



Visual Arts Grade 9/10 Curriculum

Implemented September 2009

Acknowledgements

The Department of Education wishes to acknowledge the thoughtful contribution of the following members of the High School Art Curriculum Development and Advisory Committee in the development of the *Visual Arts Education Curriculum: Grade Nine/Ten* document.

Mary Blatherwick, University of New Brunswick
Susan Galbraith, School District 14
Bonny Hill, School District 6
Will Kealy, School District 2
Caroline MacDougall, School District 10
Elizabeth Underwood, School District 8
Rolene Betts, Department of Education

Thank you to Hugh Kennedy, Vice-principal of Fredericton High School, for his guidance and direction during the initial development of this curriculum document.

New Brunswick Department of Education
Educational Programs and Services

2009

Additional copies of this document may be obtained using **Title Code: 844360**

Background

Visual Arts Education Curriculum: Grade Nine/Ten arises from the philosophy and outcomes expressed in *Foundation for the Atlantic Canada Arts Education Curriculum (Document 843280)*. The content and processes contained in *Visual Arts Education Curriculum: Grade Nine/Ten* will lead logically into the elective art programs in grades 11 and 12.

Rationale

(As expressed in *Foundation for the Atlantic Canada Arts Education Curriculum*)

Education in the arts is fundamental to the aesthetic, physical, emotional, intellectual, and social growth of the individual. It provides students with unique ways of knowing, doing, living, and belonging in the global community. It also has a key role in the development of creativity and imagination.

Through arts education, students come to understand the values and attitudes held by individuals and communities. Learning in the arts contributes to an empathetic worldview and an appreciation and understanding of the relationship among peoples and their environments.

Education in the arts and learning in other subject areas through the arts develop the Atlantic Canada essential graduation learnings: aesthetic expression, citizenship, communication, personal development, problem solving, and technological competence.

Curriculum Organization

In 1993, New Brunswick, working with the other Atlantic Provinces under the auspices of the Atlantic Provinces Education Foundation (APEF), began developing regionally common curricula for mathematics, science, English language arts, social studies, arts education, and technology education. In 2001, the *Foundation for the Atlantic Canada Arts Education Curriculum (Document 843280)* was published.

Within the curricula there are various organizational strata. At the broadest level are six Essential Graduation Learnings (EGL's). Essential Graduation Learnings are statements describing the knowledge, skills, and attitudes expected of all students who graduate from high school. They are not unique to one specific subject or discipline. Rather, Essential Graduation Learnings are relevant to all subject areas. They function as the overarching framework into which all curricula fits.

One of the Essential Graduation Learnings states, "Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts." This EGL is divided into eight General Curriculum Outcomes (GCO's), which are common to Visual Art, Music, Drama, and Dance. The eight General Curriculum Outcomes are then grouped into three strands.

STRAND 1	STRAND 2	STRAND 3
CREATING, MAKING, AND PRESENTING	UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE AND COMMUNITY	PERCEIVING, REFLECTING, AND RESPONDING
GCO 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.	GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.	GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work.
GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.	GCO 4: Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.	GCO 7: Students will be expected to understand the role of technologies in creating and responding to expressive works.
	GCO 5: Students will be expected to examine the relationship among the arts, societies, and environments.	GCO 8: Students will be expected to analyze the relationship between artistic intent and the expressive work.

Key-Stage Outcomes further define expected student achievement for each General Curriculum Outcome. In the arts, New Brunswick defines its Key-Stage Outcomes at grades 3, 6, and 9.

Specific Curriculum Outcomes are used to articulate expected student achievement within a single grade level. Specific Curriculum Outcomes correlate to Key-Stage Outcomes. Within the main text of the *Visual Arts Education Curriculum: Grade Nine/Ten* document the outcomes listed in the far-left column are Specific Curriculum Outcomes. These are not listed in hierarchical order.

Curriculum Organization

6 Essential Graduation Learnings (EGL's)

Developed by New Brunswick in collaboration with APEF

Applied Regionally

Common across the entire curriculum for all subject areas at all grade levels

8 General Curriculum Outcomes (GCO's)

Developed by New Brunswick in collaboration with APEF

Applied Regionally

Common only to the Arts (Visual Art, Music, Drama, and Dance)

The 8 General Curriculum Outcomes are grouped into 3 strands

Key Stage Arts Outcomes (KSO's)

Developed by New Brunswick and Applied Provincially

Applied to the arts at grades 3, 6, and 9/10

Specific Visual Art Curriculum Outcomes (SCO's)

Developed by New Brunswick and Applied Provincially

Specific to a subject area and grade level (*Art 9/10*)

The *Visual Arts Education Curriculum: Grade Nine/Ten* is designed to guide all grade 9/10 students through meaningful, developmentally appropriate, and comprehensive art education experiences.

The Specific Curriculum Outcomes of the *Visual Arts Education Curriculum: Grade Nine/Ten* document are aligned with the Key Stage Arts Outcomes contained in the Foundation for the Atlantic Canada Arts Education Curriculum (document 843280).

Achievement Levels

Outstanding Performance	95-100%	Outcomes are consistently demonstrated with independence to an outstanding level.
Very Good Performance	84-94%	Outcomes are consistently demonstrated with independence to a high level.
Good Performance	72-83%	Outcomes are demonstrated with occasional help to a high level.
Acceptable Performance	60-71 %	Outcomes are demonstrated to a basic level, with occasional help.
Marginal Performance	50-59%	Outcomes are demonstrated to a basic level some of the time. Frequent help is required.
Weak Performance	below 50%	Outcomes are rarely demonstrated, even with teacher support.

Program Characteristics

The *Visual Arts Education Curriculum: Grade Nine/Ten* program contributes to a multi-disciplinary, interrelated school curriculum. While being engaged in art activities, students learn more than art content and skills. As with any creative endeavour, many thought processes, learning strategies, and ways of expression are refined and transferred to other aspects of life. Like other art forms, visual art offers unique experiences from which a better understanding of the world can emerge. Students who are engaged in such a program have the opportunity to develop a comprehensive awareness, appreciation, and understanding of personal life experiences and events.

The *Visual Arts Education Curriculum: Grade Nine/Ten* curriculum guide provides students with a means to acquire a developmentally appropriate comprehensive art education through the three strands of General Curriculum Outcomes. The first strand is Creating/Making and Presenting. The second strand is Understanding and Connecting Contexts of Time, Place, and Community. The third strand is Perceiving, Reflecting, and Responding. Teachers must continually work at balancing the delivery of the art program.

