

**CREATIVE ARTS
TEACHERS' GUIDE
FOR SECONDARY SCHOOLS**



VISUAL ARTS

(FORMS 1-3/GRADES 7-9)



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CREATIVE ARTS VISUAL ARTS

A Teachers' Guide for Secondary Schools Grades 7 – 9 (Forms 1-3)



Compiled by Vonnie Roudette - 2008

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Message from the Chief Education Officer

Globalization and the knowledge economy pose numerous challenges to small island developing states. St. Vincent and the Grenadines is no exception. With the transformation of entire economies and cultures, schools are expected to keep pace, and educators have to rethink and reform the education system to grapple with these challenges by increasing access and providing opportunities for the student population to acquire skills and gain knowledge for living and production.

The curriculum is a powerful instrument through which education reform is pursued. The curriculum has to provide opportunities for personalizing learning by introducing flexibility in what is taught. It has to be relevant and engaging for all pupils. The curriculum should create learning opportunities for each child by considering the range of abilities, aptitudes and diverse backgrounds of all students. The foundation skills - literacy, numeracy and ICT are also of utmost importance but initiative, creativity and problem solving must transform the way of thinking and doing.

The new curriculum and assessment framework makes provision for new approaches and the use of innovative modalities to encourage teachers to change from traditional to interactive approaches; to foster critical thinking and problem-solving while engaging teachers in proper assessment practices which will enable them to provide evidence-based-intervention strategies for all learners.

The framework also allows practitioners to hone the latent energies and abilities of students through the Design and Technology, Physical Education and Creative Arts curricula. This, it is hoped, will provide

future citizens with skills and knowledge to be employable, competitive, self-sufficient and to increase civic and democratic responsibility.

Through the use of the curriculum, from Kindergarten to Grade 9, the education received will determine the citizens' capacity to prosper and to help the economy to bloom.

The new thrust to introduce teachers' guides into schools strengthens the initiative to provide the appropriate resources to allow teachers to implement all programmes of learning. I urge teachers to make maximum use of these resources so that the nation's children will continue to benefit from the opportunities provided in all classrooms.

Susan Dougan

Susan Dougan
Chief Education Officer

FOREWORD

The phased introduction of Universal Secondary Education (USE), completed in 2005, highlighted the need for appropriate curricula to meet the varying needs and interests of the increased, more diverse student population entering secondary schools.

USE led to a further fragmentation of the current curricula as different secondary schools adopt different coping strategies to meet their diverse students' needs.

Hence for USE to be deemed effective there was an urgent need for the Government of St. Vincent and the Grenadines and in particular the Ministry of Education to provide a uniform curriculum framework for all secondary schools, thus providing more equitable access for all.

The Education Act of 1992 and the ESDP (2002-2007), sought to address these issues by providing for the development of a National Curriculum and Assessment Framework (NCAF), which provides flexibility for schools to customize the curriculum, subject to policy requirements, to best meet the needs of their students.

This National Framework, developed through a wide-ranging consultative process and participatory methodologies, led to the development of National Curriculum Programmes of Learning (POLs) and Teachers Guides in nine (9) subject areas: *Creative Arts (Dance, Art, Drama and Music)*, *Design and Technology*, *Foreign Languages (French and Spanish)*, *Health and Family Life Education*, *Language Arts*, *Mathematics*, *Physical Education and Sports*, *Science and Social Sciences*.

These Programmes of Learning seek to raise the performance and standards of teachers and students by providing Attainment Targets and basic Learning Outcomes and Achievement Indicators that ALL students are expected to achieve.

The *Attainment Targets* describe what each student should know, be able to do and the desirable attitudes they should display.

The *Learning Outcomes* are derived directly from the Attainment Targets. They indicate the basic depth and breadth of what students should know, be able to do, and the desirable attitudes they should demonstrate.

The *Achievement Indicators* state what the students should know, be able to do and the values and attitudes they must display in order that the teachers and students can know that a Learning Outcome has been achieved.

The Teachers' Guides are designed to enable ALL students to achieve the national goals for secondary education. They aim to illustrate the integration of teaching, learning and assessment.

Each Guide has been designed to suit the particular needs of each subject area. Furthermore, the Guides include sample lesson plans, assessment strategies, activities and the major resources/materials needed to effectively deliver the programmes. These documents should therefore serve as a guide for the development of instructional programmes to be implemented at the classroom level.

These Guides should therefore provide opportunities for the enhancement of teaching and learning at the classroom level and so contribute to the cognitive, affective and psychomotor development of the child.

The teacher, the main user of these Guides is envisaged as someone who:-

- Plans for teaching according to different learning styles and needs of his/her students
- Is flexible and creative
- Is knowledgeable of the subject he/she teaches.

The teacher of the NCAF is therefore someone who is confident in the delivery of the subject matter.

At the Ministry of Education, we are confident that these Guides will significantly enhance teaching and learning in secondary schools and eventually contribute towards the achievement of school graduates who are:-

- Literate and numerate in all domains
- Capable of sound moral and ethical judgments
- Confident and emotionally secure
- Capable of working independently and cooperatively
- Lifelong learners
- Hardworking with positive work ethics
- Knowledgeable and appreciative of their creative and artistic expressions

It is our hope that principals and teachers continue to play their roles in ensuring that these Guides are used for the enhanced development of the Nation's children as we work together to produce better citizens in St. Vincent and the Grenadines.

D. Bacchus

**Deborah Bacchus (Mrs.)
Senior Education Officer - Curriculum**



1. INTRODUCTION

Creative education is now recognised by educators throughout the world as a basic right for every child. UNESCO recognises the power of creative education to address academic failure across the curriculum by providing creative learning environments for expression and problem solving.

In their report on teaching practices :

“Academic failure is a worldwide reality, and the need for new ways of dealing with increasing numbers of students failing in school or abandoning schools is a fact that no one can overlook- particularly teachers themselves!”

In their report from UNESCO regional (Latin American and the Caribbean) conference in art education in 2001:

“ Only the teacher’s empathetic and intelligent action can transform art into an essential ingredient that helps the growth and improves the behaviour of citizens as they benefit from culture and become knowledgeable about the building of their own nation”

On a local level, the Government of St. Vincent and the Grenadines recognises the need for creative thinkers to more effectively provide solutions for challenges to regional, economic and cultural development. This recognition reinforces the importance of Creative Education within the framework of national development.

This Guide for Visual Arts Teachers has been developed to support the National Curriculum and Assessment Framework for the Creative Arts.

The information is intended as a guide, not as training in itself, nor as a text book. Teachers must follow up through further training opportunities and research, build on their own practical experiences to develop an effective secondary school visual arts programme.



2, CREATIVE EDUCATION IN THE SECONDARY SCHOOL

i) Art as a Basic Means of Learning.

The advantage of creative education lies in its ability to target different learning styles- visual, auditory and kinaesthetic (tactile). Children learn using a combination of *all* of these styles with a preference for one or two.

Effective creative education is productive, that is, through making or creating something (an image or form, musical or dance composition), it engenders experiential learning.

Creative education develops independent thinking, problem solving and expression. Its importance also lies in accessing cross-curricula links, thus reinforcing learning in multiple areas and subjects. Students of well structured art programmes perform better in other subject areas due to increased confidence and critical thinking skills. Well planned Art and Design classes can build on the student's ability to think connectively from many perspectives as well as to understand relationships between the various subject areas. It therefore assists in developing a set of life skills, applicable to all areas of study and vocation, not limited to art related activities.

ii) The Art Teacher in Secondary School

The visual arts teacher must be familiar with the stages (psychological, physical, emotional, intellectual, social) of development of secondary school student.

The solution to challenges of teaching this age group hinges on the teacher's approach through the following key areas:

- **Teacher's attitude**
- **Teacher's expectations.**
- **Teacher's relationship with students**
- **Ability to determine direction and atmosphere for learning**
- **Teacher's faith in students and willingness to accept their values as well as his/her own**

The teacher's challenge is also to:

- **Provide an atmosphere where creativity can be fostered.**
- **Convince students that he/she cares about their development**

iii) Creating a Welcoming Environment

Teachers should encourage and respect diversity and differences of opinion, and practise inclusion by not separating or showing preference to students based on ability (achievement levels), background or culture.

Teachers should seek to include aspects of family, social and community life into visual arts projects so that a student feels secure within their own study experience.

Teachers' expectations of students determine performance, therefore opportunities should be created to motivate all students. Each student may respond differently to given tasks and the teacher must tailor these tasks to meet the needs of the students.

Friendships and interaction between peers is crucial in creating an enabling environment for creative expression.

Students should work in collaboration, share ideas and present and explain their work to the others. The teacher must monitor this interaction to ensure it builds confidence and self-esteem.

The teacher's demeanour sets the tone for the atmosphere in the room and it is important that the students are greeted in a friendly manner.

The Classroom Space.

The creative use of the classroom space provides an opportunity to demonstrate to students that it is possible and desirable to improve the immediate environment. This stimulates creative thinking in the students.

Learning environments that encourage participation should be flexible. The teacher/instructor should seek to establish flexibility as the norm by regularly rearranging the furniture to accommodate groups of different sizes and the whole class as a circle.

Enhanced learning is maximised by using visual aids and images on the walls and displaying students' work. The display should be rotated regularly to accommodate a variety of students' work. Different themes for displays should be used and students should be involved in presenting them. The displays should be discussed without discrimination or preference.

iv) Get to Know Your Students

It is critical for teachers to get to know their students to establish a relationship of genuine trust and support for their creative development to take place. Every student is different and these differences must be appreciated in a creative environment.

