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# AWA 30 Crafts

**Senior Course Outline**

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Resource to Support the 2010 Revised Ontario Arts Curriculum Policy Documents

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## AWA30 Crafts

### Course Description

This course focuses on the exploration and creation of both traditional and contemporary craft while pursuing the theme of *'Fusion'*. Students will use the creative process to make artworks using a variety of materials and reflecting a wide range of subjects. They will discuss and evaluate the artworks using the critical analysis process. Students will explore and create works of art within a personal, contemporary, historical, and cultural context.

The entire AWA30 course is based around the theme of *'Fusion'* as this topic provides a focus that relates directly to contemporary art practices. By the end of the course students will have explored at least three different aspects of this overall theme in the execution and planning of their four units. The teacher can use this theme to encourage students to go beyond the material and the obvious. By asking them to 'fuse' two or more concepts, it challenges students to go deeper in the subject and develop their artworks further. It is essential that all students have a thorough understanding of the theme before they begin.

Individual units are also given sub-themes that explore various aspects of the overall theme of *Fusion*.

### Overview of Units: Suggested Materials and Projects

#### AWA30: Course Theme: Fusion

##### Suggested Materials/Techniques:

##### Suggested Artwork

##### Unit 1: Ornament (approximately 22 hours)

metals, wire, beads, clay, wood, leather, paper, glass, found objects...

Jewelry, leather belt, moccasins, mosaic, origami, papermaking, garden wind chimes (glass, stainless steel cutlery, copper pipe), beaded chandelier, picture frame (using pencils or found objects for example), tile plaque, trivet, clock, walking cane, paper quilling...

##### Unit 2: Vessel (approximately 18 hours)

clay, papier-mâché, basketry...

tea set, teapot, cup, vase, candle holder, bowl, dish, trophy, mug, abstract holder, jug, container, shoe, piggy bank, bottle...

##### Unit 3: Covering (approximately 20 hours)

techniques such as knitting, weaving, batik, textile design, tie-dye, beading, felting, quilting, sewing, etc..

Clothing (hat, scarf, mask...), Native clothing (wampum belt, moccasins...), fabric design, cultural ceremonial dress, blanket, wall hanging, book cover, quilt, practical or whimsical coverings

##### Unit 4: Play (approximately 22 hours)

Wood, leather, clay, natural materials, yarn, fabric, metal, beads, polymer clay, glass, paper, found objects...

whistle, drum, doll making (moulds and porcelain slip; cloth corn husks), knitted African comfort doll, soft sculpture (goblin, monster), recycled or metal garden art (figure sculpture), Algonquin no-face doll, game, stuffed toy, puppet, kaleidoscope, woodcarving, paper toys, pop-up story book,...

### **Culminating Performance Task**

(approximately 15-20 hours)

The final task in the course asks students to choose See the '*Choice Board*' for this course. Students a task or tasks to perform that demonstrate their choose a task(s) from the list and complete as learning of skills and personal growth in this course. directed.

- Within each of these units, the students are encouraged to fuse ideas to create unique, personal artworks.
- Students need to be aware of environmentally responsible practices and safety requirements for all materials and equipment they use in all units.

**Course Prerequisite: None**

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## Unit #1: ORNAMENT (Approximately 26 hours)

The theme for this unit of study is 'ornament'. Dictionary.com defines ornament as "an accessory, article, or detail used to beautify the appearance of something to which it is added or of which it is a part; embellish." Using a range of materials the student will create artworks that are primarily ornamental or integrate ornamentation into the meaning of the piece. In this unit the students will review and demonstrate their understanding of their knowledge of the elements and principles of design through the creation of zigzag books, as well as review and use the critical analysis process. Students will examine, explore and create a minimum of two different art pieces that have roots in traditional ornament / ornamentation, but that are personal, unique, and based on the course theme of *Fusion*. Students will document their ideas and procedures throughout the creative process using a sketchbook or visual journal. A pre and post test is given on the elements and principles of design.

### Overall and Specific Expectations

#### Overall Expectations

- A1.** The Creative Process: apply the creative process to create a variety of artworks, individually and/or collaboratively;
- A3.** Production and Presentation: produce artworks, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.
- B1.** The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various artworks;
- B2.** Art, Society, and Values: demonstrate an understanding of how artworks reflect the societies in which they were created, and how they can affect personal values;
- B3. Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts.
- C1.** Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;
- C2.** Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual artworks;
- C3.** Responsible Practices: demonstrate an understanding of responsible practices in visual arts.

#### Specific Expectations

- A1.1** use a variety of strategies, individually and/or collaboratively, to generate and explore ideas and to develop plans for the creation of artworks
- A1.2** apply the appropriate stages of the creative process to produce two- and three-dimensional artworks using a variety of traditional and contemporary media

### Learning Goals:

By the end of this unit students will be able to:

- demonstrate knowledge and understanding of the elements and principles of design.
- demonstrate knowledge and understanding the ways and reasons that humans use ornament.
- identify and explain the difference between form and function.
- apply knowledge and skills of their chosen medium to the design and creation of an art piece.
- show how the elements and principles are integral to design of an artwork using the course theme. (Fusion)

### Key Questions:

1. What are main the elements and principles of design and how do artists and designers use them?
2. How are the elements and principles used int the creation of a theme in an artwork?
3. Why do humans create ornament or add ornamentation?

**A1.3** document their use of each stage of the creative process in a portfolio and refer to this portfolio to reflect on how effectively they have used the creative process

**A2.2** apply elements and principles of design as well as art-making conventions to create a variety of artworks that explore and/or present a point of view on contemporary social issues and/or themes

**A3.1** explore a range of techniques, tools, materials/media, and technologies, including alternative media and current technologies, and apply them to create and present a variety of artworks

**B1.1** describe their initial reactions to a variety of artworks

**B1.2** identify and describe the elements of design used in their own artworks and the work of others, and explain how they are used to achieve specific effects.

**B1.4** use a variety of strategies (*e.g., peer- and self-assessment, formal critiques, ongoing review and revision, feedback received from public displays*) to identify and reflect on the qualities of their own artworks and the works of others, and evaluate the effectiveness of these works

**B2.1** explain the functions of various types of artworks in past and present societies

**B3.2** describe, on the basis of research, a variety of pathways and careers related to visual arts and the education required for these careers

**C1.1** demonstrate an understanding of the elements and principles of design, and use appropriate terminology related to elements and principles when creating and analysing art works

**C1.2** explain terminology related to techniques, materials, and tools, and use this terminology appropriately when creating and presenting art works

**C3.2** demonstrate an understanding of safe and conscientious practices associated with the use of materials, property, tools, and technologies in visual arts, and apply these practices when creating and/or presenting artworks

**C3.3** demonstrate an understanding of how the production and presentation of artworks can affect the environment, and apply environmentally responsible practices when creating, presenting, and promoting artworks

### **Instructional Strategies:**

#### **Lesson 1: What do you know?** (1 hour)

The teacher will engage students in a diagnostic assessment of their understanding of the *Elements and Principles of Design*. The teacher may do a quick assessment to see who feels comfortable with the

What is its purpose?

4. What is the relationship between form and function? Is it necessary to have both?

5. How will you integrate the course theme of 'Fusion' into an art piece that uses ornament? How can you use your chosen medium (clay, papier-mâché, etc.) to represent this theme?

### **Prior Learning:**

Required prior knowledge will depend on the medium chosen by the student and the availability of materials and tools in the classroom. It is suggested that the unit focus on materials such as: paper (origami, paper-making, paper quilling, marbling, bookbinding), jewellery making (wire/metal work, copper enameling, copper embossing), leather craft (belts, bags), glass-work (traditional / contemporary mosaic, stained glass).

Prior knowledge of the elements and principles of design would be an asset.

### **Assessment for and of Learning:**

#### **Assessment Tools:**

- Pre/post-test on the elements and principles of design
- Brainstorming
- use of anchor charts
- Visual journal/sketchbook
- Peer Assessment / Review
- BLM: Journal Questions Unit 1
- Anecdotal Comments
- Essay/visual project/ slideshow
- Rubrics

Elements and Principles, and to determine the length of time required for the next lessons. [Simple assessment strategies may use thumbs up, sideways, or down; or a 'Four Corner' strategy.]

A more comprehensive assessment may be given if a quick assessment indicates that the group needs a thorough review of the Elements/Principles.

