



**SHAW
CREATIVE
JOURNEYS**

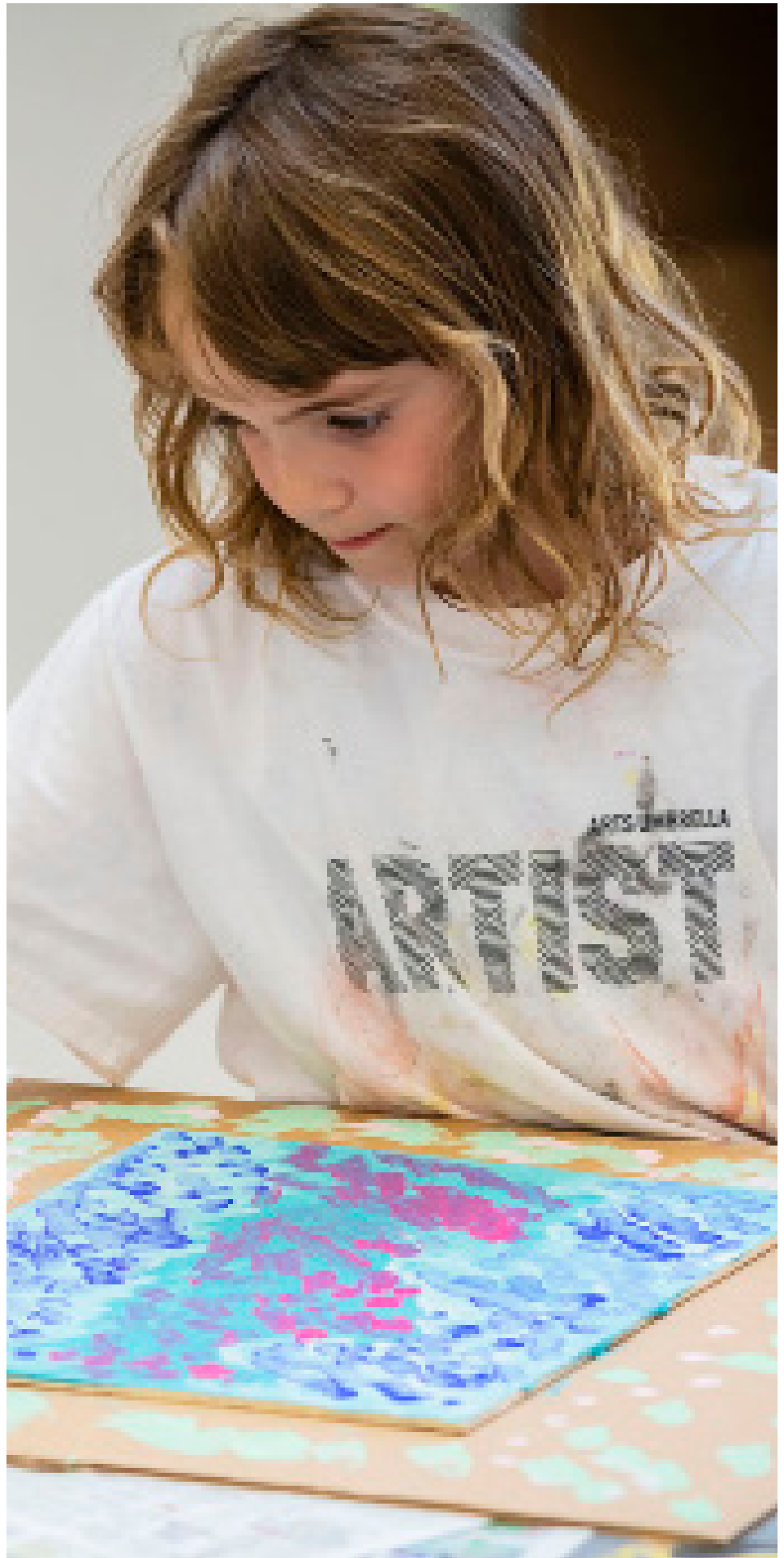
2019/20 TEACHER'S RESOURCE GUIDE
VISUAL ARTS WORKSHOP | VANCOUVER



VOYAGES

THEME INTRODUCTION

Arts education is about handing our students the materials and space to explore, interpret, and create meaning through mentorship with practicing artists. Through the arts we have the ability to share and express highly personal and specific ideas and narratives. All of us have traversed personal and cultural voyages, both literal and imagined, and the Voyages program is about equipping students with the artistic tools to reflect on the movement, dynamics, and feelings of these voyages. Through the metaphor of the voyage, artists can access a rich trove of stories about global history, movement, and transformation. Across sea, land, through time, and into space, humans have been sailing, marching, drifting, trekking, and wandering—willingly and unwillingly—for all of history. Considering the myriad motivations and pressures behind such voyages speaks to our past and holds lessons for our futures. Through the languages of visual, media, and theatre arts, students will be guided to reflect upon the nature of voyages, and then reflect outwards to connect, share, and continue exploring.



VISUAL ARTS WORKSHOP

90 minutes

Prepared by: Marta Robertson-Smyth

WORKSHOP OVERVIEW

Sacred Salmon Cultures of the North Pacific Rim

Traditional cultures have flourished for thousands of years on the shores and river banks of the North Pacific Rim. Included among these are many Northwest Coast First Nations of the United States and Canada, the Ainu of Japan, and the Sakhalin and Ulchi of Siberia. Evidenced through their oral traditions and modern essays, through masks, weavings, basketry, carvings, prints, and other storytelling artwork, the waters of the North Pacific Rim has long spawned salmon.

Brought into contact through trade and canoe travel these cultures shared a dependence on salmon for survival and a profound relationship with the cycles of the natural world. All celebrated the sacred fish, many with First Fish ceremonies to welcome the salmon home each year and give thanks for the life they provided.

In this first year of the Shaw Creative Journeys program, we will be inspired by the tale of The Prince and the Salmon People, a Tsimshian version of one of the Salmon People legends shared by cultures speaking a variety of languages and living in communities separated by thousands of miles.

