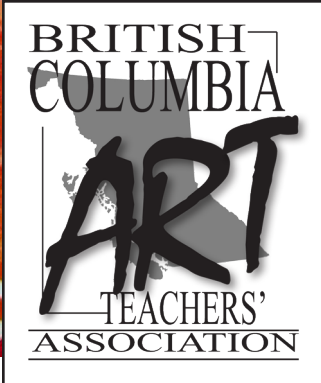


# visually *Speaking*

<http://bcata.ca>

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

Volume 28, Number 2



Mixed media by Pascal, Grade 2, Cleveland Elementary, SD#44

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

# President's PALETTE

As the crocus and tulips break forth from their winter slumber, I can't help but dream of the warm and relaxing days of summer break. I often find spring a hard season to teach in. Students start to check out dreaming of no school. I find my thoughts not too far behind; mind clouded with the dreaded inventory of the storage room, marks, graduation, and the deep clean of the art studio. All of this and we want to maintain an inspiring art program, with motivated students finding their creative voice, and a dedicated and vibrant teacher who goes deep, inspires, and laughs with students. This all sounds like too much to me.

This year I want to approach spring in a different way. I want to wake up out of my winter slumber. Inspired by those stubborn, resilient, and eager flowers blooming; I want to approach spring with four "Rs". Revisit, refresh, reconnect and revive.

**Revisit:** Look back at where you started the year. The classroom full of new students, some with that eager look of "What are we going to learn this year?" Think back to the way you felt; the excitement of teaching your passion and seeing the students in the "aha" moment, when they realize they can draw. For me, I look back to the BCATA/CSEA conference in October in Victoria. It was a wonderful gathering of like minded creative people from across Canada. Michael Nicoll Yahgulanaas shared about the beauty in the margins and we celebrated colleagues who have and are doing excellent things in art education. Revisit and remember the events, situations and conversations that have made an impact on you in the last year. Allow yourself a chance to engage with them and to respond to them. Allow these to motivate, and encourage you to push forward.

**Refresh:** Surround yourself with your passion. It is said that we are the average of the five people we spend the most time with. I believe the same is true of our art. Surround yourself with art and with people who inspire you. Find your tribe. Allow yourself to be inspired. The refreshing spirit of art and creative people will reignite your love for creating.

Try something new, a medium, a technique, even a brush you have not tried before. Explore, experiment, and even fail. I find when we are faced with a creative challenge and we charge in at it, we often come out the other side with fresh new perspectives, as well as a refreshed spirit and love for our work.

Newton states, "An object at rest will stay at rest and an object in motion will tend to stay in motion." This is true of a stalled artistic mind; activity is everything. Do something everyday. Sketch, photograph, paint, be creative every day and the needed motivation will propel you. Don't let your inner worst critic tell you "You're no good" or "That looks bad". The first idea may not be that good, but the second will be better, and the third even better than the second, and so on.

**Reconnect:** We spend so much of our time focused on the development of our students' creative voices and often become hoarse and lose our own. Trying to find or reconnect with our artistic voice requires us to take risks. These risks push us to places we may not feel comfortable. Well, risks are called risks because they are risky. Allow them to be risky and allow your voice a channel to emerge. Take joy in the new unforeseen results of your search.

Reconnect with your former self. Recently, I have started to reconnect with my old sketchbooks and have found many ideas that have jump started and reignited my creativity. I found using one of these old ideas when the idea bank is running dry a good exercise in re-finding my voice. One idea has even connected me with a project I abandoned years ago and provided me with a direction to pursue in my personal artistic practice.

**Revive:** I am a believer in the notion- you get the students you deserve. If we take care of ourselves both physically and artistically we will see two-fold results. If we allow ourselves to pursue a renewed passion in our own creative process, the excitement that percolates out of our minds, our souls, and through our hands will permeate into our classrooms and influence and affect our students in positive ways. We will start to see those early blooms of the creative spring arise.

Sit, paint, draw, and sculpt with your students. Grab a camera and go on a photo walk with them. Journey alongside them on the discovery of their creative voice and you might just reconnect with your own.

# COMMITMENT TO ART EDUCATION

## *A profile of Bill MacDonald*



In 2011, the BCATA conferred Honorary Lifetime Membership on Bill MacDonald for his contributions to the BCATA and to art education in BC. He left a lasting legacy felt, not only by art teachers in his district of North Vancouver, but throughout the province, and his influence and involvement went beyond BC. Here are just some highlights of his career.



Artists for Kids Trust & Gordon Smith Gallery

- Director Emeritus
- Managing Director
- Principal, AFK Paradise Valley Summer School of Art
- Produced 17 exhibitions
- Management Committee
- Acquisitions Committee
- Co-founder



Canadian Society for Education through Art

- 2010 BC Affiliate Award
- Editor, Viewpoints Magazine
- Vice-President (1992-1996)
- National Assembly Planning Committee (1985-86)
- Presenter & Panelist at CSEA Conferences
- 31-year membership



Davis Publications

- *Connections in Art* (1999)
- *Adventures in Art* (1993)
- Editorial Advisory Board, *Adventures in Art 1-6*
- Editorial Advisory Board, *Discover Art 7 & 8*
- Field Test Coordinator, *Discover Art Kindergarten (SD44)*
- Numerous workshops across Canada for Fitzhenry & White-side Ltd., Davis Inc.

