



TEACHING PORTFOLIO

Elisabeth Gamache-Lavoie • Art education

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Spoken languages

Certified to teach in French and English

Education

Teaching certificate in art education (2017- 21 • graduated with distinction)

Concordia University • Montreal, QC

DEC in graphic and web design (2014-17 • Dean's list)

John Abbott College • St-Anne-de-Bellevue, QC

Secondary school diploma (2008-13)

Collège Bourget • Rigaud, QC

Teaching experience

Secondary school internship: L.I.N.K.S. High School

2020-21: Teaching art at a school for students with learning difficulties. Taught multiple lesson plans to groups Défis A-B, Map 1-2, and pre-works in the context of their work oriented training path. Directed the creation of two murals with students.

Substitute teaching (subjects taught include physical education, French, English, science, art, and mathematics).

Primary school internship: Hampstead Elementary School

Fall 2019: Teaching art and French with a first grade group at a school with a large population of children learning English as a second language. Creation of illustrated stories to help visual learners, reinforce introduced topics, and motivate students.

Community teaching internship: YMCA Peel

2018-19: Creation and teaching of art lessons with a university student to a group of seniors.

Primary school internship: Gerald McShane Elementary School

Winter 2018 : Observing, assisting, and teaching art with all groups from grade 1 to 6.

Previous work experience

Laboratoire Riva: Graphic designer & marketing intern

2017-18: Brochure layout, creation of illustrations, print and digital material for inhouse purposes and for events, and PowerPoint presentations for conferences.

Ambivalently Yours: Artist's assistant

2016-18: Sales, screen printing on textiles, and work in Excel and Microsoft Word.

Teaching Philosophy

Unexpectedness and familiarity

Throughout my educational journey, the teachers who inspired me most were the ones who heard my voice even when I was not speaking. They took the time to get to know me as an individual with an artistic voice, even when I was not outspoken about my interests, opinions, and identity. As an educator, I want to reciprocate the effect these teachers had on me by recognizing and elevating the potential in each of my students.

Being of an introverted nature, I am a good listener. This helps me identify and adapt to students' diverse needs. In art projects, the technical skills are important as a base for my students to lean on. The principles of design, color theory, and shading, for instance, are tools that my students can synthesize and utilize in their art to express themselves. Further than the techniques, I believe art can serve as a vessel for meaningful learning experiences. Links can be created between subjects taught, social skills can be trained, and students' identities can be explored all in a safe educational environment. Having taught in a school for students with learning disabilities, I see art as a place where people with different abilities and learning styles can find a common ground. A goal I have for students is to develop their confidence in expressing their artistic voice and to find purpose in artmaking. I often challenge students' ideas of what art is and I bring elements of surprise and unexpectedness in lessons. For example, I introduced ephemeral art to a group of first grade students. Ephemeral art shifts the focus on process rather than on the aesthetic and the end result. Thus, I saw students with more performance stress practicing new art techniques calmly and creating more confidently. I believe there is an artist in each child. Students do not need to draw in a hyper realistic manner to be successful in my class.

For students to find their artistic voice and identify a personal purpose for art making, I encourage them to experiment with media. This shapes students' judgment on which processes help them communicate their ideas clearly. I bring multiple teaching methodologies in the classroom, as it gives each student an opportunity to shine. Some students will interpret new concepts better in class discussions, others through written means, or in one-on-one interventions, collaborative processes, or individual projects. Having taught many student with ASD (autism spectrum disorder), I have adopted teaching strategies such as combining familiar concepts with new ones. I introduced the concept of abstraction in art to students with intellectual deficiencies by teaching a lesson where students had to create wildly colored mountains. These students were familiar with landscapes and curved lines, but applying *unrealistic* colors and textures was a first for them. Combining a more tangible concept with an abstract one helped me ground students. It gave them something they concretely know to hold on to while exploring something new.

I plan on using this approach in more teaching contexts, as I have noticed it can help lessen anxiety or the fear of the unknown. I like to start projects with set guidelines for students to follow. As the unit goes on, the steps become less predictable, allowing for students to think more creatively. My goal is to support my students' development of unique perspectives and voices. My approach to lessons usually evolves as I get to know new cohorts of students and directly get inspired by their diverse backgrounds and identities.

I adjust my teaching by focusing on my students' takeaways from class. I assess whether students can share their artistic voices through self-reflections and one on one discussions. Can they identify their strengths and weaknesses and explain the meaning behind their art? By including students in the grading process, I am giving them ownership over their learning and their varied contributions to class. I take notes, keep track of their progress through checklists and rubrics, and guide students in group conversations and critiques centered around their creations. The rubrics are most helpful in evaluating whether the introduced techniques and concepts were well synthesized and incorporated in the project.

Having taught at a school where most students were just starting to speak English and integrating Canada, I know the importance of creating an inclusive and welcoming class for all. I believe patience, kindness, and good listening are key elements in creating a warm learning environment. When they walk into my classroom, some students may not directly relate to me, whether that is because of their gender, ethnicity, or lived experiences I have not personally faced. Unfortunately, minoritized students often find themselves being the spokespeople for the communities they are a part of. To avoid putting so much pressure on their shoulders, including diverse authors, artists, and historical figures' voices and perspectives directly into the curriculum I design is crucial. This way, I do not rely on students' participation to diversify my lessons.

At the end of the year, if my students can recognize their strengths and weaknesses, all whilst confidently expressing themselves through art, then my mission as a teacher will be a step closer to completion.



PRIMARY SCHOOL

CURRICULAR DESIGNS



Unit plan #1: Fall Leaves

First grade students • Hampstead Elementary

INQUIRY I designed this unit to fit Hampstead's theme of Fall. How can Fall be made exciting and unpredictable? How can I assess students' abilities and limit fear of performance? How can students gain ownership of their learning?

RATIONALE Students observe and appreciate paintings which portray Fall. They observe these paintings in a new context (short illustrated stories). These stories are made to engage and have them question artworks. To pique students' curiosity, this unit explores unusual ways of using markers. Students in the first grade are familiar with these tools. They experiment with a surprising way of using these tools when soaking their ink markings in water and watching as the colors spread and mix together.

ACTIVITY Students use colored markers, coffee filters, pencils, scissors, water, spray bottles, and aluminum plates to create their magical cold and warm leaves. They experiment with ephemeral processes in artmaking. They apply introduced concepts of line types and color theory in their artmaking.

COMPETENCY 1: *Creates personal images (to use personal ideas inspired by the stimulus for creation and to use transforming gestures and elements of visual arts language).* Students create a warm colored leaf. Their creation is directly influenced by an illustrated story and inspiration objects.

COMPETENCY 2: *Appreciates works of art (To examine a work of art, traditional artistic object, media images, personal or media visual arts production for elements of content).* Students engage in group appreciations of their peers' artworks in the closure phases. They participate in appreciations and explorations of a selection of Tom Thomson and Wassily Kandinsky's artworks.

PROTOTYPE

Unit plan #1: Fall Leaves

Exploring ephemeral art, line, and color theory

Learning objectives

- 1- Student identifies line types *when completing a line exploration handout.*
- 2- Student identifies and applies warm and cold colors *when creating personal color guides and referring to them in their final project.*
- 3- Student selects taught vocabulary *when appreciating their peers' and traditional artworks.*
- 4- Student adopts effective and appropriate work methods *when following the project's steps and participating during experimental and hypothesis making phases.*

CROSS-CURRICULAR COMPETENCIES:

Competency		How is it included in the unit?
To use information	X	Students gather data from varied inspiration sources (illustrated stories, actual fall leaves, and prototypes). They will use this information to create hypotheses.
To solve problems	X	Students observe finished prototypes and create hypotheses on how certain aesthetics could be achieved. They listen to stories and experiment on how to include elements from the stories into their personal art.
To exercise critical judgment	X	After listening to short stories, students consider the information from the stories and make a conscious choice on which elements to include and exclude in their art.
To use creativity	X	Students use creativity to make their own warm colored leaf. They will
To adopt effective work methods	X	Students complete two handouts and a color guide. These will be later used as references when working on their warm leaves. These will be completed in the right order. By creating their own guides, they become responsible for their own learning. They will also follow routines in each lesson (intro, art making, clean-up, closure). They should become familiar with these steps.
To use information and communications technologies (ICT)	X	Students use the smartboard in interactive learning demonstrations. They trace lines over projected images and artworks, identifying shapes and colors.
To cooperate with others	X	Students cooperate with one another by following the procedures in each lesson. Before they ask a question to the teacher, they should ask at least two other students who are sat in the same area. They cooperate in the soaking session.
To communicate appropriately	X	Students use the appropriate vocabulary in both introduction and closure phases.



Student's final leaves

Lesson plan #1: Draw the line

Exploring ephemeral art, line, and color theory • Line theory

INQUIRY It can be hard to draw the first line when staring at a blank page. How do we start?

RATIONALE & ACTIVITY This activity introduces line types and theory. It also assesses students' drawing abilities and is more skill-based than explorative. This is the first lesson of the unit. It prepares students for the following lessons and helps me evaluate whether students are ready for the next steps or need further assistance with introduced concepts. In this activity, students apply 6 different types of lines in two handouts. An illustrated story is read where each line is introduced and demonstrated with mimes to be imitated by students.

MATERIALS Students use pencil crayons, markers, wax crayons, graphite pencils, and erasers to fill in their handouts. They interact with the smartboard during the introduction phase as a way to reinforce the newly introduced concepts.

PROCESS

Session 1 (30 minutes):

Lines introduction: Students are introduced to 6 lines in art (vertical, horizontal, curved, wavy, zig zag, and spiral). An illustrated story is read. Each line has a corresponding mime (10 mins)

Line practice: Students practice drawing the introduced 6 lines on their practice handout. They complete a personal drawing which uses each type of line on the same handout (15 mins)

Dissemination: Students observe 3 handouts completed by students (more if time permits). They are questioned on which line types are their favorite and why. They are asked if they could think of animals, objects, foods, etc., that would need this line to be drawn (5 mins)

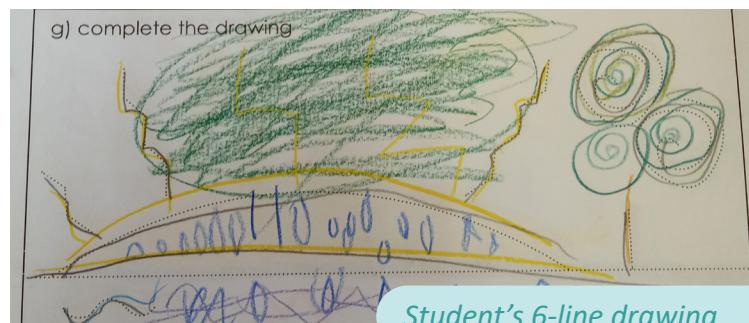
Session 2 (30 minutes):

Line refresher: A quick refresher with the students on what each line looks like. We do the mimes, some students are picked to identify and trace lines on top of selected artworks. These pictures are displayed on the Smartboard for students to refer to during the lesson (5 mins)

Apple trees: Students complete their apple trees by filling each apple with a different line type. They are encouraged to "draw outside the lines" to transform this handout into their own personal creation (20 mins)

Dissemination: Students observe 3 handouts completed by students (more if time permits). Students again select their favorite line type (the educator will encourage students who had not participated as much in the previous lesson to contribute in the discussion. This helps in assessing their understanding of the theory) (5 mins)

CLEAN-UP Students' materials are in their desks and chair buddies. They get a heads-up 5 minutes before the dissemination. A minute before dissemination, they are asked to put their materials away. Two students are asked to collect and give the handouts to the teacher.



Student's 6-line drawing

Lesson plan #2: Warm color guides

Exploring ephemeral art, line, and color theory • Color theory

INQUIRY How can color theory be made more meaningful for students?

RATIONALE & ACTIVITY It could be hard for first graders to have a connection to a color wheel. Are students really seeing the connection when doing these visual separations using the typical wheel? By having students create their own color guides, I want to give them a deeper understanding of color theory. They will refer to their own guides in the upcoming lessons. This way, they can recall the decisions and connections created when selecting colors.

MATERIALS Students use pencil crayons, markers, wax crayons, graphite pencils, and erasers to create their guides. They interact with the smartboard during the introduction phase as a way to reinforce the introduced concepts.

PROCESS

Session 1 (45 minutes):

Warm colors introduction: Students are given a brief introduction on which colors can be considered warm. There will be visuals accompanying this theory (5 mins)

Warm colors practice and demo: Students participate in an interactive demonstration on warm colors. They are guided in the creation of multiple images that have warm colors. They are encouraged to think of warm colors and their connections with temperature (i.e. a warm yellow sun, a brown hot chocolate, a warm red sweater, etc.) (5 mins)

Warm color guide creation: Students will first categorize their markers in warm and cold categories. Then, they will create a personal guide using these 5 colors. They will be given the choice of either creating a scenery or picturing multiple warm objects. This is totally up to them as they will refer to this guide in the following lesson. If it comes more naturally to draw a landscape for a student, then they should do this, as it will also be easier to further refer to in future projects (30 mins)

Closure: Students gather at the carpet to look at a selection of 3 (or more if time permits) guides created by students. They observe their peers' use color and ideas of warm objects (5 mins)

CLEAN-UP Students' materials are in their desks and chair buddies. They get a heads-up 5 minutes before the dissemination. A minute before dissemination, they are asked to put their materials away. Two students are asked to collect and give the guides to the teacher.



Student's warm guide



Student's warm guide

Lesson plan #3: Leaf drawing & coloring

Exploring ephemeral art, line, and color theory • Color and line application

INQUIRY How can the theme of fall be made intriguing and surprising in an art lesson?

RATIONALE & ACTIVITY Students use their markers a lot in class. I aim to challenge their creative thinking by using them in a new and unusual way. We will walk slowly through the art making process and get inspired by everyday objects (dried leaves and guides from previous lesson). They observe the objects before drawing the 6 line types on their coffee filters.

MATERIALS Students use markers and previously created warm color guides to fill in their coffee filters with lines.

PROCESS

Session 1 (45 minutes):

Warm colors refresher: Students are given a short refresher on warm colors theory.

They engage in the reading of a short-illustrated story about Tom Thomson's 3 selected paintings. There will be actual tree leaves for them to pass around and gain inspiration from; these should affect their color choices (5 mins)

Explanation and demonstration of prototype: I explain the inspiration behind my prototype. This gets the students thinking about their own art. Students are shown an unfinished prototype (coffee filter with marker lines and shapes applied). They are informed that their mark makings in this lesson are not permanent and will change in the next lesson (5 mins)

Line and mark making: Students get their own coffee filter and select colors, draw lines and shapes on them. Since the prototype shown will have been soaked already, the lines should be undistinguishable. This means students have to create their own leaf without copying and relying on a prototype (30 mins)

Dissemination: Students gather on the carpet to look at each other's filters before soaking them in water. They are asked a few questions to reflect on their artmaking for the day. Why did you choose this selection of colors? Did a specific artwork or leaf influence your choices? What do you think will be the next step to have the colors mix together? (hypothesis making) (5 mins)

CLEAN-UP Students' materials are in their desks and chair buddies. They get a heads-up 5 minutes before the dissemination. A minute before dissemination, they are asked to put their materials away. Two students are asked to collect and give the coffee filters to the teacher.



Student's colored coffee filter

Lesson plan #4: Leaf soaking

Exploring ephemeral art, line, and color theory • Ephemeral art

INQUIRY How could students use a typical medium in a new, fun, and unusual way?

RATIONALE & ACTIVITY In the previous lesson, students came up with hypotheses on how the final prototype of the unit could be created. In this lesson, they observe a short demonstration and evaluate whether their hypothesis was correct. Then, they reciprocate this demonstration in their own creations. Having students guess and creatively think of solutions to get to the final step keeps them engaged and intrigued.

MATERIALS Students use spray bottles, aluminum plates, and their colored coffee filters to soak their art and spread the ink on the surface.

