

# Manitoba Arts Education Curriculum Programming “Exemplars of Learning”



*This exemplar includes*



*appropriate for grades*

K

1

2

3

4

5

6

7

8

# “The Animal Within Me”

Creating Animal / Human Transformations

A Multi Age Learning Experience

This presentation focuses on *Visual Art*.

The linked presentation: [Dance the Animal Within Me](#) focuses on *Dance*.

# Examples of student experiences in



## *Visual Art*

### *Art Language and Tools*



Students pose for each other while classmates draw the human figure in proportion.



### *Creative Expression in Art*

Students explore the expression of ideas using a variety of art media & techniques.

### *Understanding Art In Context*



Students develop awareness of artworks from various places and cultures.



### *Valuing Artistic Experience*

Students analyze their own and others' artistic compositions.





***The student is at the centre.*** Students' own feelings, perceptions, ideas, and expressions matter immensely. It is critical that these are valued, explored, and celebrated within all art learning experiences.

(from: Framework of Outcomes for Arts Education ,  
The Young Artist )



# The Learning Context

***The Big Idea:*** “The Animal Within Me”

How can we express who we are, both on the inside and the outside?

***The students*** were in a Gr. 6 class with 24 students.

***Prior learning:*** Before work on this exemplar the students,

- read poetry about animals
- brainstormed about what animals they felt were “inside” them; what animal might represent the hidden or surprising aspects of their own personalities
- created lists all the parts and features of their animal and words to describe the characteristics of their animals
- referred to the lists and wrote poetry about the “Animal Inside Me”

***The classroom setting.***

- All work was carried out in a regular classroom.
- Discussion, reflection and sharing ideas was an established part of the classroom community and students felt comfortable with experimentation and taking risks.
- The visual art component was carried out over a period of two weeks.



# Overview

## of teaching and learning experiences in Visual Art

### ***First the students***

- discussed the “Big Idea”, reflected on what they had learned in Language Arts
- made gesture drawings of humans, animals, and humans posing like animals

### ***Next they***

- viewed & discussed animal/human transformation images in Inuit art
- created a “self-portrait” sketch of themselves as a human/animal

### ***Then they***

- experimented with a variety of art materials and techniques in the development of their drawings

### ***Finally the students***

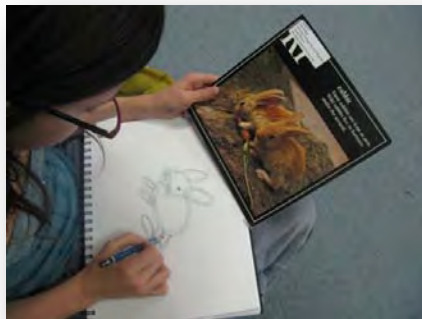
- discussed their work in terms of art principles & refined their ideas
- continued developing and improving their artworks
- generated their own poems and connected them to their final art works



# First the students



- discussed the possibilities of creatively integrating their ideas about “inner animals” with art (students had already created poetry about their “inner animal”).
- made gesture drawings of the human form in action
- posed for and drew each other in specific “animal” action poses
- referred to photos to create gesture drawings of animals



*In Art Language & Tools, students demonstrate understanding of how to achieve accuracy in representing a wide range of observations (e.g., proportion in drawing or modelling the human figure) 5–8 A–L3.3*



## **Learning Conversation: Gesture Drawing**

### **First LOOK:**

*“Look carefully at the different body parts. What shapes do you notice? Which shapes are the largest / smallest?”*

*“Identify the joints and points of movement. Notice how the body shapes connect at the joints.”*

*“What angles do you see between body shapes? Watch how the angles change as the body parts move.”*