Group Exhibitions



- Several Group Exhibits for SD#44 (City Hall and Seymour Art Gallery)
- Vision/Revision (*Gordon Smith and Students*), SFU Art Gallery, Burnaby, BC
- Ashcan Studio Six, *Drawing*, Vancouver, BC
- Seven Artist Teachers, *Ceramic Sculpture and Drawing*, Robson Square Media Centre

National Art Education Association (USA)



- NAEA Art Educator of the Year (BC)
- National Nomination Committee
- BCATA Delegate
- Communications Committee Chair, Delegates Assembly
- NAEA Convention presenter
- facilitated the BCATA's affiliation
- 36-year membership

BC Art Teachers' Association

- BCATA Excellence Award (for Leadership/District Resource)
- Newsletter Editor
- President
- Past-President
- Vice-President
- Conference Presenter
- Chaired 3 Conferences
- 44-year membership



Additional Honours



- Schools & Community Arts Champion, Assembly of BC Arts Councils
- Queen's Golden Jubilee Medal, Governor General of Canada
- Maxwell Cameron Prize, UBC (Head of Sec. Ed. Graduation Class)

# Reflecting on 'INTERSECTIONS 2016'

BCATA/CSEA Conference, Victoria BC

**Submitted by Regan Rasmussen**  
**Advocacy and Conference Chair**  
**SD#62 and UVic**

Artists and Educators from across Canada converged in Victoria BC October 20-22 to celebrate a common passion for the arts in education.

This joint provincial/national conference offered a rich assortment of sessions. Highlights included: a welcome reception at Harbour Towers; keynote and collaborative mural project with Michael Nicoll Yahgulanaas (author of RED, a Haida Manga); Rande Cooke's exhibition, Accumulation; a reception at the Art Gallery of Greater Victoria with a poetry reading by Poet Laureate Yvonne Blomer; opening at the Legacy Gallery of In Defiance: Indigenous women define themselves, by Lindsay Delaronde; artists' studio tours; and, Art of the People, a panel discussion in the First People's House.

Over two days, delegates participated in studio, research and best practice workshops, in addition to viewing and experimenting with materials and techniques offered by exhibitors at the Market Place.

The emphasis on Aboriginal art and culture woven into the fabric of the conference offered opportunities for art educators to consider thoughtful and ethical ways to incorporate Aboriginal ways of knowing and creating into their teaching practice. In BC this is particularly timely considering the implementation of new provincial curriculum documents incorporating aboriginal awareness across all disciplines, K-12.

I'd like to extend gratitude to all those who gave of their time, talent, and experience to make Intersections 2016 a success. It was a pleasure working with co-chair Mike Emme and the conference committee to bring artist/educators from across Canada together.

Intersections 2016 Conference Committee: Mary-Jane Emme, Michelle Wiebe, Miriam Cooley, Robert Dalton, Bill Zuk, Amy Harris, Cindy Ackland, Jay Larson, Becca Wong, Kathleen Schmaltz, Shoni Robertson, Harold Hejazi



Art of the People, a panel discussion that was held in the First People's House at the University of Victoria.



Michael Nicoll Yahgulanaas facilitates the collaborative mural made at the conference. Turn to the centrefold for a poster featuring the finished piece.

What follows is a journal excerpt written by David Pinton, one of my PDPP students at UVic. David served as one of the many student volunteers at the conference, and his post conference thoughts attest to the importance and impact conferences have in creating a sense of community in our profession - both for established and emerging art educators.

## After the Conference – Journal Reflection by David Pinton EDCI 706

On Friday October 21st, 2016 I had the opportunity to volunteer for the art education conference that was held at UVic. My responsibilities included introducing and assisting the following presenters: Eleni Karavanidou who presented a workshop titled 'Creative handwriting: Re-inventing Writing As Drawing in the Digital Era'; Julie Etheridge who conducted a workshop titled 'Photography without Chemicals'; and, Anita Sinner, Rita Irwin and Jennifer Wick whose topic was 'Canadian Perspectives on Arts Based Research in the Art Education Doctoral Experience.'

I was enthralled with Eleni Karavanidou's workshop as I witnessed the connection between my two teaching areas – English and art. In her workshop, I saw how writing is a form of art through attempting various exercises such as creating images out of words, writing to the pace of music, and various mind trick exercises such as writing blindly, and writing while looking at a mirror. I look forward to not only incorporating some of the exercises she demonstrated into my future classroom, but also striving to incorporate and emulate her charismatic, warm, and welcoming presence in my future classroom. Her relationship building strategies proved fruitful for formative assessment – she modeled this as she checked in on our progress. She created a safe, collaborative environment that encouraged creativity as opposed to asking us to interpret the assignment 'properly'. We experimented without fear of being 'right,' or 'wrong.'

Julie Etheridge's workshop was also a fantastic experience. Her workshop offered possibilities for conducting photography in a classroom with a limited budget - something I know will need to be considered in my future high school teaching. One technique she demonstrated was how to create interesting work by developing cyanotype paper in the sunlight.

I found Anita Sinner, Rita Irwin and Jennifer Wick's presentation extremely interesting, even though I wasn't sure I was completely understanding and following everything they were saying in this research session. What I did glean from their lecture, was an appreciation for the importance of relating art to critical thinking. What I found most interesting was that people can be artists without ever drawing, or painting. For some, the art comes from an appreciation of art. Who is to say that you aren't an artist if you can't draw but you can intelligently communicate with others the emotions, strengths, and weaknesses evoked through an artwork? With this being said, it presented an idea in my mind to consider the possibility of offering future students the opportunity to write an essay, create a podcast, or utilize a mode of text related to a topical/theme as opposed to requiring them to create an artwork in traditional media such as drawing, painting or sculpture.

I had the opportunity to sit in on the BCATA AGM, which gave me an insight into a part of the art education profession I was unaware of previously. In this session, I witnessed some 'behind the scenes' conversations and protocols that make 'the wheels turn' for BC art teachers. I was amazed by the amount of dedication this group exudes in order to connect with other teachers to continuously promote and advance arts education within BC schools.