PROCESS

Session 1 (30 minutes):

Demonstration: Students are given a short introduction on ephemeral art. They observe a thorough demonstration on how to soak the leaves using a spray bottle. They are asked how their ideas (hypotheses) from the previous lesson compare to the process demonstrated (5 mins)

Soaking: Students sit at their respective desks (clusters of 3 to 4 students). They share a water spray bottle per cluster. They are respectful, wait for their turn, and cooperate by reminding one another of the necessary steps and amount of water to be used (20 mins)

Dissemination: Students gather at the carpet. The teacher selects 3 students' leaves. Students comment on these in-progress artworks using the appropriate vocabulary (5 mins)

CLEAN-UP Students' get a heads-up 5 minutes before the dissemination. A minute before the dissemination, one student per cluster should bring the aluminum plates to the teacher's desk. Two students are asked to collect and give the spray bottles to the teacher.



Student soaking their coffee filters



Student's soaked coffee filter

Lesson plan #5: Leaf cutting & display

Exploring ephemeral art, line, and color theory

INQUIRY How could students benefit from participating in the displaying of their artwork?

RATIONALE & ACTIVITY Students cut their leaves and prepare them for display. They participate in taking decisions of the display of their art. They observe other groups and teachers' art displays. They gain inspiration from these to create their own. Students taking decisions in the showcasing of their art gives them ownership of their learning. It creates an opportunity for students to see art in a new way.

MATERIALS Students use scissors, transparent tape, and embroidery floss to finalize their leaves and prepare them for display.

PROCESS

Session 1 (60 minutes):

Cutting & Tracing demonstration: Students watch a short demonstration on how to trace the contour of a leaf on their coffee leaf. They should trace large leaves that reach all of the sides of their coffee filters. They are shown how to use their scissors to cut their leaf (5 mins)

Tracing & cutting: Students trace the contour line of their warm leaf and their cold leaf if they had done one. They use the inspiration objects displayed on one of the tables (leaves to inspire the contour lines). Students cut their leaves and put scrap paper in recycling bin (25 mins)

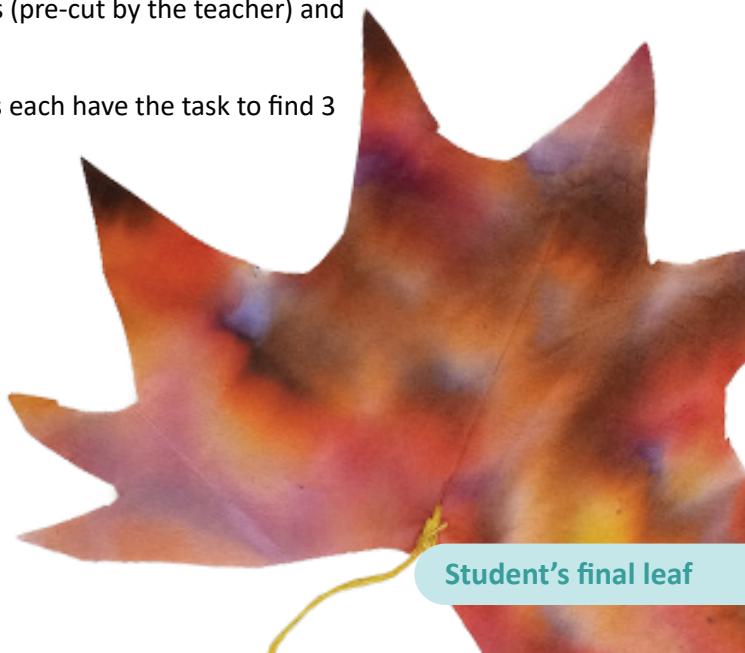
Art display introduction: Students get in line and walk with the teacher down the hallway next to their classroom. They are asked questions when walking by art displays (What do you see? Who made this? How did they place the artworks? Etc.) (10 mins)

Artworks grouping: Students gather at the carpet and converse about the art displays they just saw. They are asked if they have ideas on how to display their own art. Should we make a pattern? Or group the leaves by colors used? The leaves are placed on the floor near the carpet. The group votes on the final arrangement and order. The teacher will take a photo to have a reference when putting up the leaves (10 mins)

Artwork preparation: Students take a piece of embroidery floss (pre-cut by the teacher) and attach it to their leaves with a piece of tape (5 mins)

Dissemination: Students are grouped in teams of 3. The groups each have the task to find 3 favorite things about another group's leaves (5 mins)

CLEAN-UP Students' materials are in their desks and chair buddies. They get a heads-up 5 minutes before the dissemination. A minute before dissemination, they are asked to put their materials away. Two students are asked to collect and give the final leaves to the teacher.



Student's final leaf

Unit plan #1: Fall Leaves

Assessment

CHECKLIST Here is an example of a checklist for the third lesson of this unit. I fill in these checklists during the introduction, process, and closure phases. It helps in keeping track of each student's progression, application, and understanding of the introduced concepts and techniques.

UNIT RUBRIC Below is the rubric for the unit. The first step of the rubric, effective work methods, covers the first 4 lessons of this unit. To make sure this category is precise and fair, the mark is broken down with the use of checklists. This way, there is no room for bias when evaluating each student. This helps in recalling students' contribution in both the introduction and dissemination phases as well as identifying their process in the art making.

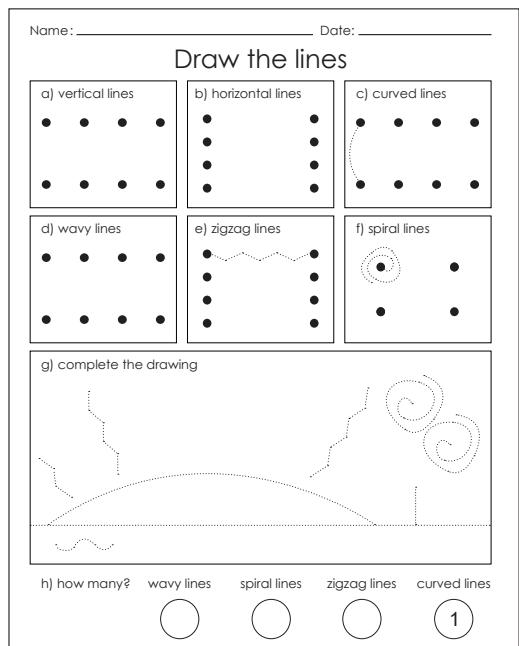
Step	Description	Score
Step 1: Exploration and choice of colors and shape	Student participates in the refresher phase. They select an inspiration object(s).	YES or NO
Step 2: Color choices	The colors used are in majority WARM colors	YES or NO
Step 3: Line choices	Students use at least 2 types of lines to display their colors on the leaf.	YES or NO
Step 4: Dissemination	Student can justify their color and shape choice by referring to their choice of inspiration object and using appropriate vocabulary.	YES or NO
Total		/4

	Beginning	Developing	Qualified	Exemplary	Score
Step 1: Effective working methods and grasping of new concepts	Student completes none of the checklists for the lessons #2, #3, and #4 of the unit.	Student completes 1 of the checklists for the lessons #2, #3, and #4 of the unit.	Student completes 2 of the checklists for the lessons #2, #3, and #4 of the unit	Student completes 3 of the checklists for the lessons #2, #3, and #4 of the unit	/12
Step 2: Tracing of the leaf	Student traces their leaf on the coffee filter. Their tracing does not reach any side of the coffee filter. This results in a small leaf.	Student traces their leaf on the coffee filter. Their tracing does not reach any side of the coffee filter, but it takes up the middle of the filter. This results in a medium-sized leaf.	Student traces their leaf on the coffee filter. Their tracing reaches the top and bottom OR the right and left of the paper, creating a medium-sized leaf.	Student traces their leaf on the coffee filter. Their tracing reaches the top, bottom, right, and left of the paper, creating a large leaf.	/2
Step 3: Cutting of the leaf and craftsmanship	Student rips their leaf instead of using scissors. They do not follow the line they previously traced. The final shape does not include one type of these lines: zig zag, curve, or wavy.	Student cuts their leaf with scissors but they do not follow the line they previously traced. The final shape does not include one type of these lines: zig zag, curve, or wavy.	Student cuts their leaf with scissors but they do not follow the line they previously traced. The final shape includes at least one type of these lines: zig zag, curve, or wavy.	Student cuts their leaf with scissors following the line they previously traced. The final shape includes at least one type of these lines: zig zag, curve, or wavy.	/4
Step 4: Closure and dissemination phase	Student needs to be guided in describing the choices for their leaf. They answer the teacher's questions with a yes or no.	Student needs to be guided in describing the choices for their leaf. They choose from a selection of words presented by the teacher which ones correspond to their choices.	Student uses the taught vocabulary on lines OR warm colors to describe their choices in the making of their leaf.	Student uses the taught vocabulary on lines AND warm colors to describe their choices in the making of their leaf.	/2
Total					/20

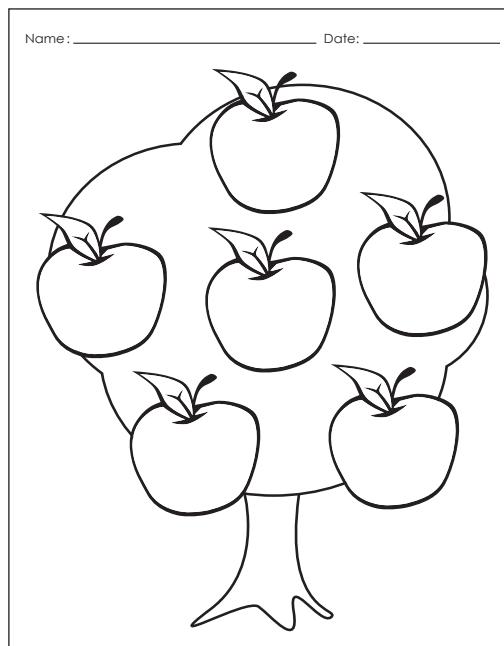
Unit plan #1: Fall Leaves

Other resources

Handout LP#1



Handout LP#1



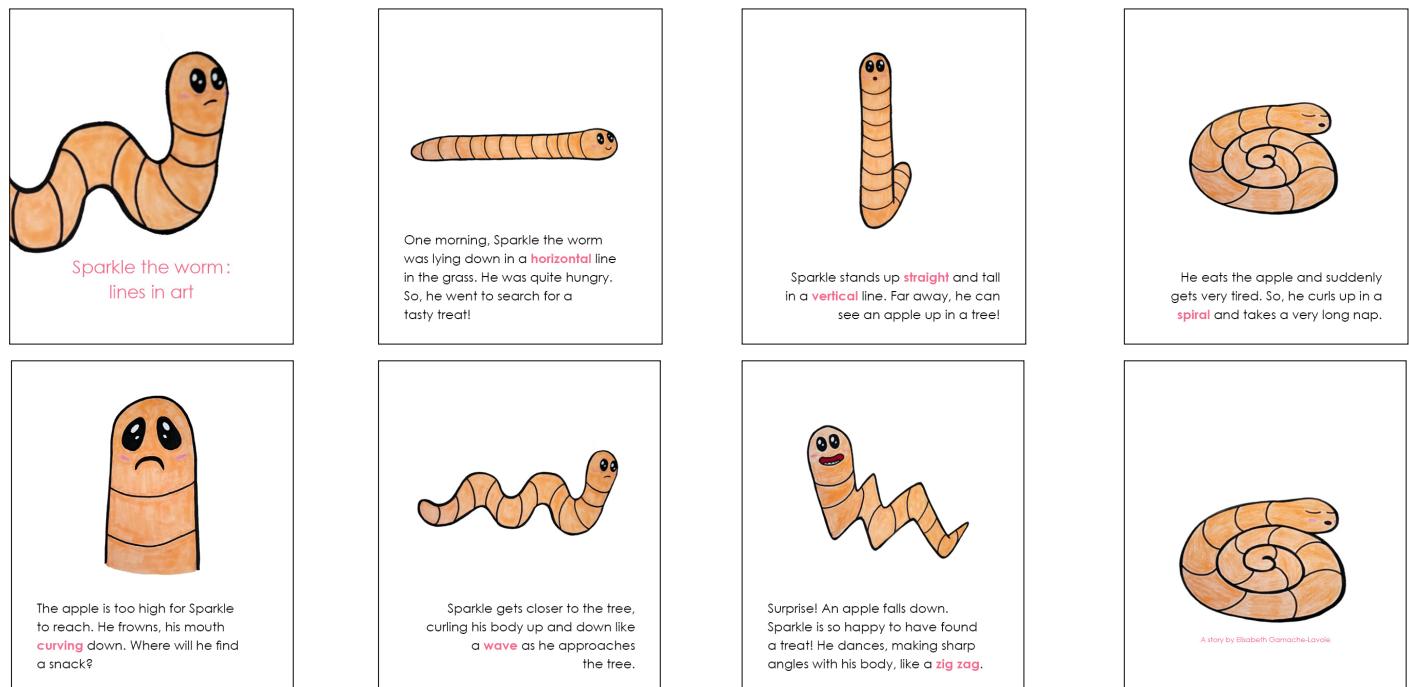
Students' final artworks



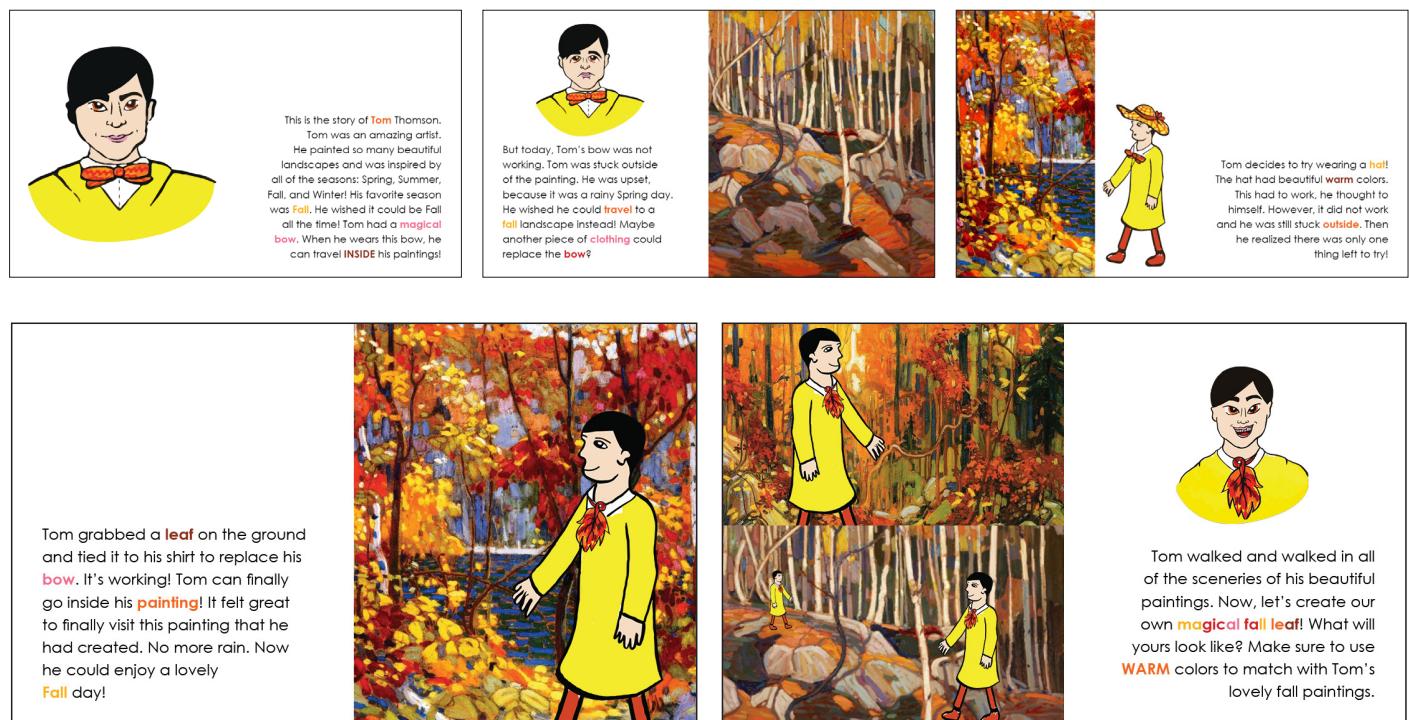
Motivational tools

Illustrated stories designed to engage students in artmaking

Sparkle the worm This story introduces line types in a brief and animated manner. The story should be accompanied by the teacher with mimes and gestures.

