

visually speaking

<http://bcata.ca>

Studio & Media Arts Resource of the B.C. Art Teachers' Association

Volume 27, Number 1

BRITISH
COLUMBIA
ART
TEACHERS'
ASSOCIATION



The BCATA is one of the PSAs of the BC Teachers' Federation.

PRESIDENT'S PALETTE

As a veteran educator with more years of teaching experience than I care to remember, the arrival of Spring break, the anticipation of summer, and the idea of eventual retirement all become more immediate and meaningful. I begin to think more of what I will be leaving, what I can pass on, and who will be stepping into the programs that I have created in my school.

In my school district, most long-established art teachers will be retiring within the next couple of years. Younger teachers on the TTOC lists will be moving into the visual arts jobs for which they have waited for so many years. On one hand, this will be a wave of new educators with energy and enthusiasm; on the other, the loss of decades-worth of experience from master teachers. How do we reconcile the differing aspects of change? How can we keep what we know works best and open the doors to new ways of doing things?

Unless they are very lucky, art teachers will often find themselves teaching multiple subjects (not all of them art-related) and operating out of different rooms or spaces. Among other challenges such as few resources, insufficient budgets, and lack of school support for their subject is teaching in isolation as the only art educator in the school.

For a new teacher, or one starting at a new school, the situation can be quite daunting. The work-load feels overwhelming and every school environment has its own identity and ways of doing things. It takes a long time for a new staff member to figure out how things work in an unfamiliar environment. With a few exceptions, I have found most teachers to be extraordinarily generous and accommodating with their time and resources for the new teacher on staff. Art teachers are usually happy to share their lesson plans and projects with others and can provide advice, feedback, support, and assistance when needed.

If you are a new teacher, or in a new school, there are ways to reduce the stress that accompanies the long-awaited "art job". Seek out the other art teachers in your school or school district. Join your local art teachers' association. If your school

district does not have an Art LSA, get together with other art teachers and set one up. If you are a well-established or veteran art teacher, reach out and contribute to the BCATA through attending conferences, sharing your lesson plans, giving workshops etc. Together, we have a wealth of experience and expertise to share. Please pass it on. Let's do it while we can.

Melanie Stokes – BCATA Co-President.



Westsyde Secondary students, Kahlia T. and Lauren A., spent the first Saturday of the school year at the Children's Arts Festival painting a piano that was donated by the school district to the Kamloops Downtown Business Improvement Association. The completed work is now in a local business for members of the public to play.

INTER SECTIONS 2016



VICTORIA, BC
OCTOBER 20 - 22



Jointly organized by the **BCATA** and the **CSEA/SCÉA**

In the beautiful city of Victoria

Thursday evening October 20 – Saturday, October 22, 2016

On campus at the University of Victoria

Sessions will include:

- Hands-on studio
- Best practices for the classroom
- Art Educators from across Canada
- Focus on new curriculum directions
- Artist talks
- Art Education Graduate student symposium on emerging research
- Friday night reception at the Art Gallery of Greater Victoria
- Saturday studio tours & sessions

Keynote Speaker

Michael Nicoll Yahgulanaas
artist and activist
creator of Red – A Haida Manga

Michael Nicoll Yahgulanaas is an award-winning visual contemporary artist, author and professional speaker. His work has been seen in public spaces, museums, galleries and private collections across the globe. Institutional collections include the British Museum, Metropolitan Museum of Art, Seattle Art Museum and Vancouver Art Gallery. His large sculptural works are part of the public art collection of the Vancouver International Airport, City of Vancouver, City of Kamloops and University of British Columbia. Yahgulanaas's publications include national bestsellers Flight of the Hummingbird and RED, a Haida Manga. When not writing or producing art, Yahgulanaas pulls from his 20 years of political experience in the Council of the Haida Nation and travels the world speaking to businesses, institutions and communities about social justice, community building, communication and change management. His most recent talks include the American Museum of Natural History and TEDxVancouver 2015.

Studio Tours

A Saturday morning option for conference delegates

Leaving by bus from Harbour Tours, tour participants will visit the following artists:

Melanie Furtado (Ceramicist / Sculptor)

1818 Government Street (near Herald Street)
www.melaniefurtado.com

Legacy Gallery

630 Yates Street (Broad & Yates).
- includes the exhibition "In Defiance" by Lindsay Delaronde (An Iroquois / Mohawk Artist)
http://uvac.uvic.ca/about_us/about.html

Manon Elder (Painter)

1030 Princess Avenue (between Cook & Vancouver).
www.manonelder.com

Barbara Adams (Jewelry Designer)

230 King George Terrace.
<https://theavenuegallery.com/artists/jewellers/adams-barbara/page/3/>

After the tour, participants will be bussed back to UVic for lunch and afternoon sessions. To cover the expenses of transportation and artist honouraria, the cost of the tour will be **\$50**. Please choose this option when registering for the conference. There are a limited number of spaces available, so the first 12 registrants will be accepted.

