

UNIT 1: THE VISUAL LANGUAGE



Student work, "Sinking Feeling"

ASSIGNMENT 1 (COMPULSORY)

Symbolic Still Life (Drawing)

ASSIGNMENT 2 (OPTION)

(Students must complete one of the two assignments below. Do not do both.)

Mandalas (Drawing)

Or

Transformation/Translation (drawing)

VISUAL ART 10

UNIT 1 - ASSIGNMENT 1 (COMPULSORY) THE PROJECT - SYMBOLIC STILL LIFE

Select three or more objects to group together to include in a realistic drawing. Individually each object has a purpose and a meaning. The grouped objects will have a larger purpose and meaning. Example: a clock, a flower and a skull, when arranged carefully, might suggest "the fleeting nature of beauty or youth". Group and arrange the objects selected to enhance their visual effect and symbolic meaning. Use coloured or regular drawing pencils to produce a detailed and realistic drawing of the objects. Additional effects may be achieved by enhancing or distorting colours and lighting. A background is unnecessary (white or empty space behind objects is acceptable). The project requires approximately 12-15 hours of research, planning and work.

UNIT 1 - READINGS AND QUESTIONS

Read *Chapter 1, Art in Your World*, pages 4 - 23 and *Chapter 2, Art Criticism and Aesthetic Judgement*, pages 24 - 39 in *Arttalk*. Answer the questions in your sketchbook.

1. What does the author give as a definition of art? What is your definition of art?
2. In your opinion, why do people make art?
3. What are the **elements** and **principles** of art? The author compares the elements and principles of art in the text. What does the author compare the elements and principles of art to or with in the text?

4. Define: subject, composition, and content
5. List the three aesthetic theories of art criticism. Which theory do you agree is most significant in art? Why?
6. The text on page 469 lists many movements in art history. Chapter 13 traces the development of Western art history. Why is art history significant?

ARTTALK RESEARCH

(For students without Internet access)

Use *Arttalk* to view the art work to answer the questions in your sketchbook.

1. **Page 17, Fig. 1.16 - Janet Fish**
Vivid colour and attention to the detail of textures gives this painting its appeal. Art communicates to each viewer. What message is communicated to you through this art? How could the artist change the piece to promote communication of a message?
2. **Page 155, Fig 6.27 - Cezanne**
Cezanne created many still life paintings, influencing young artists of his time. Notice the simple composition, with strong diagonal elements from the top left corner to the bottom right. Why did the artist paint this subject?
3. **Page 173, Fig 7.3 - Peggy Flora Zalucha**
This is an excellent example of a few simple objects creating a story or message in our minds. (See next page.)

- ✓ what do the map and the key symbolize? (travel, adventure, distance)
- ✓ what might the sunglasses suggest? (sunny weather, youth, vacation)
- ✓ what might the flower suggest?
- ✓ what is the lighting or mood?
- ✓ what do the combined elements tell us about this painting?

4. **Page 192, Fig. 7.20 Audrey Flack**

The grouped objects have a larger meaning. Share your interpretation by writing a response to the art work. Where is the viewer's eye directed by the use of colour and texture? How many textures are present in the painting? What is the purpose of texture in this painting?

5. **Page 292, Fig. 11.8 Alice Neel**

What is the content of this piece? What could the chair symbolize?

INTERNET RESEARCH

(For students with Internet access)

Write a short paragraph comparing the symbolism and the message in **Pieter Claesz's, *Vanitas Still Life*** and **Willem Kalf's, *Still Life with Nautilus Cup***.

Using a search engine, locate the Claesz and Kalf paintings with a **key word** search. To do a key word search type the suggested words into the search engine window. **Key words:** Pieter Claesz Vanitas, *Still Life* and Willem Kalf, *Still Life with Nautilus Cup*.

IDEAS AND SUGGESTIONS

Choosing objects can be difficult. Begin by selecting one simple object. Make a list of possible **symbolic meanings** for the object. For example, a big toy truck could stand for: childhood, play, boys, transportation, speed, escape, travel...etc. It is similar to thinking of the different ways you could use a truck in a story. When you select an object you are creating a very simple story that a viewer will "read" when they look at the object.

After you have selected one object, think about which of the symbolic meanings interest you the most. Now, find other objects to combine with the first one to enhance your meaning.