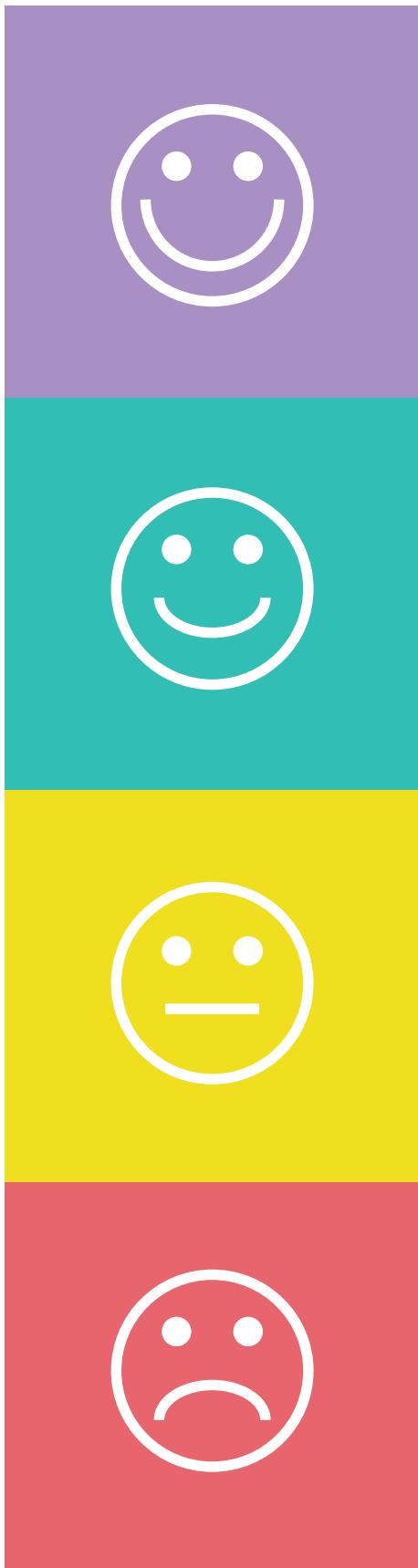


Tom and the magical fall leaf This story introduces warm colors and acts as a motivation for the unit. It gives an inspirational goal to students (creating a magical leaf to help Tom travel inside of his Fall paintings).



Classroom management

Tools



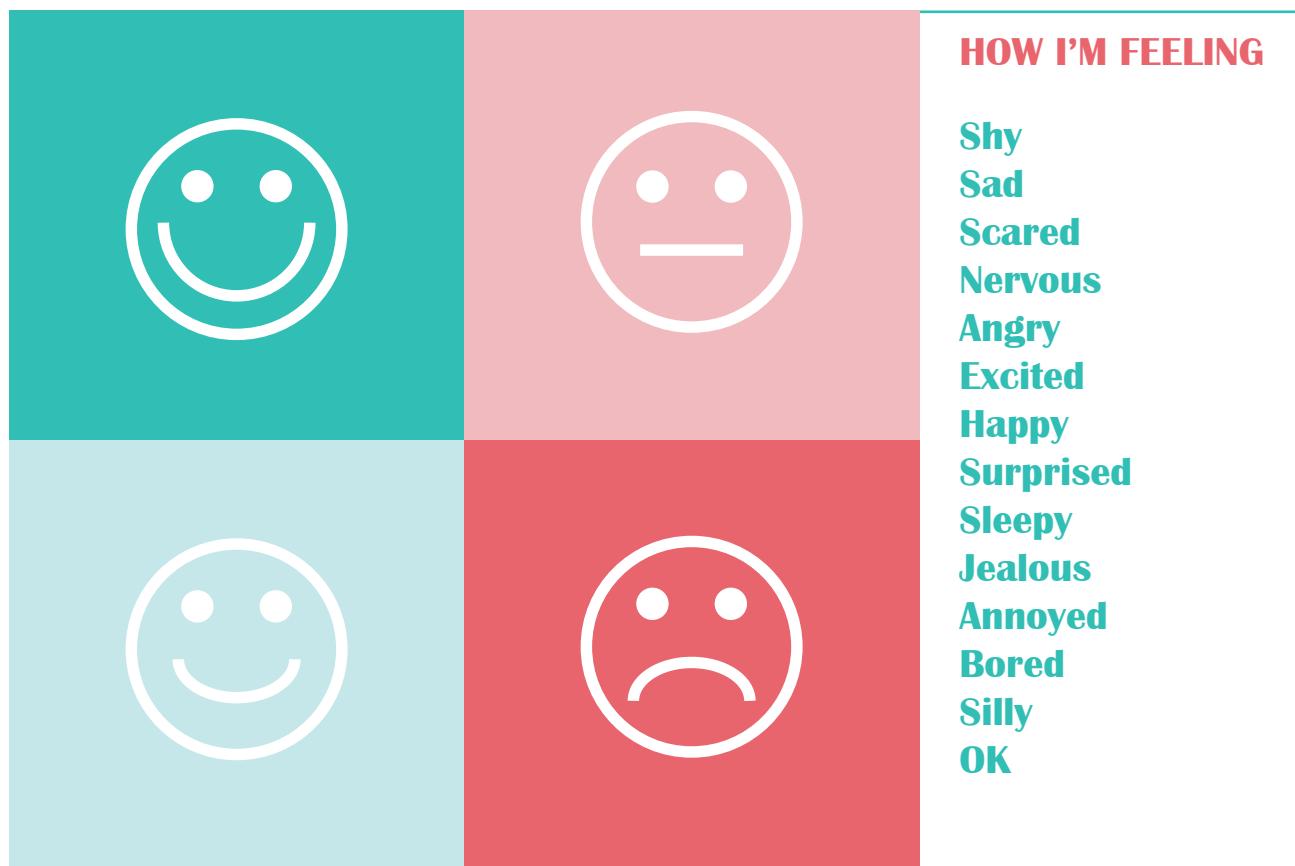
BEHAVIOR SCALE The behavior scale is a system I have found to be effective with first graders. Each day, students start with their name in the green zone. When disrespecting the rules, they get a warning. If they keep up with the bad behavior, they will move to the yellow zone. Usually, a warning is enough to get them back on task. I use the behavior scale minimally and am specific and respectful in interventions. Warnings are centered around how the student's behavior is affecting theirs and their peers' learning. The scale might not be useful in all situations. Sometimes a simple look or gesture makes a big impact and redirects the student's focus without singling them out.

Students begin their day in the green zone as to reinforce that their teacher believes in each of them and their potential to being a positive influence in the class community. The purple sections leaves room for students' exceptional behavior to be pointed out. It could be used for instance if a shy student broke out of their shell to help another student out, if a student helped resolve a conflict between two friends in a very calm manner, if a student took the initiative to help clean-up without being asked to, etc.

COMMUNICATION At the end of the day, students get a stamp in their agenda corresponding with their state on the behavior scale. These come with a written explanation if they are red, yellow, or purple. These should be signed by a parent or caretaker. On their first day of school, students have to show their rules and stamp at home. This opens communication with parents at an early stage. It is important to let parents know right away the importance I give to each student's progress and wellness. Having them as allies should facilitate their children's learning and participation in the class.

Classroom management

Tools



“HOW I’M FEELING” SCALE This mood chart is laminated and glued to each student’s desk. At the beginning of the day, students get a few minutes to settle down at their desk and evaluate how they are feeling. They should circle the face which best represent their emotions at the moment. The word bank is there to assist them in identifying specifically how they feel and communicate this to their teacher. Using this chart should help students in self-regulating and addressing their needs early on in the day. Before starting the first lesson of the day, when appropriate, the teacher may lead a conversation about how to self-regulate and approach these feelings. For instance, if there are some red faces circled, the teacher could ask the class: “What should I do if I feel sad because I had a fight with my sister yesterday? What should I do if I see Jessica has a new glitter pen and I feel jealous?”

Addressing these feelings and how to deal with them should help to create a healthy class community that favors empathy. Further, it should help the teacher in understanding why some misbehaviors might be happening in the class. It also might prevent these misbehaviors from happening in the first place. For instance, if a student communicates that they feel angry, the teacher may decide to give this student some quiet individual work time to relax before joining the other students in group work.

Classroom management

Tools

CLASSROOM RULES

- 1. Respect teacher, students, & materials**
- 2. Raise your hand before speaking**
- 3. Use the mood chart each morning**
- 4. Use appropriate voice level**
- 5. Always try your best**
- 6. Stay on task**
- 7. Keep your hands to yourself**
- 8. Listen carefully**

RULES & EXPECTATIONS Each student gets the same level of respect and expectations from their teacher. On the first day of class, a set of rules is distributed and discussed. Students glue these rules in their agendas. The importance of each rule is emphasized. Students are asked to sign their names at the bottom of the sheet. With this step, I aim to give students ownership over their behavior and participation in the class. Further, this set of rules is printed and posted up on the bulletin board in the classroom. This acts as a daily reminder of what type of behavior is expected from the students. Having this visual tool in the class helps in using simple nonverbal gestures like pointing to the poster when someone is disrespecting the rules and the teacher does not want to disrupt the whole class.

Classroom management

Tools

FREE TIME • LEVEL 4



You may speak regularly and move freely in the classroom. The same voice levels you would use when shopping inside a store.

INDIVIDUAL WORK • LEVEL 2



You may speak softly and stay at your assigned seat. The same voice levels you would use when visiting a museum or library.

GROUP WORK • LEVEL 3



You may speak regularly and stay at your assigned seat. The same voice levels you would use when eating at a restaurant.

PRESENTATION TIME • LEVEL 1



You should stay quiet and listen carefully to the speaker, the same way you would when watching a movie at home or at the cinema.

VOICE LEVEL VISUAL AIDS These visual aides are used to illustrated the rule “use appropriate voice level”. Sometimes, the instruction to “use the appropriate voice level” may not be specific enough. By accompanying each level with an image and example of a situation where it could be used, it helps students slowly identify by themselves which level they should be using. This further gives students ownership over their behavior and choices in the classroom.

For instance, students could be very excited about a guest speaker’s and their service animal’s presence in the classroom. Though their excitement is positive, loud voices and expressions could distress the animal or make it hard for the speaker to establish boundaries. The clear levels being depicted on the bulleting board makes it easier to redirect students’ attention and quickly address the issue with the voice levels. The expectations are clearly show for students to refer to, which makes for a safer and more productive learning environment.

Classroom management

Tools

PRAISE & REWARDS Students are praised for behaviors such as working hard, having the initiative to clean-up, and helping others without being asked to. On the daily, they receive small rewards and reinforcement like positive gestures (smile, thumbs up, comments on their work, etc.) or even desk pets when they are modeling good behavior.

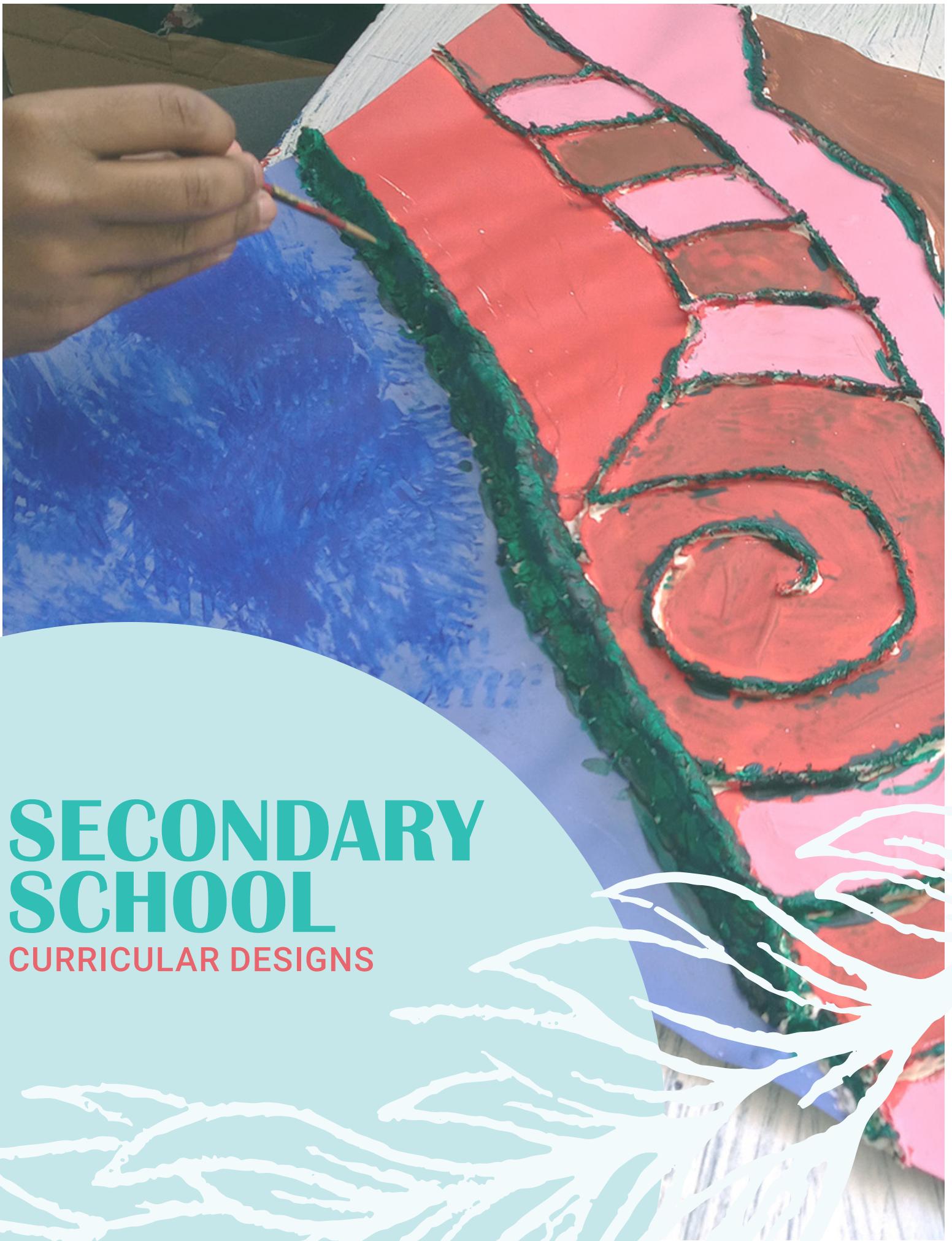
In order to give importance to the behavior scale, I keep an eye on students' stamps in their agendas and give special rewards to those who stayed in green or purple for the week. Those are the short-term goal students are working towards to. These goals include choosing mediums in their artmaking, having first choice for their special seat of the day, choosing which stickers to use for their assignments, and becoming a helper in the classroom, for instance. These smaller rewards make it more motivating for students to stay on track, considering they receive them once a week and daily.

Long-term goals for the students are received at the end of the month. If students, as a group, cumulated enough days in the green and purple sections, they will participate in the fun activity they agreed upon at the beginning of the month (movie, field trip at the park, free time, etc.). Some students will be more motivated by the immediacy of the small rewards, whilst others may be motivated by contributing to a group effort. In that case, the long-term goals should serve to enhance the community feeling, as everyone is working towards the same goal.

SHORT TERM REWARD EXAMPLE When students are respecting the voice levels and modeling great work methods, they can choose a figurine from the selection of desk pets. The conditions to keeping the desk pet are simple: the student must keep up with the great work ethic. Desk pets get frightened by voices that are too loud and impressed by hard working students. They will leave the student's desk if these conditions are not met...