### **Then DRAW:**

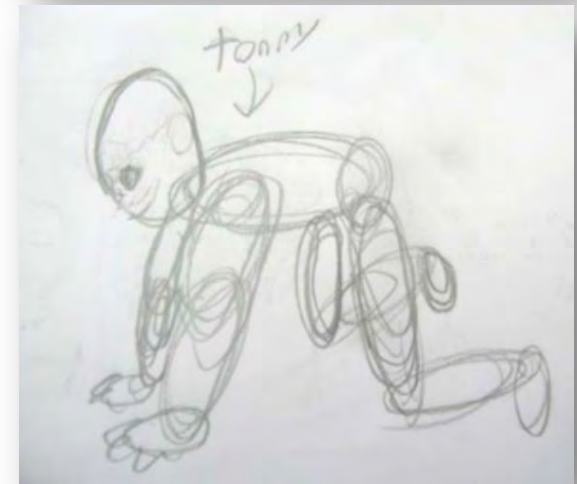
*“Draw body shapes with a rapid scribble motion.*

*Work from largest to smallest shapes.*

*Connect shapes at the joints.*

*Overlap shapes at places of movement.*

*Last, add a few details.”*







## Students

- reflected and discussed how they felt about the process of gesture drawing
- expressed surprise at how their drawings were so accurately proportioned

### **Student Comment:**

*“Before I learned gesture drawing my figures were wrong and weird. Gesture drawing made me do it better. It was easier because you draw the figure in sections.”*

### **Student Comment:**

*“Gesture drawing is easier because you’re not focusing on anyone, just the feeling of drawing. You don’t have to worry about details.”*

### **Student Comment:**

*“I was surprised at how it was so in proportion. I was 10,000 times surprised about how in proportion my drawing was.”*


While you were drawing...  
How did you feel?  
Why?  
What was surprising?

*In Valuing Artistic Experience, students assess own artmaking process and product using appropriate assessment criteria and tools 5–8 A–V4.4*



# Next the students

viewed, discussed and recorded their own ideas about human/animal transformation images observed in examples of Inuit and First Nations Art

Looking at Art		ART ELEMENTS + PRINCIPLES
Human	Animal	
upper body	fish tail	symmetrical
head	2 birds	limited colour
hands crossed		
slouched pose	octopus shape	Nature things
light face	comb	tree
parka	tentacles	
looking forward		
"dog paddle"		
	What is this about? Why?	
	• colours symbolize the 4 wheel.	
	• symbolizes freedom	
	• residential/school ← white	
	• nature	
	• hope	
	• peaceful • she looks contained	



see next page for **Learning Conversation**

*In Understanding Art in Context, students engage thoughtfully with artworks from various times, places, and peoples. K-8 A-U1.1*



***Learning Conversation: View & discuss an art work by an Inuit artist***

*“Describe all the human & animal features you see in the art work.”*

*“What main art elements and principles do you notice?”*

*“What is happening? Imagine a story the picture could tell.”*

*“Do you see any ideas or design elements you would like to include in your own work?”*

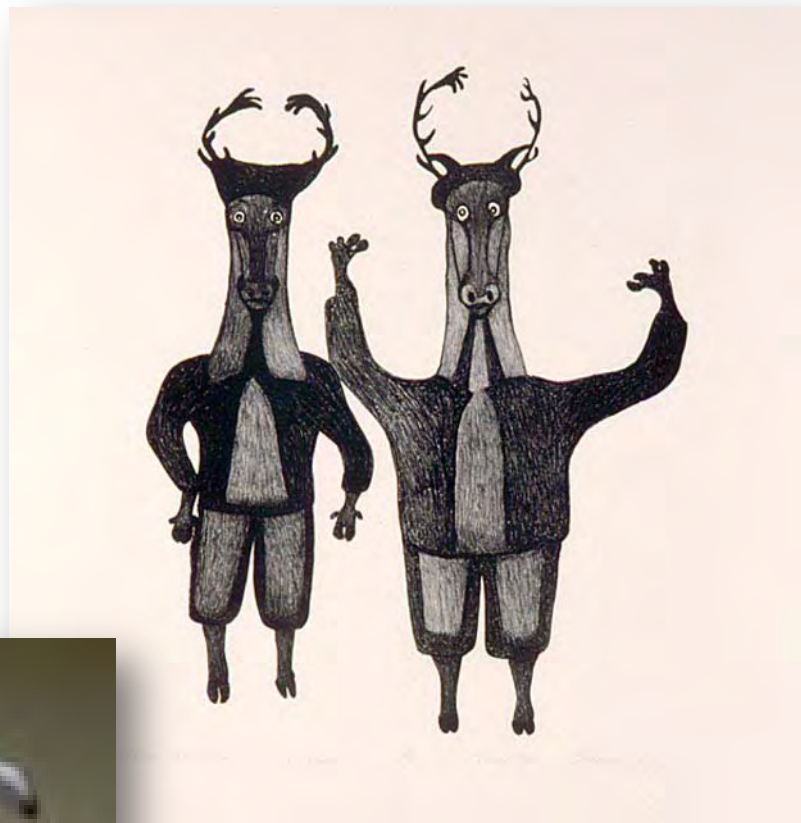
*“What does the art work remind you of? Write words or phrases to describe emotions and associations.”*