If you think it would be interesting to create a drawing about "childhood" consider what you could put with the truck to enhance this meaning? What do you want to say about childhood? Possibly something about "*lost innocence*" or "*those were the good old days*", or "*times gone by*"? It is up to you to decide what is interesting about the objects you have chosen. If you select "the good old days" you may need an object that makes you think of time: a watch, or an old photo. The last object should give the viewer the **impression** that those were positive times, something like an old sports trophy.

How will you arrange the objects in your still life? Which object will be the closest, the largest, the brightest? These relationships of size, colour, lighting, and texture, will blend to create an overall effect to stimulate the viewers insight and to promote an understanding of the

VISUAL ART 10

symbols used. **Perspective** or **point of view** is also an important element of composition. Will the objects be shown as though the viewer is looking at them from the front, from a “*bird’s eye view*” (from above and looking down), or from a “*worms-eye-view*”? These considerations will have an effect on the finished piece. Artists sketch to develop a viewer’s understanding and insight. Sketches also create an understanding and an appreciate of composition.

THE PROCESS

- ✓ Do warm up shading and detail exercises and brainstorm potential combinations of objects for symbolic meaning.
- ✓ Sketch potential arrangements and compositions of the objects chosen. Experimenting with a variety of formations and sequences.
- ✓ Complete a **Project Proposal** form and mail it with the sketches to your marker.
- ✓ Review your marker’s response to the proposal and make appropriate changes or modifications to your plan.
- ✓ Your drawing paper must be a full sheet (18"x24").
- ✓ Show gradual shading skills, the slow change from dark to light.

- ✓ Try different grades of pencils. The different grades will produce different effects. If you are using colour, try using unusual colour combinations (practice on scrap paper) to create unique effects.
- ✓ Show careful attention to particular details in the selected object: texture, patterns, shape, perspective, and proportion. Remember, style and atmosphere (lighting, colour and mark-making style) can have a significant effect on how a viewer interprets your piece and gives meaning to the work.
- ✓ When your work is finished, complete a **Reflection paper**. Mail the reflection paper with your work (properly labelled) in a mailing tube.

READINGS TIPS

Read pages 428 - 431 in the text *Arttalk*. The text provides basic tips on drawing.

Visit *The Cycle* on the next page. The composition in this work demonstrates the elements and principles discussed in the project.

SYMBOLIC STILL LIFE



Student work, *The Cycle*

RUBRIC

INSIGHT - 20 POINTS

Objects are chosen and arranged symbolically to successfully communicate a meaning.

AESTHETICS/ CRAFTSMANSHIP - 20 POINTS

Skilled use of shading techniques along with attention to composition and detail.

INTEGRITY - 10 POINTS

Evidence of appropriate work effort and level of difficulty.

Completion of the proposal and the reflection papers.

MARK EVALUATION

20/20 = evidence of exceptional effort and learning

16/20 = evidence of good effort and learning

12/20 = minimal effort or learning displayed/more effort required

10 or less = incomplete or unacceptable level of effort

Developed work following the process:

10/10 = Properly completed

5/10 = additional effort required

0/10 = incomplete

PROJECT PROPOSAL

Name: _____

Date: _____

Project: _____

1. Describe the project in your own words.

2. Describe your idea for this project.

3. What do you want your viewers to think and feel when they see your completed work? What ideas will be communicated to the viewer?

VISUAL ART 10

4. What symbols, hints, or clues will you give the viewer to understand the meaning of your work?

5. What do you think will be the hardest part of completing this project?

6. Name three things your marker will be looking for when marking your project.

7. Any questions or comments?

8. Do you need further clarification of the project? What part of the project do you need clarified? What did you read to assist with the answer? What sources of information did you research?

PROJECT PROPOSAL

Make a quick sketch of your idea(s) or attach photocopies of sketches from your sketchbook. Part of your final mark will be evidence you sketched your ideas in greater detail in your sketchbook.

A large, empty rectangular box with a dark red border, intended for students to draw or sketch their project ideas. The box occupies most of the page below the instructions.

REFLECTION PAPER

Use this paper to communicate with your marker about your experiences during this project. Assess your efforts. These marks do not represent your final grade, but will be used by your marker as a reference.

