



CANADIAN ARTISTS

Grades 1-8 Bundle

Mary Pratt



Famous Canadians from the Atlantic Region



FAMOUS CANADIANS – ATLANTIC REGION

1. SKILL DEVELOPMENT - Language Arts, Social Studies, Visual Art, Media Literacy	PAGE
• Looking at Art - Analysing Art	2
• What makes someone famous?	2
• What makes someone famous? Quiz	3 - 4
• Research/Creative Process - Mary Pratt	5 - 6
• Analysing a Media Text	21 - 28
• Elements of Art and Principles of Design	29 - 31
2. CREATING ART - Visual Arts, Language Arts, Social Studies, Media Techniques Coloured Pencil, Printmaking, Mixed Media, Watercolour Pencil, Bookmaking	
• Still Life with Coloured Pencils and Watercolour Paints – Mary Pratt, Visual Artist	7 - 9
• Graphic Story with Watercolour Pencils – Viola Desmond, Civil Rights Activist	10 - 12
• Quilt Book and Printmaking – L. M. Montgomery, Author	13 - 17
• How to Create a Brochure with Marker and Coloured Pencils – Joyce Slipp, Olympian	18 - 20

LEARNING STANDARDS

Learning Standards describe what students should know, be able to do, and understand by the end of each grade. Learning standards frame the important competencies/expectations and big ideas for each grade. Lessons in this bundle address the following standards:

VISUAL ARTS

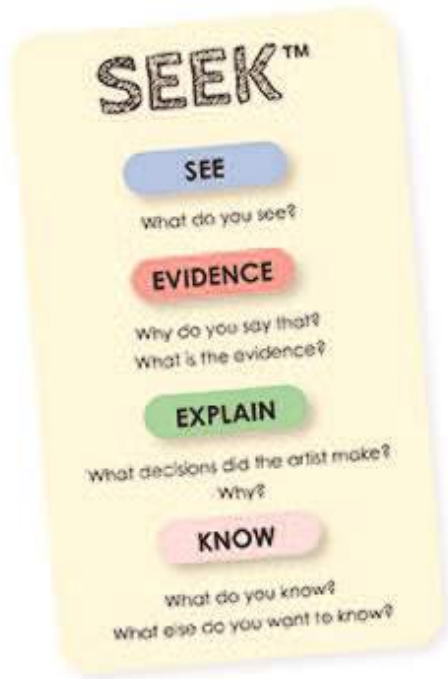
- Apply the creative process to produce works of art using the elements, principles and techniques of visual arts to communicate feelings, ideas, and understandings.
- Use the critical analysis process to describe, interpret and respond to works of art.

LANGUAGE ARTS

- Listen to understand and respond appropriately.
- Use speaking skills and strategies appropriately to communicate.
- Read and demonstrate an understanding of texts.
- Write for an intended purpose.

SOCIAL STUDIES

- Develop an understanding of cultural and national identities and how they contribute to Canadian heritage.
- Develop a sense of personal identity..



LOOKING AT ART

Have students use SEEK™ to help organize their thinking and build their observational skills. Guide them to support their ideas with evidence they see in the artwork.

SEE – Look closely at the image for about a minute. What do you see?

EVIDENCE – What do you see that makes you say that?

EXPLAIN – What choices did the artist make? How did those choices help communicate the message?

KNOW – What do you know about the artist's intent? What else do you want to know?

WHAT MAKES SOMEONE FAMOUS?

Have you ever wondered what makes someone famous? Do you know any famous people? People and things become famous when a lot of people know about them. There are many reasons people become famous. For example, maybe they are the first person to accomplish a daring or difficult thing; or they might create something entirely new that changes everything; some inspire others by how they overcome hardship to make a difference. But how do they do it?

Really famous people tend to make themselves stand out by doing some of the following things:

1. They are **extremely** good at a particular skill – way better than most people.
2. They are good at getting their message across – people **listen** to them.
3. They go above and beyond to perfect their skills – they really want to be the best and **work** at it.
4. They expect to fail sometimes and just keep going – they **persevere**.
5. They hold themselves to a high standard – they let their standards guide them in all the ways they **behave**.
6. They take good **care** of themselves so they can always do their best.

MARY PRATT - Visual Artist

Mary West was born in Fredericton, New Brunswick on March 15, 1935. Her mother's hobby was hand-painting photographs. She taught Mary to look closely at the colours of things. She showed her how to see 'lines of pink, lines of yellow' in the green of the grass. Her parents really wanted Mary to study art and she went to Mount Allison University in Sackville, New Brunswick. She met Christopher Pratt at university. He was an artist from Newfoundland. They married in 1957 and she became Mary Pratt. For most of her career she lived in Newfoundland.

Having 2 artists in their family turned out to be difficult for Mary, especially in the 1950s. Group of Seven artist, Lawren Harris, was her professor at the time. He told her that there could only be ONE painter in the family and it would have to be Christopher. Needless to say, Mary was not thrilled by that advice.

Mary Pratt found it challenging to balance her time raising her family of 4 children with her desire to keep painting. While her famous husband worked each day in his studio, she worked all day raising her family and being a housekeeper. But as her children got older she began finding ways to keep painting and learning. She never gave up and was a professional artist for almost 50 years!