Examples of desk pets



SECONDARY SCHOOL

CURRICULAR DESIGNS

Unit plan #2

Fantasy Mountains • DEFIS A students

INQUIRY This unit was designed to challenge DEFIS students' preconceived ideas of what art looks like. What makes an artwork successful? What is beautiful about my own art and about my peers' art? Does art have to look realistic in order to be considered beautiful?

RATIONALE & ACTIVITY Students engage in an abstraction introduction. They deconstruct realistic looking mountains by tracing their outlines, identifying their foundation lines, and reducing them to simple shapes. They draw their with unusual tools, colors, and textures which would not be found in nature. They must create fantastic mountains which could be seen in movies, comics, or cartoons: nothing that would be seen in the real world. This unit brings familiarity with the landscape idea, and unexpectedness with tools used and abstraction processes.

MATERIALS Students use acrylic paints, yarn, modeling clay, pencils, paintbrushes of varying sizes, sponges, scissors, white glue, masking tape, and plastic containers for water and paint. They experiment with concepts of abstraction and tactile aspects of art when using 3D materials.

DEFIS specific

COMPETENCY: *Adopts a personal and social behavior which facilitates autonomy in society. Specifically, maintains harmonious interpersonal relations with their peers and demonstrates basic attitudes which facilitate their personal growth and self-confidence.* Students must share their opinions in short class discussions, reflect on their own artwork's strengths and weaknesses, and appreciate others' art with constructive feedback in handouts and discussions.

COMPETENCY: *Demonstrates skills and behaviors appropriate to the workplace environment. Specifically, adopts effective work methods, works efficiently, and takes initiative in the workplace.* Students must demonstrate independent choice making in colors, composition, texture, and pattern use in their artwork. They must organize their work stations appropriately, use the tools designated by the teacher, and clean their materials like instructed.

COMPETENCY 1: *Creates personal images (organizes their visual arts production).* Students practice circular brushstrokes and glueing yarn on given handouts during introductory activities. They later apply these techniques in their final production.

COMPETENCY 2: *Appreciates works of art (analyzes a work or production).* Students re-visit their own art, identifying its strong and weak points. They do the same with a selected artwork created by a classmate.



Student's fantasy mountains

Unit plan #2: Fantasy Mountains

Exploring abstraction, texture, and pattern

Learning objectives

- 1 - Student distinguish between curved and sharp line types *when tracing and planning out their mountains in their composition.*
- 2 - Students demonstrate independence in choice making *when choosing their own colors, patterns, and textures.*
- 3 - Student adopts effective and appropriate work methods *by applying the learned painting and glueing methods from handouts into their final composition.*
- 4 - Student selects taught vocabulary *when appreciating their own and their peers' artworks.*

Students' final artworks



Lesson plan #1: Tracing the mountains

Exploring abstraction, texture, and pattern • Abstraction

INQUIRY Students in DEFIS A are new to the concept of abstraction. How can I introduce this concept in the most direct and precise way?

RATIONALE & ACTIVITY This activity introduces abstraction and foundation line theory.

Observing a picture of mountains, students are challenged to find the dominant shapes, lines, and colors. How could we simplify these mountains to the simplest shapes possible? What type of lines should we use? Art allows us to create anything we would like. What if we could create our own landscape, with wildly colored mountains? What colors would you pick?

MATERIALS Students use pencils, glue, yarn, modeling clay, poster paper, and erasers to create their mountain foundation lines. They first practice on handouts and watch as the teacher traces the foundation lines over the mountain pictures on the smartboard.

PROCESS

Session 1 (75 minutes):

Art booklet: Students draw and/or color in their personal art booklets. This step helps the smoothen the transition between their previous class and this one (10 mins)

Introduction: Students watch, listen, and discuss abstraction as the teacher demonstrates how mountains can be deconstructed and simplified with foundation lines (10 mins)

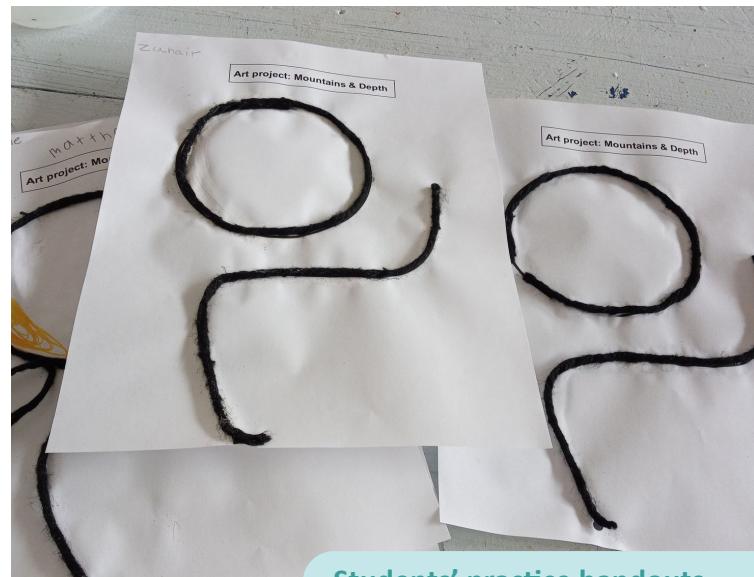
Foundation lines: Students draw 5+ mountains on their poster boards (10 mins)

3D lines demo: The teacher demonstrates how the clay can be manipulated to create a 3D line for one of the mountains. They also demonstrate how to glue yarn on the handouts (5 mins)

3D line application: Students complete their handouts before applying the new technique to their own compositions (30 mins)

Dissemination: Students observe their handout and compare it with their composition. They discuss this new technique with their teacher (10 mins)

CLEAN-UP Students are encouraged to put their materials away as the class goes on rather than all at the end. They should show independence and initiative in choosing when it is the right time to throw scrap pieces of yarn or washing their hands for instance.



Students' practice handouts

Lesson plan #2: Choosing the colors

Exploring abstraction, texture, and pattern • Abstraction and color

INQUIRY How can we create surprising, wild, unusual mountains, which will make challenge our viewers' ideas of what art should look like?

RATIONALE & ACTIVITY This activity introduces abstraction and color theory. Students are encouraged to choose colors that would be found in nature. They should create a color palette of wild, eye-catching colors. Students are encouraged to talk to each other and share their thought processes. Why is their classmate using this color? What did they get inspired by? Students then paint the ground colors of their 5 mountains and sky.

MATERIALS Students use acrylic paints, painting palettes or plates, and paintbrushes to pre-mix their chosen colors and paint them on their pre-traced mountain compositions. They use plastic wrap to preserve the colors and continue painting in the following sessions.

PROCESS

Session 1 (75 minutes):

Art booklet: Students draw and/or color in their personal art booklets. This step helps the smoothen the transition between their previous class and this one (10 mins)

Introduction: Students watch, listen, and discuss abstraction as the teacher demonstrates how figurative/realistic shapes can be abstracted with the use of varied colors (5 mins)

Color choices: Students discuss with each other and choose 5+ colors for their palette. They pre-mix these colors on their palettes (20 mins)

Painting demo: Teacher demonstrates two types of brush strokes, circular and vertical. Students reciprocate these techniques on scrap pieces of paper. (5 mins)

3D line application: Students apply the learned brush techniques on their compositions with their chosen colors (25 mins)

Dissemination: Students observe their practice papers and compare it with their composition. They discuss this new technique and their color choices with their teacher (10 mins)

CLEAN-UP Students are encouraged to put their materials away as the class goes on rather than all at the end. They should show independence and initiative in choosing when it is the right time to cover their painting palettes and wash their brushes for instance.



Students' practice papers

Lesson plan #3: Adding textures

Exploring abstraction, texture, and pattern • Textures

INQUIRY How can we create surprising, wild, unusual mountains, which will make challenge our viewers' ideas of what art should look like?

RATIONALE & ACTIVITY This activity explores abstraction and texture. Students are questioned on what type of textures would be found in nature and mountains. Moreover, how could we break down these textures and represent them in our fantasy mountains? Students consider the multiple tools at their disposal and choose which ones to use in their art.

MATERIALS Students use sponges, paintbrushes, special tipped brushes, and painting knives to create varied textures in their composition. They use the pre-mixed colors from the previous class and/or mix new colors with acrylic paint.

PROCESS

Session 1 (75 minutes):

Art booklet: Students draw and/or color in their personal art booklets. This step helps the smoothen the transition between their previous class and this one (10 mins)

Introduction: Students watch, listen, and discuss textures that can be found in nature and how to re-create them with varied tools in their own compositions (10 mins)

Painting and texture creation: Students keep painting the ground of their mountains if they were not finished and add some textures with their choice of tools (45 mins)

Dissemination: Students discuss the textures and tools they decided to include in their mountains with both their peers and their teacher (10 mins)

CLEAN-UP Students are encouraged to put their materials away as the class goes on rather than all at the end. They should show independence and initiative in choosing when it is the right time to cover their painting palettes and wash their brushes for instance.



Students' varied choices of textures

Lesson plan #4: Adding patterns

Exploring abstraction, texture, and pattern • Patterns

INQUIRY How can we create surprising, wild, unusual mountains, which will make challenge our viewers' ideas of what art should look like?

RATIONALE & ACTIVITY This activity explores abstraction and pattern. Students are questioned on what type of patterns would be found in nature and mountains. Moreover, how could we break down these patterns and represent them in our fantasy mountains? Students consider multiple patterns and colors before settling on their final choices.

MATERIALS Students use paintbrushes and special tipped brushes to create varied patterns in their composition. They use the pre-mixed colors from the previous class and/or mix new colors with acrylic paint.

PROCESS

Session 1 (75 minutes):

Art booklet: Students draw and/or color in their personal art booklets. This step helps the smoothen the transition between their previous class and this one (10 mins)

Introduction: Students watch, listen, and discuss patterns that can be found in nature and how to re-create them with varied tools in their own compositions (10 mins)

Painting and texture creation: Students keep painting the ground of their mountains if they were not finished, adding texture, and add some patterns with their choice of tools (45 mins)

Dissemination: Students discuss the patterns and colors they decided to include in their mountains with both their peers and their teacher (10 mins)

CLEAN-UP Students are encouraged to put their materials away as the class goes on rather than all at the end. They should show independence and initiative in choosing when it is the right time to cover their painting palettes and wash their brushes for instance.



Students' varied choices of patterns

Lesson plan #5: Touch-ups & appreciation

Exploring abstraction, texture, and pattern

INQUIRY Students in DEFIS A should now be familiar with abstraction. How can they debrief their understandings and appreciation of this new concept?

RATIONALE & ACTIVITY This activity explores abstraction, texture, and patterns.

Students are questioned on what they preferred the most about each of these categories. They elaborate and reflect on their own art and another classmate's. What is the most appropriate way to respectfully express my opinions about others' work? What vocabulary should I use?

MATERIALS Students use paintbrushes and acrylic paints to finish up their artwork. They use the provided handouts to participate in the self-reflection and appreciation activities.

PROCESS

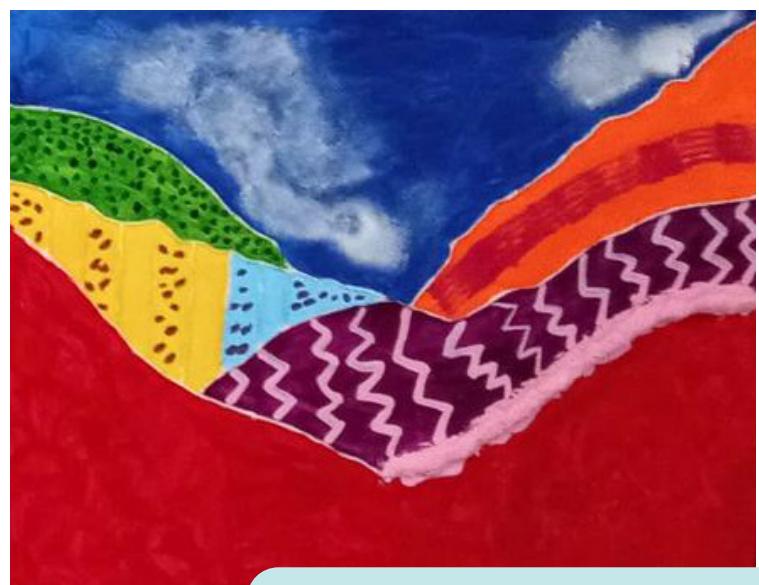
Session 1 (75 minutes):

Art booklet: Students draw and/or color in their personal art booklets. This step helps the smoothen the transition between their previous class and this one (10 mins)

Studio time: Students keep working on their mountains, whether that is adding patterns or textures. As they finish up their piece, they start working on the appreciation activities (30 mins)

Dissemination: Students participate in one-on-one discussions with their teachers when filling in their self-reflection and appreciation handouts. The teacher chooses which classmates' art they will comment on. After filling out the handout, they share their thoughts with the classmate's whose art they analyzed (35 mins)

CLEAN-UP Students are encouraged to put their materials away as the class goes on rather than all at the end. They should show independence and initiative in choosing when it is the right time to cover their painting palettes and wash their brushes for instance. They place their handouts on the teacher's desk when completed.



Student's completed Fantasy Mountains

Unit plan #2: Fantasy Mountains

Assessment

UNIT RUBRIC

	Beginning	Developing	Qualified	Exemplary	Score
Step 1: Brushtrokes	Student does not practice or apply the demonstrated brushtrokes.	Student practices the 2 brushtrokes on a separate piece of paper but does not apply them on their final artwork.	Student practices the 2 brushtrokes on a separate piece of paper THEN applies one on their final artwork.	Student practices the 2 brushtrokes on a separate piece of paper THEN applies both on their final artwork.	/2
Step 2: Lines and glueing	Student does not practice or apply the demonstrated glueing techniques.	Student practices the 2 glueing techniques on their handout but does not apply them on their final artwork.	Student practices glueing the clay and yarn on their handouts THEN applies the technique on their final artwork. They do not use curved lines.	Student practices glueing the clay and yarn on their handouts THEN applies the technique on their final artwork. They use curved lines.	/2
Step 3: Pattern and texture	Student requires more guidance in choosing color, pattern, and texture. They apply at least 1 texture and 1 pattern.	Student chooses color, pattern, and texture independently. They apply 1 texture OR 1 pattern.	Student requires more guidance in choosing color, pattern, and texture. They apply at least 1 texture and 1 pattern.	Student chooses color, pattern, and texture independently. They apply at least 1 texture AND 1 pattern.	/4
Step 4: Appreciation and reflection	Student does not complete their reflection and appreciation handout.	Student partly completes their reflection and appreciation handouts. They do not communicate their feedback to the selected classmate.	Student completes their reflection and appreciation handouts. They do not communicate their feedback to the selected classmate.	Student completes their reflection and appreciation handouts. They communicate their feedback to the selected classmate.	/2
Total					/20

ADAPTED RUBRIC FOR VISUALLY IMPAIRED STUDENT

Step	Description	Score
Step 1: Brush strokes & gestures	Student applies 2 types of brush strokes. They recognize the gestures necessary to create these (circular motion, side to side motion)	/5
Step 2: Textures and shapes	Student identifies curved shapes (yarn and clay) and differentiates between the textures in their artwork (rough, smooth, soft)	/5
Total		/10

What do I appreciate the most about the...

Colors:	Blue	Bright	Varied	Surprising
Light	Dark	Harmonious	red	

Lines:	red	3D (Clay/yarn) pink	Varied	Detailed
Clean	Round	Sharp		

Patterns/Texture:	blue/sprinkles	Rough	zigzags	detailed
Brush strokes	smooth	waves	dots	

Circle your favorite in your own mountains in a RED pencil
Circle your favorite in the other artist's mountains in a BLUE pencil

Student's appreciation handout

Special project

Van Gogh inspired mural • WOTP students

INQUIRY Students in the work oriented training path are working towards receiving a Prework Training Certificate. How can students take a client's request for a mural, carefully consider their vision, and bring it to life? How can they contribute to an artistic process all whilst practicing their soft skills?