### **Review work** (1-2 hours)

Assign an exercise that uses the Elements and Principles to design a piece of jewellery (a pendant, bracelet or necklace, for example). Students may be asked to use the Elements/Principles in specific ways for this task. Use of *symmetrical* or *asymmetrical balance*; *emphasis* through *size* or *colour*, and/or geometric *shapes* to create a sense of *unity* are a few suggestions. This work may be done in their sketchbooks with coloured pencils to make for easy execution. The students may self-assess this task using criteria established by the teacher to encourage the understanding of critical self-analysis.

### **Lesson 2: 'Carousel Gallery' Walk** (2 hours)

Review the elements and principles of design in existing artworks, by creating a 'carousel' activity that consists of 'gallery viewing' stations, each depicting a visual image that has a dominant use of one of the elements or principles. [Whenever possible, examples of *craft* should be used.] Students may be provided with their own list of elements and principles along with definitions and key questions for determining each.

Divide students into small groups. Students will travel around the room and visit each station for a timed period. Each station should have a fixed *Comment Sheet*. Students should look, think, discuss, read, and share a comprehensive comment on this sheet before they leave the station. As students visit each station, they should refer to the *list of criteria* for their discussion. [The teacher should post this clearly.]

### **Discussion 'Anchor Chart' Questions:**

What is the dominant element or principle in this artwork?  
Why do you think this?  
Where is it used specifically?  
How do you know this?  
Why do you think the artist chose to focus on this particular element or principle in this particular work?  
Do you like how it is used? Explain.

When students have visited each station, they will return to the first station. The students will discuss what has been written on the fixed *Comment Sheet* in their small groups. Once they have had time to do this, they will re-examine the questions on the 'anchor chart' and revise their answers if they choose to. Each group will briefly share their analysis with the whole group.

### **Knowledge and Understanding**

Demonstrates knowledge of the elements and principles of design  
Demonstrates understanding of how the elements and principles of design are used to create

### **Thinking**

Uses planning skills to brainstorm, and document ideas in a visual journal/sketchbook  
Uses critical/creative thinking processes to problem solve by effectively integrating the elements and principles of design to create ornamentation on a theme

### **Communication**

The student expresses and organizes ideas and understandings of traditional use of ornament in the group presentation

### **Application**

Exhibits skill and competency in the creation of traditional craft technique  
Is able to transfer and adapt techniques and skills to a contemporary version of a craft.  
Makes connections within and between the medium, technique, and the theme.

### **Performance Tasks for Evaluation:**

The student will:

1. demonstrate his/her knowledge and understanding of the elements and principles of design in two zigzag style reference books.
2. research and present several visual examples of human's use of ornament.

### **Lesson 3: Looking and More** (1 hour)

The teacher projects an image; a suggestion is: *Quilted Teapot* from The Gardiner Museum by artist Paul Mathieu, 1989 [www.gardinermuseum.on.ca] or another excellently crafted artwork.

*Small group work:* In journals students begin by writing down their initial reactions to this artwork then share these reactions in small groups. Still in groups, students should determine what they feel to be the most dominant three elements used by the artist and how and why they were used. The same procedure should be repeated with the principles. Time should be given for viewing, reflection, discussion and recording. The teacher can ask students to share their small group's discussions with the whole class. The teacher should then ask questions that guide how the dominant elements and principles affect their initial (and subsequent) reaction reactions to the artwork. How has the artist merged diverse, distinct, or separate elements to create a unified whole? Do you like this artwork? Why/ Why not?

Assessments and thoughts should be recorded in students' individual journals/ sketchbooks.

### **Lesson 4: My Design Books** (3 hours)

Students will create two separate 'zigzag books' to consolidate the information from the previous lessons; one on the elements and one on the principles, to serve as future reference. Each page should be limited to a small size (i.e. 6cm x 6 cm or 2" x 2" ). Each page should have the title and a visual example of the element or principle. Use of a variety of materials is encouraged. Suggested media are: coloured pencil, crayon, collage, paint, cut / torn paper, pen, or watercolour. Students are encouraged to ask each others' opinion (*informal peer assessment*) of which dominant element or principle they see on their pages to help them create effective visuals. The teacher will provide ongoing assistance where needed.

**To make the zigzag style books:** Start with strips of paper cut to size (i.e. 6cm x 40cm or 2" x 16"). Students start by folding in the middle, in the middle again, and again, until the strip is square. Unfold and refold into a 'zigzag' configuration using the created folds. Each booklet should have a cover design, title and student's name. Students may depict the element or principle by creating images of their choice, either realistic, abstract, or non-representational examples.

### **Lesson 5: Ornament and Fusion** (3-5 hours)

Organize students for individual and small group sharing after books are complete.

*Class activity:* The students will brainstorm examples of the course theme of '*Fusion*' to help them achieve a comprehensive understanding of the theme. They will examine the theme from as many viewpoints as possible and determine how each of these might be represented visually for the specific material being used.

[See Blackline Master: **Exploration of Course Theme: Fusion** (Appendix AWA30 1:5)]

Now consider the unit theme/topic: ornament and ornamentation. Students will brainstorm definitions and examples of ornament and ornamentation. What does it look like? How might you fuse two or more different materials in a jewellery design? How might you fuse ornamented beaded/embroidered designs that are recognizable as being from specific groups or cultures? It will be helpful for the teacher to show examples of how the elements and principles of design are used to contribute to ornament and theme in several of the available materials/mediums.

**Small Group Activity:** Create a metaphor/simile/comparison for 'ornament'. Example: 'Ornament' on or as an artwork is like \_\_\_\_\_ because \_\_\_\_\_ (ex. icing on a cake because it makes it look and taste better. OR chocolate because a little is good, but too much of it can be a bad thing)... Groups write their metaphors on large paper and add an illustration. Share with whole group.

**Individual or Group Project**

Students will be given a choice of creating a written paper, visual display board, or slide show (if current media technologies are available). The project should provide a minimum of three visual examples with explanations of the use of ornament, the history or origin of the specific type of ornament, and an analysis of how the main elements and principles of design are used in each piece. [Students will research past examples of works that make use of ornamentation, and their origins.]

*Examples:* 1) A piece of wired beaded jewellery might have its origins in the medieval chain mail technique, and classic Egyptian, Roman or Native beaded jewellery. It may use line, colour, shape, repetition, emphasis, or balance to draw attention to a particular aspect, such as a repetition of flower shapes accented with a single bead. This use of ornament might be considered to fuse two different materials (beads and wire) and two cultural styles (Medieval and Egyptian). 2) A mosaic design which may have originated in the style of Roman wall mosaics that is designed around a mirror might use colour, line, repetition, and gradation to depict a theme of the fusion of an idea, symbol or materials.

**Assessment strategy**

The teacher should co-construct the assessment criteria with the students so that the students fully understand what is required in this project. The criteria should be clearly understood and posted at the start of the project.

**Lesson 6: Examine, Explore, Create** (10-12 hours)

Students will be given time to examine and explore the available materials and decide on the projects he or she will undertake. It may

3. create a minimum of two different art pieces that have roots in traditional ornamentation, and that are personal, unique, and based on the course theme of Fusion.

4. reflect on the creation process by explaining how his/her artworks fit the course theme of Fusion.

**DI**

- Pretest to inform instruction
- Identifying similarities and differences
- Flexible groupings: Cooperative Learning
- Brainstorming; ranking
- Choice
- Metaphors: comparing one topic to another
- Experiential learning

**Extensions**

- Students could develop a line of art pieces that incorporate a certain type of theme/ornamentation rather than just a single piece.
- Mosaic work could be done for a public piece of art within the school environment or for another group.
- Students could then design marketing concepts such as packaging, labeling, tags to follow the line of ornamentation and the art pieces designed.

be necessary for the teacher to set up centres and demonstrate and/or review the use of materials for each.

Students will document their ideas and procedures throughout the creative process using a sketchbook or visual journal. Whenever possible, photos may be taken to document the stages of the work, as well as the final work, for portfolio inclusion.

Students will create a minimum of two different art pieces that have roots in traditional ornament / ornamentation, but that are personal, unique, and based on the course theme of *Fusion*. Projects may be based on traditional examples but it is recommended that students involve a contemporary or updated approach in the execution of their artwork. This involves the postmodernist principle of hybridization.

Examples: A traditional sample of *jewellery* might be a Byzantine wire chain. A contemporary version might be the modification of, or addition of, rings, beads, or new synthetic materials. Contemporary *mosaic* work might include the fusion of certain symbols or images to depict popular culture or personal expression. The new mosaic could be done on a table top. It may also be created between two pieces of plain glass using silicone glue and sealed with copper foil, all *contemporary* materials.

