

Curriculum Design:

There's No Place Like Home

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Table of Contents

1.	Philosophy Statement	3
2.	Rationale Statement.....	5
3.	Scope and Sequence Chart.....	8
4.	Unit 1 Overview.....	12
5.	Unit 1 Lesson 1.....	18
6.	Unit 1 Lesson 2.....	22
7.	Unit 2 Overview.....	26
8.	Unit 2 Lesson 1.....	32
9.	Unit 2 Lesson 2.....	36
10.	Unit 3 Overview.....	40
11.	Unit 3 Lesson 1.....	46
12.	Unit 3 Lesson 2.....	50
13.	Teacher Exemplars.....	55
14.	Assessments.....	58
15.	References.....	62
16.	List of Images.....	64

PHILOSOPHY STATEMENT

Great nations write their autobiographies in three manuscripts, the book of their deeds, the book of their words, and the book of their art. Not one of these books can be understood unless we read the two others, but of the three the only trustworthy one is the last." (Ruskin (n.d.) as cited in Clark, 1969, p. 1)

At its core, art's function is to communicate. As "culture-making, culture-using animals (Feldman, 1996, p. 19) we use it to "make for" and to communicate with someone else (p. 20). It can transform visual culture (p. 13). It finds its "way into human minds, into the language of civic discourse, and into the building blocks of culture" (p. 17). Traditionally, language has been privileged above all other cognitive processes in learning (Handerhan, 1993, p. 245). "Literacy has traditionally been defined simply as learning a set of skills that allow us to read and write" (p. 244). People who are unable to do one or both of these have traditionally been labeled ignorant, and by extension, assigned biased labels of having diminished intellectual abilities. In this model, language is privileged above all other cognitive processes in learning (p. 245). If literacy is re-examined as something that can be expressed aesthetically such as through the medium of art, communication ceases to strictly be rooted in the narrow confines of one's abilities to read and write proficiently as a measure of one's ability to communicate and understand the communications of others.

The messages embedded in art can be both created and understood through what Feldman (1996) classifies as its social dimensions, economic dimensions, political dimensions, psychological dimensions, and cognitive dimensions. Comprehensive art education's coverage of all of the above through art production, art history, art criticism, and aesthetic enquiry position it a keystone of knowledge and understanding of all disciplines. Additionally, its content is inclusive of both cerebral and tactile skills. Cerebral skills are used to

plan and problem solve solutions to artistic problems, tactile skills are used to execute the solutions, and both cerebral and tactile skills are used to deconstruct and make sense of the works historically, critically, and aesthetically.

At the dawn of the 21st century, the changing of the guard from Modern to Postmodern habits of thinking, perceiving, understanding, and legislating the world are becoming more and more apparent in daily life. Knowledge is no longer manifested as a list of binary answers: yes or no, on or off, right or wrong. A complicated spectrum where truth, order, and meaning is always relative to the circumstances under which is being perceived and by whom drives our perceptions of the world. Wiggins and Mc Tighe's (2006) six facets of understanding (p. 84) stress the need for students' learning to span this spectrum. Comprehensive art education's format supports the six facets by exposing students to the spectrum of perceptions, biases, differing perspectives, and opinions manifest in our world so they can in turn, develop essential critical thinking skills to make sense of what they are learning. In doing so, they can create their own informed perspective that demonstrates both breadth and depth of understanding without losing the ability to respect and appreciate the perspectives of others.

Rationale

“Students learn better when they can connect their learning in meaningful ways to their own lives” (Ball & Lai, 2006, p. 268) which are very much centered on the places where they live. Unfortunately, many students who live in marginalized, low income communities have weak or negative connections to the physical and emotional places they live in and in turn, do not feel learning about them is deep, meaningful, or important enough for them to be receptive to it (Ball & Lai, 2006, p. 271). It is common for the communities they live in to be dangerous, unwelcoming spaces, where they feel trapped. Consequently, it is critical for students to understand the physical and aesthetic structures that form the places they live in and be instilled with both the desire and the skills to aspire to do things for the “common good” (Ball & Lai, 2006, p. 273) of the community so they can not only feel more connected to it, but also help to transform and improve it.

This series of units will use facets of a contextualist curriculum (Sessions, 1999) and transformative education (Graham, 2007) to facilitate students' reflections about both communal and private spaces, and how they are constructed (spatially, aesthetically, and functionally). They will reflect on how this impacts how they feel about the spaces they live in, how they perceive and understand the world. Students will come to a deeper understanding of how this influences how they and the spaces they live in are perceived by the world. Additionally, they will also understand how people acquire impressions of them both as individuals and members of a collective population. Armed with this knowledge, students will solve elegant problems (Kay, 1998, p. 260) to formulate new solutions for architectural and environmental designs to make communal, private, and mixed-use spaces (particularly high-density low-income housing solutions) safer, more pleasant, and more likely to build community. The instructional goals in these units span the learning expectations in all three of Ontario's Visual Art curriculum strands (Theory, Creation, and Analysis) for grade 12 visual arts in

Ontario, Canada (Ontario Ministry of Education and Training, 2000, pp 82-86). Although these units were specifically developed for populations who live in one of the many “high priority” low-income neighborhoods with high crime rates and high rise apartment buildings such as the Jane-Finch corridor, North Albion, Malvern, Regent Park, and St. Jamestown in Toronto, Canada, they could be modified for populations from middle class and wealthy neighborhoods to help them to a) understand and build empathy for those who are less fortunate than them b) understand their own homes and lifestyles better when they are contrasted with those who are less fortunate, and ideally, inspire them to get involved with initiatives to improve one or more of Toronto's troubled neighborhoods.

Transformative education draws on the bonds students create with their environments through the development and integration of two components: “caring relationships for places close to home” (Graham, 2007, p. 380), and the study of “artifacts of local visual culture and the objects of everyday life” (p. 382). These are used to create what Marshall (2005) calls a “collage of the mind” (p. 237), a collection of ideas and understandings from various sources acquired over time which are then woven together and spun off to enable students to take pride in their environment and work toward positive change. Transformative education is built on “natural history and cultural journalism” (Graham, 2007, p. 380). Natural history is the immersion of students into learning about the needs of their community, the needs of the environment, and the effects that local hierarchies of power, privilege, and culture have on how the community sees itself and is viewed by outsiders. Cultural journalism requires students to interact with the residents of their community to learn more about their experiences, contributions, and voices (p. 383). This enables students to create a foundation of knowledge and intrinsic emotional investment in the community from primary sources.

Gradle (2007) describes transformative art education as something that expands and deepens all areas of concern to include not just the personal, individual, sphere in the present, but widens our appreciation and care to non-human life in the past, present, and future, the spiritual and psychological realms, and other world views (p. 407) so that they can use art making “as a way to make statements that influence social consciousness and advocate for change” (Darts, 2004; Freedman, 2003, as cited in Graham, 2007, p. 384). It instills students with the desire to do things for the common good of the community both anthropologically through the knowledge acquired from cultural journalism and environmentally by exposing students to the effects of “human chauvinism” (Blandy & Hoffman, 1993, p. 22) that gives humans a privileged place above all other living forms at the expense of the natural ecology of the area.

Place can be as much of a psychological locale as a physical one. According to Ball and Lai (2006) the critical perspective of place-based education includes “teaching and learning of critical tools for understanding and generating mechanisms for larger-than-local socioecological transformation” (p. 270). In these three units students will piece together a larger picture of their place through Wiggins and Mc Tighe’s (2006) six facets of learning by explaining, interpreting, applying, exploring multiple perspectives, empathizing with the perspectives of others in their community and how they are perceived by outsiders. They will gain self-knowledge about their own identity and how it shapes and is shaped by the environment they live in, in order to fully understand and embrace their own places in the world.

Scope and Sequence Chart

"There's no place like home"	Unit 1	Unit 2	Unit 3
Quotation/Theme	<p>"Home is a name, a word, it is a strong one; stronger than magician ever spoke, or spirit ever answered to, in the strongest conjuration."</p> <p>Charles Dickens</p>	<p>"Home is not where you live, but where they understand you"</p> <p>Christian Morganstern</p>	<p>"Home is a place you grow up wanting to leave, and grow old wanting to get back to"</p> <p>John Ed Pearce</p>
Architectural Focus	Gothic Cathedrals communal spaces, private houses of worship	Students' own homes, single-family homes	High-density affordable housing
Artist Exemplars	<ul style="list-style-type: none"> • Chartres Cathedral • Reims Cathedral • Notre Dame de Paris • St. James Cathedral in Toronto • Sagrada Familia 	<ul style="list-style-type: none"> • Van Gogh – artist's bedroom • Frank Lloyd Wright: Falling water (1935) • Gerrit Rietveld. Shroeder House, Utrecht, 1924. • Gaudi house, Parc Guell • Deaton Sculptured House (1963) • Sears kit houses (1908-1940) 	<ul style="list-style-type: none"> • Roman insula and other ancient and historical high-rises (in Egypt, Yemen, Bologna etc.) • New York City old-law tenements • Pruitt-Igoe by Minoru Yamasaki • Panelák (Czech republic) • Habitat 67 (Montreal) • Local Toronto architecture such as St. James Town or Jane and Finch
Composition and design concept questions	<p>Public Spaces: what design elements are necessary for communal spaces? How is a house of worship both a public and a private space and how does this affect its design? The principle of "balance"</p>	<p>Your personal space: what choices were you able to make about its design? What choices do you wish you were able to make but could not? How does one's personal tastes impact one's design choices? The elements of "color", "value", "line", "texture",</p>	<p>High-density communal structures with private units: What should a high-density affordable housing structure include in its design in order to make it functional, welcoming, safe, and inviting for its residents? The principle of "balance", The elements of "color", "value", "line", "texture",</p>