The New Brunswick Department of Education stresses the need to design and implement projects and lessons that provide equal opportunities for all students according to their abilities, needs and interests. Teachers must be aware of and make adaptations to accommodate the diverse range of learners in their class. In order to adapt to the needs of all learners, teachers must create opportunities that would permit students to have their learning styles addressed. When making instructional decisions, teachers must consider individuals' learning needs, preferences and strengths, and the abilities, experiences, interests, and values that learners bring to the classroom. Ideally, every student should find her/his learning opportunities maximized in the fine arts classroom.

While this curriculum guide presents specific outcomes for each unit, it must be acknowledged that students will progress at different rates. Teachers should provide activities and strategies that accommodate student diversity, and validate students when they achieve the outcomes to the maximum of their abilities.

It is important that teachers articulate high expectations for all students, and ensure that all students have equitable opportunities to experience success as they work toward the achievement of designated outcomes. A teacher should adapt classroom organization, teaching strategies, assessment practices, time, and resources to address students' needs and build on their strengths.

Assessment

Teachers make decisions about program delivery based on the results of ongoing formal and informal assessment processes. With timely applications of assessment strategies, teachers can determine what outcomes and experiences need increased emphasis. In this way, the assessment process shapes the learning activities of the future.

When determining how well a student has learned a concept, process, or skill, teachers must consider the vast array of learning styles that might be present in any classroom.

Program Requirements

The quality of instruction, the amount of time on task and a supportive school culture each directly affect student achievement.

The learning continuum must be supported by the provision of sufficient time and resources to ensure that students experience a broad range of arts learning experiences that are sequential, comprehensive, planned, co-ordinated, and related to the organizing strands and outcomes. (*Foundation for the Atlantic Canada Arts Education Curriculum*; Document 843280, page 13)

Grades 9/10 Visual Arts and Music Education require a minimum of 45 hours in one subject and 90 hours in the other subject over a two-year period. The choice is made at the school level.

List of Supplies

The following list includes many of the items necessary in order to teach this course. This list is neither exhaustive nor mandatory. Teachers may not need all items listed if the projects they choose to present do not require them. Conversely, teachers may need additional materials and supplies to complete projects they choose to present to reach the desired curricular outcomes.

Teachers should request, from the supplier, a safety data sheet for materials that have any degree of toxicity. This data sheet should be kept in the classroom.

<p>Drawing Consumables</p> <p>Range of drawing pencils – HB, 2B, 4B, 6B Charcoal and/or conte Oil pastels Chalk pastels Assorted coloured markers Pencil crayons Black permanent markers (e.g. Sharpie) Ball point or felt tip drawing pens Liquid India ink Erasers – white vinyl and kneaded Blending stumps or tortillons</p>	<p>Drawing Tools</p> <p>Pen handles Drawing nibs</p>
<p>Painting Consumables</p> <p>Watercolour sets – 8 colours minimum. Tempera paint (e.g. red, yellow, blue, green, black, white, etc.) Acrylic paints</p>	<p>Painting Tools</p> <p>Watercolour brushes in 2-3 sizes Hog hair brushes in various sizes(e.g. #6,#8 round brushes, #11 flat brush, etc.) Containers for water Watercolour mixing palettes</p>
<p>Printmaking Consumables</p> <p>Printing inks Stamp pads Printing blocks such as “Soft Kut” and/or Styrofoam printing plates</p>	<p>Printmaking Tools</p> <p>Linoleum cutter handles and blades Rubber brayers (ink rollers) Plexiglass Printing press and/or barens</p>
<p>General Consumables</p> <p>White glue Glue sticks Canvas (if making canvases) Wood for the canvas frame Nails, staples Masonite Tape: masking, scotch, packing, duct</p>	<p>General Tools</p> <p>Rulers Meter sticks Scissors X-acto knives Pencil sharpeners Staple gun</p>

<p>Paper</p> <p>Bond/cartridge paper Manilla paper Newsprint Assorted construction paper Bristol board Mayfair paper or coverstock Watercolour paper</p>	
<p>Sculpture Consumables</p> <p>Earthenware clay Glazes Wire Cardboard Papier mâché Plaster of Paris</p>	<p>Sculpture Tools</p> <p>An assortment of clay tools Pottery kiln (installed to code specifications)</p>

Classroom Equipment:

Access to running water and paper toweling
Paper cutter that can accommodate 24" paper
Drying racks for paintings and prints
Storage shelves for student work, paper and supplies
Locked storage area for knives and other tools
Adjustable lighting
Ventilation appropriate for materials being used
Access to computers for research and design assignments

Curriculum Outcomes

Creating, Making, and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

By the end of grade 9/10, students will be expected to

9.1.1 manipulate and organize design elements and principles to achieve planned compositions

9.1.2 assess and utilize the properties of various art media and their ability to convey messages and meaning

9.1.3 create artworks, integrating themes found through direct observation, personal experience, and imagination

9.1.4 respond verbally and visually to the use of art elements in personal works and the works of others

9.1.5 analyse and use a variety of image development techniques (e.g. distortion, metamorphosis, fragmentation)

9.1.6 demonstrate increasing complexity in art skills and techniques

Suggestions for Learning and Teaching

- Students should be introduced to a variety of materials and techniques. Some possible activities include:

Drawing

- Students will create pencil grid drawings (Figure 1, Appendix B).
- Have students do tonal studies of magazine faces using pencil.
- For **line exercises**, have students do blind contour drawings, modified contour drawings, and gesture drawings of various subjects.
- Have students do **tonal exercises** such as shading basic forms and/ or matching the tones of a selected magazine image (Figure 2, Appendix B).
- Use a grid to cut up a magazine image. Rearrange a selection of the pieces to create a fragmented collage. Reproduce the collage as a tonal pencil drawing (Figure 3, Appendix B).
- Have students create a value scale mural. Give each student a piece of a mural to shade from dark to light. The pieces are then reassembled (Figure 4, Appendix B).

Painting

- As a colour exercise, have students reproduce a section of magazine image using watercolour.
- Have students do forgery paintings (Figures 5a, 5b, Appendix B).
- Have students work through a variety of **colour theory** exercises such as complementary colour studies, value studies with tints and shades, monochromatic, analogous, and warm and cool colour schemes.
- Find a photograph or art reproduction. Do a line drawing of the image. Divide this into 12 radial sections. Using the order of the colour wheel, reproduce the tone of the original photograph (Figures 6a, 6b, Appendix B).
- Draw an image. Draw a pattern over the existing drawing, to break up the space. Using a pair of complementary colours, mix a new colour for each enclosed section.
- Have students paint a still life from observation (Figures 7a, 7b, Appendix B).