Mary Pratt's paintings are famous for the way she portrays colour and light. Her photorealist paintings are mostly still-lives of everyday things. She took many slides of the things she wanted to paint so she could capture the light before it changed. When she began working from slides many people said she was 'cheating'. The slides were a reference for her. Her paintings were really about the light and were more dramatic and intense than the photographs. She painted things that spoke to her in a personal and physical way.

When she died in 2018 the former governor general, Adrienne Clarkson, said she was "our greatest female painter since Emily Carr."

Learn more about Mary Pratt and her work at the following links:

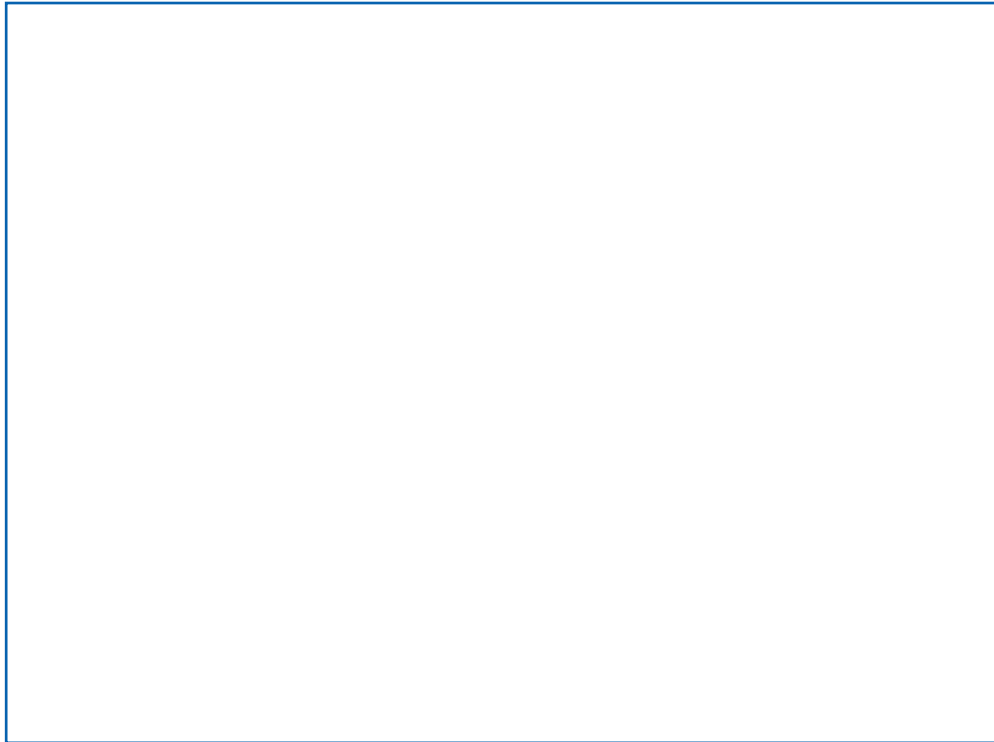
[Mary Pratt - Key Works Gallery](#)

[Jelly Shelf - Mary Pratt TVO Arts](#)

Jelly Shelf, Mary Pratt, 1999 Oil on canvas, 55.9 cm x 71.1 cm



View the painting **Jelly Shelf** by Mary Pratt. Make a sketch of the painting in the space below.



1. Work with a small group of your peers. Use SEEK™ to view and think about the image. Discuss your ideas.
2. After discussing the painting with your peers view the video **Jelly Shelf - Mary Pratt TVO Arts**. Compare your own ideas about the painting with those discussed in the video. How have your opinions changed as a result of watching the video?

STILL LIFE - Inspired by Mary Pratt

Did you know that artists have been creating paintings of everyday objects for thousands of years? Paintings that show natural, or man-made objects are called **still-lives**. They became really popular in the Netherlands during the 17th century. Flowers were one of the most sought-after subjects during that time. Still-life paintings are one of the main categories of Western art. Mary Pratt's still-life paintings are wonderful examples of this genre. View the video to learn more about still-life paintings. [Introducing Formal Analysis: Still Life](#)



CREATE a still-life drawing using coloured pencils and a watercolour wash. Reflect on the still-lives that Mary Pratt created. How did she choose her subjects?

Choose objects that speak to **you** for some reason. Arrange the objects so that they create a sense of balance. Use overlapping to create a sense of depth.



PRESENT your drawing to a small group of your peers. Explain how you decided on the objects you chose. What was special about them? How do they work together to create a sense of harmony? Describe what you like best about your work and tell why.



RESPOND to your classmate's artwork. Describe the details that you think are especially well done and explain why. Explain how the drawing makes you feel and what you see that makes you say that. How does the still-life remind you of what Mary Pratt was doing in her paintings? What suggestions do you have?



CONNECT the idea of still-life paintings – a way of reflecting on and sharing things someone loves, with how you share your favourite things with your friends? What inanimate objects – food, clothing, stuff do you like to take pictures of? How does it feel when your friends share pictures of their favourite things with you? How are quickly snapped pictures like still-life paintings?

STILL LIFE - Inspired by Mary Pratt

Mary Pratt was inspired by the things she saw around her. She really noticed things. In 1968 she was getting ready to make the bed. The sunlight was streaming across the room and onto the bed. The light made the colours brighter and the shadows deeper. She was so taken with the sight of it that she set up her easel and started to paint. She and her husband couldn't sleep in the bed for weeks until she finished the painting! Pratt called her painting 'The Bed'. It marked the beginning of her professional career.

