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PRE-VISIT ACTIVITY 1: Defining Landscape Art

SUMMARY

One important story told by landscape artworks is that the artist's handling of the elements and principles of design directly affects the viewer's personal response to that landscape.

MATERIALS / RESOURCES

- Computers with internet connections
- Chalkboard or overhead projector
- One section of a notebook or one computer file per student to record ongoing definitions of landscape art
- Relevant image on Artsearch website: William Hind, *Landscape with Sheep, Pictou, Nova Scotia* (1876)

INTRODUCTORY ACTIVITY

Teachers can ask students to complete this short computer exercise during class time or prior to class as homework. Students should record their answers to these questions in a designated section of a notebook or in a designated computer file. These notes can be consulted and revised on an ongoing basis throughout the Pre-Visit and Post-Visit Lesson Plan Activities.

1. Using the internet search engine www.google.com, look up two terms, "landscape" and "landscape art." Jot down the kinds of links that your search uncovers, and answer the following questions:
 - What words and ideas are associated with the terms "landscape" and "landscape art"?
 - Given your findings, what kind of subject matter would you expect a work of landscape art to have?
 - Would you expect landscape art to come in a particular size, shape, or form? Explain.
 - What kind[s] of materials would you expect a work of landscape art to use? Why?

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2. Pull down the File menu on your computer screen and open the Page Setup option. Click on the box or tab that indicates “page orientation,” and jot down answers to the following questions:
 - Why do you think one of the options for page orientation would be called “landscape”?
 - In what ways do you think a “landscape” artwork differs from a “portrait”?
 - Do you think all works of landscape art are arranged on a flat, horizontal surface, much like a piece of computer paper? Could a piece of landscape art be vertical? Three-dimensional? Multi-dimensional? Explain your reasoning.

DEVELOPMENTAL STRATEGIES

1. Using information that the students have gathered from the computer exercise, write down on the chalkboard or on an overhead how they believe “landscape art” should be defined.
2. Divide the class into small groups or pairs at a computer station. Have them open the *Lesson Plan Images* page of the Artsearch website and double click on William Hind’s *Landscape with Sheep, Pictou, Nova Scotia (1876)*.

See

Assign roles to the group members: for example, one student is the Recorder, one is the Monitor or Prompter, and one is the Reporter. Members of each group are to discuss whether they think Hind’s painting should be classified as a “landscape painting,” and why/why not. The Recorder should then present the group’s findings to the class.

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3. Discuss the students' responses to Hind's painting and compare these impressions with their initial brainstorming about definitions of landscape art. Reinforce the ideas often associated with landscape art — focusing upon nature as a principal subject; looking at a natural setting from a somewhat distanced perspective; emphasizing large areas of land, forests, or mountains; acknowledging the presence of a horizon that divides land from sky, etc.

If you would like to reinforce the concepts of foreground, middleground, and background in a landscape artwork, encourage students to try the related Computer Activity that introduces depth in drawings and paintings.

Do

CONCLUDING ACTIVITY

1. On an adjacent area of the chalkboard or overhead draw two columns, as follows:

Elements of Design	Principles of Design
Colour	Emphasis
Line	Balance
Shape	Rhythm
Texture	Unity
Form	Variety
Space	Proportion
Movement	

Briefly ask students to record these elements and principles of design in their own notebooks and to assist you to define the meaning of each term before continuing with the lesson.

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2. Ask students to imagine themselves standing in the foreground (front area) of the landscape. What kinds of emotions do they feel here?
3. After each response, ask *why* the student feels this way: how has Hind used the elements of design to produce this effect? (For example, a feeling of tranquility can be produced by Hind's balanced arrangement of forms in all areas of the picture plane, the emphasis on vertical and horizontal lines rather than diagonals, and the regularity and symmetry of his brushstrokes.)

METHOD OF EVALUATION

Students will be evaluated on participation, effort, and the quality of their answers. Teachers may wish to consult the [Four Achievement Levels for Language Arts, Science and Technology, and Social Studies](#) to assess students according to The Ontario Curriculum.

The Follow-up activity provides opportunity for a marked assignment as well as further evaluation of students according to the Ontario Curriculum's Achievement Levels.

FOLLOW-UP ACTIVITY

As homework or as an in-class assignment, ask the students to consider their own relationship to landscapes they know.

- How do they feel about these landscapes?
- Does one particular region have more meaning for them than others?
- Do they feel "at home" or connected to a particular kind of landscape? If so, why?

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Ask students to do one of the following exercises in class or as a homework assignment:

OPTION 1: Visual Arts

Create a collage, montage, drawing, painting, or other artwork that shows a landscape that is important to you. Choose whatever material[s] and whatever technique[s] you feel is most suitable for your landscape. How can you use the elements and principles of design to best express your feelings about this place? Refer to the notes you have made in class about these elements and principles.

Be prepared to show your artwork to the class and to explain why you have made these artistic choices. Your teacher may wish to create a classroom gallery out of these images.

OPTION 2: Writing

Visualize a landscape that you have visited and that you feel is important to you. Write 1–2 paragraphs about this landscape, describing why it is important to you, and whether you have visited it recently. As well, answer the following questions:

- Have you ever tried to take a photograph or make a drawing/painting of this landscape before? If so, describe this artwork.
- If you were to create an artwork about it now, what kinds of materials do you think you would use, and why?

Note to teachers: Students can use the My Diary page in the Journal section of the Artsearch website to format their responses, and can print out their typed responses for submission.

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OPTION 3: Reimagining Landscape (Computer Exercise)

Open the Computer Activity page on the Artsearch website called *Reimagining Landscape*. Print out this page.

Do

Before you begin completing this landscape image, decide the following:

- What kind of style do you wish to use? Will it be like William Hind's *Landscape with Sheep* or David Milne's *Hill Reflected, Bishop's Pond*? Will you choose a completely different style? If so, how would you describe it?
- Why have you chosen this style?
- If you could choose *any* kind of material (or combination of materials) you wished to complete the landscape, what would it (or they) be? Why?
- Are these materials available to you at school or at home? If not, what materials can you use instead to create the kind of artwork you are imagining?
- Will you try to make the landscape look lifelike, or will you add things that could not appear in reality? Why?
- Once you've completed your artwork, describe how you could do another version of it in a different style and/or with different materials. What kinds of effects could you create in this second version of your landscape that you could not create in the first? (If you have time, you might print off another copy of the landscape image and create this second version you have described.)

Be prepared to explain your choices to your class using vocabulary from lesson 1 (i.e. the elements and the principles of design).

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PRE-VISIT ACTIVITY 2: Redefining Landscape Art

SUMMARY

- a) Considering the way that artists have used the elements and principles of design in landscape works can reveal important information about how the artists personally respond to landscapes, how they define landscape art, and how they define “realism” in art.
- b) Landscape art does not have to come in the form of a drawing or a painting: artists have free rein to choose whichever medium or media best tells their stories.
- c) Landscape art does not have to stop at describing or recording nature. It can also educate viewers about ecology, history, and culture.

MATERIALS/RESOURCES

- Computers with internet connections
- Chalkboard or overhead projector
- Cue cards (optional)
- One section of a notebook or one computer file per student to record ongoing definitions of landscape art
- Relevant images available on Artsearch website:
 - William Hind, *Landscape with Sheep, Pictou, Nova Scotia* (1876)
 - David Milne, *Hill Reflected, Bishop's Pond* (1920)
 - Tom Benner, *Homage to the White Pine* (1984)

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INTRODUCTORY ACTIVITY

1. Divide the class into small groups or pairs at computer stations. Have them open the *Lesson Plan Images* page of the Artsearch website and double click on the row containing William Hind's *Landscape with Sheep, Pictou Nova Scotia (1876)* and David Milne's *Hill Reflected, Bishop's Pond (1920)*.

See

With one member of each group acting as the Recorder, one as the Prompter or Monitor, and one as the Reporter, have students discuss their responses to the following questions. They should use a designated section of a notebook or a designated computer file that can be consulted and revised on an ongoing basis throughout the Pre-Visit and Post-Visit Lesson Plan Activities:

- Is Milne's *Hill Reflected, Bishop's Pond* a work of landscape art? Why or why not?
 - Imagine that you are standing in the foreground of Milne's painting. Do you feel the same emotions that you felt in Hind's *Landscape with Sheep*? Why or why not?
 - How is Milne's handling of the elements and principles of design *different* from Hind's? Make a list or chart to record these differences.
2. Discuss the groups' various responses, and jot down key points on the chalkboard or overhead. Address the notion that landscape art comes in a variety of forms, shapes, and sizes and uses a variety of techniques. It need not give the viewer a lifelike representation of what we see in our surface reality (the conventional definition of "realism"). Milne here is looking for — and trying to convey — the reality of movement, light, colour, and emotion that he perceives when he looks at *Bishop's Pond*. He chooses watercolour, moreover, because he wants to use a medium that

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demands a confident, rapid technique and requires that artists make quick creative decisions that are difficult to revise. In his mind, he is being more “realistic” than Hind because he is capturing the direct and immediate sensation of being in the landscape, a sensation that would be dulled if rendered in meticulous, “photographic” detail.

DEVELOPMENTAL STRATEGIES

1. Now that the students have challenged the notion that landscape art needs to look “lifelike” (i.e. as it does in the natural world), and that it needs to use a certain kind of medium and technique to represent it, ask them to imagine the *limits* of their definition of landscape art. Does it need to be created on a flat surface? Why or why not?
2. Have students to double click on the image of Tom Benner’s sculpture *Homage to the White Pine* (1984) on the *Lesson Plan Images* page.

See

Ask them the following questions:

- Can anyone tell me what kind of artwork this is? Is it a painting? A drawing? Something else? (You may wish to write these terms on cue cards or on the board to reinforce the vocabulary used.)
- What does this sculpture look like? Does it resemble anything you’ve seen before?
- What kinds of materials does the sculpture seem to be made of?

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3. Introduce the fact that the sculpture represents the white pine, which Benner tells us was wiped out in Ontario between 1750 and 1870 because of strip-logging. Note that these trees were immense in size — 150 to 200 feet tall and 7 to 11 feet in girth. Groves of these impressive trees were called “cathedrals.”

Then, ask students the following questions:

- Would you expect to see a tree made of metal and nails? Why might Tom Benner choose to create a white pine out of these materials? (You might suggest that the materials express death, loss, and/or devastation; the dangerous technology that humans use against nature; and so on.)
- Does anyone know what an “homage” is? (Explain that an homage expresses respect and admiration for a person or thing, and identifies this person/thing as being worthy and valuable. Add that homages are sometimes made to a person/thing that is dead or lost.)
- Can anyone explain why Benner calls his sculpture an homage? (Note that Benner is giving us a warning about our treatment of the natural world. In this way, he is very different from Hind or Milne. Hind seems to be giving us a record of what he saw in Pictou, Nova Scotia; Milne works hard to convey his personal, very immediate response to a familiar landscape near his home. Benner shows us what we *can't* see in Ontario in order to urge people to value what is still alive in the landscape around us. He conveys a historical and environmental lesson through his artwork.)

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4. Now that students have a better understanding of what kinds of stories Tom Benner's *Homage to the White Pine* (1984) tells, ask them whether they consider Benner's sculpture to be a piece of landscape art.

- Can landscape art be three-dimensional? (Be sure that students understand the difference between having two dimensions — length and width — and having three dimensions — length, width, and depth.)
- If Benner had made many metal trees rather than just one, would it be easier or harder to define his *Homage to the White Pine* as a kind of landscape art? (Note that groups of sculptures are called an **installation**. They can create whole environments into which visitors can enter and walk around.)

Must an artist represent what he/she actually sees in the landscape? Is it possible to create a landscape work that shows what the artist remembers, or has dreamed about, or imagines?

(Here, you might introduce the notion that the Surrealists, a group of artists working in Europe from the 1920s–40s, were interested in creating landscapes they had dreamed about or imagined. This group rejected the long-held belief that artists should imitate surface reality. In their opinion, what lay *beyond* surface reality — the desires, dreams, thoughts, feelings that make up our subconscious mind — should instead be represented. See relevant websites about Surrealist art by visiting the website http://www.bc.edu/bc_org/avp/cas/fnart/surreal/ and clicking on “Surrealist Links on the web.”

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METHOD OF EVALUATION

Students will be evaluated on participation, effort, and the quality of their answers. Teachers may wish to consult the [Four Achievement Levels for Language Arts, Science and Technology, and Social Studies](#) to assess students according to The Ontario Curriculum. The Follow-up activity provides opportunity for a marked assignment as well as further evaluation of students according to the Ontario Curriculum's Achievement Levels.

FOLLOW-UP ACTIVITY

Assign for homework one of these three brief exercises:

OPTION 1: Writing and Visual Art

- 1. For a week, create a Surrealistic journal: sketch the kinds of landscapes that you remember encountering in your dreams. Jot down answers to the following questions, and include illustrations if you wish:**
 - Have you been in these landscapes before? What aspects of the landscapes, if any, are familiar?
 - What emotions do you feel in these landscapes, and why?
 - If you were to choose one of these landscapes to create a piece of landscape art, which one would it be? What materials would you choose to represent it? What techniques would you use? Why?

Note to teachers: This exercise can be done using the Dream Journal template on the Artsearch website. Students will need to open the Computer Activities section and locate the Journal Page in order to select and print out the appropriate template.

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2. **Create two differently-shaped frames from cardboard or construction paper. Either remain in the classroom and, from a fixed point, look through each frame, or go outside to do so. Now move the frames and select new views. After several minutes of exploring, make a thumbnail (i.e. small) sketch of your favourite view from each frame. Finally, jot down answers to the following questions:**

- How did you select your favourite views? Refer to the elements and principles of design that you felt were important considerations in your choice.
- How did looking through differently-shaped frames change your reactions to the scenes before you? (Did you learn new information with each frame? Did you prefer one shape of frame over another shape? Explain.)
- If you were to create an artwork using one of your landscape views, how would you do it? What materials would you choose? What techniques would you use? Why?
- What would you have to add to, remove from, or alter in your landscape artwork in order for it to no longer be a piece of landscape art? Explain the definition of landscape art that you are using.

Note to teacher: Students could complete a version of this exercise at their computers instead. If desired, have them locate the Framing Landscape page in the Computer Activities section of the Artsearch website. In the classroom, you could pose to the students questions listed above, or you could assign these questions as a homework exercise.

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OPTION 2: Visual Art

As we have seen, William Hind and David Milne use very different artistic styles to paint the landscapes they are looking at. But both artists would consider themselves to be realists: they are trying to capture surface reality in a manner that, in their opinion, is as truthful and as accurate as possible.

The same can be said about many other artists and artistic groups — even those whose paintings may seem unrealistic to us at first glance. On the internet or in the library, find images of the following painters' works. Using the information provided below, try to understand how each painter defines “realism” in art. Be prepared to discuss these different definitions of realism with your class.

a) Artists: Claude Monet (French, 1840–1926) and Helen McNicoll (Canadian, 1879–1915)

Artistic Movement: Impressionism (1870–90 in Europe; extended into the early 20th-century in North America)

When you look at an Impressionist landscape painting, you notice a great deal of colour and texture. You see the brushstrokes that the artist has made to form each object in the scene, and you see lots of light, movement, and reflections. What you may *not* see is a scene that can easily be defined as “realistic.” However, Impressionist painters felt that they were being more realistic than both the painters of their day and those painters who came before them. They used current scientific knowledge about human vision to develop their painting style. With brushstrokes and colour, they tried to convey how and what the eye actually sees when looking at a field, a cloud, smoke from a train, or water. They also felt it was important to paint *en plein air* — outside — in order to render landscape as accurately as possible. Not unlike scientists, they wanted to record the many visible changes that result as weather patterns, the time of day, and air quality also change.

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b) Artist: Vincent Van Gogh (Dutch, 1853–90)

Artistic Movement: Post-Impressionism (1880s–90s)

Post-Impressionists like Vincent Van Gogh felt that studying **optics** and trying to capture subtle changes in light and colour were preventing artists (and viewers) from getting at the “real” truth. In their view, truth was defined instead by feelings and thoughts, the things that occur *inside* a painter’s heart and mind and affect the way he or she sees and responds to the world. Van Gogh would explain in a letter to his brother Theo: “Instead of trying to reproduce exactly what I have before my eyes, I use colour [...] to express myself forcibly” (quoted in Tansey, Richard et al., ed. *Gardner’s Art Through the Ages*, p. 867).

