what accommodations should be made to make things easier at the start of the school year and then as needed • borrowing class materials – not every student has access to supplies, make this option available to all </td> </tr> </table>	<ul style="list-style-type: none"> • seating – dependent on needs • moving furniture – to make room for wheelchair or other • partner work – if things are hard to reach or difficult to negotiate, a partner can be a pair of eyes and hands 	<ul style="list-style-type: none"> • teacher interview – ask the student what accommodations should be made to make things easier at the start of the school year and then as needed • borrowing class materials – not every student has access to supplies, make this option available to all
<ul style="list-style-type: none"> • seating – dependent on needs • moving furniture – to make room for wheelchair or other • partner work – if things are hard to reach or difficult to negotiate, a partner can be a pair of eyes and hands 	<ul style="list-style-type: none"> • teacher interview – ask the student what accommodations should be made to make things easier at the start of the school year and then as needed • borrowing class materials – not every student has access to supplies, make this option available to all 		

Assessment:	Formative <ul style="list-style-type: none"> • Discussion of concepts to measure understanding • Use of the sketch to build quick drawing skills • Personal reflection 	Summative <ul style="list-style-type: none"> • Visual Evidence • The homework assignment has a rubric for marks that go towards the unit mark.
References:	<ul style="list-style-type: none"> • http://www.nationalgallery.org.uk/paintings/glossary/memento-mori • http://www.damienhirst.com/for-the-love-of-god • http://www.richardharrisartcollection.com/portfolio-view/chapman-brothers/ • http://www.jakeanddinoschapman.com/ • http://www.artslant.com/ber/articles/show/12045 • http://www.vangoghmuseum.nl/vgm/index.jsp?page=1628&lang=en • http://publicdomainreview.org/2012/11/02/the-calaveras-of-jose-guadalupe-posada/ • 2013; Tamara Rusnak; EART 331; Manipulating Mona 	

Work Period - Visual Art 20

Lesson name:	Lesson 2 of 9: Manipulating Skulls Work Period 1 and 2 which will lead into lesson 3 and 4	Time:	50 min.
Materials/ Resources:	<ul style="list-style-type: none"> • Laser-ink prints of 6 Skulls • Tools: scissors, glue, color tools ex: markers, pencils, crayon (pencil or wax), chalk, paints, charcoal or other materials students like to incorporate with their skulls. • Could use the computer labs • Use the library 		
Vocabulary:	<ol style="list-style-type: none"> 1. <i>Altering</i> - means to change something, (ie. one part of the skull) or add to it. 2. <i>Object manipulation</i> - a form of dexterity play or performance in which one or more artists physically interact with one or more objects. These can be special props made for the purpose of the manipulation itself - such as balls, clubs, hoops, rings, poi, staff, devil sticks, etc. - or any other object. In this case we consider it as object manipulation when the object is taken out of its socially acknowledged context and its original purpose. 3. <i>Manipulating</i> - alter, edit or move in a skillful manner. 4. <i>Personalize</i> - give some indication of person reference to the art work, what it means to you and why you chose that particular object 5. <i>Delete or omit</i> - leave out or exclude (someone or something), either intentionally or forgetfully. 		
Lesson Rationale:	Skulls do not necessarily have to be about death but could be used in different ways and can alter the image and personalize how you want to change them according to students thoughts, ideas and imaginations		
Preplanning			

Days before:	<ul style="list-style-type: none"> • Continuation of manipulating skulls • Give definition of reasons behind what you chose • Do research on computer or library • Give reasons why artist chose the materials used in their art work • Make connections of next lesson on symbolism • What ways have the symbols changed the art work • What is the process of the artist 	Day of:	<ul style="list-style-type: none"> • Show students examples of skulls that have been altered • Introduce different ways artist used symbols in their art work • Have students thinking of why certain symbols were used 	Just before:	<ul style="list-style-type: none"> • Provide time for work. • Have students ask questions • Give extra time for help • Have students think of next lesson which is biography of artists using skulls as their focal points
Learning Objectives:	Alter the skulls and add materials or objects that do not coincide with skulls. Does not necessarily have to be associated with death as shown through artist we discussed in class. Can personalize skulls with ideas of how it applies to students experience, memory, history and lives.				
Lesson Hook:	Show students how different artists both contemporary and past artists used skulls as their art pieces.				
Assessment Formative:	<ul style="list-style-type: none"> • Checklist • Reflections • Student Discussion 	Summative:	<ul style="list-style-type: none"> • Sharing: class discussion about the process and why they chose the materials they used and how it applies to their overall idea/lives. 		
Procedures					