Mixed Media and Digital Imaging

- Have students compose surrealist collages using found images (Figures 8a, 8b, Appendix B).
- Have students create a new person or creature using found images.

Creating, Making, and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Suggestions for Assessment

*Note - The following suggestions for assessment fall under the heading of *Creating, Making, and Presenting* and apply to GCO 1 and GCO 2.

Many types of assessment strategies can be used to evaluate student artwork. Portfolios may be evaluated as a whole or assignments may be evaluated individually.

There are a number of criteria that can be used in assessing individual student assignments including but not limited to:

- Competence and an understanding of handling materials
- Attention to detail
- A sensitivity to the relationship between subject and material
- Observational skills
- Flexibility in ways of working
- Degree of independence
- Understanding of design elements
- The expressive quality of the work

A 3-step process for assessing some longer assignments:

- Concept development – how students research an idea and follow through on the idea
- Effort and involvement – students show an interest in an ability to focus during the creation of their artwork/project
- Completion - has the student accomplished what she/he set out to do? Is the student satisfied with the results? Do you as the instructor feel the student's art work is finished or developed well enough?

Other evaluation might involve group or individual critiques in written form or as a verbal presentation.

Notes and Resources

Refer to Appendix B for the examples of student artwork

Drawing

- *Drawing on the Right Side of the Brain*, B. Edwards
- *The Natural way to Draw*, K. Nicolaides
- *Experimental Drawing*, R. Kaupelis
- *The Best of Sketching and Drawing*, Terry Sullivan
- *Discovering Drawing*, Ted Rose
- *Drawing Dimensions*, C. Dantzig
- *Drawing for Older Children and Teens*, M. Brookes

Painting

- *Exploring Painting*, G.F. Brommer and N.K. Kinne
- *Acrylics Bold and New*, N. Roukes
- *Understanding Transparent Watercolor*, G.F. Brommer

Sculpture

- *Sculpture Technique Form Content*, Arthur Williams
- *Sculpting Clay*, Leon Nigrosh

Printmaking

- *Handmade Prints*, Anne Desmet and Jim Anderson

Mixed Media

- *Design Synectics*, Nicholas Roukes
- *Art Synectics*, Nicholas Roukes
- *Humor in Art*, Nicholas Roukes
- *From Ordinary to Extraordinary: Art and Design Problem Solving*, K. Vieth
- *Exploring Visual Design*, Gatto, Porter, Selleck
- *Art Basics*, A. Peterson

Additional Suggestions for Projects

- *200 Projects to Strengthen Your Art Skills*, Valerie Colston

Creating, Making, and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

By the end of grade 9/10, students will be expected to

9.1.1 manipulate and organize design elements and principles to achieve planned compositions

9.1.2 assess and utilize the properties of various art media and their ability to convey messages and meaning

9.1.3 create artworks, integrating themes found through direct observation, personal experience, and imagination

9.1.4 respond verbally and visually to the use of art elements in personal works and the works of others

9.1.5 analyse and use a variety of image development techniques (e.g. distortion, metamorphosis, fragmentation)

9.1.6 demonstrate increasing complexity in art skills and techniques

Suggestions for Learning and Teaching

- Have students develop visual pun collages (Figure 9, Appendix B).
- Have the students make emblematic self-portraits. First make a silhouette of the student's head. Then have the students fill in his/ her head with words/ symbols related to their personalities and interests.

Printmaking

- Have students create relief prints using lino cuts and/ or styrofoam printing plates.
- Have students make collographs using found materials such as lace, string, cardboard, sandpaper, tinfoil, metal, etc. A collograph is a print made from a collaged block. (See pages 6, 60-65, 82, 124, 129, 143 in "Handmade Prints" by Anne Desmet and Jim Anderson).
- Have students make other types of prints such as splatter prints, stencil prints and monoprints.

Sculpture

- Have students create portraits or figures with wire.
- Have students make something lifesize out of cardboard which is never made of cardboard.
- Have students produce a relief sculpture in clay of a face or a building (Figure 10, Appendix B).
- Have students produce a mobile that balances using wire, paper and string.
- Have students produce a series of clay pots using a variety of handbuilding techniques – pinch pots, coils, slab, etc. (Figure 11, Appendix B).
- Have students create dioramas in clay.
- Have students create a relief sculpture based on a painting.
- Have students create a sculpture using found materials.

Art History/ Theory

- Have the students reproduce a well known artwork in another medium (e.g. – the Mona Lisa as a clay bust, American Gothic as a textile collage, etc.) (Figures 12a, 12b, Appendix B).

Design

- Choose a word and have the students make an image that reflects the meaning of that word.
- Have the students work with descriptive typography (Figures 13a, 13b, Appendix B).
- Using a single object, have the students illustrate the principles of design. For example, divide the page into nine equal squares. In one square draw the object illustrating repetition. In another draw it illustrating balance, etc.
- Have the students trace a number of dynamic shapes on a page (their hand, machine parts, etc.) Be sure they overlap each other in several places. Use pen and ink to fill in each area with contrasting patterns (Figures 14a, 14b, Appendix B).

Creating, Making, and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Suggestions for Assessment

*Note - The following suggestions for assessment fall under the heading of *Creating, Making, and Presenting* and apply to GCO 1 and GCO 2.

It is recommended that teachers develop rubrics for specific assignments. Students should be made aware of the rubric's criteria before beginning a project.

