



Grade 10 Art (20G)

A Course for
Independent Study

Field Validation Version



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Independent Study

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advised to preview and evaluate websites and online resources before
recommending them for student use.

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MODULE 1

Exploring—Discovering the Artists' Tools

This module contains the following

- Introduction to Module 1
- Lesson 1: Introduction to Grade 10 Art
- Lesson 2: Exploring Your Creativity
- Lesson 3: Studio Experiences
- Lesson 4: Image Development Strategies

MODULE 1: EXPLORING—DISCOVERING THE ARTISTS' TOOLS

Introduction to Module 1

Welcome to the first module of Grade 10 Art. In this module, you will learn about the course and about art production. This is the “Big Idea” for this module. The main objective for this module is to explore art and visual problem solving.

This entire module should take you approximately 10 hours to complete.

Assignments in Module 1

You will be assessed on how well you complete the following assignments. They are found within the lessons themselves. Once you have completed the entire module, you will mail these assignments to your tutor/marker. The instructions for doing so are in the Summary at the end of this module.

Assessment Checklist

- | | |
|-----------------------------------|---|
| <input type="checkbox"/> Lesson 1 | There are no assignments in Lesson 1 |
| <input type="checkbox"/> Lesson 2 | Visual Journal Activity 1.1: Art Media |
| <input type="checkbox"/> Lesson 3 | Visual Journal Activity 1.2: Studio Experiences |
| <input type="checkbox"/> Lesson 4 | Visual Journal Activity 1.3: Image Development |

NOTES

LESSON 1: INTRODUCTION TO GRADE 10 ART

Lesson Focus

In this lesson you will:

- review everything necessary in order to successfully complete the course

Lesson Introduction

Welcome to Grade 10 Art. This first lesson will help to familiarize you with the course. It is the “voice of the teacher on the first day of school” telling you what you can expect to do and what you can expect to learn. There is no assignment in this lesson.

What Is This Course About?

My name is Darla and I am the writer of this course, the voice behind the lines of print. This course, like the Grade 9 Art independent study course, is about visual communication. It is about ideas, and expression, about the tools artists use and the process they go through in order to create their art.

Especially important in Grade 10 Art will be your preliminary work, the process that leads you to and solidifies your artistic decisions. You will make your own works of art, experiment with art materials and techniques, and solve visual problems. You will be asked to keep and show your process in your Visual Journal.

You will save and carefully label the artworks you create during this course in a collection called an **Art Portfolio**. Remember that you will be asked to reflect on your artwork and submit pieces to your tutor/marker for evaluation. Store all of your work carefully because, at the end of the course, you will send in 10 pieces from your Art Portfolio to be assessed.

What Will You Learn in This Course?

Your Artistic Goals

In this course you will practise with artists' tools and learn new variations for using them. You will learn new methods for looking at art critically and broaden your scope in your appreciation of art. You will experiment with the elements of art and the principles of design and build your art around your awareness of how they work. You will learn image development strategies to help you get ideas for solving visual problems. In Grade 10 Art you will learn the importance of process. The solution to a visual problem will take you through many ideas written and visual. Showing your path in your Visual Journal will be as important as arriving at a solution. You will use your Visual Journal as you never have before. It will become your partner, ever present during the time you are working on this course. You will use it for all your preliminary work.

To achieve your artistic goals in this course you will be asked to:



- Conduct research on the Internet, in the library, in your surroundings. Collect data in the form of written information and images. Your evaluations will depend on the extent of your research and the way you record your findings.
- Make sketches and notes as part of your process or preliminary work in your Visual Journal. Your evaluation will depend on the depth of exploration in your preliminary work.
- Look critically at the artwork of others and your own using the two methods outlined in your guide and record your impressions. Your evaluation will depend on the detail of your observations and the support you can bring to your assessments.
- Choose and complete studio experiences from the selections in your textbook. Your evaluation will depend on your skill in using the art elements and principles you have studied and the skills you demonstrate with materials, techniques, and art tools.

NOTE

You do not need Internet access to complete this course.

How Is This Course Organized?

This course is divided into the following four modules:

1. Module 1: Exploring—Discovering the Artists’ Tools
2. Module 2: Thinking—Responding to Art
3. Module 3: Communicating—Using the Visual Language
4. Module 4: Connecting—Asking Questions and Finding Ideas

What Things Will You Need for This Course?

Please read the following instructions carefully and make sure you have all the necessary items before you begin the lessons in this course. You may have some of these resources already if you took the Grade 9 Art independent study course.



Your Textbook

In order to complete the course, you need a copy of the following textbook: Hobbs, Jack, Richard Salome, and Ken Veith. *The Visual Experience*. 3rd ed. Worcester, MA: Davis Publications, 2005.

This is the same textbook that is used in the Grade 9 Art independent study course. If you do not have this textbook, and you are attending school, check in your school library or with your ISO Facilitator. If you cannot locate the textbook other ways, you will need to buy it from the Manitoba Text Book Bureau. Ask for **stock number 2832** from:

Manitoba Text Book Bureau
Telephone: 1-866-771-6822
Fax: 1-204-483-5041

Grade 9 Art Distance Learning Video



To complete this course, you will need to view *Art 10G Distance Learning: Part 2 – Printmaking*, a video that demonstrates printmaking, something you will do in Module 3. This video is sold separately from the rest of the course. You can obtain it from the Independent Study Option at 1-800-465-9915 by requesting CD-1611.

This video will be sent to you on a CD-ROM. You will be able to view it with either:

- a computer with a CD-ROM or DVD drive
- a portable DVD player
- a DVD player connected to a television screen

This video was developed for the Grade 9 Art independent study course, so, if you have taken that course, you should already have a copy of it.

Art Materials that You Need to Obtain

Here is a recommended list of art materials that you will need in order to complete the course. You may not need to purchase these supplies. You might have them at home, especially if you took the Grade 9 Art independent study course. You might also find them at your school (if you are attending school).

If you need to purchase them, first try a dollar store or discount store. If you can't find them there, try a more specialized store, like an arts and craft store, a hardware store, or an office supply store. If you have difficulty obtaining any materials, contact your tutor/marker.

- 1 set of oil pastels or soft chalk pastels
- 1 set of acrylic paints
- 1 set of watercolours and /or tempera paints
- charcoal
- India ink and pen
- Sheets of interesting paper. Examples of interesting paper that are easy to find include:
 - stiff paper or Bristol Board
 - cream manila paper
 - any semi-transparent paper

Examples of interesting paper that you would have to purchase at an art store include:

- Mayfair paper
- cartridge paper
- watercolour paper
- rice paper

For more information on using different types of paper in art, read the section called, “A Note about Paper”.