You will need:

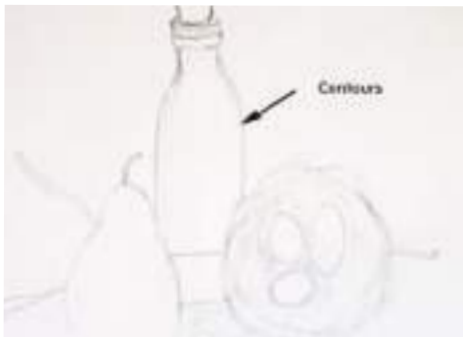
- Crayola Coloured Pencils
- Crayola Watercolour Paints
- Crayola Marker & Watercolour Paper
22.9 cm x 30.5 cm (9" x 12")
- Crayola Paintbrushes
- Pencils
- Still-Life Objects
- Water Containers & Paper Towels

1



1. Choose 3 objects, small, medium and large.
2. Each object should be different in height, shape, texture and colour.
3. At least two objects should overlap and sit on different planes.
4. Arrange them in a composition that would fit into a triangular shape.

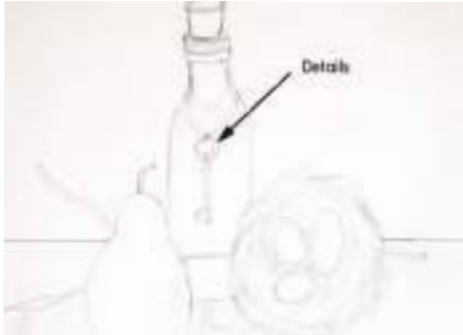
2



1. Create a contour drawing of the objects.

STILL LIFE - Inspired by Mary Pratt

3



1. Add details to the contour drawing.
2. Draw in the horizon line, also known as the eye level line.
 - The placement of this line tells the viewer that the objects are either slightly above the viewer's eye level, right at the viewer's eye level or slightly below the viewer's eye level.
3. The composition will be most effective if you place the horizon line either one-third or two-thirds of the way up from the bottom of the page.

4



1. Look for areas where the light hits the objects and draw them in lightly with a pencil.
2. Choose coloured pencils to work with.
3. Blend colours light to dark, following the light source.
4. Use analogous colours in the objects to create a sense of depth, for example, yellow-orange, orange, and red-orange.

5



1. Colour the shadows with a grey coloured pencil.
2. Use dark grey closest to the objects.
3. As you get further away from the objects the grey gets lighter.
4. Always follow the light source.

6



1. The last step is to paint a very light wash with a large flat brush.
2. Colours should not be too bright or compete with the colours in the objects.

VIOLA DESMOND - Civil Rights Activist

Did you know that Viola Desmond is the first Canadian woman to be shown on a Canadian banknote? She was so brave back in 1946. She refused to back down when told she was not allowed to sit in a section of a movie theatre. She could afford to pay for the ticket, but they would not sell her one. She knew it was not fair to be treated that way. She knew it was because of the colour of her skin! So she sat there anyway. She was dragged away to jail. After that she spent her life fighting racism. In 2010 she was pardoned. In 2016 her picture was shown on the 10 dollar bill.



CREATE a graphic story about Viola Desmond.

Learn about Viola Desmond at the following links:

[Viola Desmond - Government of Canada](#)

[Viola Desmond - Heritage Moment](#)

[Viola Desmond - Bank of Canada](#)

Focus on the events of November 8, 1946.



PRESENT your graphic story to a small group of your peers. Read the story aloud with the appropriate expression to show how the characters are feeling. Explain how the graphics are meant to guide the interpretation of the text. Share how you decided on the visual elements for the story, for example your use of colour and line; details in the background and setting; drawing style; sizes and shapes of the panels; and speech bubbles. Explain what you like best about your work.



RESPOND to your classmate's graphic story. Describe the details that you think are especially well done and explain why. Talk about the craftsmanship demonstrated by careful measuring and attention to detail. Compare what you learned about Viola Desmond and how the graphic story gets that information across. Share any suggestions you may have.



CONNECT the way Viola Desmond reacted with an experience you have had when you were denied something in a way that felt unfair. How did you react? How was your reaction similar to Desmond's? How was it different? How did the reason for being denied affect your reaction? What were the consequences of your actions? What did you learn from the experience?

VIOLA DESMOND - Graphic Story

Viola Desmond was a Black Canadian woman who was born in Nova Scotia. When she was growing up Black men and women were expected to have low paying jobs. Viola wanted to have her own business. She worked hard and by the time she was 32 she had her own beauty salon. She also set up a school where she taught other Black women how to be hairdressers. And she sold her own brand of beauty products! She felt proud of her accomplishments and was surprised by her treatment at the movie theatre. After that, she joined the fight against discrimination until finally, in 1954 the province made it illegal to discriminate against Black people.

You will need:

- Crayola Watercolour Pencils
- Crayola Fine Line Markers - Black
- Crayola Marker & Watercolour Paper
22.9 cm x 30.5 cm (9" x 12")
- Crayola Paintbrushes
- Pencils
- Rulers
- Erasers
- Water Containers
- Paper Towels

1



1. Read **The Story of Viola Desmond** and other documents to learn more about her.
2. Focus on the events of November 8, 1946.
3. Identify the main characters in the story.
4. List the actions and what the characters might have said in the order they occurred.