Name: _____

Date: _____

Project: _____

Answer the following questions and circle the number that represents how well you think you did.

5 = exceeded basic requirements
 4 = good effort to accomplish all requirements
 3 = accomplished only some basic requirements
 2 = worked below basic requirements
 1 = incomplete or no response

1. Did you read your assignment clearly, making notes on the required readings and answering the required questions? **5 4 3 2 1**

2. Did you reflect on the topic of the project and make a series of sketches in your sketchbook?
5 4 3 2 1

3. Were you successful using the elements and principals of art to enhance the symbolic meaning and visual impact of your project? **5 4 3 2 1**

Give an example of how you did this.

4. Did you fill out a project proposal form and mail it with your sketches? **yes no**

VISUAL ART 10

5. How many hours did you work on your project? _____

6. What do you think was the most successful part of your work?

7. What would you change, modify or do differently?

8. How well do you feel your project communicated your ideas? **5 4 3 2 1**

Test your viewpoint by asking viewers to respond to the art work.

9. What did you learn from this experience?

10. Please make any other comments you feel would help your marker understand your work better.

UNIT 1 - ASSIGNMENT 1A (CHOICE) THE PROJECT - MANDALA

This project requires research to gain insight and understanding of the mandala art form. Correspondence students will create a circular drawing in the tradition of the mandala. In Visual Art 10, the circular mandala form you create will communicate ideas on the **theme of balance**. Students are expected to carefully design symbols and use the elements and principles of art in the mandala project. The mandala will be drawn using coloured pencils on paper.

Mandalas have been created by many cultures since ancient times. Student will research to reveal and unveil the appeal of this unique form of visual expression.

READINGS

Read *Unit 2 - The Elements of Art*, pages 68 - 195. The reading includes *Chapter 4 - Line; Chapter 5 - Shape, Form, and Space; Chapter 6 - Colour* and *Chapter 7 - Texture*. Students must also read *Unit 3 - The Principles of Art*, pages 198 - 315. This reading includes *Chapter 8 - Rhythm and Movement; Chapter 9 - Balance; Chapter 10 - Proportion* and *Chapter 11 - Variety, Emphasis, Harmony, and Unity* in *Arttalk*.

These are lengthy readings that are essential to success in the course. The **Elements** and **Principles** of art are explained in detail. The chapters will appear on the exam. Insight into

these concepts and using the concepts in your art will improve your work. Knowledge of the text terms and concepts will be important in your art and in exchanges with your marker.

Note: The pages entitled *Review, Studio Project, Technology, Connection, or Art Criticism* are not required readings in these *Arttalk* chapters. You may wish to read them for your own interest.

ARTTALK RESEARCH

(For students without Internet access)

In *Arttalk*, view the selections indicated to answer the questions in your sketchbook.

Page 232, Read the section "Radial Balance"

1. What is radial balance?
2. Where can we commonly find examples of radial balance?
3. Search out examples of radial design in daily life. Make note of these in your sketchbook through sketches, written descriptions, or collages.

Page 246, Fig. 9.25 Sacred Circles

4. What meaning does the radial design of this print suggest?

Page 247, Fig. 9.25 A student work

5. Describe the basic symbols in this mandala. What might the symbols mean?

Page 318, Fig 12.1 *Bella Coola Sun Mask*

6. Is radial balance evident in the mask? Is the mask symmetrical or asymmetrical? Explain.

INTERNET RESEARCH

(For students with Internet access)

The Internet is an excellent information source with respect to mandalas. Many Web sites are devoted to this art form. Write the Internet url or Internet address of mandala sites you accessed and researched. Write information from Internet readings that assisted with your understanding of the mandala.

Keyword Search: Mandalas, Mandala art, Aboriginal mandalas, Tibetan sand mandalas

Respond to the questions in your sketchbook.

1. Find two different definitions for the term mandalas. Which of the definitions supports your view of the art form? Why?
2. Find an example of a mandala you like and write a detailed description of it. Use the correct terminology from your

readings about the elements and principles of art.

3. Name two different cultures that have used mandala art forms.

Important Note: The Internet is an excellent source of art information. When using the Internet students must critically evaluate the ideas and images located on Internet pages. When using the Internet as a research tool, common sense and healthy skepticism is essential. Internet information may be reliable and used as a model for your own artwork. Remember, always compare and contrast the information you locate and develop an informed opinion.