RATIONALE & ACTIVITY Students receive daily tasks and exercise their time management, problem solving, and creative thinking to complete them. The project will be more restrictive at the beginning and leave for more creative freedom as the weeks go by. This ensures that students develop a stronger approach to the work methods and techniques necessary to complete the mural. These include gestural brush strokes, dry brush, creation of sharp lines and patterns, laying down ground colors, and using masking tape to create straight lines. Students analyze and synthesize ideas of expressionism and symbolism over the course of this project as they propose ideas to represent the client's requested theme of peace and serenity.

MATERIALS Students use acrylic paints, masking tape, rulers, pencils, sponges, paint rollers, and paintbrushes of varying styles to create the mural. They will also use newspapers, smocks, latex gloves, and cleaning products when adopting safe working methods.

COMPETENCY 1: *Develops specific competencies associated with one or more semiskilled trades. Specifically, recognizes work methods and performs required tasks.* Students learn about expressionism and gestural and dry brush techniques. They will eventually identify the areas in the mural where to apply specific techniques and ultimately require less guidance as the project goes on.

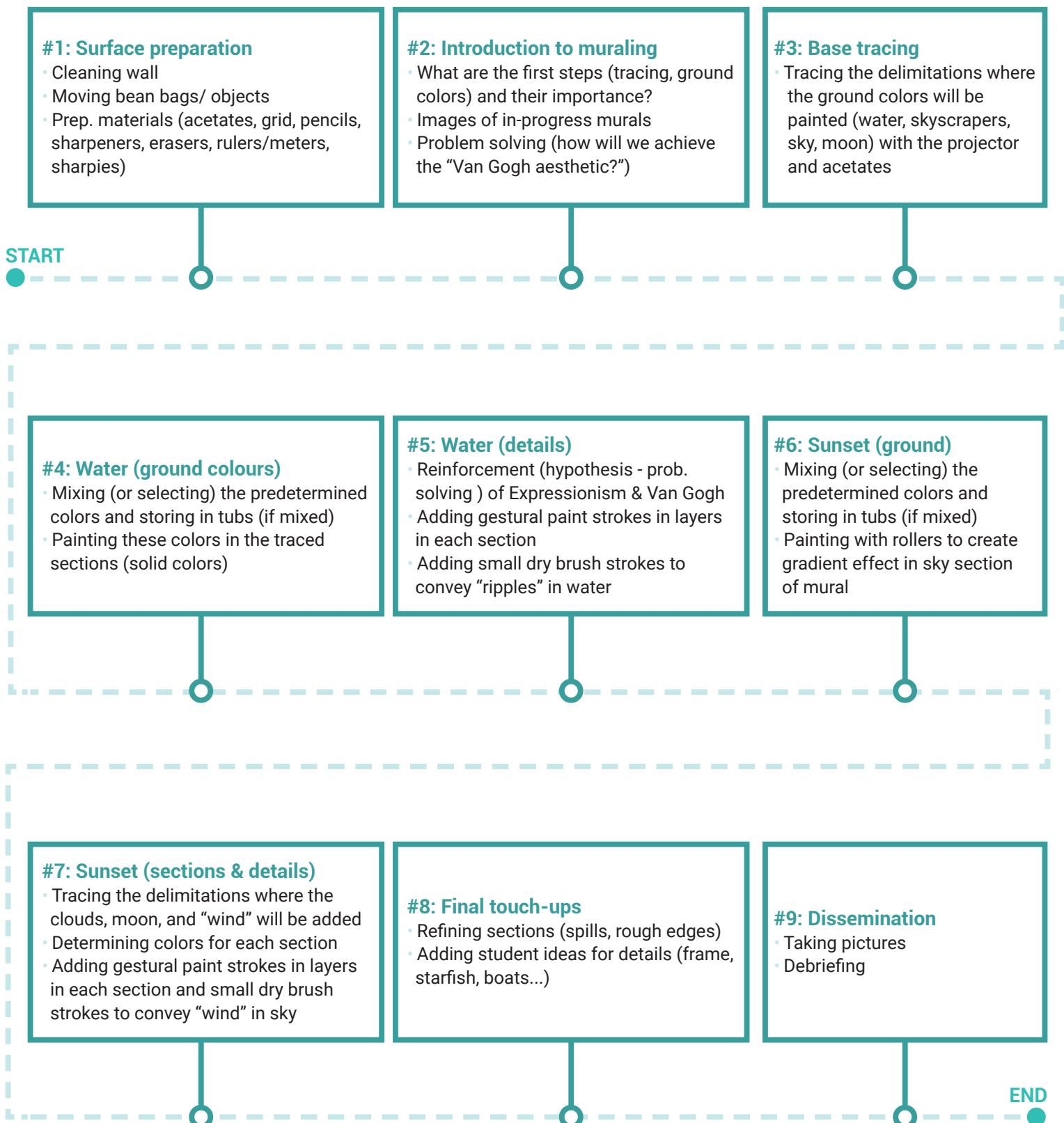
COMPETENCY 2: *Adopts attitudes and behaviours required in the workplace. Specifically, student considers the work context, is open-minded and flexible, and overcomes difficulties by adopting the appropriate behaviours.* Over the course of this project, students will follow a work schedule which was distributed to them. They will have to show punctuality and initiative when completing their tasks. If they run into a problem (finishing tasks early, facing stressful situations, having to miss class), they will discuss with their educator and propose an appropriate solution to their situation.



Student painting on the mural

Van Gogh inspired mural

Project visual schedule



Van Gogh inspired mural

Daily schedule samples

Tuesday Jan. 26th

#4: Water (ground painting)

- Mixing (or selecting) the predetermined colors and storing in tubs (if mixed)
- Painting these colors in the traced sections (solid colors)

#5: Water ("ripple" details)

- Painting gestural brush strokes in each section
- Adding small dry brush strokes in layers
- Mixing colors in small quantities

Materials: blues, yellows, purple, and white paint, small, medium, and large brushes, expressionism visual guide, loose sheets of paper for technique practice. End 10 mins early for recap & cleanup

Thursday Jan. 28th

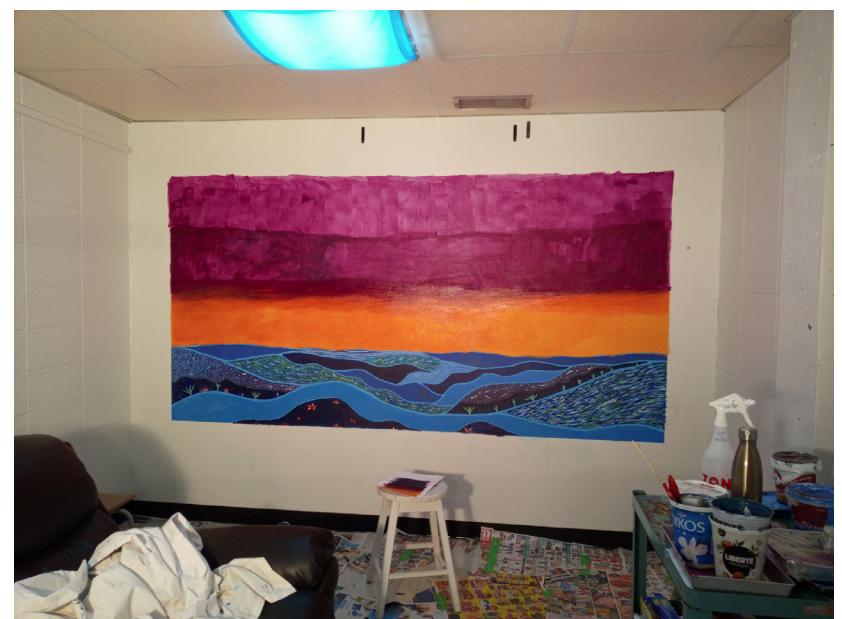
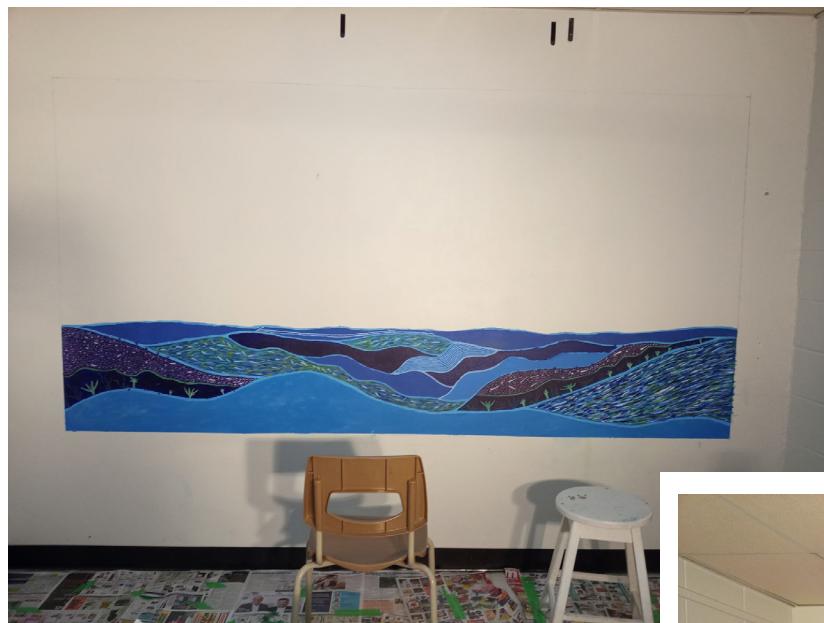
#5: Water ("ripple" details) continued

- Painting gestural brush strokes in each section
- Adding small dry brush strokes in layers
- Mixing colors in small quantities

Materials: blues, yellows, purple, and white paint, small, medium, and large brushes, expressionism visual guide, loose sheets of paper for technique practice. End 10 mins early for recap & cleanup

Van Gogh inspired mural

In-progress pictures



Van Gogh inspired mural

Final result



Unit plan #3

Community banner • MAPS 1-2 students

INQUIRY What is an inequality or issue in the world that I would like to change? How can we share our ideas and create a piece of art that shows collectivity and that represents us as a group?

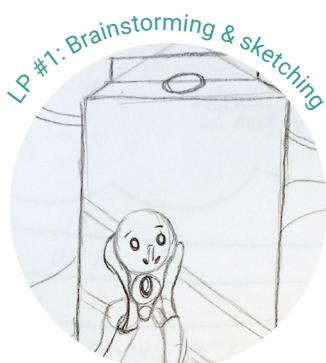
RATIONALE & ACTIVITY I have observed that the MAPS 1-2 students have a great imagination and creative thinking. Yet, they are often anxious to share these ideas with the group. With this unit, there is an emphasis on the fact that when we brainstorm, there are no right or wrong answers (as long as they are school appropriate!). Going through the creative thinking process hopefully gives students the tools to engage with their imagination in meaningful ways by sharing their ideas with their peers. This unit introduces brainstorming, a process which will be repeated in following sessions and units during the school year to create familiarity.

MATERIALS Students use acrylic paints, mixed fabrics, poster paper, scissors, a sewing machine, pencils, erasers, and rulers to create their square prints. They use their phones and computers to digitize their prints and participate in the digital mapping of the community banner.

COMPETENCY 1: *Creates personal images (organizes their visual arts production).* Students create a rough sketch based on an idea that was sparked during a brainstorming session. What do they personally wish was different in the world? They take this initial idea and further develop it in the 4 following lessons.

COMPETENCY 2: *Appreciates works of art (analyzes a work or production).* Students listen to their peers' ideas during the brainstorming sessions. They should build on these ideas to develop their own thought processes.

UNIT OVERVIEW



2 sessions of 1 hr



1 session of 1 hr



2 sessions of 1 hr



2 sessions of 1 hr



2 sessions of 1 hr

Lesson plan #1: Brainstorming

Printmaking, collaborative & individual thought processes

INQUIRY What do I wish was different in my world? How can I transform a negative into a positive? How can I let others' ideas inspire my own?

RATIONALE & ACTIVITY In this activity, students engage in brainstorming processes.

How does it differ from creating individually? They listen to the teacher's question, "what would I change in the world?". The teacher shares their answer to the question to encourage students' participation. This class discussion is followed by group discussions of two students. They share ideas back and forth to answer the question, writing them down on the handout. There is a short demo on how to draw a rough sketch. Students pick two of their favorite ideas they came up with and draw a sketch for each. They choose one of the two sketches and create line art for it. During the closure, students are encouraged to share their thoughts on the brainstorming processes and what motivated their choices in the sketching.

LEARNING OBJECTIVES

- 1 - Students express their individual perspectives and share their ideas** *when contributing to a class and small group brainstorming sessions.*
- 2 - Students demonstrate an understanding of how to draw a rough sketch** *when creating two different sketches with foundation lines.*
- 3 - Students apply the introduced line art tracing technique** *when selecting the strongest lines in their rough sketches and creating a black outline over them.*
- 4 - Students identify key elements in the brainstorming process** *when answering the teacher's closure question at the end of the class.*

PROTOTYPE



SIMPLIFIED RUBRIC

Step	Description	Score
Step 1: Brainstorming	Student shares ideas during the small group brainstorm. They have 6 or more ideas written on their handout.	/8
Step 2: Rough sketch	Student creates a rough sketch based on an idea from their brainstorming handout. The lines are imperfect and shapes (circles, squares, etc.) create a foundation.	/6
Step 3: Line art	Student picks the clearest, smoothest lines from their rough sketch and outlines them in black. The outline is refined.	/4
Step 4: Brainstorming synthesis	Student can synthesise their understanding of brainstorming and its purpose in art in the closure group activity.	/2
Total		/20

Lesson plan #2: Stencil making

Printmaking, collaborative & individual thought processes

INQUIRY What are the crucial steps needed between the sketching and the printing of the image? How can we facilitate students taking ownership over their artmaking processes?

RATIONALE & ACTIVITY In this activity, students will learn how to transfer a printed image onto a new surface by using carbon paper. They will then cut out the traced image from the paper, creating a stencil. They will be introduced to the idea of positive and negative spaces when observing and recognizing the steps to creating a stencil. They will be guided towards a more independent take on artmaking. The emphasis in this lesson will be placed on the process in students' artmaking rather than a final result or any type of art appreciation. The previous lesson in the unit being quite demanding in creative thinking, this one will hopefully give more anxious or shyer students an opportunity to feel confident and capable in the art class. The personal checklist used in this lesson will ease my students into the following lessons, where they will have to show more autonomy in their choice making.

LEARNING OBJECTIVES

- 1 - Students perform the stencilling steps in the appropriate order *when using their checklist as a reference in their process.*
- 2 - Students compare the positive and negative spaces in printing *when answering the teacher's closure question.*

PROTOTYPE



SIMPLIFIED RUBRIC

Step	Description	Score
Step 1: Tracing	Student used the checklist in the proper order, giving themselves a checkmark when each step was done.	/4
Step 2: Cutting	Student used the checklist in the proper order, giving themselves a checkmark when each step was done.	/4
Step 3: Negative & positive spaces	Student identifies, verbally or in a written form, the difference between a negative and positive space in print.	/2
Total		/10

Lesson plan #3: Printmaking

Printmaking, collaborative & individual thought processes

INQUIRY What makes stenciling different from other forms of printmaking?

RATIONALE & ACTIVITY To begin with, students will listen to an introduction on how stencilling differs from other forms of printmaking. They will observe a selection of artworks by David Carson, Paula Scher, and Kate Moross. They will observe contrast's impact in minimalist work. They will then feel a few swatches of fabric's textures and observe their colors. They should let the 3 introduced designers inspire their choices in color. They will choose 4 different pieces of fabric. They will then trace and cut one square of paper of 7 x 7 inches. This piece will serve as a guide to cut the 4 pieces of fabric. In the following session, they will use their stencil and print their image once on each piece of fabric, using different combinations of colors every time. In this lesson, students will have to show more autonomy in taking decisions. Edmunds & Edmunds affirm that new tasks should be introduced in a familiar environment to facilitate learning (2018, p.284). There will be familiarity in the repeated use of handouts and checklist to facilitate the art processes. This will hopefully ease my students in the exploration of multiple inspiration objects (swatches of fabric and inspiration artworks). With the repeated constraints through a checklist, students should have more agency in their art.