Important ways of getting to know a student are:

- Interacting with parents and care-givers – they are full of information, providing one important perspective on the student life and experience.
- One way to get to know a student is to ask questions about a student's work before passing judgement on it.
- Knowing a student's interests, experience and personality help you to build projects that will motivate them. The information, culture and emotional experience of a student is known as 'the hidden curriculum' and teachers' knowledge of this plays an important role in his/her education.
- Use varied audio-video materials to engage their senses
- Wherever possible, links should be made between art project work and the students' communities. This builds a strong sense of social context and empowers students to improve their immediate environment. Projects can culminate in a school exhibition or class presentation to the same effect.



v) The Importance of Drawing

Drawing is creating an image with stick media (pencil, charcoal, pen and ink, oil pastel etc)

It is preferable that visual art teachers can draw, but more essentially they must have a trained eye to help their students to develop their own drawing skills. Teachers who do the work for the students and those who demand formulaic results based on repeating a particular technique will block the student's creative ability and wrongly enforce emphasis on results rather than process.

It is important that the visual arts teacher understands and demonstrates to the students the different types of drawing and their various functions.

Formal drawing instruction must not be attempted before the student is ready to concentrate and practise, otherwise a sense of failure will result, predisposing students to give up, or to copy from others or from photographs.

vi) Build your Visual Arts Department

In addition to an art room, basic materials such as drawing pencils, paints, paper, brushes, pastels, scissors, glue, guillotine, sponges, tape, modelling clay, bristol board are a necessity in every secondary school art programme. Equipment for two and three-

dimensional work such as pottery, leatherwork, jewellery, weaving, sculpture is required to offer the various options at CXC level.

Requests should be made for school Principals to apply for materials, visual aids and reference resources (books and magazines) from the Ministry of Education for the visual art programme at the appropriate time of year.

The visual arts teacher can address the challenge of materials' shortages by:

- ✓ Collecting junk materials, (students should be involved in collection
- ✓ Collecting natural materials from surroundings
- ✓ Demonstrating creativity in recycling and multiple uses of materials.
- ✓



Paper and cardboard of all kinds can be recycled to create exciting images and sculpture- paper can also be made in the art class out of natural materials. Junk materials can be used in new ways and should be integrated into the students' projects.



Students should be involved in the collection of materials, which can be sorted in groups according to type.

vii) Media and Techniques

A medium is the material used to make an image or model e.g. printing ink is a *medium*, whereas screen-printing or mono-printing are printing **techniques**.

Manipulative skills should be clearly demonstrated,

Media used in the Visual Arts school programme:

Stick media-*Pencils, pens, crayons, charcoal, pen and ink, oil pastel, chalk pastel, crayons,*

Paint - *oil, acrylic, water colour, tempura, poster)*

Paper - *papier mache and collage, sculpture.*
Wood - *shavings, strips.*
Fabric - *thread, cloth scraps,*
Plastic - *bottles, straws, plates, cups, food trays*
Metal - *wire, steel, tin (in sculpture)*
Leaves and seeds - *crushed mixed in paint or as collage*



'Technique' refers to the method used to make an image, model or design such as:

- Drawing - *using any stick media such as charcoal, pastels, pen and ink*
- Painting - *using fluid media usually applied with brush but also fingers, sponges*
- Printing - *Photographic, block printing, stencil printing; Screen printing, mono printing, lithography, etching, carbon copy.*
- Modelling - *from various media such as clay, metal, paper, fabric, wood, embroidery, applique.*
- Weaving - *intertwining and overlapping fibres- threads, cloth, natural fibres, paper, basketry.*

Collage and *frottage* are also referred to as both media and techniques in art and design.

More than one technique may be used in a single piece of work, as may any combination of media.

Experimentation with media and techniques is an important aspect of visual arts education and should be encouraged as part of project development and acquiring manipulative skills.

viii) The Visual Language

A thorough working knowledge of the visual language is essential for all secondary school visual arts teachers. This refers to knowledge of and recognition of the visual elements of art and design, the visual vocabulary that is the foundation of art appreciation as well as the production of creative visual artwork.

The visual elements are commonly referred to as 'the formal elements of art and design' They comprise the following basic elements:

Line, tone, contrast, shape, texture, colour, space, form, movement, rhythm, pattern, structure, decoration, harmony, balance, composition.

Lesson plans (see section 3) must be devised to introduce these elements to students in Grade 7 and to reinforce them in Grades 8 to ensure students gain a working knowledge of them.

ix) The National Creative Arts Curriculum

The National Curriculum provides a framework of achievement objectives that is aligned to the government's policy of education.

The **National Curriculum for Creative Arts** is a framework for Attainment Targets and Learning Outcomes for each Grade throughout the education system.

The National Curriculum for Creative Arts encompasses a framework for the teaching of Music, Dance and Visual Arts.

STRANDS 1-3 in the National Curriculum refer to different areas of activity through which students learn and demonstrate knowledge and understanding.

Strands have attainment targets that are general to all areas of creative arts:

- **STRAND 1: Creating, Interpreting and Presenting**

Attainment Target: Students would be able to demonstrate knowledge and skills to create, interpret and present different work in each art form

Students learn in the arts by active participation- they learn by doing. Creating refers to the making of art: for example students write dialogue, draw a picture, choreograph a dance.

Interpreting and presenting refers to performance, which often involves interaction. Through **creating, interpreting and presenting**, students learn to use arts as a form of communication for ideas, emotions, and beliefs. In order to communicate effectively in the arts, students must master basic skills and concepts, a body of knowledge that is sometimes called "arts literacy."

With particular reference to the visual arts in this strand, students develop ideas through observation, imagination, and invention with materials. They also develop ideas in response to experiences and feelings and as they reflect on their own art making. They source ideas from a variety of motivations and extend and organise them in ways that communicate their intentions.

Students use selected methods to explore and develop their ideas. They conceptualise their ideas and express them through a range of materials. They reflect on, test, clarify, and regenerate ideas as they solve problems, individually and collaboratively, in making objects and images.

- **STRAND 2: Participating and Collaborating**
Attainment Target: Students should be able to demonstrate personal and interpersonal skills through group participation in arts and cultural activities. This strand entails learning by interacting with others in a group. Teachers and students are partners in inquiry as they observe, respond physically, demonstrate techniques, and talk with one another. In this ongoing activity, observation and discourse are an integral part of learning and assessment.
- **STRAND 3: Expressing and Communicating**
Attainment Target: Students should be able to analyse and use multiple forms of communication and expression in arts and culture. Students will use the arts to express ideas, emotions, and beliefs. In the process of creating, interpreting and presenting, learners develop an awareness of how the arts can communicate fundamental ideas about human experience and the world, and convey nuances of emotion. Essential questions students engaged in expression through the creative arts should ask themselves are:
 - **Who am I and what is important to me?**
 - **How can I make others understand what I think, feel, and believe?**
 - **How do the arts help me perceive and understand the ideas, emotions, and beliefs of others?**
 - **How do the arts help me think about what is important to society?**

Successful visual arts programmes evolve from sequentially designed experiences in **creating, interpreting and presenting that** are thoughtfully integrated with the attainment targets described under the **Strands 2 and 3 of participating and collaborating and expressing and communicating.**

Summary of Learning Outcomes for Visual Arts students Grades 7-9:-

Grade 7 – Students should demonstrate a basic understanding of the visual elements and their use by artists and designers. This understanding should be built through practical activities, experimentation and research.

Student should have had an introduction to research practices and their importance in developing original ideas and artwork.

A knowledge of primary, secondary and complementary colours, colour mixing and colour terminology is required.

Grade 8-Students should demonstrate an understanding of the visual elements and be able to recognise them in fine art, environmental art, design areas and the media arts.

There should be recognition of the visual language within a social and historical context- the power of the arts in expressing ideas and creative design solutions to meet environmental needs.

Knowledge of several art styles and Caribbean artists' work should be built through research integrated into projects.

Understanding the visual language and its relationship with other areas of the visual arts/ dance and music.

Grade 9 – Students should demonstrate an understanding of the elements comprising original art and design work through: observational drawing skills; personal qualities; media understanding; research skills.

Students should have developed an ability to access their own ideas with increasing confidence as well as be informed about the art of various cultures and art and design related professions.

The Grade 9 student should be able to demonstrate basic understanding of visual composition, and to articulate original ideas verbally and visually.

Students should demonstrate basic manipulative skills with a variety of media- pasting, cutting, carving, modelling, constructing, painting, printing and dyeing. They should demonstrate confidence and independence in execution of art work.

Students should be familiar with works of artists and craft producers of the Caribbean as well as the social and historical context of art and design.

x) The Importance of Research in the Art Programme.

There are three main methods of research in Art and Design:

1. **Visual** – drawing from observation, including annotated drawings, studies, visual analysis of other artists' work.
2. **Written**- from secondary sources like books, magazines, the internet
3. **Oral**- from asking questions, interviews and discussions

All methods are important for creative project development.

xi) Computers and Art Education



The computer plays a central role in the production of art and design products in the industrial world. In the fields of graphic design, animation, architecture and textiles the use of the computer has reduced the time taken on tedious colour mixing, and layout (technical) drawing.

Adolescents are attracted to computers for producing a variety of art forms. They show great enthusiasm for utilising different software. As secondary school art education is based on direct observation, making things, experiencing with all senses and interacting with others, the use of the computer has some disadvantages.

Whilst it is an indispensable tool in sourcing information and research, the computer should not be relied on to provide solutions to art and design tasks and challenges at this stage. The teacher is responsible for the creative development of the child ensuring that students' use of computer generated images does not interfere with personal creative learning and action.

xii) Making Creative Education Socially Relevant- A Teacher's Responsibility.

Due to the rapid changes taking place in society, the younger generation will experience a shift from energy intensive lifestyle habits to energy saving ones. The creative educator should ensure that the art programme builds on the student's social and environmental awareness and ability to adapt to change through creative thinking and problem solving.