The teacher will co-construct the assessment criteria with the students so that the students fully understand what is required in these projects. The criteria should be clearly understood and posted at the start of the project.

In their journal/sketchbooks students should be able to explain how their artwork relates to ornament and how it fits the course theme of *Fusion*. Reference should be made to specific elements and principles of art and how they are used to create or contribute to mood, meaning, or theme.

Career paths may also be explored as an extension of the unit information in the students' journals/sketchbooks (**Journal Questions Unit 1.**) [**See Blackline Master: Journal Questions, Appendix AWA 30 1:6**]

### **Lesson 7 Design Test**

**Post Test:** Students are given the same Elements and Principles assessment administered at the start of the unit. They may also be asked to design another piece of jewellery, if they completed the Review exercise from Lesson 1.

## **Support Materials & Resources**

[www.artlex.com](http://www.artlex.com)

<http://www.gardinermuseum.on.ca>

Jones, Owen. The Grammar of Ornament: all 100 color plates from the folio edition of the great Victorian sourcebook of historic design. Courier Dover Publications, 1987; ISBN 0486254631 / 9780486254

Mika, Laurie. Mixed-Media Mosaics: Techniques and Projects Using Polymer Clay Tiles, Beads & Other Embellishments, F & W Media, 2007

Soler, Fran. Mosaics: essential techniques & classic projects; Sterling Publishers, 1998. ISBN 0806963050 / 9780806963051

## Glossary of Terms

**Abstraction:** A technique of depicting observable phenomena such as figures, places, or objects in a simplified or modified form (e.g., as geometric shapes, stick figures, shapes and spaces composed of tonal areas). *See also style: abstract art; style: non-objective art.*

**Appropriation:** The taking or borrowing of elements to recontextualize them or create new works. The borrowed elements may include images, forms, or styles from art history or from popular culture, or materials and techniques from non-art contexts (e.g., everyday objects). The audience or viewer may or may not be aware of the intertextuality of the imagery.

**Contemporary art:** Art created in the present by living artists.

**Current media technologies:** Technologies that are used to create art. Examples include digital photography, animation, interactive video, time-based displays, installations incorporating new media, and software-based / web-based art.

**Dominant element:** The element in a work of art that is noticed first (elements noticed later are *subordinate*).

**Elements of Design:** Fundamental components of an artwork. They include colour, form, line, shape, space, texture, and value.

**Gallery walk:** An instructional technique in which students rotate around the classroom looking at artwork, composing answers to questions, and reflecting on / reacting to the answers given by other groups. The technique is used to encourage active engagement by students in synthesizing important concepts, building consensus, writing, and speaking.

**Hybrid art:** Art in which genres, styles, concepts, materials, media, and cultural forms are combined to create new forms. Hybridization is the technique used in creating hybrid works, and is often associated with postmodernism in popular culture and contemporary art. *See also style: postmodernism.*

**Mosaic:** An artwork made with small pieces of a material, such as coloured stone, glass, paper, or tile.

**Organic shapes or forms:** Non-geometric, irregular, or free-flowing shapes or forms that are based on shapes or forms found in nature. Also referred to as free-form shapes.

**Ornament:** An accessory, article, or detail used to beautify the appearance of something to which it is added or of which it is a part ; to furnish with ornaments; embellish.

**Papier mâché:** A sculptural technique using paper pulp or paper strips mixed with glue or paste (e.g., wheat paste, boiled cornstarch paste) built up on an armature of cardboard, rolled newspaper, or plastic bags stuffed with crumpled paper. The surface may be painted after it has dried.

**Popular culture:** Art, objects, images, artefacts, literature, music, fashion, and so on, intended for, consumed by, or representing the taste of the general public.

**Principles of Design:** Generally accepted ideas about the qualities that contribute to the effectiveness of an artwork that are used as guidelines in composing an image and analysing how viewers are likely to perceive it. These qualities include, but are not limited to, the following: balance, emphasis, harmony, movement, proportion, rhythm, unity, variety.

**Representational art:** Art that depicts or describes the physical appearance of recognizable images from “real” life.

**Sketchbook:** A book of drawing paper in which artists record things they see or imagine. It may include sketches, completed work, rough plans, notes, images, and clippings.

**Style:** A way of creating art that is characteristic of a particular person, culture, historical period, or group. In an artwork, the type and use of materials, methods of work, subject matter, and so on, may reflect a particular style. The following are some major artistic styles:

**Abstract art:** Art that achieves its effect by simplifying the visual elements (e.g., line, shape, colour) of images. Though people and things may not be recognizable as such in abstract art, they are the inspiration behind the simplified shapes and forms. See also abstraction.

**Modernism:** (1) Art in which the images are focused not on traditional subject matter but on elements of design (e.g., form, colour). (2) A general term used for most of the artistic work from the late nineteenth century until approximately the 1970s, loosely signifying art that repudiates traditional forms or ideas.

**Non-objective art:** Art that achieves its effect by using the elements of line, shape, and colour in a *non-representational* way rather than to depict recognizable objects or figures. It is often focused on exploring colour, form, and texture as formal concepts or shapes and forms produced from the imagination. See also style: abstract art.

**Postmodernism:** Art that is opposed to the modernist preoccupation with form and technique and that encourages the fusion of genres, ideas, media, technologies, and forms to promote parody, humour, irony, and criticism. This style often features words as a central artistic element, and uses collage, simplification, current technologies, performance art, and elements from works of the past or from consumer and popular culture arranged in new combinations.

**Realism:** (1) Art in which objects, figures, or scenes are drawn or painted as they appear in nature or in real life. Also called naturalism. (2) A style of art, developed in nineteenth-century France and influenced by the advent of photography, that based its depictions on direct observation of reality without the addition of personal emotion associated with romanticism. [diagram omitted]

**Symbolism:** The use of something (e.g., an object) to represent something else (e.g., an idea or person). In art, a style that uses symbolic images to suggest abstract ideas or intangible things or states.

*(Definitions adapted From The Arts, grades 1-8, 2009)*

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## Unit #2: VESSEL (Approximately 29 hours)

A vessel is traditionally 'a hollow or concave utensil, such as a cup, bowl, pitcher, or vase, used for holding liquids or other contents.' (*Dictionary.com*) Suggested traditional forms might be: tea sets, teapots, cups, vases, candle holders, bowls, dishes, trophies, mugs, jugs, shoes, piggy banks, bottles, etc. While traditional vessels may have been historically designed primarily for their practical function, contemporary versions might be admired more for their aesthetics and innovation regardless of functionality. By looking beyond the traditional definitions however, the student can incorporate other ideas that relate to the *Fusion* theme such as: vessels that travel on the water; vessels that are key to life within living organisms; vessels that have spiritual or religious functions, and so on. Students are required to create vessels which are personal, unique, creative, and make connections beyond the vessel's functional purpose.

### Overall and Specific Expectations

### Learning Goals:

#### Overall Expectations

**A1. The Creative Process:** apply the creative process to create a variety of artworks, individually and/or collaboratively;

**A2. The Elements and Principles of Design:** apply elements and principles of design to create artworks for the purpose of self-expression and to communicate ideas, information, and/or messages;

**B1. The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various artworks;

**B2. Art, Society, and Values:** demonstrate an understanding of how artworks reflect the societies in which they were created, and how they can affect personal values;

**B3. Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts.

**C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

**C2. Conventions and Techniques:** demonstrate an understanding of conventions and techniques used in the creation of visual artworks;

**C3. Responsible Practices:** demonstrate an understanding of responsible practices in visual arts.

By the end of this unit students will be able to:

- demonstrate knowledge and understanding of the relationships between the elements and principles of design and how they contribute to both the theme and the form.
- identify and explain the difference between plagiarizing or appropriating an idea to inspire self-expression.
- demonstrate the process of designing and creating a series of vessels, in a chosen medium, on the course theme of *Fusion*.
- demonstrate knowledge and understanding of how the elements and principles are used to enhance self-expression of the theme.