Students:	<ol style="list-style-type: none"> 1. Introduce what manipulation skulls mean 2. Show examples of a completed skull 3. Show slides of different artists that have used skulls with similar ideas 4. Give students a step by step instruction sheet. 5. Have different art supplies out for students to use such as paper, scissors, crayons, pencils, crayon pencils, charcoal, chalk, markers and glue. 6. They can also incorporate own materials if they want to or use materials from class. 	Teacher:	<ol style="list-style-type: none"> 1. Will have examples of finished skulls. 2. Give students a variety of slides showing various ways artists used skulls in the art pieces both from contemporary and past. 3. Give student instructions of what is expected of them. 4. Give them time to brainstorm and help those that need help. 5. Allow students to ask if what they want to do is appropriate and has to be approved by teacher. 6. Will give extra time if needed by students by appointments
Closure:	Students can share the process of their skulls and why they chose that particular image and how it applies to their lives or the big idea.		
Clean up:	Students will be asked at the end of class to put back where all materials were taken from and tables need to be cleaned and throw away scraps.		
Accommodations:	Teacher or other students can help those that could not move around in the room or reach materials they need. They can sit at a place that they feel comfortable. If they need extra time because of medical circumstances than it will be applied where applicable.		
References:	<ul style="list-style-type: none"> • Tamara's Manipulating Mona lesson in class • Skulls provided • Ideas that can be discussed 		

Artist Biographies - Visual Art 20

Lesson name:	Lesson 3 of 9: Biographies about Contemporary or Past Artists using skulls.	Time:	50 minutes
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<p>Materials/ Resources:</p>	<ul style="list-style-type: none"> • Internet research-Internet research has had a profound impact on the way ideas are formed and knowledge is created. Common applications of Internet research include personal research on a particular subject (something mentioned on the news, a health problem, etc.), students doing research for academic projects and papers, and journalists and other writers researching stories. • Library-can include books, periodicals, newspapers, manuscripts, films, maps, prints, documents, microform, CDs, cassettes, videotapes, DVDs, Blu-ray Discs, e-books, audiobooks, databases, and other formats • Art galleries-is a diverse range of human activities and the products of those activities; this article focuses primarily on the visual arts, which includes the creation of images or objects in fields including painting, sculpture, printmaking, photography, and other visual media. The curator can also give details of the artist if the artist themselves are not there to add insight of the art pieces which adds more meaning.
<p>Vocabulary:</p>	<ol style="list-style-type: none"> 1. <i>Biography</i> - is a detailed description or account of a person's life. It entails more than basic facts (education, work, relationships, and death) - a biography also portrays a subject's experience of these events. Unlike a profile or curriculum vitae (résumé), a biography presents a subject's life story, highlighting various aspects of his or her life, including intimate details of experience, and may include an analysis of the subject's personality. 2. <i>Description</i> - is one of four rhetorical modes (also known as modes of discourse), along with exposition, argumentation, and narration. Each of the rhetorical modes is present in a variety of forms and each has its own purpose and conventions. The act of description may be related to that of definition. Description is also the fiction-writing mode for transmitting a mental image of the particulars of a story. 3. <i>Materials</i> - In the art and science of architecture, the design and construction of buildings and interiors, infrastructure and other physical structures are created. It can involve multiple disciplines of brickwork, carpentry, engineering, stonemasonry and many other skills. <ul style="list-style-type: none"> ○ Cement, concrete and mortar ○ Glass ○ Metal ○ Stone, brick ○ Wood ○ Fabric ○ Paper ○ Found objects ○ Reuse an object for different purpose

	<p>4. <i>Processes</i> - what the artist did or changed to get to the final product.</p> <p>5. <i>Big Ideas</i> - What did they use or why they used it in a particular way to finalize their decision.</p>				
Lesson Rationale:	<p>An artist has some sort inspiration behind their art work. This allows students to find out personal information about the artist to get more information about the process of why they chose a specific image, materials, and final product. Learn if they are inspired by other artists, history, and if they used other similar artists or bits of different artists combined to make their final product. It allows students to see the process of artist's evolvment and that these artists were the same as they are and if they are passionate about something they too can accomplish that.</p>				
Preplanning Days before:	<ul style="list-style-type: none"> • Teacher will discuss various artist that have used skulls and the different technique they used and reasons behind them • Student have to pick an artist from the list provided. • Book computer room • Book library • Can do own research at home • Can also book with teacher of days available outside of class time to use computer or library 	Day of:	<ul style="list-style-type: none"> • Show a demonstration of sample biography • Checklist of the criteria as: • A well designed, easy-to-read layout • A short Biography (dates, locations – very general) • A few sentences that describe their materials and processes • The big ideas behind what they are doing and why • One image of the artist • One image of the artist's work • Any digital or book references you used to acquire your 	Just before:	<ul style="list-style-type: none"> • Help students that need help • Book an appointment to discuss with student if they are on the right track either in person, phone or email