Topics or outcomes of projects should reinforce understanding of environmental challenges as well as the need to work together with others for solving problems, the necessity of local skills needed to meet local needs, identifying community based solutions and their implementation in order to enable young people to contribute to positive change in their living environment and local community.

Projects based on relationships between man and natural living world should be incorporated into the teaching plan. Practical activities can extend outside the school programme as design solutions to environmental problems for example, gardening, natural heritage festivals, river clean up, public awareness through theatre.



xiii) Working collaboratively with other teachers

Sharing information, ideas and experiences with other teachers can build support and foster the growth of creative education which will benefit all students. This is also important to support cross-curricula links. Ideas should be shared with teachers from other subject areas to strengthen art projects/lesson plans and to reinforce learning in other subjects. Brainstorming amongst teachers can address collective challenges and help to bring the whole school community together.



3. CREATIVE PROJECT DEVELOPMENT

i) Planning your classes

The teacher should develop lesson plans that are developmental i.e. each one builds on what was learned in the previous lesson or project.

Plan your classes thoroughly and identify the aims and outcomes before introducing topics and projects. Plan a project over a number of weeks to have continuity and build on students' ideas through an evolving process.

Whatever theme you or the students choose to develop, ensure that the learning outcomes and achievement indicators in the National Curriculum for creative arts are being met.

ii) Methods of Assessment

The teacher should have clear and standardised assessment criteria based on achievement targets, not on personal preference.

The established method of marking where the teacher gives a percentage for each image or piece of work is counter productive to creative development.

It is recommended that visual arts teachers practice continuous assessment of class work and homework, giving an overall mark per project.

lii) Creating Lesson Plans

Creating lesson plans is very important in creative education for the following reasons:

- Lesson plans enable you to have a clear idea of what activities are going to take place in each lesson and the expected learning outcomes.
- Lesson plans are the 'building blocks' of projects, and serve as the steps towards achievement targets.
- Lesson plans should be clear enough for another teacher to follow so they may conduct the class if necessary.

Before formulating your lesson plan determine:

- the purpose, aim and rationale for what you and the students will engage in during class time.

- What materials, books, references will be needed?
- What are the prerequisites- what must students already be able to do before this lesson?

Use the lesson to reinforce important practical art skills e.g. how to wash the brush between dipping in different colours; efficient and methodical use of paint and other materials; keeping the workspace tidy; cleaning up and storing materials.

After the lesson evaluate the level of learning that took place through exchange, action (which includes observation, materials understanding, manipulative skills, analysis) Also determine for future reference, what was unique about the lesson; how did the students like it?

The following lesson plans are intended as samples.

Teachers are expected to creatively modify and develop their own plans within the framework of the national curriculum according to the grade level. Lesson plans should continually evolve and improve through brainstorming, the classroom experience, project development, evaluation and feedback from students.



SAMPLE LESSON PLANS

A Line is a Dot That Went For a Walk

Subject(s): Arts/Process Skills

Duration: 1-2 hours

Grade Level 7

Description: This lesson, part of a series called "Elements of Art Extravaganza," introduces students to one of the basic elements of art using a variety of interdisciplinary art activities.

Goals: To show students the importance of lines in drawing/art.

Objectives: Students will be able to:

1. identify different types of lines.
2. develop art vocabulary.
3. "practice" lines through a variety of interdisciplinary activities.

Materials:

Introduction:

flip chart
art poster(s) or postcards
magic markers
sheet of white drawing paper for each child

Activity #1:

various pieces of yarn, ribbon, wire, etc.
glitter glue pens
colored electrical tape
glue
construction paper
magic markers or crayons

Activity #2:

magic markers
white paper (8 1/2 x 11")
rulers if desired

Activity #3:

variety of musical instruments: drums, kazoos, triangles, recorders, rattles, etc.

Activity #4:

hard soap (hotel soaps work really well)

black construction paper

brightly colored crayons or cray pas

water (sink or large tub)

drying rack or lots of newspapers

rubber gloves

children's book: When a Line Bends... a Shape Begins, by Rhonda Gowler Greene, illus. by James Kaczman

Activity #5:

shallow box - shoe boxes and lids will work, stationery boxes, etc.

marbles

tempera (poster) paint - red, yellow, and blue (additional colors if you desire)

paper cut to fit the box lid

shallow bowls for paint

Vocabulary: dotted, wavy, straight, spiral, fat, thin, curvy, zig-zag, vertical, horizontal, diagonal, parallel, perpendicular, and angle

Procedure: *Introduction:* Review the types of lines on the flip chart -- have students draw the lines on their own piece of paper. Include the following types of lines: dotted, wavy, straight, spiral, fat/thin, curvy, zig zag, vertical, horizontal, diagonal, parallel, perpendicular, and angle. Have art prints/postcards available for students to look at. Ask them to describe the types of lines that they see in the pictures.

Use the activities below to reinforce line concepts (for each activity, please refer to the materials list above):

Activity #1 : Yarn drawings or glitter glue drawings Have students create different types of lines. Pipe cleaners work well for creating zig-zag or wavy lines. The glitter glue works well for dotted lines. Other materials can be placed vertically, horizontally, and diagonally. Colored electrical tape makes great wide lines; yarn is good for skinny lines. Discuss the types of lines with the students when the work is finished. Ask them what each type of line is called to reinforce vocabulary.

Activity #2 : Line Blankets (look similar to Navajo blankets). Show the students pictures of Navajo blankets (choose striped blankets). Have students put the paper in front of them vertical orientation. Starting at the bottom and working up to the top, have them make different types of horizontal lines - wide lines, thin lines, zig zag lines, and wavy lines - using different colored markers. Have the student fill the whole page. If you wish,

fold the paper in half - across the 5 1/2 inch mark. Have the child start at the bottom and work up to the fold. Then unfold the paper and copy the lines going backwards to create a symmetrical blanket. Colored electrical tape can be used for wide lines if you desire. Space the tape out and use wavy or zig zag lines in between.

Activity #3 : Line Dancing (with instruments) Have students decide which instrument goes best with each type of line - e.g. triangle for dotted lines, rattle for curvy line, kazoo for straight line, etc. Then decide what type of movement is appropriate - sliding step for straight line, hopping on one foot for dotted line, walking pigeon toed, etc. Practice the movements, play Brown Girl in the Ring, Simon Says, create a Conga line, etc.

Activity #4 : Disappearing Magic Line Drawing Give each student a piece of black paper, and have them make a line drawing with soap. This should look like a coloring book drawing - caution them not to fill in areas with the soap. Scribble drawings are fine. Discuss the types of lines the student used before going on to the next step. Color in the drawing with crayons or cray pas (cray pas give a more vibrant color). Rinse the drawing underneath water until the soap lines disappear - make sure the child watches while his lines disappear! Discuss the project, focusing on what purpose the lines served. Talk about lines as outlines to create shapes.

Activity #5 : Marble Drawings This activity is a great to reinforce the idea of "A line is a dot that went for a walk..." Place the paper in the box lid. Put a marble in a bowl of paint and coat it with paint. Gently lay the marble on top of the paper in the box lid. Carefully tip the box from side to side so that the marble rolls around, creating a line as it rolls. Repeat with other colors until desired result.

Assessment: Go back to the activities the next day to review - you can look at the art posters again to define the various lines. Ask students to share and describe the lines used in their artwork. Discuss how the quality of lines varies. Select artists work from books, magazines, posters, graphic design for them to identify the types of lines used. Discuss the emotional qualities in the lines ie angry, calm, noisy, etc.

Looking at Colour- colour as a starting point

Grade Level(s): 7

Subject(s): Arts/Visual Arts

Duration: Three class sessions

Description:

This project develops an understanding of the different aspects of colour

Goal:

The students will understand how to use colour and learn various techniques to adapt.

Objectives:

To learn about the different aspects of colour

Background Information:

Advances in science and technology have made colour more generally accessible than ever. Colour television and colour print have brightened our lives considerably, and both our clothing and our homes have become more colourful.

Colour can be used in many ways: to influence mood, create atmosphere, or markings appear larger or smaller than they really are. In this project we look at the various ways of using colour for its own sake.

All the techniques employed are very simple, but are capable of being developed or manipulated in a more controlled manner after an initial period of experiment. Students will be able to take the techniques they have learned and adapt them.

Preliminary Work

The effect created by a colour depends on the context in which it is used. A large unbroken expanse of a single colour can look overwhelming or boring, but the same colour in combination with balanced amounts of other, sympathetic colours, looks stunning.

Before beginning practical work on any of the techniques and exercises suggested here, look, with the students at the range of colours available. Discuss them and the different ways they can be combined. It is often a good idea to give each child a limited

number of colours, as this encourages them to be selective and makes them more aware of the way in which colours interact with each other. It also helps to make each child's work individual and the work of the group as a whole more interesting.

Materials:

Fabric scraps, netting,
Tissue paper, news paper, newsprint, colour magazines, white paper.
Syrofoam/plastic food trays
White Spirit
Wax crayons
Water
Sponge pieces
Poster paint
Paint Brushes

Practical Work:

1. Monoprints:
These can be made using various types of paints., inks and fabric paints. First show the students what to do. Begin by putting tiny blobs of paint onto a piece of Perspex or plastic surface. Blot this with newsprint to make a very basic monoprint.
2. Blot the paint again with another piece of paper. The second print will be fainter than the first., and more textured. Spray the remains of the paint using a spray-misting bottle and take another print. Each of these prints will have a different character.
3. Experiment further by combining each of these three stages.
4. Encourage the students to work along the same lines, using newspaper or newsprint for their initial efforts, then white or coloured papers for a finished print.
5. Try printing on textured papers such as tissue and off- cuts. Monoprints can also be made on fabric using fabric paints.
6. Melted wax crayon prints:
Prints are made by ironing over shavings of wax crayon sandwiched between layers of paper. Make wax shavings by sharpening crayons with a pencil sharpener. Arrange the shavings on a sheet of paper, place another sheet of paper on top. Protect the iron and surface with extra layers of newsprint.
7. Weaving:
Many woven fabrics use colour for the sheer joy of it. Checks, plaids, stripes, tweed, silk and taffeta all rely on colour for their beauty. Paper weaving using

pages taken from colour magazines, makes an interesting colour activity. Another scrap item useful for experimental weaving is the fruit or vegetable net. These nets are made in various sizes, cut them to the size required and simply thread them with whatever suitable coloured materials are available. For example tissue paper, cellophane, wrapping paper, sweet wrappings, coloured yarn, wool, strips of fabric, string.