*“Think of a question you would like to ask the artist about the work.”*

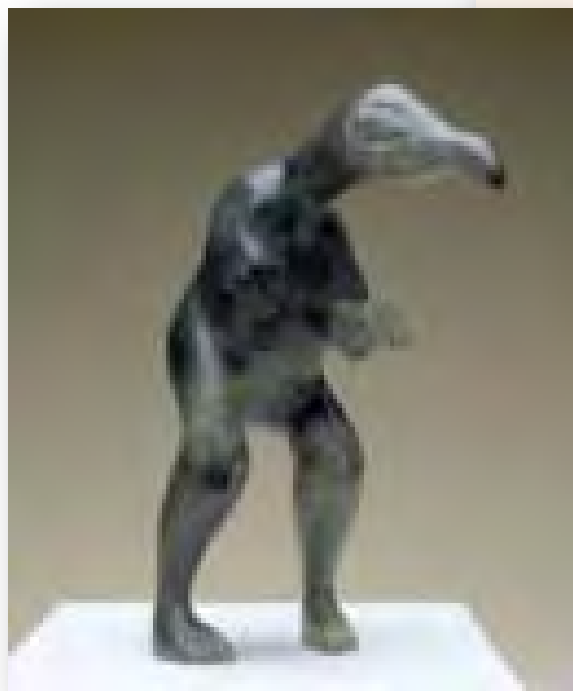
*In Valuing Artistic Experience, students share and justify interpretations of own and others' artworks (e.g., share responses, discuss personal connections, consider contexts in which works were created, explain what and how the art is communicating) 5–8 A–V3.1*



Artist: Kenojuak Ashevak,  
Title: "Owl and Bears"  
National Gallery of Canada



Artist: Oshutsiak Pudlat,  
Title: "Caribou Act as Men"  
National Gallery of Canada



Artist: Etidlooie Etidlooie,  
Title: "Bird-Spirit" 1960  
National Gallery of Canada





Artist: Pudlo Pudlat,  
Title: "New Parts for an Inuk", 1981  
National Gallery of Canada



Artist: Pitseolak Ashoona,  
Title: "Spirit of summer Caribou", 1983  
National Gallery of Canada

Artist: Kenojuak Ashevak,  
Title: "Sea Maids", 1978,  
National Gallery of Canada





## The students

- developed their own ideas for a personal transformation creature
- first posed for each other, sketched their ideas with pencil, charcoal or chalk, then went over the main lines with a darker colour



*In Creative Expression in Art, students use design strategies to visualize artmaking solutions and plan related processes (e.g., creating preparatory images or objects ) 5–8 A–C2.2*





# Then the students

experimented with **art elements** (see appendix) and a variety of materials and continued to develop their ideas and images. Students used:

*Oil pastels*

*Water-colour crayons*

*Tray & Liquid water-colours (food dyes)*

*Acrylic paints*




*In Creative Expression in Art students select and use art elements, principles, and media creatively to solve a range of artmaking problems (e.g., to represent the texture of dragon skin, explore and choose effective media and techniques) 5–8 A–C2.3*




Before their second painting session, the students viewed their own work displayed on the classroom wall and discussed the results of their experimentation with art media and elements.