LEARNING OBJECTIVES

- 1 - Students select 4 high contrast color combinations, *explaining which introduced designer(s) inspired their choices.*
- 2 - Students organize their workstation to facilitate the printing processes *by reading the checklist and arranging their materials in the appropriate order.*
- 3 - Students perform the stencilling steps in the appropriate order *when using their checklist as a reference in their process.*

PROTOTYPE



SIMPLIFIED RUBRIC

Step	Description	Score
Step 1: Color choices	Student chooses 4 high contrast color combinations.	/4
Step 2: Workstation	Student arranged their workstation following the checklist order.	/2
Step 3: Printing	Student used the checklist in the proper order, giving themselves a checkmark when each step was done.	/4
Step 4: Justification of choices	Student identifies and explains how 1 designer inspired their choice of colors, elaborating on their understanding of contrast.	/2
Total		/12

Lesson plan #4: Digital Mapping

Printmaking, collaborative & individual thought processes

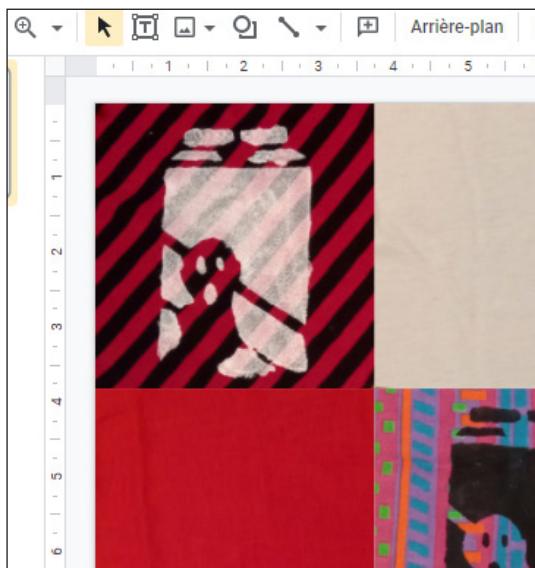
INQUIRY What does our banner represent to our group? How have quilting artists been able to share their messages and identities, and how can we do the same in our own way?

RATIONALE & ACTIVITY To begin with, students listen to a short lecture on collective art. They watch an interview on Cary Newman's Witness Blanket. The teacher illustrates a link between this video and the inquiry question from the first lesson. How was Newman able to show a collective identity through his artwork? The teacher emphasizes how different our banner will be from Newman's in its contents, yet how familiar it will be through the idea of the collective and the quilt. Students then photograph their 4 prints, cropping the pictures on their cellphones, and uploading them in the teacher's Google drive folder. They participate in the digital mapping, where they make patterns to create a banner that looks balanced.

LEARNING OBJECTIVES

- 1 - Students appreciate Cary Newman's Witness Blanket** *when identifying ways in which he was able to show collectivity in his art.*
- 2 - Students determine how to show collectivity in their own banner** *when completing the appreciation handout.*
- 3 - Students compose a digital mapping of the banner that shows balance and repetition** *when completing their individual digital mappings and group digital mappings.*
- 4 - Students perform the digitizing steps in the appropriate order** *when using their checklist as a reference in their process.*

PROTOTYPE



SIMPLIFIED RUBRIC

Step	Description	Score
Step 1: Appreciation: Newman	Student appreciates Newman's Witness Blanket by defining 3 ways in which it shows collectivity, repetition, and balance.	/3
Step 2: Appreciation: Collectivity	Student explains how the class banner could represent collectivity with 3 ideas.	/2
Step 3: Digitizing	Student photographed and digitized their print by cropping it to a perfect square.	/2
Step 4: Digital mapping	Student composes a digital mapping of the banner. Repetition and balance can be seen in their piece. They justify their choices through the group mapping of the banner, contributing to its collective making.	/3
Total		/10

Lesson plan #5: Sewing of banner

Printmaking, collaborative & individual thought processes

INQUIRY How can we collectively sew more than 60 pieces of fabric together? How can we prepare the pieces of fabric in an organized manner to distribute sewing tasks equally between each student?

RATIONALE & ACTIVITY To begin with, the final collective digital mapping of the banner will be projected on the smartboard. The teacher will assign a section of the banner to each student, who will select the corresponding pieces of fabric from the teacher's desk. Then, students watch a demonstration on how to prepare the fabric for quilting. After, students explain the design of their prints and how its developing was influenced by the brainstorming and the presentation of artists in 2 to 3 sentences. The individual sewing of the sections by students will happen in tandem with the next unit plan. This will allow for one-on-one demonstrations with the sewing machine, which would be complex to show to an entire group at once. This group of students is made up of 13 boys and 1 girl. In this lesson, my aim is to flip the idea of sewing and quilting as a feminine craft on its head and highlight its complex origins. Giving the lesson a political and historical approach, or an approach where students have to take a stand, could act as a motivator. I anticipate some resistance. However, I hope the introduction of the quilter and artist Elizabeth Keckly and the political implications of her art will empower to share a message that is important to them.

LEARNING OBJECTIVES

- 1 - Students recall and summarize the processes necessary in creating the community banner
when saying their 2-3 sentences on how their design was influenced through the process.
- 2 - Students apply the sewing techniques *introduced during the one-on-one demonstration.*
- 3 - Students compare their own print with one of their classmates' print *by filling in the handout and using the appropriate introduced vocabulary.*

PROTOTYPE



SIMPLIFIED RUBRIC

Step	Description	Score
Step 1: Fabric preparation	Students properly stack & pin their fabric, following their handout steps.	/2
Step 2: Appreciation	Student shares a synthetization of the processes used during this whole unit. They say 2-3 sentences and use at least 4 words from the vocabulary bank.	/6
Step 3: Sewing	Student follows the teacher instructions during the one-on-one sewing demonstration. They sew in an acceptable straight line.	/2
Total		/10

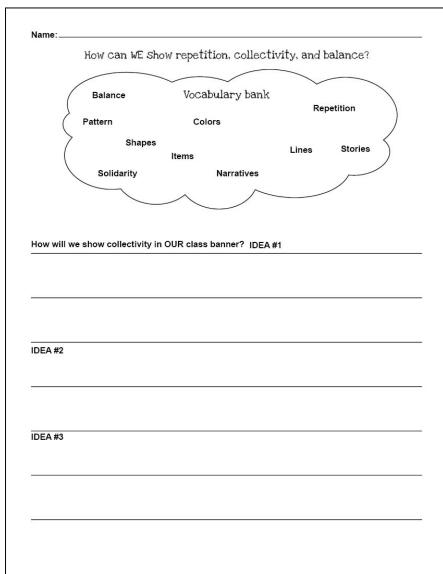
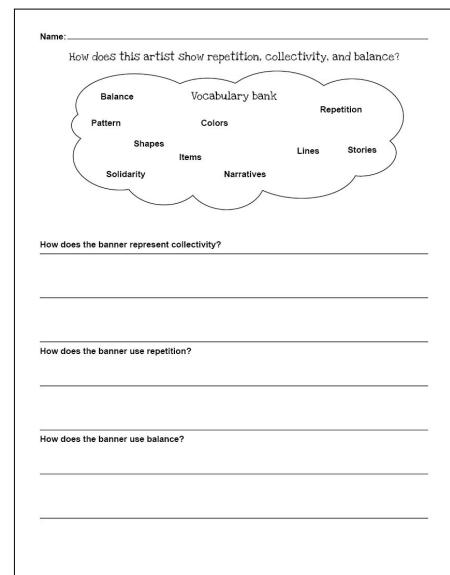
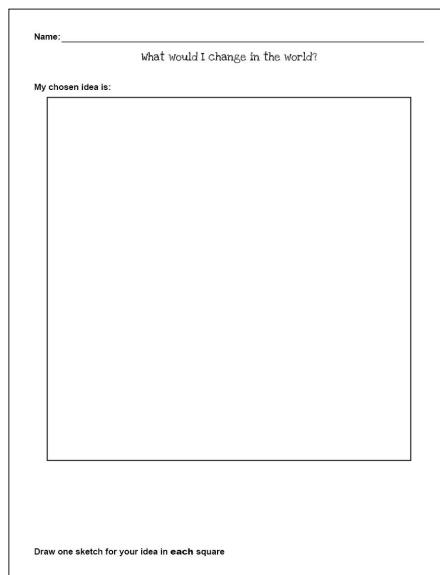
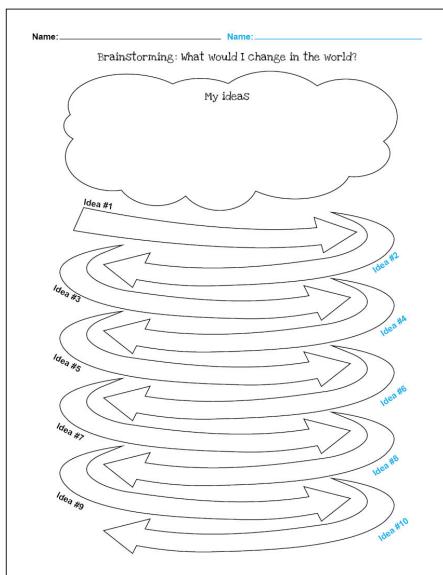
Unit plan #3: Community banner

Printmaking, collaborative & individual thought processes

Unit learning objectives

- 1 - Students develop an independence and ownership over their creative thought processes and artmaking *when using the checklist handouts*
- 2 - Students synthesize and demonstrate an ability to perform the processes (*brainstorming, sketching, stencilling, digitizing, and sewing*) necessary in creating the community banner.
- 3 - Students examine their own as well as their classmates' contributions *in the brainstorming sessions and collaborative processes*.
- 4 - Students share their ideas *through the use of handouts, verbalizations, and art appreciations (of their classmates, their own, and of artists' works)*.

Handouts & prototype



Unit plan #4

Graphic poster series • DEFIS B students

INQUIRY This unit was designed to challenge DEFIS students' preconceived ideas of what art looks like. What makes an artwork successful? What is beautiful about my own art and about my peers' art? Does art have to look realistic in order to be considered beautiful?

RATIONALE & ACTIVITY Students engage in an abstraction introduction. They deconstruct realistic looking mountains by tracing their outlines, identifying their foundation lines, and reducing them down to simple shapes. They draw their compositions with unusual tools, colors, and textures which would not be found in nature. They must create fantastic mountains which could be seen in movies, comics, or cartoons: nothing that would be seen in the real world. Familiarity is brought in this project with coloring processes. Unexpectedness is brought when challenging students to create overlays and color outside the lines.

MATERIALS Students use acrylic paints, pencils, paintbrushes of varying sizes, sponges, scissors, masking tape, rulers, stencils, acetates, and plastic containers for water and paint. They experiment with concepts of abstraction, printmaking, overlays, and re-purposing previously created art.

DEFIS specific

COMPETENCY: *Adopts a personal and social behavior which facilitates autonomy in society. Specifically, maintains harmonious interpersonal relations with their peers and demonstrates basic attitudes which facilitate their personal growth and self-confidence.* Students must share their opinions when prompted, reflect on their own artwork's strengths and weaknesses, and are guided to observe others' art with handouts and prompting questions.

COMPETENCY: *Demonstrates skills and behaviors appropriate to the workplace environment. Specifically, adopts effective work methods, works efficiently, and takes initiative in the workplace.* Students must demonstrate independent choice making in colors, composition, choice of preferred printmaking methods, and choice of shapes used. They must practice with the tools designated by the teacher before choosing preferred materials, and clean their working area like instructed.

COMPETENCY 1: *Creates personal images (organizes their visual arts production).* Students practice printmaking methods on given handouts during introductory activities. They apply these techniques in their final production.

COMPETENCY 2: *Appreciates works of art (analyzes a work or production).* Students re-visit their own art, identifying its strong and weak points. They do the same with a selected artwork created by a classmate.



Student's overlays

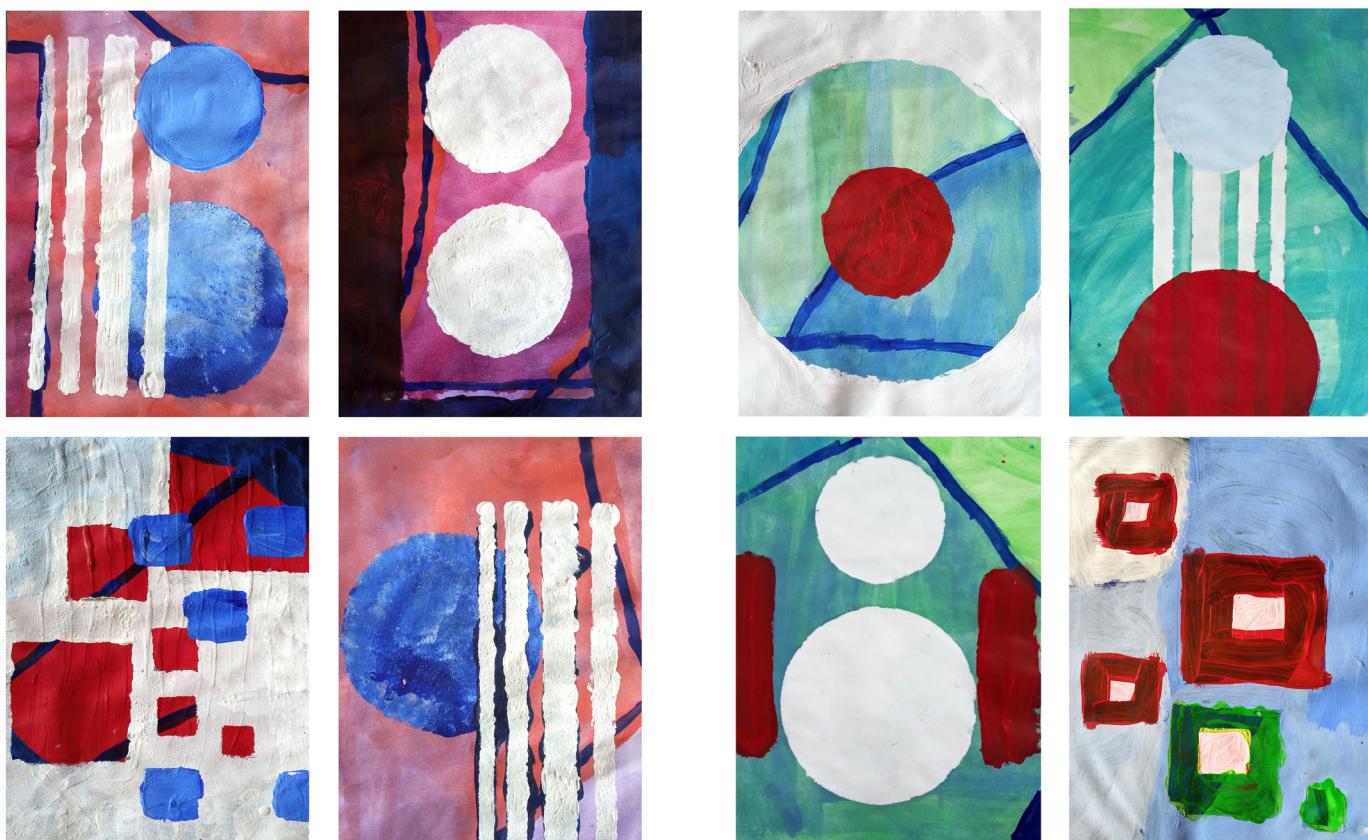
Graphic poster series

Experimenting with printmaking methods, overlays, and opacity

Learning objectives

- 1 - Student differentiate between 4 printmaking methods *when practicing on the handouts and choosing which 2(+) methods to include in their series*
- 2 - Student adopts effective and appropriate work methods *by applying the learned printmaking methods in their final posters and when creating overlays showing varied opacities*
- 3 - Student selects taught vocabulary *when appreciating their own and their peers' artworks*

Students' final artworks



Simplified unit rubric

Step	Description	Score
Step 1: Printmaking	Student practices the 4 printmaking techniques on handout.	/4
Step 2: Work methods	Student selects 2+ printmaking techniques and applies them in their series.	/4
Step 3: Vocabulary	Student selects the correct words from their handouts to analyze their own and a selected peer's artworks.	/2
Total		/10

Unit plan #5

Azulejos • DEFIS A students

INQUIRY How can we create harmonious color palettes and compositions?