#### Specific Expectations

**A1.1** use a variety of strategies, individually and/or collaboratively, to generate and explore ideas and to develop plans for the creation of artworks

**A1.2** apply the appropriate stages of the creative process to produce two- and three-dimensional artworks using a variety of traditional and contemporary media

### Key Questions:

1. How do the elements and principles of design contribute to the theme and form of an artwork?
2. How might you use the elements and principles within the medium you have chosen to communicate the theme for your vessel? (i.e. How does the use of

**A1.3** document their use of each stage of the creative process in a portfolio (e.g., include notes, checklists, rough sketches, preliminary versions, and final products to provide evidence of planning, exploration, experimentation, production, reflection, and revision), and refer to this portfolio to reflect on how effectively they have used the creative process

**A2.1** use a combination of elements and principles of design to create artworks that express personal feelings and communicate specific emotions to an audience

**A2.2** apply elements and principles of design as well as art-making conventions to create a variety of artworks that explore and/or present a point of view on contemporary social issues and/or themes

**B1.2** identify and describe the elements of design used in their own artworks and the works of others, and explain how they are used to achieve specific effects.

**C2.1** demonstrate an understanding of a wide variety of techniques that artists use to achieve specific effects

**C2.2** demonstrate an understanding of a variety of conventions used in visual arts

**C3.1** describe legal and ethical issues associated with the use of images, materials, and property (both physical and virtual) in the production of art works and demonstrate legal and ethical practices when creating, presenting, and/or promoting art works

**C3.2** demonstrate an understanding of safe and conscientious practices associated with the use of materials, property, tools, and technologies in visual arts, and apply these practices when creating and/or presenting artworks

**C3.3** demonstrate an understanding of how the production and presentation of artworks can affect the environment, and apply environmentally responsible practices when creating, presenting, and promoting artworks

line differ between the mediums of clay, basketry, and papier-mâché?)

3. What is the difference between copying and being inspired? Why might an artist borrow ideas from another artist? How does it affect «originality» if an artist has used another work for inspiration? Is it possible to create a completely original work of art?

4. What role does the creative process play in the work?

5. How can you incorporate self-expression into a personal vessel(s)?

#### **Prior Learning:**

The necessary prior knowledge will depend on the medium chosen by the student and availability of materials and equipment in the classroom. It is suggested that this unit may focus on clay, papier-mâché, and/or basketry for the creation of the vessel(s). For example, if the student chooses clay, prior knowledge of general clay processes and basic handbuilding techniques (such as coil, pinch, and slab construction), or basic wheel throwing skills, would be an asset.

#### **Instructional Strategies:**

##### **Lesson 1: What is a Vessel?** (2 hours)

The teacher will introduce the concept of 'vessel' by having students contribute to a graphic organizer (such as a Venn diagram) or a similar chart that lists objects that they consider to be vessels. This chart should also describe whether the object is functional or not, and how they decided this question.

Guiding questions might include: What is a vessel? Does a vessel need a lid? Do you think it is necessary for vessels to always be functional as well as decorative? Students should explain and support their answers.

#### **Assessment for and of Learning:**

##### **Assessment Tools:**

- [Brainstorm/graphic organizer](#)
- [Visual journal/sketchbook](#)
- [BLM: Journal Questions Unit 2](#)
- [BLM: My Creative Process](#)
- [Anecdotal Comments](#)
- [Rubric](#)

Show several examples from a variety of historical and cultural sources that reinforce the concept of 'vessel' and offer examples of objects created using media that students will have an opportunity to use in the course. A Google image search of clay vessels, papier-mâché vessels, and basketry vessels will provide many visual examples. (Also see the list of resources). Lead a discussion that involves student in the critical analysis of how the artist has used the elements and principles, and how these may contribute to the theme. Discussion points might include: What types of images or decorations might you find on the outside of a vessel? Why?

**Lesson 2: Researching, Exploring, and Experimenting (2-3 hours)**

Introduce students to a variety of media by allowing time for them to explore and experiment with a selection of materials provided by the teacher. Students should become familiar with the different media before they commit to their final project. Suggested materials that the teacher might be able to provide will depend on the individual classroom and might include clay, papier-mâché, and basketry. The teacher may choose to do this in learning centres or through demonstration of individual materials. Exemplars would be ideal to provide the student with direction.

**Lesson 3: Design: Inspiration or Theft? (1-2 hours)**

Instruct students to brainstorm by creating thumbnail sketches of designs for a vessel or series of vessels that incorporate both the theme and the medium that they have chosen. Using their «*Exploration of Course Theme: Fusion*» Chart from Unit 1 (Appendix AWA3O 1:5), students should consider how they will include elements that create *Fusion* into their vessels. Examples: 1) A student might choose to pursue a historical aspect of *Fusion* and create a unique teapot or tea set that fuses the traditional with contemporary styles or ideas; 2) If they choose to show the fusion of *social issues*, they might create a non-functional vessel that bears symbols that commemorate a social event; 3) By exploring *culture and fusion*, vessels might be based on container styles that are particular to a given culture and/or type of vessel.

Encourage students to explore their personal interests (such as architecture or music) that might be integrated into their design at this developmental stage. Cultural motifs, such as a 'Greek key' design or Celtic patterns, might be incorporated to represent a specific *cultural* influence. Any *social* event of deep or intense interest might be represented through the use of particular graphics or symbols associated with that event.

The use of an overall umbrella motif to create a *series* of vessels may also be considered now. For example, the natural elements of earth, fire, air, and water.

**Assessment/Success Criteria:**

**Knowledge and Understanding**

Understands how the elements and principles are used to enhance or develop a theme  
Understand the differences between inspiration and plagiarism in art

**Thinking**

Uses planning skills to brainstorm, and record ideas in a visual journal/sketchbook  
Uses critical/creative thinking processes to problem solve by effectively integrating the elements and principles of design into the theme of their vessel

**Communication**

Expresses and organizes ideas and understandings in their communication about the creative process

**Application**

Transfers knowledge and skills of materials to new contexts (i.e. use of elements and principles and technique)  
Makes connections within and between various contexts, such as how effective their 'fusion' is

**Performance Tasks for Evaluation:**

The student will:

1. Design and create a series of vessels that are personal, unique, and inspired by the course theme of Fusion
2. Record and reflect on the stages of the creative process.

Provide visual references at this planning stage: a trip to the library and/or use of the Internet would be an asset. The students will record their ideas and inspirations in their art journal or sketchbook.

Guide the design process with timely questions: How would you fuse the idea of a human or animal form or personality trait into your art piece? (e.g.: 'A teapot with attitude' would have its 'hands on its hips', a crooked vase with a tail and teeth, a basket with 'tentacles' etc...) What techniques can you use to create 'movement' in an object that is stationary, using the materials you have chosen? What details of your vessel identify it with the theme you have chosen? How did you use the elements and principles to reinforce your personal expression and theme? Will your vessel be functional or non-functional and how will this affect your design?

Remind and reinforce the issues of plagiarism vs appropriation, or inspiration of ideas from other sources. What aspects of traditional or other work have they used or adapted into their own design. What is the difference between copying and being inspired? Why might an artist borrow ideas from another artist? How does it effect 'originality' if an artist has used another work for inspiration? Is it possible to create a completely original work of art?

#### **Lesson 4: The Vessel is Born!** (8-10 hours)

Introduce and establish success criteria for the culminating performance task which asks students to create a vessel or series of personalized vessels in the medium of their choosing. The teacher will provide an on-going feedback and advise and assist wherever necessary as individual questions arise on construction techniques, expressive qualities, craftsmanship, technique, and so on. Students are also encouraged to share their knowledge and expertise with each other. They should also be reminded to consider the creative process at each stage of development of the work.

#### **Lesson 5: Record and Reflect** (2 hours)

Organize students for individual and small group sharing after vessels are complete.

'Imagine you are an archaeologist living 1000 years from now and you just discovered this vessel. Looking carefully at the vessel, what conclusions would you draw about the reason it was made, the person who made it, or the culture or time period it was from? What aspects of the vessel led to your conclusions?'

Students will reflect on the creative process for this project using their sketchbook or visual journal to record their ideas and processes.

**[See Blackline Masters: *My Creative Process* (Appendix AWA30 2:5) and *Journal Questions Unit 2* (Journal Questions, Appendix AWA30 1:6) ]**

**\*\*\*\*\*Time permitting, the students can repeat lessons 3-5 in the creation of another vessel in either the same or a different medium.**

**DI**

- Graphic organizers (Venn diagram)
- Choice
- Learning centres based on student strengths and interests
- Experiential learning

#### **Extensions**

Time permitting, the students can repeat lessons 3-5 in the creation of another vessel, or series of vessels, in either the same or a different medium.