They discussed the **art principles** (see appendix) of **emphasis**, **contrast** and **focal point** and how they could be applied to their own art works.



 See appendix for info on assessment as learning

Select photo  
  
to view video

*In Valuing Artistic Experience, students analyze own and others' artistic compositions in terms of art media, design, and subject matter, using appropriate and descriptive art vocabulary 5-8 A-V2.2*





## **Learning Conversation**

### **Viewing & discussing own work:**

**Reflect on emotions experienced:** *“How did you feel while you were working on your artwork? What was easy &/or difficult?”*

**Describe :** *“Describe the media techniques you used. Were any of these new for you? Describe the main art elements you used.” (Use descriptive terms like bright /dull colour; rough/smooth textures; geometric/organic shapes; thick/thin lines; deep/shallow space, etc.)*

**Analyze:** *“Stand back and look at your work. What do you notice first? Do you want your animal/human character to stand out or blend in with the surroundings? What do you want your focal point to be? ”*

**Interpret:** *“What is your creature’s main characteristic? What ideas or feelings do you want to express in your work?”*

**Assess:** *“What do you like best about your work so far? Are there any parts you would like to change? Do you see any ideas or techniques in someone else’s work that you would like to try in your own work?”*



# Finally the students

selected appropriate art materials, elements and processes to complete their paintings

***Art Toolbox ideas: there were many suggestions for changing work:***

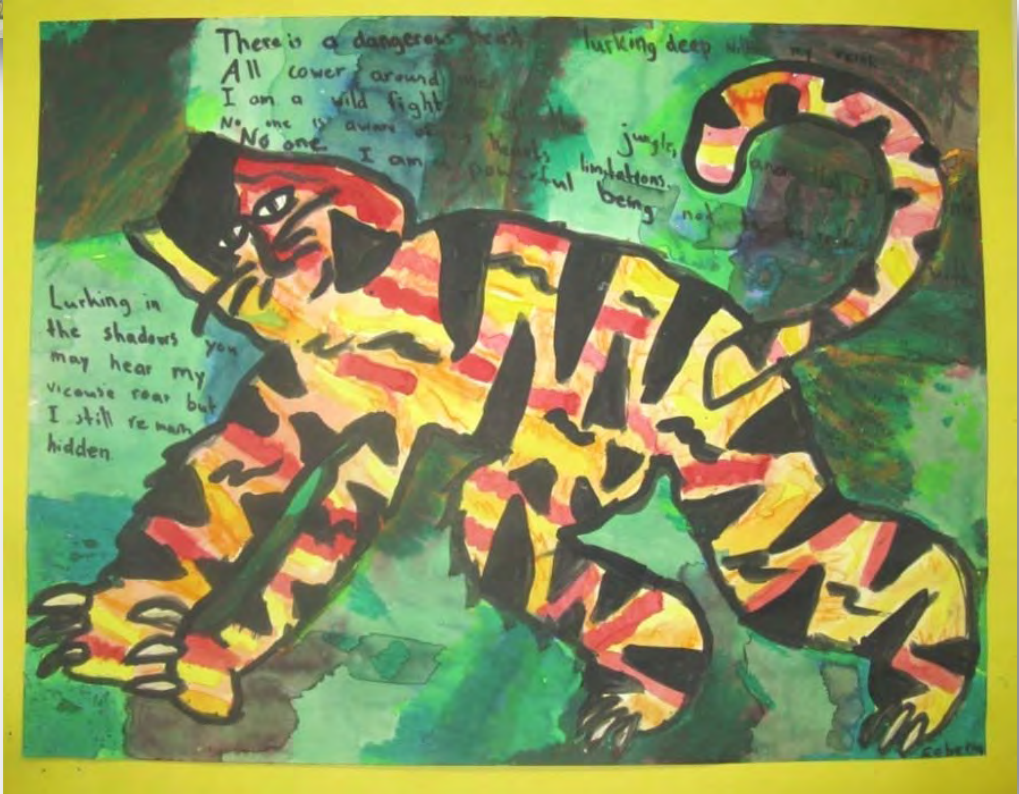
- *paint or colour over areas with acrylic paint or oil pastel*
- *cut up the original painting and reassemble onto a new background.*
- *wash away or dilute areas done with watersoluble materials.*
- *extend the image onto a border*
- *start over*







Students decided how to integrate their own writing and poetry into the design of their paintings.