<p>Vocabulary (for word wall)</p>	<p>Spire Buttress Pointed arch Tracery Ambulatory Crossing Flamboyant Nave</p>	<p>Post and lintel Footprint Organic architecture Modernist Architecture De Stijl Architecture Neoplasticism Kit houses prefabrication</p>	<p>insula Tenements Urban planning Urban renewal Gentrification Public housing Affordable housing Subsidized housing Panelák Anthro-centric</p>
<p>Art techniques</p>	<p>Safety precautions – using a glue gun Making joints on the corners of the cardboard so the sides will be sturdy Creating decorative elements out of paper, pen and paint that resemble glass, wood, and stone</p>	<p>Choosing the best two-dimensional medium for one's personal artistic voice from the ones we have studied so far, and using it to its best advantage for the student's vision/message</p>	<p>Same as in unit 1: Students should demonstrate more advanced proficiency with the materials in both the craftsmanship of their work and the aesthetics of their designs</p>
<p>Materials</p>	<p>Sketchbooks Pencils/pens Cardboard Glue gun & glue Tissue paper Construction paper Popsicle sticks x-acto knives acrylic paints and brushes thin and thick tipped markers other materials brought in by students laptop and LCD projector</p>	<p>Sketchbooks Pencils/pens Finger paints Large sheets of finger paint paper Pencils Conte Black felt-tipped drawing pens Oil pastels Chalk pastels Acrylic paint Watercolor paint Laptop and LCD projector Student's own objects and personal photographs Digital camera & computer with Adobe Photoshop</p>	<p>Sketchbooks Pencils/pens Cardboard Glue gun & glue Tissue paper Construction paper Popsicle sticks x-acto knives acrylic paints and brushes thin and thick tipped markers other materials brought in by students laptop and LCD projector</p>

<p>Activities:</p>	<ol style="list-style-type: none"> 1) Reflect on/discuss quotation/theme 2) KWL charts – Gothic Cathedrals – in pairs, both drawn and written information 3) Gallery walk (looking at graphic KWL charts) 4) Class discussion/sketchbook journal reflection 5) PowerPoint lesson/discussion: Gothic Cathedrals 	<ol style="list-style-type: none"> 1) Reflect on/discuss quotation/theme 2) "Talking pictures" finger painting exercise 3) Gallery walk (looking at "talking pictures" paintings) followed by a class discussion 4) Power Point Presentation of artist exemplars 5) Think/pair share discussions about artist exemplars 6) Sketchbook journal entry – drawn and written 	<ol style="list-style-type: none"> 1) Reflect on, discuss quotation/theme 2) Class survey: rank 10 features/amenities in order of importance (e.g. private outdoor space, communal outdoor space, communal rooms, exercise facilities, day care facilities, tenant parking, guest parking, access to rapid public transit, safety and security features, etc.), 3) Tally class's priorities, 4) In groups, students imagine they are designing a public housing building project, can only afford to have six of these – decide which ones to keep and which to cut & explain why 5) Students present their choices and rationale to the class 6) Sketchbook journal entry – drawn and written
<p>Summative Projects</p>	<p>Create a public building (for any purpose) that is designed both to accommodate its purpose and communicate a specific mood/message, write a rationale explaining their design and how it solves the design</p>	<p>Create a two-dimensional work of art (abstract or representational) using a medium (or combination of media) of your choice that communicates your notion of what home is and write an artist's</p>	<p>Students would be required to use their knowledge and understanding of the anthro-centric and aesthetic elements of high-density urban habitats to create an original one of their own design, first drawn schematically in their sketchbooks,</p>

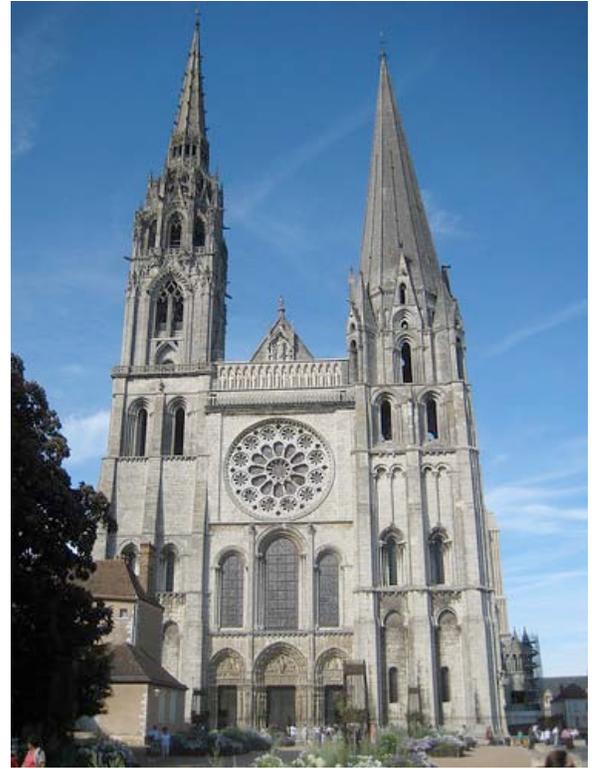
	problem	statement that explains your aesthetic choices and intent(s)	and then built using cardboard, foam-core, plastic, wood, paint, glue, and other materials. Finally, they would write a rationale explaining their design and how it solves the design problem of how to create comfortably proportioned, welcoming high-density living spaces for low-income and marginalized community members
Evaluations	Artwork, journal entries, rubrics, in-process behavior, guided discussions	Artwork, journal entries, rubrics, in-process behavior, guided discussions	Artwork, journal entries, rubrics, in-process behavior, guided discussions

UNIT 1

DESCRIPTIVE TITLE: Home is a magical Conjunction



Interior of Chartres Cathedral with Labrynth



Exterior of Chartres Cathedral

GOALS: Students should Understand

- Architectural environments are constructed and within these constructions are meanings and messages which in-turn affect the thoughts, beliefs, values, dreams, and feelings of those who live in them
- Different people will react to the same architectural environment in unique ways depending on their individual cultural beliefs, biases, and life experiences
- Architectural environments are constantly in a stage of evolution and the people who live in them have a tremendous influence on these changes – for better or for worse

Know

- The architectural characteristics of Gothic cathedrals and public/communal spaces

- The basic elements of a structure (such as post and lintel, arches, buttresses)
- How architects and interior designers use the elements and principles of arts both as decoration and as a means to communicate something about the purpose of the building/environment
- The basic elements of a structure (such as post and lintel, arches, buttresses)
- The purpose and intended “audience” of a building dictates most aspects of its structural design and decoration

Be able to

(Please note: the following are quoted directly from the Ontario, Canada curriculum expectations for grade 12 Visual Art which does not use identifying numbers or letters.)

Theory

Overall Expectations

- By the end of this course, students will:
 - use a wide range of appropriate terminology related to all areas of art theory to describe art works, crafts, and applied design forms;
 - demonstrate an understanding of the historical context and stylistic evolution of some fine art, applied design, and craft forms.

Visual Arts Literacy

By the end of this course, students will:

- demonstrate an understanding of ways in which formal qualities, visual conventions, concepts, and ideas shape expression in their own and others' art works;
- explain how the technical approaches and the elements and principles of design found in a specific work of art support the expression of ideas in that work and contribute to its function;
- identify the materials, techniques, and processes used to produce art and applied design forms intended for particular audiences (e.g., for consumers, for manufacturers).

Creation

Overall Expectations

By the end of this course, students will:

- identify and develop ideas and concepts to shape and unify their own art works;
- choose the materials, tools, techniques, themes, and processes best suited

Experimenting and Producing

- Solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts;

Analysis

Critical Process

- By the end of this course, students will:
- Analyze the visual, symbolic, and conceptual aspects of specific fine art, applied design, and craft works;
- Explain the visual and conceptual aspects of art works in terms of the context
- (e.g., historical, social, political, economic) in which the works were created;

INSTRUCTIONAL CONCEPTS:

Students' needs are complex and must be met using various approaches that include fostering the cognitive development level of the child, exposure to a variety of visual art media, varying complexity of lessons and projects, thoughtful choices in terms of the works will be used to support the standards being taught in the lesson, and so-on (Simpson, 1998, p. 6). Curriculum should be developed to allow students to make connections between their learning and themselves, through opportunities to create during the learning process and evaluations. Marshall (2005) says there are parallels between creativity and learning in that both are "rooted in finding or making connections." (p. 230). When connections are made, bridges are built that link them in imaginative ways in the minds of the students, which allow them to create analogies. In creating these analogies, the "discord" between the two entities in the analogy are reconceptualized (p. 230) enabling students to acquire new insights and a deeper understanding into what they have been taught.

In order to make these connections it is crucial for teachers to go beyond the "surface attributes of their students and find out what goes on in their heads and in their worlds" (Simpson, 1995, p. 28). This entails actively learning about the community one teaches in so the most effective choices can be made to best reach them. (p. 28). In doing so, lessons can be designed so students can be intrinsically motivated to want to learn instead of feeling the need to question the usefulness of what they are being taught (p. 29) and by extension, cause frustrated teachers to say things such as "It's a losing battle, the kids today just

don't want to learn". By making connections between gothic architecture and students' lives (regardless of their religion and/or the architectural style of the buildings they have experienced) the value of how the information connects to their personal experiences is emphasized over the value of owning the knowledge for the sake of being less ignorant, which was traditionally, the overall goal of most learning in K-12 education.

"Talking drawings" (Paquette, Fello, and Jalogo, 2007) enables children to share what they think they know about a project by drawing a picture that illustrates their knowledge, and then explain orally and/or in writing to the teacher, using the picture as a reference of what they know. This typically yields a far more accurate snapshot of what students do and do not know than a text based K-W-L chart (Paquette, Fello, and Jalogo, 2007, p. 65). After the lesson is complete, students are asked to either modify their first picture or draw a second picture that demonstrates their new learning and then compare the first and second drawings with other students and the teacher (pp 65-66). This enables teachers to immediately gain "perspective on the students' familiarity of a particular idea by simply looking at what each child has produced" (p. 66) with the bonus of the fact that the strategy is "more motivating to students than an assignment such as 'write a paragraph about'" (pp 66-67). It also allows for differentiated instruction goals to be integrated into the lesson. Additionally, "students can use this strategy to develop higher-level thinking skills through self-reflection and analysis of pre-and post-learning drawings." (p. 73).

This unit's three-dimensional "elegant problem" (Kay, 1998, p. 260) studio project will allow students to use artistic media and a style (e.g. abstract or representational) of their own choosing to express their ideas two-dimensionally. As the first in a series of three units about architecture and the spaces we live in, it is designed to enable students to connect the topical information they are

learning with their life experiences and weave them together to solve a real-world design problem.