- 1 white vinyl eraser
- 1 set of pencil crayons
- 1 glue stick
- paint brushes a variety of sizes (available at dollar stores)
- a camera, digital or with colour film, or several disposable cameras
- a bottle of white glue
- a portfolio or folder (45.7 x 61 cm or 18 x 24 in.) to use as your Art Portfolio. You can buy a ready made portfolio at a stationary or art supply store, or take two sheets of any kind of cardboard, and tape or staple them together to make your own. You could even personalize this with your own drawing or logo. In your Art Portfolio you will keep artwork from the studio experiences you have chosen, for presentation to your tutor/marker later in the course.
- a sketchbook with 50 to 75 pages (22.9 x 30.5 cm or 9 x 12 in.) to use as your Visual Journal. It is important to keep your Visual Journal ready to use. You will use it for working out solutions to your visual problems; you will use it to record and sketch and paste in things you want to remember; you will use it to develop your ideas. The Visual Journal is the place for all your preliminary work. You will be required to discuss certain sections of your Visual Journal with your tutor/marker in a telephone interview at the end of the course. Keep your Visual Journal in good order and in good condition.

Items To Have On Hand

Here is a list of typical household items that you need to have on hand as you complete the art production activities.

- sheets of blank scrap paper
- newspapers
- magazines
- paper towels
- plastic shopping bags
- medium sandpaper
- 5 large envelopes (25.4 x 33 cm or 10 x 13 in.)
- large plastic containers (ice cream pails or margarine tubs)
- scissors
- ruler
- masking tape
- transparent tape
- pencils
- erasers
- paperclips
- miscellaneous “found objects”

Collecting

For the time you are taking this course, consider yourself a collector. Keep a box of interesting images and objects. As you come across interesting things, gather or snip them out and put them in your collection box for found object and collage assignments.

Access to Equipment

In this course, you will need to have access to a variety of equipment:

Photocopier

On several occasions you will have to make photocopies of your work.

Computer with Internet Access



You do not require access to the Internet to complete this course but it would be helpful to view the many websites that contain artwork from around the world. Remember that Internet sites come and go. The course might mention some sites that no longer exist. If that is the case, you may be able to use a search engine (such as <http://www.google.ca>) to find the artwork you are looking for. If you do not have access to the Internet, you may use a computer in a public library.

Some of the studios you may choose from your textbook offer computer-generated options. If you would like some of these options you will need access to a computer with a paint or power point program.

A Note about Paper

Artists choose different kinds of paper for different purposes. One of the pleasures of making art is learning to appreciate the many varieties of paper available. The descriptions below will help you decide how to use the various kinds of paper. You do not have to purchase any of these kinds of paper, but you may find them at your school (if you are attending school), or you may choose to purchase them at an art supply store.

Newsprint

This inexpensive, thin, greyish paper is perfect for rough drawings and plans. You can use it for sketches, experiments in paint, printmaking proofs. Just clip and paste it into your Visual Journal.

Mayfair paper

This is a heavier, better quality, smooth white paper, which can be used for all dry drawing media: pencil, crayon, pencil crayon, pastel, marker, and so on. It will also take wet media, such as acrylic and watercolour paints. It is a good backing for collage.

Watercolour paper

This paper is heavier and more textured than Mayfair paper. It has deckle (irregular) edges and has some “rag content” – that is, the paper pulp from which it is made includes some cotton pulp rather than just wood pulp. Rag content produces a more absorbent paper, and that makes it ideal for wet media, such as tempera or acrylic paint.

Cartridge Paper

This white paper is a smooth, medium weight drawing paper. Use it for many of your art production exercises.

Rice Paper

This is a fragile absorbent Japanese paper that you may use in collage or for printmaking.

A Note about Acrylic Paints

Acrylics are plastic-based paints used by many artists today. Unlike oil paints, acrylics have no fumes and are safe for painting at home. Acrylics are very versatile. Depending on how you use them, they can imitate the thick brush strokes of oil paints or the transparent washy effects of watercolours. Acrylics will stick onto almost any surface. Once acrylics are dry, they are permanent. This characteristic is an advantage for most projects, but it does mean that you have to be careful. Wear old clothes and protect surfaces (e.g., tabletop) when painting with acrylics. Be sure to screw the lids of your paint tubes on tightly so that the paints don't dry out. Keep your brushes in water while painting, and clean them carefully afterwards to avoid ruining the bristles.

If you find that you really like acrylics and want more, any art supply or hobby store can recommend a good brand. You can buy individual tubes in a variety of sizes. Have fun with your art materials.

Who Can Help You with This Course?

Taking an independent study course is different from taking a course in a classroom. Instead of relying on the teacher to tell you to complete an exercise, you need to tell yourself. However, there are two people who can help you be successful in your course: your tutor/marker and your learning partner.

Your Tutor/Marker

The first person who can help you with your course is your tutor/marker. Tutor/markers are experienced teachers who tutor independent study students and mark assignments and examinations. When you are having difficulty with anything in this course, contact your tutor/marker, who is there to help you. Feel free to contact your tutor/marker at any time during this course through the Independent Study Option (ISO) office:

ISO Tutor/Marker
555 Main Street
Winkler MB
R6W 1C4
Telephone: 1-800-465-9915

Your Learning Partner

The second person who can help you with your course is your learning partner. A learning partner could be someone who is also taking this course, a teacher, a parent, a sibling, or a friend. A learning partner will support you as you work through this course. Your learning partner can help you keep on schedule and can look at your artwork and respond to it. You may even prepare for your interview with your learning partner.

How Do You Know How Well You Are Learning?

You will know how well you are learning and achieving the course goals by how well you complete the following four items. Each of these four items will be assessed the same way. Your tutor/marker will use a Rating Scale identical to the one found in Lesson 2 or at the end of this module.

1. Visual Journal Activities

There are 17 Visual Journal Activity preliminary works, worth 20 marks each, for a total of 340 marks, which is 34% of the entire course. You will keep these Visual Journal Activities in your Visual Journal. Your Visual Journal is a combined sketchbook and writing journal. In it, you will keep all your process work and you will do the Visual Journal Activities and make preliminary notes and sketches for your studios. You will record your responses to readings and images you see. You will keep your idea lists, and experiments with art materials, techniques and image development strategies. You will also write brief reflections on what you have learned and how your ideas come together.

Some examples of Leonardo da Vinci's journals on the Internet or in biographies of him may illustrate for you the value of a well-kept Visual Journal. Make your journal a part of your life.

Once you have completed a module, you will mail those pieces indicated at the end of the module, to your tutor/marker. Your tutor/marker will evaluate your work and make suggestions, and answer any questions you may have about the module or about your work.

NOTE

Keep a photocopy or computer copy of all the work you send to your tutor/marker.

