

## 2009 Power of One Program

Activity Summaries for Grades 1- 12 Art Projects  
based on the Ontario Visual Arts Curriculum

for

A.Y. Jackson's *Laurentian Landscape*, 1953



Rodman Hall Art Centre/Brock University  
109 St. Paul Crescent  
St. Catharines, Ontario L2S 1M3  
Tel: 905-684-2925; fax: 905-682-4733  
[www.brocku.ca/rodmanhall](http://www.brocku.ca/rodmanhall)

## Power of One, Grades 1- 3: A.Y. Jackson's *Laurentian Landscape*, 1953

### Fundamental Concepts:

Students will develop an understanding of the elements and principles of design through participation in a variety of hands-on, open-ended visual arts experiences.

The elements of design are: line, shape and form, space, colour, texture and value (mixing a range of light and dark colours).

The principles of design are: contrast, repetition and rhythm, variety, emphasis, proportion, balance, unity and harmony, and movement.

The focus in Grade1 is contrast (light/dark; large/small; pure/mixed colour); Grade 2 is repetition and rhythm in colours and shapes; Grade 3 is variety in line, shape and colour.

### Creating and Presenting

Create a two-dimensional work that expresses feelings and ideas inspired by observations from nature.

Project ideas: pencil drawing, coloured marker drawing, oil pastel work, tempera painting, paper-cut out relief work, shallow stage set in a shoe box. See below for an example.

Students should consider:

- overlapping shapes of various sizes to create the impression that objects are at different distances, for example, in the foreground, middle ground and background to create an illusion of depth
- including a horizon line
- including organic and geometric shapes
- mixing warm and cool colours, and tints of colours
- creating an asymmetric composition

Other things to consider:

- How can you use colour to emphasize the most important part of your painting?
- What kinds of colours do you need to repeat, if you wanted your painting to 'feel' like a hot summer day?

### Reflecting, Responding, Analysing

After the projects have been completed, have students analyse their own work as well as others.

Questions to consider:

- What catches your attention in this painting?
- What do you think is the most important thing in this work?
- How did the artist use the elements of design to make you see what was most important to him or her?
- How can you tell if what's in this picture is close or far away?
- How do you feel about this painting? What has the artist done to make you feel this way?
- Describe feelings evoked by the use of colours? (e.g., use of different colours for achieving different effects, such as warm, sunny colours for a beach, or cool colours for a wet forest)
- How have images, shapes and colours been arranged to send a clear message?
- Identify what is interesting about a work they have produced; identify what they feel they have done well and what they would do differently next time to improve.
- What did the students learn for their work?

### Exploring forms and cultural contexts

These questions can be used to introduce an art project or at the conclusion of an art project:

- Where in our community have you seen works of art? (at home, school, in their community)
- What does the artwork look like?
- What is the artwork made of?
- What is the difference between telling a story in a painting and telling a story with words?
- Where have you seen art exhibitions in our community? (museums, art galleries, shopping mall, fairs)
- What did you find there?
- Why do people go to museums and art galleries?
- Why do you think people create art work about their communities?
- What do they add to our community?
- If you could make a public art work, what would you make and where would you place it?

## Power of One, Grades 1-3: A.Y. Jackson's *Laurentian Landscape*, 1953

### Activity (grades 1 – 3): Oil pastel landscape with a printed frame and tempera paint wash

Duration: 4-5 50 minute classes

#### Materials:

Class 1: Sketching or reused paper (8.5 x 11), pencils, erasers

Class 2: Medium to heavy weight cartridge paper (24" x 18"), pencils, erasers, Oil pastels

Class 3\*: Sponges/potatoes cut into shapes, shallow trays of Liquid tempera paint (red, blue, purple, green), paper towels

Class 4: Washes (liquid tempera paint watered down 80%) (orange, green, yellow, red, blue), paper towels, wide paint brushes (3/4 – 1" wide)

#### Procedure:

Class 1: Power of One Visual Analysis Powerpoint presentation and sketching

If possible, walk the students to a park or other natural setting in order to sketch outdoors. If this is not possible, have the students close their eyes and imagine a scene with hills, trees, and a couple of houses. Have them consider what is in the foreground (close to them), what is in the middle, and what is in the background (far away), and what is in the sky. Do they imagine a fall scene, summer scene, is it morning, mid-day or night? Remind the students, that objects in the foreground are larger than objects in the background. Ask to student to consider composition...trees and houses look better if they are not in the center of the page? Do they have a horizon line? Have the students quickly sketch what is in their imagination. Provide 2-3 sheets of paper for multiple sketches if needed.