*In Creative Expression in Art, students explore the expression of ideas, using a variety of art media and techniques*  
5-8 A C2.1





View more student work:  
[Transformations](#)

Example of student writing

*There is a praying mantis in me  
with crushing scissor claws.*

*It leaps into the unknown world  
of creativity, a place where no  
one has gone before.*

*Fierce but fragile it creates a  
rain of art and music.*

*I have a praying mantis embossed  
in my soul.*

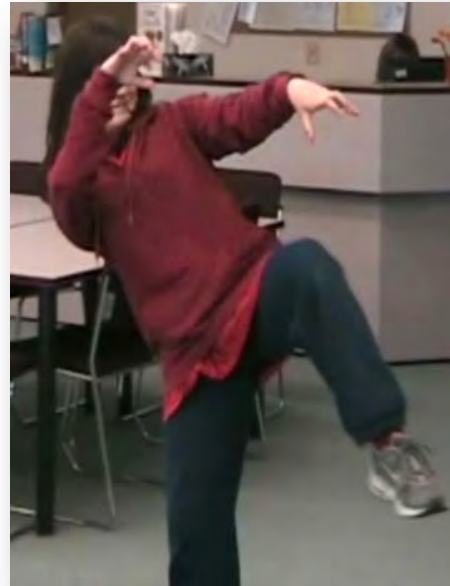






Following the Visual Art experiences the students created their own dance:

“Human/Animal transformations in Dance”





# Appendix: Resources

## **Art tools and materials**

- pencils, blank art journals
- chalk or vine charcoal for sketching
- good quality drawing paper for the final art work
- thin & thick brushes
- coloured pencils, markers, oil pastels, crayons, watercolour crayons
- an assortment of paints: pan & liquid tempera, watercolour, food dye, acrylic

# Appendix: Resources

## National Gallery Cybermuse Lesson Plan: Prints and Drawings in Contemporary Inuit Art

### [Teachers - Lesson Plans - Introduction](#)

#### Art Works:

Kenojuak Ashevak , *“Sea Maids”*, 1978

Kenojuak Ashevak, *“Owl and Bears”*

Kiugak Ashoona , *“Bird Creature”*

Pitseolak Ashoona, *“Spirit of summer Caribou”*, 1983

Etidlooie Etidlooie, Title: *“Bird-Spirit”* 1960

Oshutsiak Pudlat, *“Caribou Act as Men”*

Pudlo Pudlat, *“New Parts for an Inuk”*, 1981



# Appendix: Online Visual Resources



Kiugak Ashoona

Bird Creature 1990

light-green stone

49 x 45 x 22 cm

Purchased 1991

National Gallery of Canada (no. 35529)

Powerful, brooding, menacing - "Bird Creature" combines psychological drama with a masterful working of the serpentine stone. It is an approach to sculpture that today is associated with many of Kiawak's fellow Cape Dorset/Qikiqtaaluk region artists. Kiawak leaves the viewer to speculate on the creature's status within the realm of beings. Is this a hunter/shaman turned bird of prey, or something else?