LESSONS:

- 1) Building on prior knowledge: Students will reflect on the quotation "Home is a name, it is a strong one; stronger than magician ever spoke, or spirit ever answered to, in the strongest conjuration" in their sketchbooks using both drawings and text. Using the think-pair-share formula, they will pair with a partner and then share their thoughts with the class. Following this, they will be paired off with new partners and create "talking drawings" charts about Gothic architecture that include both drawn and written responses. The "talking drawings" charts will be displayed around the room and students will engage in a gallery walk to look at everyone's work before returning to their seats for a class discussion about them. They will be shown a PowerPoint presentation about Gothic architecture and then return to their "talking drawings" charts and complete them. They will have to write/draw a reflection/response to what they have learned in their sketchbooks.
- 2) Studio project: students will be presented with the challenge of designing their own building intended for use as a public space for large groups of people (minimum 300 people) for any purpose (religious or secular) and creating an architectural model of it. They will need to incorporate at least three gothic design elements into their building and will be encouraged to incorporate other styles of architecture as well. The building must have both an external design and internal layout that facilitates the uses of the building and the number of people who will be using it.
- 3) Evaluation: Students will present their finished models and rationales to the class and engage in a class critique.

MATERIALS:

- 1) Sketchbooks
- 2) Pencils/pens
- 3) Cardboard
- 4) Glue gun & glue
- 5) Tissue paper
- 6) Construction paper
- 7) Popsicle sticks
- 8) x-acto knives
- 9) acrylic paints and brushes
- 10) thin and thick tipped markers
- 11) other materials brought in by students

- 12)laptop and LCD projector
- 13)Power Point presentation about Gothic architecture



Chartres Cathedral Interior Apse



Reims Cathedral Exterior



Sagrada Familia Interior

Unit 1 Lesson 1: Magic by design

LENGTH OF LESSON 2 75 minute block periods



St. James Cathedral, Toronto, Canada

RELATIONSHIP TO THE UNIT “Home is a magical Conjunction”:

Home is a broad concept that applies to all the places that touch us in some way.

RELATIONSHIP TO LIFE:

It is important to be conscious of the impact that places we spend time in have on us. Different places are designed for different purposes, and with different visitor responses in mind, and can impact people from varying cultures in various ways. As buildings age (particularly when they are not maintained) their impact on visitors changes as well. It is useful to be aware of how these places impact us and our community because we can achieve a deeper level of self-knowledge and understanding when we do.

I. PROBLEM/ACTIVITY

What are students' individual perceptions of gothic architecture? Is it a part of their culture? How might a cultural connection or disconnect affect how a visitor reacts to a gothic cathedral? Students will record and share what they know about gothic architecture, reflect on their personal connections to it, perceptions and feelings about it, and then reflect again on them after they have learned about them.

II. GOAL (S)

Theory

- use a wide range of appropriate terminology related to all areas of art theory to describe art works, crafts, and applied design forms;
- demonstrate an understanding of the historical context and stylistic evolution of some fine art, applied design, and craft forms
- explain how the technical approaches and the elements and principles of design found in a specific work of art support the expression of ideas in that work and contribute to its function;

Analysis

- Analyze the visual, symbolic, and conceptual aspects of specific fine art, applied design, and craft works;
- Explain the visual and conceptual aspects of art works in terms of the context (e.g., historical, social, political, economic) in which the works were created;

III. OBJECTIVE(S)

Students will:

- Reflect on their knowledge and perception of gothic architecture (could range for example from haunted houses/creepy places to serene places for reflection, where they imagine having a dream wedding, pop cultural references that used this style of architecture such as the *Harry Potter* films etc.
- Be able to identify gothic buildings based on their knowledge of their architectural characteristics
- Be able to explain how the design choices that have been incorporated into gothic architecture affect how visitors feel when they experience them.

IV. RESOURCES AND MATERIALS

Sketchbooks

Pencils/pens

Thick markers

Post-it chart paper

Computer/laptop

Power Point presentation that includes digital slides of the following works

- *Gothic ruins, Oxfordshire* Photograph by George P. Landow 1977
- Chartres Cathedral
- Reims Cathedral
- Notre Dame de Paris
- St. James Cathedral in Toronto
- Sagrada Familia

V. MOTIVATION

Topic question and/or discussion of related visuals

- We all have visions of places that we feel are holy or serene or spiritual and make us feel at home. What is it about a serene/spiritual/holy place that makes it feel that way for you: Describe what kinds of features it has.

Association Question (s)

- When do you feel most at peace?
- When do you feel the most anxious?
- Have the places where you feel the most stressed and/or at peace changed in the last 2-3 years? Since you were 10? Since you were 5?
- Are we shaped by the architecture we create for spiritual purposes or is it a reflection of the community who uses the space's aesthetic traditions?

Visualization Question(s)

- If the world was a more peaceful and spiritual place, what would it look like?
- Do you think the design of spiritual buildings reflects the tastes of the architects or the people the building was designed for?

Transition Question(s)

- How is the concept of "home" a magical? What makes it magical?
- How do the homes we design for families differ from those we design for spiritual or religious uses?

VI. PROCEDURES

Demonstration/ discussion of techniques

- Students will individually reflect on the quotation “Home is a name, it is a strong one; stronger than magician ever spoke, or spirit ever answered to, in the strongest conjuration” in their sketchbooks using both drawings and text.
- Using the think-pair-share formula, they will pair with a partner and then share their thoughts with the class.
- Students will be paired off with new partners and create “talking drawings” charts about Gothic architecture that include both drawn and written responses that communicate their prior knowledge of this style. The left half of the page will be filled and right half will be left empty, to be filled in after they view and discuss the images in the power point presentation.
- Member A of each pair will post their chart on one of the walls of the art room. The class will partake in a “gallery walk” to look at them and then return to their seats.
- Students will view the Power Point presentation with the artist exemplars of gothic architecture and learn about the culture that created them.
- Member B of each student pair will remove the chart paper from the wall and the pair will complete chart by filling in the right half of the page with words and drawings to demonstrate their knowledge of gothic architecture.

Closure: Teacher/Student Summation

Students are asked to write a journal entry describing their experiences analyzing and discussing gothic architecture. Did they have any misconceptions about it before instruction that were cleared up afterwards? What did they learn that was new them? Surprising to them? They will be asked to describe their feelings about it, whether they find it to be a style that evokes spirituality and peace in them (or not) and explain why.

VII. EVALUATION

This lesson will use formative assessments to determine student understandings:

- In-process behavior
- Guided discussions
- Journal/sketchbook entries
- Talking drawings charts

Unit 1 Lesson 2: The building blocks of spirituality

LENGTH OF LESSON 5 – 6 75 minute block periods



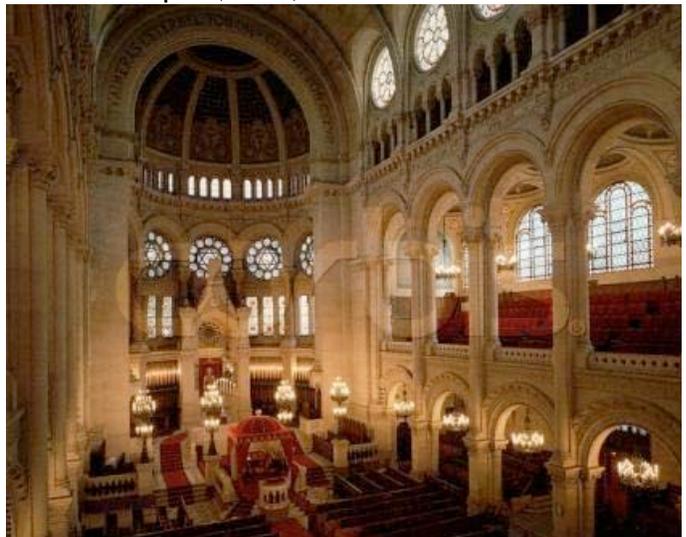
Shah Faisal Mosque (Islamabad)



Vavar Mosque (India)



Jerusalem Synagogue (Prague, Czech Republic)



Synagogue, rue de la Victoire (Paris)

RELATIONSHIP TO THE UNIT “Home is a magical Conjunction”:

Students will use their knowledge of gothic architecture and other styles to design a communal space intended to give visitors a feeling of inner peace and/or spirituality

RELATIONSHIP TO LIFE:

Life is full of never-ending, ever-changing challenges that cause stress, anxiety, and sometimes causing us to feel lost or even too weak to overcome it all. If we can create or seek out spaces that refill our inner selves, we can often carry greater inner strength to overcome life's challenges.

I. PROBLEM/ACTIVITY

If you were to design and build an architectural model that evokes a feeling of inner peace or enlightenment what would it look like?

II. GOAL (S)

Creation

students will:

- identify and develop ideas and concepts to shape and unify their own art works;
- choose the materials, tools, techniques, themes, and processes best suited to their end products

Experimenting and Producing

- Solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts;

Analysis

- Explain the visual and conceptual aspects of art works in terms of the context
- (e.g., historical, social, political, economic) in which the works were created;

Theory

use a wide range of appropriate terminology related to all areas of art theory to describe art works, crafts, and applied design forms;

III. OBJECTIVE(S)

Students will:

- Recall places they have visited where they have felt a spiritual connection or inner peace
- Choose a gothic building and a second building from any style, geographic location, or time period including contemporary visual culture and use both as inspiration for a model they will design for a communal space meant for religious, spiritual, meditative use or as a safe, calm, relaxing space where one can escape from the stresses of everyday life

IV. RESOURCES AND MATERIALS

Art textbooks, architecture books, computers with internet access (for research)

Sketchbooks

Pencils/pens

Cardboard

Glue gun & glue

Tissue paper

Construction paper
 Popsicle sticks
 x-acto knives
 acrylic paints and brushes
 thin and thick tipped markers
 other materials brought in by students

V. MOTIVATION

Topic question and/or discussion of related visuals

- Why do so many people feel a need to seek spiritual enlightenment or a spiritual connection through religion or other means?
- Do you think this behavior is natural or socially constructed?

Association Question (s)

- Are there many ways people can be spiritual?
- Is it possible for everyone to be spiritual?
- Is the ability to be spiritual something that can be taught?