Students will come together to hear myths and view images of transformation, migration, and interdependence based on age-old cycles of salmon journeys, and participate in discussion about the story-telling qualities of drawing and painting. They will observe a drawing/painting demonstration related to the discussion and the resource materials on hand. Appropriate levels of difficulty will be reflected in the kinds of skills taught during the drawing/painting lesson. Using water-soluble graphite markers and tempera block paints on poster board students will create a vibrant finished art piece to take home.



MEET THE INSTRUCTOR

Along with her in-studio painting and sculpting classes, **Marta** has taught for the Vancouver and West Vancouver School Boards, ArtsStarts in Schools, Learning through the Arts, and Arts Umbrella. Her extensive teaching experience includes over 150 residencies throughout the Lower Mainland. Marta's projects employ a variety of techniques and themes that integrate the sciences and humanities through art. She often relates myth and folklore to nature's cycles, stimulating an empathy towards other species and an excitement about our evolving human story.

STUDENTS WILL

- Explore the sciences and humanities through art making;
- Broaden their awareness of, and empathy towards other cultures and species;
- Develop more confidence in their ability to draw, make decisions, and create;
- Learn to analyze and reproduce shapes from simple to complex structures that are inspired by a variety of cultural styles;
- Acquire basic techniques such as blending, shading, and wet-on-wet watercolour applications;
- Be encouraged to interpret the body language of humans and other creatures and to reproduce their impressions through drawing and painting;
- Experience art-making as meaningful to themselves and to their larger community.

MATERIALS

- Storyboards
- White #4 or #6 poster board
- HB pencils
- Erasers
- Water soluble graphite markers 8B or 9B
- Fine point brushes
- Large hogs bristle brushes
- Tempera block paints (all colours including black and white)
- Containers for water

ADDITIONAL RESOURCES

Books

Murphy, Claire Rudolph. *The prince and the Salmon People*. Eastern Washington University Press. Spokane Washington, 2003

Fobes, Natalie. *Reaching Home: Pacific Salmon, Pacific People*. Alaska Northwest Books, Anchorage, 1994