Accommodation

Your BCATA/CSEA-SCÉA Conference Committee is pleased to announce that **Harbour Towers Inn and Suites** will be the official conference hotel for Intersections 2016.

Conveniently located in downtown Victoria, the Harbour Towers Inn and Suites will be the venue for our Thursday evening Welcome Reception and Registration, as well as the gathering place for conference shuttle transportation to and from the University of Victoria.

The following special room rates have been arranged for conference delegates:

- Standard Room, one queen (residential view): \$95
- Standard Room, two beds (residential view): \$95
- Superior Room, two queens (ocean view): \$110
- King Bachelor Suite: \$110
- King one-bedroom suite (residential view): \$125
- King one-bedroom suite (ocean view): \$145
- Two-bedroom suite: \$165
- Penthouse Suite (ocean view): \$195

The above rates apply to single or double occupancy.

Please make your reservation by **August 20, 2016**, in order to take advantage of these conference rates. Be sure to mention that you are part of **Intersections 2016**.

For those with vehicles, the hotel is offering a very special parking rate of only \$5 per night.

Please visit the hotel website for further details: <http://www.harbourtowers.com/>

Conference Shuttle Bus Pass:

A shuttle will run between Harbour Towers and the University of Victoria during Friday and Saturday; and between the University of Victoria, the Art Gallery of Greater Victoria and Harbour Towers during Friday evening.

Driving time between those three locations is approximately 20 to 25 minutes.

For planning purposes, those wishing to purchase a Shuttle Bus Pass must do so when registering for the conference, at a cost of **\$30** (non-refundable). Please select the shuttle bus option on the registration form.

Conference Fee

Early Bird Fee (until July 31, 2016)	\$ 175.50
Regular Fee (August 1 and later)	\$ 195.00
Reduced Fee (Full-time students, TOC, Retiree)	\$ 145.00

<http://www.intersections2016.ca>

PURPOSEFUL PLAY WITH COLOUR

This lesson was originally submitted by Sandra Dart in the Fall 1998 issue. It has been “flipped” by Sharon Richards to show how much of what teachers have already been doing in their classes fits in well with the new curriculum.

MATERIALS

- 18”x24” cartridge drawing paper
- Tempera paints
- Stamp “pad” surfaces (e.g. styrofoam trays or plastic lids filled with white paint)
- Various objects suitable for stamping, such as pre-cut geometric and free-form shapes made from sponges, vegetables
- “Found” objects such as giant paper clips, children’s scissors, small construction toys, small jar lids, etc.
- Paintbrushes
- Demonstration examples with stamped or painted shapes

RESOURCES

- “Colour”- a poem by Christina Rossetti
- *Red is Best*, by Kathy Stinson, ISBN-10: 155451052X or ISBN-13: 978-1554510528
- *Red Day, Green Day*, by Edith Kunhardt, ISBN-10: 068809399X or ISBN-13: 978-0688093990
- *Brown Bear, Brown Bear, What Do You See?* by Bill Martin, ISBN-10: 0805017445 or ISBN-13: 978-0805017441
- *Shapes*, by Jan Pienkowski, ISBN-10: 1406314374 or ISBN-13: 978-1406314373
- Adventures in Art Kit: Kindergarten
- Large Reproduction: Circus Series 3-2, by Ida Kohlmeyer (or images found on the web)

PROCESS

1. Begin by reading many colour books to the children. For K-1, teach songs about colour using large and brightly coloured visual aids. Encourage students to share their own stories where colour played an important role.
2. Have the children identify the colours of objects in the classroom; begin with basic descriptions of solid colours, such as red, blue, and purple.
3. Have the children locate objects of one colour in the classroom and notice the variety within each colour group. For example, have the children find 6 red objects, 3 blue objects, and 4 purple objects, etc.
4. Play a guessing game in which colour names are the answers: “I am thinking of one colour. Apples can be this colour. Can you guess what this colour might be?”
5. After reading *Shapes*, by Jan Pienkowski, identify and discuss geometric and free-form (organic) shapes. Have children locate various shapes in the classroom as they did for colour.
6. With the children, look at large reproductions of



Sample project created by Jacey H., a Grade 2 student from David Thompson Elementary in Kamloops. Jacey mixed her colours and used green painter’s tape to mark off the diagonals before painting the background. She printed her stamps in white and then drew and painted on top of them.

ART and SHAPE Primary Lesson

The Big Ideas

What students will understand



Learning Standards

Curricular Competencies <i>What students will be able to <u>do</u>.</i>	Concepts & Content <i>What students will <u>know</u>.</i>
<ul style="list-style-type: none"> • Explore elements, processes, materials and technologies of Visual Arts • Develop processes and technical skills in a variety of art forms to refine artistic abilities (colour mixing, painting, and printmaking) • Interpret symbols and how they can be used to express meaning through the arts (e.g. what the colour red means to the little girl in <i>Red is Best</i>) 	<ul style="list-style-type: none"> • elements and principles in Visual Arts: shape, colour, pattern, repetition • processes, materials, and technologies to support arts activities: colour mixing, painting, printmaking

*These Big Ideas and Learning Standards are from an updated draft of the Arts Education 1 curriculum. Visit <https://curriculum.gov.bc.ca/curriculum/arts-education/1>.