8. Make patterns with torn and cut tissue paper to imitate the colour contrasts of checks and tweeds. To add extra colour interest, tissue paper can be dyed with ink, diluted paint, using a single colour for each sheet or spattering it with two or more colours sponged or flicked on to the surface.
9. Marbling:
Marbling is a traditional way of using colour for its own sake. The true version of marbling involves floating oil-based colour on water but this may be impractical for use in the school. Here are two methods for marbling:

The following is a less messy version.

- i) Onto a Perspex or plastic surface, draw parallel lines in three colours, using paint from a squeeze bottle. Use a paintbrush or spatula to make swirling patterns in the paint. Blot the patterns the same way as taking a monoprint.
- ii) This method requires a flat dish, tray or styrofoam or plastic trays.

Put some poster paints (red, blue, yellow) on a paint palette.

Mix a little white spirit with each colour. Put one colour from the palette on the brush and gently add the paint to water in the tray. Add another colour, swirl the colours to make a pattern. Gently lay a sheet of paper on the water so that it lies on the surface. Carefully peel the paper away from the water. Lift it right out and lay it on a flat surface to dry.

Try printing more patterns with other colours.

Assessment:

Review with the students the effects in the paintings. Discuss the diversity of the work and the different compositions. Introduce colour terminology- transparent, opaque, translucent, hue, chroma.

Encourage the students to keep the samples of their work in a folder for reference. Any surplus examples of paper work can be cut up and used for collage or mixed media work.

Have the students give examples from their pictures to the class of the shapes and colours they used and where they created rhythm using repetition.

Have the students write a short story expressing emotion evoked by a particular composition.

Styles - Portrait Triptych

Grade Level: 7, 8, 9,

Subject(s): Arts/Visual Arts

Duration: Five 45-minute sessions

Description: Each student selects a photo and creates portraits of the photo in three different styles (Realism, Impressionism, and Abstraction). Students place their finished products on a triptych for viewing.

Goals:

Students will learn how to make portraits.

Students will experience various media for a single theme.

Students will see and understand changing styles of art.

Objectives:

Students will encompass portraiture in three styles of art and be able to distinguish the differences between them.

Students will refine perceptual, physical, and technical skills through creating visual art.

Students will acquire knowledge and skills that increase aesthetic awareness.

Materials:

prints of specific portraits which show examples of Realism, Impressionism, and Abstraction

photos from magazines

white paper

glue

tempera (poster) paint

brushes

cups

markers

pencils/color pencils

erasers

rulers

scissors

Vocabulary:

Realism - Art style which attempts to show the subject matter as it actually looks, details, etc.

Impressionism - Art style which uses light and color and dabs of paint to create an impression of a particular subject (looks more realistic from a distance; up close view shows dabs or brushstrokes of color).

Abstraction - Art style where subject matter is created by using shapes or abstracting the subject into shapes and colors with almost no detail.

Triptych - A work of art that is done on three connected panels.

Brushstrokes - The actual strokes of the paint brush which are visible on the work of art.

Procedure:

Background:

"Styles in your life change and repeat themselves. Look at old photographs and check out hairstyles and clothes. Listen to music of your parents' generation and listen to the music you enjoy. The same is true in art. Different periods in history are portrayed in different styles of art; some are more popular than others. Portraits, in painting, have changed styles over the centuries. During the Renaissance in the fifteenth century, art exploded with creative genius. Many paintings dealt with religion, while portraits were sometime idealized like that of Leonardo da Vinci's *Mona Lisa*. In the sixteenth century, portraits became very important, especially to the nobility who had court painters working for them. Hans Holbein's *Edward VI as a Child* (1539) is a good example. The king was so impressed with the painting of his son, depicting the royalty of the boy, that he presented the artist with a silver cup. Diego Velasquez, a court painter in Spain, spent most of his career portraying the royal family and its entourage. *Princess Margarita Maria*, painted around 1640, shows his grand style depicting the royalty. Velasquez was so popular with the king that he was appointed Grand Marshal of the Palace. In 1770 Thomas Gainsborough painted *Blue Boy*. Gainsborough painted portraits of the country gentry and nobility for his livelihood. He was one of the first British painters to incorporate landscapes with his portraits. Auguste Renoir began his career when he was thirteen, decorating china in a pottery factory. His Impressionist portrait, *Madame Charpentier and Her Children*, painted in 1878, shows a softness in colors and form that is still different than artists before him. The *Expressionist Self-Portrait* painted by Vincent VanGogh in 1887 shows another style of art that was also evolving in the 1800's -- a kind of painting where the color and brush strokes become more important than just the portrait itself. In the 1920's Frida Kahlo painted her *Self-Portrait with Monkey*. Although the painting was relatively realistic in looking like the artist, a more modern surrealism within the painting grew. From VanGogh and the Impressionists began a modern movement in art. It continued with the artist Paul Klee in his 1922 *Head*. Color and shape have now replaced any form of reality. Pablo Picasso's *Girl with a Ponytail*, continues to depict more abstractions in modern art. As art styles and creative ideas change, so does the portrait. The more modern the art world

becomes, the more outrageous the portraits may be. The creative energies of the artists encourage all kinds of expressions through portraits."

Directions: Show samples of portraits, explaining the historical background. Discuss, compare, and contrast the portraits. Explain what a triptych is and show an example of today's lesson (a triptych containing three portraits). Discuss the differences in the three portraits. Distribute oak tag and scissors. Demonstrate how to fold and cut the oak tag to shape a triptych. Have students set their triptychs aside. Model the activity (this takes place over a few days) -- choose a photograph from a magazine. On a piece of white paper, demonstrate how to use colored pencils to draw and color a realistic copy of the photo. (You may want to give a review lesson in facial division and how to draw facial parts.) Complete and set aside. Using the same photo, demonstrate how to make it look impressionistic with the use of tempera palettes and brushes. Emphasize the importance of color and brush strokes -- less importance on details. Demonstrate and review how to use a brush to dab on colors. Complete and set aside. The third portrait will be an abstraction of the photo, using shapes and flat areas of color with markers and rulers. Look for geometric shapes in facial details. All three portraits will be glued appropriately onto the triptych. Triptych panel borders will be decorated with a style that will bring all three portrait styles together.

Assessment: Students will show their work and explain the differences in each portrait -- these will be displayed along with a written class explanation of the works.

Useful Internet Resource: * [Artcyclopedia - The Fine Art Search Engine](http://www.artcyclopedia.com)
Search artists by name, artworks by title, and art museums by name/place. <http://www.artcyclopedia.com>

The Emotive Flag

Grade Level: 7, 8, 9

Subject(s): Arts/Visual Arts
Social Studies/Current Events
Language Arts/Writing
History

Duration: Four 40-minute sessions

Description: Students will learn the symbolism of the colors of the Vincentian flag and then create their own flags using colors symbolic of 9/11.

Goals:

- 1 - All students will acquire knowledge and skills that increase aesthetic awareness in dance, music, theater, and visual arts.
- 2 - All students will refine perceptual, intellectual, physical, and technical skills through creating dance, music, theater, and/or visual arts.
- 3 - All students will utilize arts elements and arts media to produce artistic products and performances.
4. - All students will identify the various historical, social, and cultural influences and traditions which have generated artistic accomplishments throughout the ages and which continue to shape contemporary arts.
5. - All students will develop design skills for planning the form and function of space, structures, objects, sound, and events.

Objective: Students will commemorate Independence Day (or National Hero's Day, Emancipation Day) celebrations by identifying three feelings or emotions associated with the celebration assigning colors that symbolize those feelings to color a flag.

Materials:

St. Vincent and the Grenadines flag
handouts of the flag
pastels (or markers/crayons)
glue sticks or rubber cement
scissors
fishing line or string

Vocabulary:

Symbolism - The practice of representing things by means of symbols or of attributing symbolic meaning or significance to objects, events, or relationships.

Pastels - Sticks of compressed pigment that blend easily.

Procedure:

Discuss how color can be used symbolically and the symbolism behind the colors used in flags: Then each student colors in two flags: one with the traditional three colors of the flag and the second using three symbolic colors. For instance, one color could symbolize the hero sod Independence, the second color could symbolize the student's feelings about independence, and the third could symbolize hope for the future. Students will also write a paragraph explaining their three color choices. The paragraph will be turned in with the completed flags. Once completed, the two flags are glued together back to back and strung on nylon line.

Presentation/Installation:

Hang 3-4 flags on each length of string across the ceiling of a school hallway or class room. Multiple rows of flags can be hung with national flags facing one direction and all "emotive" flags facing the other.

Assessment: Evaluate explanations of colors chosen and their symbolism. Impact of totality of display.

Special Comments: This lesson can be adapted to any holiday or event that promotes patriotism.

Painting Like an Impressionist

Grade Level(s): 7,8

Subject(s): Arts/Visual Arts
Arts/Process Skills

Description: This is an activity that teaches the basic techniques of painting like an Impressionistic artist. It can be considered a research project, since it works from secondary sources and seeks to understand an art style or movement. Some of the artists from the 1850's that used this style were Monet, Renoir, Cassatt, Van Gogh, and Seurat. This activity will discuss the different rules that need to be followed in order to be considered an Impressionist.