Class 2: transferring sketch to cartridge paper, oil pastel work

#### Preparation prior to class:

- Create a cardboard template that is 16" x 12".
- Use this template to draw a rectangle in pencil in the center of each 24"x 18" piece of cartridge paper. (The students will create their landscape within this rectangle, the area surrounding the central rectangle becomes the frame for the central image)

Once this sketch is complete, have the students redraw their landscape in the rectangle in the center of the cartridge paper. Student will use oil pastels to 'colour' in their drawing. For a more pleasing effect, firm and even pressure should be used when using oil pastels. Students should consider the colours to show fall/summer/hot/cool.

Class 3: completion of oil pastel work and shape printing (drying time is needed)

#### Preparation prior to class:

- Cut some sponges/potatoes into leaf shape (ovals), circles, thin rectangles
- Prepare shallow trays of liquid tempera paint (red, blue, green, purple) for dipping of sponges/potatoes

Once the oil pastel work is complete, have the students dip the sponge/potato shapes in the paint, and have them create a pattern around their oil pastel drawing.

\*As an alternative to the printing activity, the teacher/students can bring in leaves to do oil pastel rubbings with. The leaves can then be painted with analogous colours, and once dry, cut out and glued onto the border with an UHU glue stick.

Class 4: more oil pastel design work, and colour washes (drying time is needed)

Preparation prior to class:

- Prepare colour washes (liquid tempera paint watered down 80%) (orange, green, yellow, red, blue) and set-up colour stations of paint.

Students should outline the shapes (many times, repetitively) and add any additional shapes they would like on the border using oil pastels. Once this is complete, have the students paint washes of analogous colour over the pastel in the landscape, for example, if the oil pastel of the grass is green, the wash should be green. Remind the students that their brushes should not be dripping with paint. Paint brushes should be dipped and excess paint stroked or wiped off. Students can apply the paint directly over the oil pastel work. Have the students use a complementary colour wash on the border of their composition. Note: Students should paint around the printed shapes, not over them.

## Power of One, Grades 4 - 6: A.Y. Jackson's *Laurentian Landscape*, 1953

### Fundamental Concepts:

Students will develop an understanding of the elements and principles of design through participation in a variety of hands-on, open-ended visual arts experiences.

The elements of design are: line, shape and form, space, colour, texture and value (mixing a range of light and dark colours).

The principles of design are: contrast, repetition and rhythm, variety, emphasis, proportion, balance, unity and harmony, and movement.

The focus in Grade 4 is emphasis: use of colour intensity, contrast in value, placement and size of shapes, and/or weight of line to create a particular focal point.

The focus in Grade 5 is proportion: the relationship of the size and shape of the parts of a figure to the whole figure; the scale of one object compared to its surroundings, with indications of how close and how large the object.

The focus in Grade 6 is balance: arrangement of the elements of design to create the impression of equality in weight or importance (e.g., a formal or symmetrical arrangement produced through distribution of shapes; an informal or asymmetrical arrangement produced through use of colour); colour concepts to be used in creating balance (e.g., light or neutral colours appear lighter in "weight" than dark or brilliant colours; warm colours seem to expand, cool colours seem to contract; transparent areas seem to "weigh" less than opaque areas).

### Creating and Presenting

Create a two-dimensional work that expresses feelings and ideas inspired studying a Canadian Landscape painting. Students can create their own landscape from direct observation, their own imagination, or by looking at Group of Seven landscape paintings for inspiration.

Project ideas: pencil drawing, coloured marker drawing, oil pastel work, tempera painting, water-colour painting, paper-cut out relief work, shallow stage set in a shoe box. See below for an example.

Students should consider:

- creating a landscape in which objects and figures placed in the foreground create areas of emphasis, and objects placed in the background show diminishing size.
- using colour to create a point of emphasis and a sense of space, for example, create an impression of depth and space by neutralizing colour intensity and brightness in the distance of a painting [atmospheric perspective], or use gradations of value to create the illusion of depth.

- using a larger area of a lighter tint and a smaller area of a darker tone of one colour in an asymmetrically balanced painting.
- using small areas of brilliant, warm colour to visually balance large areas of either neutral or cool colours.
- repeating values of a colour in several places in your image to create unity.
- using contrast, emphasis, or variety to capture the viewer's attention and communicate your message.

### Reflecting, Responding, Analysing

After the projects have been completed, have students analyse their own work as well as others.