#### **Support Materials & Resources**

[www.artlex.com/ArtLex/uv/vessel.html](http://www.artlex.com/ArtLex/uv/vessel.html)

[www.ceramicstoday.com/articles/synchronicity\\_images.html](http://www.ceramicstoday.com/articles/synchronicity_images.html)

<http://www.nativetech.org/basketry/index.html> (*history and lesson plans for native style vessels*)

Bawden, Juliet. The Art and Craft of Papier Mache. Chronicle Books, 1994

Chunfang, Pan. Yixing Pottery: The World Of Chinese Tea Culture. Long River Press, 2000

Mowery Kieffe, Susan. 500 Baskets : a celebration of the basketmaker's art Lark Books, 2006

Tourtillott , Suzanne J. E. 500 bowls: contemporary explorations of a timeless design. Lark Books, 2003

Tourtillott , Suzanne J. E. 500 Cups: Ceramic Explorations of Utility & Grace, Lark Books , 2005

Tourtillott , Suzanne J. E. 500  
pitchers: contemporary  
expressions of a classic form, Lark  
Books, 2006

Tourtillott , Suzanne J. E. 500  
Teapots: Contemporary  
Explorations of a Timeless Design,  
Lark Books, 2002

### **Glossary of Terms**

**Ceramics:** (1) Objects made of clay and fired in a kiln. The term refers to functional and decorative objects, as well as sculpture made from clay. (2) The art of making ceramic objects. See also hand building (clay).

**Hand building (clay):** The creation of ceramic pieces using only the hands and simple tools (as opposed to a potter's wheel) by coiling, moulding, pinching, pulling up from a mound of clay, slabbing, or combinations of these techniques.

**Industrial designer:** One who develops ideas for designs or improvements of manufactured products used in everyday life.

**Motif.** A design or theme that may be repeated in a larger overall design (e.g., in a two-dimensional or three-dimensional art work) or a time-based art work (e.g., video) for decorative or narrative purposes.

**Vessel:** A hollow or concave utensil, as a cup, bowl, pitcher, or vase, used for holding liquids or other contents.

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### Unit #3: COVERING (Approximately 20 hours)

The unit theme of 'covering' may refer to anything that 'covers', conceals, or protects. Artworks should be designed and developed by incorporating the course theme of Fusion. Suggested coverings could be: Clothing (hats, scarves, masks...), Native clothing (wampum belts, moccasins...), fabric design, cultural ceremonial dress, blankets, wall hangings, book covers, quilts, practical coverings, or whimsy. It is suggested that the unit focus on a variety of materials and techniques such as knitting, weaving, batik, textile design, screen printing, tie-dye, macrame, beading, felting, quilting, sewing, copper embossing, etc..

Students will begin by creating their own fabric design that incorporates the elements and principles of design. They will then examine artwork that has been inspired by a social issue, event or concern. The students will design a wall hanging or scarf that uses a piece of poetry, prose, lyrics, a social issue, or an event for inspiration. The student will fuse this idea into the creation of a design for a batik.

The student will then design and create a 'covering' that is personal, unique, and inspired while fusing the traditional with the present. Students should research traditional craft such as specific craft techniques that relate to a certain culture or time period. Students are asked to reflect on the creative process for this project using a sketchbook or visual journal to document their ideas and processes.

#### Overall and Specific Expectations

##### Overall Expectations

**A1. The Creative Process:** apply the creative process to create a variety of artworks, individually and/or collaboratively;

**A2. The Elements and Principles of Design:** apply elements and principles of design to create artworks for the purpose of self-expression and to communicate ideas, information, and/or messages;

**A3. Production and Presentation:** produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

**B1. The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various artworks;

**B2. Art, Society, and Values:** demonstrate an understanding of how artworks reflect the societies in which they were created, and how they can affect personal values;

**B3. Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts.

**C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

#### Learning Goals:

By the end of the unit students will be able to:

- demonstrate knowledge and understanding of the relationship between the elements and principles of design.
- understand the idea of self-expression and apply this understanding to the creation of artwork using the topic of 'covering.'
- explain and demonstrate how artwork often reflects social issues, events, or personal concerns.
- identify, demonstrate and explain how traditional techniques can be used as inspiration for contemporary designs.

#### Key Questions:

1. How do the elements and principles of design work together to create unity in a design?
2. Why and how is artwork often used by artists to reflect social issues, events, or concerns?

**C2. Conventions and Techniques:** demonstrate an understanding of conventions and techniques used in the creation of visual artworks;  
**C3. Responsible Practices:** demonstrate an understanding of responsible practices in visual arts.

**Specific Expectations**

**A1.1** use a variety of strategies, individually and/or collaboratively, to generate and explore ideas and to develop plans for the creation of artworks

**A1.2** apply the appropriate stages of the creative process to produce two- and three-dimensional artworks using a variety of traditional and contemporary media

**A1.3** document their use of each stage of the creative process in a portfolio (*e.g., include notes, checklists, rough sketches, preliminary versions, and final products to provide evidence of planning, exploration, experimentation, production, reflection, and revision*), and refer to this portfolio to reflect on how effectively they have used the creative process

**A2.1** use a combination of elements and principles of design to create artworks that express personal feelings and communicate specific emotions to an audience

**A2.2** apply elements and principles of design as well as art-making conventions to create a variety of artworks that explore and/or present a point of view on contemporary social issues and/or themes

**A3.2** demonstrate appropriate ways to prepare their art works for presentation in a variety of contexts or venues

**B1.1** describe their initial reactions to a variety of art works (*e.g., their initial impressions of a work's mood, subject, intent, purpose, meaning*), and explain the reason for their reactions

**B1.2** identify and describe the elements of design used in their own artworks and the works of others, and explain how they are used to achieve specific effects.

**B1.3** communicate their understanding of the meanings of a variety of historical and contemporary art works, based on their interpretation of the works and an investigation of their historical and/or social context

**B2.2** identify and explain ways in which various art works are a response to and a reflection of the societies in which they were created

**B3.2** describe, on the basis of research, a variety of pathways and careers related to visual arts and the education required for these careers

**Prior Learning:**

Prior knowledge of the elements and principles of design and the how to use the creative process is recommended. Individual skills necessary for this unit depends on the medium chosen by the student and availability of materials and equipment in this classroom.

**Assessment for and of Learning:**

**Assessment Tools:**

- Elements and principles critique
- Visual journal/sketchbook
- BLM: Journal Questions Unit 3
- BLM: My Creative Process
- Anecdotal Comments
- Rubric

**Assessment/Success Criteria:**

**Knowledge and Understanding**  
 Understands how the elements and principles are used to enhance a design

**Thinking**  
 Uses planning skills to brainstorm, and document ideas in a visual journal/sketchbook  
 Uses critical/creative thinking processes in the analysis of the elements and principles of design

**Communication**  
 Expression and communication of an idea or message using visual media

**C1.1** demonstrate an understanding of the elements and principles of design, and use appropriate terminology related to elements and principles when creating and analysing art works

**C1.2** explain terminology related to techniques, materials, and tools, and use this terminology appropriately when creating and presenting art works

**C2.2** demonstrate an understanding of a variety of conventions used in visual arts

**C3.2** demonstrate an understanding of safe and conscientious practices associated with the use of materials, property, tools, and technologies in visual arts, and apply these practices when creating and/or presenting artworks

**C3.3** demonstrate an understanding of how the production and presentation of artworks can affect the environment, and apply environmentally responsible practices when creating, presenting, and promoting artworks

### Application

Transfers knowledge and technique/skills of materials to new contexts  
Makes connections within and between various contexts i.e. social issues, cultural, traditional and contemporary

### Performance Tasks for Evaluation:

The student will:

1. Analyze an existing fabric design, then create an original fabric design.
2. Examine artwork that has been inspired by a social issue, event or concern. (Wieland's quilts.)
3. Create a wall hanging/scarf that is personal, unique, and inspired by the fusion of lyrics or a social issue, event, or concern in one of the available materials.
4. Create a covering that is based on traditional technique.
5. Record and reflect on the stages of the creative process

### Instructional Strategies:

#### **Lesson 1: Fabric design** (2 hours)

The teacher will introduce the concept of 'covering' by having students look at *fabric designs* on the Internet or other sources, and then in small groups discuss what they saw and what they believe makes an effective fabric design. Students should consider the use of elements and principles in their discussions. i.e. What role do colour, line, and shape play in the design? What roles do repetition, emphasis, and contrast play? How do the elements and principles work together to create unity? Ideas should be shared with the whole class.