Background Information: Since Impressionism is a very exact technique of art, there are certain rules you must follow when imitating it. Some of these include the colors that you paint with. The only colors that can be included in a true Impressionist painting are dominant shades of complimentary colors (or colors completely opposite of each other on the color wheel) and white for lightening. The next criteria involves the particular time of day that you want to portray, it needs to follow the same mood of that time of day including lighting/or lack of it that is present at the time. Lastly, you need to follow a very specific painting style. This would be to use dots, dabs, and to make the objects in the painting. This is done exactly how it sounds--instead of painting an object with lines, you would need to make it out of dots, dabs, and swirls with your brush. You will need to find some pictures of Impressionistic artists work to grasp the total feel of this style. This will also help the students to better understand too.

Concepts: Students will demonstrate Impressionism by:

showing dominant shades of complimentary colors;

using dots, dabs, and swirls in their paintings to make their scene;

showing a particular time of day, and the type of lighting that may be present at that time.

Materials:

Tempera paint (in complimentary color schemes, along with white).

Paint brushes of different sizes

Water cup filled with water

9S x 12S colored construction paper--not black

Procedure:

Discuss with students what Impressionism is, and some of the artists that used this technique. Show students some examples of their style.

Ask students to point out any lines that they see in the examples, if they see any (they should not see definite lines in an Impressionistic painting). Then discuss the use of dots, dabs, and swirls in the pictures, and the use of complimentary colors. White may also be added to lighten the tint of the colors. Also have them notice that there is a specific time of day chosen to be portrayed in each of the examples. This defines Impressionism, so it is very important that they follow these guidelines.

Demonstrate how to do this type of art and how the colors can be used (they may use different tints of their colors, but they are restricted to only two complimentary colors).

Students will then try to imitate the Impressionist artists in their own painting, with the teacher monitoring to make sure they are following the proper procedure. If students find they do not like the way that their dots, dabs, and swirls blended together they can wait for that portion to dry, then paint over it differently. This technique of painting requires the use of a lot of paint, therefore the paper will get very stiff when dry.

When students complete they will need to place the painting in an area designated as a drying area. The painting will need a few hours or less to dry completely.

Assessment:

Ask students if they only used complimentary colors in their paintings.

Ask the students if they painted with lines; or if they used the proper technique of painting with dots, dabs, and swirls.

Ask them if they depicted a particular time of day and its lighting that would be present.

Petroglyph Stone Carving

Grade Level(s): 7

Subject(s): Arts/Visual Arts
Social Studies

Description:

This is a wonderful extension activity to be used for Social Studies, Language Arts, or Art. As a finished product, this project is made to resemble an authentic stone carving created by the Native Americans or Egyptians for use in communication. The student uses the information they have learned about early methods of communication (pictographs, petroglyphs, hieroglyphics) and apply it to the creation of their own message or story in the stone.

Goal:

The students will learn a method of communication used by ancient Egyptian or Native American tribes.

Objectives:

As an extension activity to an Egyptian or Native American Unit on communication, the students will experience a method of communication used by ancient tribes. The students will use the symbols appropriate to the culture studying to create their own message or story in the slab of "stone".

Background Information:

This activity can be used with students of all levels as it can be easily modified to any grade. There is a very minimal safety factor, due to the fact that the "carving" is done with a pencil or a blunt object such as the end of a paint brush.

Concepts:

Students will be able to:

1. Relate the information studied about Amerindian or Egyptian symbols to create their own message.
2. Students will learn about the primary method of communication used by ancient cultures.

Materials:

styrofoam sheet approx 10" x 12
pale peach spray paint
acrylic paint in assorted primary colors
paint brush pencil or blunt-end object
container for water to rinse paint brush

Procedure:

(Teacher preparation: Break off the sides of the styrofoam sheet to create irregular edges. Spray the styrofoam surface lightly with peach spray paint and let dry.)

Students:

1. Using a pencil or blunt object (such as the end of a paint brush), etch out a variety of Indian or Egyptian symbols to create a story or message.
2. Using a paint brush, paint brown inside the etched lines to outline each symbol.
3. Using the various colors of acrylic paint, paint each symbol within the brown lines.
4. If desired, brown paint can be wiped around the sides of the styrofoam to create an "aged" appearance.

Assessment:

1. Ask the students to share their stone carvings with the class.
2. Determine if appropriate symbols are represented in the message or story.
3. Review the specific cultures that used stone to communicate in.
4. Talk about the different methods (such as animal hide) that were used to communicate among the ancient cultures.

Useful Internet Resources:

The Ancient Egypt Site <http://www.geocities.com/amenhotep.geo/>

Egyptology Resources <http://www.newton.cam.ac.uk/egypt/>

Monochromatic Painting

Grade Level(s): 7, 8, 9,

Subject(s): Arts/Visual Arts
Arts/Process Skills

Overview: This activity is very simple to prepare and only requires that the students have access to a sink.

Purpose: This activity is designed to create a connection between art and language, and to generate critical discussion.

Objectives:

1. Students will experiment with monochromatic painting.
2. Students will create an original monochromatic painting.
3. Students will learn and understand the definitions of monochromatic, tint, and shade.
4. Students will analyze their paintings objectively.
5. Students will determine the connection between color and emotion.

Vocabulary:

1. tint - adding white to a color to create different hues
2. shading - adding black to a color to create different hues
3. monochromatic - artwork created using one color
4. palette - a flat piece of wood or plastic on which an artist mixes colors for painting

Materials:

1. white art paper (either 9 x 12 or 12 x 18)
2. undiluted tempera paint, multiple colors
3. paint brushes, multiple brush sizes
4. paint palettes (can use plastic plates)
5. containers of water (to rinse brushes)
6. rulers, compasses, protractors, pencils

Activities and Procedures:

Have students close their eyes and imagine that they are either flying or sailing through the Bermuda Triangle. It is a beautiful day without a cloud in the sky. Decide what color would best describe how you feel right now.

As you continue to travel through the Bermuda Triangle, you begin to feel uncomfortable, a little apprehensive. Something is not quite right. What color is this feeling?

Suddenly you see it. It is the most scary thing you've ever seen. What color is this emotion?

Explain to the students that they will be making a monochromatic painting today using one of the colors that described their feeling as they journeyed through the Bermuda Triangle. Demonstrate how different hues are made from color by adding different quantities of white (tinting) or black (shading). Place a small amount of a color of paint on your palette. Mix in a small amount of white paint. Move over on the palette and do the same thing only adding more white (tint) to your color. Make several hues with your color and black (shade).

Give each student a piece of paper, his/her choice of one color of paint, white and black paint, a palette, and a brush. Have the students create large overlapping geometric shapes and fill them in with their new hues using different brushes. Have the students cover the paper completely with the new hues.

Tying It Together:

Have students discuss:

1. how they created certain hues.
2. their impressions of monochromatic painting.
3. how color can be used to portray emotion.
4. what they might do differently next time.

Relief Print-Making Project: Making a Fabric Print

Grade Level(s): 7,8,9

Subject(s): Arts/Visual Arts

Description:

This lesson is an easy way to construct a printing plate. It goes over the basic concepts of relief printing. It doesn't require using sharp cutting knives or chemicals

Goal: Students will create a multi print.

Objectives:

1. The student will understand positive and negative space. 2. The student will create a design using texture. 3. The student will demonstrate the proper printing techniques.

Materials:

White and colored construction paper,
water based printing ink,
brayer (paint roller, preferably rubber),
cardboard,
glue,
different types of fabric

Introduction:

Show students example of fabric print. Take time to point out and explain how the different types of fabrics leave a different texture print.

Procedure:

Each student should have a piece of cardboard. They will need to piece together at least 5 different types of fabric to cover the piece of cardboard.

When they get a pattern that they like, they should glue the piece of fabric down on the piece of cardboard. This will be the printing plate.

Wait for the glue to dry.

Squeeze a small amount of the ink onto a flat, dry surface.

Roll the brayer through the ink.

You will need to roll through the ink in different directions to evenly ink the brayer.

When you first roll the brayer through the ink it will develop large peaks in the ink.

When the ink is ready to use it will seem tacky and form very small peaks.

Roll the brayer over the plate in one direction.

Then roll it back through the ink.

It is better to give the plate several thin coats of ink rather than one thick one.

Keep rolling the brayer over the plate and through the ink until the plate has an even coat of ink on it.

Set the plate on the table ink side up and place a piece of construction paper on top of the plate.

Rub the paper with the heel of your hand pressing the paper down into the ink always keeping one hand on the paper so that it doesn't shift on the plate.

Peek under a corner to see how much of the ink has transferred onto the plate.

When the image on the paper is as dark as you want it lift up from the corner and set it aside to dry.

Repeat inking the plate and print another.

Assessment:

Did the students use more than one type of fabric? How much thought did they put into arranging the fabric? Did the student get a nice clear print of the textures, indicating that they inked the plate correctly?

Easter Egg

Grade Level(s): 7

Subject(s): Arts/Visual Arts

Duration: two class periods

Description: This is a lesson that encourages students to develop creative skills in art media.

Goals: Students will develop their skills in creating shapes (Oval), patterns and art media.

Objective(s): Students will:

1. create an easter egg out of pastels, construction paper and glue.
2. create and continue a pattern.
3. experience a different type of art media.

Materials:

Black Construction Paper (8 ½ x 11)
One Bottle of Elmers or Sparkle Glue per student
One Box of Pastels (Colored Chalk) Per Table Group
One Bottle of Hair Spray or Fixative
One Pencil Per Student
Paint Shirts

Procedure:

Preparation

Cut a traceable, egg shape pattern out of thick, card stock. The egg pattern should be as tall as an 8 ½ x 11 piece of construction paper. Trace at-least one onto black construction paper per student. A few extras would not hurt!