Sample Portfolio Assessment Rubric

Unacceptable	Acceptable	Proficient	Superior
Value 0-1	2-3	4	5
<p>Fails to complete some assignments.</p> <p>Work looks rushed.</p> <p>Work does not show an understanding of project concepts.</p> <p>Work lacks control or clarity.</p> <p>Work does not show improvement.</p>	<p>Most assignments are completed.</p> <p>Work is completed to minimal standards with little or no reworking.</p> <p>With teacher guidance majority of work shows an understanding of project concepts.</p> <p>Work shows limited skills and technical ability.</p> <p>Work shows marginal improvement.</p>	<p>All assignments are completed.</p> <p>Work is of consistent quality. Student takes time to look for errors and tries to improve.</p> <p>Work shows an understanding of project concepts.</p> <p>Technical skills and use of material adds feeling to the work.</p> <p>Work shows distinct improvement.</p>	<p>Student goes beyond completion.</p> <p>High quality assignments.</p> <p>Work is done independently and exceeds project goals.</p> <p>Work is technically superior and includes subtle characteristics.</p> <p>Student strives for mastery.</p>

Notes and Resources

Drawing

- *Drawing on the Right Side of the Brain*, B. Edwards
- *The Natural way to Draw*, K. Nicolaides
- *Experimental Drawing*, R. Kaupelis
- *The Best of Sketching and Drawing*, Terry Sullivan
- *Discovering Drawing*, Ted Rose
- *Drawing Dimensions*, C. Dantzig
- *Drawing for Older Children and Teens*, M. Brookes

Painting

- *Exploring Painting*, G.F. Brommer and N.K. Kinne
- *Acrylics Bold and New*, N. Roukes
- *Understanding Transparent Watercolor*, G.F. Brommer

Sculpture

- *Sculpture Technique Form Content*, Arthur Williams
- *Sculpting Clay*, Leon Nigrosh

Printmaking

- *Handmade Prints*, Anne Desmet and Jim Anderson

Mixed Media

- *Design Synectics*, Nicholas Roukes
- *Art Synectics*, Nicholas Roukes
- *Humor in Art*, Nicholas Roukes
- *From Ordinary to Extraordinary: Art and Design Problem Solving*, K. Vieth
- *Exploring Visual Design* Gatto, Porter, Selleck

Web Resource Suggestions

- Appendix C

Creating, Making, and Presenting

GCO 2: Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

By the end of grade 9/10, students will be expected to

9.2.1 invent and incorporate unique visual symbols to create personal meaning in their art

9.2.2 analyse and make use of visual, spatial, and temporal concepts in creating art images

9.2.3 select, critique, and organize a display of personally meaningful images from their own portfolio

9.2.4 acknowledge and respect individual approaches to and opinions of art

9.2.5 work interactively, cooperatively, and collaboratively

Suggestions for Learning and Teaching

- Have students produce letters in the form of a monogram from their own initials.
- Have students collaboratively create a piece of graffiti art using images.
- Have the students redo a famous artwork in the form of a diorama (Marisol, Favro).
- Have the class do a collective work similar to Joyce Wieland's quilt or Judy Chicago's Dinner Party.
- Have the students produce a personal flag or banner in cloth.
- Take a complicated line drawing such as Durer's Rhinoceros. Cut it up into squares. Have each student enlarge and reproduce a square in ink or pencil. Assemble the squares to create a large group mural (Figures 15a, 15b, Appendix B).
- Have students put together a portfolio selection of 6-10 of their best pieces. Have them design a presentation of their chosen work.
- Have students prepare their work for a public or online exhibition.
- Conduct classroom discussions and critiques based on the artwork created by the students.

Creating, Making, and Presenting

GCO 2: Students will create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Suggestions for Assessment

***Note - Refer also to suggestions for assessment under GCO1 on pages 3 and 5.**

Collaborative Work

- Have students respond in writing – reflecting on the involvement of each group member and the collective work.
- Have individual students present a portfolio of preliminary work.
- Have students/groups evaluate the strengths and weaknesses of their project

It is recommended that teachers develop their own rubrics for specific assignments. The following is an example of a possible rubric for assessing the student’s use of the elements of art.

Sample assessment rubric of elements in student’s work

Focus	Unacceptable Value 0-1	Acceptable 2-3	Proficient 4	Superior 5
Elements of art (Use of line, colour, shape, form, texture, value,).	Formal elements appear to have been ignored.	Formal elements distract the audience from the content.	The form keeps the audience’s attention.	The formal elements help to engage the audience in a dialogue.
Principles of Design (arrangement of content in the visual space).	Little or no consideration in composition. Composition of work seems haphazard, elements work against one another.	Work shows evidence of visual planning, but may still have compositional problems.	Compositional devices direct viewers’ attention.	Various compositional strategies enhance viewer’s engagement with content.
Appropriateness of medium & scale.	The choice of medium was inappropriate. Scale of work detracts from content.	The choice of medium/scale is appropriate for the content.	The choice of medium complements the content.	The choice of medium accentuates the content.
Organization of subject matter.	Formal elements compete with the content.	Formal elements do not match the content.	The formal elements support the content.	The formal elements lead the audience to understand the content.

Notes and Resources

The following books are listed for technique information

Drawing

- *Drawing on the Right Side of the Brain*, B. Edwards
- *The Natural way to Draw*, K. Nicolaides
- *Experimental Drawing*, R. Kaupelis
- *The Best of Sketching and Drawing*, Terry Sullivan
- *Discovering Drawing*, Ted Rose
- *Drawing Dimensions*, C. Dantzig
- *Drawing for Older Children and Teens*, M. Brookes

Painting

- *Exploring Painting*, G.F. Brommer and N.K. Kinne
- *Acrylics Bold and New*, N. Roukes
- *Understanding Transparent Watercolor*, G.F. Brommer

Sculpture

- *Sculpture Technique Form Content*, Arthur Williams
- *Sculpting Clay*, Leon Nigrosh

Printmaking

- *Handmade Prints*, Anne Desmet and Jim Anderson

Mixed Media

- *Design Synectics*, Nicholas Roukes
- *Art Synectics*, Nicholas Roukes
- *Humor in Art*, Nicholas Roukes
- *From Ordinary to Extraordinary: Art and Design Problem Solving*, K. Vieth
- *Exploring Visual Design*, Gatto, Porter, Selleck
- *Art Basics*, A. Peterson

Additional Suggestions for Projects

- *200 Projects to Strengthen Your Art Skills*, Valerie Colston

Web Resource Suggestions

- Appendix C

Understanding and Connecting Contexts of Time, Place, and Community

GCO 3: Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

By the end of grade 9/10, students will be expected to

9.3.1 examine the role and the influence of visual images in their daily lives, including mass media and popular culture

9.3.2 evaluate visual communication systems as a part of daily life

9.3.3 through their own art develop concepts and imagery based on personal ideas and experience

9.3.4 recognize and describe the role of the visual arts in challenging, sustaining, and reflecting society's beliefs and traditions

9.3.5 identify opportunities to participate in the visual arts in school, community, and the world of work

Suggestions for Learning and Teaching

- Have students examine the development of popular corporate logos.
- Have the students compare cultural beliefs by looking at images using a thematic approach, such as Beauty, Worship, etc.
- Develop a program where art is used as a fundraiser for a school program. For example, form a “Soup Bowl Society” where students make bowls and sell them with the money earned being donated to the school lunch program.
- Bring in guest speakers from industry, such as graphic designers, animators, forensic artists, etc.
- Have students research an aspect of aboriginal culture and create an artwork based on what they perceive to be an important concept within that context.
- Have the students research a term project on a form of art. As part of the final presentation, each student would include an art piece that he/ she made that fit into the art form.
- Have the students develop a design for a postage stamp using themes based on time, place and community.
- Have students research the historical significance of flags, coats of arms, banners, etc. then develop a flag, banner or coat of arms for themselves or their community.
- Have students recreate an historical image changing the time, place, etc. (Figure 16a, 16b, Appendix B).