IDEAS AND SUGGESTIONS

The theme of your mandala will be **balance**. You can choose to comment on that theme in any way you wish. Example topics may include: balance of the seasons, emotions, day and night, family members, politics, past and future, new and old, etc. You may want to point out a lack of balance in some topic. Creating a mandala is a process of self-discovery.

Organizing an idea(s) and developing an opinion to share is essential to success in this project. When organizing the mandala project remember the viewer. Think about the relationships of the pictures within the mandala to give the viewer visual hints or clues to the

meaning of your mandala. Choose your symbols carefully.

You may approach this work in different ways:

- * Pick a theme (or main point) first, to decide what you want to communicate. Design symbols to communicate that message in the circle.

Or

- * While experimenting with patterns, shapes, symbols, colours, and radial designs, develop sketches until a theme emerges and becomes clearer as you work on it.
- * Be prepared to revise the mandala before you send a proposal or before starting a final copy. Revision (thinking about your project in depth) will improve the work.
- * Draw a few circles and experiment using the elements and principles of art and mandala symbols.
 - √ Divide the circle into sections (how will they relate to each other?)
 - √ Draw a square inside the circle
 - √ Try a central circle with radiating concentric circles like a target
 - √ Perhaps a combination of the above
 - √ Attempt symmetrical or asymmetrical

MAKING SYMBOLS:

Most artists struggle with creating meaningful visual symbols. This is one of the primary struggles of art making. Here are some suggestions for dealing with this challenge.

1. Write a paragraph, or a simple list of words that describes the thing you want to symbolize.

Example: making a symbols for the idea of **greed**, while letting my mind wander on the topic, greed makes me think of green coloured eyes, hands reaching for something, negative or destructive force, pockets full of money, pigs eating at a trough, etc.

2. Review your list. Is there anything that fits with your theme that you could draw?
3. The Internet may also be a good source for examples of symbols. Using symbols designed by other people is fine, provided the symbols make sense in your drawing.
4. If every effort fails, draw the word! This should be your last resort as words in a drawing can overpower a good composition if the word(s) are not used carefully.

THE PROCESS

- √ When you feel you have a good design, complete a project **Proposal Form** and mail the form with the sketches (copies or originals) to your marker.

VISUAL ART 10

- ✓ Review your marker's response to the proposal and modify your plan where appropriate.
- ✓ The paper should be at least half the size of your largest piece of paper (12"x18" approximately)
- ✓ Begin by sketching the mandala in light pencil, then fill the image with colour. Remember, pencil crayons do not erase easily.
- ✓ When your project is complete, write a **Reflection paper** to mail along with the completed mandala. To package the project, place it in a cardboard mailing tube.

RUBRIC

INSIGHT - 20 POINTS

Creation of symbols that communicate an idea on the theme of balance.

AESTHETICS AND CRAFTSMANSHIP - 20 POINTS

Appropriate uses of the Elements and Principles of art to create a successful mandala design

INTEGRITY - 10 POINTS

Level of difficulty and commitment to project goals. Completion of both proposal and reflection forms

MARK EVALUATION

20/20 = evidence of exceptional effort and learning

16/20 = evidence of good effort and learning

12/20 = minimal effort or learning displayed/more effort required

Developed work following the process:

10 or less = incomplete or unacceptable level of effort

10 = properly completed

5 = additional effort required

0 = incomplete

MANDELAS



Student Work, *Electric Lotus*



Student Work, *The Price of Peace*

PROJECT PROPOSAL

Name: _____

Date: _____

Project: _____

1. Describe this project in your own words.

2. Describe your idea for this project.

3. What do you want your viewers to think and feel when they see your completed work? What ideas will be communicated to the viewer?

VISUAL ART 10

4. What symbols, hints, or clues will you give the viewer to understand the meaning of your work?

5. What do you think will be the hardest part of completing this project?

6. Name three things your marker will evaluate in your project.

7. Any questions or comments?

8. Do you need further clarification of the project? What part of the project do you need clarified? What did you read to assist with the answer? What sources of information did you research?

PROJECT PROPOSAL

Make a quick sketch of your idea(s) or attach photocopies of sketches from your sketchbook. Part of your final mark will be evidence you sketched your ideas in greater detail in your sketchbook.