Questions to consider:

- How do Group of Seven paintings show the influence of a variety of modernist styles (Impressionism, post-Impressionism)?
- What are some of the feelings and ideas associated with Canadian symbols (e.g., maple leaf, beaver), and what are some of the things that they say about us as a nation?
- explain how the elements and principles of design are used in their own and others' art work to communicate meaning or understanding, for example, How does the use of colour engage the viewer?
- identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art (e.g., reflect on challenges and successes in the form of an artist's statement; maintain a sketchbook or collection of ideas and images for art works; do peer reviews of each other's art works, using a checklist of criteria created by the class to help them identify areas that need revision, and provide suggestions, eg. What would they do differently next time?

### Exploring Forms and Cultural Contexts

These questions can be used to introduce an art project or at the conclusion of an art project:

- Where in our community do people see works of art?
- What is the role of visual arts in our community? How can this role be expanded?
- What is the difference between the role of the artist and the role of the viewer?"
- Identify and describe some of the ways in which art forms and styles reflect the beliefs and traditions of a variety of communities, times, and places (e.g., art can represent ways in which people view their personal identity)

Power of One, Grades 4 - 6: A.Y. Jackson's *Laurentian Landscape*, 1953

Activity (Grades 4 -6): Oil pastel landscape with icons of Canada border

Duration: 4-5 50 minute classes

Materials:

Class 1: Sketching or reused paper (8.5 x 11), pencils, erasers

Class 2: Medium to heavy weight cartridge paper (24" x 18"), pencils, erasers, Oil pastels

Class 3: as above

Class 4: Washes (liquid tempera paint watered down 80%) (orange, green, yellow, red, blue), paper towels, wide paint brushes (3/4 – 1" wide)

Class 1: Power of One Visual Analysis Power Point presentation and sketching

In this project, students are asked to create a landscape by observing a natural setting that is close to where they live, or by recalling a field trip to a park or camping trip. Have students consider what is in the foreground (close to them), the middle ground, and the background (far away), where the horizon line is, what is in the sky, the time of year, the time of day. Students should think about using colour for emphasis, weight, as well as for creating depth. Ask to student to consider composition...trees and houses look better if they are not in the center of the page. Have the students sketch what is in their imagination. Provide 2-3 sheets of paper for multiple sketches if needed.

Class 2: transferring sketch to cartridge paper, oil pastel work

Preparation prior to class:

- Create a cardboard template that is 16" x 12".
- Use this template to draw a rectangle in pencil in the center of each 24"x 18" piece of cartridge paper. (The students will create their landscape within this rectangle, the area surrounding the central rectangle becomes the frame for the central image)

Once the landscape sketch is complete, have the students redraw their landscape in the rectangle in the center of the cartridge paper. Student will use oil pastels to 'colour' in their drawing. For a more pleasing effect, firm and even pressure should be used when using oil pastels. Students should consider the colours to show fall/summer/hot/cool.

Class 3: completion of oil pastel landscape work, begin work on the border

Once the oil pastel landscape is complete, students can begin working on the border. The border could consist of drawings of symbols of Canada (eg. Maple leaf, beaver), and other elements important to the student. The images on the border should be simplified and graphic in nature and be 'coloured-in' in pastel.

Class 4: more oil pastel design work, and colour washes (drying time is needed)

Preparation prior to class:

- Prepare colour washes (liquid tempera paint watered down 80%) (orange, green, yellow, red, blue) and set-up colour stations of paint.

Once the pastel work is complete, have the students paint washes of analogous colour over the pastel in the landscape, for example, if the oil pastel of the grass is green, the wash should be green. Remind the students that their brushes should not be dripping with paint. Paint brushes should be dipped and excess paint stroked or wiped off. Students can apply the paint directly over the oil pastel work. Have the students use a complementary colours wash on the border of their composition.

## Power of One, Grades 7 -8: A.Y. Jackson's *Laurentian Landscape*, 1953

### Fundamental Concepts:

Students will develop an understanding of the elements and principles of design through participation in a variety of hands-on, open-ended visual arts experiences.

The elements of design are: line, shape and form, space, colour, texture and value (mixing a range of light and dark colours).

The principles of design are: contrast, repetition and rhythm, variety, emphasis, proportion, balance, unity and harmony, and movement.

The focus in Grade 7 will be on unity and harmony: radial balance (e.g., a mandala); similarity (e.g., consistency and completeness through repetition of colours, shapes, values, textures, or lines); continuity (e.g., treatment of different elements in a similar manner); alignment (e.g., arrangement of shapes to follow an implied axis); proximity (e.g., grouping of related items together).