2. Art Production Activities

There are a total of seven art production activities in Modules 3 and 4. You will be sending three of them to your tutor/marker. These three are worth 140 marks each for a total of 420 marks, which is 42% of the entire course. You can include the remaining four into your Art Portfolio.

These are designed to give you more practice with the tools and techniques for making art. Your experimentation and preliminary work will be done in your Visual Journal. Your finished art production activities will either be sent to your tutor/marker or go into your Art Portfolio. Keep every item carefully labelled with the Module and Lesson number, the Art Production Activity number, as well as the objective of the work.

3. Art Portfolio

This is a collection of 10 items that you have completed, and will send to your tutor/marker at the end of the last module. Your Art Portfolio items are those which you had not previously sent to your tutor/marker, like the Art Production Activities that you had not yet sent in. It is worth a total of 140 points, which is 14% of the entire course.

4. Tutor/Marker Telephone Interview

Just before you have completed the course and your work has been sent in for assessment, you will schedule a telephone interview with your tutor/marker to discuss your Visual Journal and other aspects of the course you have just completed. Your final interview is worth 100 marks, which is 10% of your final mark. You might be asked to describe your approach to your solutions. You might be called upon to explain why you chose certain materials for an activity over others. There is no written examination for this course. Participation in this telephone interview is necessary for completion of the course.

How Much Time Will You Need for This Course?

Learning art through an independent study course is a little different than learning art in the classroom. One advantage of independent study is that you are in charge of how quickly you will complete the course. You don't have to wait for your teacher or classmates. You can complete as many lessons at a time as you want to. The charts below will suggest some ideas for pacing yourself as you work through this course.

You will spend a minimum of 120 hours on this course. That means at least 45 minutes per school day to complete the course in a regular school year, or at least 90 minutes daily in a semester. Look at the following three charts and decide which chart best describes the time of year when you want to take the course.

Chart A: Semester 1

If you registered for this course in September and would like to complete it by January, you can follow the timeline suggested below.

Module	Coursework	Completion Date
Module 1	<ul style="list-style-type: none">Visual Journal Activities 1.1 to 1.3	September 20
Module 2	<ul style="list-style-type: none">Visual Journal Activities 2.1 to 2.5	October 15
Module 3	<ul style="list-style-type: none">Visual Journal Activities 3.1 to 3.3Art Production Activities 3.1 to 3.6	November 15
Module 4	<ul style="list-style-type: none">Visual Journal Activities 4.1 to 4.6Art Production Activity 4.1Tutor/Marker Telephone InterviewOrganizing your Art Portfolio	December 15

Chart B: Semester 2

If you registered for this course in January and would like to complete it by June, you can follow the timeline suggested below.

Module	Coursework	Completion Date
Module 1	<ul style="list-style-type: none">Visual Journal Activities 1.1 to 1.3	February 20
Module 2	<ul style="list-style-type: none">Visual Journal Activities 2.1 to 2.5	March 15
Module 3	<ul style="list-style-type: none">Visual Journal Activities 3.1 to 3.3Art Production Activities 3.1 to 3.6	April 20
Module 4	<ul style="list-style-type: none">Visual Journal Activities 4.1 to 4.6Art Production Activity 4.1Tutor/Marker Telephone InterviewOrganizing your Art Portfolio	May 25

Chart C: Full School Year (Not Semestered)

If you registered for this course in September and would like to complete it by June, you can follow the timeline suggested below.

Module	Coursework	Completion Date
Module 1	<ul style="list-style-type: none">Visual Journal Activities 1.1 to 1.3	October 20
Module 2	<ul style="list-style-type: none">Visual Journal Activities 2.1 to 2.5	December 15
Module 3	<ul style="list-style-type: none">Visual Journal Activities 3.1 to 3.3Art Production Activities 3.1 to 3.6	March 5
Module 4	<ul style="list-style-type: none">Visual Journal Activities 4.1 to 4.6Art Production Activity 4.1Tutor/Marker Telephone InterviewOrganizing your Art Portfolio	May 25

Do not wait until the last minute to complete your work, since your tutor/marker may not be available to mark it immediately. Remember, it might take over a week for your work to travel through the mail, so make sure that you leave enough time for that. It may also take a few weeks for your tutor/marker to mark everything and send the marks to you or to your school.

When Do You Mail Things to Your Tutor/Marker?

You will mail your work to your tutor/marker four different times – at the end of each module. Each time you mail something, you must include the Mail-in Cover Sheet provided. At the end of Module 4, you will also choose 10 items from your Art Portfolio.

When Do You Make Your Appointment for Your End of Course Interview with Your Tutor/Marker?

As you approach your last module, Module 4, you need to email or telephone your tutor/marker to make an appointment. Both you and your tutor/marker have busy schedules. An early call is more likely to let you find a time that is possible for both of you.

What Do the Guide Graphics Mean?



Visual Journal Activity: This guide graphic tells you to complete an activity and to place it in your Visual Journal. You will send the Visual Journal Activities to your tutor/marker at the end of each module.



Reading or Viewing Text: This guide graphic tells you to read or view certain pages in *The Visual Experience*, your textbook for this course.



Video: This guide graphic tells you to view part of a video.



Art Production Activity: This guide graphic tells you that you need to complete a major assignment and send it to your tutor/marker. Art Production Activities are found in Modules 3 and 4.



Mail-In: This guide graphic tells you that it is time to mail something to your tutor/marker.



Watch Your Time: This guide graphic reminds you to pay attention to the approximate time allotments indicated for each activity.



Internet: This guide graphic tells you that you can use the Internet to get more information. Internet access is optional.

NOTES

LESSON 2: IMAGE DEVELOPMENT STRATEGIES

Lesson Focus

In this lesson you will:

- build an artwork using the elements and principles of art as the building blocks, blueprints, and foundations
- use a variety of tools and materials in interesting ways: first, with guidance, then with increasingly independent decision making
- complete six art production activities, so the items you need will vary. Each activity will include a title, an element or principle to focus on, an image development strategy to employ, the art media you will use, and instructions

Lesson Introduction



Read the entire lesson to see what is expected for each art production activity. Then budget your time accordingly. Remember, creating art takes time, attention to detail and patience. Enjoy the artistic challenges!

Use your Visual Journal for preliminary work and media experimentation. The sizes of paper or materials needed are listed for each activity. Most projects will fit in your Art Portfolio, or photos of them will. You will send photos of your completed activities and some of your preliminary work from your Visual Journal to your tutor/marker at the end of the module.

NOTE

Use techniques that can bolster your creativity! You have already completed activities using the strategy juxtaposition. Get set to explore a few more image development strategies in the next part of the lesson. (Refer to the complete list on the following page).

Part 1: Image Development Strategies

Here is a list of image development strategies that artists use.