2



1. Make thumbnail sketches for each scene.
2. Stick figures are fine for this step.
3. Decide how many of your thumbnail sketches you want on one page.

VIOLA DESMOND - Graphic Story

3



1. Draw panels on your pages. They can be any shape, for example,
 - square
 - circle
 - rectangle
2. Leave a space between the panels. This space is called a **gutter**.

4



1. Use pencil to draw in each panel.
2. Draw important details to help tell the story. Think about
 - facial details and expressions
 - specific visual details that are essential to the story
3. Draw speech bubbles, thought bubbles and narrative boxes. Leave them blank for now.
4. Share your work with a partner to get feedback.

5



1. Make any adjustments to your design.
2. Add **emanata** to show what the character is feeling, e.g., @\$%#\$ to indicate anger; ? to indicate confusion; sweat beads to indicate anxiety
3. Add motion lines.
4. Use watercolour pencil techniques to colour each panel.
5. Add the words in pencil. Remember to check spelling, print neatly and adjust the size of the speech bubble if necessary.

6



1. Use a black, fine line marker to outline everything.
2. Add any other details or more colour to complete the page.
3. Gently erase the pencil lines.

LUCY MAUD MONTGOMERY - Author

Did you know that a made-up story about a little orphan girl helped make Prince Edward Island famous? The 'Anne of Green Gables' story is so popular that thousands of people travel to PEI every year to see the places described in the book. L. M. Montgomery wrote the story in 1905. Every publisher said NO to publishing it. So she hid it away in a hat box. In 1907 she decided to try again. She resubmitted it. This time it was accepted, and became a huge success. The popular story has been translated into 36 languages! Throughout her life Montgomery was constantly writing. She kept detailed records of her life and observations in many **diaries and scrapbooks**.



CREATE a book with a patchwork quilt cover. Write your own poems, thoughts and stories in it the way Lucy Maud Montgomery did.

Use a simple printmaking process to create beautiful papers. Use the papers as if they are fabric to make a paper patchwork quilt.



PRESENT your scrapbook to a small group of your peers. Share how you decided what colours to use for the papers and where you got your ideas for the designs. Talk about any challenges you had while making the quilt and how you solved them. Explain how you intend to use the scrapbook. Describe what you like best about your book and why.



RESPOND to your classmate's scrapbooks. Imagine what the different designs might have been if they were real fabric scraps. Talk about the craftsmanship demonstrated by careful gluing and attention to detail. Describe what you like best about the book cover and why. What suggestions do you have?



CONNECT how it felt to make the paper quilt with what you know about quilts. Where have you seen quilts before? Do you know anyone who makes quilts? Does your family have a special quilt that has been passed down from one generation to the next? How is a scrapbook like a patchwork quilt? What memories will you save there?

L. M. MONTGOMERY - Patchwork Quilt Part 1

L. M. Montgomery wrote about the **beautiful quilts** made by Mrs. Lynde. In the story 'Anne of Green Gables' **Mrs Lynde gives Anne a patchwork quilt to keep**, and loans her 5 more. Patchwork quilts are sometimes called crazy quilts. They are made by stitching layers of material together. Scraps of fabric and usable portions of worn out clothes were saved and used to make a cozy blanket. Talk about recycling! Quilts tell a story about the times, places and lives of the people who made them. They are special because they connect us with a tradition that has been passed from one generation to the next. They are beautiful as well as useful and provide lasting memories of our family and friends.

You will need:

- Crayola Watercolour Paints
- Crayola Paintbrushes
- Crayola Washable Glue Sticks
- Crayola Fine Line Markers - Black
- Crayola Regular Crayons
- Rulers
- Crayola Marker & Watercolour Paper
22.9 cm x 30.5 cm (9" x 12")
- Crayola Construction Paper
22.9 cm x 30.5 cm (9" x 12")
- Pencils
- Water Containers & Paper Towels

1



1. Cut painting paper into 4 squares 10 cm x 10 cm (4"X 4").
2. Use crayons to draw a design on one of your small squares of paper.
3. Leave some of the paper white.
4. Press hard with the crayon.
5. Paint watercolour over the design.

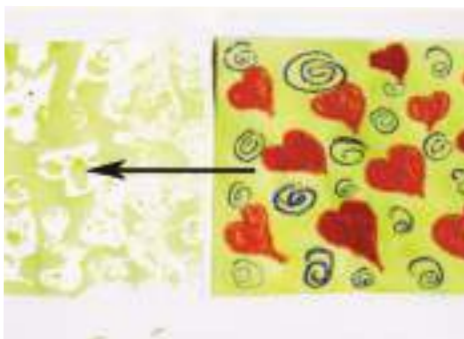
2



1. Before the paint dries, place the square **face down** on a larger piece of paper.
2. Rub the back of the square gently with the palm of your hand.

L. M. MONTGOMERY - Patchwork Quilt Part 1

3



1. Remove the small square to see your monoprint.
2. Don't worry if your print is not perfect. It will still work nicely with your quilt.

4



1. Repeat with each of the remaining small squares.
2. Make 8 squares of decorated paper.
3. Don't worry if the prints are not perfect. The paper will have textures and colours that will look great with the resist designs you used to make the prints.