Bright yellows and greens, electric oranges and blues and dramatic brushstrokes often appear in Post-Impressionist paintings by Van Gogh. For him, realism in art meant conveying as accurately as possible how *he felt* about what he saw. In doing so, he pointed to the truth that every individual sees the world differently, and that there are as many different versions of reality as there are people to perceive them.

c) Artist: Georges Braque (French, 1882–1963)

Artistic Movement: Cubism (1908–18)

In the early 20th-century, Georges Braque and fellow artist Pablo Picasso decided to reject a longstanding tradition of painting and drawing. This tradition, established in the 15th-century, argued that artists should represent their subject matter from a single viewpoint — as if the artist’s (and the viewer’s) eyes were firmly “glued” to the subject matter while standing still in a specific location. Braque and Picasso felt that this tradition was unrealistic for two main reasons. First, the human eye constantly moves to “take a scene or object in” when viewing it. Given these movements, a single, still viewpoint cannot be maintained. Second, an object or scene can be looked at from a variety of different angles because *that is how all things exist in space*. The world is not flat but made of three dimensions — and objects, like people, have a length, a height, and a depth.

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In their Cubist paintings, Braque and Picasso would often include many different angles of a single object, scene, or person in the same artwork. In this way, they felt they were expressing how the eye sees as well as recording “the *total* essential reality of forms in space” (Tansey, Richard et al., ed. *Gardner’s Art Through the Ages*, p. 901, emphasis added).

OPTION 3: Science and Technology: Life Systems (Diversity of Living Things)

An amateur naturalist as well as an artist, Tom Benner joined with students in 1991 to raise awareness of an environmentally-threatened region in London, Ontario called The Coves. Benner led Manor and Highland Park School students in creating a 24-foot mural of the flora and fauna of this wetland area, both past and present. The result was not simply a record of the organisms who have called The Coves their home. It also served to remind viewers that the human race is only one of *many* species of living things on this planet, and that our survival depends on our ability to coexist, to live with these other organisms in a peaceful manner. With this lesson in mind, Benner also urged students to research the aboriginal peoples — the Neutral Indians — who once lived in the area, and to depict the crops they had planted there. Unlike numerous communities today, the Neutrals living in The Coves had expressed a deep respect for nature and the resources that nature could offer them.

1. **Learn more about your local environment! Using the internet or your local library, found out what kinds of trees are native to (or *indigenous* to) Southwestern Ontario. Make a list of these trees with brief sketches of their leaves and/or bark patterns. You may wish to print out pages from the Artsearch journal page *Scientist’s Notebook* to record your findings.**

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- Take your notes, a pencil, and several sheets of white paper with you as you walk through your neighbourhood. How many of these trees can you find? Using pencil and paper, make rubbings of several different trees' bark and leaves and label these rubbings wherever possible.
- At home, gather your research together, and make a chart of your findings. Use illustrations where helpful. How many trees could you identify, and what kinds of features helped you identify them? Be prepared to present this information to the class.

2. **Learn more about the concepts of survival and extinction! Do an inventory of the plants, animals, and insects that you find in your schoolyard or backyard. Create a chart, and list this information in the first, left-hand column. (If you wish, you may also include a column with illustrations of these organisms.) In the remaining columns, record answers to the following questions. You may wish to print out pages from the Artsearch journal page *Scientist's Notebook* to record your findings.**

Do

- What conditions are needed for these organisms to continue surviving in this habitat? (i.e. food, climate, light levels, space, etc.)
- What conditions or events might prevent these organisms from surviving here?
- Are any of these organisms in danger of becoming extinct in this habitat? Why or why not?

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3. Artist Tom Benner says of his sculpture *Homage to the White Pine* (1984), “This work is dedicated to all of the mature specimens of its kind hewn down by strip-logging in Ontario.” (quoted in *Canadian Art Calendar 1988: Curator’s Choice from 12 Public Collections*. Toronto: OAG) You may wish to print out pages from the Artsearch journal page *Scientist’s Notebook* to record your findings.

Do

- What is strip-logging? Do some research on the internet or in your local library to find a useful definition of the term.
- Research the history of strip-logging in Ontario. What happened to Ontario trees when settlers arrived in the late 18th and early 19th Centuries?
- Does strip-logging still take place in Ontario? Does strip-logging take place anywhere else in Canada today?
- What dangers does this practice have for the environment?
- Do research to find out if there are any other trees or plants besides the white pine that have become extinct in Ontario since 1750. Have any *animals* become extinct here since then? If so, why have these plants and animals become extinct? What kinds of conditions (climate, food, space, etc.) were needed for these plants and animals to survive?

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4. In an interview conducted in 1996, Tom Benner noted how rapidly significant changes were made to the Ontario landscape after the European settlers arrived: “Europeans came here and killed 11 million buffalo in 40 years. They hunted three to four million walruses at the mouth of the Gulf of St. Lawrence to extinction. British naval engineers said there was enough timber in Algonquin Park to last 700 years, but they harvested it in 70 years, leaving it up to new growth to replenish the forest.” (quoted by Joe Matyas, *London Free Press*, July 1996, D1).

- Draw what you imagine the landscape of Southwestern Ontario might have looked like in the late 18th or early 19th Century.
- Compare your drawing to the Windsor/Essex region as you know it today. What changes have taken place in the landscape since then?
- Can you suggest reasons for some of these changes (i.e. the arrival of settlers; territory disputes between groups of settlers or between settlers and Aboriginal peoples; the building of the railroad; the growth of the auto industry; the creation of a tunnel between the United States and Canada...)?
- Learn more about these changes by visiting your local library or doing research on the internet. Find books that contain photographs and illustrations of the Windsor/Essex/Detroit region between the mid-1700s and the early 20th Century.

Some helpful titles to look for are:

Douglas, R. Alan. *Uppermost Canada: The Western District and the Detroit Frontier 1800–1850*. Detroit: Wayne State UP, 2001.

LaJeunesse, Ernest, ed. *The Windsor Border Region: Canada's Southernmost Frontier*. Toronto: U of Toronto P, 1960.

Morgan, Carl. *Birth of a City*. Tecumseh, ON: TravelLife, 1991.

Morrison, Neil. F. *Garden Gateway to Canada: 100 Years of Windsor and Essex County 1854–1954*. Windsor: Herald P, 1954.

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Price, Trevor and Larry Kusilek. *Windsor 1892–1992: A Centennial Celebration*. Windsor: Chamber Publications, 1992.

- Look up these websites for information on Windsor’s historic districts:
<http://www.city.windsor.on.ca/heritage/>
(Illustrates the history of Sandwich, Walkerville, Ford City, and more)
<http://www.windsorpubliclibrary.com/digi> (A portal for digital exhibitions about the history of Windsor, Pelee Island, Walkerville, and other local areas.)
 - Share your findings with your classmates.
 - Imagine what the Windsor/Essex region will look like in another hundred years. Do you believe that the landscape will be similar to what it is now? Why or why not? What kinds of events or conditions might alter this landscape? Draw this imagined landscape and accompany it with a brief paragraph that explains its features.
5. **With a friend and an adult, visit the wall and building murals produced in Sandwich or in Ford City. (You may wish to consult the website <http://www.city.windsor.on.ca/heritage/> to learn about the area before you go.) Jot down answers in your notebook to the following questions:**
- These murals are called **public art**. Can you think why they might be described in this way?
 - These murals can also be described as **political art**. What are “politics,” and how can the art you see be called “political”? To what extent would you describe these murals as “landscape art”? Why?
6. **What is the CEA in Windsor? Find their website and:**
- briefly describe at least four different events that the CEA organizes to help people learn about the environment in Windsor/Essex
 - write a brief paragraph to explain why you think the CEA’s activities might or might not be considered a form of landscape art.

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OPTION 4: Heritage and Citizenship: Aboriginal Peoples and European Explorers

Artist Tom Benner believes that organisms such as the white pine have long disappeared from the Ontario landscape because the European settlers who arrived here in the 18th and 19th Centuries did not share the deep respect for nature held by Aboriginal peoples. In Benner's words, Aboriginal peoples were "more educated about how to live on this planet, in harmony with the land and animals" (quoted in *The Gazette* Sept. 25, 1991). In contrast, European settlers generally felt that humans should conquer and control the natural world. They were taught to believe that humans were the centre of the animal and plant kingdom rather than serving as one equal part of a larger whole.

1. Research the history of one Aboriginal culture in Canada. Create a short description in words or images of what you learn about this culture's traditional attitudes towards nature, answering the following questions:

- Centuries ago, how did these people obtain food?
- How did they create shelters?
- How were their lifestyles dependent upon seasonal changes, the lifecycles of plants and animals, and the migrations of certain animals?
- What spiritual importance did they place on the animals, plants, and other living things in their region?

2. Tom Benner notes that between 1750 and 1870, white pines were cut down by European settlers in such numbers as to wipe them from the Ontario landscape.

Using the internet or your local library, respond to the following questions:

- What kinds of changes and hardships were Aboriginal peoples in this region facing between 1750 and 1870?
- What roles had white pines played in the lives of Aboriginal peoples before the settlers arrived?
- How did the logging of white pines affect the Aboriginal peoples' own lifestyles?
- Did the Aboriginal peoples meet hardships similar to those experienced by the white pine once the settlers began to create communities in what we now call "Ontario"?

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3. **Two figures in Aboriginal history that have inspired Tom Benner's art are Tecumseh, the Shawnee leader who in the early 19th Century attempted to unite fifteen tribes against the Americans, and Nahneebahweequay, daughter of Chief Senegal, who asked both Queen Victoria and her husband Prince Albert for help in settling a land dispute in the Owen Sound area.**
 - What can you find out about these figures on the internet and in your local library?
 - Does each source tell these figures' stories in the same way?
 - If not, what kinds of differences are there in each re-telling? Can you think of reasons for these differences?
 - Can you determine who is telling these stories?

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POST-VISIT ACTIVITY 1: Community Stories within Landscapes

SUMMARY

Landscape art can record stories that are not only personally important to the artist, but also important to a community or culture. It can therefore be a valuable communicator of history, and it can be an important part of strengthening personal and collective identities.

MATERIALS / RESOURCES

- Computers with internet connections
- One section of a notebook or one computer file per student to record ongoing definitions of landscape art
- Relevant images on Artsearch website: Margaret Lawrence, *Memorial #2/11* (1987) and *The Bad Policeman* (1984) by Ruth Annaqtuusi Tularialik.
- Artist Statement by Margaret Lawrence (viewed on Artsearch website or reproduced on an overhead)
- *The Story of the Bad Policeman*, translated by Ruth Annaqtuusi Tularialik's daughter (viewed on Artsearch website or reproduced on an overhead)
- Overhead projector or Chalkboard

INTRODUCTORY ACTIVITY

1. **Break the class into small groups with access to a computer station, and ask students to locate the image of Margaret Lawrence's drawing *Memorial #2/11* on the *Lesson Plan Images* page of the Artsearch website.**

See

Assign to each group an element of design or a principle of design, and ask students to discuss this element / principle according to how it appears or is used in Margaret Lawrence's landscape drawing.

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(For instance, Group 1 is given “texture”; Group 2 is given “balance”; Group 3 is given “variety”; Group 4 is given “colour”; and so on.) Have the students present their findings to the class. Write student responses on the chalkboard or on an overhead for later reference.

2. **Ask students where they think this landscape might be located. Do they think it is a real place or an imaginary one? (Students should give reasons for their responses by citing the elements and/or principles of design.)**
3. **Ask the students what other “stories” might be told by this landscape. What kinds of clues, if any, are offered about:**
 - the artist’s interest in surface realism?
 - the artist’s reasons for creating a landscape work?
 - the artist’s reasons for choosing the technique of drawing rather than painting, sculpture, etc.?
 - the artist’s attitude towards the landscape she has presented?
4. **Suggest that the class now consider the drawing’s title, *Memorial*.**
 - What is a “memorial”? (You might compare or contrast this term to “homage” if the students are familiar with Tom Benner’s sculpture *Homage to the White Pine*.)

See

- How might a landscape artwork serve as a memorial?
- Ask students what other memorials they have seen or heard about. If they or their loved ones were not directly involved in the event commemorated by the memorial, how did they respond to it?

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DEVELOPMENTAL STRATEGIES

1. Assign 3 or 4 students to take turns reading aloud [Margaret Lawrence's statement about Memorial #2/11 \(1987\)](#).
2. Ask the class to revisit their responses/theories about the drawing now that they have learned about the work's background and its process of creation. How has their understanding of the work changed, if at all, by knowing these stories and by learning that the work is one in a series of drawings?
3. Ask the class how Margaret Lawrence's drawing has added to (or altered) their understanding of...
 - what landscape artworks can look like; and
 - what purposes landscape artworks can serve (for individuals, for communities)

CONCLUDING ACTIVITY

1. At their computer stations, have students view Ruth Annaqtuusi Tularialik's drawing *The Bad Policeman* on the [Lesson Plan Images](#) page of the Artsearch website.

See

Assign one or two students to take turns reading aloud the [2003 Version of Ruth Tularialik's Story](#). Students should now be able to suggest several prominent similarities between Tularialik's drawing and *Memorial #2/11* by Margaret Lawrence. For example:

- both works are drawings using pencil and coloured pencil;
- both works depict scenes in the Canadian Arctic (Iqaluit/Baker Lake);

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- both works represent a *personal* memory (Lawrence's knowledge of the incident and her familiarity with the community in which it occurred; Tularialik's memory of the day in 1952 (or 1954?) when the RCMP pursued her adoptive parents for trying to hunt caribou); and
- both works represent a *collective* memory (Lawrence's awareness of the community's loss; Tularialik's recognition that the RCMP incident was another example of southern laws being irrationally imposed upon Inuit communities with practices and beliefs very different from their own).

2. Ask students now to consider how the land or nature is represented in each work. Acknowledge that the land in *Memorial #2/11* seems, at first viewing, to be the subject of the work, while people seem to take centre stage in *The Bad Policeman*. However, both drawings tell stories about the ways that humans interact with nature, whether successfully or unsuccessfully.

- For instance, *Memorial #2/11* tells of how powerful nature is, and how dangerous it can be if one does not understand or recognize this power. Such lessons are important regardless of how much "modern technology" humans may have at their disposal. The challenges presented by the Arctic landscape and climate do not disappear simply because an individual might own a skidoo, a television, or a radio.

Because the human desire to explore and to experience nature is also not likely to change, either, it's important to acquire skills and knowledge that could increase the chances of survival in harsh natural conditions. Learning traditional Inuit methods of interpreting nature and coping with sudden shifts in weather conditions might have saved the young people whom Lawrence memorializes. As Lawrence quotes in her artist's statement about *Memorial #2/11*, "Knowing how to respect the land is as much a part of life now as it was in the past" (p.91, *Inuuqatigiit: The Curriculum from the Inuit Perspective*, NWT 1996).

- *The Bad Policeman* depicts people — the RCMP — who enforce laws that do not reflect knowledge of the Arctic environment or of the Inuit, whose lives were traditionally based around the rhythms of

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nature (the changing of seasons, the weather patterns, the availability of food, and so on). The policemen are “bad” because they are interfering in the relationship between the Inuit and nature. Tularialik suggests that, by preventing the Inuit from responding to the circumstances that nature presents, the RCMP are contributing to the more general erosion of traditional Inuit lifestyles that has taken place since the arrival of the **qallunat** in the Arctic.

3. Ask students whether they consider both *Memorial #2/11* and *The Bad Policeman* to be landscape artworks. In their opinion...

- ... does art qualify as a landscape work if one of its central themes is the relationship between humans and nature?
- ... is it more important for landscape art to depict nature in concrete terms?
- ... would any students be more comfortable calling *The Bad Policeman* a portrait? Why or why not?

METHOD OF EVALUATION

Students will be evaluated on participation, effort, and the quality of their answers. Teachers may wish to consult the [Four Achievement Levels for Language Arts, Science and Technology, and Social Studies](#) to assess students according to The Ontario Curriculum. The Follow-up activity provides opportunity for a marked assignment as well as further evaluation of students according to the Ontario Curriculum's Achievement Levels.