1. **Magnification:** increasing the apparent size of an image or object. (p. 190, fig.8-38)
2. **Minification:** decreasing the apparent size of an image. (p. 219, fig. 9-17)
3. **Distortion:** deforming an image through exaggeration. (p. 227, fig.9-26)
4. **Elaboration:** embellishing or creating detail in an image. (p. 204, fig .8-64)
5. **Exaggeration:** emphasizing a portion or aspect of an image. (p. 229, fig.9-29)
6. **Fragmentation:** detaching, isolating, or breaking up an image. (p. 220, fig.9-18)
7. **Juxtaposition:** placing like or contrasting images side-by-side. (see example in module 2.)
8. **Metamorphosis:** changing an image from one to another. (p. 234, fig.9-36)
9. **Serialization:** repeating an image to create a new image or series of images. (p. 293, fig. 10-75)
10. **Point of View:** positioning the viewer relative to the image. For example, worm's eye-view (under the image), Bird's eye-view (above the image). (p. 252, fig. 9-68)
11. **Reversal:** turning inside-out, inverting, transposing or converting to the opposite an effect in all or in a portion of an image. (p. 401, fig. 14-34)
12. **Rotation:** revolving, moving, or rearranging an image or parts of an image. (p. 194, fig.8-44)
13. **Simplification:** making an image less complex by eliminating details. (p. 259, fig. 10-89)
14. **Relabelling:** using a concrete object and word associations to suggest unique visual images. (p. 264, fig. 19-19, p. 265, fig. 10-21)
15. **Webbing:** generating related ideas linked to a common theme. (writing down ideas with main idea at centre and others radiating from the centre.)
16. **Attribute Listing:** describing the attributes or characteristics of an idea through lists.
17. **Synecdics:** creative thinking strategies using analogies, metaphors, and associations to transform familiar ideas into unusual structures. (p. 478, Tom Coleman , Untitled.)

Part 2: Visual Journal Idea Gathering Checklist

Use this checklist to remind you of some of the possible ways to develop your ideas and plans:

- Do you get it?** Be sure you understand the design problem. Read it over. Ask your tutor/marker, learning partner, or someone else.
- Draw, Draw, Draw:** Work through many thumbnail sketches to come up with a strong composition. Observe and draw. Imagine and draw.
- Experiment with media.** Practise!
- Write it down:** Sort out your ideas by writing notes, lists, journal entries, questions. Brainstorm the possibilities.
- Consider the Elements and Principles:** Use the “building blocks and blueprints to create strong focus in your artwork. Choose elements of art to lend strength to your composition and principles of design to bring unity and flow. You know them... now put them to use! Play with them.
- Use Image Development:** Play with a few strategies to get ideas flowing. They can give you that “creative edge” you are seeking!
- Research:** What have other artists done? Whose work are you inspired by? Look for images which feed your imagination. What can you find to “spark” an idea?
- Reflect:** Ponder the possibilities. Find what you want to communicate. What would you like to express? How?
- Be Courageous:** Experiment; try something different. Try it again, and this time refine it. Be innovative... push your ideas further. Challenge yourself. Enjoy the endeavour!

Art Production Activities (280 marks)

Now you will be completing six Art Production Activities. Please read them all before beginning. They do not have to be completed in a particular order, so plan your use of time and materials around what interests you the most. Play, explore, create!

When you have finished this module, you will be sending **two** of the six Art Production Activities to your tutor/marker for assessment. Set the other ones aside for the moment because you will be able to include them in your Art Portfolio, which you will be sending to your tutor/marker when you have completed the entire course.

Assessment of Art Production Activities

Remember that this Art Production Activity, along with all other Art Production Activities, will be assessed by the Rating Scale found in Module 1, Lesson 2 and at the end of this module.

Your tutor/marker will be specifically assessing your use of the art elements, design principles and idea development. Each of the two Art Production Activities that you send in will be worth a total of 140 marks, for a total of 280 marks.



Art Production Activity 3.1

Big Popcorn

Here is an outline of this activity:

- **Focus Elements or Principles:** Shape, Value
- **Image Development Strategy:** Magnification
- **Medium:** Drawing
- **Design Problem:** Make an enlarged drawing of popcorn using a variety of media.

Supplies

To complete this activity, you will need white drawing paper (20.3 x 27.9 cm or 8 x 11 in.) and very large (1.2 x 1.5 m or 4 x 5 ft.) paper, or any large surface you can draw on like a board or piece of fabric; drawing pencils, charcoal, chalk, ink, eraser, popcorn.

Set-Up

Make a bag of microwave popcorn. (Mmmm...) Study the variety of shapes of the popped corn and notice how different they can be from one another. Choose the most interesting 2 to 3 pieces and draw them, life-sized, in various positions, views and combinations on the small paper. Use contour lines to capture the exact shape of the pieces of popcorn. Preliminary work:



Practise making a grey-scale. Have a variety of graphite drawing pencils to choose from, such as: 4B, 2B, HB, 2H to achieve many grey tones. Make as many different tones of grey as you can with your pencils. (See page 485 in the Student Handbook section of your textbook for further directions on how to do this.) Or, try using vine charcoal and water or India ink mixed with water for a twist.

Solution

Now enlarge the piece(s) of popcorn to many times their original size. Make them as huge as you can, actually. This can be challenging, but start with the contour lines and edges first, and then study the shadows-shapes. Concentrate on the basic shapes of the shadows and draw them in.

Tip: Visually divide your darks into 3 or 4 categories; simplify what you see into lighter, medium dark, and darkest. The highly lit areas are easier to see.

Look at the values. Fill in the shapes of the shadows by applying tone with the drawing materials of your choice. Try to see the light in its many shadows and highlights. Use the white of your page for highlights and the various degrees of dark you can achieve with your pencils as you see the shadows on and around your shapes.

Reflection

Consider the following questions in order to write a reflective paragraph.

- Does your large drawing look like popcorn to you?
- Ask someone else what the drawing looks like.
- Has this activity helped you to use and understand shape and value?
- How did you use other elements and principles?

When your reflection is complete, attach it to your artwork and place it in your Art Portfolio.

Extension

Find other ways to communicate visually using magnification as you have in this activity. Look up artist Georgia O'Keefe's enlarged paintings of flowers to further investigate the magnification of objects. Create a design problem which engages your interest and go with it! (This is an optional activity. It can bulk up your Art Portfolio, or be for your own enjoyment.)



Art Production Activity 3.2

Times Four or More

Here is an outline of this activity:

- **Focus Elements or Principles:** Focal Point, Repetition
- **Image Development Strategy:** Serialization, Embellishment
- **Media:** Mixed-media
- **Design Problem:** Use repetition to create a series of images which emphasize a focal point in the artwork.