## Links to Art Works:

[Artist: Norval Morrisseau](#)

[Title: "Shaman"](#)

[National Gallery of Canada](#)

[Artist: Norval Morrisseau](#)

[Title: "Thunderbird with Inner Spirit and Snake"](#)

[National Gallery of Canada](#)

[Artist: Norval Morrisseau](#)

[Title: "Shaman Traveller to Other Worlds for Blessings"](#)

[National Gallery of Canada](#)

[Artist: Norval Morrisseau](#)

[Title: "Observations of the Astral World"](#)

[National Gallery of Canada](#)

[Artist: Norval Morrisseau](#)

[Title: "Merman and Child"](#)

[National Gallery of Canada](#)

[Many examples of transformation images and creatures can be found in:](#)

[Indigenous Art](#)

[National Gallery of Canada](#)

# Key Concepts: Elements and Principles of Artistic Design for Grades 5 to 8

<b>Elements of Artistic Design</b>	
<b>Line</b>	<ul style="list-style-type: none"> <li>- line types: primary and secondary contour, gesture, line as value (hatching, cross-hatching), implied lines</li> <li>- line weight (e.g., thick, thin, light, heavy, varied)</li> <li>- line direction (e.g., horizontal, vertical, diagonal, spiral)</li> <li>- physical characteristics (e.g., straight, curved, zigzag, undulating)</li> <li>- emotive or associative characteristics (e.g., powerful, tentative, delicate, skyline, branching lines)</li> </ul>
<b>Colour &amp; Value</b>	<ul style="list-style-type: none"> <li>- colour wheel: primary, secondary and tertiary hues</li> <li>- colour values: light and dark, tints and shades</li> <li>- intensity: bright and dull</li> <li>- colour relationships: complementary, analogous, monochromatic</li> <li>- emotive, associative qualities (e.g., peaceful, energetic, angry, juicy, blah, fresh)</li> </ul>
<b>Texture</b>	<ul style="list-style-type: none"> <li>- actual texture (texture that can be felt through touch as in the actual wood grain on a plank of wood)</li> <li>- visual texture (texture that is implied through line, colour, and shape, as in the image of a wood grain on a plastic tabletop)</li> <li>- physical characteristics (e.g., rough, smooth, jagged, wavy, prickly)</li> <li>- emotive or associative characteristics (e.g., cozy, feathery, gentle, bold, earthy, industrial)</li> </ul>
<b>Shape &amp; Form</b>	<ul style="list-style-type: none"> <li>- shapes are two dimensional (2D) and have length, and width</li> <li>- forms (solids) are three dimensional (3D) and have volume (length, width, and depth)</li> <li>- descriptors for the physical qualities of shapes and forms include: geometric, organic, symmetrical/asymmetrical, positive/negative)</li> <li>- shapes may also be described using other elements (e.g., a blue shape with jagged edges, a smooth form) or by associative characteristics (e.g., a delicate shape, a natural form, shaped like a ....)</li> </ul>
<b>Space</b>	<ul style="list-style-type: none"> <li>- pictorial space: the space represented in a two dimensional image</li> <li>- actual space: in three dimensional objects or in the environment, space is the emptiness or volume between, around, above, below and within</li> <li>- pictorial space may give the illusion of depth through the use of               <ul style="list-style-type: none"> <li>▪ line: for example, the use of a horizon line and/or converging lines (as in linear perspective) can suggest a deep space</li> <li>▪ colour: warm &amp; bright colours seem to come forward, cool colours seem to recede</li> <li>▪ shape: shapes can appear to overlap; diminishing sizes of repeating shape can appear to be further away</li> <li>▪ texture : for example, objects represented with greater texture and detail may appear to be closer than objects with less texture and visible detail</li> </ul> </li> <li>- spaces may be described in terms of spatial zones: foreground, middle ground, background</li> <li>- spaces may also be described in terms of physical, emotional and associative qualities (e.g., shallow, deep, airy, claustrophobic, vast, cluttered)</li> </ul>