How can we take multiple people's creations and join them together in a cohesive collaborative piece?

RATIONALE & ACTIVITY Students engage in a discussion about azulejos as a means to decorate and brighten up the streets of Portugal. They are challenged to think of decorative tiles which could decorate their school's walls. Azulejos are typically colored in shades of blue. What colors should we use to represent LINKS? What shapes should we select? By creating harmonious tiles and repeating shapes and colors, students are preparing for the final lesson, where they will join all tiles together in a collaborative school-wide piece. Familiarity is brought in this unit by using geometric shapes and tracing methods students have already learned. Unexpectedness is brought by overlaying shapes and creating limited color palettes.

MATERIALS Students use coloring pencils, paper, pencils, scissors, rulers, construction paper, and a laminator to create paper cut-outs and their tiles.

DEFIS specific

COMPETENCY: *Adopts a personal and social behavior which facilitates autonomy in society. Specifically, maintains harmonious interpersonal relations with their peers and demonstrates basic attitudes which facilitate their personal growth and self-confidence.* Students must share their opinions during the opening discussion about azulejos. Which colors and shapes are we going to use?

COMPETENCY: *Demonstrates skills and behaviors appropriate to the workplace environment. Specifically, adopts effective work methods, works efficiently, and takes initiative in the workplace.* Students must demonstrate independent choice making in colors, and shapes used. They should use the tools designated by the teacher and clean their working area like instructed.

COMPETENCY 1: *Creates personal images (organizes their visual arts production).* Students practice printmaking methods on given handouts during introductory activities. They apply these techniques in their final production.

COMPETENCY 2: *Appreciates works of art (analyzes a work or production).* Students re-visit their own art, identifying its strong and weak points. They do the same with a selected artwork created by a classmate.



Students' azulejos

Azulejos

Repetition and harmony in art

Learning objectives

- 1 - Student applies folding and cutting techniques *when following the tile demonstration*
- 2 - Student recognizes repetition as a tool for creating harmony *by creating tiles with repeated shapes and colors*
- 3 - Student demonstrates independence in their artmaking *when organizing their workstation with the appropriate tracing and coloring tools*

Students' final artworks



Simplified rubric

Step	Description	Score
Step 1: Folding and cutting	Student creates 4+ square tiles by following the folding and cutting demonstrations	/4
Step 2: Repetition	Student creates 4 harmonious tiles. Their shapes and colors are repeated in each tile.	/4
Step 3: Independence	Student employs the appropriate tools (cut-out shapes to trace, scissors, coloring pencils, and folding lines as guides) for each step.	/2
Total		/10

Adaptations for exceptional learners

CHECKLISTS Edmunds & Edmunds outline the strategy of task analysis to facilitate learning and reduce anxiety for students with ASD (2018, p.283). I use this strategy by providing handouts with a detailed checklist of steps to follow. Additionally, it could be helpful for the students who have an attention deficit disorder. Going through the list and giving themselves a checkmark when completing a step should keep them on task.

<p>Name: _____</p> <p style="text-align: center;">Checklist Stencil Making</p> <p>Tracing</p> <ul style="list-style-type: none"><input type="checkbox"/> 1: Place the square piece of posterboard paper on your desk.<input type="checkbox"/> 2: Place the square of carbon paper on top of the posterboard, dark side down.<input type="checkbox"/> 3: Place a piece of masking tape on the top of both the posterboard and carbon paper, making sure it is fixed to your desk.<input type="checkbox"/> 4: Place your line sketch on top of the carbon paper. The drawing should be on top.<input type="checkbox"/> 5: Make sure all of the pieces of paper are aligned to each other, each corner should lie flat on top of the paper below.<input type="checkbox"/> 6: Place another piece of masking tape on top of the sketch paper.<input type="checkbox"/> 7: Starting from the top and finishing with the bottom, draw over the black outline of your sketch with your ballpoint pen.<input type="checkbox"/> 8: Have a look at your sketch. Did you trace over each of move on to the next step<input type="checkbox"/> 9: Lift up the sketch and carbon papers from the bottom. transferred, resulting in a new black outline, remove th on to the cutting steps. <p>Cutting</p> <ul style="list-style-type: none"><input type="checkbox"/> 1: Fold your posterboard paper slightly.<input type="checkbox"/> 2: With your scissors, cut a small hole in the middle of the posterboard.<input type="checkbox"/> 3: Unfold the posterboard.<input type="checkbox"/> 4: Cut from the hole in the middle to the edge of your line sketch.<input type="checkbox"/> 5: Follow the lines on your posterboard to cut-out your design.<input type="checkbox"/> 6: Discard the shape cut-out in the recycling bin.<input type="checkbox"/> 7: Your stencil is complete and ready for next class!	<p>Name: _____</p> <p style="text-align: center;">Checklist Printmaking</p> <p>Fabric preparation & cutting</p> <ul style="list-style-type: none"><input type="checkbox"/> 1: Align each of your 4 pieces of fabrics' top left corners together.<input type="checkbox"/> 2: Smooth out the fabric to remove the big folds or wrinkles.<input type="checkbox"/> 3: Place the 7 x 7 inches piece of paper on top of the stack of fabric.<input type="checkbox"/> 4: Take a sewing pin, poke it through the paper and 4 layers of fabrics. Do this in each corner of the stack of fabrics.<input type="checkbox"/> 5: Hold the fabric scissors in your dominant hand.<input type="checkbox"/> 6: Hold the stack of fabric near the first side you will be cutting.<input type="checkbox"/> 7: Cut along the 4 sides of the square paper.<input type="checkbox"/> 8: Place the leftover pieces of fabric in the plastic basket on the teacher's desk.<input type="checkbox"/> 9: Slowly remove the pins from the 4 corners. <p>Printing</p> <ul style="list-style-type: none"><input type="checkbox"/> 1: Select a first piece of fabric and a first paint color. Remember that the paint's color should have a high contrast with the fabric's color.<input type="checkbox"/> 2: Place your stencil on top of the piece of fabric.<input type="checkbox"/> 3: Make sure the stencil's corners are aligned with the fabric's corners.<input type="checkbox"/> 4: Place a piece of tape on the stencil's top to fix it to the table.<input type="checkbox"/> 5: Take your domed-tip paintbrush and load it with paint.<input type="checkbox"/> 6: Put the paint inside the stencil's positive space with a dabbing (stippling) motion.<input type="checkbox"/> 7: Make sure the positive area of the stencil is filled with an opaque layer of color.<input type="checkbox"/> 8: Slowly lift up the stencil from the bottom to the top.<input type="checkbox"/> 9: Remove the piece of fabric from under the stencil<input type="checkbox"/> 10: Repeat the steps 1 to 8 for each of the remaining pieces of fabric.
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Checklists created for the *Community banner* unit plan

Adaptations for exceptional learners

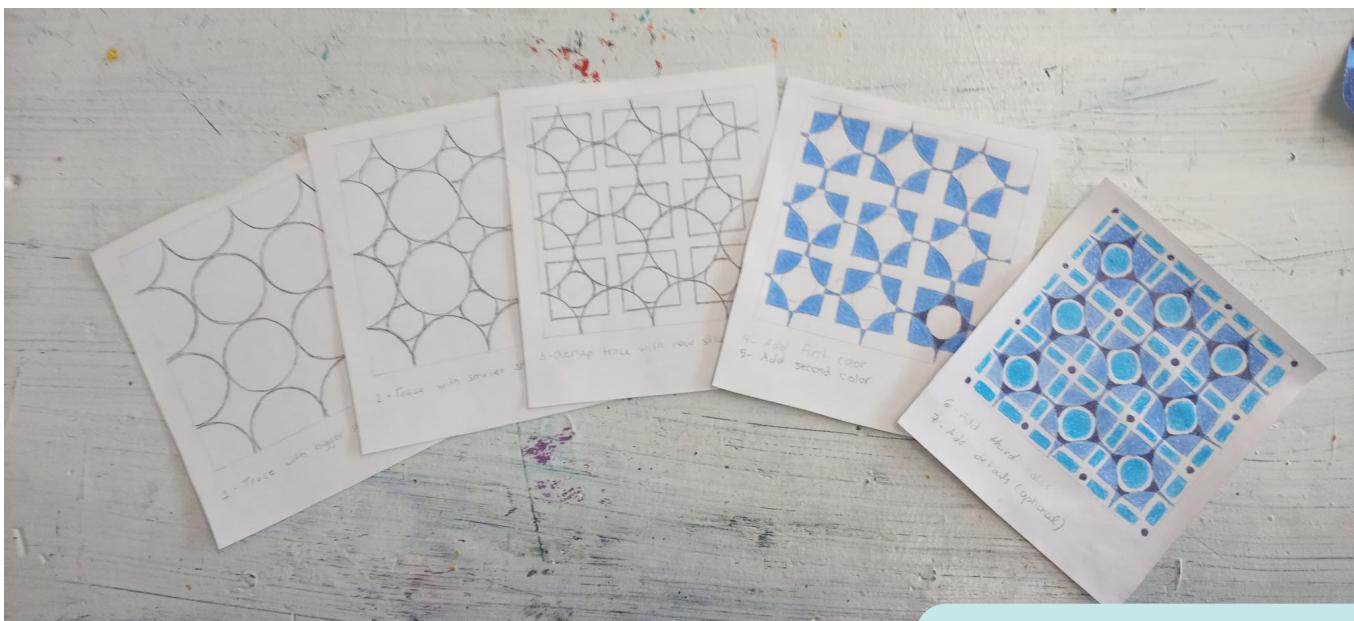
VISUALLY IMPAIRED STUDENT I wanted this student to work on the same project as his peers so he could participate in the discussions and relate with his classmates. The 3D adaptation was thus included for all students. The textures and volume were more stimulating, but they also served as guides when applying the paint. The dimensions of the paper are smaller than other students' so that it is easier to navigate and feel the whole composition with the hands)



FINE MOTOR SKILLS Students who have lower functioning fine motor skills are not penalized in the assessment. Rather, the expectations are adapted to their abilities and communicated directly to them.

VISUAL GUIDES Students on the lower end of the autism spectrum, especially if they are nonverbal, may require further use of visual guides and instructions. Moreover, since it is sometimes difficult to verify understanding, it is primordial to break down the steps and instructions into their simplest form.

ROUTINES Edmunds & Edmunds outline the importance of introducing new tasks in a familiar environment to facilitate learning for students with ASD (2018, p.284). At the beginning of a new unit, I introduce the routine which will be followed for the next few weeks. As seen in the Fantasy Mountains unit, DEFIS A always start their class with a transition activity, their art booklets. Students in MAPS 1-2 also start their class with a transition activity. They draw in their personal sketchbooks, referring to a list of prompts on their art challenges handout.



Visual aides for the Azulejos unit plan

Adaptations for exceptional learners

VARIED INSTRUCTION As explained by Edmunds and Edmunds, students with ASD highly benefit from abstract concepts being taught in concrete and varied manners (2018, p.284). It is primordial for my students to apply the newly introduced concepts in multiple ways so I can properly assess their understanding and thought processes. For instances, MAPS 1-2 students were introduced to composition in 3 ways. In the first lesson, it was explained with words and accompanied with visuals and a handout with printed explanations. In the second lesson, it was reinforced through an activity where students played with paper frames and proposed multiple compositions for a single image taken out of a magazine by placing the frame over the picture. Finally, students were guided in integrating their understanding of composition in their usual transition activity (drawing prompts/ art challenges).

Name: _____

ART CHALLENGES

Grading: I will be looking at line quality (no scribble scrabble), drawing size (does it cover most of the paper), amount of detail, and how the drawing fits with the chosen challenge. Please write the challenge number on the back of your paper.

Art Challenge	Check when done	Description
<u>Challenge #1:</u> Landscape		Draw a landscape using colored pencils, markers, or oil pastels. Think of a specific season when choosing colors.
<u>Challenge #2:</u> Famous artwork		Re-create a famous artwork using colored pencils, markers, or oil pastels. You may use your cellphone to find your chosen artwork.
<u>Challenge #3:</u> Observational drawing		Pick an object in the room (furniture, decorations, or tools surrounding you). Using colored pencils or markers, draw this object from observation.
<u>Challenge #4:</u> Mandala		Using colored pencils or markers, color a mandala.
<u>Challenge #5:</u> Movie character		Using colored pencils or markers, draw a character from any (appropriate!) movie. You may use your cellphone to find your chosen movie character.
<u>Challenge #6:</u> Architecture		Using colored pencils or markers, draw a building of your choice (school, house, skyscraper, shop, ...).
<u>Challenge #7:</u> Flag		Using colored pencils or markers, draw a country's flag. You may create your own flag design if you want.
<u>Challenge #8:</u> Animal		Using colored pencils or markers, draw an animal of your choice. You may use your cellphone to find your chosen animal.

Transition activity: drawing prompts



Composition activity

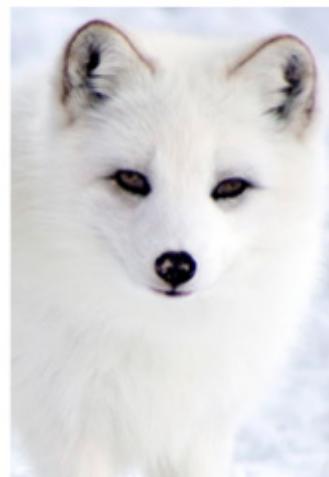
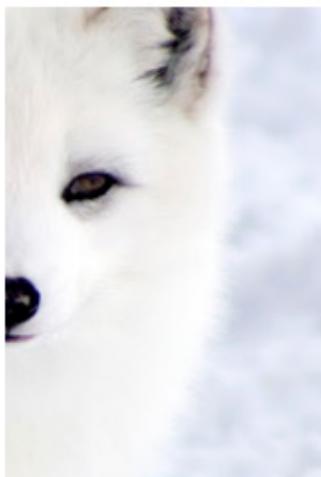
Adaptations for exceptional learners

VARIED INSTRUCTION (ADDITIONAL COMPOSITION ACTIVITY)

Art challenges, bonus activity #1: COMPOSITION

Composition is where you put the object you are drawing on the paper. For example, you could draw a picture of an apple and position the apple slightly off-center on the paper.

Different compositions for the same subject



Bonus activity: Create a composition you have never tried before for your art challenge of the day!



COMMUNITY TEACHING

DESIGNS

Lesson plan #1: Flower bouquets

Introducing watercolor basics • Seniors at the YMCA Peel

INQUIRY How can I make an introductory class on watercolors more fun and unpredictable?

How can I involve participants who are there to learn the basics, and the ones who are there to socialize and participate in lessons which they will re-create with their grandchildren?

RATIONALE & ACTIVITY This activity introduces watercolor basics (wet on dry, wet on wet, drybrush, etc.). Participants will practice each watercolor technique on a piece of paper before re-creating their favorite techniques on their square pieces of paper. The paper is then cut and folded to create multiple flowers, which are glued together to create a single bouquet.

MATERIALS Participants use watercolor paper, watercolors, paintbrushes, scissors, and glue sticks to create their 3D flower bouquets.

PROCEDURE



PARTICIPANTS' BOUQUETS



Lesson plan #2: Circle perspective

X • Seniors at the YMCA Peel

INQUIRY How can I make an introductory class on perspective more fun and unpredictable?

How can I involve participants who are there to learn the basics, and the ones who are there to socialize and participate in lessons which they will re-create with their grandchildren?