At the end of the day, I attended the keynote delivered by Michael Nicoll Yahgulanaas. I first heard about him in a young adult literature course taught by Dr. James Nahachewsky at UVic. In this course I learned the significance of incorporating graphic novels into BC high school English classrooms. In this class we examined Yahgulanaas's graphic novel Red. After reviewing this graphic novel, it was inspirational to hear Michael speak. His words offered new insights into the importance of incorporating Aboriginal studies into my future teaching. However, one point he made during his lecture made me a bit perplexed. He stated that he doesn't believe 'white' people are quite ready to draw or emulate Aboriginal artwork in the sense of incorporating their various traditional elements and principles of design. This has made me re-think my pedagogy. I need to re frame my thinking about what sort of products I wish my students to create. At this moment, I am leaning towards having my future students to create artwork that pertains to elements/themes connected to Aboriginal culture, such as the environment, mythology, etc. but excluding incorporating and adopting Aboriginal elements and principles of design. As educators we must carefully consider ways to incorporate Aboriginal culture and ways of knowing without appropriation in any way.

Overall, I found the entire conference experience truly inspiring. It was humbling to see the amount of love, dedication, creativity, organization, and sincerity that was poured into this event. The conference inspired me and reaffirmed my desire to become an art teacher. The bar has been set high in my vision of what it takes to be an exceptional art teacher, and I am excited to attempt to match the devotion of all of the individuals I met who are involved in art education, and to carry on the legacy they have created in order to advocate for the arts.



Michael Nicoll Yahgulanaas tries out some art materials in the Exhibitors Market.



Participants experimented with Gelli Plates and tried some of the techniques used to create monoprints.



Conference delegates do some printmaking at the Opus workshop with Claudine Wagner.



The collaborative mural is coming along well.

## Things that are Boxed

after Michael Nicoll Yahgulanaa's *Bone Box* and in honour of  
Intersections: Art Education Conference

Square your hands into receptacle, crate, trunk, casket. Boxes  
house cultural fragments, frogs, hope – spined things – people

in the flat base and walls of rooms at the Empress; streets,  
built from towers which box landscape.

Cars are boxes as are Totem Poles and the domes  
of the Parliament Buildings, cages for the birds of memory.

Bundle, crate, coffer. The body is a bag which boxes the bones;  
the oceans, watery containers of unfathomable undulation and depth.

History, science and math are stitched into paper boxes, partitioned  
as people are in their types. Avant-garde is a box too though it spurns the box.

Art is boxed in wooden frames; paint in their cylinders of azure sky, ruby heart,  
emerald lung. Even the lung a vessel.

Boxwood. Boxer. Beaten. The wolf houses the howl of loss,  
the raven its boxed-up-sun. Chest, casket, and in slang the vulva.

Just so the whale is the seas' mammalian water-organ  
the bellows of it brays until the great ships beat that song to silence.

While the Marianas Trench in its deep dark chasm is a womb,  
light held in the colour yellow is a silo which keeps out the dark.

Discarded artifact trays are coffins – ossuaries –  
until the inked Haida motifs in *Bone Box* make of them a chest

that retains story, which in turn contains meaning,  
the way voices are a song in the receptacle of a room.

This poem was presented by Victoria's Poet Laureate, Yvonne Blomer, at the reception held at Art Gallery of Greater Victoria on Friday evening.

# The Big Ideas

Visual arts are each unique languages for creating and communicating. (Arts Ed 2)

Living things have life cycles adapted to their environment. (Science 2)

## First People's Principles of Learning



- Learning ultimately supports the well-being of the self, the family, the community, the land, the spirits, and the ancestors.
- Learning recognizes the role of indigenous knowledge.

### Competencies: What students will *DO*

#### Arts Ed 2

- Express feelings, ideas, stories, observations, and experiences through creative works (expressing and sharing understanding of animal life cycles)
- Develop processes and technical skills in a variety of art forms to refine artistic abilities (drawing, painting, collage, printmaking, resist)

#### Science 2

- Make and record observations (using senses to interpret observations of fish, birds, or insects)
- Experience and interpret the local environment (describe ways in which animals are important to other living things)