5



1. Decide which papers you would like to use for your quilt.
2. Imagine the papers are scraps of fabric.
3. Cut out geometric shapes to piece together in your own unique design.
4. Arrange the shapes on a 22.9 cm x 26.7 cm (9" x 10.5") piece of construction paper.
5. Once you are satisfied with the arrangement glue the shapes into place.

6



1. Once the design is glued down use a fine line black marker to make small stitch marks around the edges of each shape.
2. Set the paper aside while you make your book.

L. M. MONTGOMERY - Quilt Book Part 2

Are you someone who likes to save things such as notes, cards and pictures? Do they remind you of special people and events? L. M. Montgomery was obsessed with writing about the things that were happening in her life. She saved newspaper clippings, photographs and all kinds of things. Starting in 1889 until she died she kept scrapbooks and diaries. She called them a 'new kind of diary'. Her last scrapbook entry was a newspaper picture and story about a famous cat in Glasgow. Her **diaries and scrapbooks** were so detailed that it is possible to imagine how she lived, what she experienced and what she loved.

You will need:

- Crayola Marker & Watercolour Paper
22.9 cm x 30.5 cm (9" x 12") - **10** Pieces
- Corrugated Cardboard - **2** Pieces
22.9 cm x 30.5 cm (9" x 12")
- Hole Punch
- Prong Paper fasteners
7 cm (2.75") Base - **1** per book

1



1. Score one piece of cardboard 3 cm (1.25") in from a short end.
2. Gently fold it back and forth along the scored mark to loosen it up.
3. This will make a hinge so the book will open easily.

2



1. Place the paper fastener in the middle of the thin edge to measure where the holes will go.
2. Mark the spots.

L. M. MONTGOMERY - Quilt Book Part 2

3



1. Use the tip of your scissors or the hole-punch to make the holes in the cardboard.
2. Place the cardboard with the holes in it on top of the other piece of cardboard.
3. Mark where the matching holes should be.
4. Poke or punch holes in the cardboard.

4



1. Make a stack of papers to fit inside the book.
2. Punch holes in the paper to match the covers.
3. Place all the layers together
 - back cardboard
 - 10 pieces of white paper
 - front cardboard
4. Make sure everything is lined up evenly.

5



1. Fasten the layers together with the prong paper fastener.

6



1. Apply lots of glue to the back of the construction paper.
2. Place it on top of the front of the book.
3. Line up the edges carefully.
4. Place a spare paper on top of the quilt.
5. Gently rub over the spare paper with the palm of your hand.
6. Make sure the quilt paper is smooth and flat.
7. Remove the spare paper.

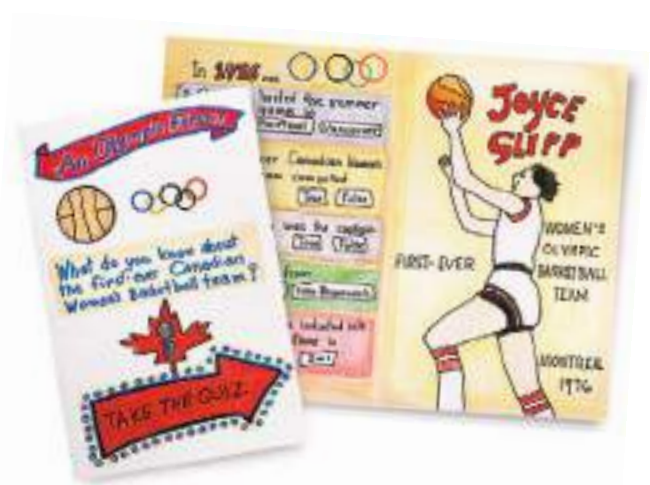
JOYCE SLIPP - Olympian

Have you ever had people cheering for you? Joyce Slipp was the Captain of the first-ever Canadian Olympic women's basketball team. She remembers the Opening Ceremonies at the 1976 Montreal Olympic Games. People began to clap as the Canadian team slowly walked around the stadium. The clapping kept getting louder and louder. It was deafening! Thousands of people just kept cheering. Slipp was able to make the team because of her perseverance. When she was training she realized that she might not be the best player. So she worked on building her endurance. Then she was able to keep going when her teammates started to tire.



CREATE a brochure to communicate information about Joyce Slipp and the first-ever women's Olympic basketball team.

Use borders and negative space to construct an eye-catching design. Select and arrange fonts to create a clear message.



PRESENT your brochure to a small group of your peers. Explain how you chose images and colours to make your design effective. Point out how the borders are created to organize the information. Talk about the symbols you used. Explain how the symbols are meant to provide added meaning to the message. Describe what you wanted to achieve with your design.



RESPOND to your classmate's brochure. Take a few minutes to read the content and react to the design. How does it make you feel? What stands out to you when you first look at the front? How does it grab your attention? What do you like best about the brochure? Why? Share your ideas with your peer and offer any suggestions you might have.



CONNECT the symbols you used in the brochure with other places you have seen similar symbols. How do they influence your thoughts? How do symbols affect people? What does the Olympic symbol mean to you? What do you think it means to the Olympians, such as Joyce Slipp, who actually competed in the games? Why?

JOYCE SLIPP - Brochure

Think about what makes brochures effective, for example, a simple and clear composition makes it easy to see important information; the borders and negative spaces set elements apart from others making it easy to read; it has a dominant element, such as a symbol, or character that immediately catches your eye and gives added meaning; it uses size, contrasting colour or values to emphasize the most important part of the message; it uses images or symbols that are related to the message; the colours connect the text and images; and the colours have a symbolic meaning that match the message.