Understanding and Connecting Contexts of Time, Place, and Community

GCO 3: Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Suggestions for Assessment

The following suggestions for assessment apply to the *Understanding and Connecting Contexts of Time, Place, and Community* strand and apply to GCO 3, GCO 4, and GCO 5.

Assessment of *Understanding and Connecting Contexts of Time, Place, and Community* can be achieved through a variety of formats. These include:

- Written essays
- Verbal and audio/visual presentations
- Involvement in class discussions
- Studio projects
- Presentation of found visual examples
- Journals
- Sketchbooks
- Image identification and comparison testing

There are a number of criteria that can be used in assessing student assignments. These include:

- Concept development
- Competence and understanding of handling materials
- Demonstration of an understanding of the concept
- Presentation of material – design layout, readability, quality of information given
- Degree of independence

Notes and Resources

- *Living with Art*, Rita Gilbert
- *The Annotated Mona Lisa*, Carol Strickland
- *Discovering Canadian Art*, Brian Bennett and Constance Hall
- *Discovering Art History*, Gerald Brommer
- *Getting Into Art History*, Annie Smith
- *Art Talk*, Rosalind Ragans
- *The Art of Seeing*, Paul Zelanski and Mary Pat Fisher
- *500 Bowls*, Suzanne J.E. Tourtillott Editor
- *Design Synectics*, Nicholas Roukes
- *Art Synectics*, Nicholas Roukes
- *Humor in Art*, Nicholas Roukes
- *From Ordinary to Extraordinary: Art and Design Problem Solving*, K. Vieth
- *Art, Culture, and Environment*, McFee and Degge
- *Celebrating Pluralism*, FG Chalmers

Additional Suggestions for Projects

- *200 Projects to Strengthen Your Art Skills*, Valerie Colston

Many of the suggestions for learning and teaching may be adapted through digital technology such as digital storytelling, PowerPoint, video making, etc.

Web Resource Suggestions Appendix C

Understanding and Connecting Contexts of Time, Place, and Community

GCO 4: Students will respect the contribution to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Outcomes

By the end of grade 9/10, students will be expected to

9.4.1 develop an appreciation of diversity among individuals as reflected in their artwork

9.4.2 recognize the existence of a variety of visual languages that reflect cultural, socio-economic, and national origins

9.4.3 recognize that, and investigate how art as a human activity emerges from human needs, values, beliefs, ideas, and experiences

9.4.4 create personally meaningful imagery that reflects influence from a variety of historical and contemporary artists

9.4.5 compare the characteristics of artwork from different cultures and periods in history

Suggestions for Learning and Teaching

- Have the students create timelines that show how cultural images are a reflection of a particular time period.
- Guide the students through a study of the development of functional objects (e.g. craft, architecture history, etc.)
- Use a thematic approach to art history.
- Have students create a dinner party place setting for a famous person (historical figure, contemporary celebrity, famous artist, musician, etc.).
- Bring in guest speakers/artists to talk about and demonstrate artwork inspired by varying cultures (First Nations, Inuit, Acadian, etc.).
- Have students create a time capsule as a found object sculpture/assemblage.
- Have students create maps of their community in the style of historical maps.
- Have students discuss cultural issues such as stereotyping, diversity issues, values, beliefs, ideas, and experiences.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 4: Students will respect the contribution to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.

Suggestions for Assessment

The following suggestions for assessment apply to the *Understanding and Connecting Contexts of Time, Place, and Community* strand and apply to GCO 3, GCO 4, and GCO 5.

Sample Assessment Rubric

Unacceptable Value 0-1	Acceptable 2-3	Proficient 4	Superior 5
Fails to complete some assignments.	Most assignments are completed.	All assignments are completed.	Student goes beyond completion, looking for mastery.
Work looks rushed.	Work is completed to minimal standards.	Work is of consistent quality.	High quality assignments.
Student does not show an understanding of information.	Student shows a limited understanding of information.	Student shows an understanding of information.	Student shows a high understanding of information and is able to make connections through analogies.
Information is lacking and poorly presented.	Adequate information is presented.	Presentation is well designed.	Presentation has strong aesthetic appeal.
Does not participate in class discussions.	Responds to directed questions.	Actively involved in class discussions.	Provides insight in class discussions and raises meaningful/thought provoking questions.
Student resorts to displays of cultural/historical stereotypes.	Student shows a limited understanding of cultural values.	Student recognizes and reflects on cultural issues.	Student shows an appreciation of and questions cultural beliefs, values, and traditions.

Notes and Resources

- *Living with Art*, Rita Gilbert
- *The Annotated Mona Lisa*, Carol Strickland
- *Discovering Canadian Art*, Brian Bennett and Constance Hall
- *Discovering Art History*, Gerald Brommer
- *Getting Into Art History*, Annie Smith
- *Art Talk*, Rosalind Ragans
- *The Art of Seeing*, Paul Zelanski and Mary Pat Fisher
- *500 Bowls*, Suzanne J.E. Tourtillott Editor
- *Design Synectics*, Nicholas Roukes
- *Art Synectics*, Nicholas Roukes
- *Humor in Art*, Nicholas Roukes
- *From Ordinary to Extraordinary: Art and Design Problem Solving*, K. Vieth
- *Art, Culture, and Environment*, McFee and Degge
- *Celebrating Pluralism*, FG Chalmers

Web Resource Suggestions

- Appendix C

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5: Students will examine the relationship among the arts, societies, and environments.