Supplies

You will need a handmade original image such as a drawing or photograph taken by you, access to a photocopier and ten copies of the image, black rollerball pens or India ink and pen. You will need coloured drawing media: pencil crayons, oil or chalk pastels (not markers, they'll smudge the copy), black rollerball pens or India ink and pen.

Set-Up

Select an original image that you have made that is interesting, successful, or visually pleasing to you. It could be a drawing, print, or photograph.

Preliminary Work

Look carefully at your image. List the things you see, and describe them according to the elements of art and principles of design in your Visual Journal. Describe in artistic terms, for example, "If there is a tree, describe it: the bark is rough and deeply ridged with strong shadows that produce contrast". Decide what part of the image is the focal point. It should be the part your eye is drawn to; the strongest part of the image. Now that you have become artistically acquainted with your image, it is time to look at the areas you would like to work on, or emphasize. Keep thinking about this.

Solution

Photocopy your image several times to get multiple copies. You could enlarge and reduce some to have a few sizes on hand, or keep them all the same. You could cut them up and rearrange certain parts; work with the image development strategies until you come up with something powerful. Arrange your images into a composition which emphasizes the concept of repetition. My advice is to play with them for a while, until you come up with just the right arrangement.

Before you commit to gluing anything down, consider how you want the focal point to come across: your series of images should have one, and the focal points within the images themselves need to be considered too.

Use the coloured media and black pen and ink to add elaboration to parts of images for visual impact. Carefully consider repetition and focal point as you work. When you are completely satisfied with your arrangement, glue it down onto a larger paper. Will you add colour to the backing paper? How will you bring it into the composition?

Reflection

Consider the following questions in order to write a reflective paragraph.

- Is the focal point clear to you? Ask several people what they think the focal point of your composition is. They may see the finished image differently, and they may not even agree on the focal point! This is okay, and should not be considered a mistake on your part. Viewers of art often see things differently.
- How has this activity helped you to use and understand focal point and repetition?
- What did you learn from any difficulties you may have had?
- Did you consider other elements and principles in your design decisions?

Extension

Have you ever had the experience of an artwork almost literally “knocking you off your feet?” Original art in galleries or public places has amazing power to communicate with its’ audience. Focal point often plays a large part in bringing about this kind of reaction. Create a work that features the focal point. Use any medium and lots of inspiration. Have fun!



Art Production Activity 3.3

In the Balance

Here is an outline of this activity:

- **Focus Elements or Principle:** Balance
- **Image Development Strategy:** Your choice
- **Medium:** Printmaking (Collagraph)
- **Design Problem:** Create a series of prints which illustrates balance using the collagraph printmaking technique.

Supplies

You will need a rectangle of thin cardboard (a cereal box works well), construction paper, a sponge roller or brayer, printing ink, Plexiglass or plastic plate, many pieces of newsprint, white paper, pencil, glue, construction paper.

Set-Up



If you have also taken the Grade 9 Art independent study course, you may recall the printmaking activities you completed in that course, especially the video of the printmaking process. If you can, watch the Grade 9 Art Distance Learning Video the part that demonstrates printmaking. Study pages 490-491 in your textbook and do an Internet search on printmaking techniques for tips and suggestions.

Preliminary Work

Experiment with illustrating balance in a variety of ways. You could arrange cut-out shapes to illustrate the three types of balance: symmetrical, asymmetrical, and radial. Draw a few combinations or glue pieces into your Visual Journal, making certain parts stand out. Look back at all the possible ways to use your Visual Journal for idea development. Spend time considering your solution to the design problem. Think about your compositions carefully, especially the use of focal point. These previews will be used to create printing blocks.

Solution

You will make three cardboard printing blocks. First, cut out a series of interesting shapes (geometric or organic, or a mixture) from construction paper. At this point, colour is not important. Choose one or two preliminary designs which are well-balanced and that interest you. Use your preliminary work as inspiration. Create designs with the pieces of construction paper.

When you are satisfied with how balance appears in the images, glue your shapes onto the cardboard. Layering your shapes will produce interesting effects, but avoid too many layers, or the block may not print well.

Pulling Your Print



Collect all the tools and materials you will need for a printmaking session. Follow the process of relief printmaking as outlined on page 490 in your textbook.

Experiment with different colours of ink, making several prints of each block, and starting with light colours first since the paper block will absorb colour. Try highlighting a portion of each block with a different colour and experiment with many effects until you have a series of successful prints. Mat and sign the series, as an artist would.

Reflection

Consider the following questions in order to write a reflective paragraph.

- Which of your blocks best illustrates a type of balance? Which type?
- What effects do your choices of colours and mats have on your prints?
- Ask someone else if they can see “balance” in your work.
- How has this activity helped you to use and understand balance?
- Did other elements and principles affect your creative decisions?

Extension

Options for creative communication in printmaking are almost limitless! If you enjoyed this type of art production, try making a collograph block which also incorporates the element of texture. Make a block with several layers of paper and found objects which are fairly flat (e.g., plastic bread closures, papers with texture on them, like thinly corrugated cardboard, burlap, textured wallpaper, etc.) Decide how you could use some of the textured paper or found objects to further emphasize balance. As a research idea, look up Inuit Printmaking traditions on the Internet or visit a gallery which showcases Inuit art which has a rich printmaking tradition and often illustrates different approaches to achieving balance.



Did you know that Winnipeg has one of the largest collections of Inuit art in Canada! Gallery guides are available on the Internet at <www.wag.mb.ca>

NOTE

Have you been using your Visual Journal to explore ideas and possibilities and potential solutions? Be sure that you use the checklist at the beginning of this lesson to guide your preliminary work.



Art Production Activity 3.4

Zoom In (or Out)

Here is a brief overview of this activity

- **Focus Elements:** Space, Form, Value, Contrast
- **Image Development Strategy:** Point of View
- **Media:** Paper Sculpture, Drawing
- **Design Problem 1:** Create a paper sculpture held together by “slots” or shallow cuts slid together in order to make the sculpture stand up.
Design Problem 2: View your sculpture from several positions. Create a series of drawings of your sculpture from several different points of view.
Design Problem 3: Photograph the sculpture and create a series of drawings of your sculpture from several different points of view.

Design Problem 1

Create a paper sculpture held together by “slots” or shallow cuts slid together in order to make the sculpture stand up.

Supplies

You will need one piece of stiff white paper or boxboard (from cereal) approximately 20.3 x 25.4 cm or 8 x 10 in., scissors, transparent tape, or glue.

Set-Up



Study the basic shapes of the paper sculptures in Studio Experience 16.11, on pages 474-475 in your textbook. Consider which forms (3-D shapes) are the most pleasing to you. Are you drawn to organic or geometric forms, or both?