Day 1

1. Have the students close their eyes and imagine an Easter egg. Ask: What colors do you see on the egg? What patterns/shapes do you imagine on the egg? What colors do you usually associate with Easter? Make a list on the board. (Explain what pastels are.)
2. Pass out the black construction paper with the egg outlined on it. Ask: What do you think you are going to do with this?
3. First have the kids write their names on the back. Next, have them whisper draw (draw lightly) patterns inside the egg outline. Circles, straight and squiggly lines are all OK. Make sure that they do not draw the lines too close together or spend too much time on their patterns.
4. Next, have the students cover their pencil lines with a bead of glue. Set aside and let dry over night. The glue will dry clear. The next day they will fill in-between the lines with pastel colors.
5. Review pastels.

Day 2

1. Create a pattern using students in front of the class. Example, line up a boy, girl, boy, girl, etc. Ask the remaining students to identify the pattern.
2. Show an easter egg and the pastel chalk. Ask: How could you create a pattern using these pastels and the easter egg?
3. Demonstrate how to fill in-between the dry, glued, lines with pastels to create a pattern. (This is messy! Paint shirts should be worn.)
4. Pass out their egg patterns and one box of pastels per table group.
5. Lay the eggs in a well-ventilated area and spray with hair spray or fixative. The hair spray sets the pastels and prevents it from rubbing off when touched.
6. Mount the spring eggs onto construction paper for display!

Assessment: Students are able to complete the assignment to specifications based on the following:

1. Student creates one pattern on their egg with pastels.
2. Student can describe and name at least three pastels.
3. Student can name which holiday is usually associated with pastels (Easter).
4. Student successfully cleans their area and selves.

Scenery Box

Grade level(s): 7, 8, 9

Subject(s): Arts/Visual Arts

Description:

Children so often do art projects that just involve doing exactly what the teacher drew and then all the projects look identical. This project is fun, in the interest of the children and very unique. Students will definitely use their imagination in this project and can create items the way they want too. This is their own project and can be done how they want!!! The students will be creating a scenery box. They can make anything they want to put in the box. There are certain standards that each scene must meet, but in general, the students are creating their own art.

Goal: Students will create a scenery box.

Objectives:

1. Students will create a three-dimensional scene by making a scenery box.
2. Students will create at least two three-dimensional objects in their scenery box.
3. Students will demonstrate their knowledge of designs, patterns and shapes by including the following in their scenery box:

Two objects with different designs and/or patterns on them (geometrical designs, different shapes repeated etc.) At least one object with a shape that the student created him/herself (not a circle, square or rectangle etc.-although they may be included in the box.)

Two geometrical shapes

4. Students will demonstrate measuring because they may need to measure in order for all of their objects to fit properly into the box.

Background information:

This activity can really be used with any grade level, but the goal and objectives may need to be changed. This is a good way to help students understand the concept of building sets for plays and/or puppet shows. It may also give them an idea of how much planning goes into making a house or other building because of all the measuring etc.

Concepts:

1. Measuring of objects to make sure they fit.
2. Relating the making of the scenery box to the building of a set for a play or the building of a house or school etc.

Material:

Required	Optional
Scissors	Material
Shoe Box	Tin Foil
Construction Paper	Small Boxes
Glue	Markers/Pencils/Crayons/Paint
Thread	Tissue Paper
Black Marker	Paper
Scotch Tape/ Masking Tape	

Procedure:

1. Ask the students one week in advance to bring a shoe box.
2. A few days in advance, ask the students to think of a scene they would like to create in the shoe box. Tell them they may bring in their own objects to include in the scene.
3. On the day of the project, place all the usable materials on the front table where everyone can reach them.
4. Ask 2-3 students to come to the front table at a time and choose a few of the materials.
5. The students should make the background and the bottom of their scene first. Construction paper, paint or other may be used for a background.
6. Students need to decide what they will put in the box and what materials they will make their items out of (maybe a box for a bed in a bedroom or a kitchen cabinet).
7. While the items are being constructed, the teacher will walk around the room with the thread and give each student the needed amount (The thread will be used to hang objects in the box. Ex. Fish in the ocean, birds in the sky etc.)
8. Remember, all objects need to be glued in the box, so they will not fall out! When the items and the background are complete, the students should create some sort of texture or pattern on the required number of objects. Also, remind the students that they need to create a non-geometrical object.
9. Children may choose to hang some of the items or all of them. If the items are not

hung in the box, the students may use paper folded back and forth to make the objects pop out. Items may also be glued anywhere in the box. Remember to enforce creativity.

10. After they are finished, the students may explain their scene to the class.

11. Clean up!!

Assessment:

-Did the student use his/her imagination and creativity? -Did the box have a background. -Is a good amount of effort shown? -Did the student work cooperatively in the classroom (kindness toward others etc.) -Did the student meet the standards required in the objectives?

Other: Ask students to create what they would want their bedroom or neighborhood to look like and/or someplace they would like to go on vacation.

Origami

Grade Level(s): 7

Subject(s): Arts/Visual Arts
Arts/Process Skills

Outcomes:

Students will demonstrate the ability to use paper folding by understanding the Japanese culture, and some of the reasons why it is believed that Origami was started.

Materials:

Origami paper
Book on folding Origami (Contact Japanese Volunteers Mission JICA)
Regular typing paper

Introduction to Activity/Motivation:

While teaching a unit on Japan, explain to the students how different cultures have different forms of art. One of the many forms of art used in Japan is called Origami. Show the students examples of different styles of Origami.

Procedure:

Creating a Crane

Tell the students that the Japanese consider the crane lucky because it is said to live for about one thousand years. It is Japan's most popular Origami figure. Tell them that most Origami figures have some kind of story behind them.

Explain to the students that the beginning folds are very important in creating most Origami birds and animals.

Let the students practice on typing paper before using the origami paper.

Demonstrate each of the following steps to the students, have them follow your example, and ask questions. (Have the diagram set up to illustrate easier.)

The square basic form.

1. Fold the bottom half where the opening is up to the top, do this on each side.
2. Crease the paper along the dotted line to make the next step.
3. Open the top layer and gently pull Point A out and up. Turning the outside edges of the paper to the middle at the same time.

4. Make a solid crease along the edges.
 5. Make sure the edges are very close to touching each other.
 6. Fold the outer edges in on both sides.
 7. Fold the lower two points upward.
 8. Turning the layers outside in at the same time.
 9. Fold the front point down, turning it outside in to make the head, and pull the two flaps outward to make the wings.
 10. Blow air into the hole at the bottom, to inflate the crane.
- * Remind the students that practice will help to make the figures and folds look better.

Useful Internet Resources:

CLN Origami Theme Page <http://www.cln.org/themes/origami.html>

Origami WWW Pages http://www.contra.org/fun/origami_www.html

Eric's Origami Page <http://www.paperfolding.com>

Jim Plank's Origami Page (Modular)
<http://www.cs.utk.edu/~plank/plank/origami/origami.html>

How to Fold a Crane
<http://www.cs.cmu.edu/afs/cs.cmu.edu/user/sprite/www/Origami/origami.html>

Joseph Wu's Origami Page <http://www.origami.vancouver.bc.ca/>

Let's Try Origami <http://www.jinjapan.org/kidsweb/virtual/origami/origami.html>

Origami USA <http://www.origami-usa.org/>

Origamido - The Way of Origami <http://www.origamido.com/>

The Geometry Junk Yard -

Origami <http://www.ics.uci.edu/~eppstein/junkyard/origami.html>

A Paper Folding Project <http://www.sgi.com/grafica/fold/page001.html>

Ken Blackburn's Paper Planes & More <http://www.geocities.com/CapeCanaveral/1817/>

Simple Flying Machines Theme Page <http://www.cln.org/themes/flying.html>

NASA - Build your own Galileo spacecraft scale
model <http://www.jpl.nasa.gov/galileo/model.html>

Water Color Crayon Resist

Grade Level(s): 7

Subject(s): Arts/Visual Arts

Description:

In this lesson, students will draw a picture of anything. It might be easier to give them a choice of two or three things to choose from. The students will need to use a white or a yellow crayon for the drawing. After the students have completed their picture, they will paint over the whole sheet of paper with blue or purple watercolor. The crayon will resist the watercolor ,and if the student used a white crayon, the picture will show up like magic.

Goal:

The students will understand what a resist is.

Objectives:

The students will know and recognize the eight types of lines that can be used:

1. Short **2.** Long **3.** Thick **4.** Thin **5.** Straight **6.** Curved **7.** Open **8.** Closed

The students will be able to create rhythm in their picture by using repetitive lines.

Background Information:

This activity should be right at the age level for most 1st graders. However in the motivation part of the lesson, the teacher will need to introduce the students to the eight types of lines, show examples, and then have the students identify these different lines in pictures. The students will also need to be reminded to be careful painters and not to be disrespectful to their neighbors.

Concepts:

The students will be able to know and identify the eight types of lines listed above.

Materials:

Crayons
White Construction Paper

Newspaper
Water
Cans
Watercolors
Paint Brushes

Procedure:

1. Ask the students if they know what a line is, and what different types of lines there are.
2. Then, explain and give examples to the students what the different types of lines are ,and show them pictures of the lines.
3. Have the students identify the different lines in pictures and items in the room.
4. Explain to the students how designs can be made from these different lines, and that rhythm can be produced from a repetition in the use of these lines. Make sure the students know what rhythm and repetition are.
5. Explain to the students that they will be drawing a picture of a flower or a snowflake, and the more lines used, the more outstanding their picture will look. Show the students an example of the final picture and tell them that theirs does not need to look like yours, and that they should all look different.
6. Give each student a sheet of white construction paper. Tell them to draw their picture with a white or yellow crayon.
7. Tell the students to press very hard with their crayons, otherwise their picture will not show up.
8. After the students have drawn their pictures, tell them that if they used a white crayon that their picture will not appear until they paint over it.
9. Make sure all the students have watercolors and a water dish, and students may need to share supplies.
10. Have the students cover their work space with newspaper in case of an accident.
11. The students will then paint over the whole paper with blue or purple water colors.
12. After the pictures are painted, totally covering the paper with water color, the drawings should have appeared.
13. Have the students put their paintings somewhere to dry, then hang up the finished pictures.