FOLLOW-UP ACTIVITY

OPTION 1: Visual Art or Writing

- 1. How would you create a landscape artwork that serves as a memorial? Use words and/or images to answer the following questions:**

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- What kind of person or event would you want to memorialize?
- What kind of place (real? imagined?) would you represent in this memorial?
- What materials and techniques would you choose to create this memorial?
- Would you include other objects or people in the landscape? Why or why not?
- Would you feel it necessary to explain why the artwork is a memorial in your title or in a written passage to display with the work? Why or why not?

2. On the internet or in your local library, find paintings of the Canadian Arctic by such artists as Lawren Harris, F.H. Varley, or A.Y. Jackson (all members of a painters' group called The Group of Seven). Answer the following questions:

- What kinds of impressions do you gather about the Arctic from these paintings? How do the artists' use of elements and principles of design make you feel?
- Do any of these paintings show people, whether Inuit or southerners? Can you think of any reasons why Harris, Varley, and Jackson would create landscapes that don't show significant evidence of human beings?
- When you look at each painting, what kinds of impressions do you gather about the artist himself? About his personality? About his interests? About his values? Explain.
- The Group of Seven painters were interested in creating *nationalist* art — that is, they wished to create images that could define Canada as a country and the people who lived there. What kinds of adjectives do you think of when you look at these images? Do any of the words you choose fit your own definition of Canada or what it means to be Canadian? Explain.
- Have you seen any films/television shows or read any books that depict the Arctic landscape the way The Group of Seven painters did? If so, describe these, noting the kinds of plots they had and how Inuit may have been treated in these works.

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OPTION 2: Science and Technology: Life Systems (The Diversity of Living Things)

Using the internet or the library, do some research about Iqaluit in Nunavut. Consider the following questions, jotting down notes and making sketches as necessary. Be sure to record the sources that you have used, and be prepared to discuss your findings with the class. (Hint: A useful web resource might be <http://www.nunanet.com>.)

- What kind of landscapes would you find in and around Iqaluit? Make an inventory of the different kinds of vegetation, terrain, rock formations, etc.
- What kinds of wildlife would exist in this region? Make an inventory of animals that you might find there.
- How does the land change from season to season? Record your findings on a chart or table.

OPTION 3: Heritage and Citizenship: Aboriginal Peoples and European Explorers

Using the internet or the library, do some research about Iqaluit in Nunavut. Consider the following questions, jotting down notes and making sketches as necessary. Be sure to record the sources that you have used, and be prepared to discuss your findings with the class.

- In past centuries, what kinds of relationships have there been between Inuit in the Canadian Arctic and the land? In other words, how have the Inuit traditionally used the land?
- What kinds of relationships between the land and Inuit living in Iqaluit seem to exist today?
- How did the early British and European explorers affect the Inuit's relationship with the land around Iqaluit/Frobisher Bay?
- What attitudes did the early explorers have about the land in the Canadian Arctic? Explain why they may have held such beliefs.

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OPTION 4: Reading, Writing, and Oral and Visual Communication

Imagine that you are a young British man or woman who has just boarded a ship bound on an Arctic expedition. In his or her voice, write a letter to a loved one back in England describing what you expect the Arctic landscape will look like when you arrive. (If you have time, follow this letter with another that describes what you *actually* see when you get there.)

Note to teachers: For these writing exercises, students may wish to print out pages from the Artsearch journal page 19th-century Journal to record their findings.

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POST-VISIT ACTIVITY 2: Landscapes Telling Stories of Culture and Power

SUMMARY

Both intentionally and unintentionally, artists can tell stories about what kinds of values they hold, what kinds of cultural assumptions they maintain, and what their own backgrounds might be (what gender they are, what racial or ethnic group they identify with, what economic class they are from, and so on). Landscape artworks can reveal these stories to their viewers if viewers have the patience to do some careful looking.

MATERIALS / RESOURCES

- Computers with internet connections
- One section of a notebook or one computer file per student to record ongoing definitions of landscape art
- Relevant images on Artsearch website:
Catherine Reynolds, *North View of Row Hampton*, c.1805
George Heriot, *Ceremonial War Dance*, c.1805

INTRODUCTORY ACTIVITY

1. Have students use the *Lesson Plan Images* page on the Artsearch website to view Catherine Reynolds' *North View of Row Hampton*, c.1805.

Do

Begin discussion by asking students to identify the ways in which Reynolds has handled the elements and principles of design. (Establish the extremely balanced nature of the composition, the precise detail and clean lines, the careful use of perspective, and so on.)

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2. Ask the students to look carefully at the trees and other vegetation in the scene. How are these painted? Have the students seen any trees and shrubs like these before? Do trees and shrubs grow like this naturally? You might contrast this rendering of nature to David Milne's *Hill Reflected, Bishop's Pond* (1920): both use watercolour, though Reynolds also adds ink. What unique arm movements/brushstrokes would have been needed to create each version of nature? (i.e. free and loose vs. controlled, smaller)

Do

3. Acknowledge that the Reynolds painting *controls* the wilder aspects of nature and, in doing so, reduces or eliminates any threat that nature might present to human society.
4. Ask why some people might think forested areas are frightening or ugly in their natural state. Raise the examples of neighbourhood lawns, parks, city streets: what reasons are often given for the trimming of bushes, the fertilizing of lawns, the cutting of trees? (disliking "messy" surroundings; anxiety about the weeds, animals, and insects that might live there; difficulty of moving through the area; etc.)
5. Introduce the term "civilized" by noting that nature in Reynolds' painting seems to appear "civilized" because it has been carefully shaped, subdued, and made to fit a particular definition of beauty. Add that this representation of nature is most often found in art that is created in the Neoclassical style. This style would have been rather old-fashioned by the time Reynolds created *North View of Row Hampton* because it was popular during the 18th century, and Reynolds was painting in the 19th.

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6. Ask students to look closely at the people in the painting. Compare them to the trees and vegetation: they seem to be well-mannered, well-dressed, and “civilized,” too. What do students think these people do for a living? Where do they think these people might live?
7. Now combine all the observations made so far: notice that the Neoclassical style that Reynolds uses here, the way she has handled the elements and principles of design, and the very content of the painting all convey the impression of harmony, civility, control, and well-being. The landscape seems to tell us a story of how well this particular society is working, and it encourages viewers to see the advantages of sharing the value system and culture that have produced it.
8. Acknowledge that another story about culture lies behind this one: Catherine Reynolds did not visit this place, nor did she devise the scene. She was copying from an English engraving likely found in a book or in the private collection of a friend or family member. (Use the background supplied about Reynolds’ life in Amherstburg and her limited access to art instruction and opportunities both because she was living in the “colonies” and because she was a woman.) Note too, however, that she would have been raised to *share* the values presented in the English engraving: England was the standard by which all other places, people, and cultures were measured.

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DEVELOPMENTAL STRATEGIES

1. Have students view the image of George Heriot's *Ceremonial War Dance*, c.1805 on the *Lesson Plan Images* page of the Artsearch website.

See

Ask them whether or not they would classify this painting as a landscape artwork. They should provide reasons for their opinions, building upon their understanding of the different ways that landscape art has been defined throughout this program.

2. Acknowledge that the main issue at stake in the above debate is whether the presence of people in a large portion of Heriot's painting disqualifies the work from being "landscape art."

However, one could argue that the people seem to be rendered less like humans and more like decorations on the landscape — or even *part of the landscape itself*. They look carefully shaped, placed, and controlled, much like the trees and foliage represented in Catherine Reynolds' *North View of Row Hampton* (c.1805).

See

3. Ask the students to consider carefully how Heriot's human figures are represented: (Who might they be? What culture might they be from? What details suggest their origins?) Note Heriot's Scottish background. Give brief biographical details here.

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4. Build upon the students' understanding of what "civilized" means. Ask the following question:

- Why did Reynolds' work likely "civilize" the trees in *North View of Row Hampton*?
- Turning back to Heriot's *Ceremonial War Dance*, can you think of anything potentially frightening about the Hurons, from Heriot's perspective?

Suggest that anxiety about the uncontrollable might play a role here, as might the desire to make the Hurons better fit into a British definition of beauty.

5. Read the excerpt from Heriot's *Travels through the Canadas* and note how he responded in writing to the actual experience of seeing the war dances. Reinforce the way that Heriot uses "savage" and "civilized" in this passage.

(In his writing, Heriot contrasts the "civilized" white spectator with the "savage" dancers, whose movements and music are "rude and disgusting." In his painting, Heriot makes the dancers more acceptably "civilized" by giving them balanced, harmonious formations—and notably, by altering their real attire, hairstyles, and accessories. See background reading.)

Apparently, in order for Heriot to limit his anxiety about the unknown — how uncontrollable and potentially dangerous the Hurons are — he needs to represent them in a less frightening way. His painting may not make the Native Americans into Scots or Englishmen, but it does represent them in a way that controls the more threatening parts of their culture and lifestyle. They are still *different* from white people (and, in Heriot's opinion, are inferior), but they are basically harmless — they are defined by as well as represented within white, Western cultural traditions.

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CONCLUDING DISCUSSION

1. Draw a final comparison between George Heriot's *Ceremonial War Dance* and Catherine Reynolds' *North View of Row Hampton*: the artists have each based their works on a pre-existing print. In Heriot's case, it is Lafitau's *Moeurs des sauvages ameriques* (1724). Ask the students how Reynolds' use of the English engraving differed from Heriot's use of the Lafitau print. (Reynolds copies blindly, having not seen Row Hampton for herself; Heriot combined his real experience with his knowledge of the Lafitau print and other Western literature about aboriginal populations.)
2. Conclude with an acknowledgement that gender was a deciding factor in each artist's treatment of his or her subject: Heriot, a man, had the freedom to travel across the ocean and explore the "wilds" of Canada for himself. Catherine, a woman, was unable to travel alone to see the English and European landscapes that she sketched and painted.

METHOD OF EVALUATION

Students will be evaluated on participation, effort, and the quality of their answers. Teachers may wish to consult the [Four Achievement Levels for Language Arts, Science and Technology, and Social Studies](#) to assess students according to The Ontario Curriculum. The Follow-up activity provides opportunity for a marked assignment as well as further evaluation of students according to the Ontario Curriculum's Achievement Levels.

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FOLLOW-UP ACTIVITY

Assign one of the following exercises to the students:

OPTION 1: Heritage and Citizenship (Aboriginal Peoples and European Explorers)

For one week, look for 3 or 4 examples of landscape art in any kind of media you might encounter on a daily basis — magazines, the internet, newspapers, video, film, and so on. Record these landscapes by gathering clippings and/or making thumbnail (i.e. small) sketches. At the end of the week, review your collection of landscapes and answer the following questions in point-form notes. Be prepared to discuss your findings in class:

- What functions do these landscapes seem to serve? Have they been created to tell stories about history? About the environment? About geography? About a personal memory or association? About something else?
- Whether or not it is their main purpose, do the landscape artworks reveal any stories about culture? About value or belief systems? About race? About class? About gender? Try to give evidence to support your observations.
- If there are people in the landscapes, what does their relationship to the land seem to be? Can you tell what the artist/filmmaker/photographer thinks or feels about these people? How?

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OPTION 2: Reading, Writing, and Oral and Visual Communication

Imagine that you are either Catherine Reynolds or George Heriot. Do some research about these artists' lives, or, more generally, about life in Pre-Confederation Canada, c.1805. Write a journal describing a week in the life of either Reynolds or Heriot from the point of view of the artist. You may include drawings to illustrate this journal if you wish.

Note to teachers: Students may use the 19th-century Journal page found in the Computer Activities section of the Artsearch website to format their work.

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Background Reading for Teachers

ABOUT THE ARTISTS AND THE WORKS

About William Hind (1833–89)

Born in Nottingham, England, William Hind originally visited Canada in 1851, and he proceeded to live there, with periodic breaks, until his death in 1889. William travelled extensively through Canada both before and after Confederation: from Ontario to the West Coast and again to the East, where he spent his last years. Much of this travelling was in the company of his brother Henry, who wrote about his expeditions into the Canadian wilds and who required an illustrator for his publications. In Henry's opinion, William's skills far surpassed those of an artist and photographer he had employed during his first trek to the Red River region. He initially asked William to produce engravings and paintings from the records gathered on this expedition, and, impressed with the results, ensured that William accompany him on the journeys that followed. William and Henry had plans to eventually create a multi-volume publication called *The Dominion of Canada* that would teach Canadians and non-Canadians alike about a vast country that was still relatively uninhabited and undeveloped. Though this project was never completed, it stands as testimony to the brothers' conviction that visual art and the written word are invaluable teaching tools which, when used together, can reach a wide and varied audience.

William's training at the newly established Nottingham Government School of Art and Design would have prepared him well for his role in Henry's ambitious projects. The Nottingham School had been established to find ways of responding to a society that was increasingly based on the manufacture and sale of mass-produced goods. Instead of encouraging its students to create art "for art's sake" — that is, to create something beautiful that need not serve any further purpose than to possess beauty — the Nottingham School offered courses in how to use art to aid the teaching of other disciplines; how to use art in the service of industry; and how to create "truthful" and "lifelike" illustrations for the pictorial press. William

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cultivated a unique style of painting, drawing, and engraving that was not simply **realistic**, but was almost “hyperrealistic”; that is, its extremely precise lines, textures, and **colours** rendered details in the landscape and in animal or human subjects with more precision than the human eye could likely register. William also chose to depict subjects in atypical **compositions** that were less concerned with **balance** and harmony than with creating a sense of immediacy, a “being-in-the-moment” that we would now identify as a snapshot effect. Though cameras had been introduced before William reached Canada in 1851, they were not yet capable of taking high-speed shots that captured moving objects. In many ways, William’s artistic vision seemed to be before its time.

About *Landscape with Sheep, Pictou, Nova Scotia*

(page from the diary of 1876, the “Pictou Sketchbook,” watercolour, 9.2 x 15 cm, Gift of Mr. and Mrs. Kenneth D. Heath in memory of Harry R. Hind, 1967. Art Gallery of Windsor Permanent Collection)

This watercolour painting has been extracted from the “Pictou Sketchbook,” one of only two Hind sketchbooks that still exist. The other sketchbook is the “Overlanders of ‘62” sketchbook, which remains intact and which William completed while visiting the Canadian West with Henry.

Interesting points about this work:

- Its content fulfills the most conventional definition of a landscape: it depicts a wide vista or long stretch of land, it concentrates on non-human subject matter, and the strongest evidence of humans’ presence (besides the sheep themselves, who are kept as livestock) is the small church and attending village houses relegated to the **background** of the **composition**.
- William seems to have created the painting on-site while travelling the countryside in Pictou, Nova Scotia. He did not likely mean it to be a framed, isolated piece, but rather one of many sketches that might later be used as the basis for a larger painting in watercolour or oil.

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- Unlike many of Hind's sketches and finished works, this painting has a very **balanced composition**. Its **foreground**, **middleground**, and **background** contain stable vertical and horizontal lines rather than dramatic **diagonals**, and its subject matter — the grazing sheep, clouds, grass, and village — shows little, if any, movement. The viewer's eye is directed calmly from left to right without disruption, possibly settling in the centre of the **composition**, which also exudes a feeling of calm. The brushstrokes are controlled and precise, creating the illusion of texture despite the painting's smooth surface. The only potentially jarring element in this work is Hind's choice of **colour**: almost too-bright greens suggest a dreamscape, something realer-than-reality that might be found on our 21st-century movie screens rather than in the fields of Nova Scotia.

About David Milne (1882–1953)

A native of Paisley, Ontario, David Milne was the tenth child of Scottish-born parents. He began learning about art through a correspondence course, and became a commercial illustrator in New York City at age 21. Two major experiences in New York influenced his decision to choose painting as his vocation. He enrolled in the Art Students League, where he was taught by innovative American painters. He was also introduced to the work of Van Gogh, Picasso, Brancusi, and Cézanne at Alfred Stieglitz's famous gallery 291. Milne would later praise these artists as having the ability to convey "courage and imagination bare" (quoted in Newlands p. 218).