Visualization Question(s)

- If you were to create a space that would allow you to feel the deepest level of peace and/or spiritual connection what would it look like?
- How would others know what you were creating a peaceful, calming, spiritual place if this mental image was translated into an architectural model?

Transition Question(s)

- Which design elements from the gothic style would you use in the design of a building meant for people who seek a peaceful, spiritual space?
- Is there a building you have visited or seen photos of which you could use to inspire an architectural design of your own?

VI. PROCEDURES

Day 1:

- Demonstration and safety rules: using glue guns and x-acto knives
- Distribute hand-outs with chunked assignment instructions (which will also be posted on the wall), the grading rubric, the teacher exemplar (and student exemplars if available). Review all of the above using projected versions via the LCD projector and computer.
- “What would happen if?” Students use the computer(s) and/or books, resources from home to choose an example of gothic architecture and another style of their choice

- Students experiment with different ways to sketch out a building design that incorporates three gothic elements and at least one architectural element from another architectural style
- Teacher-student mini-conference: Each student will present three sketches and as a team, with the teacher, will discuss each one and choose the strongest.

Day 2-5:

- Demonstrate Dovetail joint technique for students who are using thick cardboards to ensure models are strong and sturdy
- Studio time to decorate and assemble models

Day 6:

- Exemplar and instructions on how to write an artist's statement
- Studio time to finish working on models, and/or begin writing artist's statement (which is homework if not completed in class)

Distribution:

Students bring their own sketchbooks drawing materials to class. Seat #1 from each table is responsible for getting the table's box of supplies e.g. coloured pencils, x-acto knives, markers, glue gun, etc.) on even days of the month, Seat #3 is responsible odd days the month.

Work Period:

Days 1-6: Execute objectives

Clean-up:

Seat #3 returns the box on even days, Seat #4 returns the box on odd days. Students are responsible for getting and putting away their own models from the class's storage area.

Closure:

At the end of each period: What could you change? What's missing? What could you add? What could you take away or minimize? Are your models communicating what you want it to?

VII. EVALUATION

Informal formative in-progress conferences

Summative: A rubric will be used to grade the final models and artist's statements.

Unit 2

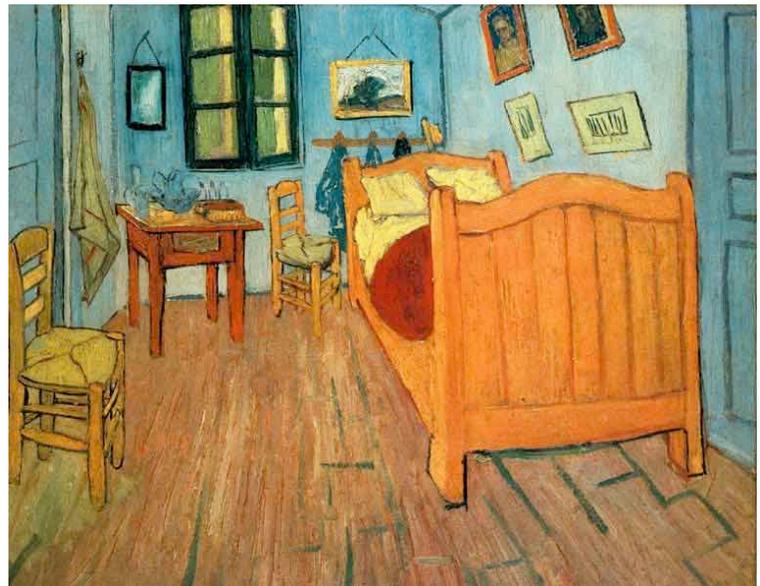
DESCRIPTIVE TITLE: Home is not where you live, but where they understand you.



Magnolia 4 bedroom, 2 bath, mail order kit house from Sears & Roebuck, circa 1921.



Gaudi Haus, Parc Guell, Spain



Bedroom in Arles Vincent Van Gogh 1888

GOALS: Students should Understand

- Architectural environments are constructed and within these constructions are meanings and messages which in-turn affect the thoughts, beliefs, values, dreams, and feelings of those who live in them
- Different people will react to the same architectural environment in unique ways depending on their individual cultural beliefs, biases, and life experiences
- Architectural environments are constantly in a stage of evolution and the people who live in them have a tremendous influence on these changes – for better or for worse

Know

- The architectural characteristics of private single-family housing from various eras and parts of the world
- The basic elements of a structure (such as post and lintel, arches, buttresses)
- How architects and interior designers use the elements and principles of arts both as decoration and as a means to communicate something about the purpose of the building/environment
- The basic elements of a structure (such as post and lintel, arches, buttresses)
- The purpose and intended “audience” of a building dictates most aspects of its structural design and decoration

Be able to

(Please note: the following are quoted directly from the Ontario, Canada curriculum expectations for grade 12 Visual Art which does not use identifying numbers or letters.)

Theory

Overall Expectations

By the end of this course, students will:

- use a wide range of appropriate terminology related to all areas of art theory to describe art works, crafts, and applied design forms;
- demonstrate an understanding of the historical context and stylistic evolution of some fine art, applied design, and craft forms.

Visual Arts Literacy

By the end of this course, students will:

- demonstrate an understanding of ways in which formal qualities, visual conventions, concepts, and ideas shape expression in their own and others' art works;
- explain how the technical approaches and the elements and principles of design found in a specific work of art support the expression of ideas in that work and contribute to its function;
- identify the materials, techniques, and processes used to produce art and applied design forms intended for particular audiences (e.g., for consumers, for manufacturers).

Creation

Overall Expectations

By the end of this course, students will:

- identify and develop ideas and concepts to shape and unify their own art works;
- choose the materials, tools, techniques, themes, and processes best suited

Experimenting and Producing

solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts;

Analysis

Critical Process

By the end of this course, students will:

- analyse the visual, symbolic, and conceptual aspects of specific fine art, applied design, and craft works;
- explain the visual and conceptual aspects of art works in terms of the context
- (e.g., historical, social, political, economic) in which the works were created;

INSTRUCTIONAL CONCEPTS:

Aesthetic critical thinking skills allow those who use them to have “insight into the world” (Parsons, 2002, p.26). According to Dewey, an aesthetic experience is one where both the person and world are mutually transformed (Garrison, 2001; Jackson, 1998 as cited in Wong, 2007, p. 203). This unit, will prompt students to connect their real-life experiences with their aesthetic sense of the world and activate “flow” (Wong, 2007). The “disappearance of self and ego” (Wong, 2007, p. 197) are central to flow. Flow is the point where the left-brain activities that include conscious goals, plans, strategies, reflections, meld with “rapid, complex, whole-pattern, spatial, and perceptual” (Edwards, 1999, p. 33)

functions of the right brain. This is important because too much verbal and analytical left-brain activity impedes one's ability to be creative. It leads to over thinking and self-consciousness. Aesthetic experiences, which by definition generate feeling (Delaney, 1998 p. 122) are both created by art and lead to the creation of art. These experiences are right brain activities. The creation of art, however requires both the ability to access one's feelings and perceptions and one's verbal and analytical skills in the left-brain. This is because the act of creating works of art is aesthetic, a "transformative, compelling experience" (Wong, 2007, p. 192) that requires "not only the rational intentional processes of acting on the world, but also the "non-rational, receptive process of undergoing" (p. 192).

Mimesis can be a powerful starting point for artists' ideas and inspirations and can help students activate a state of flow. Creativity does not magically emerge from an isolated individual's self-expression. It emerges from "recycling, appropriation, reframing or adapting existing ideas to new concepts (Marshall, 2005, p. 228) from a cultural context. Artists weave their interdisciplinary knowledge of the world around them into webs and then spin them into new ideas (p. 231). The artist exemplars that will be examined in this unit will help students to find a jumping off point for their own artistic vision and expression which is often a challenge when they are faced with the daunting task of making the first stroke on a blank canvas or page. With this in mind, they will be encouraged to incorporate elements of one or more exemplars into their studio project.

Reilly's (2008) "Art Conversations", twenty minute silent visual communications using finger paints will be used in this unit to help students demonstrate not only comprehension, but a shared, deep, introspective non-verbal expression of what the concept of home means to them. This technique

has been proven to help English Language Learners write deep and insightful poetry, and in the art room it will help students activate and connect their aesthetic right-brain senses both to express themselves and be inspired by each others' expressions.

This unit's open-ended studio project will allow students to use artistic media and a style (e.g. abstract or representational) of their own choosing to express their ideas two-dimensionally. As the second in a series of three units about architecture and the spaces we live in, it is designed to allow students to look inward to reflect on and then express their personal conceptions of what home is. Art making is as much about pragmatic problem solving (e.g. which media is best suited to the effect I want to create? Which tools and techniques are best suited for this effect?) as it is about non-verbal sensing and perception. In this way (for example), the right brain facilitates being able to draw, and the left-brain facilitates being able to make stylistic and other choices to create a drawing that (for example) communicates a particular mood or emotion or message. The right brain creates, the left-brain reflects, and the simultaneous flow of ideas and thoughts between the two hemispheres allows the ego to dormant freeing the creator to continue to work, unobstructed by self-imposed judgment, which can lead to creative blocks or stagnation.

LESSONS:

- 1) Building on prior knowledge: Students will reflect on the quotation "Home is not where you live, but where they understand you" by Christian Morganstern in their sketchbooks using both drawings and text. Using the think-pair-share formula, they will pair with a partner and then share their thoughts with the class. Following this, they will be paired off with new partners to engage in a "talking pictures" finger painting exercise about their conceptions of what home means to them for approximately 20 minutes. The "art conversations" finger paintings charts will be displayed around the room and students will engage in a gallery walk to look at everyone's work before returning to their seats for a class discussion about them. They will be shown a Power Point presentation about domestic architecture which will include the following works: Van Gogh's painting

Artist's Bedroom, Frank Lloyd Wright's *Falling Water* (1935), Gerrit Rietveld's *Shroeder House*, Utrecht, 1924. *Gaudi house*, Parc Guell, *Deaton Sculptured House* (1963) *Sears Kit Houses* (1908-1940). Each student will write/draw a journal entry in his/her sketchbook about which house design (or a combination of elements of two or more designs) they would most like if they could design and build their own house.