The focus in Grade 8 will be on movement: actual lines to lead the viewer's eye (e.g., solid lines, dotted lines); subtle or implied "paths" using shape, value, and/or colour (e.g., an invisible path created by leading the eye from large shapes to small shapes, from shapes in dark colours to shapes in lighter colours, from familiar shapes to unfamiliar shapes, from colour to no colour).

### Creating and Presenting

Create an acrylic painting that expresses feelings and ideas inspired studying a Canadian Landscape painting. Students can create their own landscape from direct observation, their own imagination, or by looking at Group of Seven landscape paintings for inspiration.

Students should consider:

- creating unity and harmony in your landscape painting by repeating shapes, using analogous colours, incorporating texture and repeating lines.
- creating a particular area of focus by using colour and the rule of thirds.
- creating movement by using line, value, colour, and/or shape, for example: leading your eye through the painting using implied directional lines along a diagonal axis.
- using colour to unify your art work and convey your message.

### Reflecting, Responding and Analysing

After the projects have been completed, have students analyse their own work as well as others.

Questions to consider:

- explain how the elements and principles of design are used in their own and others' art work to communicate meaning or understanding
- discuss the effectiveness of the elements of design as the 'words' of a visual language.
- demonstrate an understanding of how to read and interpret signs, symbols, and style in art works (e.g., visual metaphors, such as a single tree, used to evoke loneliness in paintings by Group of Seven artists; how can a landscape image express ideas or concepts, such as the power of nature?)
- identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art. What strategies did they use to plan your design? What was the message of their art work? What would they do differently next time?"

### Exploring forms and cultural contexts

These questions for discussion can be used to introduce an art project or at the conclusion of an art project:

- Identify and describe some of the ways in which visual art forms and styles reflect the beliefs and traditions of a variety of cultures and civilizations.
- How do the arts allow a culture to define its identity and communicate it to others?
- What cultural influences can you point to in your own art work?"

Power of One, Grades 7 -8: A.Y. Jackson's *Laurentian Landscape*, 1953

### Activity Grades 7-8: Acrylic Landscape Painting

Duration: 4-5 50 minute classes

#### Materials:

Class 1: Sketching or reused paper (8.5 x 11), pencils, erasers, Group of Seven art books for reference

Class 2/5: sketching paper, canvases or canvas boards (travel size; eg. 11x14"), acrylic paint, paint brushes (1/4" – 1"), small reused plastic cups/containers for water, plastic lid palette

#### Procedure:

Class 1: Power of One Visual Analysis Powerpoint presentation and sketching of ideas

Class 2: Have the students consider the overall tone of their painting when completed. Is the overall painting going to be warm or cool in colour? Have the students prime their canvases with the opposite tone/colour they imagine their work when completed. While their canvases are drying, students can plan their compositions on paper.

Class 3: transfer their compositions to the canvas, and begin sketching the overall design in paint.

Class 4/5: Begin/continue painting. Encourage the students to work on all of their painting at once, and not to become focused on minute details. Encourage the students to use lots of paint. (The Group of Seven painted with a lot of paint.) Explain to the students that their painting will be built up in layers, and be essentially 'repainted' several times.

## Power of One, Grades 9 - 10: A.Y. Jackson's *Laurentian Landscape*, 1953

### Theory: Overall Expectations

Apply an understanding of the elements and principles of design to personal, historical, and contemporary artworks. Differentiate artworks by period, style, method, and materials, and demonstrate knowledge of Canadian art.

### Theory: design and composition

Apply the elements and principles of design to their own art, to historical artworks, and to natural and constructed environments. Understand and apply the elements and principles of design as expressive components in their personal creative works. Describe the steps of the design process (i.e., specifications, research, experimentation, preliminary sketches, prototypes, revision, presentation, reflection)

### Theory: Art History and Cultural Community

Identify, research, and describe the characteristics of a historical stylistic movement in Canadian art.

### Theory: Personal application

Explain how their personal artworks have been influenced by works they have viewed in galleries and museums, or by historical work.

### Creation: overall expectations

Use concepts of visual literacy in describing their art activities; apply the elements and principles of design to produce two- and three-dimensional artworks, using a variety of materials, tools, processes, and technologies.