David Milne's career was extremely prolific. He produced over 3000 paintings in addition to sketches, etchings, and works in other media. Most of these images were created in as well as about North America. Though he would go abroad during the First World War as a commissioned war artist for the Canadian War Memorials Fund, he did not travel widely during his lifetime. He found artistic inspiration in such places as Boston Corners, New York State, Temagami, Ontario and Toronto. Painting would remain his technique of choice, for it was, in Milne's words, "the lightning art" or "drawing speeded up, intensified" (quoted in Silcox p.x). It allowed the artist to create a sense of immediacy, particularly through **line, colour, and texture**.

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About *Hill Reflected, Bishop's Pond*

(1920, watercolour, 44.4 X 55.2 cm, Gift from the Douglas M. Duncan Collection, 1970. Art Gallery of Windsor Permanent Collection)

Bishop's Pond is located in Boston Corners, New York State, what David Milne called "a symbol of the perfect place to paint" (quoted Silcox p.70). Milne arrived in Boston Corners in 1916, and he and his wife stayed in a small house called "Under Mountain House" for about two years, returning briefly after Milne served as a war artist in Europe. During this time, he concentrated on producing landscapes, saying that "painting subjects were scattered all over the place but rarely were more than two miles away" (quoted Silcox p.75). In a longer reminiscence, he described the process through which he found and observed his natural subjects. In this passage, he ultimately decides against painting the reflections in Bishop's Pond, but the painting *Hill Reflected, Bishop's Pond* (1920) attests to the scene's ultimate interest:

The pattern of these day-long painting trips was always pretty much the same ... The morning start, with my load, through the fence along the garden into Bishop's field, numbed by my routine, with little interest in my surroundings. Then the gradual quickening, sometimes slow, sometimes fast. At first only the half-conscious feel of the crispness of the grass with white frost on it. The familiar harsh scream of a blue jay or the clutter of a red squirrel might stir a comfortable, familiar feeling. A minute's pause to look at a garter snake stretched beside a rock to get the first warmth of the sun. On through the scattered maples in Bishop's pasture and to the top of a rise overlooking the valley. My load would be set down while I watched and listened to the morning train coming up from New York, a long trail of smoke and steam lying still on the air. [...] The quickening process [was] under way but still only partly. Up with the load and on my way, observing, with a little more interest, tree shapes and contours. At the side of Bishop's mill pond, another halt to look at the reflections in it, feeling some excitement stirred by the colour of the trees on the opposite bank, maples in scarlet and yellow, poplars in orange tinged with a little vermillion, the deep purple and green of ash. Some speculation about how nearly perfect the reflections in the still water are. A slight breeze springs up and the shapes in the water

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become less definite. A little more and they are changed to vertical waverings. Then the breeze increases and all are lost. This is not the place today. (quoted pp. 75–6 in *Painting Place: The Life and Work of David B. Milne* by David P. Silcox. U of Toronto P, 1996.)

- In David Milne's opinion, artists and their art should be freed from the constraints of being **realistic** — that is, of representing surface reality in the most accurate, almost photographic, way. For Milne, “reality” in art lay beyond a simple copying of surfaces. It was not revealed in creating a lifelike illusion, but rather in the feelings conveyed, the imagination ignited, and the truths expressed within the arrangement of **lines, shapes, colours, and space** on the paper or canvas. Toward this end, he also dismissed the need to use perspective and to give his subjects a three-dimensional appearance. Flat layers of colour and bold brushstrokes characterize Milne's canvases, whether he is painting landscapes, city streets, or still life compositions in watercolour or oil.
- As is true of David Milne's work generally, *Hill Reflected, Bishop's Pond* does not painstakingly recreate the illusion of three-dimensional reality as much as it offers the viewer a *reaction to* or *response to* that reality. In doing so, it draws attention to the methods used to make the image (applying paint onto a surface with a brush; moving muscles in the arm, wrist, and fingers to direct this paint; and so on). It also invites the viewer to think about other ways that “reality” can be defined: aren't the materials of paint and paper a kind of reality? Aren't the feelings aroused by the landscape another kind of reality? And what about the realities of our imagination, our dreams, and our memories? We suddenly begin to realize that not all landscape paintings need to look the same, nor does *creating* a landscape painting mean the same thing to every artist. Definitions and redefinitions abound.

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About Tom Benner (b. 1950)

London, Ontario artist Tom Benner is an environmentalist and amateur historian and naturalist. He bases his art on research that he gathers about the natural world, and he tries to raise people's awareness of damage that humans are doing (or have already done) to the other species with whom they share this planet. Benner uncovers stories about the plants, animals, and people that used to live in Canada and compares this information to what he knows about living things and societies today. He believes that it is important for humans to remember the past and to feel connected to the natural world: in his opinion, we all must recognize that preserving and respecting nature is essential to the health of the planet as well as to the survival of the human race.

Benner works in a variety of media, using clay, paint, steel, wood, and such techniques as drawing, painting, printmaking, sculpting, and carving to execute his ideas. Benner began his artistic career after graduating from London's Beal Secondary School with a Special Arts Diploma in 1969. At Beal, he gained proficiency in diverse media and developed his passion for art. Looking back, however, Benner has serious criticism for the kinds of values that his history and natural science classes were perpetuating in both elementary and secondary school. He contends that school textbooks and teachers alike expounded the belief "that explorers discovered America ... and that Canada was a wilderness that had to be tamed" (quoted in Maryas, *London Free Press* July 1996. D1). Neither respect for Aboriginal cultures nor respect for the environment was encouraged — an attitude that Benner's art has consistently challenged.

Throughout his 30-year career, Benner has found different ways to express in artistic terms his investigations of the natural world, human interactions with nature, and cultural conflicts. In the 1970s, he examined leaves, waves, boulders, and ice formations in his art, moving from smaller-scale drawings and prints to sculptural objects that could be installed outside to form a kind of alternative landscape. In 1982, Benner completed an ambitious and satirical meditation on "everything from religion to the military machine, stopping here and there to include our eating habits, politicians, conglomerate business, and the media" (quoted in Artist's

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Statement, 1982). This installation, entitled *Tom Benner's Third World Parity Kit*, included photomurals and sculptures, among other media. It was installed with a carnivalesque spirit in a 40' x 120' tent.

Increasingly, Benner's work in the late 1980s and 1990s investigated the histories of Aboriginal peoples in North America. For instance, in *Tecumseh* (1994–95), a mixed media installation that was exhibited at the Art Gallery of Windsor in 1996, Benner included (among other things) linoprints, a copper canoe, and beaver sculptures to tell visitors about the Shawnee leader who attempted to unite fifteen tribes against the Americans in the early 19th century with the aim of forming a distinct Aboriginal confederation. Benner was also inspired to create *Tribute to Nahneebahweequay* (1988), whose two sculptures of copper and aluminum represent Queen Victoria and the Aboriginal woman Nahneebahweequay, who travelled to England to entreat the queen to settle a land dispute. One of Benner's most recent installations, *Tom Benner's Auto Show* (2002) incorporates life-sized, mixed media automobiles ("rolling sculptures") — a 1957 DeSoto, 1958 Pontiac, and 1957 Chevrolet Apache — that make direct reference to the historical origins of these cars' names. Instead of simply admiring the skill of Benner's work or the design of each car, we are reminded that DeSoto was a Spanish conquistador, Pontiac was an Ottawa Indian chief, and Apache was the tribe of the famed Geronimo. Again, Benner's work instructs his viewers even as it intrigues them. Often describing himself as a truth-teller, Benner sees educating the public as an integral function of his artistic role.

About *Homage to the White Pine*

(1984, cold-rolled metal with nails, 312 x 91.4 cm; Gifted to the Collection by James B. MacNeill, 1996. Art Gallery of Windsor Permanent Collection)

Tom Benner has written about this piece:

This work is in dedication to all of the mature specimens of its kind hewn by strip-logging in Ontario. These leviathans of the boreal world, many measuring seven to eleven feet in girth and 150 to 200 feet tall, left us between 1750 and 1870. In Southwestern Ontario great stands of the white pine once stood. A book published by the women of Southwood Township, and lent to me by my brother Ron,

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recounted the memoirs of their grandmothers' arrival in the area. The pine groves were described in these accounts as 'cathedrals.'

The whole of Algonquin Park was thick with these giants. Upon first viewing, the timber merchants, dealing with the British Navy, were to have remarked that there was 'enough timber for 700 years.' It lasted only 70 years, due to waste and to square timbering methods of that era.

Here in Ontario, this beauty has left us. It is my hope that the heritage which still remains on the west coast will survive due to the efforts of the native people and their supporters. (Quoted from the pamphlet *Tom Benner: A Response*. Published by the Art Gallery of Ontario in 1989).

- Note that "cold-rolled metal" is thinner, stronger, and smoother than metal that has been heated to flatten it. The cold-rolled metal changes its composition as it is pressed, stretched, and hammered at room temperature or lower. Such structural changes in the metal would not be possible if the metal were exposed to heat instead.
- Benner keeps an accurate count of the nails and rivets that he uses in his metal sculptures because he buys his hardware by the pound, and knows how many pieces of hardware are in each pound!
- Several years after creating this sculpture, Benner made a lino print of the white pine with its story pencilled across the bottom of the frame. The AGW also possess a print of this White Pine in its permanent collection, and the sculpture and print were exhibited as companion pieces in 1996.

About Margaret Lawrence (b.1951)

Born in Japan and raised in the southeastern United States, Margaret Lawrence moved to Ontario at the age of 18. Since 1980, she has returned yearly to both Frobisher Bay (now Iqaluit) and Sanikiluaq in Nunavut. Lawrence's first experience in the north occurred when she was a student of Anthropology and Fine Arts at the University of Windsor. She received a Northern Studies grant from D.I.A.N.D. (the Department of Indian Affairs and Northern Development) which enabled her to travel to Frobisher Bay/Iqaluit

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to conduct research about the effects of southern technology on Inuit art production. She immediately confronted several challenges. First, as a southerner or **qallunaq**, she approached Inuit culture with an outsider's perspective. She was also viewed by some Inuit as a *representative* of the south. And the relationship between Inuit and **qallunaq** had long been an unequal one: many Inuit had come to expect that southerners would treat them as inferior and uneducated. Margaret found herself making a tremendous leap in perspective and in perception as she interacted with the community she had come to “research” and observe.

Since this first experience, Lawrence has become increasingly involved with the northern communities she has visited. Her varied activities have reflected the desire to engage both with the land and with the people who live on it: she has worked as an archeological field assistant, taught grades 2 to 10 at Nuiyak School in Sanikiluaq, and created children's books with artists and writers in Sanikiluaq. Lawrence has also served as an NTEP (Northern Teacher Education Program) and Community Programming instructor for Nunavut Arctic College. There, she was an active supporter and organizer of workshops that encourage Sanikiluaq women to develop their skills of sewing, cooking, weaving baskets and making dolls. She divides her time between Sanikiluaq and working as an artist in Windsor, where her family resides. She also volunteers at Windsor's J.E. Benson School.

Margaret describes her experience of living and teaching on the Belcher Islands as being her “enormous good fortune.” She has learned many things from the people of Sanikiluaq. She has “learned to listen better” and “to trust dialogue with others' experiences and perspectives.” As a teacher, she has also learned where and when her **qallunaq** perspective is limited in dealing with her students' needs and the often quite different roles that students have within the community. She considers teaching as her main role, but she teaches with the recognition that everyone within the group has “something valuable — skills, knowledge, attitude — to learn and to teach.”

In addition to being an educator, Margaret Lawrence is a Windsor-based artist with a broad exhibition

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history. Between 1981 and 1985, she had three solo exhibitions, first in Chatham, Ontario and then in Iqaluit, formerly of the Northwest Territories. Lawrence has also participated in group exhibitions in Tokyo and in cities throughout Ontario, Michigan, and New York State. She has contributed to diverse publications, including the children's book *Circles, Circles, Circles* for the Baffin Divisional Board of Education. As well, she has created scientific and archeological illustrations. Most recently, she collaborated with artist/educator Wayne Tousignant to create the exhibition *Sanikiluaq Stone // Southern Salt* at The Art Gallery of Windsor (April 6 – July 7, 2002).

Like her teaching, Lawrence's activity as an artist has been profoundly influenced by her northern experiences. For instance, when making dolls with Sanikiluaq women, she realized that one of her own "secretive artforms" — the art of making miniatures — could be used to preserve important details of culture or personal history. Lawrence had shifted her energies from drawing to creating miniatures when a hand injury made drawing impossible for two years. To exercise her hand, she had first made miniature cuisine for her older daughter out of polymer clays, as part of a series of domestic objects for a dollhouse that reflected Windsor life in the 1970s and 80s. It took many more years before Margaret showed her miniature objects and scenes to anyone other than friends or students. She also explored other subjects for her miniatures, using her Sanikiluaq experiences to create, among other things, a **diorama** of a community feast.

About Memorial #2/11

(1987, coloured pencil on paper, 31.4 x 36.5 cm; Purchased with funds donated by Miss Elizabeth Gillespie, 1988. Art Gallery of Windsor Permanent Collection)

Margaret Lawrence writes:

Memorial #2/11 is part of a series of drawings made in 1987, following several trips to Baffin Island. I began drawing landscapes in 1980, after returning from the first trip I made to Frobisher Bay, as Iqaluit was then named.

When I was a young child, I drew a lot, and I think this was important practice not only in teaching me

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how to use some materials, but also in helping me to exercise concentration and imagination. Drawing, to me, was like telling myself a good story or very slowly taking a walk around in the world. I grew up near the sea, where the land was heavily wooded or consisted of abandoned fields that led to tidal marshes. This place had a wide sky and many nuances of light and weather. Sometimes when I smell the tidal salt flats up north, I am reminded that I miss that in my life in Ontario. Since I was 18, I have lived in Toronto, then Windsor. Cities are quite different to all the senses.

When I got off the plane the first time in Frobisher Bay it was mid-July. The air was clean and cold and there was a low angle twilight on my first walk after supper. I walked between the 'old' ex-military residence beside the airstrip, past the town dump, and up some hills. Intricate, miniature plants, many with flowers, grew in any wet patch left then in summer, but it was drier in the hills. Sci-fi lichens covered rocks and slopes where other vegetation was not able to grow, and elsewhere formed thick, crunchy-bouncy carpets on which to walk. It was not a familiar place. It is hard to articulate, but I did feel greater awareness there. This feeling of awareness has been some of what I have been trying to define/refine in my art ever since.

By the mid-1980s, I was not sure how to reconcile the meaning of going up north for weeks or months with my family's needs, or how to balance in some way learning more about the subject of the art I made with remaining connected to the south.

I met Cecilia at the co-op store that was upstairs at the old Frobisher Bay airport hangar on that first trip. We just started talking, then we took a long coffee break, and kept talking. We had children and other life experiences in common, including curiosity. Some time before the *Memorial* drawings were made, Cecilia phoned me to say that her son's friends had gone missing. They had gone out on the land on skidoos, and bad storms had come in fast. Two were rescued, but the other two were not found until early summer. The deaths were very hard, as any deaths are to a close community. They were teenagers; they were still learning some of the hard lessons about the land. It seemed such an

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awful result to a short skidoo ride over the hills. The land 'can also be harsh and dangerous and can take life away. Its power as a life giver and life taker is well-respected: Knowing how to respect the land is as much a part of life now as it was in the past' (p. 91, *Inuuqatigiit: The Curriculum from the Inuit Perspective*, NWT 1996).

There was this double shark's tooth or upside down V shape that I sketched when I was thinking about Cecilia's call. Making those drawings allowed me to think through many feelings and thoughts about the north and about my life. The series included 13 drawings. The north is not an empty or barren landscape. There is constant change (season, weather) upon everything living there, on the very space itself.

Drawing is relatively inexpensive, portable, low-tech, and immediate. I mostly use **colours** that I like or that excite me to observe. Technically, I try to use coloured pencils that are more colour-fast. That means the **pigments** used in the leads are not going to fade or change colour quickly as long as the drawing is not exposed to strong light. I use acid-free paper, mostly printmaking paper that is 'soft'-surfaced. That requires me to pay attention to how many layers of lines I can put on an area of paper before the paper **delaminates** or flakes, but this paper absorbs the pencil **pigments** well. What I do while drawing is to make lines or strokes that are mostly practised in printmaking. I make very linear drawing marks, even in areas that look misted or obscure. I really like **hatching** and **cross-hatching**, and adding layers of **colour**.