Roche, Judith and Hutchinson, Meg. *First Fish, First People: Salmon Tales of the North Pacific Rim*. One Reel, UBC Press, 1998

Cone, Molly and Wheelright, Sidnee. *Come Back Salmon: How a group of dedicated Kids Adopted Pigeon Creek and Brought it back to Life*. Sierra Club Books

Films

Bring Back the Salmon: nwf.org
Empty Ocean Empty Nets

Websites

jamsalmon.org/home.htm
irn.org (International river Network)
greatcanadianrivers.com/rivers/skeena/culture-home.html
abbotsford.net/dormickpark/salmon.html#doing

Organizations

For the Sake of Salmon: 4sos.org
Save the Wild Salmon: wildsalmon.org
Native Fish Society: nativefishsociety.org



GLOSSARY OF TERMS

Analogous colour scheme

A colour scheme made up of colours that are next to each other on the colour wheel (For example, yellow, yellow-orange, and orange).

Blending

The gradual merging of one colour into another creating a new colour in the blended area.

Blocking

Rendering a simple sketch (or an abstract) of the composition.

Border

A frame or guideline drawn around the edge of the paper to contain the work.

Chalk pastel

A drawing tool usually made with a combination of pigment, gum, and chalk or clay. The purest form of drawing or painting pigment available.

Composition

The arrangement of the various parts of an artwork into a pleasing whole. Composition also refers to a work of art.

Complementary Colour

Colours that are directly opposite each other on the colour wheel, red and green, blue and orange, violet and yellow.

Contrasting Colour

A strong difference between darkness and lightness of two or more colours.

Feathering

The spreading of painting or drawing medium in veiny lines.

Figure

A human or animal form as a subject in a work of art.

Gesture

Making strokes or lines that indicate movement and direction.

Ground

The first layer on a picture.

Background

The underlying surface of the picture.

Foreground

The part of the picture or scene that appears nearest the viewer.

Highlight

An area with a lighter tone. The reflection of a light source in a picture.

Hue

Colour, a specific shade.

Outline

A line traced around the figure(s) to separate them from the background.

Perspective

The appearance of an object to an observer, which determines the distance from the observer.

Rhythm

A pattern of elements in a work of art. A regular recurring colour or shape or design.

Scumbling

Multiple layers of colour applied one on top of the other so that one layer shows through to the next to create dazzling textures of broken colour.

Shading

An area of darker tone, close lines, dots, crosshatching to make darkness or shadow in a drawing or picture.

Tone

The overall blend of colour, light, and shade in a painting or drawing.

Texture

The feel and appearance of a surface – e.g. rough, smooth, furry, or scaly.

Oil pastel

A drawing tool made by cooking raw pigments with an oil soluble wax binder, which is then molded into crayons. They are water resistant.

Tempera paint

A washable non-permanent, non-toxic creamy paint that looks like pudding.





EXTENDED LEARNING ACTIVITIES

CHALK PASTEL DRAWINGS

Grades 1–7

Using chalk pastels and liquid tempera paints on black drawing paper students will create images of other beings that depend on the salmon as part of their life cycle such as orcas, bears, sea wolves, and the forests.

Attention will be paid to scumbling, the layering of chalk to get rich depth of colour. The surrounding background can be painted with liquid tempera paint, a technique that helps to hold the chalk in place and may eliminate the need for fixative.

MATERIALS

- Black drawing paper (construction paper will do)
- Boxes of 24 chalk pastels
- Fine point brushes
- Large hogs bristle brushes
- Liquid tempera paints (a variety of colours)
- Containers for water

START A POSTCARD EXCHANGE

Grades 4–7

Students research schools and other organizations that participate in Streamkeeper Programs for inspiration.

Working on a poster board, students create post-card-sized images of salmon-related art. Any combination of drawing, painting, or collage would work for this project.

Offer your artwork to these organizations for use in poster design and other inspirational idea exchanges.

MATERIALS

- Poster board cut to the dimensions of post cards
- Pencils
- Erasers
- Scissors
- Glue sticks
- National geographic and other wildlife magazines
- Watercolours (tempera block paints will do)
- Fine brushes
- Sharpies