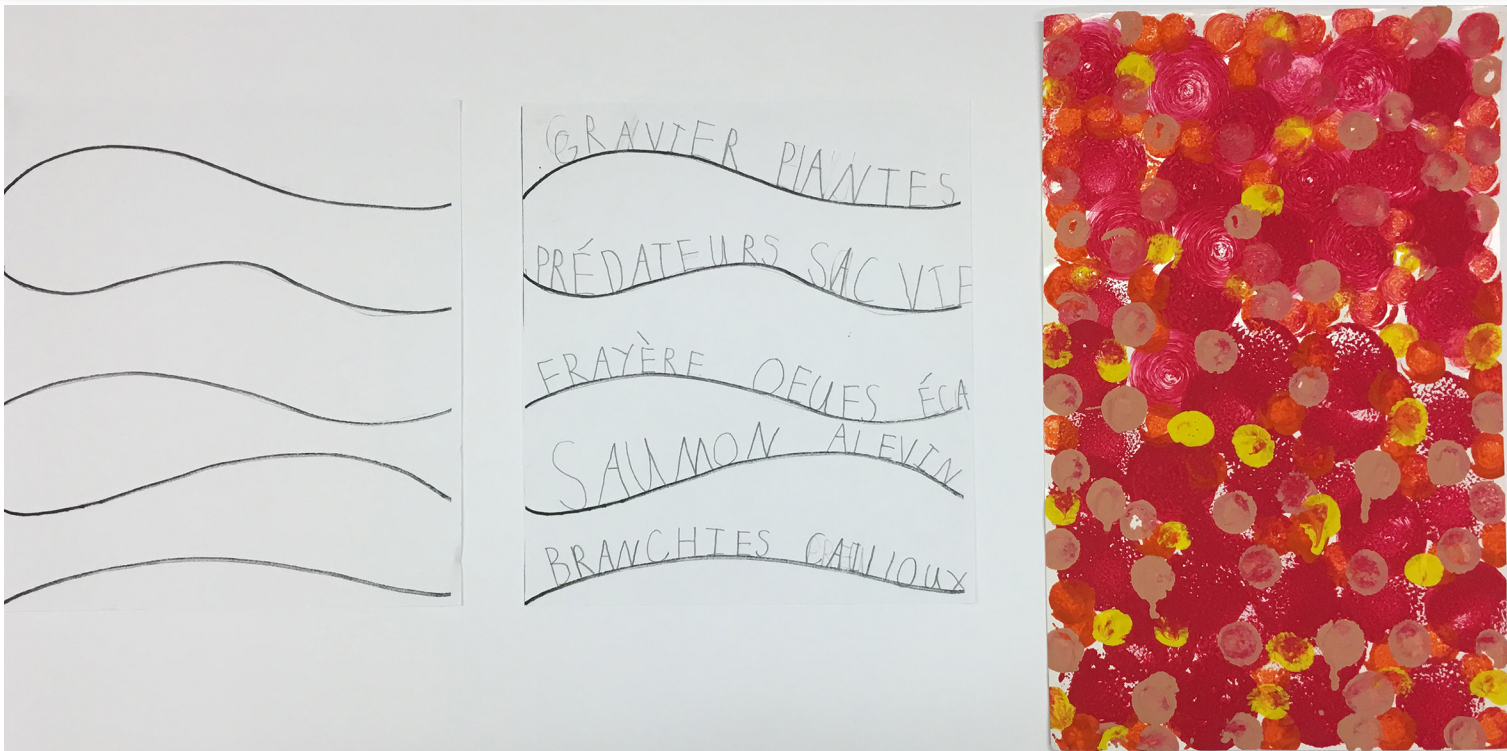
### Content: What students will *KNOW*

#### Arts Ed 2

- elements of visual art: colour, line, shape, texture
- principles of visual art: symmetry, balance
- strategies of simplification, abstraction
- processes, materials, and technologies to support arts activities: food colour, water colour paper, crayon, tempera paint, drawing, collage, painting, stamping, resist

#### Science 2

- metamorphic and non-metamorphic life cycles of different organisms (hibernation, migration, life cycle)
- First Peoples use of their knowledge of life cycles (stewardship & sustainability)



EXAMPLE, LESSON 2

# SALMON WATERCOLOURS

## Primary lesson

*Water colour resist with simplified complimentary collage shapes.*

Submitted by Michelle Didier

Primary Curriculum Rep

SD#44

Lesson developed by Val Batyi

Student work by Debra Cusanelli's Grade 2 Class

### LESSON ONE

1. After observation and study of your chosen animal via photos, picture books, field trips, videos etc. have student list
  - words or phrases that express their understanding of that animal's life cycle
  - word or short phrases that describe physical characteristics of the animal
  - words and/ or short phrases that describe the most important concepts of the animal (i.e. Food for other animals and people, adds beauty to the sky, eats pests, pollinates fruit trees, etc.)

### LESSON TWO

1. On watercolour paper that has been taped to portable boards (students can do this or it can be done ahead of time), have students lightly draw five evenly spaced gently undulating lines (straight lines are fine, too).
2. Have students use crayon to print the words developed in Lesson One onto the water colour paper. Any colour of crayon can be used but colour choice can also be controlled depending on the result you wish to achieve in the end product (see example). The student should print with block letters that fill the space. If a word does not fit simply continue printing it on the next line. The words will not be fully legible in the final image but will add background texture and inspire curiosity as they attempt to read.

### LESSON THREE

1. Have prepared three shades of water food colour (i.e. Light blue, blue purple)
2. Model painting each line of the text with a different share

of the food colour. The colour will blend where they touch, but the intent is to see some linear quality to the colours.

3. Students can rotate through this activity as a center or work in groups sharing containers of food colour. One brush is needed for each colour.
4. Let work dry flat!

### LESSON FOUR

1. Have prepared textures objects for stamping, tempera paint trays (featuring three colours that re opposite or contrasting to the colours used in the water colour background paper) and opus opaque vellum paper.
2. Use textural objects to stamp colour over the entire surface of the paper. Some white paper can be left showing through.
3. Let dry.

### LESSON FIVE

1. Using images from books and photos have students draw a silhouette of the animal. Use regular drawing paper, pencils and erasers until the student is happy with the shape of their animal. The drawing should be bigger than their hand. If needed place marks on the drawing and use it as a template to trace down to create a smaller version of the animal and trace as many of these on the back of the stamped paper as room will allow.
2. Students can cut out drawing and use it as a template to trace on to the back of their stamped paper. Trace two full sized and then cut the template down to create stamped paper as room will allow.
3. Cut all animal images out.

### VOCABULARY

Young, adult, life cycles, behaviour, appearance, food, predatory, prey, enemies, environment, male, female, characteristics, insect, bird, mammal, reptile, amphibian, fish, hibernate, migrate

### LESSON SIX

1. Arrange all cut out animals onto the watercolour background paper. Remove one of the big ones. Play with the composition by replacing and removing until the composition is balanced: not too crowded, equally weighted small verses big etc. Some of the animal images may be leaving or entering the frame of the composition
2. Glue animals to the background. Weight the artwork until dry to affix collage shapes well.

Watercolour/Mixed Media by Alex

Watercolour/Mixed Media by Rachel



Watercolour/Mixed Media by Cyrus



The Salmon Watercolour Project was originally a mural project.



# Why Arts?

- The arts provide opportunities to gain insight into the perspectives and
- Creative arts experiences can build community and nurture relationships

<https://curriculum.>



Collaborative mural initiated by Michael Nicoll Yahgulanaas

Learning is holistic, reflective, experiential and relational (focuse  
(First People's Prin

Support Arts Education in y

and experiences of people from a variety of times, places and cultures.  
relationships with others.  
[www.gov.bc.ca/curriculum](http://www.gov.bc.ca/curriculum)



at 'Intersections 2016' BCATA/CSEA conference in Victoria.

and on connectedness, reciprocal relationships and a sense of place).  
(Principals of Learning)

our school and community.