Assessment:

Review with the students the eight types of lines, what the term rhythm means, and what repetition is.

Have the students give examples from their pictures to the class of the lines they used and where they created rhythm using repetition.

Form and Texture in Nature

Grade Levels: 7, 8

Subject(s): Arts/Visual Arts
Information Literacy

Library Media Skills Objectives:

The student will note the names of plants found during a walk in the Botanical Gardens/Nature Trail.

Curriculum (subject area) Objectives: This activity may be part of a general study in science on the seasons and art on form and texture in printing.

Resources: Art Supplies /Newsprint paper/Brushes /Brayer (roller) (6")/ Black water-soluble printing ink or colored poster paints/Paper towels/Paper with absorbent qualities/Paper strips for printing names on leaves/ Coloured paper or fabric

Activity and Procedures for Completion:

The classroom teacher and students may take a nature walk around the school. As they walk, they may collect colored leaves, seeds, or stalks. Items such as corn stalks, and seed pods may be brought into the school also. Students may lay out the items found. Their first problem will be identification of the items. Working in small groups with the library media specialist, the students may use nature guide books to begin the identification process. The library media specialist should introduce the books available and show students strategies for using the books. As the small groups of students identify an item, they may write plant names on strips of white paper for placing on prints later. When the plants are identified, the students may begin the printing process.

The art teacher may explain about form and texture to students. Students may examine the items spread out and talk about their characteristics. Some are smooth while others are rough. Students may describe the feel of the leaves. The art teacher may explain that the form and texture are seen in art. The students will make prints of their findings. The students may begin the printing process with the following procedure.

Directions for Making Prints: 1. Place materials on clean newsprint paper. 2. Spread paint or ink in large cake pan or paint pan. 3. Roll, sponge or brush the paint on the leaves, seeds, or stalks.

4. Lift the leaves or other items onto clean newsprint paper. 5. Place printing paper on top of the leaf or item to make the print. 6. Pat or rub gently the leaf or item to make the print. 7. Peel the paper back. 8. Make one print of a leaf or use different colors to make more than one print on a page. 9. Let the paper dry.

10. Decorate the print with a border of leaves cut out in the shape of the printed leaves using different textured paper or fabric.

11. Place the strip giving name of the leaves or materials on the print.

12. Describe the texture of the leaves based on the kind of prints made by different leaves. (Smooth leaves make different prints than those more ruffled or veined.)

Evaluation: The student will identify leaves and plants and make prints of the items to show form and texture.

Follow-up: The student may:

- **make prints of other natural phenomena such as fish from a market.**
- **collect prints**

Kalinago and Petroglyphs

Grade Level: 7

Subject(s): Arts/Visual Arts
Social Studies/History

Duration: Two 45-minute sessions

Description: Students will learn about Native American pictographs and design their own pictograph stories on imitation buffalo hide.

Goals: Students will gain perspective on ways in which contemporary American culture and traditional Native American cultures communicate stories and ideas.

Objectives:

Students will be able to define the words "pictograph" and "petroglyph" and explain how a pictograph is different from a drawing.

Students will explain the relevance of pictographs to Native American tribes of the region.

Students will be able to create their own pictographs.

Materials:

Black construction paper or brown paper
markers
crayons or colored pencils
glue

Procedure:

At the beginning of the lesson, discuss the idea of communication with the class. Ask how people in our culture communicate ideas -- let the students brainstorm ways. Explain that Native Americans did not communicate through writing; instead they told stories and created pictures. Many Plains tribes used special kinds of pictures called pictographs. Pictograph stories were often painted on rocks. Give the class a few examples of pictographs: a triangle for a tipi, a lightning zip to represent a storm, a spear to represent war, etc. Squiggly lines were rivers. Draw each on the board and prompt the class to guess what each pictograph represents. Have students explain the difference between a pictograph and normal picture. (Ask students to explain how a picture would be different from a pictograph, for example.) Ask the students to design their own pictographs for items or ideas that would be meaningful to them. For example: basketball, school, homework, pizza, happiness, anger, etc. Have students try drawing

pictographs for these things on the board.

Now introduce the day's activity. Give each student a piece of construction paper. Next, have the students crumple their paper into a ball and then smooth them out again. Explain that their paper now resembles the texture of the stone. Then write a few sentences on the blackboard for the class to translate into petroglyphs. These sentences should be Amerindian theme, Examples could be 'tribe gathered under tree' or " big turtle swimming" " fire in mountain" " black hawk on tree" Tell the class that their job is to design their own petroglyphs to communicate the sentences written on the board. Students will draw these petroglyphs onto their "rock paper" using whatever art supplies are available. After students have finished, they can mount their designs on construction paper. These projects make great wall decorations!

Assessment: Students can be assessed on how clearly they have understood the concept of a pictograph/petroglyph as a carrier/communicator of information. Neatness, attention to detail, and creativity can also be part of the evaluation.

Three-dimensional Carnival Crown

Grade Level(s): 7

Subject(s): Arts/Visual Arts

Duration: two class periods

Description:

Crown making is a fun activity for children because they come away with something that they can wear. This activity is open for creativity and uniqueness and can be related to carnival arts. The materials that can be used are not limited to the below.

Background Information:

Making crowns is a great art activity for students of all ages. This lesson can be modified to fit any grade level, depending on the art techniques used to make the crowns. The objectives included in this particular lesson are three-dimensional design, geometric shapes, and the use of multimedia.

Concepts:

- 1) To understand the concept of three-dimensional design.
- 2) To use geometric shapes.
- 3) To create a design using multimedia and textured materials.

Materials:

Card board (6 x 24, six pieces)
Glue (three bottles)
Scissors
Colored construction paper
Washable paints
Stapler
Glitter glue
Yarn
Ribbon
Crepe paper
Paint brushes
Carnival literature, posters, magazines

Procedures:

A. Motivation

Discuss Carnival designs, show magazines and pictures. Also discuss the relationship of visual arts to music and dance, bring in a carnival designer to talk to the students or if possible arrange a class outing to a mas' camp.

Explain that when an object can be seen from all sides, or is not flat like a picture, then it is called three-dimensional. This is also known as 3D. Ask the children if they have seen or heard of 3D movies. Listen to the comments made and explain that at 3D movies objects appear to be jumping out at you. When they make their three-dimensional carnival crowns they also should "jump out". Go on to explain the directions for the project. Make sure that there is plenty of room for creativity. Remind them that the crown is not to be copied. Be interested in every student's ability to express their unique creativity. Encourage uniqueness and praise creativity and good ideas.

B. Presentation

Distribute the pieces of cardboard and measure the size of their head for the crown. Make a mark where the crown should be stapled after the crown is decorated. After their mark has been made they may start decorating the crown.

Explain to the students that we are making a 3D design, but it is easier to decorate it while the cardboard is flat on the table.

Tell them that their decorations need to come off or "jump out" of their strip of paper. If a student is having trouble with the 3D concept, give them ideas which will create or lead to three-dimensional design. For example, fringing, curling, folding, twisting, looping, etc. can be done to create a crown which is three-dimensional.

While they are working, remind them about using geometric shapes. Walk around while the children are creating and observe their techniques.

Assessment:

Review the concept of three-dimensional design. Ask the students what 3D is and why their crown is 3D. Also, ask about the shapes used in the crown. How many shapes did they use? Ask about other visual elements in the designs.

NB This project can be adapted to mask making. Bring in the relevant research and visual references to African and Caribbean Art.

A Painter for Mother's Day:

Grade Levels: 9

Subject(s): Arts/Visual Arts
Information Literacy

Library Media Skills Objectives:

The student will locate procedures for completion of a pastel art painting.

Curriculum (subject area) Objectives: The activity may be included in an art unit on different mediums for drawing and painting, line in drawing, or in a social studies unit on holidays and mothers day.

Art Supplies: Pastels Paper

Instructional roles: Either the classroom teacher or art teacher may work with a librarian to complete the activity. The library media specialist may help students in the location of examples of the artist's work and the art teacher may help students identify the techniques for reproducing examples of art works about mothers. The activity may take at least two sessions, one in the library and one with the art teacher.

Activity and Procedures for Completion: The teacher may explain that the students are beginning the first stage of a project to learn about a new art technique. This stage involves research. The students are going to look for examples of art which show the art technique for using pastels in order to prepare a special mother's day work. The students must find the artist and the explanation of the technique before class. The librarian may suggest a number of strategies for finding the examples of the artist's work.

Sample Strategies:

Check encyclopedias for the author's name and look for examples of the artist's work, Mary Cassatt's Mother and Child. (other artists, Edger Degas, Toulouse Lautrec)

Check special reference books about art to use the index to find the artist and examples of their work.

The teacher may suggest that students divide into groups by strategy. Each group may see how successful they are at identifying examples of the

artist's work. The items located should be recorded on a record keeping sheet.

The second task may not be as difficult. In the same groups, the students may decide on a strategy for finding out about pastels. The librarian or teacher again may suggest some strategies for finding information about the strategy.