You will need:

- Crayola Coloured Pencils
- Crayola Fine Line Markers
- Crayola Sketchbooks
- Crayola Washable Glue Sticks
- Cardstock Paper
21.6 cm x 27.9 cm (8.5" x 11")
- Pencils & Erasers
- Rulers

Learn about Joyce Slipp at the following links:

[Joyce Slipp Memory](#)

[Joyce Slipp](#)

[Joyce Slipp NB Hall of Fame](#)

1



1. Research Joyce Slipp.
2. Record information in your sketchbook and include pictures of things that will help you develop your ideas.
3. Choose the orientation you want to use for your brochure.
 - horizontal
 - vertical
 - square
4. Think about the message you want to communicate.

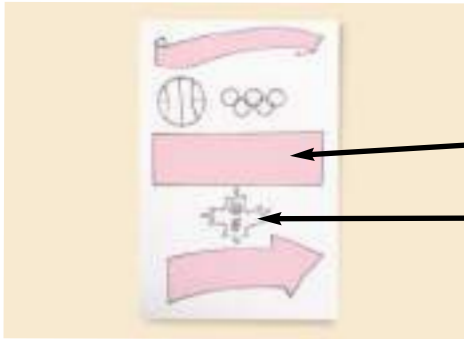
2



1. Draw some layout ideas in your sketchbook.
2. Use boxes and lines to indicate,
 - information zones
 - framing - negative space or borders
 - typography - font weight, size, slant
4. Share your work with a partner to get feedback about the composition and check the spelling.
5. Make any changes.

JOYCE SLIPP - Brochure

3



1. Choose the design you like best.
2. Use a pencil to lightly draw the compositional framework on your good paper.
 - text boxes
 - framing
 - image boxes
3. Use borders and negative space to construct an eye-catching design.

4



1. Use a pencil to draw the pictures.
2. Lightly pencil in the text.
3. Refer to your sketchbook research as you work through your design.
4. Select and arrange fonts to create a clear message;

5



1. When you are satisfied with your design begin to colour it.
2. Choose a colour scheme that reflects your message.
3. Use marker and coloured pencils.

5



1. View your brochure with fresh eyes. Consider how your design influences the message.
 - Where have you placed the most important things?
 - How have you framed the information?
 - How realistic are the images?
 - What are the most important images?

ELEMENTS OF MEDIA TEXTS

Orientation

Orientation is the overall shape of the media text. It can be horizontal, vertical, round, square and any other shape. The shape influences how the media text is received, for example:

HORIZONTAL – The shape is wider than it is tall. This orientation seems more natural and is more comforting.

VERTICAL – The shape is taller than it is wide. This orientation seems more dynamic and energetic.

SQUARE – The shape is as tall as it is wide. This orientation is solid, stable and orderly.

Typography

The fonts used to write language. Designers have to think about **what** they are writing and also **how** they are writing it. The same words written in different fonts can have very different meanings. Some characteristics of typography are:

WEIGHT – Fonts can be thin to bold. Thin fonts are more passive and quiet. They suggest beauty and femininity. Bold fonts stand out and suggest power and masculinity. Medium fonts are easiest to read.

COLOUR – Colours can emphasize important words, make connections and add emotion.

SIZE – Fonts can be big or small. Bigger fonts attract more attention and suggest power.

SLANT – Slanted fonts emphasize certain words and suggest movement and energy. Straight fonts suggest stability.

FORMALITY – Fonts can be formal, casual, serious, playful and decorative. Simple fonts suggest directness. Complex fonts suggest uniqueness. Serifs are little lines that extend from the letters, e.g., **T**. Sans Serif fonts do not have the little lines, e.g., **T**. Serif fonts are more formal and elegant, sans serif fonts are more modern and friendly

Borders

Borders are visual frames that set some elements apart from others. They can be decorative and sometimes add extra information with symbols and pictures. They help move the eye through the composition and emphasize key elements. Borders can suggest *a window on the world*. They break the design into sections and make the design easier to read. Borders can be created with:

CONTRAST – Contrasting colours or values set some sections apart and provide a frame for others.

LINE – Straight lines create a hard-edge frame. Soft lines that fade at the outer edges create a delicate border.

NEGATIVE SPACE – Also known as *white space* – the space that surrounds images and text can create an implied frame and set elements apart. Large areas of white space can create a strong focus on a key element. White space can be any colour.

Motifs and Symbols

A motif is a repeated shape or symbol that is intended to express a particular meaning. A symbol is only a symbol **if** it is interpreted as having specific meaning. Some symbols are universally understood - heart meaning love, for example, but others depend on the context and cultural knowledge. For this reason it is important to know the intended audience when using symbols. Colours can be used symbolically and also have different meanings depending on the culture. Designers use motifs and symbols to suggest additional meanings that expand on the words of a media text.

COMPOSITIONAL STRUCTURES OF MEDIA TEXTS

Composition

Composition is the way the various elements of a media text are organized. Designers use frameworks or structures to create additional meaning in media texts. The underlying structure may provide hidden meanings that go beyond the surface content of the text. Analysing the content **and** the design allows students to have a deeper understanding of how media texts persuade and influence us.