# BCATA AWARD RECIPIENTS

## Tracy Venuto

### BCATA Excellence, Intermediate

Eleven years ago, she enrolled in the Fine Arts Baccalaureate program through SFU and was hired to work at the Langley Fine Arts School, first teaching Drama and Dance and now Grade 4/5 Visual Art. With her students, she is constantly learning and experimenting with different ways to do things. She finds that if she is not interested, her students lose interest, too. Tracy finds inspiration in nature and the places she visits. She says that she "absolutely loves seeing (her) students explore and get excited." (photo unavailable)

## Paul Batley

### BCATA Excellence, Graduation

Paul feels extremely fortunate to have been a full time art teacher throughout his entire career. He worked as a youth center art instructor prior to teaching at Houston Secondary School. He celebrates endlessly the achievements of each individual who inhabits his art classroom, and has moved the art out of the classroom and into the halls and hearts of the Houston Secondary School community. (photo unavailable)



## Carolynn Elliot

### BCATA Excellence, Graduation

Carolynn served as an executive member of both the Surrey and BC Art Teachers' Associations, and has dedicated her career to art education. She has mentored arts educators as a school associate for SFU, UVIC and UBC, as an Associate Instructor for SFU, through a Teaching Fellowship at Queen's University and as a presenter at UCLA. She helped plan 3 separate BCATA

conferences and developed several highly celebrated collaborative projects, working with the likes of Robert Davidson, and Gordon Smith. Some of her more notable projects were Rethinking Dwelling, and the Imag1Nations school wide initiative focusing on First Nations culture, art and identity; for which she won the Prime Minister's Award for Teaching Excellence. She also received the award for Outstanding Secondary Art Educator from the CSEA.



## Jeanne Krabbendam

### BCATA Excellence, Post-Secondary

Jeanne has extensive exhibit experience, nationally and internationally, in public and commercial galleries. Her paintings can be found in private and corporate collections all over the world, and reviews of her work have been published by Reader's Digest, several national and local newspapers, Channel M, Global and CBC TV

and radio. An instructor at ECUAD Continuing Studies, Jeanne also teaches at several community centres and volunteers as an artist in the art room at Coast Mental Health, downtown Vancouver, and her workshops are greatly appreciated at BCATA Conferences.



## Amelia Epp

### BCATA Excellence, Gallery

Artist and educator Amelia Epp worked as a Teacher on Call in Gibsons, and led after school art classes and art camps in schools and with community organizations. She has also worked in schools as a collaborating artist for the Vancouver Biennale. Since moving to Vancouver she has worked as a teaching artist in schools through ArtStarts and as an educator with an online home learning network.

She is now the Interpretive Programmer at the Surrey Art Gallery and coordinates school, family, and adult programs. Maintaining an ongoing art practice, Amelia most recently exhibited collaborative installation and collage works at the Comox Valley Art Gallery and at the Maple Ridge Art Gallery.



**Bill Zuk  
BCATA Contributory  
Service**

Bill's service to the BCATA spans decades. He has served at numerous conferences, both as chair and presenter, and has served as UVic Rep for many years. He is co-editor of our journal and actively promotes art education at the BC Ministry Education through the BCATA's Art in Public Places program. Bill received the BCATA Excellence Award (Post-Secondary), Honorary Membership (CSEA) and the BC Affiliate Award of the CSEA, as well as the BC Art Educator of the Year (NAEA). His wisdom and calm spirit are greatly appreciated at the BCATA executive meetings held regularly

in Vancouver, and we appreciate the effort he still makes to be there in his retirement.

**Bob Dalton  
BCATA Contributory  
Service**

Bob began his career in Calgary as a high school art teacher. He later completed an MFA in painting at the University of Washington and took a position at Medicine Hat College where he taught art and served as department head of Visual Communications. After completing his PhD in art education at Ohio State University, he accepted a position in the Faculty of Education at UVic. Bob has served as co-editor of the BCATA journal, presented at numerous BCATA and CSEA conferences, and remains active in teaching at the undergraduate and graduate levels. His research interests include studies of children's artistic development and cultural dimensions of artistic practice. He is a past recipient of the BCATA Excellence Award (Post-Secondary), BC Art Educator of the Year (NAEA), and the BC Affiliate Award (CSEA). An artist himself, Bob participates in local exhibitions and is looking forward to immersing himself in studio arts as he nears retirement.



# OTHER HONOURS

## NAEA



**Michelle Wiebe, BC Educator of the Year (NAEA)**

## CSEA



**Bob Dalton, Canadian Art Educator of the Year, Higher Education (CSEA)**

## Title of artwork

*Malevich's Black Square*- Kazimir Malevich

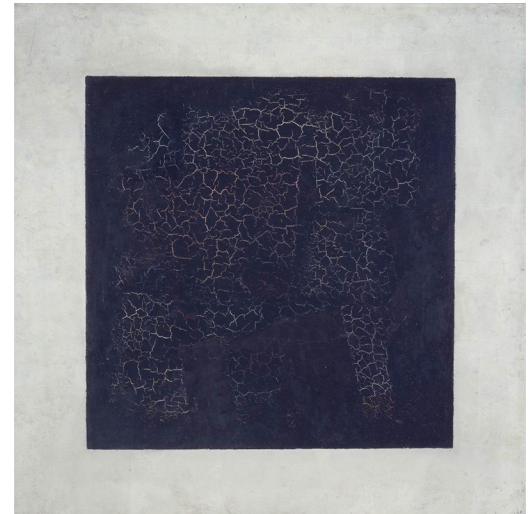
## First impression

The first impression is one that is paradoxical. Due to the single colour, it feels absent but present at the same time. But, then there is something else which makes the viewer feel distinctly uneasy almost to the point of vulnerability.