			information and images <ul style="list-style-type: none"> • Any other great resources that could direct students to more information about the artist 	
Learning Objectives:	Students will learn about the artist and what their big idea was and connect them with other artists who have influenced them. They can deepen their knowledge by exploring what they did in the past who helped them along the way and what inspired them to be the artist they are today.			
Lesson Hook:	Give a demonstration of an artist that have used skulls before like Van Gogh and the Chapman brothers to compare and contrast the different styles of using skulls and why they chose that particular style. Have students draw a sketch of a skull from skull object either visual/image on screen but have to alter by removing or adding things to the skull.			
Assessment Formative:	<ul style="list-style-type: none"> • Checklist of requirements of the assignment. • List of resources used 	Summative:	<ul style="list-style-type: none"> • Submit Biographies • Written reflections in VRJ 	
Procedures Students:	<ul style="list-style-type: none"> • Must choose from list provided. • Must contain: <ol style="list-style-type: none"> 1) A well designed, easy-to-read layout 2) A short Biography (dates, locations – very general) 3) A few sentences that describe <ul style="list-style-type: none"> • Their materials and processes • The big ideas 	Teacher:	<ul style="list-style-type: none"> • Show a demonstration of a biography • Explain why the artist used that particular method • Provide extensive reasons why that artist used in their art piece • Give suggestions of why certain materials were used in the art: wood, glass, found objects, cloth, and alter materials from its original state • Provide a list of artists to choose from for students • Have a checklist of what to 	

	<p>behind what they are doing and why</p> <p>4) One image of the artist</p> <p>5) One image of the artist's work</p> <p>6) Any digital or book references you used to acquire your information and images</p> <p>7) Any other great resources that could direct students to more information about the artist</p>		<p>include in the biographies</p> <ul style="list-style-type: none"> • The big idea • Connecting other artist influences
Closure:	<ul style="list-style-type: none"> • Submit a biography of artist • Write reflection in VRJ about the assignment 		
Clean up:	N/A because materials used are from online research, library or art gallery outings		
Accommodations:	Make sure you book computer rooms Book the library well in advance		
References:	https://bblearn.usask.ca/bbcswebdav/pid-615038-dt-content-rid-4566762_2/courses/28535.201301/HANDOUTassignment.pdf http://www.vangoghmuseum.nl/vgm/index.jsp?page=1628&lang=en http://www.damienhirst.com/for-the-love-of-god http://agibson12.blogspot.ca/2012/12/final-words-on-chapman-brothers.html http://publicdomainreview.org/2012/11/02/the-calaveras-of-jose-guadalupe-posada/		

Symbolism - Visual Art 20

Lesson name:	Lesson 4 of 9: Symbolism	Time:	50 minutes
Materials/ Resources:	Hand out of common symbols. What are symbols? What is its purpose and how do artists use them in their art.		
Vocabulary:	1. <i>Symbolism</i> - is the practice of representing things by symbols, or of investing things with a symbolic meaning or character. A symbol is an object, action, or idea that represents something other than itself, often of a more abstract nature. Symbolism creates quality aspects that make literature like poetry and novels more		

	<p>meaningful.</p> <p>2. <i>Art meaning</i> - Art is a diverse range of human activities and the products of those activities; this article focuses primarily on the visual arts, which includes the creation of images or objects in fields including painting, sculpture, printmaking, photography, and other visual media. Architecture is often included as one of the visual arts; however, like the decorative arts, it involves the creation of objects where the practical considerations of use are essential—in a way that they are usually not for a painting, for example. Music, theatre, film, dance, and other performing arts, as well as literature, and other media such as interactive media are included in a broader definition of art or the arts</p> <p>3. <i>Combining</i> - To bring into a state of unity; merge. To join (two or more substances) to make a single substance. To possess or exhibit in combination: The choreography, which combines artistry and athletics, is extremely innovative.</p>				
Lesson Rationale:	<p>Symbolism is used over many centuries and how have artist incorporated that into their art work. What is the significance of it? What changes have been made to incorporate different perspective and alternatives to the meaning of art from the past up to today.</p>				
Preplanning Days before:	<ul style="list-style-type: none"> • What kinds of symbols is there and what is their purpose • Explain to students the meaning of symbols • Where it came from • What is it used for • The origin of symbols • Provide symbols for students with definition 	Day of:	<ul style="list-style-type: none"> • Provide materials needed • Art materials provided • They can use materials form art room • Can include found objects from home • Book computer or library for use during class time 	Just before:	<ul style="list-style-type: none"> • Make sure all materials need is prepared before class. • Make a place in class of art materials that could be used • Let students know if they have questions to let teacher know if they are on right track
Learning Objectives:	<p>Students will learn what symbolism means, how they have been used in the past and what they can do to connect to their art pieces. It's a way for student to be critical thinkers and connect to their own personal lives (depends on student).</p>				