Information Zones

Information zones are the areas where visual elements are placed. Elements can be located in the upper and lower sections, to the right or left sides, or in the centre. The placement of elements can have different meanings, for example:

- CENTRE** – Things placed in the centre are more important than things placed on the sides.
- UPPER HALF** – Things placed in the upper half are considered *ideal*, in the lower half *real*.
- LEFT SIDE** – Things on the left suggest what is old and known.
- RIGHT SIDE** – Things on the right suggest what is new or possible.

Framing

Framing is used to draw attention to specific elements. Frames narrow the viewpoint and present information in a particular context. The designer decides what to include and what to leave out presenting information from a specific point of view.

Modality

Modality is how realistic or unrealistic an image is. High modality images are more realistic and lifelike. Low modality images are more unrealistic and imaginary.

Salience

Salience is how important an object is in the image. It creates a hierarchy of what is important in the image and draws attention to something the designer wants the viewer to focus on. Salience can be created by:

- RELATIVE SIZE** – When big and small objects are placed together the big objects attract more attention.
- COLOUR** – Bright, sharp colours attract more attention than soft, pale colours.
- CONTRAST** – Strong differences between elements draws attention to them.
- FOCUS** – An object in sharp focus stands out. The same object in soft focus seems to fade into the distance.

ANALYSE A MEDIA TEXT – CRAYOLA PAINT



With the right paint you can create anything. Trust Crayola to give you the perfect combination of vibrant colour, superior mixability and consistency for excellent results. Crayola Washable paints wash easily from skin and clothing for quick cleanup.

From Acrylic Premier® Tempera and Mixing Mediums to Washable Paints, Fingerpaints and Watercolors, there's a full line of paint designed for every project and every budget. **Create unforgettable learning with Crayola.** Learn more at www.Crayola.com/Paint

What is your first reaction to this ad?

How does it make you feel?

ELEMENTS

What is the orientation of the advertisement?

How does the shape influence how the message is received?

What type of fonts are used?

Font Weight –

Font Colour –

Font Size –

Font Slant –

Font Formality –

How does the typography influence how the message is received?

How are borders created in the advertisement?

Contrast –

Line –

Negative Space (White Space) –

What motifs or symbols are used?

What added meaning do they give to the message?

COMPOSITIONAL STRUCTURES

Information Zones – Where are the key information zones in the advertisement?

How does the placement of elements influence how the message is received?

Framing – How do borders influence how the message is received?

Modality – How realistic is the image?

What message does this send?

Salience – What are the salient elements in the advertisement?

How do the salient elements influence how the message is received?



POSSIBLE STUDENT RESPONSE – ANALYSE A MEDIA TEXT



With the right paint you can create anything. Trust Crayola to give you the perfect combination of vibrant colour, superior mixability and consistency for excellent results. Crayola Washable paints wash easily from skin and clothing for quick cleanup.

From Acrylic, Premier, Tempera and Mixing Mediums to Washable Paints, Fingerpaints and Watercolors, there's a full line of paint designed for every project and every budget. **Create unforgettable learning with Crayola.** Learn more at www.Crayola.com/Paint

What is your first reaction to this ad?

I really like this ad. It is bright and colourful and doesn't have a lot of reading. I think it is a really good ad. I always loved Crayola crayons when I was little, and this reminds me of that. I think it is cool the way they have put all the different bottles of paint into that big paintbrush. It makes me want to get painting. Also, yellow is my favourite colour.

How does it make you feel?

This ad makes me feel happy. It reminds me of when I was in art class and we had lots of different colours of paint to experiment with. It was so much fun.

ELEMENTS

What is the orientation of the advertisement? It is horizontal.

How does the shape influence how the message is received?

Horizontal orientation is more natural and comfortable so it makes the viewer feel at ease.

What type of fonts are used? The fonts are plain, sans serif.

Font Weight – The main text fonts are all regular weight. The beginning and ending sentences and tag line are bold.

Font Colour – The fonts for the website are green. All the rest are black.

Font Size – The main text fonts are small probably about 12 or 14 pt. The tagline is bigger about 20 pt.

Font Slant – The fonts are straight.

Font Formality – All the fonts are sans serif, informal and modern.

How does the typography influence how the message is received?

The fonts are simple and easy to read. They give a friendly feeling to the message and look a bit like school text so they connect with the idea of education, learning and teachers.

How are borders created in the advertisement?

Contrast – The strong contrast between the white space on the top and the yellow wave shape at the bottom creates a border around the information at the top and the information at the bottom.

Line – The wavy light yellow line just below the top of the yellow wave shape creates a border around the text at the bottom.

Negative Space (White Space) – The white space on the top two-thirds of the image creates a frame around the paintbrush and lines of paint.

What motifs or symbols are used?

The Crayola logo and the symbolic use of the colour yellow are used. Colours that have symbolic meaning are also used in the paint strokes.

What added meaning do they give to the message?

Yellow can mean happiness, energy, intelligence, imagination and creativity in western culture. The use of so much yellow in this advertisement gives an upbeat, positive emotional meaning to the message. The logo is known around the world and most people think the brand represents quality, creativity and fun so that message also comes across. The bright colours including a rainbow sends the message that the paints are for everyone.

COMPOSITIONAL STRUCTURES

Information Zones – Where are the key information zones in the advertisement?

The biggest element is on the left side and flows across the page to the right. Key elements are in the upper half of the space.

How does the placement of elements influence how the message is received?