Drawing is convenient to do anywhere not too wet, cold, windy, or buggy. Most of the time when I am outside up north, drawing is not convenient. But drawing is an excellent vehicle to charge memory, to review scenes from reality, and to think. Sometimes I will quickly sketch how certain islands, hills, or other landscape features lie. I also take cheap, non-battery, non-freezing, non-adjustable cameras along to photograph the 'gross' details. Mostly, I draw what I remember. Now this can and does become rather distorted compared to reality. A couple of times, some people have recognized places from drawings. That is probably the best thing anyone has ever said about my work, or maybe the

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strangest. I had instructors who urged me to draw with accuracy, which was useful. I always really hope to do more, to draw with meaning, as well.

About Catherine Reynolds (1782–1864)

Born in 1782 in Detroit, then a colonial town under British rule, Catherine Reynolds is often called one of Canada's earliest artists. Yet Reynolds' skills do not seem to have been recognized during her lifetime by anyone but close friends and relations. Unlike many young men who showed artistic promise, she did not receive extensive formal training in her home country and was not sent to Europe to see the works of such famous artists as Leonardo Da Vinci, Michelangelo, and Raphael. She likely learned to draw and paint through reading, copying English and European engravings from books and from the private collections of family and friends, and talking with travelling artists and officers employed as field strategists and engineers in the British army. Had Reynolds been born a decade or so later, she would have had the opportunity to attend one of the new art programs for women that began to emerge in the 1850s at women's schools and seminaries, particularly in Central and Eastern Canada. By 1875, moreover, she could have attended what is now called The Ontario College of Art and Design (then the Ontario School of Art) in Toronto; it broke new ground by allowing both men and women to attend art instruction.

Little historical evidence exists to reveal what Reynolds' life was like. We do know that her father's respected position in the British army enabled him to oversee the construction as well as the running of Fort Malden after Fort Detroit was declared an American garrison. In 1796, she relocated with her three brothers and sister Margaret to Amherstburg, where her father's social connections assured her a respected place in the community. Reynolds never married, and, upon her father's death, she moved in with her brother Robert and his family. Robert would build the impressive Georgian house known as Belle Vue, which figures in Reynolds' drawings and which became her home for the remainder of her life. It still stands today in Amherstburg, having been designated an historic property.

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About *North View of Row Hampton*

(c.1805, ink and watercolour on paper, 26.7 x 44.9 cm, Purchased from the Nancy Citteden Fund, 1984. Art Gallery of Windsor Permanent Collection)

Catherine Reynolds' watercolour painting *North View of Row Hampton* (c.1805) is a particularly interesting work for many reasons:

- It is one of a surprisingly small number of paintings and drawings attributed to Reynolds that actually has her signature.
- It has not been painted from life but rather has been copied from a print that Reynolds likely found in a book of 18th-century British engravings (or perhaps in the art collection of a friend or relative). Reynolds is here looking at the English landscape of Row Hampton the only way she could: through the eyes of someone else. She has decided what kinds of **line, texture, colour, and shape** to use and how to arrange these elements based on another artist's choices.
- Reynolds' painting not only copies the **elements of design** determined by another artist, but also copies the artist's handling of the **principles of design**. In so doing, it reflects an artistic style that would have been considered "old-fashioned" by many of her artistic contemporaries. Its style is **Neo-Classical** rather than **Romantic**, meaning that instead of concentrating on the human feelings aroused by the landscape and the movement of trees, clouds, people, and horses within it, the work stresses **balance**, harmony, and mathematical precision. Notice how contained and controlled nature is here: not a leaf out of place, not a straggly branch in sight to mar the calm and quite atmosphere of Row Hampton. Evidently, the artist that Reynolds has copied prefers to emphasize how well-ordered and "**civilized**" the estate and surrounding landscape are. All nature is under human control, and the humans depicted in this painting appear to be well-to-do, well-mannered, and content to be part of British society. Significantly, Reynolds does not include elements in her version of the scene that would encourage viewers to question these values. And this kind of attitude would be *expected* of her: her father was, after all, a servant of the

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British government, and his role in Detroit and Amherstburg would need to be based on the conviction that British values were just and right. Reynolds and her siblings would be taught to be veritable “ambassadors” of British society and culture, bringing England to the colonies and expanding the reach of British power to the far corners of the world.

About George Heriot (1759–1839)

George Heriot was born in Haddington, Scotland in 1759. From a long and well-respected lineage, Heriot had the privilege of attending university and grew up among a socially and intellectually stimulating group of family friends and acquaintances. He was also attracted to the challenges of living in regions very different from his own, and, at 18, he left for the West Indies, where he would spend four years. Upon his return to Britain, he entered the Royal Military Academy and was fortunate enough to study under Paul Sandby, a talented **topographical** landscape artist and the Academy’s drawing master.

Heriot did not visit Canada until the early 1790s. Because he spoke French — a rare skill among British officers and civilians alike — he was not only able to mingle with French-speaking society, but was also considered qualified to take on the position of Clerk of Cheque with the His Majesty’s postal service. Like William Hind, George Heriot saw and sketched much of Canada, for his job with the postal service required that he travel extensively throughout the territory that we now call Ontario and Quebec. He even came to Sandwich before resigning from his position in 1815.

About *War Dance*

(c.1804–05, watercolour over graphite on paper, laid down, 17.2 x 29.4 cm, Purchased by special subscription and with the assistance of the Canada Council, 1967. Art Gallery of Windsor Permanent Collection)

- George Heriot wrote and illustrated *The History of Canada* in 1804 and *Travels through the Canadas* in 1807. The latter book tells a great deal about Heriot’s experiences with Aboriginal peoples in the region of present-day Quebec. Heriot was most familiar with the Huron settlement in the small village of Jeune

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Lorette, about 13 km from Quebec City. Because of its proximity to non-native settlements, Jeune Lorette was frequently visited by white settlers who were curious to see the dress and customs of a society and culture very different from their own. White settlers would in fact request that the Hurons perform dances and ceremonies for their benefit. George Heriot recalls one occasion when he and his friend persuaded a group of Hurons to do a series of war dances. Heriot's impressions reveal a great deal about prejudices that European and British settlers held against native communities:

[The dancing and music are] uniformly rude and disgusting ... the only circumstance which can recompense a **civilized** spectator, for the penance sustained by his ear, amid this boisterous roar, and clash of discordant sounds, is, that to each dance is annexed the representation of some action, peculiar to the habits of savage life, and, that by seeing their dances performed, some idea may be acquired, of the mode of conducting their unimproved system of warfare. (quoted p.94 in *Postmaster-Painter*)

- The watercolour *War Dance* was not included in *Travels through the Canadas*, though it was certainly inspired in part by Heriot's visits to Jeune Lorette. However, what is particularly fascinating about this painting is its debt not to Heriot's experiences, but to his knowledge of the art and literature about native cultures that circulated in Europe, Britain, and their colonies. A direct source for Heriot's **composition** is the engraving *Moeurs des sauvages ameriques* (1724) by the artist Lafitau. Moreover, no natives with the hairstyles and little clothing depicted in *War Dance* were likely living in North America by the early 19th century. The dancers resemble figures on a Classical Greek **frieze** or vase more than they do the Hurons of Jeune Lorette. Heriot is clearly using the kind of composition and subject matter that he has encountered through examples of Western art and literature rather than trying to depict the chaos of movement and sound that he experienced (and found both frightening and unpleasant) at Jeune Lorette. It's a clear example of "sticking with what you know" to stave off anxiety produced by the unfamiliar or different. Heriot has carefully contained the figures through the principles of design and removed them from their unique cultural context. As well, he has made the dancers anything but human: they are decorative sculptures or mere pieces of a **picturesque** landscape.

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Ruth Annaqtuusi Tulurialik (b.1934)

Ruth Annaqtuusi Tulurialik was born west of Hudson Bay in the Kazan River region. Once part of The Northwest Territories, this area was included in 1999 in the new territory of Nunavut, whose name means “our land” in Inuttitut. When Ruth Tulurialik was still an infant, she was adopted by her aunt and uncle and moved to an Anglican Mission at Baker Lake. Largely a self-taught artist, she learned some drawing techniques from Inuit artist Jessie Oonark. Tulurialik recalls that her first subject of fascination was the human face. After covering “pages” with faces, she began to develop an interest in telling stories with images (Introduction, *Qikaaluktut*). In the early 1970s, many of her drawings were translated into stone-cut or stencil prints at the Sanavik Coop in Baker Lake. However, then, as now, Tulurialik concentrated her energies upon creating drawings and wall-hangings.

During Tulurialik’s lifetime, many changes have taken place in Baker Lake. What once was a handful of buildings owned by the Hudson’s Bay Company, the RCMP, the Anglican Mission, and the Roman Catholic Mission has since become a hamlet of approximately 1500 people. Moreover, the Inuit living there have experienced an ever-shifting relationship with their traditional lifestyle, values, and culture. While the actions and attitudes of “southerners” — that is, people living south of these Arctic communities who are generally white and European in origin — have historically been to dismiss or to erase these traditions, more recent efforts by southerners and Inuit alike have been to try to remember and preserve them. For her part, Ruth Annaqtuusi Tulurialik has worked hard to record the past that she has witnessed. She explains that she wishes to teach both her own people and “people down south” about the “old ways” (Introduction, *Qikaaluktut*) and about the consequences of imposing southern laws and values upon the Inuit. Most often, a personal memory inspires her to draw.

So important to her is her role of storyteller and preserver of cultural histories that in 1984, Tulurialik enlisted writer David F. Pelly to help her publish English text beside reproductions of her drawings. Pelly would approximate Ruth Tulurialik’s voice as best he could, piecing together the information that she

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recounted to him in Inuttitut and English. Tulurialik called the collection of images and text *Qikaaluktut*, which Pelly explains roughly translates to “the sounds of people passing by, perhaps outside your iglu, heard but not seen” (Introduction, *Qikaaluktut*). Tulurialik’s stories and drawings would address a myriad of traditional and contemporary themes, comment on historical events, and offer anecdotes on topics ranging from the powers of ancient shamans to the hardships faced by Inuit in the 20th century. Among the stories told with text and images in *Qikaaluktut* (called *Images of Inuit Life* in English) is *The Bad Policeman*, which is now part of the AGW’s permanent collection. The collection of drawings that form *Qikaaluktut* travelled to the AGW in 1986.

About *The Bad Policeman*

(1984, coloured pencil on paper, 56.0 x 76.3 cm; Gift of the Director’s Fund, 1986. Art Gallery of Windsor Permanent Collection)

- In the text that accompanies *The Bad Policeman* in *Qikaaluktut*, Tulurialik gives a very specific date for the drawing’s action: 1954. In the version that her daughter translated for the AGW in 2003, Tulurialik revised the date to 1952. This second account is as follows:

In 1952 there was a group of 4 or 5 people who were local Inuit Baker Lake that went out across the lake about 8–10 miles south of Baker Lake to hunt some caribou for food[.] [T]hese hunters were followed by an RCMP officer in his boat who took their rights of hunting away by taking their rifles and ammunition, so that group were forced to go back home empty-handed, no caribou, no food[.] [T]hey were particularly hunting for an elderly man who had no food and was close to starvation. They only wanted to help this elder but were forced to go home without anything.

One of the hunters was a layperson of the Anglican Church who steered their boat. His ammunition and rifle were also taken from [him]. When I remember that particular time I get very angry and my heart is heavy when I think about that bad policeman who stole their rights to hunt for food[.] [T]hat is what inspired me to print an artwork based on this true story.

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In the version of the story that Ruth Tulurialik presented to David Pelly in the early 1980s, a reason for the RCMP's actions is given: "They [the RCMP] said that hunters should not kill anymore caribou because it was the spring season." Presumably, government officials told the Inuit that preventing this spring hunting would ensure there would be caribou left to hunt later in the year. They were imposing hunting laws that had been used in the south — laws that did not actually reflect the needs or the traditions of Inuit hunters. In both versions of her story, Tulurialik points out the major flaw in such logic: the Inuit hunters and their families would either be forced to go hungry, or to substitute their traditional fare with governmentally-provided biscuits and other nutritionally inferior food. With such unattractive choices before them, the Inuit would continue to become more dependent upon the southerners and would lose contact with the ways of life that had successfully ensured their survival for hundreds of years. Unfortunately, the vast majority of **qallunat** laws imposed during the time recalled here by Ruth Tulurialik shared this primary disregard for Inuit traditions and the cultural differences that separated Inuit from southerners.

- In *Qikaaluktut*, Tulurialik identifies her adoptive mother and father, "young David Annanowt," and "old Saquq" as the figures she has drawn in the boat closest to the shore. She says that she has drawn herself as one of the female figures on the shore with "Deborah Niego, Lucy Tupik, and Salumi, an old woman who was visiting us." She implies that the three boats to the far upper left of the drawing will make the journey across the lake to the caribou's grazing area because the boats set off while the RCMP officials were still sleeping. As David Pelly tells it, Tulurialik's story concludes with her observation that "The policemen were here to bring **qallunat** (southern Canadian/white) laws. The laws were supposed to protect us, they said, but this time, they only hurt us" (quoted *Qikaaluktut*). Interestingly, there is no mention in *Qikaaluktut* of an elderly man who is starving.

Note to teachers: At your local library, you might try to find a copy of *Qikaaluktut*, (*Images of Inuit Life*) by Ruth Annaqtuusi Tulurialik and David F. Pelly and bring it to class so that your students can learn about the two different versions of Tulurialik's story. You could address possible reasons for these

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differences. For instance, you could ask students whether they have ever told different versions of an event to someone else, and why they might have included different information. You could also ask what students imagine it would be like if everyone relied on spoken information rather than written information. (Here, you might note that traditional Inuit culture was oral, and that knowledge would be passed on from generation to generation through the telling of stories.) Alternatively, you could probe why the second version of the story seemed harsher than the first. Do students believe that the audience or listener determines the kind of story someone tells? Could there be differences in the translators themselves, and the relationship that Tularialik may have had with them? Finally, do students think that the same story can be translated in different ways? (You might address the complexity of translating one language into another here.)

- The drawing and accompanying story that follow *The Bad Policeman* in *Qikaaluktut* continue to explore **qallunat**-Inuit relations, subtly questioning the “natural” superiority of white laws, values, and lifestyles. *The Bay*, another drawing in the AGW permanent collection, depicts both the growing dependency of Inuit upon white institutions and the inequality that these institutions promoted between Inuit and **qallunat**. The setting is a Hudson’s Bay trading post around 1949. In the text accompanying the drawing, Tularialik remarks (through David Pelly) that during this time, Inuit were not allowed to choose items for themselves at the post. They were required to point to supplies which were then meted out by the Bay manager. As well, the manager would not skin, dry, or clean any of the whole game brought in by hunters; that “very hard” work was left to a singular — and elderly — Inuk. Nor was the practice of trading truly equal. The Bay manager determined how many wooden tokens that a given item was worth, a value that fluctuated according to changes in taste “down south”: for instance, if foxskin jackets and stoles were fashionable among Ontario women, Inuit hunters might receive more for each pelt that they traded at the Bay. If they weren’t in fashion, the same pelts could be almost worthless. And Bay managers often underestimated how much fuel, food, and other supplies were required by each family in order to survive during slow hunting seasons or particularly frigid winters. A lone barrel of oil could be

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given to a family per winter on the assumption that giving more would be extravagant and unnecessary. As Inuit became more and more dependent upon white ways and resources, and as their traditional ways of living were increasingly curtailed or abandoned, this assumption could prove fatal.

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Tips for Teachers

What is Artsearch?

Artsearch is a curriculum-based program that has been designed for Grade 6 teachers and students in the Windsor/Essex region. It has two main components: a **resource guide** that teachers can print off this website and/or use as an interactive tool in their classroom; and a **two-hour visit** to the Art Gallery of Windsor which includes a docent-led tour and studio activity. Both the guide and the gallery visit use the theme of landscape to explore several subject areas: Visual Art; Reading, Writing, and Oral Communication; Science and Technology (Life Systems — The Diversity of Living Things); and Heritage and Citizenship (Aboriginal Peoples and European Explorers). Teachers are asked to prepare their students for the gallery visit by completing one or two Pre-Visit Lesson Plans. They are also encouraged to develop the knowledge that students gain from the gallery visit by completing one or two Post-Visit Lesson Plans. The extent of preparation and follow-up that teachers do with their class remains at the teachers' discretion.