Lesson Hook:	Explain in details what symbols mean and how artists have used them in their art work give students hand-out of different symbols and their meaning which they can use or use own symbols but must provide meaning.		
Assessment Formative:	<ul style="list-style-type: none"> • Which symbol used • Clear explanation of symbols • Meaning of symbols • How they incorporated that in their art work • Resources used 	Summative:	<ul style="list-style-type: none"> • Written reflection in their VRJ • Which symbols they used and why • Submit art work
Procedures Students:	<ul style="list-style-type: none"> • Must choose symbols from the hand out provided from teacher • Make reference of the meaning • Have to give details as to why they chose that particular symbol • Students have to do research on own and incorporate other artists in their art work • Bring materials from home if they want or use materials from class 	Teacher:	<ul style="list-style-type: none"> • Explain the significance of symbols • Give detailed explanation of what symbols mean • A list of symbols with meaning • How artists have used various symbols in the art work • Make connections of art with symbols
Closure:	Students can share what symbols they want to use and ask each student what they learned in class about symbols and what it means to them.		
Clean up:	<ul style="list-style-type: none"> • Put back the materials used in proper place • Wash the materials if it is dirty • Clean up whatever tools you used 		

	<ul style="list-style-type: none"> • Clean area work in and recycle those that can be used again and dispose materials that is not usable
Accommodations:	<ul style="list-style-type: none"> • Provide materials that would be used in a place where all students can have access to it • Make sure sitting arrangements is appropriate to students needs • If certain students need help I can provide materials needed by the student • Give students make arrangements to discuss if they do not understand lesson or need ideas to get them started
References:	http://www.schoolsliaison.org.uk/aliens/access/signsSym/signsSym.htm http://www.kolahstudio.com/?p=174 http://symboldictionary.net/?tag=skulls http://www.whats-your-sign.com/celtic-skull-symbol-meanings.html

Presentations of Artists - Visual Arts 20

Lesson name:	Lesson 5 of 9: Presentations of Biographies about Contemporary or Past Artists using skulls at their focal point	Time:	50 minutes
Materials/ Resources:	<ul style="list-style-type: none"> • Internet research-Internet research has had a profound impact on the way ideas are formed and knowledge is created. Common applications of Internet research include personal research on a particular subject (something mentioned on the news, a health problem, etc.), students doing research for academic projects and papers, and journalists and other writers researching stories. • Library-can include books, periodicals, newspapers, manuscripts, films, maps, prints, documents, microform, CDs, cassettes, videotapes, DVDs, Blu-ray Discs, e-books, audiobooks, databases, and other formats • Art galleries-is a diverse range of human activities and the products of those activities; this article focuses primarily on the visual arts, which includes the creation of images or objects in fields including painting, sculpture, printmaking, photography, and other visual media. The curator can also give details of the artist if the artist themselves are not there to add insight of the art pieces which adds more meaning. 		
Vocabulary:	<ol style="list-style-type: none"> 1. <i>Symbolism</i> -is the practice of representing things by symbols, or of investing things with a symbolic meaning or character. A symbol is an object, action, or idea that represents something other than itself, often of a more abstract nature. Symbolism creates quality aspects that make object, action or idea more meaningful. 2. <i>Muse</i> - having something that has significance to you and inspires an artist to develop an art piece. 3. <i>Biography</i> - is a detailed description or account of a person's life. It entails more than basic facts (education, work, relationships, and death) - a biography also portrays a subject's experience of these 		

	<p>events. Unlike a profile or curriculum vitae (résumé), a biography presents a subject's life story, highlighting various aspects of his or her life, including intimate details of experience, and may include an analysis of the subject's personality.</p> <p>4. <i>Altering</i> - means to change something, one part of the skull or add to it.</p> <p>5. <i>Object manipulation</i> - Object manipulation is a form of dexterity play or performance in which one or more artists physically interact with one or more objects. These can be special props made for the purpose of the manipulation itself - such as balls, clubs, hoops, rings, poi, staff, devil sticks, etc. - or any other object. In this case we consider it as object manipulation when the object is taken out of its socially acknowledged context and its original purpose.</p>				
Lesson Rationale:	<p>An artist has some sort inspiration behind their art work. This allows students to find out personal information about the artist to get more information about the process of why they chose a specific image, materials, and final product. Learn if they are inspired by other artists, history, and if they used other similar artists or bits of different artists combined to make their final product. It allows students to see the process of artist's evovement and that these artists were the same as they are and if they are passionate about something they too can accomplish that.</p>				
Preplanning Days before:	<ul style="list-style-type: none"> • Show students and example of biography demonstration which includes an image of an artists, a skull image and a one paragraph of the artist's big idea and how he accomplished that in his art piece. • Show students various artist that have used skulls. • Give them a handouts of the 	Day of:	<ul style="list-style-type: none"> • Have computer ready for those that are going to do power point presentations • Book equipment that students need • Have space that is visible to all students if presenter is bring visual aids in their presentations 	Just before	<ul style="list-style-type: none"> • Set up classroom so students can see the presenter • Have enough hand-outs if the presenter is distributing in them • Set up materials that the student will use • Write up instructions on board of what