The placement of the large paintbrush on the left helps the viewer read the message because in the west we read from left to right. It might also mean the paints are old and known because that's where we started to look - maybe tried and tested. The paint strokes on the right might mean what is possible and new because that's where our eyes are moving - from the past to the future. The paint strokes are on the upper half of the page and that can mean they are idealized. So the message could be that the paints are tried and tested and have stood the test of time and there is lots you can do with them that is exciting and new.

Framing – How do borders influence how the message is received?

The frame around the paintbrush and paint strokes sets them off and makes the paint the most important part of the media text. The importance of the paint message is emphasized because there is hardly anything else there.

Modality – How realistic is the image? The image is unrealistic because the paint bottles wouldn't be in a brush like that. But it seems realistic because you can recognize all the parts as being real. The brush is sort of surreal like the Magritte painting we saw in class.

What message does this send? The message might be that using these paints sparks your imagination and you could make something fantastic with them.

Salience – What are the salient elements in the advertisement? The large paintbrush with paint bottles, the paint strokes, the logos, and the website are the salient elements.

How do the salient elements influence how the message is received? The most salient element is the large paintbrush with bottles of paint. It sends the message that there are lots of colours of paint. It takes up most of the space and that sends the message that the paints are important. When you look closely you see that the bottles are different kinds of paint. The brushstrokes are bold and colourful and that sends the message that the paints are different and exciting. The brushstrokes look like they are exploding out of the brush. That sends the message that the paints will make you have more energy, excitement and fun when you use them.

The logos are repeated so your eye goes back and forth from one to the other. That reminds you that it is Crayola paint. That sends the message that the paints are excellent quality made by a reliable company.

The contrasting font for the website is the same green as the paint stroke near the centre, paint bottle and part of the logo. This keeps your eye moving through the whole advertisement and sends the message that the paint, website and brand are all connected.

Elements of Art Booklet

Trim the paper along the lines at the outer edges. This will ensure the pages of the booklet line up properly.



1. Fold the paper in half and in half again, short end to short end. Open it up and fold it in half long end to long end. Open the paper. There should be 8 boxes.



3. Hold the edges. Cut from the FOLD side along the horizontal crease. Stop at the intersection of the vertical crease. Open the paper.



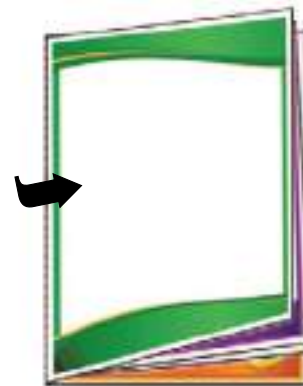
5. Flatten the paper.



2. Fold the paper in half short end to short end.



4. Fold the paper in half long end to long end. Hold the edges of the paper and push towards the centre until you see a box formed. Keep pushing until all the pages line up.



6. Fold it in half to create the booklet. Design a cover for your booklet.

CONTRAST

The juxtaposition of related and significantly different elements.

- LINE:** thick vs. thin
- SHAPE:** geometric vs. organic
- TEXTURE:** rough vs. smooth

CRAYOLA

PROPORTION

The spatial relationship of one object to another or to the whole.

- EXAGGERATED/DISTORTED PROPORTION:** intentionally changing proportions to communicate a specific message

CRAYOLA

REPETITION

The repeated use of similar elements.

- LIMITED:** 1 or 2 repeated elements, such as a visual echo
- NOTICE:** a distinctive unit in a series, such as a specific shape
- PATTERN:** recurring motifs, predictable way

CRAYOLA

MOVEMENT

The arrangement of elements so that they lead the eye throughout an artwork.

- DIRECTIONAL:** lines move the eye through an artwork
- SHAPE:** dominant shapes are objects to another
- EDGES:** fuzzy edges are blurry, sharp edges are in focus

CRAYOLA

RHYTHM

The repeated use of similar elements, but with variations, to create a sense of movement.

- RANDOM:** repetition of motif in no obvious order
- ALTERNATING:** placement of motif in a predictable way
- PROGRESSIVE:** motif has gradual change over time

CRAYOLA

PRINCIPLES OF DESIGN

VARIETY

The use of similar and different elements in an artwork.

- OPPOSITION:** juxtaposition of elements with strong contrast
- CHANGE:** object's size, point of view, or angle is altered
- ELABORATION:** intricate details with simplicity

CRAYOLA

EMPHASIS

Highlighting part of an artwork to draw attention to it.

- CONVERGENCE:** elements pointing toward a focal point
- LOCATION:** elements close to the focal point
- ISOLATION:** element placed off to the side, away from a focal point

CRAYOLA

BALANCE

The arrangement of elements so that they seem equal in weight or importance.

- SYMMETRY:** one side is the mirror image of the other
- ASYMMETRY:** two sides are not equal, but arranged so their weight is equal
- RADIAL:** elements are evenly spaced around a central point

CRAYOLA

UNITY

The arrangement of elements in such a way as to highlight their similarities.

- REpetition:** similar elements are repeated
- Proximity:** elements placed close together, limiting the negative space
- Continuation:** elements that flow without a break in line or edge

CRAYOLA

HARMONY

The arrangement of elements so they work together as a whole.

- tone:** limited color palette, elements work together
- shapes:** shapes work together to tell a story
- lines:** help create a relationship between elements

CRAYOLA