- 2) Studio project: Students will create a two-dimensional work of art (abstract or representational) using a medium (or combination of media) of their choice that communicates their notion of what home is and write an artist's statement that explains their aesthetic choices and intent(s)
- 3) Evaluation: Students will present their finished two-dimensional artworks and artist's statements to the class and engage in a class critique.

MATERIALS:

- 1) Sketchbooks
- 2) Pencils/pens
- 3) Finger paints
- 4) Large sheets of finger paint paper
- 5) Pencils
- 6) Conte
- 7) Black felt-tipped drawing pens (various thicknesses)
- 8) Oil pastels
- 9) Chalk pastels
- 10) Acrylic paint
- 11) Watercolor paint
- 12) Laptop and LCD projector
- 13) Student's own objects and personal photographs
- 14) PowerPoint presentation about domestic architecture that includes Van Gogh's painting *Artist's Bedroom*, Frank Lloyd Wright's *Falling Water* (1935), Gerrit Rietveld's *Shroeder House*, Utrecht, 1924. *Gaudi house*, Parc Guell, *Deaton Sculptured House* (1963) *Sears Kit Houses* (1908-1940)

ASSESSMENT: Artwork, journal entries, rubrics, in-process behavior, guided discussions

Unit 2 Lesson 1: What does home really mean?

LENGTH OF LESSON 2 75 minute block periods



Deaton Sculptured House

RELATIONSHIP TO THE UNIT Home is not where you live, but where they understand you:

Many Artists' deepest messages that are embedded in what they create are rooted in their connection to and relationship with the place they call home.

RELATIONSHIP TO LIFE:

Shelter from the elements is among the most basic and crucial of Maslow's Hierarchy of needs. A feeling of safety and security is among the second most crucial of Maslow's Hierarchy of needs. A place that people call home (which comes in an infinite variety of forms and configurations) draws us in because to some degree it at the very minimum, it provides use with both of these. Ideally, it also provides social support (3rd level of Maslow's Hierarchy of needs), esteem and recognition (4th level of Maslow's Hierarchy of needs), and opportunities for self actualization (5th and highest level of Maslow's Hierarchy of needs). It is important to be aware of all of these levels of needs and their relationship to our perception of what home is.

I. PROBLEM/ACTIVITY

What does home mean to us? If we were to paint a picture of it together, what would it look like?

II. GOAL (S)

Theory:

Students will:

- use a wide range of appropriate terminology related to all areas of art theory to describe art works, crafts, and applied design forms;
- demonstrate an understanding of the historical context and stylistic evolution of some fine art, applied design, and craft forms.
- demonstrate an understanding of ways in which formal qualities, visual conventions, concepts, and ideas shape expression in their own and others' art works;
- explain how the technical approaches and the elements and principles of design found in a specific work of art support the expression of ideas in that work and contribute to its function;

Analysis:

Students will:

- explain the visual and conceptual aspects of art works in terms of the context (e.g., historical, social, political, economic) in which the works were created;

III. OBJECTIVE(S)

Students will:

- reflect on what home means to them and their peers using think-pair-share and finger painted "talking pictures"
- Learn about a variety of architectural styles of single-family homes and reflect on which one(s) they like the most and why
- Communicate their perceptions of home in a two-dimensional art work

IV. RESOURCES AND MATERIALS

Sketchbooks

Pencils/pens

Finger paints

Large sheets of finger paint paper

Laptop and LCD projector

Power Point presentation with the following digital slides:

- Van Gogh – artist's bedroom
- Frank Lloyd Wright: Falling water (1935)
- Gerrit Rietveld. Shroeder House, Utrecht, 1924.
- Gaudi house, Parc Guell
- Deaton Sculptured House (1963)
- Sears kit houses (1908-1940)

V. MOTIVATION

Topic question and/or discussion of related visuals

There is a famous song called "A House is not a Home" that has lyrics that say:

A chair is still a chair, even when there's no one sittin' there
 But a chair is not a house and a house is not a home
 When there's no one there to hold you tight
 And no one there you can kiss goodnight.

- What do you think this means? Do you agree with these sentiments? Why/Why not?
- What kinds of things make us love our homes? What kinds of things make us hate our homes? Do you think we are naturally wired to love or want to love our homes?
- Why is "home" universally important to every member of humanity?

Association Question (s)

- Do you consider the place you are living in now as "home"? Why/why not?
- What do you most wish people could understand about your home (that they don't understand)?
- Why do you think people don't understand these aspects of your home?
- What kinds of things do people you are close to fear others don't understand about their homes?

Visualization Question(s)

- If you were to create the most perfect, happy, comfortable home what would it look like?
- Do you think the physical place where someone lives is a true reflection of who they are as a person?
- If your home truly reflected who you are as a person, what would it look like?

Transition Question(s)

- What symbols or images could you use to show your conception of what home is?
- Does home have to be a physical place?

VI. PROCEDURES

- Students will individually reflect on the quotation "Home is not where you live, but where they understand you" in their sketchbooks using both drawings and text.
- Using the think-pair-share formula, they will pair with a partner and then share their thoughts with the class.

- Students will be paired off with new partners and create “talking pictures” finger paintings for 20 minutes in which they visually share their conceptions of what home is. No verbal or written communication will be allowed.
- Member A of each pair will post their talking picture on one of the walls of the art room. The class will partake in a “gallery walk” to look at them and then return to their seats.
- Students will view the Power Point presentation with the artist exemplars of domestic architecture and learn about the cultures that created them.
- Students will write/draw a journal entry in his/her sketchbook about which house design (or a combination of elements of two or more designs) they would most like if they could design and build their own house.

Distribution

Students bring their own sketchbooks drawing materials to class. Seat #1 from each table is responsible for getting the table’s box of finger painting supplies on even days of the month, Seat #3 is responsible odd days the month.

Work Period

20 minutes (talking pictures)

Clean-up

Seat #3 returns the box of supplies on even days, Seat #4 returns the box on odd days.

Closure: Teacher/Student Summation

Students are asked to write a journal entry describing their experiences analyzing and discussing domestic architecture. Did they have any misconceptions about it before instruction that were cleared up afterwards? What did they learn that was new to them? Surprising to them? They will be asked to describe their feelings about it, whether they find it to be a style that evokes spirituality and peace in them (or not) and explain why.

VII. EVALUATION

This lesson will use formative assessments to determine student understandings:

- In-process behavior
- Guided discussions
- Journal/sketchbook entries
- Talking pictures fingerpaintings

Unit 2 Lesson 2: Home is always inside of us

LENGTH OF LESSON: 3 75 minute block periods



Falling Water



House on the Beach



Schroder House



Sears Kit Home: The Newbury

RELATIONSHIP TO THE UNIT: "Home is not where you live but where they understand you"

Students will use the insight they have learned in the previous lesson about how they perceive home (both from their own "talking pictures" and those of their peers) to create a two-dimensional artwork that communicates how they feel about it.

RELATIONSHIP TO LIFE:

Home is as much a state of mind as it is a place. Reflecting about what home means to them helps students to see how one's concept of home affects his/her life. It also helps students to appreciate how and/or why others often see and understand things differently than they do.

I. PROBLEM/ACTIVITY

How can the concept of home be expressed in a two-dimensional artwork?

II. GOAL (S)

Creation

Students will:

- identify and develop ideas and concepts to shape and unify their own art works;
- choose the materials, tools, techniques, themes, and processes best suited to their aesthetic and expressive needs

Theory

Students will:

- demonstrate an understanding of ways in which formal qualities, visual conventions, concepts, and ideas shape expression in their own and others' art works;
- explain how the technical approaches and the elements and principles of design found in a specific work of art support the expression of ideas in that work and contribute to its function;

III. OBJECTIVE(S)

Students will be able to effectively express their feelings about home (based on what they have learned in the previous lesson about domestic architecture and about themselves in their "talking pictures) in a two-dimensional artwork using a medium or combination of media of their choice.

IV. RESOURCES AND MATERIALS

Sketchbooks

Pencils/pens

Finger paints

Large sheets of finger paint paper

Pencils

Conte

Black felt-tipped drawing pens

Oil pastels

Chalk pastels

Acrylic paint

Watercolor paint

Laptop and LCD projector

Student's own objects and personal photographs

Digital camera & computer with Adobe Photoshop

V. MOTIVATION

Topic question and/or discussion of related visuals

- Why is having a home considered a basic human need?
- Why do you think the worst part of having one's home broken into (emotionally) is not so much the loss of the items stolen but the feeling of having one's space invaded?

Association Question (s)

- Have you ever moved (to a different residence, city, province, or country)?
- What is it like to sleep in unfamiliar surroundings or ones that are not your own?
- Have you ever felt homesick? What did you miss the most?

Visualization Question(s)

- What colors do you associate home with?
- What textures do you associate home with?
- What objects do you associate home with?
- Which people do you associate home with?

Transition Question(s)

- How will the colors you choose to include in your artwork communicate your concept of home to others?
- How will the textures you choose to include in your artwork communicate your concept of home to others?
- How will the objects you choose to include in your artwork communicate your concept of home to others?
- How will the people you choose to include in your artwork communicate your concept of home to others?

VI. PROCEDURES

Demonstration/ discussion of techniques

Day 1:

- Students are shown media available for them to work in.
- Distribute hand-outs with chunked assignment instructions (which will also be posted on the wall), the grading rubric, the teacher exemplar (and student exemplars if available). Review all of the above using projected versions via the LCD projector and computer.
- "What would happen if?" Students use the computer(s) and/or books, resources from home to find inspirations and ideas for their artwork
- Students will develop with at least three concepts for their artwork in their sketchbooks

- Teacher-student mini-conference: Each student will present three sketches and as a team, with the teacher, will discuss each one and choose the strongest.

Days 2-4:

- Studio time to work on two-dimensional art pieces

Day 5:

- Exemplar and instructions on how to write an artist's statement
- Studio time to finish working on art pieces , and/or begin writing artist's statement

Distribution

Student seating will be temporarily rearranged for this studio assignment so they are grouped with others using the same media as them. Seat #1 from each table is responsible for getting the table's box of supplies on even days of the month, Seat #3 is responsible odd days the month.