	<p>demonstration and list of artist they can choose from.</p> <ul style="list-style-type: none"> • Create a checklist of what you want in the biographies • Book computer lap and library in advance • Take students to art galleries which is suitable to class • Students need to inform teacher of what materials they need in advance 				<p>students should look for in the presentations</p> <ul style="list-style-type: none"> • Set up enough time for student questions in the end and students must have a least 3 questions for the presenter
Learning Objectives:	Students will connect from lesson 3 and use that same artist and learn more about the artists and reasons why they chose to use skulls. What were they trying to accomplish, why they chose the materials used if they did, how they came to the final product and what were their inspirations. This will allow students the background of the artist and their use of skulls derived from, if it coincidence or intended.				
Lesson Hook:	Different ways skulls are used by artists and look at different usage of skulls, what alterations have they made and if they combined other materials to change meaning.				
Assessment Formative:	<ul style="list-style-type: none"> • Checklist for students • Student assessment of one positive and constructive criticism of their presentation 	Summative:	<ul style="list-style-type: none"> • Submit the biographies of Artists • One page reflection in their VRJ 		
Procedures Students:	1. Will be shown a power point slide show of various	Teacher:	1. Give examples in slideshow of variety of artist from past to		

	<p>artists using skulls by students</p> <ol style="list-style-type: none"> 2. Will be given a handout of artists that they can choose from to do their biographies. 3. Will be given guidelines of expectations 4. Must include the following: Name of artist, little biography and connect to big idea which is why the artists used the skull a specific way and also include on picture. 		<p>contemporary artists.</p> <ol style="list-style-type: none"> 2. Give students the option of choosing artists from list provided. 3. Hand out guidelines 4. Checklist
Closure:	<p>Students will have a 5-10 minute discussion or questions for the presenter. If they want students to do an activity then they can incorporate that with the time given to the but must allow time for questions.</p> <p>Submit a biography with one page reflection paper.</p>		
Clean up:	<p>N/A because they are doing presentations if they use materials in classroom then they have to clean up what they used and put back in proper places.</p>		
Accommodations:	<ul style="list-style-type: none"> • Will set a specific date of those students who do not have access to internet to use school computers. • Will book equipment depending on presenter • Arrange a place for visual aids • Will arrange classroom so all students to have visibility to the power point presentations. 		
References:	<p>http://www.vangoghmuseum.nl/vgm/index.jsp?page=1628&lang=en http://www.damienhirst.com/for-the-love-of-god http://agibson12.blogspot.ca/2012/12/final-words-on-chapman-brothers.html http://publicdomainreview.org/2012/11/02/the-calaveras-of-jose-guadalupe-posada/</p>		

Colour as a Symbol - Visual Art 20

Lesson name:	Lesson 6 of 9; Evoking Nature	Time:	50 minutes
Materials:	<ul style="list-style-type: none"> • Handouts: artist bio, making colour, using colours with sacred medicine (available online). Sacred Medicine, Medicine Wheel 		

	<ul style="list-style-type: none"> • Small margarine containers (2 times the amount of colours) • Produce and materials to make paint (fruits & veggies, vinegar, egg, milk, earth) • Kettles • Tissue papered packages in various colours containing some of either: seeds, cedar, sage, feathers, stones, or sweetgrass • Bowl with red cloth strainers – lids with holes for margarine containers • Potato mashers • Elastics • Plastic wrap 				
Vocabulary:	<ol style="list-style-type: none"> 1. <i>Medicine Wheel</i> – In Native American spirituality, the Medicine Wheel represents harmony and connections and is considered a major symbol of peaceful interaction among all living beings on Earth. 2. <i>Sacred Medicine</i> - Certain plants give up their lives so that we can use their smoke for prayers and cleansing, and the aroma produced by these plants help us place ourselves in a different state of mind thus bringing us into a deeper part of ourselves. Then, as we concentrate on what is happening, the scent may inspire memories, awaken the soul and give a sense of direction. 3. <i>Binding Agent</i> – A liquid component of paint that solidifies as it dries and thereby serves to bind the pigment particles and develop. 4. <i>Steep</i> – Soaking in water or other liquid to extract its flavor or colour. 5. <i>Strain</i> – Draining off a liquid from solid ingredients. 6. <i>Stain</i> – to discolour a surface with a substance. 				
Lesson Rationale:	<p>Every culture has meaningful objects and symbols that are used to convey a message of importance to that culture. This lesson moves on from an international mindset to North America – specifically Canadian First Nations. The lesson will work into creating a Mandala collage that has objects and colours that project an intended meaning. This specific lesson works on using natural objects to create colour.</p>				
Preplanning Days before:	<ul style="list-style-type: none"> • Book Sally Milne, a female Saskatchewan Aboriginal elder, as a guest artist for two classes • Create an artist bio handout • Create a 	Day of:	<ul style="list-style-type: none"> • Connect with guest speaker to ensure arrival • Work with guest to smudge materials (if desired) or 	Just before:	<ul style="list-style-type: none"> • Organize handouts for student pick up/handout • Set up materials for use in class at a central table