Interested in Participating in the Artsearch program?

If you are a grade 6 teacher in the Windsor/Essex region, please call 519-977-0013, ext. 103 to book a date/time for your gallery visit. You will need to indicate 2 or 3 possible dates/time that are most convenient for your visit, and will be notified once your visit has been booked. AGW staff will arrange bus transportation for your class to and from the gallery. Please indicate whether an accessible taxi will be needed for any students with physical disabilities in your class. **Note that the \$4 per student fee required for participating in the tour/studio program includes the cost of transportation.** Payment is required upon arriving at the AGW for your tour/studio. Please make cheques payable to the *Art Gallery of Windsor (Artsearch Program)*.

Visiting the AGW

The AGW Tour/Coordinator will notify you of the date/time of your visit, and will send you a current Gallery Guide and information about Gallery rules and procedures. Shortly before this visit, an Artsearch docent will

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also contact you to answer any last-minute questions that you have, and to determine whether you wish to emphasize a particular aspect of landscape art in your gallery tour.

Please plan to have one adult chaperone per 10 students in your class. These adults will be called upon during the gallery tour and studio to supervise students as well as to accompany students to the Uncommon Market Gift Shop and washroom as needed.

Before arriving at the AGW, please provide name tags to your students (masking tape works well!) to help docents interact with them during the tour and studio visit. As well, do take some time to review gallery rules with your students prior to your visit. These rules are as follows:

- eating in the gallery is prohibited except for in designated areas
- chewing gum is not permitted in any area of the gallery
- artworks must not be touched and students should maintain a safe, arm's length distance from the artworks at all times
- running and excess noise are not permitted in the gallery
- should students wish to use the washroom, they must be accompanied by an adult
- small groups of 4 or 5 students are allowed in the Uncommon Market Gift Shop if an adult accompanies them.

Please note that while lunch is not included in the Artsearch program, a room can be made available to students who bring bagged lunches. **This room must be booked in advance.** Be sure to notify the Tour/Outreach Coordinator of your lunch plans when requesting your tour.

After the Gallery Visit

When you return to your classroom, you will have the opportunity to complete one or two Post-Visit Lesson Plans. We also encourage you to send us feedback from you, chaperones, and students regarding your gallery visit. Please feel free to use the Contact Us page on this website to format, print, and mail back your responses **or** to email us directly. We also ask that teachers complete a questionnaire about the Artsearch

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program. Questionnaires are available on this website, and can be printed off and mailed to the AGW Education Department. Teachers who have not completed a questionnaire by the end of each school term will be contacted and given the opportunity to do so.

Tips for Looking at Artworks

It may sound simplistic, but the key to interpreting artworks — and to getting students interested in talking about them — is taking the time to look at them closely and to keep asking questions along the way.

A good place to start might be to consider the following details:

- what is being depicted in the artwork? Can you see a landscape? Can you tell where this landscape is?
- what time of day or year is depicted in the artwork?
- can you see any people, buildings, or animals in the landscape? If so, how would you describe them?
- can you tell what kinds of materials the artist used to create the work?
- would you know how to classify this work? Is it a drawing, a painting, a sculpture, a piece of installation art, a video, etc.?

You might then consider your personal responses to the work:

- what kinds of emotions do you feel when you look at this work?
- what ideas, associations, or memories come to mind when you look at this work?

It's now helpful to start asking "why" questions:

- why might you feel such emotions when you look at the work? What has the artist done to influence you in this way? (Used a particular technique? colour? texture? shape? theme? arrangement of forms? medium? something else?)
- why might such ideas, memories, or associations come to mind when you look at this work? What has the artist done to influence you in this way? (Used a particular technique? colour? texture? shape? theme? arrangement of forms? medium? something else?)

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- why might the artist have chosen to use such techniques, colours, and so on? Do such features seem to convey a particular attitude about the subject matter? Do they seem to express a particular message, whether personal or social?

You might then connect your answers to the above questions by considering the contexts of the work. (This part might require a bit of research):

- when was the work created? Does this date seem to have significance in terms of the materials chosen, the subject matter, and so on?
- is the artist a male or female? Does this identity seem relevant to the work in any way?
- what nationality is the artist? Does this identity seem to be relevant to the artwork?
- what cultural, religious, or ethnic identity does the artist have? Does this identity seem to be expressed in a relevant way in this artwork?
- what social class does the artist come from? Is this identity relevant to the artwork in any way?

Getting answers to all these questions is not essential. What *is* essential is that you and the students start trying to connect *what* you see to *why* it might be present in the work and *what kinds of effects* it might have.

In short, it's not all that helpful to stop your investigation of the artwork once you've listed off the elements or principles of design you find in it. Try suggesting what purposes these elements or principles might serve. Remember that the *artist made choices* at every step of the artwork's creation. It's our job as viewers to consider why these choices might have been made.

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WEBSITES

<http://www.virtualmuseum.ca/Exhibitions/Landscapes/>

This website takes you through *Panoramas: The North American Landscape in Art*, an excellent resource that explores a number of different approaches to landscapes (the social landscape, the mythic landscape, the personal landscape, etc.). The website also has extensive visual aids that will help students think more broadly about how landscape can be represented in art.

<http://www.ia.net/~kwradio/plowing.html>

This webpage is part of The Stone City Website, which features a collection of Iowa-based images created by American artist Grant Ford (1891–1942). Students will likely find the images engaging and helpful when understanding the possibilities of creating landscape artworks in paint and other coloured media.

<http://members.aol.com/sabbeth/Landscape.html>

Geared towards both children and teachers, this website offers a brief introduction to landscape paintings and includes lesson plans for two fun art activities.

<http://www.urbanphotography.com>

This virtual photo gallery expands students' definitions of landscape art by showing them examples of *urban* landscapes.

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http://www.geocities.com/Paris/1555/public_art.html

A webpage that will apply ideas of the landscape to public art.

<http://www.artlex.com>

A very helpful and comprehensive dictionary of art terms, whether technical or historical.

<http://www2.evansville.edu/studiochalkboard/draw.html>

Produced by the College of Art at Southern Arkansas University, this activity-based website offers a thorough introduction to the many types of perspective available to artists.

http://www.bc.edu/bc_org/avp/cas/fnart/surreal/

This webpage offers a link to other Surrealist-inspired web pages, providing teachers and students an excellent point of departure for studies in Surrealist art, film, and literature.

<http://www.city.windsor.on.ca/heritage/>

Illustrates the history of Sandwich, Walkerville, Ford City, and offers walking tours in printable brochure formats.

<http://www.windsorpubliclibrary.com/digi>

A portal for digital exhibitions about the history of Windsor, Pelee Island, Walkerville, and other local areas.

<http://www.nunavut.com>

An excellent web resource about Nunavut, offering a variety of relevant links.

VIDEOS

The Group of Seven...In Celebration (1995, 53 minutes)

This NFB-produced video compilation includes individual portraits of A.Y. Jackson and Tom Thomson as well as historical surveys about the Group of Seven's contribution to Canadian landscape painting. To order, consult the NFB website at www.nfb.ca

The Other Side of the Picture (1998, 58 minutes)

Director Teresa MacInnes' exploration of contemporary female artists, including Doris McCarthy, a student

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of the late Group of Seven member Arthur Lismer. Landscape art, portraiture, and abstract art are addressed in a variety of media. To order, consult the NFB website at www.nfb.ca

In Celebration of Nunavut: Northern Landscapes, volumes 1 and 2 (1999)

This two-video compilation offers historical and contemporary footage of the region that has become Canada's newest territory, Nunavut. To order, consult the NFB website at www.nfb.ca

Land: Territory and Resources (2000, 25 minutes)

Director Michel Barbeau takes spectacular footage of Canada's six land regions.

To order, consult the NFB website at www.nfb.ca

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Civilized: This term is often used as a value judgement to indicate that the person or society in question has attained a higher level of culture, a more complex system of government, and a superior set of beliefs, morals, and behaviours. The term is most often applied by colonizers to themselves and to their own culture. It is frequently contrasted to the terms “savage” and “undeveloped.” The latter terms are used as value judgements to indicate an inferior way of life and value system, and they are most often applied to the behaviour and beliefs of a colonized group. The term can also be used in an aesthetic sense to describe an object or artwork that is thought to possess orderly, harmonious, and beautiful characteristics.

See **colonization** and **picturesque**.

Colonization: In its most basic form, colonization takes place when one group of people claims ownership of the territory already occupied by another group of people. The more powerful group then proceeds to govern the less powerful by imposing their own laws, customs, language, and values upon the people they deem their “inferiors.” The result is a population comprised of colonizers (members of the ruling group) and the colonized (the ruled). Despite efforts to eradicate the traditions and culture of the colonized group, various kinds of cultural mixing usually take place.

For example, early British and European settlers came to the “New World” of Canada and treated the Aboriginal people already living there as if they were inferior because their culture and way of life were vastly different from those of the “Old World.”

See **civilized**.

Frieze: a carved horizontal surface usually made of marble, stone, or wood. It is used most often to decorate architecture, such as a temple in Greek times. Its subject matter tends to contain multiple figures, animals, and some landscape, and it often conveys a narrative.

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Neoclassical: The Neoclassical style emerged in Western Europe and Britain in the mid-18th century largely as a result of excavations that took place in the ancient cities of Herculaneum and Pompeii. The style took Greek and Roman culture as its inspiration, championing the concepts of rationality, order, **balance**, symmetry, clarity, and harmony in all the arts, whether dramatic, visual, musical, or literary. Interestingly, only a small sample of Greek and Roman painting could be found to serve as adequate models for 18th- and 19th-century artists, so painters in the Neoclassical style tended to follow ancient sculpture for their treatment of form, shape, proportion, and subject matter. Neoclassical artists generally disregarded (or were ignorant of) the fact that Greek and Roman sculpture was originally painted in bright **colours** to enhance the “lifelike” qualities of the surface. They instead championed smooth marble surfaces, muted **colours**, and restrained decoration.

Neoclassical treatments of landscape show **balanced compositions**; orderly trees, shrubs, and other natural features; and an interest in capturing detail, proportion, and perspective — all common features of **picturesque** views. Neoclassical art was popular in Europe and Britain until 1830, and persisted until the late 19th century in the colonies. Well-known Neoclassical artists were Jacques Louis David, Jean Auguste Dominique Ingres, and Benjamin West.

Picturesque: A new way of looking at and representing the landscape emerged in the late-17th century in Europe and Britain. Called “picturesque,” it encouraged artists to represent views of nature that “framed” or surrounded jagged and disruptive elements like branches, turbulent streams, and rocks within a harmonious whole (often created by balancing side groupings of trees around a central view of a field, valley, or forest scene). The effect was to contain any wild and uncontrollable elements of nature within a carefully composed scene that was pleasing to the eye; in other words, what we now know as a “picture-postcard” look. These views, in fact, became popular tourist items when more and more people had the means to travel. By the 19th century, a new postcard industry was born, one that was brought to a fevered pitch with the advent of photography. Critics of the picturesque say that this way of representing and viewing

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landscapes allows people to feel as if they have control over the more frightening side of nature. The term is often linked with the term “**civilized**” to indicate a shared interest in control, order, and human intervention into the natural world.

See **Neoclassical, civilized, topographical.**

Qallunaq: From the perspective of Inuit in the Canadian Arctic, a qallunaq is a person who is *non-inuk* — in other words, someone who is from the south.

Realism, realistic, realist: In its most general sense, realism means “lifelike” or faithful to the surface appearance of objects and living things. However, like Neoclassicism, Romanticism, and Surrealism, Realism was also a distinct movement and style. It originated in France in the 1840s and spread to Britain, Western Europe, and North America throughout the 19th century. Realist artists and writers were interested not only in depicting the surface reality of the world around them, but also in recording the commonplace details of existence in a dispassionate, almost scientific way. A controlled use of **colour**, form, line, and texture characterizes Realist landscapes, as does subject matter less dictated by the dramatic natural event (Romanticism) or the harmonious order of nature (Neoclassicism). Sentiment is usually avoided, but social criticism can sometimes be felt in the very choice of ordinary settings, ordinary people, and ordinary actions: “high art” need not only be used to honour the rich and the powerful in society. Well-known Realist painters were Gustave Courbet, Edgar Degas, Thomas Eakins, Winslow Homer.

Romantic: The Romantic style in art is often contrasted with the Neoclassical Style. In many ways, this contrast is warranted: Romantic art tends to value movement, a degree of chaos, and irrationality; asymmetry rather than symmetry; and the subjective feeling and perspective of an emotional participant rather than the more clinical and ordered approach of a passive observer. Moreover, an interest in the imagination, in psychology, and in the supposedly “innocent” ways of seeing embodied by children, women, and “savage” peoples were fascinating to Romantic artists and writers alike. The Romantic style prevailed in

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Western art from the 1770s until the mid-19th century (later in the colonies), and was characterized in painting and sculpture by a looser handling of the artist's **media, technique, and composition**. Despite these differences from Neoclassicism, Romanticism shared with it a fascination for escaping to ancient times and places. In addition to finding inspiration in the culture of Greece and Rome, it looked to Medieval culture in Britain and Europe and to the so-called “primitive” non-Western cultures of Africa, India, Japan, and the South Seas for creative models. In landscape art, Romanticism often meant an emphasis on the unruly, dangerous, and awe-inspiring aspects of nature. Rather than carefully framing a peaceful natural scene, Romantic landscape artists tend to find beauty in the impressive but frightening shows of nature's power: thunderstorms, avalanches, rough waters, and impenetrable forests. Well-known Romantic artists were Eugene Delacroix, Theodore Géricault, and Joseph M. Turner.

Surrealist: The Surrealist movement in art officially spanned the period 1924 to about 1945 in Europe, the United States, and Latin America. It included such artists as André Breton, Max Ernst, René Magritte, and Yves Tanguy, all of whom strove to depict “the real world beyond the real” — that is, the unseen, but no less valid, world of dreams, of thoughts, of irrational impulses, and of repressed desires. The art, film, and literature of the first Surrealists still influence artists today who are interested in exploring the forces behind surface reality and in giving ordinary objects and scenes an awareness of the otherworldly or the extraordinary. Many of the techniques that Surrealist artists and writers employed — working with chance, trying to access the psyche directly, exercising the imagination — are also still used today by artists who do not wish to concentrate solely on recording the observable world.

Topography: the detailed study and depiction of a region's natural features. Topographical art was particularly popular between the 17th and late-19th centuries in Britain and Europe. Early in the 17th and 18th centuries, the gentry and nobility commissioned topographical works depicting their land holdings in order to affirm their own prestige and power. Army officers would also be called upon to prepare topographical drawings, whether during battles or in preparation for building garrisons and other military

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structures. As more and more amateur artists turned to the art of topography in the late 18th and early 19th centuries, these works became ways of recording specific places that afforded both artist and viewer scenes of quiet contemplation and even spiritual restoration. These “Sunday artists” frequently used the conventions of the **picturesque** to render the natural scene before them. They also most often used watercolour, a phenomenon that contributed to the medium’s low regard by “serious” academic painters during this era.

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Glossary of Terms for Students

Background: the part of a drawing or painting that seems to be farthest away when you look at it. It appears when the artist has used **perspective** to create the illusion of depth.

Balance: a **principle of design** that involves arranging objects, **shapes**, people, and so on to create the impression that they have equal weight and importance.

Colour: An **element of design** that is seen when light reflects off an object or surface. Colours have different hues (e.g. blue, red, yellow).

Composition: how the **elements of design** are arranged and organized in an artwork.

Contrast: the degree of difference between **colour** tones, **values**, and **shapes**. In drawing and painting, contrast can be created when artists add shadows.

Cross-hatching: this effect is created in drawings when two or more sets of parallel lines cross each other. Cross-hatching creates the effect of shadow and depth.

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Delaminate: to take the layers off the artist's paper. For example, Margaret Lawrence sometimes finds that, to her dismay, the more **colours** and lines she adds to her drawings, the more she wears away her paper.