Outcomes

By the end of grade 9/10, students will be expected to

9.5.1 draw upon other arts disciplines as a resource in the creation of their own art works

9.5.2 use, with confidence, experiences from their personal, social, cultural, and physical environments as a basis for visual expression

9.5.3 demonstrate an understanding of how individual and societal values affect our response to visual art

9.5.4 interpret visual parallels between the structures of natural and built environments

9.5.5 recognize and respect the ethical and moral considerations involved in copying works

Suggestions for Learning and Teaching

- Have students create a short audio-visual presentation.
- Examine how cultural tastes have changed over time (e.g. Rubenesque beauty).
- Examine the role of copying famous works as used by the academies.
- Examine how artists (such as Duchamp, Magritte, and Dine) have reinterpreted famous artworks.
- Mona Lisa Makeover Assignment:

Part 1) Research:

Write a paper about Leonardo daVinci and *Mona Lisa*. Be sure to describe *Mona Lisa* in full detail. Discuss the use of sfumato (a technique of painting in thin glazes to achieve a hazy, cloudy atmosphere – Glossary, page 587 in *Living with Art*; see page 401 for a more detailed explanation of process and examples) in this painting. Also, discuss what is seen as ideal beauty (then and now).

Part 2) Studio Action:

Students will create a “Mona Makeover” on a photocopied image of *Mona Lisa*. Students must add at least three different mediums while recreating the image. Make sure students use line, colour, shape, value and texture. Encourage students to be inventive and to have fun with the materials! (Figures 16a, 16b, Appendix B.) Lesson can be used for GCO1 as well.

- Examine the influence of grassroots movements (such as graffiti art) on high art. Find parallels in music, dance, theatre, literature, and film.
- Have students update a famous work of art, making it a commentary on how times have changed (e.g. The Last Supper with take-out food, The Thinker playing video games, etc.).
- Show the work of artists who explore environmental issues, gender issues, etc.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5: Students will be expected to examine the relationship among the arts, societies, and environments.

Suggestions for Assessment

Because GCO 3, GCO 4 and GCO 5 all apply to the *Understanding and Connecting Context of Time, Place, and Community* strand, the same suggestions for assessment may be used for all three GCO's. Please refer to page 9 and page 11 of this document for assessment suggestions.

Notes and Resources

- *Living with Art*, Rita Gilbert
- *The Annotated Mona Lisa*, Carol Strickland
- *Discovering Canadian Art*, Brian Bennett and Constance Hall
- *Discovering Art History*, Gerald Brommer
- *Getting Into Art History*, Annie Smith
- *Art Talk*, Rosalind Ragans
- *The Art of Seeing*, Paul Zelanski and Mary Pat Fisher
- *500 Bowls*, Suzanne J.E. Tourtillott Editor
- *Design Synectics*, Nicholas Roukes
- *Art Synectics*, Nicholas Roukes
- *Humor in Art*, Nicholas Roukes
- *From Ordinary to Extraordinary: Art and Design Problem Solving*, K. Vieth
- *Art, Culture, and Environment*, McFee and Degge
- *Celebrating Pluralism*, F.G. Chalmers

Additional Suggestions for Projects

- *200 Projects to Strengthen Your Art Skills*, Valerie Colston

Web Resource Suggestions

- Teachers may want to use National Gallery of Canada's Cybermuse website
- Appendix C

Perceiving, Reflecting and Responding

GCO 6: Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

By the end of grade 9/10, students will be expected to

9.6.1 develop independent thinking in interpreting and making judgments about subject matter

9.6.2 constructively critique the work of others

9.6.3 analyse the works of artists to determine how they have used the elements and principles of design to solve specific visual design problems

9.6.4 engage in critical reflective thinking as part of the decision-making and problem-solving process

9.6.5 investigate and analyse how meaning is embedded in works of art

Suggestions for Learning and Teaching

- Have the students study art works using a form of image analysis (for example, Appendix A).
- Introduce students to general aesthetic issues such as beauty, ugliness, what is art?, etc.
- Have students create their own aesthetic questions.
- Through class discussion, introduce students to works that have been seen as controversial (e.g. “Voice of Fire”, “Meat Dress”, etc.).
- Present the students with a group of artwork. Have them select two pieces to compare and contrast.
- Take the students to an art exhibition at a museum or gallery – Have the students respond to the visit through writing, presentations, or studio projects.
- Have the students study and analyse the use of imagery in pop culture (t-shirts, advertisements, etc.).
- Have students produce a post-critique sheet that has questions on what they feel could be improved in their work, what others have stated about their work, and other approaches that may have been tried.
- Facilitate a visit to a local artist’s or artisan’s studio.

Perceiving, Reflecting and Responding

GCO 6: Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Suggestions for Assessment

The following suggestions for assessment apply to the *Perceiving, Reflecting and Responding* strand and apply to GCO 6, GCO 7, and GCO 8.

Assessment of Perceiving, Reflecting and Responding can be achieved through a variety of formats. These include:

- Written essays
- Verbal and audio/visual presentations
- Involvement in class discussions
- Studio projects
- Presentation of found visual examples
- Journals
- Sketchbooks
- Comparison testing

Notes and Resources

- *Art Synectics*, Nicholas Roukes
- *Design Synectics*, Nicholas Roukes
- *Living With Art*, Rita Gilbert
- *From Ordinary to Extraordinary*, Ken Vieth
- *A World of Images*, L. Chapman
- *The Intelligent Eye*, David Perkins

Many of the suggestions for learning and teaching may be adapted through digital technology such as PowerPoint, digital storytelling, 1 minute (or longer), movies, etc.

Refer to the “Virtual Gallery” panels throughout *200 Projects to Strengthen Your Art Skills* (Valerie Colston) which take the lesson being discussed a step further by encouraging use of the Internet as a way of exploring additional concepts and ideas.

Web Resource Suggestions

- Appendix C

Perceiving, Reflecting and Responding

GCO 7: Students will understand the role of technologies in creating and responding to expressive works.

Outcomes

By the end of grade 9/10, students will be expected to

9.7.1 practise safety associated with proper care of art materials and tools

9.7.2 create images that solve complex problems that take into consideration form and function, and understand the value of looking for alternative solutions

9.7.3 evaluate and use various media and technological processes for their sensory qualities and ability to convey messages and meaning

9.7.4 realize the direct influence expanding technology has had and continues to have on the individual and society

Suggestions for Learning and Teaching

- Have the students represent an experience in their personal history through an audio visual presentation using technology of their choice.
- Have the students study how technologies have impacted the creation of art (e.g. introduction of oil paint, use of paint tubes, the influence of photography).
- Have the students study and analyse the audio and video components of rock videos.
- Compare and contrast digital and film based photography from various time periods.
- Bring in guest speakers from the technology industry (from the community, or New Brunswick in general – e.g. Fat Cats Design Studio (Miramichi), NBCC, etc.) to discuss and demonstrate the variety of technologies available. Have students create an artwork (comic, graphic design, anime poster, advertisement, etc.) using an available technology.