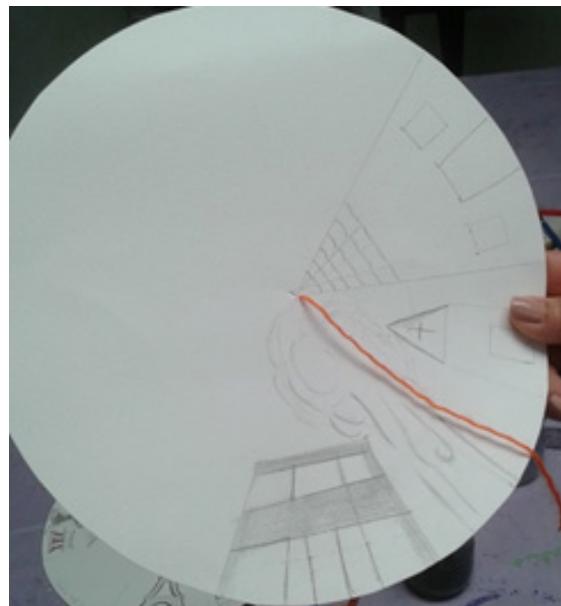
RATIONALE & ACTIVITY The activity will start with a short introduction to the use of perspective and vanishing points in art. This will be followed with example works from two Canadian artists, Joseph Moukhtar and Richard Pranke. We will discuss how these artists were able to create their artworks; what strategies were employed and how could we reciprocate these? Inspiration: Students will draw a cityscape inspired by buildings and architecture they often visit or are important to them.

MATERIALS Participants use embroidery floss, sewing pins, printed photos, paper cut into circles, hb pencils, China ink, watercolor, paint brushes, cork boards, and rulers.

PROTOTYPE



PARTICIPANTS' CIRCLE NEIGHBORHOODS



Lesson plan #3: Art in layers

Introducing foreground, middleground, and background • Seniors at the YMCA Peel

INQUIRY How can layering be deconstructed in such a way to reach each participant no matter their previous knowledge in art? How can the watercolor basics and perspective taught in the previous classes be joined in a single activity?

RATIONALE & ACTIVITY This activity introduces layering. Participants will refer to the learned watercolor basics from the previous lesson. They fold their paper in three, tracing and cutting the foreground and the middleground in the first two folded sections. They paint a landscape which can be unfolded to reveal each section of the layering.

MATERIALS Participants use watercolor paper, watercolors, paintbrushes, and scissors to create their folded layered landscapes.

PROTOTYPE



PARTICIPANTS' LAYERED LANDSCAPES





MY PERSONAL **ART** **PRACTICE**



Artist Statement

My art practice is anchored in dialogue analysis. This includes re-visiting discussions with peers and their unique perspectives, observing strangers interactions' on social media, and questioning my inner dialogue. The media and themes I explore vary from a project to another. I often work with fabrics and acrylic paint, and I love experimenting with new materials and mixed-media. Considering the amount of dialogue that can be generated from social issues, this is a theme that often inspires me. I often consider symbolism through multiple lenses. How do people from varied backgrounds feel about a specific event or issue in history? What do colors, objects, animals, and elements mean to people with diverse beliefs? I research and consider multiple point of views before getting an idea of how to approach a new project. Why am I using this painting surface specifically; how does it tie in with the theme? Through such careful consideration, I plan out what the final output will look like by weaving all the perspectives and opinions I synthesized together. This is where my inner dialogue takes a bigger place, as I consolidate the diverging perspectives into a single cohesive artwork.

In other words, my creations consist of clusters of reconciled perspectives. This reconciliation helps me appreciate and better understand people's opinions and thought processes. It helps me navigate, understand, and internalize world views all whilst being more open to diverging opinions.

Artistic works



The Water Speaks Too, 2020
Installation, mixed media
22 x 14 x 3in

Artistic works

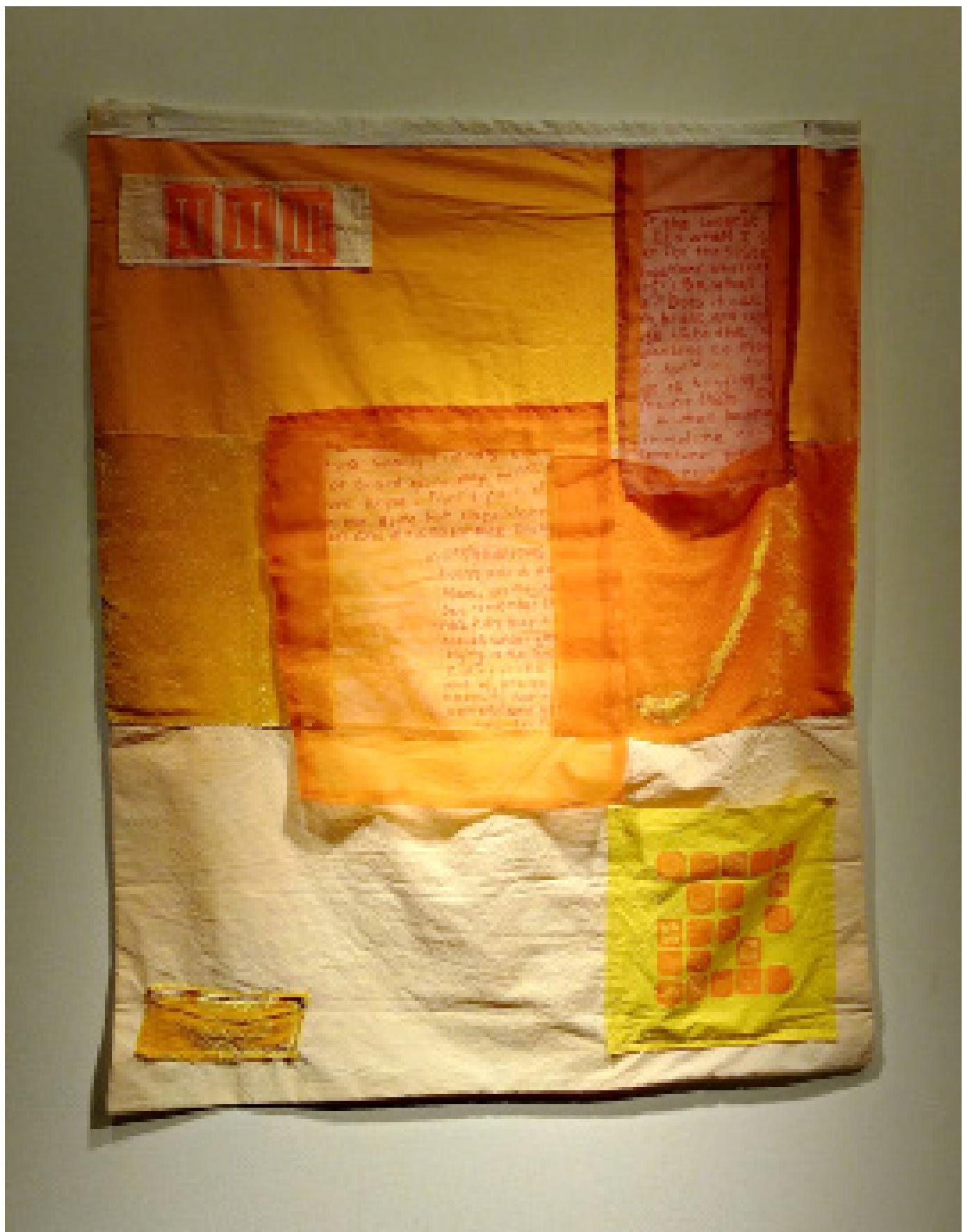


We Created a Monster, 2020

Acrylic on canvas

36 x 24 in

Artistic works



Love Letter to the Color Orange, 2020
Acrylic, natural and synthetic dyes on mixed fabrics
40 x 32 in

Artistic works

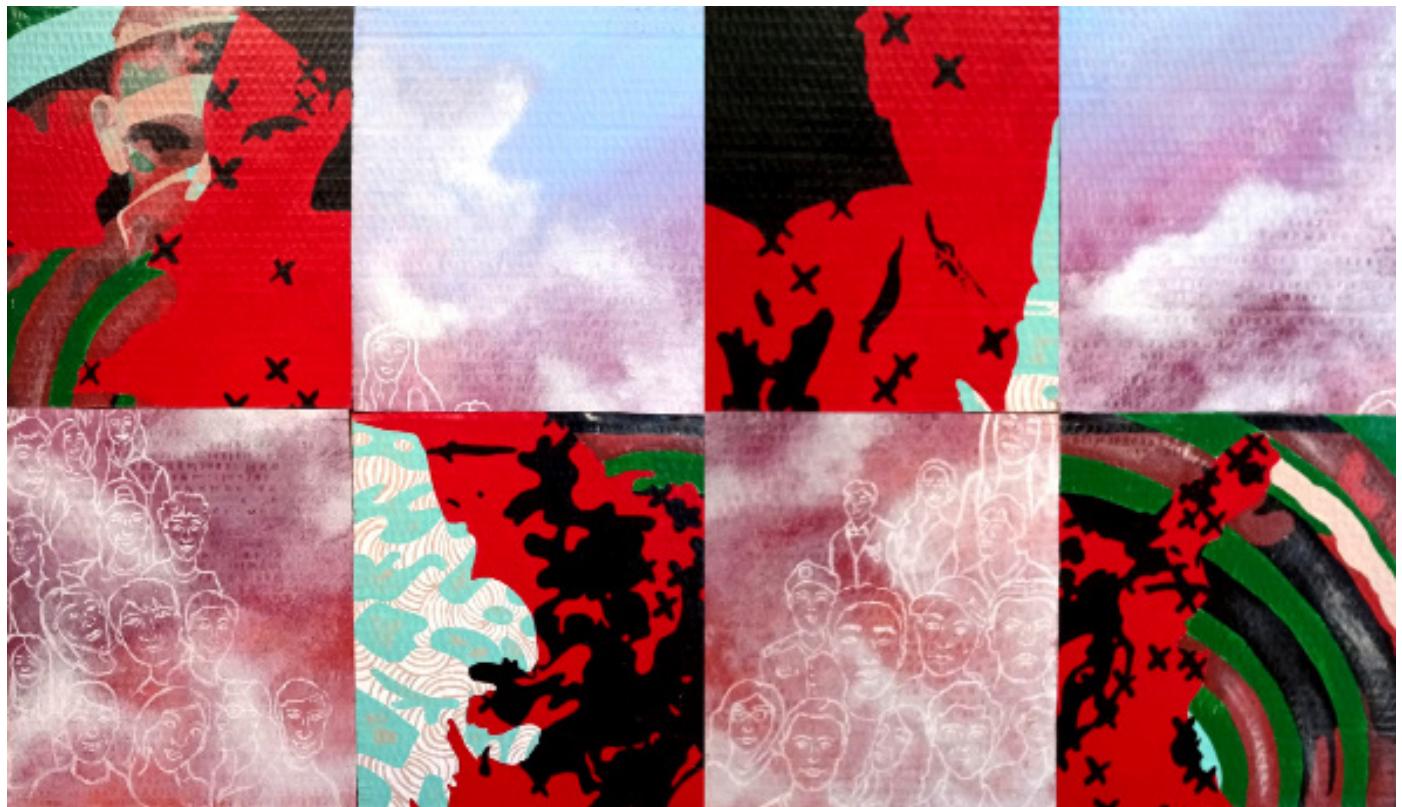


Cluster of Souls, 2019

Interactive piece, synthetic dyes and screenprints on mixed fabrics

25 x 40 in

Artistic works



More Than Just a Number, 2019
Acrylic on cardboard
25 x 42 in

Artistic works



The Spill, 2019
Acrylic on wood
48 x 24 in

Artistic works



Folklore, 2018
Acrylic & tissue paper on canvas
18 x 24 in

Artistic works



Autumn I, 2016
Digital photography

Artistic works



Autumn II, 2016
Digital photography

Artistic works



Winter I, 2017
Digital photography

Artistic works



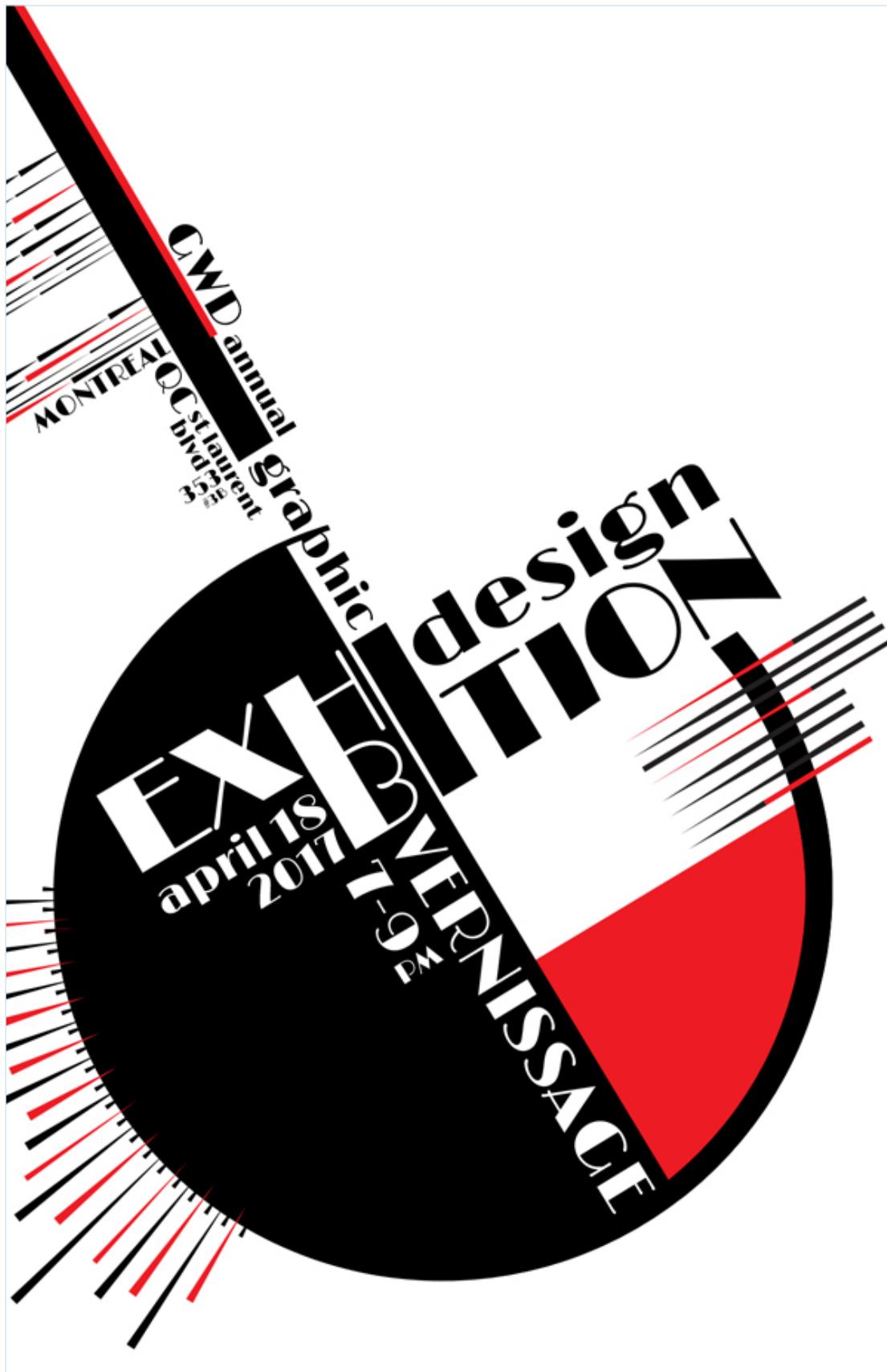
Winter II, 2017
Digital photography

Artistic works



Magazine cover prototype, 2016
Digital photography & layout

Artistic works



*Exhibition poster, 2017
Typography poster made digitally*

Artistic works



Lord of the Flies book cover re-design, 2017
Digital illustration & layout

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