A large, empty rectangular box with a dark red border, intended for students to draw or sketch their project ideas. The box occupies most of the page below the instructions.

REFLECTION PAPER

Use this paper to communicate with your marker about your experiences during this project. Assess your efforts. Your assessment does not represent a final grade; it will be used by the marker as a benchmark.

Name: _____

Date: _____

Project: _____

Answer the following questions and circle the number that represents how well you think you did. Your marker will use this benchmark as an indicator when assessing the project.

5 = exceeded basic requirements
 4 = good effort to accomplish all requirements
 3 = accomplished only some basic requirements
 2 = worked below basic requirements
 1 = incomplete or no response

1. Did you read your assignment clearly, making notes on the required readings and answering the required questions? **5 4 3 2 1**
2. Did you reflect on the topic of the project to make a series of sketches in your sketchbook?
5 4 3 2 1
3. Were you successful using the elements and principals of art to enhance the symbolic meaning and visual impact of your project? **5 4 3 2 1**

Provide an example from your work to demonstrate and then explain how this was accomplished.

4. Did you fill out a project proposal form and mail it with your sketches? **yes no**

VISUAL ART 10

5. How many hours did you work on your project? _____

6. What do you think was the most successful part of your work?

7. What would you modify or do differently?

8. How well does the project communicate your ideas to the viewer? **5 4 3 2 1**

Test your viewpoint by asking viewers to respond to the art work.

9. What did you learn from this experience?

10. Please make any other comments you feel would help your marker understand your work better.

UNIT 1 - ASSIGNMENT 1B - (CHOICE)

THE PROJECT - TRANSLATIONS

To create an abstract drawing inspired by **Australian Aboriginal** art. The drawing will communicate a story and provide the viewer with introductory information through a study of abstract symbols. The drawing will also provide insight, intuition or wisdom. The drawing will tell the story without using any recognizable shapes of real life objects. The principles and elements of art will be essential tools to communicate ideas in the work. You may choose any medium or drawing materials to create the piece. Remember, the artwork you create does not have to look like Australian Aboriginal art. The Australian Aboriginal art you reviewed in this section is an example of interesting artwork which uses abstract images to communicate complex ideas.

READINGS

Read *Unit 2 - The Elements of Art*, pages 68 - 195. The reading includes *Chapter 4 - Line*; *Chapter 5 - Shape, Form, and Space*; *Chapter 6 - Colour* and *Chapter 7 - Texture*. Students must also read *Unit 3 - The Principles of Art* pages 198 - 315. This reading includes *Chapter 8 - Rhythm and Movement*; *Chapter 9 - Balance*; *Chapter 10 - Proportion* and *Chapter 11 - Variety, Emphasis, Harmony, and Unity* in *Arttalk*.

These are lengthy readings that are essential to success in the course. The **Elements** and **Principles** of art are defined in detail. The chapters will appear on the exam. Insight into these concepts and using the concepts in your art will improve your work. Knowledge of the text terms and concepts will be important in your art and in exchanges with the marker.

Note: The pages entitled *Review*, *Studio Project*, *Technology*, *Connection*, or *Art Criticism* are not required readings in these *Arttalk* chapters. You may read these selections to further your understanding and appreciation.

ARTTALK RESEARCH

(For students without Internet access)

Provide answers to the questions in the sketchbook.

Read pages 92-93, profiling David Malangi

1. Look closely at the art work, this image is made primarily of dots. Why would the artist create his art using this technique?
2. Malangi paints on bark. The works are created using natural pigments. Many aboriginal artists use acrylics and canvas. Why would Malangi use traditional bark and natural pigments in his work?
- 3.a) What is the subject of the painting *Abstract (River Mouth Map)* on page 92?

- b) Are the symbols recognizable? What do you think the artist is trying to show?
- c) What comes to mind when you view this picture? Does the picture remind you of anything?

INTERNET RESEARCH

(For students with Internet access)

Keywords: Australian aboriginal art.

1. Make notes in your sketchbook including the sources of your information.
2. Choose one work of Australian aboriginal art you find interesting and describe it. Write five points of information on the unique qualities of this art.
3. What is the main source of inspiration of Australian aboriginal artists? Does this artwork communicate anything to you?
4. Does a viewer have to belong to this culture to really understand this art? Why or why not?