First Peoples' Principle of Learning: *Learning is embedded in memory, history, and story.*

Ida Kohlmeyer's artworks (using print resources if you have them, or project images found on the internet). Discuss with the children how Kohlmeyer often divides her paintings into square shapes and places another shape or series of shapes over each coloured square. Notice also how she has made smaller shapes over larger ones.

7. Have the children experiment with colour mixing. For example, put out red and blue paint and encourage them to experiment with these 2 colours to make various purples. For older students, you may want to give them options to choose favourite colours, happy colours, peaceful colours, and so on. Use books such as *Red is Best* as a springboard to thinking about why we might like the colours that we do.
8. Create the underpainting. Encourage the children to paint in bold shapes or lines covering their paper with the paint. For Kindergarten children, the paper could be pre-lined with green painter's tape to create striped

shapes that fill the page diagonally, vertically or horizontally. Older students will be able to create their own patterns, either with tape, freehand, or by drawing out their pattern first.

9. Place the paintings in a designated area to dry overnight.
10. After the paintings have dried, have the children print (stamp) over their painted pattern with the small "found" objects and/or pre-cut shapes.

PRESENTATION OF LEARNING

- Display the finished work and gather the children together for a discussion of their work with an emphasis on their use of shapes (small shapes over large shapes and/or patterns; geometric shapes combined with free form/organic shapes) and their use of colours.
 - With older students who have perhaps been given more choice, discuss their choices and the reasons for them (favourite colours, happy colours, etc.).



Nadia P., one of the students featured in the original article.

FORENSIC SKETCH ARTIST

Intermediate lesson plan

Submitted by AJ Vittie
BCATA Webmaster
SD #43

MATERIALS & TECHNOLOGIES

Graphite Drawing: Pencils, erasers, paper.

PRE-CLASS PREPARATION

The teacher will need to make the following preparations prior to the class

- Copies of **Forensic Sketch File** for each student for the “sketch artists.”
- Copies of **Images of Famous Artists** for students (1/2 the class) that will be the “witnesses.”

RESOURCES & REFERENCES

Photographic images of artists such as Tom Thomson, Bill Reid, Salvador Dali, Emily Carr, Frida Kahlo, JB First Lady, Brian Jungen, Georgia O’Keeffe, Pablo Picasso, and Andy Warhol

LESSON

- Divide the class in to two groups: **Sketch Artists** and **Witnesses**. Each “Sketch Artist” must pair up with a “Witness” for this activity.
- Each Sketch Artist will be provided with a “Forensic Sketch File”, which they will fill out with information provided by the “Witness.”
- Each “Witness” will be provided with an image of a person. (I like to use famous artists that have distinguishing features, like a Salvador Dali image with a crazy moustache).
- IMPORTANT: Witness must not let the Sketch Artist see the image. Each image should have a number that will relate to a case file. For example, the Image of Dali could be #1.
- At this point , provide details as to the crime for

the students.

- My story would go something like this:

THE VANCOUVER ART GALLERY HAS BEEN ROBBED! One of the Emily Carr oil paintings (Scorned as Timber, Beloved of the Sky, 1935, oil on canvas) was stolen! Fortunately, a watchful citizen has come forward as a witness and is willing to give the police a description of the perpetrator.

- At this point the “Forensic Artist” should interview the witness, gathering as much information about the criminal as possible.
- Once details are filled out, the “Witness should try to give the best description of the person in the image that they have (without showing the “Forensic Artist”). This will be hard. Witnesses will have to think about how to describe their suspect. Think about shapes, distances, expressions, etc. “Sketch Artists” may ask questions, and show the “Witness” the drawing, asking for accuracy.
- Once the drawing has been completed, students will switch roles, but a new image for the “Witness” should be provided.
- When all students have had a chance to complete the activity, have all case files with the same number be grouped together (for example have all #1, or Dali drawings posted up together with the original image). You can also provide the names of the Artists at this point if you like. (You can extend by linking this to an Art History lesson if you choose to).