Preliminary Work

Create a series of thumbnail sketches of several shapes that could be brought together in a paper sculpture. Try unusual combinations and consider how the point of view affects the overall shape of the sculpture and the space it occupies. Remember the sculpture must stand up. Make your design decisions accordingly.

Solution

Cut out several organic and geometric shapes from heavy paper. First, experiment a little by making tiny cuts of less than one centimetre in length into two shapes. See if they stand up. Continue to cut these small “slots” in the pieces where you would like them to be attached and experiment with different combinations. Make sure it is interesting to look at from many points of view. When the cardboard or paper is used up, you are done. When you are pleased with the design, fasten any pieces which appear to be loose or top-heavy. Secure the pieces well with tape or glue.

Design Problem 2

View your sculpture from several positions. Create a series of drawings of your sculpture from several different points of view.

Do either Design Problem 2 or Design Problem 3. Do only one, not both.

Supplies

You will need some drawing paper, graphite pencils, and an eraser.

Set-Up

Sit higher looking down on your sculpture. Sit lower looking up at it. Sit to one side then another. Which view is most interesting to you? Shine a light on your sculpture. A gooseneck lamp will give you lighting options. Adjust the lamp to produce the most dramatic shadows, the deepest contrasts. Then DRAW. Create one finished value drawing and one finished contour drawing of your sculpture.

Preliminary work

For a value drawing, squint at the sculpture to help you see:

- Where is the blackest black?
- Where is the whitest white?
- How many grey tones are in between? Try a grey-scale using all your graphite pencils. Draw all your tones.
- Experiment using only value, not lines for your preliminary sketches.
- For a contour drawing, make sure that you complete a few drawings showing your sculpture from different points of view.
- Draw the shapes illustrating shadows and highlights with line. Use heavier darker lines to indicate a dark edge or shadow and thinner lighter lines or even broken lines to show areas flooded with light.

Solution

Create two finished drawings of your sculpture seen in sharp contrast lighting. Create one as a value drawing and the other as a contour line drawing. They should be on 22.9 x 30.5 cm or 9 x 12 in. cartridge paper. Your value drawing should have at least four distinguishable values from the white of the page to your darkest dark. Your contour line drawing should have at least four different “weights” of line to demonstrate dark and light areas of your sculpture.

Design Problem 3

Photograph the sculpture and create a series of drawings of your sculpture from several different points of view.

Remember, do not complete Design Problem 3 if you have completed Design Problem 2. Do only one, not both.

Supplies

You will need either a digital camera (and access to a computer) or a film camera (with film), drawing paper, graphite pencils, eraser, compressed charcoal.

Set-Up

Think about how the point of view of each sculpture would change if you were directly above the sculpture (bird's eye view), or directly below the sculpture (worm's eye view). Position yourself above the sculpture and take a photo of it. Zoom in, or go closer to take a close-up shot. Position yourself below the sculpture and take another photo of it. Zoom out, or move further back to take a wider-angle shot. Take a few more shots of interesting views. Develop or print out your photos to use for drawing in the next section.

Hint: you will get better photos to draw from if you can turn your camera's flash off.

Preliminary work

After you are very familiar with your sculpture and have studied it from many points of view, look at your photographs.

- Which of your photographs captures a dramatic contrast between dark and light?
- Which is the most interesting view?
- Study the shapes of the positive and negative space.
- Consider which photograph shows the most intense contrast, the most interesting shapes, or the most intriguing point of view.

Solution

Choose the best photo, or the one you find the most interesting. Look at the photo and create a drawing which captures the essence of the sculpture itself. Depending on the photo, this may be a value drawing or a contour drawing. For a value drawing, use compressed (thick) charcoal to show contrast between black and white. Squint at the sculpture to help you see: Where is the blackest black? Where is the whitest white? How many grey tones are in between? Draw them all. Experiment with using only value, not lines.

For a contour drawing, make sure that you complete a few drawings which show your sculpture from different points of view. It should also powerfully illustrate the shapes in a way which shows depth, or space.

Reflection

Consider the following questions in order to write a reflective paragraph.

- How has this activity helped you to use and understand space, value and contrast?
- How was the sculpture affected when the point of view or the contrast and lighting changed?
- Comment on how you could use these strategies in other art projects.
- What was a successful part of using this medium?
- How did other elements and principles come into play as you worked?

Extension

You can choose one of the following extensions to do or develop your own creative extension.

- Are there certain feelings or moods embodied in your sculpture? Can ideas be communicated in this medium? Think of a title for your sculpture which makes the viewer imagine that this piece is about more than paper shapes. Represent this idea visually in another way besides paper sculpture.
- Think of your paper sculpture as a maquette of a larger structure. How would the sculpture change if it had an actual purpose? Consider these ideas and build more sculptures to communicate something about form and function.
- Communicate visually using contrast in another art media. If you have access to other sculpture materials such as clay, go for it! Experiment with lighting, space or other elements and principles. Document your work through photographs or drawings.



Art Production Activity 3.5

Paint-by-Numbers, Pumped Up!

Here is a brief overview of this activity

- **Focus Element:** Colour
- **Image Development Strategy:** Your choice
- **Media:** Painting, Drawing
- **Design Problem:** Paint an original still life which explores colour mixing and colour relationships.

Supplies

You will need

- acrylic or watercolour paint in all three primary colours plus white and black
- heavy paper
- a selection of paintbrushes: wide, narrow, fan, flat, pointed
- a container for water
- a plastic lid “palette”
- paper towels
- various still life objects such as: a drinking glass, an item with a reflective surface, like a kettle or mirror; a few ordinary household objects

Set-Up

Test out your colours using various techniques. A good working description, the colour wheel, and colour theory can be found on page 488 in the Student Handbook section of your textbook. Terms you will need to know are

- primary colours
- secondary colours
- tertiary colours
- complementary colours

- analogous
- split complement and triad colours
- colour intensity, (warm, cool, neutral, monochromatic colours)

The following basic definitions may also help with this activity:

Hue:	pure colour
Tint:	colour plus white
Shade:	colour plus black

Preliminary Work



Study the colour schemes and definitions on page 488 and look through the textbook to find art images which illustrate these colour relationships.

Consider the impact that colour has on the mood of an artwork. Choose a specific image that demonstrates an interesting colour relationship and write about it in your Visual Journal. Experiment with colour mixing. Try to create all the colour schemes listed. Which palette are you the most attracted to and why? Develop a set of colour swatches cut from magazines, of 12 squares of colour, 5 x 5 cm, and glue them into your Visual Journal. Using what you know about colour mixing, mix paint to match exactly the colours of your magazine swatches. Paint your colours beside the swatches.