Important Note: The Internet is an excellent source of art information. When using the Internet as a research tool, common sense and healthy skepticism is essential. Students must critically evaluate the ideas and images located

on Internet pages. Internet information and images may be reliable and possibly used as a model for your artwork. Always compare and contrast the information you locate with other sources to develop an informed opinion.

IDEAS AND SUGGESTIONS

CHOOSING A TOPIC FOR YOUR DRAWING

You must choose a source of inspiration for your drawing. It should be something with a simple point to make, like the “moral of the story”. Little Red Riding Hood teaches small children not to talk to strangers by telling a simple story. A more personal example might be: “the story of my summer vacation” which tells how I learned travelling to new places was exciting, yet how it felt just as good to come home. It is not enough to tell the story of what happened on the vacation. You must provide an insight to the experience. This is the “insight, intuition or wisdom” aspect of the project.

You can use myth or legend, fairy tales, personal experiences, songs, poems, novels, or movies as sources of inspiration for the story. Choose something you could explain in a few sentences and makes a clear point. This provides a focus and blends the required characteristics: communicating a story, abstract symbols, principles and elements of art and the insight or wisdom requisite in the work.

MAKING ABSTRACT SYMBOLS

The symbols you draw do not have to look like the thing they represent. A triangle could represent a person or a wiggly line may represent movement. Symbol interpretation relies on your imagination. When thinking of a symbol, describe the item or idea to be interpreted and draw something that has similar qualities.

You must use the elements and principles of art to create a successful composition. Balancing the elements in your picture is very important. Making all the areas of the picture work together ensures no one area is overpowering. The student **Translations** work in this unit provides excellent examples of the characteristics discussed in this guide. The placement of each colour and each shape was chosen to provide a focus and to blend the characteristics to tell part of the story.

MATERIAL CHOICES

You may use pencils, markers, coloured pencils, chalks, oil pastels, or a combination of these to do your drawing. If you have not used chalks or oil pastels, experiment with them on a scrap of paper first. You may find materials difficult to control. In an introductory art course it may be challenging to create detail using chalks or oil pastels.

THE PROCESS

- ✓ Brainstorm and sketch your ideas in your sketchbook.

- ✓ Experiment with any unfamiliar materials you are going to use.
- ✓ Your paper size should be at least half a sheet of your largest paper.
- ✓ Complete a **Project Proposal** form, and mail it with the sketches to your marker.
- ✓ Review your marker's response and make changes or modify the proposal where appropriate.
- ✓ Review the work when almost finished to ensure it employs the elements and principles of art.
- ✓ Complete the **Reflection Paper**. Attach a label to the back of the work. Place the artwork in a mailing tube to send to your marker.

RUBRIC

INSIGHT - 20 POINTS

Demonstrates an understanding of making abstract symbols to tell a meaningful story.

AESTHETICS AND CRAFTSMANSHIP - 20 POINTS

Skilled use of tools and materials. Evidence of successful use of the Elements and Principles of art.

INTEGRITY - 10 POINTS

Evidence of appropriate choices, work effort, and level of difficulty. Completion of both the proposal and the reflection papers

MARK EVALUATION

20/20 = evidence of exceptional effort and learning

16/20 = evidence of good effort and learning

12/20 = minimal effort or learning displayed/more effort required

10 or less = incomplete or unacceptable level of effort

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TRANSLATIONS



Student Work, *Colour Funk*



Student Work, *The Way Out*



Student Work, *Blood, Sweat, and Tears*



Student Work, *Cross Border Shopping*

PROJECT PROPOSAL

Name: _____

Date: _____

Project: _____

1. Describe the project in your own words.

2. Describe the idea that inspired the project.

3. What do you want the viewer to think or to feel when viewing the completed work? What ideas do you want to communicate to the viewer?

4. What symbols, hints, or clues will the viewer have to understand the meaning of the work?

5. What in your opinion is the most difficult part of completing the project?

6. Name three characteristics of the project the marker will evaluate.

7. Do you have any questions or comments?

8. Do you need further clarification of the project? What part of the project do you need clarified? What did you read to assist with the answer? What source(s) of information did you research?