## Description

The painting was created in 1915 by the the Russian painter Kazimir Malevich. Currently exhibited in the Tretyakov Gallery, Moscow it is the first version of four subsequent variants.

The painting is done on linen with oil-based paints and measures by 79.5/79.5. According to Malevich himself, the subject of the painting is art for arts sake. He wanted to 'free art from the dead weight of the real world by taking refuge in the form of a square.' The Modernist movement was challenging traditional realist art forms; Malevich's abstract paintings represented a radical challenge to aesthetic perceptions of reality.



*Malevich's Black Square*, by Kazimir Malevich - Tretyakov Gallery, Moscow, Public Domain, <http://bit.ly/2pp3CAP>

## Analysis

The element of design within the painting is a single one, this being a black square. However, the use of a geometric shape is important as it is a first example of the Suprematist movement. This was an avant garde movement that used basic geometric shapes to illustrate the 'supremacy of pure artistic feelings.' The use of black in the painting represents a year zero for the movement. The black shows for us a symbolic point in the history of art, both at once a full stop and a new beginning where a new artistic language and images emerges from. Although there are cracks in the painting due to aging, these imply a literal sense of something emerging from the painting.

## Interpretation

There are many interpretations regarding this particular artwork. However, the one which I find most compelling is from the British critic, Andrew Graham Dixon. He suggests that the darkness of the painting is a metaphor for the Russian Revolution. In his interpretation, the blackness comes to represent the violence, dread and chaos of the period. What enhances this interpretation is that the absence of ambiguity is part of the tradition of Russian Icon painting and the effect is one of savage irony.

Taking Dixon's interpretation a little further, I may go so far as to say that painting represents not just the Russian Revolution but the 20th century. This was the first century in which most of the horrors of revolution, genocide and war committed on an industrial scale were witnessed by a large audience through the media. The Suprematist movement was a reaction against the pre-20th century realist painters, but this particular painting arguably represents reality. The stark blackness shows us the limits of language to describe such horrors, and our impotence as individuals to prevent their near permanent recurrence. Whilst being careful not to objectify it, the Black Square can be an extremely unsettling work.

## Judgment

From a purely personal point of view, I like the artwork because it can be interpreted on multiple levels. When we look at its position in the history of art, it is clear that is a provocative work and it certainly retains this unique idiosyncratic quality even in the contemporary world. Its enduring quality is that we can project our interpretations onto the canvas, yet we never quite escape the feeling that the work is looking back at us. It is this vulnerability that remains nearly a century later.

Jim Parker

# Teaching students how to **CRITIQUE**

In the new curriculum, students are expected to learn how to respond to the art of others and how to reflect on their own, to a level of sophistication appropriate to their grade level. In Kindergarten, they are observing and sharing. By the time they get to Grade 11, they are understanding the purpose of a critique and choosing when to apply suggestions. Listed here are some of the competencies around reflecting on art at various grades.

## **Arts Education K**

Observe and share how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, and techniques

## **Arts Education 5**

Observe, listen, describe, inquire and predict how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate

## **Visual Arts 9**

Describe, interpret, and evaluate how artists use technologies, processes, materials, and environments to create and communicate ideas

Develop, refine, document, and critically appraise ideas, processes, and technical skills

Reflect on their art-making process and development as artists

## **Grade 12 Visual Arts Courses**

Identify and initiate inquiry and effective critique strategies (elaboration: age appropriate feedback strategies; e.g., one on one dialogue, safe and inclusive group discussion, reflective writing, gallery walks)

Describe, analyze, interpret, and evaluate, using appropriate terminology, how artists use materials, technologies, processes, and environments in art making

## **HELPFUL LINKS**

### ***10 Creative Critiques to Try this School Year***

- created by Sarah Dougherty (Iowa) for use with K-5 students that could also be fun with older students (e.g. ping pong critique, with questions written on ping pong balls and placed in a jar)
- <http://bit.ly/2p41xav>

### ***Successful Art Class Critique***

- created by Marvin Bartel for use at Goshen College in Indiana
- gives teachers permission to download and use with their own classes
- focuses on empathic critiques
- <https://www.goshen.edu/art/ed/critique1.html>

### ***Critique Strategies***

- from Arts and Justice, a website that posts lesson plans and strategies for a critical art practice with a social justice perspective
- [www.artsandjustice.org/critique-strategies/](http://www.artsandjustice.org/critique-strategies/)

### ***How to Critique Art***

- from Making a Mark, a UK blog for artist and art lovers
- includes links to sites which provide helpful advice about how to critique artwork
- <https://makingamark.blogspot.ca/2010/02/how-to-critique-art.html>

# INQUIRY PROJECT SCULPTURES

## *Intermediary lesson*

**Submitted by Errin Gregory**  
**Intermediate Curriculum Rep**  
**SD#74**

### **Materials and Technologies**

- photographs of inquiry subject
- paper and dry media for sketching
- sculpting materials (claycrete, celluclay or papier mâché)
- acrylic paint

### **Pre-class Preparation**

This is a project usually completed mid-way through the year as part of a year long inquiry process. In September, students were introduced to the inquiry process. Early lessons included identifying your passions, writing burning questions, and narrowing or expanding a topic to find that 'just-right' starting point. Overall planning of the project was collaborative, interdisciplinary and flexible so as to be very student directed as time progressed. The Inquiry Project Sculpture was the Visual Arts component of the year long project and it introduced at a time when students had a fairly decent amount of 'traditional' online and resource based research already completed on the topics of their choosing.

### **Unit Lessons**

1. Introduce the idea of a visual study. Show examples of visual studies. Have each student find 2-3 good quality photographs showing his/her inquiry topic.
2. Next, have each student create a series of drawings on his/her inquiry topic. This should include front, back, side, top, close-up drawings of details, and surface textures. Ask students to really study the photographs and to draw what they see.
3. Review the topic of sculpture with students. Go into as much or as little detail as needed based on students' prior knowledge about sculpture to date.