Work Period

Days 1 – 5 execute objectives

Clean-up

Seat #3 returns the box on even days, Seat #4 returns the box on odd days. Students are responsible for getting and storing away their individual artwork in the class's storage area.

Closure: Teacher/Student Summation

At the end of each period: What could you change? What's missing? What could you add? What could you take away or minimize? Are your artworks communicating what you want them to?

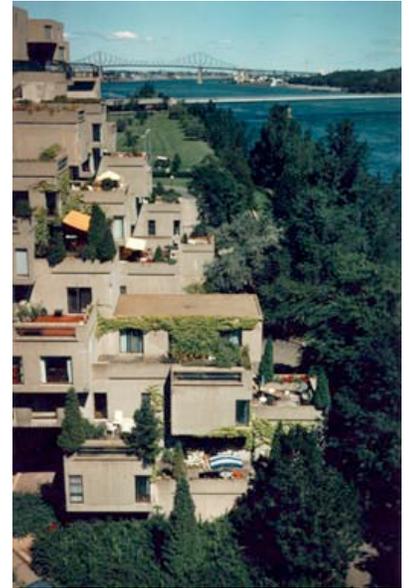
VII. EVALUATION

Informal formative in-progress conferences

Summative: A rubric will be used to grade the final models and artist's statements.

Unit 3

DESCRIPTIVE TITLE: Home is a place you grow up wanting to leave, and grow old wanting to get back to



Top left: Surfing on the St. Lawrence beside *Habitat 67*, top right: aerial view of *Habitat 67*, Bottom: ground-level view of *Habitat 67*

GOALS: Students should

Understand:

- Architectural environments are constructed and within these constructions are meanings and messages which in-turn affect the thoughts, beliefs, values, dreams, and feelings of those who live in them

- Different people will react to the same architectural environment in unique ways depending on their individual cultural beliefs, biases, and life experiences
- Architectural environments are constantly in a stage of evolution and the people who live in them have a tremendous influence on these changes – for better or for worse

Know:

- The architectural characteristics of high-density housing from various eras and parts of the world
- How architects and interior designers use the elements and principles of arts both as decoration and as a means to communicate something about the purpose of the building/environment
- The basic elements of a structure (such as post and lintel, arches, buttresses)
- The purpose and intended “audience” of a building dictates most aspects of its structural design and decoration

Be able to: (Please note: the following are quoted directly from the Ontario, Canada curriculum expectations for grade 12 Visual Art which does not use identifying numbers or letters.)

Theory

Overall Expectations

By the end of this course, students will:

- use a wide range of appropriate terminology related to all areas of art theory to describe art works, crafts, and applied design forms;
- demonstrate an understanding of the historical context and stylistic evolution of some fine art, applied design, and craft forms.

Visual Arts Literacy

By the end of this course, students will:

- demonstrate an understanding of ways in which formal qualities, visual conventions, concepts, and ideas shape expression in their own and others' art works;
- explain how the technical approaches and the elements and principles of design found in a specific work of art support the expression of ideas in that work and contribute to its function;
- identify the materials, techniques, and processes used to produce art and applied design forms intended for particular audiences (e.g., for consumers, for manufacturers).

Creation

Overall Expectations

By the end of this course, students will:

- identify and develop ideas and concepts to shape and unify their own art works;
- choose the materials, tools, techniques, themes, and processes best suited

Experimenting and Producing

- solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts;

Analysis

Critical Process

By the end of this course, students will:

- analyse the visual, symbolic, and conceptual aspects of specific fine art, applied design, and craft works;
- explain the visual and conceptual aspects of art works in terms of the context (e.g., historical, social, political, economic) in which the works were created;

INSTRUCTIONAL CONCEPTS:

This unit will create a “community-based learning experience” (Villeneuve & Sheppard, 2009 p. 8) inspired by Donald Sheppard’s unit and a “course in environmental aesthetics” that gives priority to “experiential methods (Erzen, 2005, p.179). The goal would be to awaken the students’ minds to the imbalance of the artificially constructed environment that surrounds them. Elsdon-Clifton (2005) advocate that education should be used as a vehicle for students’ reflections on their “multiple subjectivities” (p. 43) and to “explore their social and cultural worlds” (p. 43) which may be constructed by the media to be something very different than what the individual student feels and believes. Art is a subject in which students can challenge the “dominant discourses [that] have been most privileged or valued” (p. 44). This unit will give students an opportunity to challenge the negative stereotypes the media and popular culture have assigned to the low-income housing projects they live in with their own perspectives and propose solutions to improve the quality of life for residents of such environments.

Deconstructionalism will be employed to empower students to become more aware of the origins of the aesthetics, their perceptions of low-income housing and those of the media and outsiders. It is one of two views of post-modernism, the second being reconstructivism (Gablík, 1991, as cited in Neperud, 1995). Deconstructionalism's goal is to replace the traditional discourses of Art that favored Eurocentric thinking, patriarchal thinking and a model in which one philosophy or culture dominates to one in which values "an aesthetics of interconnectedness, social responsibility, and ecological attunement" (p. 13). It has also shifted pedagogical focus in classrooms from one that values teacher directed lessons to student-centered lessons. Multiple perspectives that may contradict each other are encouraged (p. 16). Students are encouraged to seek their own meanings in the works they study which are as highly valued as those from the most highly respected Art critics, creators, and thinkers. Students will also learn about the concept of anthro-centric architecture, that which is designed to be proportional to the human scale. Humanism's rise in the renaissance made humankind "the measure of all things" (Clark, 1969, p. 57) and was the seed of our contemporary anthro-centric culture. Consequently, its architecture is proportioned to a comfortable human scale.

The final project will allow the students to demonstrate their understanding of the challenges of designing high-density low-income housing as well high level critical thinking skills, aesthetics, and creativity to design and build a model for an alternate solution to low-income high density housing needs. As the third in a series of three units about architecture and the spaces we live in, it is designed to be a capstone of both the unit and the series of units.

LESSONS:

1. Building on prior knowledge: Students will reflect on the quotation “Home is a place you grow up wanting to leave, and grow old wanting to get back to” by John Ed Pearce in their sketchbooks using both drawings and text. Using the think-pair-share formula, they will pair with a partner and then share their thoughts with the class. Students will individually complete a survey in which they will rank 10 features/amenities in order of importance (e.g. private outdoor space, communal outdoor space, communal rooms, exercise facilities, day care facilities, tenant parking, guest parking, access to rapid public transit, safety and security features). The class's choices will be tallied and charted. In groups of four, students will imagine they are designing a public housing building project, can only afford to have six of these – decide which ones to keep and which to cut & explain why. They will document their decisions on chart paper and present their choices and rationale to the class. They will reflect on the lesson in a drawn/written sketchbook entry. Students will be shown a PowerPoint presentation that includes images of Roman insula and other ancient and historical high-rises (in Egypt, Yemen, Bologna etc.), New York City old-law tenements, *Pruitt-Igoe* by Minoru Yamasaki, Panelák (Czech republic), *Habitat 67* (Montreal) Local Toronto architecture such as St. James Town or Jane and Finch. They will go on a neighborhood field trip walk to examine the high rise low-income buildings and properties in the area (which many of them live in) and take a few photos of them and/or make sketches in their sketchbooks. After the excursion, students will return to their groups (with hand-outs that have printed versions of the artist exemplars on them) and discuss/rank the designs' positive and negative attributes on chart paper, and then present their findings to the class.

2. Studio project: Students will use their knowledge and understanding of the anthro-centric and aesthetic elements of high-density urban habitats to create an original one of their own design, first drawn schematically in their sketchbooks, and then built to scale using cardboard, foam-core, plastic, wood, paint, glue, and other materials. Finally, they will write a rationale explaining their design and how it solves the design problem of how to create comfortably proportioned, welcoming high-density living spaces for low-income and marginalized community members.

3. Evaluation: Students will present their finished models and rationales to the class and engage in a class critique.

MATERIALS:

- 1) Sketchbooks
- 2) Pencils/pens
- 3) Cardboard
- 4) Glue gun & glue
- 5) Tissue paper
- 6) Construction paper
- 7) Popsicle sticks
- 8) x-acto knives
- 9) acrylic paints and brushes
- 10) thin and thick tipped markers
- 11) other materials brought in by students
- 12) laptop and LCD projector
- 13) Power Point presentation that includes images of Kowloon Walled City, Roman insula and other ancient and historical high-rises (in Egypt, Yemen, Bologna etc.), New York City old-law tenements, *Pruitt-Igoe* by Minoru Yamasaki, Panelák (Czech republic), *Habitat 67* (Montreal) Local Toronto architecture such as St. James Town or Jane and Finch

ASSESSMENT: Artwork, journal entries, rubrics, in-process behavior, guided discussions

Unit 3 Lesson 1: A person's home is his/her castle

LENGTH OF LESSON 2 – 3 75-minute block periods



Roman Insula



Ruin of Roman Insula

RELATIONSHIP TO THE UNIT “Home is a place you grow up wanting to leave, and grow old wanting to get back to”:

This unit will reveal the history of high density low-income housing, and the lessons from it that still have not been learned and/or used to better solve the design problem of how to create places to live that are affordable, safe, welcoming, the residents can take pride in, and build community.

RELATIONSHIP TO LIFE:

Many of the students who attend my school live in high-rise high-density subsidized or low-income housing. Many of the buildings they live in are rife with problems, and it could be argued that some of these problems exist or are worsened by the design of the building and its communal spaces. This unit will help make them aware of these issues and give them opportunities to come up with creative solutions and/or improvements that could be implemented in their everyday lives.

I. PROBLEM/ACTIVITY

Students will do a complete a survey and compare their results with those of their classmates to learn about what building amenities are most important to them in terms of creating a place that builds community and positive relationships between its members and learn about the history of high rise high-density architecture and how it has influenced the designs of the buildings they now live in and/or surround the school neighborhood.

Which features/amenities in a high-density housing block are most important to you? To your peers? To people in your community? Do you find the results surprising? If you could only pick six of the ten on the list, which would you choose? Why? Is there anything that is not on the list that you would add? Why?