	<p>handout on making colour naturally</p> <ul style="list-style-type: none"> • Print a copy of “Using the Colours with Sacred Medicine” and the Medicine Wheel • Create a handout • Create small bundles of items as listed on the Sacred Medicine handout 		<p>this can be done in class if it doesn't take long</p> <ul style="list-style-type: none"> • Photocopy enough handouts for each student, guest and self 		<p>covered in newspaper</p> <ul style="list-style-type: none"> • Ensure the kettle is full of water and plugged into extension cord if needed • Write basic instructions on the board – choose a colour, produce, add boiling water, cover, steep, strain, bind...
Learning Objectives:	<p>Students will learn how to create colour from natural substances, just as artists have done before them. They will learn about making connections to a First Nations artist and traditional ways of creating using meaning. The connection to symbolism is in the colours themselves and in the choices made regarding colour within the context of First Nations culture. The purpose of this lesson is get students thinking about the symbolism of colour itself.</p>				
Lesson Hook:	<p>Why does colour matter and what does it mean? Connecting ourselves to other ways of knowing and belief, using natural items as a basis for creation.</p>				
Assessment Formative:	<ul style="list-style-type: none"> - Making note of how the students are following instructions to create the paint - Assessing that the students are recording in their VRJs - Questioning 	Summative:	<ul style="list-style-type: none"> - Not at this point. - The VRJ will be evaluated midterm for completeness, not just for this lesson or unit. 		
Procedures Students:	<ul style="list-style-type: none"> - Take a copy of each handout, ensure they have their VRJ. - Each student has been 	Teacher:	<ul style="list-style-type: none"> - Introduce the guest speaker (Sally Milne) and share the artist bio - Have the guest discuss the 		

	<p>assigned a colour, use the ingredients and instruction to create colour: place items and boiling water or vinegar in a small container and place a lid (with holes) on top, let stand for several minutes before straining the colour into another container. Some colours will need additional water, milk or egg yolk to bind the colour – add this at this time.</p> <ul style="list-style-type: none"> - Help with smudging (?), take a bundle from the bowl. - Open the bundle and record the findings and the meanings in the VRJ – scientific sample style. - Paint or stain as you have time. - Place the lids on the colours. - Clean up 		<p>symbols, colours and meaning from an Aboriginal perspective. (if the guest is unable to assist with this lesson, I would ask to have the Foods teacher assist us with our paint creation if possible and skip the smudging).</p> <ul style="list-style-type: none"> - Q & A – Why would a certain colour suggest a certain meaning? Why do the students think certain things were considered sacred over others? Do these have any connection to how we understand colours from a cool/warm (or other) perspective? Do you think we were influenced by Aboriginal understanding of colour in our Canadian understanding of visual art? Why artists use the colours they use? This is the purpose of this activity. - Draw on the insight of the guest artist to help students create natural pigment colours suitable for watercolour style painting, each student will be able to create a colour that they will be assigned individually or in groups. - Introduce the Medicine Wheel and the Sacred Medicine handout. - *Smudge the small wrapped bundles in the bowl and cover with the red cloth, have each
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			<p>student draw one or two bundles – this may be done while students wait for colour to develop.</p> <ul style="list-style-type: none"> - Instruct students to open the bundle(s) and record what they found and the meaning of this in their journals by sketching the items and annotating as in a scientific journal. - If they have time they can stain areas of their page or use the paints created (if ready).
Closure:	<p>After the ten minute warning – “I would like to thank our guest for being here, make sure you ask her any questions you may have. Please place your bundles back in the bowl, remember to bring your handouts back next class in your notebook.” I would let the guest close if there was anything else to say and have students ask questions. (5 – 10 minutes). Students can ask questions while quietly cleaning up.</p>		
Clean up:	<p>Students will get a ten minute warning, that they should finish up what they are doing. Five-minutes before the end of class, students must pack up their VRJ or leave it to dry open on a drying rack if needed. They will be asked to ensure the paints have lids and set them on the designated counter/table. Those not grabbing paint should grab paper towel, moisten and assist in wiping off the work surface if needed. Extra produce or ingredients should be placed in a bag and set aside – don’t discard. (I will refrigerate the leftovers in case a paint colour doesn’t work or dries up).</p>		
Accommodations:	<ul style="list-style-type: none"> - Individualized assistance - Ensuring the supply table is mobility accessible - Providing written instruction as needed - Music as a calming influence to creation. 		
References:	<p>http://artful-kids.com/blog/2010/09/08/natural-paints/ http://hrsbstaff.ednet.ns.ca/ltemplin/mikmaq10/spirituality/4sacredmedicines.pdf http://www.artslink.ca/index.php/index.php?option=com_content&view=article&id=119:sally-milne&catid=88:projects&Itemid=464</p>		