4. Introduce the sculpting materials to be used. I like to use Claycrete or Celluclay and do a quick demonstration of tricks to use when working with this kind of sculpting material. Adapt as you see fit!

5. Using their drawing studies and photographs as a guide, students start sculpting. For some sculptures, using a rock as a base to sculpt onto works well (see photographs).

6. Once the sculptures are complete and dry, ask students to create a colour scheme and then paint their sculptures. Again, include as much or as little teaching here to introduce how to paint using acrylic paints, colour theory for mixing to create the desired colour, etc.

7. The final step for many students was to include their sculptures as part of a final 'Celebration of Learning' on their inquiry projects. Parents and family members were invited to this event to see the displays of learning created by each student on their inquiry topic.

### **Assessment/Evaluation**

Were students able to communicate their learning about their inquiry topic using a drawing study and then through creating a sculpture? Students and teacher can create a criteria list and assign points to each criteria. You could create a rubric or use your own methods here. The criteria creation with the class seems to change slightly with each group. One example was:

- Drawing study – maximum ten marks for two complete pages, all views included and good use of line and shape
- Sculpture – maximum ten marks for completed sculpture with good form, neat application of paint and purposeful colour scheme
- Oral presentation – maximum five marks for a well-organized oral presentation telling what they learned about their inquiry topic when creating their sculpture

Sculpture from a Minecraft Inquiry Project, by Davin D., completed in Grade 5. Davin spent 2 hours colour matching and mixing paint to get it "just right".



Sculpture from a Tarantula Inquiry Project, also by Davin D., completed in Grade 7.




**Adaptations/Modifications for Inclusion**

- if the drawing study is too difficult and working with sculpting materials is a strength, the drawing study can be skipped and the student can create the sculpture from photographs
- if needed, any other sculpting materials can be used to facilitate student learning (e.g., modeling clay, plasticine, etc.)
- oral presentations can be in front of the teacher and/or parent only rather than in front of the entire group or during the Celebration of Learning

**Extensions/Cross-Curricular Connections**

- connects Social Study Curricular Competencies and the inquiry process with Big Ideas, Curricular Competencies and Content from Arts Education

*First People's Principle of Learning* 

Learning involves patience and time.

Engaging in the arts develops people's ability to understand and express complex ideas.

*The Big Idea*  
from Arts Education 7

COMPETENCIES: What students will <i>DO</i>	CONTENT: What students will <i>KNOW</i>
<p><u>Arts Education 7</u></p> <ul style="list-style-type: none"> <li>• Create artistic works as an individual using ideas inspired by inquiry</li> <li>• Take creative risks to express ideas</li> </ul> <p><u>Social Studies 7</u></p> <ul style="list-style-type: none"> <li>• Use Social Studies inquiry processes and skills to ask questions; gather, interpret, and analyze ideas; and communicate findings and decisions.</li> </ul>	<ul style="list-style-type: none"> <li>• manipulation of elements and principles to create meaning (line, shape, colour and form)</li> <li>• processes, materials, tools, strategies, and techniques to create a 3D sculpture using 2D images</li> </ul>

# THE SOCIAL CONTRACT

## Media Arts lesson

Submitted by Matt Sinclair  
District #39  
King George Secondary School  
Media Representative

*This lesson can be tailored to fit intermediate or graduation levels.*

### Materials and Technologies

DSLR cameras that are capable of capturing video or similar cameras.

### Pre-Class Preparation

Preload Lee Walton's "Get Over It" YouTube video and be familiar with the philosophical basis for the social contract.

### Resources and References

<http://bit.ly/2pQDte3>



### Overview

This was a simple three day activity to allow senior students to become familiar with philosophical thinking in the arts. We began using the work of performance artist Lee Walton through his youtube video "Get Over it" as a way to document social norms and what we would call the Social Contract.

### Process

The first class involved discussing the nature of the Social Contracts best described by Thomas Hobbes as being how individuals come together to organize while relinquishing some of their individual freedoms as long as others do the same. This is best categorized in a Secondary School setting as the unwritten rules of behaviour that guide our actions.

The example of how lines of traffic develop during busy breaks between classes. No one tells people to form lines to speed up the chaos, they simply happen.

Next we show Lee Walton's video "Get Over it" which is available on YouTube at Lee's personal page (<http://bit.ly/2pQDte3>) to discuss what rules of behaviour Lee is exposing to us which are rules governing how we move about our space and daily environment.

While logical reason might show the shortest distance between point A and point B is a straight line, we are asked by society not to climb over top of objects in our way, but go around.

Next we discuss what unwritten rules guide our interactions at school or between individuals.

The class comes to a consensus about what rules are obeyed in the school.

The students are then placed in small groups and

asked to find a way to capture on camera examples of these social contract rules breaking down. Simple instances can occur such as how one is supposed to sit at a desk or how we travel about the school. Students are guided to think about the rather simple rules that are intended to help the overall school function and what is considered normal behaviour.

Examples are provided to clarify to the students such as

- A handshake that goes on too long.
- Walking backwards throughout the school.
- Standing in front of others while they are talking.
- Perpetual high fives.
- Sleeping on the stairs.

*This lesson could potentially be expanded to address the Core Competency of Personal and Social Responsibility, most particularly the facet of contributing to community and how one might do that through their observance of the social norms*



### Assessment/Evaluation

Students will submit one well filmed video clip that illustrates one social contract rule being illustrated.

Quality of video along with clarity of social contract rule will be assessed.

### Adaptations/Modifications


Students can act out or use photographs to show-case social contract rules.