II. GOAL (S)

Theory

students will:

- use a wide range of appropriate terminology related to all areas of art theory to describe art works, crafts, and applied design forms;
- demonstrate an understanding of the historical context and stylistic evolution of some fine art, applied design, and craft forms.
- demonstrate an understanding of ways in which formal qualities, visual conventions, concepts, and ideas shape expression in their own and others' art works;
- explain how the technical approaches and the elements and principles of design found in a specific work of art support the expression of ideas in that work and contribute to its function;

Analysis

students will:

- analyze the visual, symbolic, and conceptual aspects of specific fine art, applied design, and craft works;
- explain the visual and conceptual aspects of art works in terms of the context (e.g., historical, social, political, economic) in which the works were created;

III. OBJECTIVE(S)

Students will

- Reflect on what they feel is important to have in a high-density low income housing community
- Identify trends in terms of what others feel is important or not important (and whether these trends are in line with their beliefs)
- Understand the history of high rise high-density architecture and how the templates for the building designs they live in today were first created and implemented (and the degree of success/failure that resulted)

IV. RESOURCES AND MATERIALS

- Computer with Power Point installed, LCD projector, screen
- Sketchbooks
- Pencils/pens
- handouts with copies of the survey on them
- Post-it chart paper
- markers

V. MOTIVATION

Topic question and/or discussion of related visuals

- Why are housing developments for people who don't have a lot of money often considered to be undesirable places to live?

- How do homes designed for wealthy people differ from those designed for poor people? Why do these differences exist?
- Would our society be better served by housing that was identical for everyone regardless of social and economic class?
- There was a time (hundreds of years ago in Europe) when homeless people were considered lawbreakers and were punished accordingly. Do you agree with this?

Association Question (s)

- How can prejudices be created or fueled by the places where people live and call home?
- How can one's concept of home (and community) help one improve one's life? How can one's concept of home (and community) hold one back from working toward goals and dreams?
- Can home feel like a prison or a trap?

Visualization Question(s)

- If you could imagine a visual symbol that represents a safe, welcoming, successful community what would it be? Do you think architects' designs reflect those of their clients or their own visions?

Transition Question(s)

- What symbols or images could you use to represent a safe, welcoming, successful community?
- Have you had any experiences with safe, welcoming successful communities that you could use to inspire a vision to design one of your own?

VI. PROCEDURES

Demonstration/ discussion of techniques

Students will individually reflect on the quotation "Home is a place you grow up wanting to leave, and grow old wanting to get back to" in their sketchbooks using both drawings and text.

Students will participate in a survey where they rank 10 features/amenities in order of importance (e.g. private outdoor space, communal outdoor space, communal rooms, exercise facilities, day care facilities, tenant parking, guest parking, access to rapid public transit, safety and security features, etc.).

The class's priorities are tallied on the computer, projected via the LCD projector.

They will need to take 3 copies of the class survey home and have three members of their community fill them out as community research that will be tallied and made available for the class to reference.

In groups, students imagine they are designing a public housing building project, can only afford to have six of these – decide which ones to keep and which to cut & explain why and create a visual to go with their presentation on chart paper.

Student groups present their choices and rationale to the class

Students will be create a sketchbook journal entry – drawn and written about the experience

Students will learn about the concept of anthro-centric architecture and view a power point presentation that includes the following exemplars of high-density low-income housing:

- Roman insula and other ancient and historical high-rises (in Egypt, Yemen, Bologna etc.)
- New York City old-law tenements
- Pruitt-Igoe by Minoru Yamasaki
- Panelák (Czech republic)
- Habitat 67 (Montreal)
- Local Toronto architecture such as St. James Town or Jane and Finch

Students will partake in a neighborhood walk to look at the buildings that surround the school and sketch and/or photograph them and then create a drawn/written journal entry about what they have learned.

Distribution

Students bring their own sketchbooks and pens/pencils to class

Seat #1 from each table is responsible for getting the table's markers and chart paper for the presentations; Seat #3 is responsible odd days the month.

Teacher and one or two student volunteers will pass out the handouts.

Work Period

Student groups will have 30 minutes to discuss and prepare their presentations

Clean-up

Seat #3 returns the markers on even days, Seat #4 returns the markers on odd days.

Closure: Teacher/Student Summation

Students are asked to write a journal entry describing what they have learned about high-rise low-income architecture. Did they have any misconceptions

about it before instruction that were cleared up afterwards? What did they learn that was new to them? Surprising to them?

VII. EVALUATION

This lesson will use formative assessments to determine student understandings:

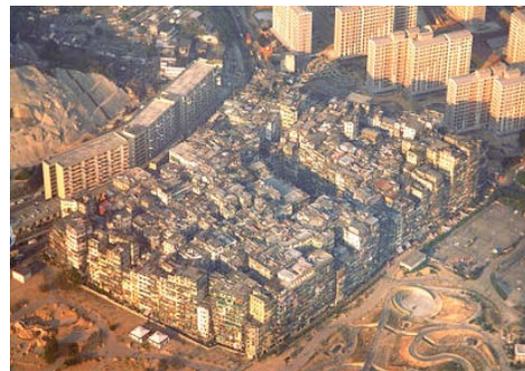
- In-process behavior
- Guided discussions
- Journal/sketchbook entries
- Talking pictures finger paintings

Unit 3 Lesson 2: Building a dream

LENGTH OF LESSON 5-6 75-minute block periods



New York City Tenements



Aerial Shot of the Kowloon Walled City



Pruitt-Igoe



Panelák

RELATIONSHIP TO THE UNIT “Home is a place you grow up wanting to leave, and grow old wanting to get back to”:

Students will have the opportunity to put all their ideas about how to design high density low income housing that fosters strong relationships between community members and a safe, welcoming living environment into practice

RELATIONSHIP TO LIFE:

Students will be empowered to envision a way to improve the quality of life they and their community members experience.

I. PROBLEM/ACTIVITY

Students will be required to use their knowledge and understanding of the anthropocentric and aesthetic elements of high-density urban habitats to create an original one of their own design, first drawn schematically in their sketchbooks, and then built using cardboard, foam-core, plastic, wood, paint, glue, and other materials. They will also write a rationale explaining their design and how it solves the design problem of how to create comfortably proportioned, welcoming high-density living spaces for low-income and marginalized community members.

II. GOAL (S)

Creation

students will:

- identify and develop ideas and concepts to shape and unify their own art works;
- choose the materials, tools, techniques, themes, and processes best suited to their end products

Experimenting and Producing

- Solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts;

Analysis

- Explain the visual and conceptual aspects of art works in terms of the context
- (e.g., historical, social, political, economic) in which the works were created;

Theory

- use a wide range of appropriate terminology related to all areas of art theory to describe art works, crafts, and applied design forms;

III. OBJECTIVE(S)

Students will first sketch ideas and then create a 3 dimensional model of a high-density low-income housing structure that is designed to be a safe, welcoming place that builds strong bonds between community members.

IV. RESOURCES AND MATERIALS

Sketchbooks
Pencils/pens
Cardboard
Glue gun & glue
Tissue paper
Construction paper
Popsicle sticks
x-acto knives
acrylic paints and brushes
thin and thick tipped markers
other materials brought in by students

V. MOTIVATION

Topic question and/or discussion of related visuals

- You are about to be in control of how hundreds, people will experience all facets of their home lives in a structure you will design and create. This building's intention will be to humanize high-density accommodations for low-income residents. Can a building be designed in such a way that it builds and/or strengthens community?

Association Question

- Why don't most low-income housing communities appear to be safe or welcoming environments?
- Are there many ways a structure can foster safe, welcoming, close-knit communities?
- Visualization Question(s)
- If you were to remove specific architectural or design elements that are present in most contemporary high-density low-income housing communities what would it be?
- If you were to add specific architectural or design elements that are present in most contemporary high-density low-income housing communities what would it be?

Transition Question

- What memories of safe, welcoming close-knit communities could you draw on from your own life to help you design a housing structure that facilitates this?
- What is the most significant change you would make to the current, most popular template for high-density low-income housing?

VI. PROCEDURES

Day 1:

- Demonstration and review safety rules: using glue guns and x-acto knives
- Distribute handouts with chunked assignment instructions (which will also be posted on the wall), the grading rubric, the teacher exemplar (and student exemplars if available). Review all of the above using projected versions via the LCD projector and computer.
- “What would happen if?” Students use the computer(s) and/or books, resources from home to find design inspirations for their buildings
- Students experiment with different ways to sketch out a building design.
- Teacher-student mini-conference: Each student will present three sketches and as a team, with the teacher, will discuss each one and choose the strongest.

Day 2-5:

- Studio time to decorate and assemble models

Day 6:

- Exemplar and instructions on how to write an artist's statement
- Studio time to finish working on models, and/or begin writing artist's statement (which is homework if not completed in class)

Distribution:

Students bring their own sketchbooks drawing materials to class. Seat #1 from each table is responsible for getting the table's box of supplies e.g. colored pencils, x-acto knives, markers, glue gun, etc. on even days of the month, Seat #3 is responsible odd days the month.

Work Period:

Days 1-6: Execute objectives

Clean-up:

Seat #3 returns the box on even days; seat #4 returns the box on odd days. Students are responsible for getting and putting away their own models from the class's storage area.

Closure:

At the end of each period: What could you change? What's missing? What could you add? What could you take away or minimize? Are your models communicating what you want it to?

Teacher Exemplars

Unit 1: Home is a magical Conjunction



Model of Beth Shalom Synagogue

Unit 2: Home is not where you live, but where they understand you.



2-dimensional mixed media expressive representation of "home"

Unit 3: Home is a place you grow up wanting to leave, and grow old wanting to get back to



Model of the "Greenmeadow Village" housing community

Assessments

Unit 1: Lesson 1: Formative assessment:

Graphic/written K/L charts:

“K” (prior knowledge) section demonstrates a thorough and thoughtful representation of everything/anything the student pairs know about gothic architecture (from personal experience, popular culture, prior coursework, etc.)