ASSESSMENT/EVALUATION

Formative: As a group, walk around the room and take a look at the Artist Sketches. What are the simi-



FORENSIC CASE FILE # _____

Witness Name _____

Sketch Artist Name _____

Description of Offender:

Approximate Age: _____

Sex: Male / Female/ Other

Height: _____

Weight: _____

Eye Colour: _____

Hair Colour: _____

Clothing: _____

Other Distinguishing Features:

Date Sketch Created: _____ Signature of Artist _____

British Columbia Art Teachers' Association

Membership/Subscription Application

Mr.
 Mrs.
 Ms.
 Dr.
 Miss

Surname _____ BCTF ID number (optional) _____

Given name(s) _____ Former name _____

Home address only _____

City _____ Postal Code _____

Home phone () _____ Fax () _____

School phone () _____ Work phone () _____
(if different from school)

School/institution/business name and address _____

_____ School district number _____

Email address _____

Visa/Mastercard number _____ Expiry date _____

Approval number _____ *This membership form is to join a PSA. It does not include any conference fees.*

PSA Membership - BCTF Member	
BCTF Member	<input type="checkbox"/> \$35.00 Art (41)
*Student/Retiree/TTOC	<input type="checkbox"/> \$20.00 Art (41)
<small>*student rates are for pre-service teachers only, and not for teachers working on an additional diploma or degree</small>	

Subscriptions for non-BCTF members or institutions	
Subscriber	<input type="checkbox"/> \$55.00 Art (41) \$2.75 GST* \$57.75 Total
<i>*fees include GST (R106779291 RT0001)</i>	

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 The British Columbia Teachers' Federation (BCTF) is committed to both protecting the privacy and confidentiality of personal information and to complying with British Columbia's Personal Information Protection Act. Your personal information is collected because it is needed for PSA membership and subscription records. It makes it possible to identify you, send publications, and communicate with you as a PSA member or subscriber. The BCTF also uses this information to confirm your eligibility for services, to comply with various legal and regulatory requirements, to provide services to you, and to conduct research.
 Your credit card or other financial information will not be disclosed, and the BCTF, including the PSA, will not otherwise disclose your personal information without your permission, except as required or authorized by law. Appropriate security measures are employed to ensure only authorized individuals have access to your personal information. By completing this form, you are providing your consent for the BCTF, including the PSA, to collect, use, and disclose your personal information in the manner identified above.
 If you have any questions, please contact the BCTF's privacy officer at 604-871-2283 or toll-free at 1-800-663-9163, privacy@bctf.ca.

Print your name, address, etc., and check the appropriate association(s). Cite Visa/Mastercard card details, or enclose your cheque or money order, made payable to the BC Teachers' Federation. Do not mail cash. Retain a photocopy of your completed application for your records. Only BCTF members, including TTOCs, students in post-secondary programs leading to BC teacher certification, and retired teachers who retired from active BCTF membership may join as BCTF members of the PSAs. All others must become subscribers. The membership/subscription will run for one year from the date this form is processed. Receipts are not automatically issued because PSA fees are not tax deductible, but if your local allows the reimbursement of PSA membership fees from PD funds, you may request a receipt by e-mailing bgoto@bctf.ca. **If, in the course of the year, you change your name or address, please notify the BCTF: BC Teachers' Federation, 100-550 West 6th Avenue, Vancouver, BC V5Z 4P2, 604-871-BCTF or 1-800-663-9163, F: 604-871-2286, bctf.ca.** You may now join or renew your PSA membership online at <https://bctf.ca/psa/join.aspx>.
 Fees accurate to June 30, 2014

Why Arts?

Through the arts, students' interests and talents are fostered in a variety of ways of knowing, understanding, and doing.

<https://curriculum.gov.bc.ca/curriculum/goals-rationale/arts-education>





Great things are done by a series
of small things brought together.
-Vincent Van Gogh

Support Arts Education in your school and community.

<http://bcata.ca>

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#10	Arrow Lakes				
#19	Revelstoke				
#20	Kootenay-Columbia				
#22	Vernon				
#23	Central Okanagan	Farah Canuel	fcanuel@sd23.bc.ca		
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#33	Chilliwack				
#34	Abbotsford				
#35	Langley	Sue Contant	scontant@langleychristian.com	Langley Christian	604-533-0839
#36	Surrey				
#37	Delta				
#38	Richmond				
#39	Vancouver				
#40	New Westminster				
#41	Burnaby				
#42	Maple Ridge/Pitt Meadows				
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Position vacant

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Position vacant

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Position vacant

The following people, while not on our executive, assist in the following capacity: Jay Larson, Journal Layout/Design; and Donal O'Donoghue, BCATA Archivist (donal.odonoghue@ubc.ca - UBC, Vancouver)

MEDICINE WHEEL

Submitted by Sharon Richards
 SD#73
 Visually Speaking Editor
 Developed with Tony Adolph
 SD#3
 First Nations Education Worker
 St'at'imc Nation

This unit was an inquiry-based look at Aboriginal worldviews as seen through various Medicine Wheels. Students worked collaboratively in groups, with each group responsible for one of the colours on the wheel. The abilities and backgrounds of the students varied considerably, but everyone's contributions were equally valuable.

MATERIALS

4 36" canvas panels
 Acrylic paint
 Gel medium
 Assorted materials

PROCESS

In keeping with Aboriginal ways of working together, the groups formed naturally through consensus rather than being assigned by their teacher. They learned about various medicine wheels, looking specifically at the colour they were addressing. For example, students learned that white is the colour of the warrior, the element of wind, the season of winter, and the quality of wisdom.