Colour-mixing Tip: It is easier to darken a colour than to lighten it. Always add dark colours to light sparingly, to lighten bit-by-bit!



Gather still life objects for use in the solution to the design problem. For an example of how glass surfaces can be painted, look on page 51 of your textbook at Fig. 3-36, Janet Fish, *Skowhegan Water Glass*, 1973. You will use a variation of this technique.

Solution

Set up a still life which includes a glass, a reflective surface and at least one simple and ordinary household object in a composition. On heavy paper, draw the still life (actual size or larger) with contour lines, paying attention to the contours of the shapes of reflections and distortions inside the shape. Then, draw 3 to 5 random lines all the way across the drawing with a ruler and a pencil to break up the space of the picture. Now that you have what looks like a puzzle with separate “pieces”, illustrate a different colour scheme in each piece. Choose one of the colour schemes listed above and paint directly on the drawing, with a different scheme in each section. For example, one section could be painted in a monochromatic colour scheme using the colour orange, and another could illustrate the complementary colours of purple and yellow, with the darker values in purple, the lighter values in yellow and the middle values a mixture of both.

Colour Tip: Incorporate tints and shades to give you more variety in colour. Use a number of different brushes. Take your time. Pay attention to details. Don't rush! If you are not satisfied with the final activity, try it again with a different touch.

Reflection

Consider the following questions in order to write a reflective paragraph.

- Has this study of colour encouraged you to see more variety in the colours you see around you? Explain.
- How has this activity helped you to use and understand colour and its' many properties?
- What was the most challenging part of this Art Production Activity? Why?
- What have you learned about colour that you will use the next time you paint?
- What other art elements and design principles did you encounter as you developed your solution?

Extension

Find other ways to communicate visually using ideas which have inspired you in this Art Production Activity.

Research the work of Canadian artist, Mary Pratt, who paints a variety of surfaces involving reflected light. Comment on her techniques or the impact colour has in her work.

Look at the artwork of several of the artists who were a part of the Group of Seven. Can you identify some of the complex colour schemes and relationships you have now become familiar with?

Create a painting where you experiment with colour and paint in your own way. Write an artist's statement which tells more about the message behind the artwork or about what you wished to communicate through colour. Include it in your Art Portfolio.



Art Production Activity 3.6

Walk the Line

Here is a brief overview of this activity

- **Focus Element:** Line, Texture
- **Image Development Strategy:** Elaboration, Juxtaposition
- **Medium:** Drawing, Collage
- **Design Problem:** Explore the possibilities of expressing emotion through line using drawings and collage.

Supplies

You will need white drawing paper, drawing materials: pencil, charcoal, ink, chalk, pen; glue, white poster paper (40.6 x 61 cm or 16 x 24 in.).

Set-Up



Think about and look at the use of line in Chapter 3, pp. 32–57 in your textbook. Be sure to notice the sheer variety of lines you see.

Preliminary Work

1. Brainstorm and write down a list of fifteen emotions. For example: *angry, elated, depressed, mournful, embarrassed, and excited* are a few you could use.
2. Write these in your Visual Journal to begin your preliminary work.
3. Next, translate the emotions you wrote in your journal into types of lines. Perhaps a heavy jagged line best suits anger. What kind of line might suit happiness or love?
4. Pick the one that seems most appropriate to elaborate on, visually.
5. Complete a few thumbnail sketches to help you to think about the types of lines you'll communicate with. This activity is truly about lines, so don't be concerned about subject matter or representational drawing.
6. Now that you have developed these ideas in your journal, you will be working larger to define the solution to the design problem.

Solution

Working on large drawing paper, experiment with making many different kinds of lines using all kinds of drawing media. Think about communicating emotion through your lines. Use lines to create interesting textures too. Don't worry if you use up a lot of paper... get into it!

Next, think about the lines you could put together to communicate some of the feelings you listed at the beginning of this activity. Could you illustrate contradictory feelings side-by-side in a composition made entirely of lines? Cut up your drawings. Arrange your cut sections on the large poster paper (you may make it smaller but it should be at least 30.5 x 36.5 cm or 12 x 14 in.) repositioning them until you feel you have a composition that is visually-pleasing, unified, and full of energy or emotion. Glue your arrangement down as a collage.

Does the collage look unified to you? Does it have a focal point? Add more lines and textures to solidify the design.

Reflection

- Consider the following questions in order to write a reflective paragraph.
- Does the collage convey the emotions you intended?
- Ask someone else what emotions they see in your line collage and record what they say.
- How has this activity helped you to use and understand line and texture?
- How did other elements and principles influence your design decisions?

Extension

Find other ways to communicate visually using ideas which have inspired you in this Art Production Activity.

Were you inspired by the possibilities for expression of emotion through line? If so, develop an artwork which further expresses this concept. Use the media of your choice, and your own creative expression.

Research artists who were (or are) masters of using line, such as: Pablo Picasso, Willem de Kooning, ancient Chinese landscape painters, Japanese artist, Kitagawa Utamaro. What can studying the work of another artist lend to your own visual communication?



Visual Journal Activity 3.2

Studio Experience (20 marks)

Assessment

Remember that this Visual Journal Activity, along with all other Visual Journal Activities, will be assessed by the Rating Scale found in Module 1, Lesson 2 and at the end of this module. These are summative activities which should be done after Art Production Activities 3.1 to 3.6.

Part 1

After all the previous activities are done, choose one finished piece that best shows the design principle, unity. Once you have chosen, write a short reflection to support your decision. Further reflect on the piece as you consider the art elements and design principles. Attach this reflection to the artwork. Choose one other art production activity, which you feel was successful, or on which you worked extremely hard. Include your preliminary work for both pieces as this will affect your evaluation. Get them ready to mail for evaluation to your tutor/marker. Be proud of your accomplishments!

Part 2

Showing your drawing to another viewer or group might broaden your understanding of how visual communication works. Invite others to view your completed works. One of them should be your learning partner. Have them write down their responses to the following two questions. Send these responses to your tutor/marker as support for your evaluation.

1. Which artwork shows strong unity? Suggest why this is so.
2. Which works communicate clearly to you? Explain what and why.

You may need to explain what unity is, so be ready! Let your audience discuss their answers together. Listen to what they have to say and think about the impact of your work. This could be a very meaningful and powerful thing to do, for you and also for your audience. Enjoy the rewards of your hard work!

Lesson Summary

That was a long lesson with many visual challenges and expressive possibilities. You reviewed several more of the art elements and design principles and practised with different art media. You put all this to work to create your own visual communication.