The Symbolism of Natural Creation – Visual Art 20

Lesson name:	Lesson 7 of 9; Meaningful Nature	Time:	50 minutes
Materials:	<ul style="list-style-type: none"> • Handouts: Have some of lesson 6 handouts in case students forget them, Angelique Merasty bio, bark biting handout, assignment 		

	handout with rubric <ul style="list-style-type: none"> • Bark strips • Natural paint • Paint brushes • Water • Stir sticks • Watercolour paper • Sacred Medicine Items • Containers • Scissors 				
Vocabulary:	Mandala – an art form using circles that is found in every culture. A mandala can be made from a variety of things, including stones or driftwood found on the beach. Collage – is a technique of art production, where the artwork is made a combination of different forms (media or materials). Bark biting - is the art of dentally perforating designs on intricately folded sheets of paper-thin bark				
Lesson Rationale:	Birch bark biting is a traditional folk art made by the Ojibwe (Anishinaabe), Cree and Algonquian people. The symmetrical design was made to contain symbolic and religious significance. It is a piece created to tell a story and convey an emotion. This lesson combines the use of natural materials with idea of creating meaning from a cultural perspective – that of Canadian Aboriginal people.				
Preplanning Days before:	<ul style="list-style-type: none"> • Book the guest from Lesson 6, Sally Milne • Obtain birch bark paper 	Day of:	<ul style="list-style-type: none"> • Ensure arrival Sally Milne • Photocopy handouts • Ensure the paints haven't gone dry – add water and stir • Cut birch bark paper into individual squares 	Just before:	<ul style="list-style-type: none"> • Set out supplies • Post the Medicine Wheel and set out the listed handouts • Greet Sally and help her set up as needed
Learning Objectives:	Students will learn to create a birch bark biting and incorporate this into a Mandala collage. They will learn how to create a Mandala using their biting and incorporate this into a collage that also uses their naturally made paints from lesson 6.				
Lesson					

Hook:	Sharing symbolic meaning using nature.		
Assessment Formative:	<ul style="list-style-type: none"> - Assessing student progress with biting - Discussion & questioning 	Summative:	<ul style="list-style-type: none"> - Visual evidence - Students have been given a rubric for marking an assignment
Procedures Students:	<ul style="list-style-type: none"> - Students must take a copy of each handout (other than assignment). - They must have their VRJ. - They will be answering and asking questions based on the birch bark biting introduction and will begin creation of a biting by cutting a piece of birch paper into a circle and following the steps listed on the handout (or as directed by the guest). - Following the presentation, students will learn about the mandala, be given their assignment and will begin mandala construction if their is time. - Students are asked to take a nature walk and collect meaningful objects as described by the teacher (or guest) that they will bring 	Teacher:	<ul style="list-style-type: none"> - Students are introduced to the artistry of Angelique Merasty. The concept and history of birch bark biting by Aboriginal women will be discussed briefly by the guest artist who will also guide them through the process of creating their own small simple piece. - Q & A time will be given regarding the meanings show in the bitings and why it was an art by the women. - When the birch bark bitings are complete – move on to displaying images of the mandala from the assignment and talk about the history. Mandalas are found in every culture but are thought to have originated with the Sanskrit people, the early people of India. The meaning of a mandala is “circle and it is meant to represent wholeness, a structure of life, and celestial cycles. There is a connection to this and an important symbol of our Aboriginal people – what is it? Why a circle? (The guest, an elder, will be helpful with this connection). - They are given the

	<p>to the next class along with their biting, their VRJ and their assignment handouts.</p> <ul style="list-style-type: none"> - They need to be prepared to get down to work as they only get 2-3 class periods to work on their creations (as detailed in the assignment handout). 		<p>assignment handout and may begin construction of their mandala.</p> <ul style="list-style-type: none"> - Nearing the end of class the students are asked to go for a nature walk of reflection and collect objects that speak to them in terms of beauty or significance in their lives. This can include rocks, plants, dirt, wood, seeds, pine cones, leaves, bottle glass, anything really – and then they need to bring these into class the next day with their assignment sheet, biting, mandala and VRJ.
Closure:	<p>Ten minutes before the end of class: “I’d like to thank our guest for joining us in class again, I hope you have all learned about how shape, colour and symbolism are represented in artwork from a cultural context. Next class you will be working with your chosen materials and Sacred Medicine and colour. I would challenge you to use the bundle contents and colour in your creation and allow the description of meaning to influence you and your creation. In this way you can understand the influence of objects and colours of meaning from an Aboriginal perspective. Are there any lingering questions or comments for our guest?”</p>		
Clean up:	<p>Five minutes before the end of class students are told to clean up any birch scraps and set aside in an assigned container (in case they want them for their creation and for future use). They are asked to put the lids back on the paint, put their materials back in their assigned places and place their handouts in their notebooks or VRJs for safekeeping.</p>		
Accommodations:	<ul style="list-style-type: none"> - Seating dependent on needs - Moving furniture to make room as needed - Partner work - Teacher scaffolding - Location of items in accessible locations 		
References:	<p>http://www.artsask.ca/en/collections/themes/commonplace/angelique_merasty/untitled_birch_bark_biting www.georgehart.com/birs/birch-bark.doc http://www.lessonplanet.com/article/art/lesson-plans-using-objects-found-in-nature http://www.helium.com/items/1678972-nature-art-therapy-crafts-how-</p>		