Sample Strategies:

Use the encyclopedia to find materials about the art technique for using pastels. (Charcoal and Pastel)

The students may look for materials and collect all in order to visit the art teacher. The teacher may explain that the students have completed part of the first step in their preparation before class. Citations of materials may be recorded on a record-keeping sheet. Several students may be responsible for taking the materials to the art teacher at the appropriate time. The second step of the research project takes place in class. The art teacher may help students look at the reproductions which they have found. Students may be encouraged to look at line, texture, motion, shapes, and patterns. The works which were done using pastels may be pulled out for the students to compare and contrast.

Examples of Pastels: The art teacher may discuss the painting and ask questions which will lead students to talk about the themes of the paintings. The art teacher may explain that the themes are similar and the medium is the same. The students may then be asked to look at the line, texture, shapes, and colors that they see. The students also may be asked to identify what they think a pastel is. The art teacher may then introduce them to the medium.

Pastel _ a dry drawing medium, finger-like sticks made of powdered pigments

The art teacher may show students how to get certain effects using the medium by applying the pastels linearly or in short strokes. The students may also be shown how to rub, smear, and blend to get different effects. The students may then discuss how they might use the technique to prepare their own version of a mother and child.

Evaluation: The student will successfully locate reproductions of pastel works by various artists and will find the methods for using pastels in order to make their own illustrations on the same theme of Mary Cassatt's, i.e. mothers and child.

Follow-Up: The student may:

Identify reproductions of works using other techniques such as oil on canvas, drypoint and aquatint, etc.

Find other paintings about mothers and children in order to compare the treatment and the medium used.

Flights of Fancy- Tropical Birds

Grade Level(s): 7,8

Subject(s): Arts/Visual Arts

Duration: two class periods

Description:

This project develops an understanding of the natural environment and the plight of some tropical birds.

Goal:

The students will understand what a resist is.

Objectives:

To produce flocks of birds, real and imaginary through exploring a variety of painting and printing techniques. To build understanding of visual elements of texture, colour and shape and elementary printing techniques.

Background Information:

The teacher will need to introduce the students to the concept of conservation and endangered species of tropical birds, why their numbers are declining. Show pictures of local birds and their plumage.

Materials:

For printing- Plastic straws, popsicle sticks, polystyrene, small pieces of wood
Crayons
White, grey, and black construction paper
Water
Sponge pieces
Watercolors
Paint Brushes

Procedure:

1. Begin by discussing tropical birds and their various characteristics.

2. Talk about the different quality of feathers, look at some real ones. Some are soft and downy, others have a sleek and glossy appearance. Some are streamlined. Some overlap, - discuss the difference between tail feathers, wing feathers, how they are arranged in rows, vary in shape, some with round ends and others with pointed ends.

3. Next focus on the beaks, discuss the different types of beak – parrot’s curved beak, toucans large beak, igrets long and pointed beak. Discuss their different colours and other characteristics- crests and clawed feet.

4. Students show now be ready to draw their own exotic birds in a tropical setting, whether it be a representation of a particular bird or their own creation, drawn from memory, observation, imagination or a combination of all three. Photographs should be available for those who want to draw in greater detail.

5. Students draw their bird on black or grey paper using pastel chalk, in flight or on a perch.

6. The discussion of feathers should lead to students thinking of ways to add texture to the bird. Provide a variety of objects to make the students think about texture when they are printing (use end of straws, sticks, polystyrene). Let students experiment on scrap paper until they achieve the desired effect to represent markings or actual feathers. Some could use the end of a paint brush to scratch out feathery outlines. Printing is used to create the illusion of feathers and add interest to the bird.

7. Finally, talk about the background. Should it be muted or bright? Discuss the effect of contrast. Most students may choose a muted background so it would not detract from the brightly coloured bird. This could be done using sponge prints using a variety of greens, browns. The occasional burst of bright colour may give a tropical effect. Discuss how the sponge creates a blurred effect similar to the background in a photograph. Some may choose to draw their background scenery, some may feel they want the bird camouflaged.

Provide examples of tropical paintings with vegetation. Use plants for students to sketch for a similar effect.

8. Have the students put their paintings somewhere to dry, then hang up the finished pictures.

Assessment:

Review with the students the effects in the paintings. Discuss the diversity of the work and the different compositions.

Have the students give examples from their pictures to the class of the shapes and colours they used and where they created rhythm using repetition, camouflage using colours, or getting the bird to stand out against the background using contrasting colour

and texture. .

Identify patterns in plumage- overlapping, rhythms, the meaning of camouflage.

5. SECONDARY SCHOOL VISUAL ARTS PROGRAMME SUMMARY

The effective visual arts teacher possesses a creative attitude towards their teaching.

This means constantly revising and combining methods and ideas, being flexible and not being trapped in a routine approach.

The secondary school visual arts programme should blend practical activities and simple technical processes with the use of visual references (posters, reproductions in books, postcards, video, DVDs, photographs) and visits to galleries, nature trail, beach and park.

Core practical work should be in the areas of painting, drawing, textile dyeing, weaving, printing (stencil, monoprint, block), model making, recycling materials and for Grades 8 & 9, photography.

Teachers should use their discretion to utilize media and techniques appropriate for the desired learning outcomes.

Wherever appropriate and as often as possible, teachers must make cross-curricular references with other subject areas and provide an enabling environment for creative development to occur without overt competitiveness.

The secondary school art teacher must have a working knowledge of the visual elements and understand how images are composed to create different styles of images and designs, in the same way a music teacher must have a working knowledge of how notes, keys and chords are used in different styles of musical composition.

Knowledge of the history of Western and Caribbean art is essential for visual arts teachers at this level. They should be able to teach students about the various styles of art as well as career opportunities and courses in the field of Art and Design.

Teachers of visual arts must plan projects thoroughly and developmentally using the building blocks of lesson plans. These must fulfil the objectives and attainment targets laid out in the national curriculum for creative arts.

Students and teachers must have access to a range of materials, equipment and books covering areas of fine art, design, Caribbean and Latin American arts, Caribbean cultural history, Indigenous arts, photography, African sculpture, mural painting.

6. FURTHER RESOURCES

Drawing and Painting:

- | | |
|--|--|
| Edwards, Betty | <i>Drawing on the Artist Within</i> : Simon and Schuster |
| Edwards, Betty
Romer-De Vreese, J.C.I | <i>Drawing on the Right Side of the Brain</i> , J.P. Tarcher Inc
<i>Jose Maria Capricorne, Paintings and Drawings 1962-1988</i> ,
The Curacao Museum foundation. |
| Slesin, Susanne | <i>Caribbean Style</i> : Clarkson N. Potter, Inc. |
| Cockcroft, Eva,
John Weber and
James Cockcroft | <i>Toward a People's Art: A Contemporary Mural
Movement</i> , Irvington |
| Goldstein, Nathan | <i>Painting: Visual and Technical Fundamentals</i> , Prentice Hall |

History of Art:

- | | |
|--------------------------------------|---|
| Arche-Straw, Petrine (Ed.) | <i>Fifty Years-Fifty Artists:1950-2000</i> . The School of Visual
Arts, Kingston, Jamaica, Ian Randle Publishers |
| Boxer, David, and
Poupeye, Veerle | <i>Modern Jamaican Art</i> : Ian Randle Publishers |
| Lucie-Smith, Edward | <i>Albert Huie: Father of Jamaican Art</i> : Ian Randle
Publications |
| Veerle Poupeye | <i>Caribbean Art</i> , Thames and Hudson |
| Powell, Richard J. | <i>Black Art and Culture in the 20th Century</i> , Thames
And Hudson |

Child, Dr. Vivian *City of Arches: Cybercom Publishing Toronto*

Principles of Design in Art:

Albers, Josef *Interaction of Color*, Yale University Press
Birren, Faber *Color, and Human Response*, Van Nostrand Reinhold
Itten, Johannes *The Art of Color*, Van Nostrand Reinhold
Pile, John F. *Design: Purpose, Form and Meaning*, Norton

References for Teachers:

Cameron, Julia *The Artist's Way*: G. P. Putnam's Sons

Robinson, Ken *Out of Our Minds- Learning to be Creative*,
Capstone Publishing Limited

Buzan, Tony *Head Strong*- Thorsons

Lowenfield, Victor *Creative and Mental Growth*, Macmillan
Brittain, W. L.

Articles:

Lamming, George and *Artist and Teacher*. E.R. Burrowes, New World:
Cater, Martin Guyana. Independence Issue, Edited by Donald
Locke

Catalogues:

Black Art, Ancestral Legacy *Dallas Museum of Art*

Caribbean Export *The Authentic Caribbean Craft Catalogue*
Development Agency

Hanif, Nesha z. *60 years of Women Artists in Guyana 1928-
1988- A Historical perspective*, Guyana
Women Artists Association.

The October Gallery *Contemporary Painting, Trinidad and Tobago*

Periodicals:

BIM: Arts for the 21st Century Errol Barrow Centre for Creative Imagination
UWI, Cave Hill Campus
Scholastic Publication: Art & Craft Design & Technology

Caribbean Beat (BWIA)

Island Life Magazine

Jamaica Journal

Liat Islander

National Geographic

Skywritings- Air Jamaica

| CLICO Calendars- Caribbean Art

USEFUL WEBSITES

www.creativeteachingsite.com

www.galleryofwestindianart.com

www.caribbeanartist.com

www.caribbeanart.com

www.lessonsplanpage.com

www.arts.ufl.edu/art/rt

www.sfisvg.com - *local creative exchange and resource site*

www.ted.com - *online lectures on all fields of creative arts*

FURTHER TRAINING FOR VISUAL ARTS TEACHERS

Teachers should inform the Ministry of Education if
In service training is needed in any of the following areas:

- Drawing and the Visual Elements
- Colour and Composition

- Creative Project Development and Assessment
- Assessment and Marking of the Creative Arts
- Practical Methods and Techniques for Visual Arts
- Sculpture and Model making
- Creative classroom management