They were tasked with finding a way to express those qualities using original imagery and image development strategies rather than choosing images that immediately spring to mind. They were also encouraged to consider abstraction over representation. This way, they were *responding to* Aboriginal worldviews rather than *replicating* them. The choice of square panels was intentional, again in response to the wheel rather than a replication.

Their choice of materials was open-ended, but they had to find some way to connect the four panels together. All four groups chose glass, for example, and when one of the groups placed 4 rings of gel medium mixed with sand, the other 3 groups agreed, again by consensus, to also have 4 rings in their panel, 4 being the number of sections in the wheel, the number of seasons, and so on, and the circle representing continuity and connectedness.

They also looked at the implications of the wheel's traditional teachings in a contemporary context. For example, students explored what it might mean today to be a warrior, and what someone with the spirit of a warrior might be fighting for now, so they included concepts like 'equality', 'justice', and 'freedom'.

PRESENTATION OF LEARNING

These panels were presented to the entire school at our annual Day of Suwewtwecw, which is a special day when the entire district acknowledges the Secwepemc and Nlaka'pamux Nations, their traditional territories and histories. Some of the students also worked on them in our Learning Commons, as part of our "Artist-in-Residence" program.



First Peoples' Principles of Learning:
Learning is holistic, reflexive, reflective, experiential, and relational.
Learning recognizes the role of indigenous knowledge.

Learning Standards

The Big Ideas

What students will understand



Curricular Competencies <i>What students will be able to <u>do</u>.</i>	Concepts & Content <i>What students will <u>know</u>.</i>
<ul style="list-style-type: none"> • Create artistic works collaboratively using imagination and inquiry. • Experiment with a wide range of materials, processes, and technologies to create works of art. • Intentionally select and combine materials, processes, and technologies to convey an idea. • Adapt learned arts skills or processes for use in new contexts 	<ul style="list-style-type: none"> • visual arts elements, principles of design, and image-development strategies • symbols and metaphors represent ideas and perspectives in visual art

*These Big Ideas and Learning Standards are from a draft of the Arts Education-Visual Arts 11 curriculum. Visit https://curriculum.gov.bc.ca/sites/curriculum.gov.bc.ca/files/pdf/ae_10-12.pdf.

MIXED MEDIA

Graduation Inquiry Project



These panels are permanently on display in the First Nations room, which is multi-purpose space where the school's First Nations Education Workers provide academic, social, emotional, and cultural support to students.

CHRISTMAS PARODY

Graduation Lesson Plan

Submitted by Melanie Stokes
BCATA Co-President
SD #43

This project allows senior students to become familiar with a famous painting from Western art history. They do some research into their painting of choice, the artist, and the historical and social background to the work.

MATERIALS & TECHNOLOGIES

8.5"x11" colour reproduction of a famous painting
water colour paper of the same size
watercolour paints

PRE-CLASS PREPARATION

Ask students to select two famous paintings from any period in Western art history.
Discuss the meanings of "plagiarism, homage to, and parody" with reference to artists' work.

RESOURCES & REFERENCES

The internet

LESSON

- Ask students to select two famous paintings from any period in Western art history
- Discuss the meanings of "plagiarism, homage to, and parody" with reference to artists' work
- Students choose one painting that they can parody in a Christmas theme. Sketch their ideas before beginning their good copy.
- Students provide a 8.5"x11" colour photocopied reproduction of a famous painting that they have chosen to parody.
- They carefully observe the style, colour choices, composition of the famous painting before they begin to reproduce it.
- Using watercolours, students reproduce the famous painting but create a parody of it by giving it a Christmas theme. (This must be more than adding a Santa hat onto a character.) Their parodies must be original, funny, clever, and/or

satirical.

- They need to copy the style of the artist as best they can while changing the intent of the piece.
- Once the project is finished, students discuss their choice of famous painting, artist, and historical/social background with the group.
- The student work is displayed next to the photocopied originals so that the view can compare the pieces and understand the Christmas-themed parodies.

ASSESSMENT/EVALUATION

Three part evaluation: self, peer, and teacher evaluation.



Christmas Gothic, by Crystal L., Gleneagle Secondary School, SD#43.

The Big Ideas

What students will understand

The arts develop innovative thinking and problem-solving skills by encouraging multi-dimensional solutions in resolving challenges.

Learning Standards

Curricular Competencies What students will be able to <u>do</u> .	Concepts & Content What students will <u>know</u> .
<ul style="list-style-type: none"> • Students will be able to use the following creative process(es) to create and respond to art: • Create artistic works collaboratively and as an individual, using imagination, observation, inquiry, and ideas inspired by purposeful and exploratory play. • Demonstrate a variety of skills, techniques, styles, and genres through presentation and/or performance. • Describe, analyze, interpret and evaluate artistic works using discipline-specific language. 	<ul style="list-style-type: none"> • The influence of time and place on the emergence of artistic forms • The roles of artists and audiences in a variety of contexts. • The ethics of cultural appropriation and plagiarism

*These Big Ideas and Learning Standards are from a draft of the Arts Education 10-12 curriculum. Visit https://curriculum.gov.bc.ca/sites/curriculum.gov.bc.ca/files/pdf/ae_10-12.pdf.