Diagonal: a line that slants. Diagonals often suggest motion and drama.

Diorama: a three-dimensional model that places objects and sometimes people within a larger setting. They resemble small-scale stage sets with props in place and actors ready to perform. They offer the "bigger picture" rather than a single, focused perspective because viewers can move around and see the scene from all sides and angles.

Elements of Design: These are basic ingredients of artworks, the tools that each artist has to work with. They are **colour, line, shape, form, texture, and space**.

Emphasis: A **principle of design** that gives a certain object or part of an artwork more importance than another. You will notice areas of emphasis first when you look at an artwork. An artist can create emphasis through **contrast**, size, placement, and so on.

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Focal Point: the place in the artwork that your eye will be drawn to and focused upon most strongly. Often, the focal point is at the centre of the sculpture, drawing, painting, or work of another medium, but it can be in other areas as well: it depends on where the artist decides that viewers should concentrate their gaze.

Foreground: the part of the drawing, painting, or mixed media work that will seem closest to you when you look at it. The foreground appears when the artist uses **perspective** to give the rest of his or her work the illusion of depth.

Form: an **element of design** that identifies objects which can be measured in three ways: according to depth, width, and length. Artists can give two-dimensional art the illusion of form by using such techniques as **cross-hatching**.

Geometric shape: A shape not based on a natural form, but rather upon a square, a circle, a triangle, etc.

Harmony: is created when separate parts of an artwork are made to relate to one another. Harmony is a **principle of design** that artists can use to influence how you see their work. It will often make you feel calm and content.

Horizon line: the "line" at which the sky seems to meet the earth (or water).

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Installation art: artwork that results when a group of related sculptures or objects are placed together in a room or outdoor space. The installation artist creates an environment that the viewer can walk into or around. Often, installations are made for a specific place and cannot be shown elsewhere, unlike separate paintings and drawings that are transported from gallery to gallery. Installation art began to appear in the 1950s, and it thrives today.

Medium: any material (e.g. paint, pencil, clay, etc.) used by an artist to create a work of art.

Middle Ground: the area in a drawing or painting that is located between the **foreground** and the **background**.

Mixed media: an artwork created from more than one **medium** (eg. paint and ink).

Movement: a **principle of design** that directs your eye through the artwork in a certain way and in a certain direction

Negative Space: the empty or open areas around an object or a **form**. See **positive space**.

Optics: An area of science that examines how the eye sees and how light behaves.

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Organic shapes or forms: shapes or forms that are not geometric and are based on natural objects (e.g. apples)

Perspective: the method used by artists to make a flat surface look like it has depth (or is three-dimensional). Three different kinds of perspective are **aerial**, **one-point**, and **two-point perspective**.

Aerial perspective occurs when artists make certain objects or people fuzzier and duller in **colour** to show that these objects are farther away than others in the picture. The haziness imitates the dust, humidity, and pollution that occur in the air and that we see when we look into the distance when we're outside.

One-point perspective creates the illusion of depth and distance by having lines that are parallel to the viewer come from a single point. That point is called the *vanishing point*, and it imitates what we see when we look into the distance and believe that all lines are coming together at one place.

Two-point perspective creates the illusion of depth and distance by having two vanishing points from which lines emerge.

Picture plane: the flat surface on which artists draw or paint. This surface is surrounded by the frame — the borders of the paper, board, or canvas — and it may or may not be given the illusion of depth through the use of perspective. Artists organize objects, people, and/or lines and **shapes** across the picture plane.

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Pigment: colour produced from fine powder that is either held in a liquid like oil or water or pressed into a substance like wax that will eventually harden. Plants, chemicals, and even insects can provide the material that first needs to be ground into a powder. For instance, an expensive kind of red pigment has traditionally been created from beetles.

Point of View: the angle from which you are looking at a scene, a person, or an object. For instance, you could look at something from the front, from the side, from below, or from above. A point of view can also be an opinion. For instance, "My point of view is that blue is the prettiest colour of the spectrum."

Positive space: the space in an artwork that is filled with lines, shapes, forms, and/or colours. See **negative space**.

Principles of Design: guidelines used by artists to organize the different parts — called **elements** — of their artwork. The principles of design are **balance, emphasis, rhythm, variety, unity, movement, harmony, and proportion**.

Proportion: A **principle of design** that indicates the size relationships of one part to another. In an artwork, these parts could be two people, two ears painted on a person's face, or simply two objects on a surface.

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Rhythm: A **principle of design** that enables artists to create the illusion of movement through repeated elements. An artwork might have a *regular rhythm* with elements repeated in a predictable way, or an *irregular rhythm* when elements are used with greater **variety**.

Sculpture: a work of art that is meant to be seen from all sides because it has three dimensions. It can be measured according to width, depth, and length.

Shading: a technique that darkens values and creates the illusion of depth. Artists add black or darken an area by placing several lines close together.

Shape: a two-dimensional figure that can be measured in two ways: height and length.

Subject Matter: what the artwork depicts, whether you recognize something from the real world or whether you see a collection of lines, **shapes**, forms, and **colours** on artwork's surface. If you can recognize the subject matter as an object or living thing in the world around you, the artwork is *representational*. If you don't see any recognizable subject matter, the artwork is *nonrepresentational*.

Tangent: a line that runs away from a point on the picture plane and can extend off the picture's surface to create the illusion of depth and distance, particularly in landscape artworks.

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Technique: the method that the artist has used to produce the artwork (e.g. drawing with pencil, painting with oils, modelling with clay).

Texture: an **element of design** that indicates how an object, living thing, or material feels to the touch or how it might feel if touched. For example, an artwork can feel or look rough or smooth.

Unity: a **principle of design** that makes viewers feel that all parts of the artwork are combining to create a single, overall effect. Each part contributes something to the whole work much like the roots, trunk, and leaves of a tree work together to create the whole plant.

Value: the lightness or darkness of a **colour**.

Variety: A principle of design that involves using differences or contrasts in **line, shape, colour**, and other elements available to the artist.

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Pre-Visit Lesson 1: Defining Landscape

CURRICULUM OBJECTIVES

Students will...

Visual Arts

- identify the elements of design and the principles of design, and use them in ways appropriate for this grade when producing and responding to works of art (p.31, *The Arts, The Ontario Curriculum*)
- explain their interpretation of a variety of art works, supporting it with examples of how the elements and some of the principles of design are used in the work (p.31)
- produce two- and three-dimensional works of art that communicate a range of thoughts, feelings, and ideas for specific purposes and to specific audiences (p.32)

Oral and Visual Communication

- express and respond to a range of ideas and opinions concisely, clearly, and appropriately (p.37, *Languages, grades 1–8, The Ontario Curriculum*)
- contribute and work constructively in groups (p. 37, *Languages, grades 1–8, The Ontario Curriculum*)

OBJECTIVES

Students will...

Attitudes

- work co-operatively as well as independently through activities and assignments.

Skills

- demonstrate awareness that an artist intentionally uses some of the elements and principles of design to convey meaning, and explain how the artist accomplishes his or her intentions (*Visual Arts, p.32, The Arts, The Ontario Curriculum*)

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- use constructive strategies in small-group discussions (Oral and Visual Communication, p.37, *Languages, grade 1–8, The Ontario Curriculum*)
- follow-up on others' ideas, and recognize the validity of different points of view in group discussions or problem-solving activities (p.37)
- use writing for various purposes and in a range of contexts (Writing p.15, *Languages, grades 1–8, The Ontario Curriculum*)
- organize information to convey a central idea, using well-linked paragraphs (Writing p.15, *Languages, grades 1–8, The Ontario Curriculum*)

Knowledge

- create a definition of “landscape art” and apply it to a given work
- describe how artists can use the elements and principles of design to evoke an emotional response in the viewer (Visual Arts, p.31, *The Arts, The Ontario Curriculum*)

Pre-Visit Activity #2: Redefining Landscape Art

CURRICULUM OBJECTIVES

Students will...

Visual Arts

- identify the elements of design and the principles of design, and use them in ways appropriate for this grade when producing and responding to works of art (p.31, *The Arts, The Ontario Curriculum*)
- explain their interpretation of a variety of art works, supporting it with examples of how the elements and some of the principles of design are used in the work (p.31, *The Arts, The Ontario Curriculum*)
- describe, in their plan for a work of art, how they will research their subject matter, select their media, and use the elements and principles of design in solving the artistic problems in their work (p.32, *The Arts, The Ontario Curriculum*)

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Reading

- select appropriate reading strategies (p.28, *Languages, Grades 1–8, The Ontario Curriculum*)
- plan a research project and carry out the research (p.28, *Languages, Grades 1–8, The Ontario Curriculum*)
- Summarize and explain the main ideas in information materials, and cite details that support the main ideas (p. 28, *Languages, Grades 1–8, The Ontario Curriculum*)

Writing

- communicate ideas and information for a variety of purposes and to specific audiences (p.15, *Languages, Grades 1-8, The Ontario Curriculum*)
- use writing for various purposes and in a range of contexts (p.15, *Languages, Grades 1–8, The Ontario Curriculum*)
- organize information to convey a central idea, using well-linked paragraphs (p.15, *Languages, Grades 1–8, The Ontario Curriculum*)
- produce pieces of writing using a variety of forms, techniques, and resources appropriate to the form, purpose, and materials from other media (p.15, *Languages, Grades 1-8, The Ontario Curriculum*)

Oral and visual communication

- express and respond to a range of ideas and opinions concisely, clearly, and appropriately (p.37, *Languages, Grades 1–8, The Ontario Curriculum*)
- contribute and work constructively in groups (p.37, *Languages, Grades 1–8, The Ontario Curriculum*)

Life Systems: Diversity of Living Things

- compile data gathered through investigation in order to record and present results, using charts, tables, labelled graphs, and scatter plots produced by hand or with a computer (p.27, *Science and Technology, Grades 1–8, The Ontario Curriculum*)
- formulate questions about and identify the needs of different types of animals, and explore possible

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answers to these questions and ways of meeting these needs (p.27, *Science and Technology, Grades 1–8, The Ontario Curriculum*)

Heritage and Citizenship: Aboriginal Peoples and European Explorers

- describe the relationship between Aboriginal peoples and their environment (e.g. with respect to food, shelter, cultural practices) (p. 28, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)
- identify some of the consequences of Aboriginal and European interactions (e.g. economic impact of the fur trade on Aboriginal peoples; transmission of European diseases to Aboriginal peoples) (p. 28, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)
- identify early explorers (e.g. Viking, French, English) who established settlements in Canada and explain the reasons for their exploration (e.g. fishing; fur trade, resulting in the establishment of the Hudson's Bay Company) (p. 28, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)

OBJECTIVES

The students will...

Attitudes

- work co-operatively and independently through activities and assignments

Skills

- demonstrate awareness that an artist intentionally uses some of the elements and principles of design to convey meaning, and explain how the artist accomplishes his or her intentions (*Visual Arts, p.32, The Arts, The Ontario Curriculum*)
- use constructive strategies in small-group discussions (*Oral and Visual Communication, p.37, Languages, Grades 1–8, The Ontario Curriculum*)

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- follow-up on others' ideas, and recognize the validity of different points of view in group discussions or problem-solving activities (Oral and Visual Communication, p.37, *Languages, Grades 1–8, The Ontario Curriculum*)
- communicate the procedures and results of investigations for specific purposes and to specific audiences, using mediaworks, oral presentations, written notes and descriptions, charts, graphs, and drawings (e.g. create a clearly labelled chart of organisms observed and identified during a pond study) (p. 28, *Science and Technology, Grades 1–8, The Ontario Curriculum*)

Developing Inquiry/Research and Communication Skills

- formulate questions about and identify the needs of different types of animals, and explore possible answers to these questions and ways of meeting these needs (e.g. design an experiment to study whether certain insects will grow larger if given large quantities of food) (p.27, *Science and Technology, Grades 1–8, The Ontario Curriculum*)
- use appropriate vocabulary (e.g. *social, political, economic, explorers, contributions*) to describe their inquiries and observations) (p. 29, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)
- locate relevant information about the relationship between the environment and Aboriginal lifestyles, using primary sources (e.g. interviews, field trips) and secondary sources (e.g. maps, illustrations, print materials, videos, CD-ROMs) (p. 29, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)
- analyze, classify, and interpret information (e.g. about the concerns of Aboriginal people in contemporary Canada) (p. 29, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)

Knowledge

- broaden their understanding of what landscape art and realism in art can be
- learn that there is great diversity in the way that artists respond to and reflect upon landscapes
- identify various kinds of plant or animal organisms in a given plot using commercially produced biological or classification keys (e.g. organisms observed in a pond study, in the school yard, in wildlife centres) (p.28 *Science and Technology, Grades 1–8, The Ontario Curriculum*)

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- describe early explorers' perceptions of Aboriginal peoples' way of life (p. 29, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)
- describe specific characteristics or adaptations that enable each group of vertebrates to live in its particular habitat (e.g. fish in water), and explain the importance of maintaining that habitat for the survival of the species (p. 28, *Science and Technology, Grades 1–8, The Ontario Curriculum*)
- identify current concerns of Aboriginal peoples (e.g. self-government, land claims) (p. 29, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)
- describe the current relationship between the government of Canada and the Aboriginal peoples (p. 29, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)
- identify the contributions of Aboriginal peoples to the political and social life of Canada (e.g. in music, art, politics, literature, science) (p. 29, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)

Post-Visit Activity 1: Community Stories within Landscapes

CURRICULUM OBJECTIVES

Students will...

Visual Arts

- identify the elements of design and the principles of design, and use them in ways appropriate for this grade when producing and responding to works of art (p.31, *The Arts, The Ontario Curriculum*)
- explain their interpretation of a variety of art works, supporting it with examples of how the elements and some of the principles of design are used in the work (p.31, *The Arts, The Ontario Curriculum*)
- describe, in their plan for a work of art, how they will research their subject matter, select their media, and use the elements and principles of design in solving the artistic problems in their work (p.32, *The Arts, The Ontario Curriculum*)

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- select appropriate reading strategies (p.28, *Languages, Grades 1–8, The Ontario Curriculum*)
- plan a research project and carry out the research (p.28, *Languages, Grades 1–8, The Ontario Curriculum*)
- summarize and explain the main ideas in information materials, and cite details that support the main ideas (p. 28, *Languages, Grades 1–8, The Ontario Curriculum*)

Writing

- communicate ideas and information for a variety of purposes and to specific audiences (p.15, *Languages, Grades 1–8, The Ontario Curriculum*)
- use writing for various purposes and in a range of contexts (p.15, *Languages, Grades 1–8, The Ontario Curriculum*)
- organize information to convey a central idea, using well-linked paragraphs (p.15 *Languages, Grades 1–8, The Ontario Curriculum*)
- produce pieces of writing using a variety of forms, techniques, and resources appropriate to the form, purpose, and materials from other media (p.15, *Languages, Grades 1–8, The Ontario Curriculum*)

Oral and visual communication

- express and respond to a range of ideas and opinions concisely, clearly, and appropriately (p.37, *Languages, Grades 1–8, The Ontario Curriculum*)
- contribute and work constructively in groups (p.37, *Languages, Grades 1–8, The Ontario Curriculum*)

Life Systems: Diversity of Living Things

- compile data gathered through investigation in order to record and present results, using charts, tables, labelled graphs, and scatter plots produced by hand or with a computer

Heritage and Citizenship: Aboriginal Peoples and European Explorers

- describe the relationship between Aboriginal peoples and their environment (e.g. with respect to food, shelter, cultural practices) (p. 28, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)

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- identify some of the consequences of Aboriginal and European interactions (e.g. economic impact of the fur trade on Aboriginal peoples; transmission of European diseases to Aboriginal peoples) (p. 28, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)
- identify early explorers (e.g. Viking, French, English) who established settlements in Canada and explain the reasons for their exploration (e.g. fishing; fur trade, resulting in the establishment of the Hudson's Bay Company)) (p. 28, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)

OBJECTIVES

The students will...