Students print out a design, preferably in colour, (or use a swatch of fabric instead) and do an 'element and principle' analysis on it. Students will write a paragraph on the three dominant elements in the design and a paragraph on the three dominant principles. Students must support their analysis with specific references to the design. Both the design and the analysis are submitted to the teacher.

Finally, students will create their own fabric design that incorporates line, shape, colour, repetition, and unity using either traditional materials or a computer program such as Paint or Corel Draw.

#### **Lesson 2 Art with a Message** (1 hour)

Organize students for individual and small group sharing after fabric designs are complete.

*Class Observation/Discussion:* Examine artwork that has been inspired by a social issue, event or concern. Examples: Joyce Wieland's quilts. Andy Warhol's screenprints of a car crash and an electric chair. Jenny Holtzer's 'Truisms' on t-shirts and cement benches. Barbara Kruger's red, black, and white prints derived from popular magazine ads and text. Roy Lichtenstein's huge paintings that used comics---their text and technique--- for inspiration. More

### DI

- Think-Pair-Share
- Choice based on student interests/ readiness/ learning preferences
- Flexible groupings
- Experiential learning

### Extensions

Students could create another 'covering' by exploring a different aspect of Fusion or by using a different range of materials.

commercial choices are silkscreened t-shirts and hats with slogans, advice, and logos.

Why did these artists choose to deliver their message this way?

Direct the discussion to popular culture and its impact on art.

## Support Materials & Resources

Anderson, Fatidjah. Tie-dyeing and Batik, Octopus Books Limited, 1974

### **Lesson 3: Batik Wall hanging** ( 4-6 hours)

The teacher will provide a demonstration of the basic batik technique. The students will take notes on the process, then try a sample to learn and understand the process. This sample can be included in the sketchbook/journal along with notes to record the process.

Internet Centre for Canadian Fashion and Design  
<http://ntgi.net/ICCF%26D/index2.htm>

The students will design a wall hanging or scarf that uses a piece of poetry, prose, lyrics, a social issue, or an event for inspiration. The student will fuse this idea into the creation of a design for a batik. The design may or may not contain any words. Thumbnail sketches will be created in the journal sketchbook to record and develop the creative process. The design will be made using the Batik process (no larger than 24 x 24" recommended). It is advised that the students co-construct the assessment criteria at the start of the project. At the end of the project, students will do a self-assessment or reflection on the finished batik using the co-constructed criteria.

Patrick, Jane. Time to Weave, Interweave Press, 2006

The students will display their finished work along with the words that inspired it (in whatever way they choose), when presenting it to the class. The teacher may provide also an opportunity for peer assessment at this point.

*N.B. If batik materials are not available, this same unit could be done with other materials/techniques such as weaving, felting, stencilling, screen printing, etc...*

### **Lesson 4: What is Covering?** (1 hour)

Organize students for individual and small group sharing after the batiks are complete.

*For small group discussion...*

- What is covering?
- What role does aesthetics play in covering? Explain.
- In what ways is covering specific to an individual, a culture, an event? Give examples.
- How does the use of colour convey a mood or message?
- What types of images or decorations might you find on covering? Why?
- Does covering need embellishment?
- How might a covering itself relate to the fabric chosen?

This is followed by a teacher led large group discussion to share answers.

### **Lesson 5: From Then to Now** (4-8 hours)

The student will create a 'covering' that is personal, unique, and inspired by the fusion of the traditional with the present. Students should research traditional craft such as specific craft techniques that relate to a certain culture or time period.

Time should be given for students to research, explore, and experiment with the range of materials provided before they commit to their final project. Suggested materials that the teacher might be able to provide will depend on the individual classroom. Exemplars would be ideal to provide the student with direction.

Whatever material or theme the students choose, their own personal, unique expression should be included in the development of the design.

### **Lesson 6: Record and Reflect** (1-2 hours)

Instruct students to reflect on the creative process for this project using a sketchbook or visual journal to document their ideas and processes. [**See Blackline Masters: My Creative Process (Appendix AWA30 2:5) and Journal Questions-Unit 3 (Journal Questions, Appendix AWA30 1:6)**]

## **Glossary of Terms**

**Batik:** a technique of hand-dyeing fabrics by using wax as a dye repellent to cover parts of a design, dyeing the uncovered fabric with a color or colors, and dissolving the wax in boiling water.  
(<http://dictionary.reference.com/browse/batik>)

**Fashion designer:** one who practices the applied art dedicated to clothing and lifestyle accessories created within the cultural and social influences of a specific time.

**Textile designer:** one who creates designs for knitted, woven or printed fabric.

## Unit #4: PLAY (Approximately 22 hours)

The theme of this unit is 'play.' Play is an intrinsic part of human nature. It manifests itself in our cultures in many forms: games, sports, rituals, objects, music, and humour, to name a few. Play relates to all ages and areas of interest. After thoroughly investigating play and its connection to art, students will integrate an aspect of play into an artwork. The unit describes how 'doll making' could incorporate this task. Students will also use the creative and critical analysis process to develop and inform their progress.

### Overall and Specific Expectations

#### Overall Expectations

**A1. The Creative Process:** apply the creative process to create a variety of art works, individually and/or collaboratively

**A2. The Elements and Principles of Design:** apply elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

**A3. Production and Presentation:** produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

**B1. The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

**B3. Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts.

**C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

**C2. Conventions and Techniques:** demonstrate an understanding of conventions and techniques used in the creation of visual artworks;

**C3. Responsible Practices:** demonstrate an understanding of responsible practices in visual arts.

#### Specific Expectations

**A1.1** use a variety of strategies, individually and/or collaboratively, to generate and explore ideas and to develop plans for the creation of artworks

**A1.2** apply the appropriate stages of the creative process to produce two- and three-dimensional artworks using a variety of traditional and contemporary media

### Learning Goals:

By the end of this unit students will be able to:

- demonstrate an understanding of the relationships between the elements and principles of design and how they contribute to theme and form.
- demonstrate knowledge and understanding of how the elements and principles are used to enhance personal self-expression of theme.
- demonstrate knowledge and understanding of the role of the artist in the theme of 'play' and its various connections to society (music, games, whimsy...)
- demonstrate an understanding of the critical analysis process
- apply effective strategies in the presentation of a final portfolio of their artworks to others

### Key Questions:

1. How can you redesign an existing artwork using new materials or ideas?
2. How can you use the elements and principles of design to express feeling or personality?

**A1.3** document their use of each stage of the creative process in a portfolio (e.g., include notes, checklists, rough sketches, preliminary versions, and final products to provide evidence of planning, exploration, experimentation, production, reflection, and revision), and refer to this portfolio to reflect on how effectively they have used the creative process

**A2.1** use a combination of elements and principles of design to create artworks that express personal feelings and communicate specific emotions to an audience

**A2.2** apply elements and principles of design as well as art-making conventions to create a variety of artworks that explore and/or present a point of view on contemporary social issues and/or themes

**A3.1** explore a range of techniques, tools, materials/media, and technologies, including alternative media and current technologies, and apply them to create and present a variety of art works

**A3.2** demonstrate appropriate ways to prepare their art works for presentation in a variety of contexts or venues

**A3.3** demonstrate an understanding of a variety of ways in which art works can be presented to reach a variety of audiences and to suit a range of purposes

**B1.1** describe their initial reactions to a variety of art works (e.g., their initial impressions of a work's mood, subject, intent, purpose, meaning), and explain the reason for their reactions

**B1.2** identify and describe the elements of design used in their own artworks and the works of others, and explain how they are used to achieve specific effects.

**B1.3** communicate their understanding of the meanings of a variety of historical and contemporary art works, based on their interpretation of the works and an investigation of their historical and/or social context

**B1.4** use a variety of strategies (e.g., peer- and self-assessment, formal critiques, ongoing review and revision, feedback received from public displays) to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works

**B2.1** explain the functions of various types of art works in past and present societies

**B2.3** describe how creating and analysing art works has affected their personal identity and values and/or changed their perception of society

3. How can the critical process help you to revise your own work?
4. What is the most effective way to present your work?

#### **Prior Learning:**

Prior Knowledge for this unit depends on the medium chosen by the student and availability of materials and equipment in the classroom. Previous knowledge and understanding of the elements and principles of design, as well as the creative and critical analysis processes is required.