First Peoples' Principles of Learning: *Learning involves patience and time.*



Gingerbread Man Leading the Pastries, by Matthew L., Gleneagle Secondary School, SD#43.



Desperate Santa, by Olivia Z., Gleneagle Secondary School, SD#43.



Liberty Leading the People, by Eugène Delacroix, from <http://www.wikiart.org/en/eugene-delacroix/the-liberty-leading-the-people-1830#supersized-artistPaintings-187963>. In the public domain.



Desperate Man, by Gustave Courbet; obtained from <http://www.wikiart.org/en/gustave-courbet/the-desperate-man-self-portrait-1845>. Image is in the public domain.

Lost Civilizations

Photography Lesson Plan

This lesson was originally submitted by Wilf Schmidt in the Winter 2000 issue. It has been “flipped” by Sharon Richards to show how much of what teachers have already been doing in their classes fits in well with the new curriculum. Wilf, who sadly is no longer with us, was a much loved teacher in SD #73, and a valued mentor to photography teachers in the district. The original lesson was infused with his quirky sense of humour, but lack of space prevents the full inclusion of his narrative.

TOPIC

Any little old place off the beaten path

LEVEL

Graduation (with previous experience)

DURATION

A one day field trip followed by 4 weeks of production

“When I travel anywhere, I make a point of taking a number of breaks which get me out of the truck with my trusty 35mm rangefinder by my side, looking for lost civilizations. These civilizations are usually located away from the highway. They are communities or pockets of time frames that somehow were passed by when progress happened and everyone rushed towards a huge house and a two car garage. These little places are everywhere and only require your spirit of adventure and a sense of curiosity. These kind of stops have led me to have the world’s largest slide show on Spuzzum.

It is truly amazing what you can find when you are not looking. These places are close to densely populated areas as well as off every major highway and they don’t need a four wheel drive truck to get you there.

When you have so many so called lost civilizations under your belt, the time comes when you have to share some of these places. With some 20 students looking at me in anticipation for a new project prior to the summer holidays, I drop the civilization project into their lap.

The plan is that we have a field trip to a little known place, rarely known by any of the students, since none of these places have malls....

When we head out into our yellow school bus, I feel like Harrison Ford in “Raiders of the Lost Ark” approaching some unsuspecting little hamlet tucked in some crevice of geography somewhere around Kamloops.”

Abandoned playground at Tranquille Farm in the Kamloops area, photographed by Rebekah R., Westsyde Secondary School. The Cooney family originally settled here in 1865, and it was purchased by the provincial government in the 1930s and was used as a tuberculosis clinic and later an institution for the mentally challenged. It was closed down in 1985 and sat unused for many years. There is now some recent development at the site and plans for future use.



CONNECTING TO THE BIG IDEA

The aim of this assignment is to have the student record an area that usually does not get much exposure. The objective is to capture images which tell a story of previous grandeur, a sense of community, at times a place of poverty and also dignity. The idea is to see the site as a photographer and present it without resorting to text to tell the story. The point is to uncover a lost civilization and show it to the rest of the world.

CONTEXT

By going on a field trip to a new place which requires a little bit of imagination, their interest is usually raised considerably. By walking around this community and seeing it through a viewfinder, they learn to appreciate the little surprises around us. They come back to class with a deadline to meet and participate in a presentation that represents a body of work from the entire class. Each student receives a booklet, and

other booklets go back to the community in focus and the local museum and school library. The building of this project becomes a team effort and usually most stay with this to completion. When the booklet is done, they have earned a sense of pride in the quality of the photographs and their combined effort.

ELEMENTS AND PRINCIPLES OF DESIGN

The idea of **composition** and **a way of seeing** is presented by showing examples of work by Paul Strand and W. Eugene Smith, who have done studies of villages. In this particular case, I stress the **emotive way of seeing** and **pre-visualizing the intended outcome**.