Attitudes

- work co-operatively and independently through activities and assignments

Skills

- demonstrate awareness that an artist intentionally uses some of the elements and principles of design to convey meaning, and explain how the artist accomplishes his or her intentions (*Visual Arts, p.32, The Arts, The Ontario Curriculum*)
- use constructive strategies in small-group discussions (*Oral and Visual Communication, p.37, Languages, Grades 1–8, The Ontario Curriculum*)
- follow-up on others' ideas, and recognize the validity of different points of view in group discussions or problem-solving activities (*Oral and Visual Communication, p.37, Languages, Grades 1–8, The Ontario Curriculum*)
- communicate the procedures and results of investigations for specific purposes and to specific audiences, using media works, oral presentations, written notes and descriptions, charts, graphs, and drawings (e.g. create a clearly labelled chart of organisms observed and identified during a pond study) (p. 28, *Science and Technology, Grades 1–8, The Ontario Curriculum*)

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Developing Inquiry/Research and Communication Skills

- formulate questions about and identify the needs of different types of animals, and explore possible answers to these questions and ways of meeting these needs (e.g. design an experiment to study whether certain insects will grow larger if given large quantities of food) (p.27, *Science and Technology, Grades 1–8, The Ontario Curriculum*)
- use appropriate vocabulary (e.g. *social, political, economic, explorers, contributions*) to describe their inquiries and observations) (p. 29, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)
- locate relevant information about the relationship between the environment and Aboriginal lifestyles, using primary sources (e.g. interviews, field trips) and secondary sources (e.g. maps, illustrations, print materials, videos, CD-ROMs) (p. 29, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)
- analyze, classify, and interpret information (e.g. about the concerns of Aboriginal people in contemporary Canada) (p. 29, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)

Knowledge

- recognize that landscape art can be created to record personal and social (or collective) history
- describe early explorers' (and artists') perceptions of Aboriginal peoples way of life (p.26, *Heritage and Citizenship: Aboriginal Peoples and European Explorers, The Ontario Curriculum*)
- broaden their understanding of what landscape art and realism in art can be
- learn that there is great diversity in the way that artists respond to and reflect upon landscapes
- identify various kinds of plant or animal organisms in a given plot using commercially produced biological or classification keys (e.g. organisms observed in a pond study, in the school yard, in wildlife centres) (p.28, *Science and Technology, Grades 1–8, The Ontario Curriculum*)
- describe early explorers' perceptions of Aboriginal peoples' way of life (p. 29, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)

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- describe specific characteristics or adaptations that enable each group of vertebrates to live in its particular habitat (e.g. fish in water), and explain the importance of maintaining that habitat for the survival of the species (p. 28, *Science and Technology, Grades 1–8, The Ontario Curriculum*)
- identify current concerns of Aboriginal peoples (e.g. self-government, land claims) (p. 29, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)
- describe the current relationship between the government of Canada and the Aboriginal peoples (p. 29, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)
- identify the contributions of Aboriginal peoples to the political and social life of Canada (e.g. in music, art, politics, literature, science) (p. 29, *Heritage and Citizenship, Grade 6, The Ontario Curriculum*)

Post-Visit Activity 2: Landscapes Telling Stories of Culture and Power

Curriculum Objectives

Students will...

Visual Arts

- identify the elements of design and the principles of design, and use them in ways appropriate for this grade when producing and responding to works of art (p.31, *The Arts, The Ontario Curriculum*)
- explain their interpretation of a variety of art works, supporting it with examples of how the elements and some of the principles of design are used in the work (p.31)
- produce two- and three-dimensional works of art that communicate a range of thoughts, feelings, and ideas for specific purposes and to specific audiences (p.32, *The Arts, The Ontario Curriculum*)

Reading

- select appropriate reading strategies (p.28, *Languages, Grades 1–8, The Ontario Curriculum*)
- plan a research project and carry out the research (p.28, *Languages, Grades 1–8, The Ontario Curriculum*)

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Supplementary Resources

- summarize and explain the main ideas in information materials, and cite details that support the main ideas (p.28, *Languages, Grades 1–8, The Ontario Curriculum*)

Writing

- communicate ideas and information for a variety of purposes and to specific audiences (p.15, *Languages, Grades 1–8, The Ontario Curriculum*)
- use writing for various purposes and in a range of contexts (p.15, *Languages, Grades 1–8, The Ontario Curriculum*)
- organize information to convey a central idea, using well-linked paragraphs (p.15, *Languages, Grades 1–8, The Ontario Curriculum*)
- produce pieces of writing using a variety of forms, techniques, and resources appropriate to the form, purpose, and materials from other media (p.15 *Languages, Grades 1-8, The Ontario Curriculum*)

Heritage and Citizenship: Aboriginal Peoples and European Explorers

- identify the ways in which the environment molded Canadian Aboriginal cultures (p.25, *Heritage and Citizenship: Aboriginal Peoples and European Explorers, The Ontario Curriculum*)
- identify early explorers and describe their impact on the development of Canada (p.25)
- demonstrate an understanding of the social, political, and economic issues facing Aboriginal peoples in Canada today (p.25)
- identify some of the consequences of Aboriginal and European interactions (p.25)

OBJECTIVES

Students will...

Attitudes

- work co-operatively and independently through activities and assignments

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Skills

- demonstrate awareness that an artist intentionally uses some of the elements and principles of design to convey meaning, and explain how the artist accomplishes his or her intentions (Visual Arts, p.32, *The Arts, The Ontario Curriculum*)
- use constructive strategies in small-group discussions (Oral and Visual Communication, p.37, *Languages, Grade 1–8, The Ontario Curriculum*)
- follow-up on others' ideas, and recognize the validity of different points of view in group discussions or problem-solving activities (Oral and Visual Communication, p.37, *Languages, Grade 1–8, The Ontario Curriculum*)

Knowledge

- recognize that both intentionally and unintentionally, landscape artists can express through their work their values about culture, politics, gender, race, and class.
- describe early explorers' (and artists') perceptions of Aboriginal peoples way of life (p.26, *Heritage and Citizenship: Aboriginal Peoples and European Explorers, The Ontario Curriculum*)
- identify current concerns of Aboriginal peoples (p.26, *Heritage and Citizenship: Aboriginal Peoples and European Explorers, The Ontario Curriculum*)
- describe the current relationship between the government of Canada and the Aboriginal peoples (p.26, *Heritage and Citizenship: Aboriginal Peoples and European Explorers, The Ontario Curriculum*)

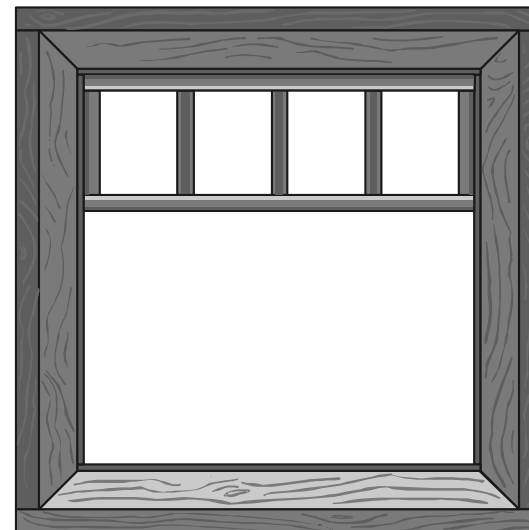
How Do You See Canada?

You're about to go on a fabulous adventure. You are an artist and you have been asked to paint the Canadian landscape. If you were going to design your route across the country, where would you begin and where would you travel?

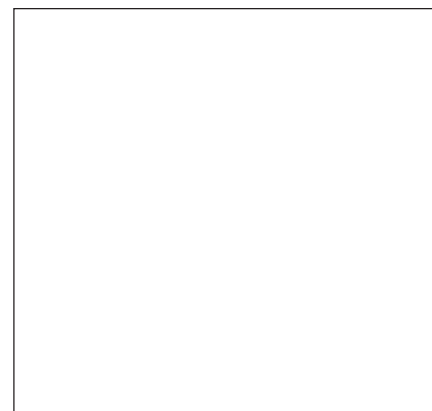
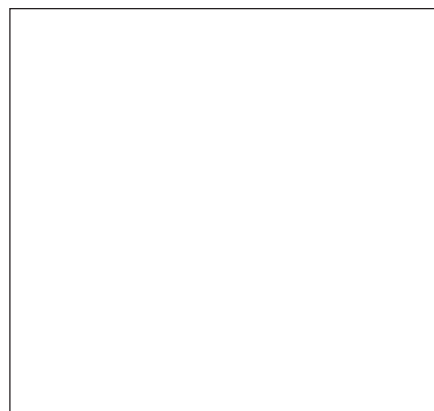
Place in order the following locations for your trip and list something that would best represent that landscape.

_____ Ontario	_____
_____ The Prairies	_____
_____ British Columbia	_____
_____ Nunavut	_____
_____ The Maritimes	_____
_____ Northwest Territories	_____

Choose one of the locations and draw the landscape as you would see it at **eye level** inside the window to the right.



Now, how would a bird see it? Draw parts of the same landscape from a **bird's eye view** (aerial) and from a **worm's eye view**.



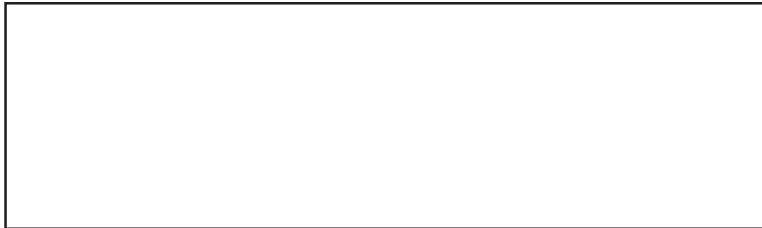
Different Ways of Seeing

Find a landscape in the gallery. What point of view has the painter, sculptor, printmaker, etc. used to create the landscape? Make a sketch below of the landscape using a different point of view.

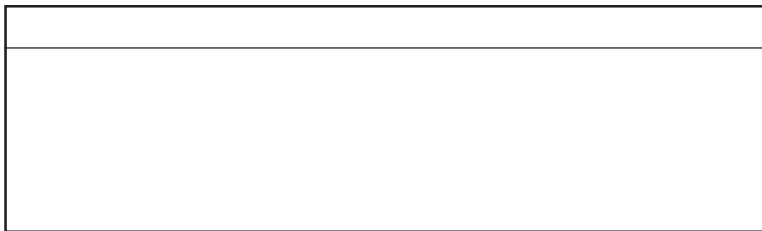
How to Draw with One-Point Perspective

Materials required: paper, pencil, eraser, and ruler.

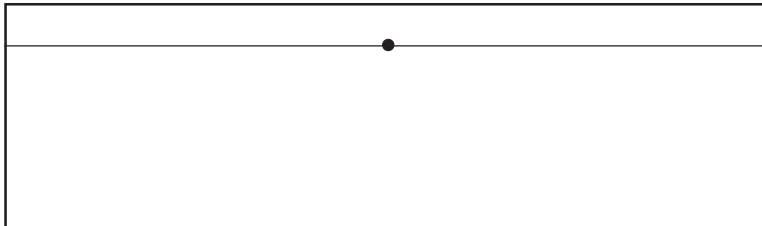
1. Place your paper horizontal, in 'landscape' orientation.



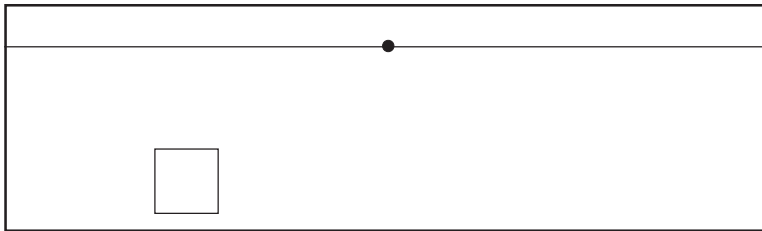
2. Place an even level horizon line across your paper.



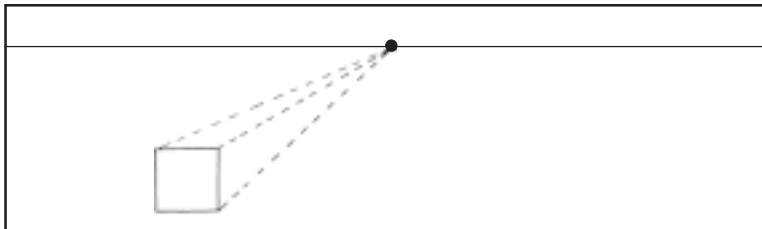
3. Make a vanishing point.



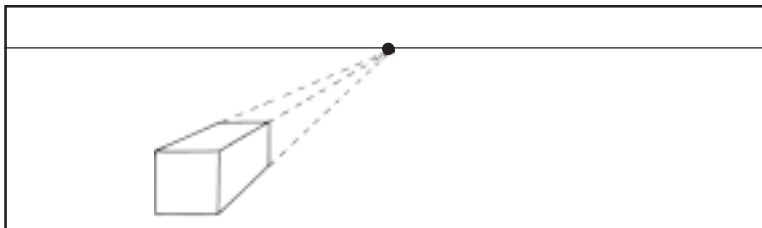
4. Now draw a rectangle in the right or left bottom area of your paper.



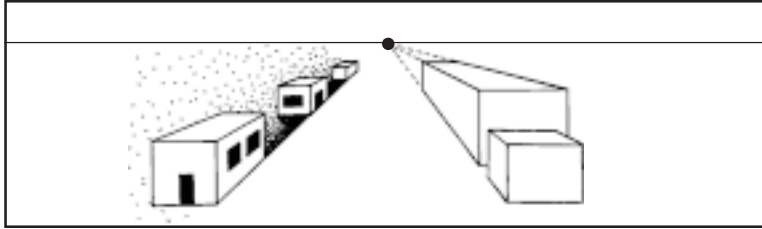
5. Now connect three corners of your rectangle or square to the vanishing point. These are orthogonals.



6. Draw a horizontal line between the top two orthogonal lines where you want the form to end. Draw a vertical line down from the horizontal line to complete.



7. Erase the remaining orthogonal lines and add details, windows, doors, trees, and other forms.



1. Read the information below

Since 1944, the Art Gallery of Windsor has been collecting, conserving, exhibiting and educating the public about the **visual arts** in Canada and around the world.

Completed in 2001, the new AGW facility is a 70,000 square foot, three-level glass and stone structure facing the Detroit city skyline. This state-of-the-art building includes exhibition galleries, a **studio**, a restaurant, a gift shop and an events room with an outdoor terrace overlooking the waterfront. Consisting of over 3000 works of art, the AGW collection includes paintings, drawings, prints, photographs, sculptures, installations and videos. All works are relevant to Canadian cultural heritage, and cover the period from 1750 to the present day.

(Source: AGW 2001 Opening Brochure)

2. Circle the correct answer. (T) stands for true (F) for false.

- a. The short form for the Art Gallery of Windsor is AGW. (T) (F)
- b. There are only paintings in the AGW's collection. (T) (F)
- c. 'Facility', 'structure', and 'building' all mean the same thing. (T) (F)
- d. The first Art Gallery of Windsor opened in 1944 . (T) (F)
- e. The building that you will tour is an old building. (T) (F)
- f. "State-of-the-art" means the newest, the most modern. (T) (F)

The collections within art galleries include many **genres** of artwork.

1. **For each genre and definition, make a small sketch in the left-hand column. When you visit the AGW, use these definitions to try to find examples of each genre in the artworks on display.**

Your Sketch

Genre and Definition

A landscape: a picture of scenery or land

A still life: a picture of non-human objects such as pottery, fruit, and flowers

Your Sketch

Genre and Definition

A portrait: a picture of a person, often focusing on the person's face

An abstract artwork: a picture or sculpture that does not try to resemble people and objects in the world around us. It uses colour, line, shape, form, and other elements to create subject matter we may not recognize.

Glossary

Eye level: positioned approximately at the same height as a person's eyes

Bird's eye view (aerial view): a view that is seen from somewhere very high up

Worm's eye view: a view of somebody or something from a lower or inferior position

One-Point Perspective: the appearance of objects to an observer allowing for the effect of their distance from the observer. The artist creates distance with the use of one vanishing point.

Horizon Line: the line in the furthest distance where the land or sea seems to meet the sky.

Orthogonals: relating to or composed of right angles

Vanishing Point: a point in a drawing or painting at which parallel lines seem to meet as represented in perspective