Perceiving, Reflecting and Responding

GCO 7: Students will understand the role of technologies in creating and responding to expressive works.

Suggestions for Assessment

Sample Assessment Rubric

Unacceptable Value 0-1	Acceptable 2-3	Proficient 4	Superior 5
Student's work shows little evidence of research.	Student's work shows some evidence of research using limited sources.	Student's work is well researched using a variety of sources.	Using a variety of sources, student synthesizes and produces an original response.
Responses lack maturity.	Student's ideas are not fully developed and lacking original thought.	Student's responses shows some reflection.	Student's response is well developed and persuasive.
Does not participate in class discussions.	Responds to directed questions.	Actively participates in class discussions.	Provides insight in class discussions and raises meaningful/thought provoking questions.
Judgment is based only on first reaction.	Student has a basic understanding of image analysis.	Student provides a reasoned personal response.	Student makes a well-informed judgment of the work based on careful consideration of description, analysis and interpretation.

Notes and Resources

- *Art Synectics*, Nicholas Roukes
- *Design Synectics*, Nicholas Roukes
- *Living With Art*, Rita Gilbert
- *From Ordinary to Extraordinary*, Ken Vieth
- *The Intelligent Eye*, David Perkins

Many of the suggestions for learning and teaching may be adapted through digital technology when available

Web Resource Suggestions

- Appendix C

Perceiving, Reflecting and Responding

GCO 8: Students will analyse the relationship between artistic intent and the expressive work.

Outcomes

By the end of grade 9/10, students will be expected to

9.8.1 analyse artwork and determine the artist's intention

9.8.2 analyse why images were created by artists

9.8.3 identify and discuss the source of ideas behind their own work and the work of others

9.8.4 use feedback from others to examine their own art works in light of their original intent

Suggestions for Learning and Teaching

- As a class, do classroom critiques of various pieces (see Appendix A for example).
- Collectively and individually, have students study the work of a variety of artists using a thematic approach (e.g. city life, portraiture, animals, etc.).
- Have the students examine visual images from popular culture and discuss the artists' intentions.
- Have the students do a written critique of their own work.
- Have the students research an image or an object to discover who made it and why it was made.

Perceiving, Reflecting and Responding

GCO 8: Students will analyse the relationship between artistic intent and the expressive work.

Suggestions for Assessment

Because GCO 6, GCO 7 and GCO 8 all apply to the *Perceiving, Reflecting and Responding* strand, the same suggestions for assessment can be used for all three GCO's. Please refer to pages 15 and 17 of this document for assessment suggestions.

Notes and Resources

- *Art Synectics*, Nicholas Roukes
- *Design Synectics*, Nicholas Roukes
- *Living With Art*, Rita Gilbert
- *From Ordinary to Extraordinary*, Ken Vieth
- *The Intelligent Eye*, David Perkins
- *200 Projects to Strengthen Your Art Skills*, Valerie Colston

Web Resource Suggestions

- Appendix C

Bibliography

Bibliography

- *Acrylics Bold and New*, Nicholas Roukes, Watson and Guptil, ISBN 08230-0059-1
- *The Annotated Mona Lisa*, Carol Strickland, Andrews and McMeel, ISBN 0-8362-8005-9
- *Art Basics*, Ann Peterson, Oxford University Press, ISBN 019-540446-7
- *Art, Culture, and Environment, A Catalyst for Teaching*, McFee and Degge, Kendall/Hunt Publishing, ISBN 0-8403-2330-1
- *The Art of Seeing*, Paul Zelanski and Mary Pat Fisher, Prentice-Hall, ISBN 0-13-059916-6
- *Art Synectics*, Nicholas Roukes, Davis, ISBN 0-87172-151-0
- *Art Talk*, Rosalind Ragans, ISBN 0-02-662434-6
- *The Best of Sketching and Drawing*, Terry Sullivan, Rockport Publishers, ISBN 1-56496-510-4
- *Celebrating Pluralism*, F.G.Chalmers, Getty Institute Press, ISBN 0-89236-393-2
- *Design Synectics*, Nicholas Roukes, Davis, ISBN 87192-198-7
- *Discovering Art History*, Gerald Brommer, Davis, ISBN 0-87192-190-1
- *Discovering Canadian Art*, Brian Bennett and Constance Hall, Prentice Hall, ISBN 0-13-215230-7
- *Discovering Drawing*, Ted Rose, Davis Publishing, ISBN 87192-281-9
- *Drawing Dimensions*, Cynthia Dantzic, Prentice Hall, ISBN 0-13220153-4
- *Drawing for Older Children and Teens*, Mona Brookes, Jeremy P. Tarcher Inc., ISBN 0-87477-661-9
- *Drawing on the Right Side of the Brain*, B. Edwards, 1999, Tarcher Publishing, ISBN - 10: 08-74774195
- *Experimental Drawing*, R. Kaupelis, Watson Guptill, ISBN - 10: 08-74774-195
- *Exploring Painting*, G.F. Brommer and N.K. Kinne, Davis, ISBN 87192-287-8
- *Exploring Visual Design*, Gatto, Porter, Selleck, Davis, ISBN 87192-379-3
- *500 Bowls*, Suzanne J.E. Tourtillott Editor, Lark Books, ISBN1-57990-362-2
- *From Ordinary to Extraordinary: Art and Design Problem Solving*, K. Vieth, Davis Publications, ISBN 87192-387-4
- *Getting Into Art History*, Annie Smith, Barn Press, ISBN 9696953-0-6

- *Gilbert's Living With Art*, 8th edition, Mark Getlin, 2007 McGraw Hill Higher Education, ISBN - 10: 0071101802
- *Handmade Prints*, 2nd Edition, Anne Desmet/Jim Anderson, 2005, Davis Publications, ISBN - 10: 0713677082
- *Humor in Art*, Nicholas Roukes, Davis, ISBN 0-87192-304-1
- *The Intelligent Eye*, David Perkins, The Getty Institute, ISBN 0-89236-274-X
- *The Natural Way to Draw*, K. Nicolaidis, Houghton Mifflin Company, ISBN 0233983090
- *Revisions: Readings in Canadian Art Teacher Education*, 3rd Edition, Edited by Rita L. Irwin, Kit Grauer and Michael J. Emme, 2007, ISBN 978-0-9738340-1-7
- *Sculpture Technique Form Content*, Arthur Williams, Davis, ISBN 0-87192-277-0
- *Sculpting Clay*, Leon Nigrosh, Davis, ISBN 87192-236-3
- *200 Projects to Strengthen Your Art Skills*, Valerie Colston, Barron's Educational Series, Inc., ISBN 978-0-7641-3811-9
- *Understanding Transparent Watercolor*, G.F. Brommer, Davis, ISBN 87192-245-2
- *A World of Images*, Laura Chapman, Davis, ISBN 0-87192-230-4

APPENDICES

APPENDIX A**When looking at a work of art, students might be asked to:****Describe it. (Elements of art—generally the what of art)**

What kinds of things do you see in this painting?