MATERIALS AND TECHNOLOGIES

35 mm manual camera/digital SLR/other
 Paper and chemicals if using film
 Developing tanks/Enlargers/etc. if using film
 Computers and imaging software if using digital

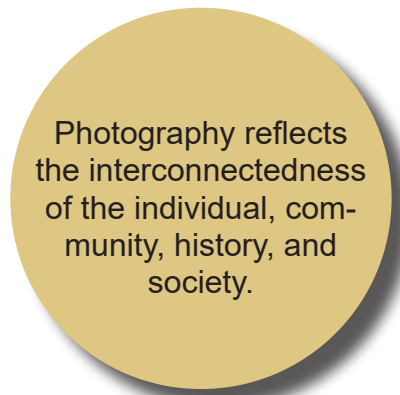


First Peoples' Principle of Learning:

***Learning is holistic, reflexive, reflective, experiential, and relational.
 Learning is embedded in memory, history, and story.
 Learning involves patience and time.***

The Big Ideas

What students will understand



Learning Standards

Curricular Competencies <i>What students will be able to <u>do</u>.</i>	Concepts & Content <i>What students will <u>know</u>.</i>
<ul style="list-style-type: none"> • Create personally meaningful photographic works that demonstrate an understanding and appreciation of personal, social, cultural, environmental, and/or historical contexts • Demonstrate active and disciplined engagement in creating photographic images and resolving creative challenges • Apply thinking skills in the exploration, design, creation, and refinement of photographic images 	<ul style="list-style-type: none"> • visual arts elements, principles, and image-development strategies, as they apply to photography (e.g. principles of composition) • contributions of photographers such as Paul Strand and W. Eugene Smith and their studies of villages • digital or darkroom materials, processes, and technologies

*These Big Ideas and Learning Standards are from a draft of the Arts Education Visual Arts 10-12 curriculum, adapted to Photography.

*Wilf had his students shoot this assignment only in black and white with Kodak Plus-X and develop with D-76. They used Agfa Classic (glossy) developed with Ilford Multigrade Developer, Kodak Stop Bath, and Ilford Fixer. They were given 2 rolls of 36 frames on each roll. Wilf would also take along a package of Tri-X (400 ISO) in case the weather were uncooperative.

PRESENTATION OF LEARNING

With a class of 30, each shooting 72 photos, you'd end up with over 2,000 potential images from the field trip. Wilf's students would print contact sheets and select 10 intended prints. Once the 5X7 prints were completed, they'd become part of a large editing process where the entire class work was laid out so that a theme or story line could evolve. The criteria was quality of the photographs and how well they fit into the pattern of images. This process could be adapted for a digital program as well.



Another photo by Rebekah R., also taken at the Tranquille Farm site.

Once student choices have been made, the student then has to print multiple copies of the print(s) chosen if the booklet is to have a photo album feel to it, or with the many varied technologies available today, pages could be scanned, uploaded using digital software suited to desktop publishing, etc. A hard copy is always a nice touch for a small community's library and students still appreciate physical books. There are also many other options for sharing the work produced by this photo shoot. Choose a presentation format suited to your budget, program, and audience.

Wilf's students made 25 booklets, and each student printed 25 copies of each print chosen. He supervised this process closely because so many prints were hitting the developer in a short space of time and he wanted to ensure that the intended quality of each photograph survived. When all of the prints were done, the images were mounted back to back, requiring very accurate cutting of the white border of each photograph. Once all the images were mounted to their intended "partner", they were punched and coiled to create a book format.

The title page required a little more work; once a photograph was chosen for it, a simple template was made using a transparency taped to the printing easel and the photo paper was slipped under that easel. On the transparency would be whatever text had been chosen, and the printed text would block the light to that portion of the photo.

If you love the look and feel of black and white photography, you could follow the process just listed, but it can easily be adapted to digital work, and some of the principles of presentation could be retained even if the final product uses newer technology. However, the more labour intensive booklet production seems so fitting for a project that seeks to honour a "lost civilization".

ASSESSMENT/EVALUATION

As this project is intended to be the culmination of two years of study in photography, and involves a significant amount of work, it should be weighted accordingly. In Wilf's experience, the assignment ended up being his students' favourite and most rewarding project in the two years, and it was rare for them not to do well.

Broken window at Tranquille Farm. Photo by Rebekah R.



Criteria could include how well their images portray the historical context, how they have applied the principles of photographic composition, growth of technical skills, and the thinking they have applied throughout the photographic process.



Abandoned houses at the Tranquille site, photographed by Jessie A.

Graduation Level Unit - This is an Art unit based on the theme of lost civilizations.
 By Will Schmidt, Kamloops Secondary
 Topic: Any little old place off the beaten path.
 Level: Grades 10-12 (they have to be in the second year program of photography)
 Length: A one-day field trip and then about 4 weeks of work.
 Medium: Photography and adventure

When I travel anywhere, I make a point of taking a number of breaks which get me out of the road, with my many stops ranging from my side, looking for lost civilizations. These civilizations are usually located away from the main roads and are communities of pockets of time frozen and are communities of people who have lived and sometimes were passed by when progress happened and everyone - these little places are everywhere and only require your spirit of adventure and a sense of curiosity. These little stops have led me to some of the world's largest sites about one year that you have to see to believe.

It is very amazing what you can find when you are looking. These places are close to densely populated areas as well as all every major highway and they don't need a four wheel drive truck to get there.