1 2 3 4 5 (up to 5 points)

“L” (learned) section demonstrates (visually and in words) a thorough understanding of the history and characteristics of gothic architecture

1 2 3 4 5 (up to 10 points)

Total: /15 points

Unit 1: Lesson 2: Summative assessment:

Gothic style “magical”, “religious”, or “spiritual” public space architectural model:

Criteria	Level 1 50-60%	Level 2 60-70%	Level 3 70-80%	Level 4 80-90%	Level 4 90-100%
Building design (Thinking Strand)	There is limited connection between the aesthetic and pragmatic choices in the design of the building and its purpose.	There is some connection between the aesthetic and pragmatic choices in the design of the building and its purpose. Two or more gothic elements are included.	The purpose of the community building matches both the aesthetics (in terms of the resulting mood and emotions it creates in the visitor) and the pragmatics of its design (in order to function smoothly). Three gothic elements are included.	The purpose of the building demonstrates a strong correlation between the aesthetics of the design (in terms of the resulting mood and emotions it creates in the visitor) and the pragmatics of how it is laid out (in order to function smoothly). At least three gothic elements are included.	The purpose of the building demonstrates a powerful correlation between the aesthetics of the design (in terms of the resulting mood and emotions it creates in the visitor) and the pragmatics of how it is laid out (in order to function smoothly). At least three gothic elements are included plus influences from other cultures/styles.
Craftsmanship (Application Strand)	The building's craftsmanship is weak. It is not sturdy.	The building's craftsmanship is fair. It is somewhat sturdy and contains some decorative details and accents.	The building's craftsmanship is good. It is generally sturdy and contains many decorative details and accents.	The building's craftsmanship is strong. It is sturdy, and contains an abundance of strongly executed decorative details and accents.	The building's craftsmanship exemplifies exceptional skill. It is very sturdy, contains elaborate, expertly executed decorative details and accents.

Explanation (content) (Knowledge/ Understanding Strand)	The explanation presents a very limited amount of research and limited understanding of how the elements of aesthetic and pragmatic architectural work together in the student's design	The explanation presents some research and some degree of understanding of how the elements of aesthetic and pragmatic architectural work together in the student's design. Two or more gothic elements are included.	The explanation presents a fair amount of research and a considerable understanding of how the elements of aesthetic and pragmatic architectural work together in the student's design. Three gothic elements are included.	The explanation presents a detailed, well-researched and thought-out rationale for the design choices made in the building. At least three gothic elements are included.	The explanation presents an exceptional, thoroughly researched and thought out rationale for the design choices made in the building. At least three gothic elements are included plus influences from other cultures/styles.
Explanation (grammar, spelling, style) (Communication Strand)	The writing style is weak. There is no structure or a very weak structure. There are many spelling and grammatical errors.	The writing style is competent. It follows a basic structure. They may be several spelling or grammatical errors	The writing style is good. Some transitions are used from paragraph to paragraph, and there is basic structure. There may be some spelling or grammatical errors	The writing style is strong with good use of transitions from paragraph to paragraph and has a coherent structure. There are very few spelling or grammatical errors.	The writing style is elegant, smooth, excellent use of transitions from paragraph to paragraph, is built on a solid written structure. Few if any spelling or grammar error is present.

Unit 2: Lesson 1: Formative assessment: Journal Entry

(adapted from <http://chatt.hdsb.ca/~deutschmanne/Journal%20Rubric.pdf>)

Criteria	Level 1 50-60%	Level 2 60-70%	Level 3 70-80%	Level 4 80-90%	Level 4 90-100%
Thinking/ Inquiry Analyzing and Explaining	<ul style="list-style-type: none"> Expresses few ideas, with limited support by relevant evidence or rationales Asks few questions 	<ul style="list-style-type: none"> Expresses some ideas which are supported by relevant evidence or rationales Asks some questions 	<ul style="list-style-type: none"> Expresses ideas which are adequately supported by relevant evidence or rationales Asks good questions 	<ul style="list-style-type: none"> Expresses many ideas which are effectively supported by relevant evidence or rationales Asks probing or insightful questions 	<ul style="list-style-type: none"> Expresses numerous ideas which are very effectively supported by evidence or rationales Asks deeply probing, insightful questions
Communication, Language and Style	<ul style="list-style-type: none"> Meaning and intent are frequently clear Demonstrates limited sense or purpose and audience 	<ul style="list-style-type: none"> Meaning and intent are sometimes unclear Demonstrates some sense of purpose and audience 	<ul style="list-style-type: none"> Meaning and intent are clear Demonstrates clear sense of purpose and audience 	<ul style="list-style-type: none"> Meaning and intent are clear and engaging Demonstrates strong sense of purpose and audience 	<ul style="list-style-type: none"> Meaning and intent are very clear and engaging. There is a sophisticated sense of purpose and audience
Personal connections	<ul style="list-style-type: none"> Makes few personal (or other) connections with the unit's theme and the talking pictures exercise 	<ul style="list-style-type: none"> Makes some personal (or other) connections with the unit's theme and the talking pictures exercise 	<ul style="list-style-type: none"> Makes considerable personal (or other) connections with the unit's theme and the talking pictures exercise 	<ul style="list-style-type: none"> Makes many personal (or other) connections with the unit's theme and the talking pictures exercise 	<ul style="list-style-type: none"> Numerous deep personal (or other) connections are made with the unit's theme and talking pictures exercise

Unit 2: Lesson 2: Summative assessment: 2D representation of home

CRITERIA	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-89%)	Level 4 90-100%
Level of creativity and the degree to which the concept of "home" is clearly evident in the work (as written in the artist's statement) (15 marks)	The concept of home is vaguely present, limited creativity is evident. (7.5-8 marks)	Weak evidence of creative thought and communication of the concept of "home" (9-10 marks)	Some evidence of creative thought and the communication of the concept of "home" (11-12 marks)	Evidence of creative and introspective thought, the work is clearly communicating of the concept of "home" (12-13 marks)	Strong evidence of very creative and introspective thought: the work is clearly communicates "home", is introspective, and influenced by both personal ideas/experiences etc. and the works of others (14-15 marks)
Level of creativity and the concept of "home" is clearly evident in the work (as drawn) (15 marks)	Very limited or no evidence of the concept of home and creativity is evident (7.5-8 marks)	Weak evidence of creative thought and communication of the concept of "home" (9-10 marks)	Some evidence of creative thought and communication of the concept of "home" (11-12 marks)	Evidence of creative thought manifested in a strong rendition of the student's concept of "home". (12-13 marks)	Strong visual evidence of creative and introspective thought: the work is clearly communicates "home", is introspective, and influenced by both personal ideas/experiences etc. and the works of others (14-15 marks)
Technical/aesthetic Strength of the drawing (10 marks)	Demonstrates limited skill and/or effort in the execution of the artwork (2.5 marks)	Demonstrates some skill and some effort in the execution of the artwork (3 marks)	Demonstrates skill and/or focused effort in the execution of the artwork (3.5 marks)	Demonstrates a solid application of skills drawing and other techniques as applicable (4 marks)	Demonstrates a strong mastery of drawing and other techniques as applicable (5 marks)

Unit 3:

Lesson 1: Formative assessment: Group Presentations:

Group Members: _____

- 1) All members consistently on-task **1 2 3 4 5** (up to 5 marks)
- 2) Rational for each choice is clear, well thought-out, clearly explained:
 - a) Why each item was chosen **1 2 3 4 5** (up to 5 marks)
 - b) easiest to eliminate and why **1 2 3 4 5** (up to 5 marks)
 - c) hardest to eliminate and why **1 2 3 4 5** (up to 5 marks)
- 3) Chart paper is clear and legible **yes? no?** (2 marks)
- 4) Presentation is loud & clear & easy for all to hear (up to 3 marks)

Total: /25 marks

Unit 3: Lesson 2: Summative assessment: high density low income architectural model:

Criteria	Level 1 50-60%	Level 2 60-70%	Level 3 70-80%	Level 4 80-90%	Level 4 90-100%
Building design (Thinking Strand)	There is limited connection between the aesthetic and pragmatic choices in the design of the building and its purpose.	There is some connection between the aesthetic and pragmatic choices in the design of the building and its purpose.	The purpose of the community building matches both the aesthetics (in terms of the resulting mood and emotions it creates in the visitor) and the pragmatics of its design (in order to function smoothly).	The purpose of the building demonstrates a strong correlation between the aesthetics of the design (in terms of the resulting mood and emotions it creates in the visitor) and the pragmatics of how it is laid out (in order to function smoothly).	The purpose of the building demonstrates a powerful correlation between the aesthetics of the design (in terms of the resulting mood and emotions it creates in the visitor) and the pragmatics of how it is laid out (in order to function smoothly).
Craftsmanship (Application Strand)	The building's craftsmanship is weak. It is not sturdy.	The building's craftsmanship is fair. It is somewhat sturdy and contains some decorative details and accents.	The building's craftsmanship is good. It is generally sturdy and contains many decorative details and accents.	The building's craftsmanship is strong. It is sturdy, and contains an abundance of strongly executed decorative details and accents.	The building's craftsmanship exemplifies exceptional skill. It is very sturdy, contains elaborate, expertly executed decorative details and accents.
Explanation of content (Knowledge/ Understanding Strand)	The explanation presents a very limited amount of research and limited understanding of how the elements of aesthetic and pragmatic architectural work together in the student's design, may not include references to the buildings studied in class.	The explanation presents some research and some degree of understanding of how the elements of aesthetic and pragmatic architectural work together in the student's design, may not include references to the buildings studied in class.	The explanation presents a fair amount of research and a considerable understanding of how the elements of aesthetic and pragmatic architectural work together in the student's design with references to the buildings studied in class.	The explanation presents a detailed, well-researched and thought-out rationale for the design choices made in the building with references to the buildings studied in class.	The explanation presents an exceptional, thoroughly researched and thought out rationale for the design choices made in the building with references to the buildings studied in class.
Explanation (grammar, spelling, style) (Communication Strand)	The writing style is weak. There is no structure or a very weak structure. There are many spelling and grammatical errors.	The writing style is competent. It follows a basic structure. They may be several spelling or grammatical errors	The writing style is good. Some transitions are used from paragraph to paragraph, and there is basic structure. There may be some spelling or grammatical errors	The writing style is strong with good use of transitions from paragraph to paragraph and has a coherent structure. There are very few spelling or grammatical errors.	The writing style is elegant, smooth, excellent use of transitions from paragraph to paragraph, is built on a solid written structure. Few if any spelling or grammar error is present.

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