### Creation: Experimenting and producing

Demonstrate an understanding of basic drawing skills and concepts through the use of various materials (e.g., pencils, conté, charcoal) and a variety of strategies; demonstrate an understanding of materials, basic skills, and concepts in painting; produce artworks using traditional and new technologies

### Creation: Reviewing and Evaluating

Develop sketchbooks, a portfolio, and/or planners that document their personal art process; demonstrate the ability to review and evaluate the creative processes they use, as well as the resulting artworks

### Analysis: Overall Expectations

Apply a framework of critical analysis to their own artwork and art works studied through participation in a variety of art-viewing strategies.

### Analysis: critical process

Analyse the formal composition of an example of artwork from personal and/or historical works studied. Explain how artistic intentions are expressed in specific examples of historical and student artworks (e.g., the Group of Seven's intent to establish a new direction in Canadian art). Identify possible meanings of a work by referring to background information and specific visual indicators.

### Analysis: Aesthetics

Describe how a culture shapes its art with reference to historical and contemporary examples.

Power of One, Grades 9 - 10: A.Y. Jackson's *Laurentian Landscape*, 1953

Activity Grades 9/10: Research Project and Independent Art Project

Choose a landscape painting by one of the Group of Seven members, and compare the style of the painting to one painting by Monet, Pissarro, Cezanne, Van Gogh, and Munch in a written essay. Compare similarities and differences using the elements and principles of design to determine overall meaning. Create your own artwork in the medium of your choice based on this research. Upon completion, discuss your work orally with reference to the historic paintings.

## Power of One, Grades 11 - 12: A.Y. Jackson's *Laurentian Landscape*, 1953

### Theory: Overall expectations

Use appropriate visual arts terminology to describe art concepts, principles, styles, content, materials, and techniques of the art of the Western world, including Canada.

#### Theory: Visual arts literacy

Explain how the application of the elements and principles of design supports the concepts and ideas expressed in their creative work. Identify and describe materials, techniques, and stylistic qualities in works studied that they could use or incorporate when creating their own works.

#### Theory: Art History and Culture

Demonstrate an understanding of selected aspects of Canadian art. Compare examples of art work from other cultures that have similar stylistic qualities. Describe what was happening concurrently in art, dance, drama, music, science, and philosophy during the period of the selected work and comparison work.

### Creation: overall expectations

Identify and develop ideas and concepts to shape and unify their own art works. Produce original art works, using a variety of materials, tools, processes, and technologies appropriately. Document and evaluate their creative process and art works using portfolios.

#### Creation: Perceiving and planning

Analyse well-known historical works of art that use media and processes that they wish to explore. Select elements and principles of design that best express their ideas and feelings.

#### Creation: Experimenting and producing

Demonstrate skill in both representational and expressive drawing. Demonstrate an in-depth understanding of one or more of the following: painting, printmaking, sculpture, photography, art work produced using new technologies. Adapt the techniques and styles used in historical works of art studied and apply them in personal studio projects.

#### Creation: reviewing and evaluating

Use appropriate specialized terminology when discussing materials and processes.

### Analysis: Overall expectations

Evaluate their own art works and those of others, demonstrating an understanding of the process of critical analysis and providing grounds for their aesthetic judgements. Describe various historical and contemporary influences on their work.

#### Analysis: Critical Process

Evaluate works of art orally and in writing, following standard procedures in critical analysis (e.g., consider their initial reaction; describe the works using appropriate terminology; analyse and interpret the works; evaluate the effectiveness of the work). Use appropriate terminology to describe the style, history, and artist-related information associated with specific works of art. Compare aspects of their own creative works, including themes, with similar aspects of contemporary and historical works of art.

#### Analysis: Aesthetics

Explain how moods, feelings, and ideas are used in both the creation and the evaluation of art works.

#### Analysis: Personal Development and Career Preparation

Describe how the study of visual arts has affected their personal development. Describe arts programs in various postsecondary institutions. Identify requirements for careers in visual arts and in fields related to visual arts that particularly interest them, through an analysis of various career possibilities. Analyse skills acquired in the study of visual arts, and explain how they can be applied in a variety of other contexts.

#### Activity Grade 11/12: Research Project and Independent Art Project

Choose a landscape painting by one of the Group of Seven members, and two other works by 20<sup>th</sup> or 21<sup>st</sup> century Canadian landscape artists, for example: Jean-Paul Riopelle, Edward Burtinsky. Compare and contrast the styles, mediums and the times the works were created in. Compare similarities and differences using the elements and principles of design to determine overall meaning. Create your own artwork in the medium of your choice which reflects your vision of a Canadian landscape in the 21<sup>st</sup> century. Upon completion, discuss your work orally with reference to the 20<sup>th</sup>/21<sup>st</sup> century work.