[to-create-nature-mandala-collage](http://www.visualelement.co.nz/to-create-nature-mandala-collage)
<http://www.visualelement.co.nz/portfolio-mandala.html>

What Have You Learned - Visual Art 20

Lesson name:	Lesson 8/9; Work Period; Putting it all together	Time:	50 min.		
Materials:	<ul style="list-style-type: none"> - Birch bark bitings - Natural paints - Paint brushes - Containers - Water - Stir sticks - Glue - Glue gun - Sacred Medicine items and have the meanings posted - Leftover birch bark - Collection of natural objects (leaves, pine cones, seeds, stones, twigs, wheat, etc.) 				
Vocabulary:	<p>Mandala – an art form using circles that is found in every culture. A mandala can be made from a variety of things, including stones or driftwood found on the beach.</p> <p>Collage – is a technique of art production, where the artwork is made a combination of different forms (media or materials).</p> <p>Bark biting - is the art of dentally perforating designs on intricately folded sheets of paper-thin bark</p>				
Lesson Rationale:	Connecting all of the lessons learns in the unit regarding symbolism and understanding to create a personally meaningful finished product that supports understanding other cultures, artists and ways of thinking.				
Preplanning Days before:	<ul style="list-style-type: none"> • Go on a nature walk and collect objects that students might use for their creation – some might forget to bring this or may have missed the class previous. 	Day of:	<ul style="list-style-type: none"> • Stir the paint and ensure it hasn't gone dry – make new or add water if needed. 	Just before:	<ul style="list-style-type: none"> • Set out all supplies • Project an image of the mandala and the collage • Ensure Medicine Wheel is posted
Learning Objectives:	Students will learn to put ideas and concepts together along with the different media of the unit to create a “big picture”; something that resonates with their feelings and beliefs and connects them with the message they are trying to convey. They will learn to place colours				

	<p>meaningfully for the mandala creation. They will learn about creating a collage – trimming, gluing, item placement.</p>		
<p>Lesson: Hook</p>	<p>Making a message drawn from a different way of understanding and creating.</p>		
<p>Assessment Formative:</p>	<p>The assessment for this class is entirely formative.</p> <ul style="list-style-type: none"> - scaffolding the skills needed to complete the task - ensuring tasks of biting, mandala and application of colour are incorporated into the collage - questioning to check for understanding 	<p>Summative:</p>	<p>The summative assessment is in the rubric for the assignment – it gives merit to the mandala and the collage, not the bark biting.</p>
<p>Procedures Students:</p>	<ul style="list-style-type: none"> - Students should take out the handouts for the assignment and set out their collected materials or select from the items on the table. - They need to grab their Sacred Medicine items, glue, scissors, cardboard, watercolour paper, birch bark if needed, paintbrush, paper towel, water in a container. - The paints are set out and they can place a small amount into a separate container or dish when ready to paint. - Using the images provided, create a mandala on the watercolour paper that incorporates a special 	<p>Teacher:</p>	<ul style="list-style-type: none"> - The lessons on creating the items for the collage have been taught, during this work period you will help students that were away or need help finishing previous projects in order to move on to the assigned mandala collage. - Ensure each student knows what they are about to do by asking if they know what a collage is and if they have decided on how they will create this using the biting and the mandala. - Work with students on the mandala creation and ensure that is finished before allowing them to move on. If they are stuck instruct them

	<p>symbol, image or pattern.</p> <ul style="list-style-type: none"> - Begin arranging items for the collage on a piece of cardboard and using the Medicine Wheel and the most personally significant items, begin attaching . 		<p>to draw out their desired pattern first.</p>
Closure:	<p>“Have you begun to think about how you will convey the message of the Sacred Medicine that you chose? Discussion. How can these messages apply to what you create and what you choose in the collage? Can this collage be symbolic? Does it contain many messages or is it focused on just one idea? Is the shape of the collage symbolic – ie. would it mean something different if a collage were circular than if it were haphazard? Don’t forget you have another class to work on your project and possibly the next class as well.</p>		
Clean up:	<p>Five minutes before the end – please put your creation, in whatever state it is at on the back table and ensure it is clearly marked with your name. Put your unused collection in a plastic bag, mark it with your name with a Sharpie and set it by your creation. Ensure the lids are on the paint, rinse your brushes and set them in designated spot, tighten lids on glue or unplug the glue gun, dispose of used paper towels and clean up your space. Ensure you have your handouts and your VRJ.</p>		
Accommodations:	<ul style="list-style-type: none"> - Seating dependent on needs - Moving furniture to make room as needed - Partner work - Teacher scaffolding <p>Location of items in accessible locations</p>		
References:	<p>Nothing new from last class.</p>		