#### **Assessment for and of Learning:**

##### **Assessment Tools:**

- Brainstorm
- Visual journal/sketchbook
- Written critique
- Anecdotal Comments
- Peer Assessment / Review
- Exit cards
- Rubric
- BLM: Journal Questions Unit 4
- BLM: My Creative Process

#### **Assessment/Success Criteria**

##### **Knowledge and Understanding**

Understands how the elements and principles are used to enhance or develop the theme of play

##### **Thinking**

Uses planning skills to brainstorm, and document ideas in a visual journal/sketchbook  
Uses critical/creative thinking processes to problem solve by effectively integrating the elements

**C1.1** demonstrate an understanding of the elements and principles of design, and use appropriate terminology related to elements and principles when creating and analysing art works and principles of design to develop the theme of play

**C1.2** explain terminology related to techniques, materials, and tools, and use this terminology appropriately when creating and presenting art works

**C1.3** identify and describe the stages of the creative process and the critical analysis process using appropriate terminology, and explain how these processes are used to create and analyse art works

**C2.1** demonstrate an understanding of a wide variety of techniques that artists use to achieve specific effects  
&nbsp;

**C3.2** demonstrate an understanding of safe and conscientious practices associated with the use of materials, property, tools, and technologies in visual arts, and apply these practices when creating and/or presenting artworks

**C3.3** demonstrate an understanding of how the production and presentation of artworks can affect the environment, and apply environmentally responsible practices when creating, presenting, and promoting artworks

### Instructional Strategies:

#### Lesson 1: Play (3 hours)

The teacher will direct:

##### A) Whole class activity to define 'play':

The teacher will assist students in a brainstorming activity to create a list of topics that relate to the unit theme of play. This may include games, toys, ideas, objects, humour, etc. Guiding questions might include:

- Name some examples of how play has been integrated with artwork.
- In what ways are musical instruments part of the theme of play?

##### B) Small group to whole class discussion:

Guiding questions might include:

- If you chose to integrate the spiritual with play, what might an artwork look like? i.e. By fusing a connection with nature, or anything else the student deems to be spiritual and play, how might an artwork look? ex. A music instrument, toy, game, etc...might depict nature motifs or other 'spiritual' motifs as part of the design.

##### C) a small group activity:

Guiding questions might include:

- Discuss and record how many different materials one might use to make an 'X's & O's' game. Share with the whole group.
- Discuss materials and how you would depict the game pieces and board.

### Communication

Communicates for different audiences and different purposes (target audience is evident for the toy/doll/game)

### Application

Transfers knowledge and skills of materials to new contexts (craftsmanship)  
Makes connections within and between various contexts (connects the theme of play to art)

### Performance Tasks for Evaluation:

The student will:

1. Create a work that is personal, unique, and uses the course theme of Fusion to combine the unit theme of 'play' with art.
2. Develop a written critique on a related artwork.
3. Document and reflect on the stages of the creative process.

### DI

- Flexible groupings
- Choice based on student interests/ readiness/ learning preferences
- Exit cards/informal discussions to inform instruction

### Extensions

- How would you integrate a personality into a personally designed doll?

## Support Materials & Resources

Ontario Craft  
Council- <http://www.craft.on.ca/>

### D) Individual work:

Guiding questions might include:

In your journal design a stuffed doll, creature or toy that synthesizes emotions and object. Do this by depicting a specific feeling or emotion evident in the doll's personality. What are the ways of doing this? (Clothing, body language and proportions, colours, facial expressions, physical features). How might the audience you are designing the doll for influence the features that you integrate into the doll? For example, how might a doll/toy made for a two year old differ from that designed for a ten year old. (i.e. soft rounded edges, happy, cuddly; vs smaller parts, variety of expressions, different colours ...)

<http://dollmakersjourney.com>

Reeder, Dan. Papier-Mache Monsters: Turn Trinkets and Trash Into Magnificent Monstrosities. Gibbs Smith Publishers, 2009

### **Lesson 2: Critique** (1-2 hours)

The teacher will guide the student to develop written critiques that follow the Critical Analysis Process (initial reaction, description, analysis (elements, principles, materials, style), interpretation (mood and meaning), judgement, reflection/extension) of an existing doll or toy.

### **Lesson 3: Choose to Play** (2-3 hours)

The teacher will ask the students to find examples by artists who have integrated 'play' whether in function or idea into art. The teacher may provide computer research time to enable this activity.

The teacher will assign the choices for the unit project:

1. Design new game pieces for an existing game i.e. chess, x's and o's, or design a completely new game. Draw initial plans in your journal/sketchbook.

OR

2. Using your choice of materials, design a doll or toy with a specific target audience in mind. Be prepared to discuss how you geared the doll/toy towards this audience. Draw initial plans in your journal/sketchbook.

*Students should again be reminded of the difference between plagiarism and inspiration.*

### **Lesson 4: Explore, Examine, Create** (8-10 hours)

The teacher will provide time for the students to research, explore, and experiment with the range of available materials. Time should be given for students to examine, explore and practice with the different media before they commit to their final project.

The teacher will guide the students to use their initial designs as starting points, to create an artwork that fuses play into its structure or concept by developing their plans from Lesson 3.

The teacher will advise and assist wherever necessary as individual questions arise. The students are also encouraged to share their knowledge and expertise with each other. The students should be aware of the creative process as they go through the stages. Self-assessment should be included as part of the process. This could take the form of exit cards, journal entries to document progress, and/or informal teacher-student discussions.

#### **Lesson 5: Show and Play** (1-2 hours)

The teacher will provide time for the students to present and share their creations with the class. If peer feedback on the projects is included, the teacher may wish to give the students a chance to revise anything they choose to before submission for final evaluation.

#### **Lesson 6: Document and Reflect** (1-2 hours)

The teacher will encourage the students to reflect on the creative process for this project using a sketchbook or visual journal to document their ideas and processes. ***[See Blackline***

***Masters: My Creative Process (Appendix AWA30 2:5) and Journal Questions: Unit 4. (Journal Questions, Appendix AWA30 1:6) ]***

### **CULMINATING PERFORMANCE TASK (15- 20 hours)**

The teacher will provide students with the choice board for the culminating performance task. ***[See Blackline Master: Culminating Performance Task Choice Board (Appendix AWA30 4: CPT)]***

The teacher should decide on the flexibility of the Culminating Performance Task (CPT) by considering the specific grouping of students in the class. For example: the teacher may allow the students to choose two tasks from the choice board and complete them as directed **or** the teacher may prefer to allow the students to select **one** from the choice board and assign one common task to the group as a whole, such as the presentation of a final portfolio of their artworks to others. Since culminating activities are worth 30% of the course mark, it is necessary to include more than a single task.

The teacher and student will then conference about evaluation and ensure that the student is clear on the assessment criteria for each task before the task is underway.

Each student should also complete the journal entry for the CPT. ***[See Blackline Master: Culminating Performance Task (Journal Questions, Appendix AWA30 1:6) ]***

### **Glossary of Terms**

**Motif:** a consistent or recurrent conceptual element, usually a figure or design. In an architectural or decorative pattern, a motif is employed as the central element in a work, or it is repeated either consistently or as a theme with variations. (www.artlex.com)

# Blackline Master: AWA3O Appendix 1:5

## Exploration of Course Theme: Fusion

### INSTRUCTIONS

Use this page to help you fully explore and understand the course theme of 'Fusion'. Feel free to add further interpretations at the end of the chart. Look back at this chart during every unit to help you consider all aspects of the theme.

***Fusion: a union by as if by melting: as a merging of diverse, distinct, or separate elements into a unified whole.***

If you look at Fusion from this point of view...	You will...
personal	<ul style="list-style-type: none"> <li>integrate personal symbols or interests into an artwork</li> </ul>
scientific	<ul style="list-style-type: none"> <li>look at the scientific definition of fusion for an idea (ie: the process of rendering plastic by heat)</li> </ul>
cultural	<ul style="list-style-type: none"> <li>explore how you might fuse two (or more) different cultures in one art piece.</li> </ul>
spiritual	<ul style="list-style-type: none"> <li>explore how the spiritual is fused with the material you are using</li> </ul>
artistic	<ul style="list-style-type: none"> <li>examine how two distinct artistic styles can be integrated</li> <li>discover how two (or more) images may be blended or fused together</li> </ul>
physical	<ul style="list-style-type: none"> <li>explore how two (or more) different materials may be used to create a unified whole</li> </ul>
intellectual	<ul style="list-style-type: none"> <li>examine how two ideas or concepts can be used to create a new or unique idea</li> </ul>
political	<ul style="list-style-type: none"> <li>look at a political partnership, ie: a coalition</li> </ul>
historically	<ul style="list-style-type: none"> <li>find a way to fuse the traditional with the contemporary</li> </ul>
socially	<ul style="list-style-type: none"> <li>explore a way to incorporate or depict social events, social groups, or social issues with the materials chosen</li> </ul>

# Appendix 1:6 AWA3O - JOURNAL QUESTIONS

Name \_\_\_\_\_

## UNIT 1: ORNAMENT

- Draw the artwork you made in Unit 1.
- Describe how you used the elements and principles of design to contribute to ornament.
- How did you incorporate *Fusion* into your artwork? How is this reflected specifically in the artwork you created?
- Is ornamentation specific to an individual, a culture, an event? Give examples that you are aware of.