What words would you use to describe this painting?

How would you describe the lines in this picture? The shapes? The colours? What does this painting show?

Look at this painting for a moment. What observations can you make about it?

How would you describe this painting to a person who could not see it?

How would you describe the people in this picture? Are they like you or different?

How would you describe (the place depicted in) this painting?

Analyze it. (Principles of art—generally the how of art)

Which objects seem closer to you? Further away?

What can you tell me about the colours in this painting?

What colour is used the most in this painting?

What makes this painting look crowded?

What can you tell me about the person in this painting?

What can you tell me about how this person lived? How did you arrive at that idea?

What do you think is the most important part of this picture?

How do you think the artist made this work?

What questions would you ask the artist about this work, if s/he were here?

Interpret it. (The why of art)

What title would you give to this painting?

What do you think is happening in this painting?

What do you think is going on in this picture?

What do you think this painting is about?

Pretend you are inside this painting.

What do you think this (object) was used for?

Why do you suppose the artist made this painting?

What do you think it would be like to live in this painting?

Information (who, what, when)

Identify the artist.

What is the title of the work?

When was it completed?

Does this additional information broaden your initial interpretation of the work? How?

Evaluate it.

What do you think is good about this painting? What is not so good?

Do you think the person who painted this do a good or bad job? What makes you think so?

Why do you think other people should see this work of art?

What do you think other people would say about this work? Why do you think that?

What grade would you give the artist for this work? How did you arrive at that grade?

What would you do with this work if you owned it?

What do you think is worth remembering about this painting?

APPENDIX B

Reproductions of student work



Figure 1
Pencil grid drawing



Figure 2
Tonal exercise



Figure 3
Fragmented collage drawing



Figure 4
Value scale mural



Figure 5a, 5b,
Art forgery paintings



Figures 6a, 6b
Monochromatic painting exercises



Figures 7a, 7b
Still life paintings



Figures 8a, 8b
Surrealist collages



Figure 9
Visual pun



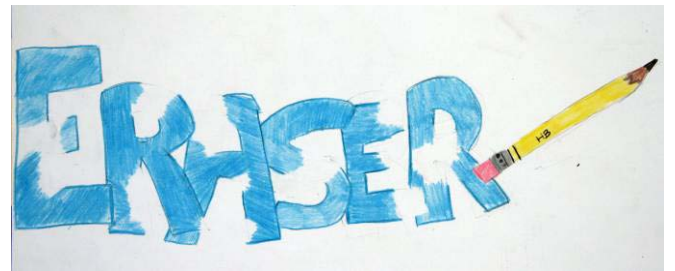
Figure 10
Clay relief heads



Figure 11
Clay hand building



Figures 12a, 12b
Reproductions of artworks in new mediums



Figures 13a, 13b
Lettering projects



Figures 14a, 14b
Patterned ink drawings



Figures 15a, 15b
Group drawing



Figure 16a, 16b
Historical recreations

APPENDIX C

Web Resources

History

<http://illusionworks.com/mod/> illusions in art
<http://www.artquotes.net/> quotes
<http://www.mos.org/leonardo/artist.html> leonardo
<http://iris.nyit.edu/arhistory/pptshows.html> power points art history
<http://www.paradoxplace.com/Perspectives/Venice%20&%20N%20Italy/Venice/Venice%20Last%20Suppers.htm> Last Supper paintings
<http://www.andreaplanet.com/andreamosaic/> photo mosaic generator
<http://helenrindsberg.myiglou.com/> art history
<http://www.artchive.com/> art history image source
<http://www.sfmoma.org/MSoMA/index.html> making sense of modern art
<http://www.fullscreenqtv.com/> QTVR (Louvre, Last Supper...)
<http://www.pptpalooza.net/> power point presentations
<http://www.youtube.com/user/eggman913> videos faces in art
<http://www.planetperplex.com/> optical illusions
<http://www.wga.hu/> web gallery
<http://www.webexhibits.org/> web exhibits
http://gallery.sjsu.edu/paris/breaking_away/index.html 19th century Paris
<http://www.artcyclopedia.com/> art history

Drawing

<http://www.mste.uiuc.edu/m2t2/geometry/perspective/movement.html> perspective
http://www.dueysdrawings.com/drawing_tutorials.html basic shading tutorials

General

<http://www.aisforapple.net/> cool site
<http://www.princetomol.com> the incredible art department – lesson plans, teacher resources
<http://erikdemaine.org/> Great links to origami sites and other 3D design
<http://www.megamonalisa.com/> mona lisa parodies

Graphics

<http://www.wellstyled.com/tools/colorscheme2/index-en.html> colour scheme generator
<http://www.johnlangdon.net/> graphic lettering
<http://cooltext.com/> text generator
<http://home.att.net/~RTRUSCIO/COLORSYS.htm> basic colour mixing

Historic sites & Architecture

<http://www.world-heritage-tour.org/earth/map.html> world heritage sites panoramas
<http://web.kyoto-inet.or.jp/org/orion/eng/hst/hist.html> history of western architecture
<http://ww2.coastal.edu/arflaten/Virtualtours.html> virtual tours of buildings

Galleries

<http://www.mcmichael.com> McMichael Canadian collection
<http://www.ago.net/> Art Gallery of Ontario
<http://www.louvre.fr/llv/commun/home.jsp?bmLocale=en> Louvre
<http://www.metmuseum.org/> Met. Museum
<http://www.gallery.ca/english/index.html> National Gallery of Canada
<http://www.nationalgallery.org.uk> National Gallery UK, London
<http://www.mmfa.qc.ca/en/index.html> Montreal Museum of Fine Arts
<http://www.beaverbrookartgallery.org/main-e.asp> Beaverbrook