What students will <i>DO</i>	What students will <i>KNOW</i>
<ul style="list-style-type: none"> <li>• Create artistic media collaboratively and as an individual using imagination, observation and inquiry</li> <li>• Engage in appropriate risk taking to express thoughts and emotions</li> <li>• Demonstrate active and disciplined engagement in creating works of art and resolving creative challenges</li> </ul>	<ul style="list-style-type: none"> <li>• appropriate procedures associated with a specific position in a production team to create media artworks</li> <li>• a range of processes and techniques (e.g., animation, claymation, montage, sound-scape, storyboard, fonts, formats, illustration, layout, loop, narrative, real time, still image, transpose)</li> <li>• symbols and metaphors to represent ideas and perspectives in media arts</li> </ul>

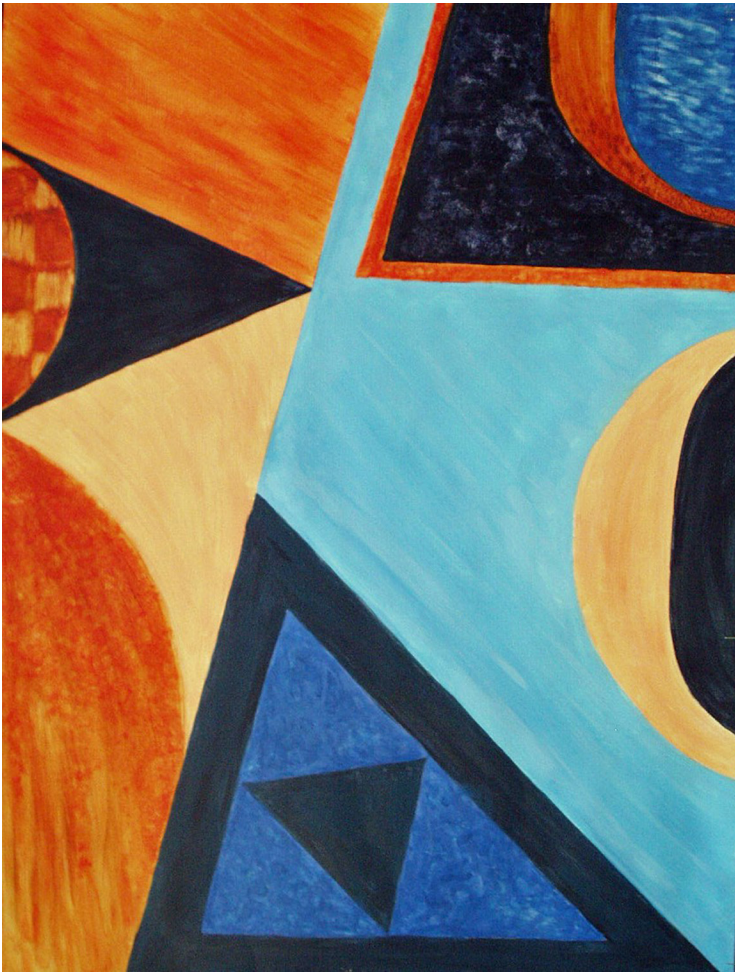
## The Big Ideas

Visual arts provide a unique way to represent self, personal identity, and cultural expression

The visual arts reflect the interconnectedness of the individual, community, history, and society



*First People's Principle of Learning*  
Learning involves patience and time.



### What students will *DO*

- Create an artistic work using imagination and observation
- Demonstrate active and disciplined engagement in creating works of art and resolving creative challenges
- Adapt learned art skills or processes for use in new contexts (colour mixing; using knowledge of colour theory; working with hues, shades and tints; creating a balanced composition; and painting techniques)
- Demonstrate increasingly sophisticated application of the elements & principles of design, image development strategies, processes, and technologies

### What students will *KNOW*

- elements & principles of design, and image development strategies (focal point, repetition of color and shape, contrast, movement, composition)
- techniques that support creative processes (smooth, clean and crisp edges, spatter, stipple, etc.)

## The Big Idea

Refining artistic expression requires perseverance, resilience, and risk-taking.



## First People's Principle of Learning

Learning involves patience and time.

# ABSTRACT ACRYLIC PAINTING

## *Graduation lesson*

Submitted by Karen Learmonth  
Graduation Curriculum Rep  
Lesson created by Melanie Stokes  
Past-President, BCATA  
Both colleagues are from SD#43

### Materials and Technologies

- Sketchbook and pencil
- Acrylic paint and canvas
- Brushes and scissors
- Magazines
- Index card viewfinder

### Pre-Class Preparation

- Gather magazines
- Organize materials, supplies
- Optional: provide a complementary color chart

### Instructions for Students

- Use an index card to make a viewfinder with an opening of 2 X 3 inches.
- Use class magazines to find an abstracted composition, which meets the following criteria:
  - has a focal point (emphasis)
  - has repetition of colors and/or shapes
  - has some contrasting elements
  - has movement, which leads your eye around the total composition
  - has a sense of unity
  - contains nothing easily recognizable as an object
  - must be a photo (no drawings or illustrations)
- Plan your composition in your sketchbook. Use limited color to create an effective composition. Use only two hues to create a range of tints and shades of these two hues. You may use what you found in the magazine photo or make changes of your own.
- Enlarge your image onto a 22 X 28 inch illustration board.
- Using pencil, sketch in only large shapes. You will paint the details later.
- Using acrylics, paint your composition, matching the colors you have planned in your sketchbook. Consider value – tints and shades.
- Think about intensity (brightness or dullness) of the hues.
- Use complements to dull colors – move beyond just adding black or white to the colors.
- Mix your own hues. Don't rely on only using the colors out of the paint tubes.
- Remember to use different painting techniques –

even application, clean edges, and effective composition!

### Assessment & Evaluation

- Use of colour, contrast, and repetition
- Quality of abstraction
- Effectiveness of composition with focal point and movement
- Skill with painting techniques

### Adaptations/Modifications

- precut pieces of magazines and/or viewfinders for physical adaptations
- use of pencil crayons instead of paint for sensory issues.

### Extensions and/or Possible Cross-Curricular Connections

- Fractals in math
- Art History in relation to timelines from Social Studies