## CAREER QUESTIONS:

- 1)
  - a. Describe what a **jewellery designer** does. Be clear and specific.
  - b. What type of training is required for the job? (Check *Career Cruising!*)
- 2)
  - a. What are the career options for a **stained glass artist**?
  - b. Research specific post-secondary programs available in this field. (colleges, art schools, apprenticeship opportunities...)

# Appendix 1:6 AWA3O - JOURNAL QUESTIONS

Name \_\_\_\_\_

## UNIT 2: VESSEL

- Draw your vessel.
  - Draw a quick sketch of what might your vessel look like *if* you focused on one of the elements: ie: texture, shape/form, or line; or the principles: repetition, movement, or emphasis.
  - What aspect of the course theme of *Fusion* have you chosen for your vessel? (See BLM: Exploration of Theme). How will I use my chosen medium to represent this?
  - What inspired you to create this vessel? Be specific!
  - What details of your vessel express the theme you have chosen?
  - How did you use the elements and principles to reinforce your personal expression and theme? Be clear and specific.
- Is your vessel functional or non-functional?

## CAREER QUESTIONS:

- 1)
  - a. What is the role of an **industrial designer**?
  - b. What education is required for this career? (Try *Career Cruising*)
- 2)
  - a. If you have an interest in **pottery/ceramics**, what careers could you enter?
  - b. What schools offer training in this area? (See the Guidance Department)

# Appendix 1:6 AWA3O - JOURNAL QUESTIONS

Name \_\_\_\_\_

## UNIT 3: COVERING

- Think of your batik wall hanging: how might the same message (your idea inspired by words) look if it were done using a different medium? e.g. a *woven* scarf, a *bead design* on a pair of moccasins, a copper embossed book cover,.
- Who or what is your covering designed *for*? (the target audience)
- Describe how you fused the traditional with the contemporary in your covering. Refer to specific details of your covering. (What is traditional and what is contemporary and how did you integrate them?)
- How did you use your chosen medium (materials) to reinforce the fusion of the traditional with contemporary?
- Discuss the specific elements and principles you have focused on. How do they specifically enhance your own personal expression and intentions?

## CAREER QUESTIONS:

- 1)
  - a. What is the role of a **fashion designer**?
  - b. What is the role of a **textile designer**?
  - c. What *qualifications* do each of these careers require? (education, experience, apprenticeship...)

# Appendix 1:6 AWA3O - JOURNAL QUESTIONS

Name \_\_\_\_\_

## UNIT 4: PLAY

- In your journal, design a stuffed doll, creature, or toy that fuses feelings by depicting a specific feeling or emotion evident in its personality. (What are the ways of doing this?)
- How might the audience you are designing the doll for, influence the features that you integrate into the doll? For example, how might a doll/toy made for a two year old differ from that designed for a ten year old?

## CAREER QUESTIONS:

- 2)
  - a. What careers might relate to the theme of 'play'?
  - b. What is the role of a **toy designer**? What qualifications do you need?
  - c. Explore the website of the Ontario Crafts Council. <http://www.craft.on.ca/home>  
What similarities do you see in the crafts exhibited to the work you have done in AWA3O? What are the differences?

## Appendix 1:6 AWA3O - Culminating Performance Task

Name \_\_\_\_\_

- How did the theme of *Fusion* give you direction in the design and creation of your art in AWA3O?
- Did you find this helpful or restrictive? Explain.
- What has creating artworks in AWA3O taught you about yourself? (minimum 3 points)
- Explain what you have learned about the importance and connection of art to the world around you. Consider the following knowledge and skills you have learned through your study of the visual arts: creative and critical thinking, creative problem-solving skills, specific skill with an art medium, using the creative process, the connections between art and society, working collaboratively in the classroom, and use of a journal for recording and planning.
- How might these skills apply to whatever you do in the future or transfer into other aspects of your life right now? Be specific.

## My Creative Process

Name \_\_\_\_\_

Describe and sketch the artwork this references \_\_\_\_\_

Examine the stages of the creative process that you used to create your artwork. Add sketches or diagrams to clarify any of the stages if necessary. You may choose to do this orally instead.

- **challenging/inspiring.** What was the challenge you were given? Explain where you received inspiration for any part of your artwork.
  
- **imagining/generating.** Explain the process you went through to come up with the idea for your artwork. What factors or activities influenced this? How does your artwork reflect your own unique personal expression?
  
- **planning/focusing.** How did you decide on the materials you chose for this artwork? What details of this piece identify it with the theme of *Fusion*? How do the elements and principles of design used with the materials chosen enhance the theme? (Be specific).
  
- **exploring/experimenting.** How much time did you spend practicing technique, structures or ideas with the chosen materials before you made your final work? Describe any experience you had using these same materials prior to this unit. How did having time to explore and experiment with the medium enhance your final product?
  
- **producing preliminary work.** Did you have the finished product clear in your head as you were making it or did it develop as you explored the medium? Explain. What medium and theme did you decide on? Draw it.
  
- **revising/refining.** Explain how your artwork evolved as you worked. Why did you make any changes from your original plan? Revisions can occur due to technical difficulties with materials as well as expressive challenges or restrictions. Did you have any technical difficulties with the materials you used? If so, how did this affect your final outcome? Discuss any feedback you received from a peer or teacher that caused you to make a change.
  
- **presenting/producing.** Who is this artwork for? Who will be viewing it? How will it be displayed? How did these factors impact on your design?
  
- **reflecting/evaluating.** Explain your degree of satisfaction with your finished product(s). What are the strengths of your project? What would you do differently if you could start again? What might be a follow up project to this one?

## Culminating Performance Task - 'Choice Board'

**INSTRUCTIONS:** You are to complete one or two (as required by your teacher) of the following tasks for your culminating performance task for this course.

**You will discuss assessment/evaluation strategies and criteria with your teacher before the task begins.**

1. Choose an aspect of *fusion* that you have either explored this year, or a totally new one, and create it in a different medium.
2. Design a craft that uses materials you are familiar with but uses them in an unusual way. You may choose to *either* make detailed drawings/plans, or actually *create* the work itself.
3. Create an artwork that fuses 'the spiritual' with a medium of your choice. Submit this along with an explanation of how you integrated the two.
4. Research and teach a new craft to the class. Provide a one page summary for your chosen craft that includes A) background info on historical/cultural connections, B) materials required, C) steps, and D) bibliography. Show examples of the stages of completion to the class.
5. Create a portfolio of work that highlights *one* item from each of the four units you explored this year. Present these four works along with a personal biography, an '*artist's statement*' \* about each work, and a complete description of each piece (medium, size, etc.) Take photos of the four pieces to include in the presentation.
6. Write a journal that records and discusses what you have learned this year. Include: A) The specific areas in which you have grown. B) How you might use the skills learned beyond the time frame of this course. C) Discuss how you might use these skills to further connect with those around you. D) Discuss what you have created and the processes you experienced.
7. Organize a formal exhibition of a minimum of four artworks from this course. Create labels for each piece. Create a *brochure* that includes a personal biography and brief information on each piece displayed.
8. Arrange to go to a local elementary school, guide or scout group, community centre, or after-school club, and teach a craft that you learned this year to the group. Take photos during your lesson and write a brief review of the event. Discuss your experience with the class.
9. Write a critical analysis (i.e. initial reaction, description, analysis, interpretation, judgement, and reflection/extension) of an artwork that is similar in theme or medium to the works made in this class. Include a picture of the work with your submission.

\* An '**artist's statement**' may include the inspiration for the work, themes, personal ideas or feelings, rational, time frame for creation, problems, solutions to problems, and so on.