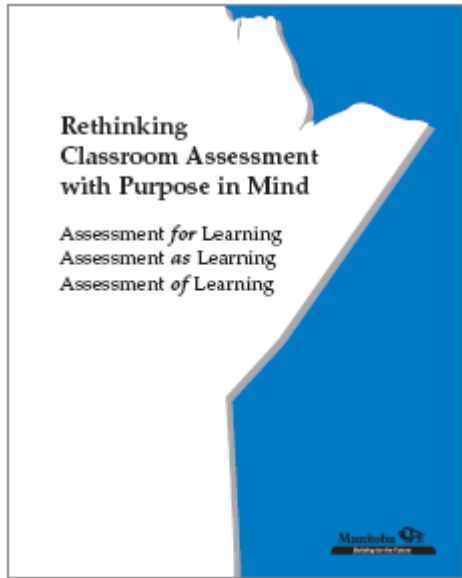


## Principles of Artistic Design

<b>Balance</b>	<ul style="list-style-type: none"><li>- balance refers to the way art elements are arranged to create a sense of stability or equilibrium in a composition</li><li>- balance may have the following characteristics: symmetrical, approximately symmetrical, asymmetrical, radial balance</li></ul>
<b>Contrast</b>	<ul style="list-style-type: none"><li>- contrast refers to differences between art elements arranged in proximity to each other</li><li>- highly contrasting elements can create drama or excitement in a work, while the absence of contrast can create a calming, peaceful effect</li></ul>
<b>Emphasis and focal point</b>	<ul style="list-style-type: none"><li>- emphasis occurs when an art element, or combination of elements attract more attention in a composition</li><li>- an artist may create a strong focal point in a work by emphasizing a particular element</li></ul>
<b>Movement</b>	<ul style="list-style-type: none"><li>- artists can create real movement (as in a kinetic sculpture, or video), compositional movement (e.g. the way the parts of an artwork may be arranged to “lead the eye” from one place to the next), and representational movement (e.g., the depiction of a figure in motion)</li></ul>
<b>Proportion</b>	<ul style="list-style-type: none"><li>- proportion is the relationship in size of parts to one another, and to the whole</li><li>- depicting things in accurate proportion to each other may create realism</li><li>- proportions can be exaggerated or distorted for expressive purposes (e.g., caricatures)</li></ul>
<b>Pattern and rhythm</b>	<ul style="list-style-type: none"><li>- pattern is the repetition of art elements, or combinations of art elements in a recognizable organization</li><li>- visual rhythm the sense of movement that may be created through the repetition, alteration, and progression of elements</li></ul>
<b>Harmony and unity</b>	<ul style="list-style-type: none"><li>- harmony occurs when art elements appear to work together in a pleasing way (the opposite of discord, as in when colours clash)</li><li>- unity refers to the sense of wholeness that a composition may achieve when all the elements combine in a harmonious way</li></ul>
<b>Variety</b>	<ul style="list-style-type: none"><li>- is the inclusion of differences in the elements of a composition</li><li>- variety may be thought of as a principle that offsets unity to create interest</li></ul>

# Appendix: Manitoba Education Resources

## Rethinking Classroom Assessment with Purpose in Mind



For more information, see:  
[Rethinking Classroom Assessment with Purpose in Mind](#)

“Assessment as learning is a process of developing and supporting metacognition for students. Assessment as learning focuses on the role of the student as the critical connector between assessment and learning. When students are active, engaged, and critical assessors, they make sense of information, relate it to prior knowledge, and use it for new learning. This is the regulatory process in metacognition. It occurs when students monitor their own learning and use the feedback from this monitoring to make adjustments, adaptations, and even major changes in what they understand.”

Rethinking Classroom Assessment with Purpose in Mind, page 13

# Why was this exemplar a valuable learning experience?

## *Art Language and Tools*

Students demonstrated understanding of and facility with visual art elements, principles, and media. They explored the use of elements and media and were able to discuss their work in terms of how they applied the principles of art.

## *Creative Expression in Art*

Students generated and developed ideas for artworks by reading and writing poetry, by viewing and discussing Inuit art, by interacting with each other and by developing their own transformation images.

## *In Visual Art*

## *Understanding Art in Context*

Students connected the visual arts to contexts of time, place, and community, and through developing their own transformation images they developed understanding of how art reflects and influences identity.

## *Valuing Artistic Experience*

Students analyzed, reflected on, and constructed meaning in response to their own and others' visual art.