When you have to go to many so called lost civilizations take your best, the time comes when you have to share some of these places. With some 20 students looking at me in anticipation for a new project prior to the summer holidays, I keep the civilization project in my mind for a while. The places that we have a field trip to a little known place, rarely places have trails. The places where some of these places have trails. The places where we have to go into our young school bus, I know some of these places have trails. The places where we have to go into our young school bus, I know some of these places have trails. The places where we have to go into our young school bus, I know some of these places have trails.

When we had our first trip to the site, I approached some unsuspecting little hamlet tucked in some corner of progress, someplace around Kamloops. I make a point of exploring the region in a few and calculating the cost of such a trip. I provide a trip of some sort so that the part time bus driver who made this his good time. We get on the road in the morning. I try to get out of the city as early as possible to get to the site. The time to get to the site is a place can make for a relaxed photo project and how much time can be used. I check out the destination for possible problems and talk to some of the locals to gauge the temperature of friendliness towards the possible location of some. The time to get to the site is a place can make for a relaxed photo project and how much time can be used. I check out the destination for possible problems and talk to some of the locals to gauge the temperature of friendliness towards the possible location of some. The time to get to the site is a place can make for a relaxed photo project and how much time can be used.

As you are probably painfully aware, these field trips in photography are not as welcome by those that give us the OK than a team heading off to play games. As a result you will have to do a little negotiating and suggest that this kind of field trip give for beyond the classroom and the results of the project will be offered to the community such as the library and the museum. The only other thing you need is good weather.

Aim/Objective:
 The aim of this assignment is to have the student meet an area that usually does not get much exposure. The objective is to capture images which tell a story of previous grandeur, a sense of community, at times a place of mystery and also dignity. The idea is to make a photo project and present it without resorting to a site as a show it is in the rest of the world.

The student will visit up with 22 frames of images, which then add up to roughly 1400 images for the field trip. They are required to print contact sheets and from these prints, they have to select 10 contact sheets and a large printing process where the entire class work in and find out what a chance or opportunity to work in a large scale they fit into a pattern of images.

Once the choices are made, the student then has to print 22 photographs (2x7) of the prints chosen. This can lead to problems in sloppy work with no many prints being the developer some choosing changes over. I have found that I need to supervise this a little more closely so that the intended quality of the original photographs survive. While all of the prints are done, each photograph. Once all of the prints are done, the student has to be more careful of the back which the intended project, they are produced and called to create a book format.

The little print requires a little more work, once a photograph is chosen for the title page, a simple template is made in a transparency taped to the printing paper and the photo paper is slipped under that sheet. This is a very simple and effective way to make the whole project look unique and different.

Content:
 The students look at the assignment as a kind of lesson to the end of the photography course. By going to a field site and seeing it through the camera, they learn to appreciate the little surprises around us. By making around a book and other booklets for back to the community that represents a body of work from the class. It becomes a more effort and usually much stay with it to completion. When the book is done, the students are usually much stay with it to completion. When the book is done, the students are usually much stay with it to completion.

Elements and Principles of Design:
 The idea of composition and a way of... Smith who have done studies of village...

Materials: Students make use of a manual based camera such as the Nikon FM-10 with a 35-70 lens. For this assignment we shoot only black and white film and the film is Kodak Tri-X which is developed in D-76. The paper I like to use for this assignment is Agfa Classic (light) developed in E6 and Multiple developer and Kodak Stop Bath and fixed in E6 and Fixer.

Students usually get two rolls with 36 frames on each roll. Just in case, I take along a package of 20x24 (400 ASA) if the weather is uncooperative. In order to not lose it, I roll this film from bulk rolls. In order to reduce the cost to the student, I provide the photo paper for the booklets.

Evaluation:
 This is usually the last assignment of the second year program and should be their best work. The assignment accounts for about one half of their fourth term mark. The marks are based on the contact sheets, two marks and 22 copies of at least one print which will be part of the publications of original prints. I usually mark this by the quality of the photographs and the quality of the booklets.

It is unfortunate that for the school year 1999-2000 my Photography 12 class was canceled due to time taking difficulties. As a result my planned adventure in uncovering another lost civilization was cut by the powers of a much more advanced civilization.

For further information contact:
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**An Invitation for:
 BCATA District Representatives**
 We hope that you will be attending the BCATA Conference: Transitions 2000, hosted by Delta School District @ the University of British Columbia February 17th - 19th. On behalf of all BCATA members, we thank-you for your involvement and service as a District Representative. Your time and effort creates a important communication network using a geographically vast membership body. Please continue to report on recent activities in your district and send photos to our BCATA Newsletter Editors. As a small token of our appreciation, please join us for refreshments on February 18th, in Scotts River #TBA Room 5 - 6:30 pm, following Friday afternoon's session. If you have any questions, please contact your executive.

We look forward to seeing you!
 Sincerely,
 Janice Keys & Julie Johnston
 (BCATA Co-Presidents)

winter 2000 visually speaking



Acrylic painting by Kelsey R., Grade 11, Westsyde Secondary School, SD#73