NOTES

LESSON 3: SOLVING VISUAL PROBLEMS

Lesson Focus

In this lesson you will:

- develop a solid body of preliminary work. Preliminary work is the work you do to prepare for an artwork: all your sketches, notes, questions, experiments and planning as you work on the solution to a visual problem
- reread the section on Visual Journals in Lesson 1 of Module 1

Lesson Introduction

Sometimes your planning takes you into unexpected areas. Preliminary work can be an inventive and exciting process. Remember that developing ideas in your Visual Journal takes patience and time but is well worth the effort. Sometimes the ideas you need to solve visual problems result from your explorations. Other times, the reward is in journaling itself.

Design problems can be seen as positive challenges. Working through them is part of your creative and artistic growth.



Visual Journal Activity 3.3

Preliminary Work for Visual Problems (20 marks)

Assessment

Remember that this Visual Journal Activity, along with all other Visual Journal Activities, will be assessed by the Rating Scale found in Module 1, Lesson 2.

Use this checklist to remind you of some of the possible ways to develop your ideas and plans:

- Do you get it?** Be sure you understand the design problem. Read it over. Ask your tutor/marker, learning partner, or someone else.
- Draw, Draw, Draw:** Work through many thumbnail sketches to come up with a strong composition. Observe and draw. Imagine and draw.
- Experiment with media.** Practise!
- Write it down:** Sort out your ideas by writing notes, lists, journal entries, questions. Brainstorm the possibilities.
- Consider the Elements and Principles:** Use the “building blocks and blueprints to create strong focus in your artwork. Choose elements of art to lend strength to your composition and principles of design to bring unity and flow. You know them... now put them to use! Play with them.
- Use Image Development:** Play with a few strategies to get ideas flowing. They can give you that “creative edge” you are seeking!
- Research:** What have other artists done? Whose work are you inspired by? Look for images which feed your imagination. What can you find to “spark” an idea?
- Reflect:** Ponder the possibilities. Find what you want to communicate. What would you like to express? How?
- Be Courageous:** Experiment; try something different. Try it again, and this time refine it. Be innovative... push your ideas further. Challenge yourself. Enjoy the endeavour!

Visual Problems

Read through the following three visual problems before you begin. You will choose **one** of the three to complete in this lesson. Consider the problems. Focus on beginning your preliminary work, using the above guidance. Artwork takes time and planning. Give yourself LOTS of time to complete this lesson. Time, energy and craftsmanship are keys to the success of your work.

Visual Problem: Option 1

Create a self container, a portrait of yourself, formed by a box, bowl, or other container that holds a collection of images and objects that relate something about you. You may wish to see the outside of the container as the exterior you present, and the inside as your inner self, your feelings, your treasures, evidence of your defining activities, pictures of your most important people.

Things to Consider

- What kind of container could you put these things in and what does your choice say about you? Find, make or decorate a container that expresses something about you.
- Who are you and what types of things make you who you are? Think about personality traits, significant relationships, important accomplishments, defining moments and things uniquely you.
- What things have you accumulated in your life that would tell the world a little bit about who you are? How could you arrange these things to enhance their visual meaning.
- What art media could contribute to a likeness of you? This is a symbolic portrait, a work about you. It will describe you without using any realistic portrait image of you.

Artist's Work to Look at for Inspiration

Joseph Cornell, Jasper Johns, Louise Nevelson, Robert Rauschenberg, Lucas Samaras, Nick Bantock.

Endnote

You should have a well-constructed symbolic portrait of yourself that works on a number of levels: the images and objects you chose, where you placed them and your alterations to them, the container that holds them, its' construction or treatment, all should be considerations in this expression of you.

Visual Problem: Option 2

Develop a series of postcard-sized images that explore a theme from the following: time, virus, pop, junk, fear, freedom, nourishment, beauty, disappointment, want, laughter, pattern, rhythm, natural, mechanical.

Things to consider



- What are some obvious illustrations to the theme you are interested in? Are there less obvious choices? Are they more interesting? What art media would you like to explore? Which medium lends itself to expression of the idea? Use any medium or combinations of media.
- What could you look at to give you more ideas? Where could you do visual research? (Internet, art books, magazines... a neighbourhood walk, thrift shops, antique stores, etc.)
- Try using relabelling or some word association games to spark ideas for original images. Could other image development strategies be used to make your illustrations interesting and unique? What elements and principles could you use in your compositions?

Artist's Work to Look at for Inspiration

Jim Dine, Zak Smith, Andy Warhol, Kathe Kollwitz, Barry McGhee, Clifford Eyland, Wanda Koop. As you research, look at the work of a variety of artists. Art is the inspiration.

Endnote

Your series should consist of approximately 4 to 6 images on heavy paper, 12.7 x 17.8 cm or 5 x 7 in. in size. The pieces will be displayed together, in unified combination and every one should be related to the theme. How you organize the images makes a difference, so consider placement carefully. Keep in mind the overall unity of the design. Make a map or write a note for the tutor / marker, explaining how the pieces should be shown.

Visual Problem: Option 3

Create a work of art that incorporates a person, a place and a thing that is significant to you.

Things to Consider

- Are there any relationships you want to illustrate? The three things do not have to relate to each other: You are the bond which unites them.
- Your images do not have to be realistic or representational. Mix it up!
- Your personal experiences are an important guide, since each idea must be significant to you. Think about why each of these things is important to you to generate ideas.
- How will you create unity and strength in your composition? What media will you use?

Artist's Work to Look at for Inspiration

Marc Chagall, Frida Kahlo, Rosalie Favell, Faith Ringgold, ancient Egyptian art, Ivan Eyre.

Endnote

Consider carefully the size of the work, the size and placement of the objects as well as their proximity to each other. Each of these decisions has an impact on the viewer and an effect on the meaning conveyed in your work.

Steps to Follow When Planning

1. **Set-Up:** Organizing the things you will need

Think about the art materials that interest you the most. Consider the options for art media. Follow the preliminary work checklist to remind you of possible ways to develop your ideas and plans.

2. **Create:** Solving the design problem

Use your preliminary work to inform your final solution. Take the time you need to create something meaningful. Integrate the elements of art and the principles of design. Put everything you've got into it and you won't be disappointed. Go for it!

3. **Reflect:** Responding to the process and the product

Write a brief reflection on this process. Respond in your own way, or use these questions as a guide:

- Are you pleased with your solution to the design problem?
- What worked out particularly well?
- What could you learn from for next time?
- What do viewers think of the artwork?
- How did focusing on elements and principles make your artwork stronger?

Lesson Summary

The lessons in this module have developed your creative communication skills. The elements of art and principles of design provide you with a strong foundation for your work. Your preliminary work has exercised your thinking and planning skills. Hopefully, your media explorations were successful and you pushed yourself further than you may have expected. You should be proud of the results of your work and your decision making.

Module 3 Summary

Congratulations! You have completed Module 3, and have only one more to go before you complete the entire course.