

Kennsluáætlun 2020-2021

Fag: Sjónlist

Kennari/kennarar: Lilai Licata

Fjöldi kennslustunda í faginu á viku: 1 (60 mín)

| Bekkur/samkennsluhópur | Fjöldi kennslustunda í faginu yfir árið | Tímabil |
|-------------------------------|---|------------------------|
| 5., 6. og 7. bekkur (strákar) | 19 (eða minna) | 25. Ágúst – 12. Janúar |
| 5., 6. og 7. bekkur (stelpur) | 18 (eða minna) | 19. Janúar – 1. Júní |

Like for every other grade, creating an amiable environment in the art studio to give a sense of freedom and welfare to my student is one of the basic objectives I have as an art educator. When a child feels safe to explore visual art in all its shape, and safe from the fear of being judged in that experimental process, there are no more barriers between that child and its creativity. If my pupils nourish their creativity and see it flourishes, even just a little, their self-esteem will improve and they will be more open to explore and expand their imagination and to develop ways of self-expression.

To help children realize their full potential as intelligent, creative and whole persons, I'll institute a relationship-based education build on trust and mutual respect, where each person is seen as a unique individual while being part of a group. Visual Arts becomes then a tool for guiding children to respect each other on one hand, and to express themselves and define their identity on the other. Children are viewed as active constructors of knowledge and my primary role as the educator is to empower and support my pupils to explore and investigate. There will be times that they'll be given access to the library and internet to conduct their own research.

I'll be planning my lessons based on the interests of my pupils, which means that I'll constantly pay a close attention to where their curiosity and volition will leads them. An by making them understand that I'm taking in consideration their effort, their determination and their progress instead of their actual skills as young visual artist should liberate them from any blocage, any self-doubt about their capability at realizing succesfully the assignments that I'll be giving them. Furthermore, they will be able to choose from various visual art medias to realize the assignment of the day, which will encourage and celebrate their initiative. Although, some assignments will request the use a specific medium which will potentially drag them out of their creative comfort zone, which is important as well. This open-ended explorations of the medias will lead them to think by themeselves and have full control over their creativity. Visual aprovides the foundation for using art as a tool for thinking. Mistakes are allowed and even encouraged as removing the fear of a bad evaluation gives children the confidence to take risks, and to venture beyond their established area of competence.

Finally, I'll systematically connect the assignment of the day to some inspirational artworks throughout Art History, both Icelandic and foreign, giving in addition little historical landmarks to start seeing Visual Art as a fundamental part, aspect, influence and memory of all societies. Along

with these famous masterpieces, and by taking advantage of my expertise in Geek Art¹, I will illustrate my speech with examples familiar to the students, with which they can relate, thus reinforcing their understanding, their commitment and their participation to the course.

To sum up, Visual Arts will be used as a tool to help children process and produce ideas, thoughts, theories and perspectives in a visible way, understanding that there are multiple ways of communicating and expressing themselves, and to construct a new understanding of their environment and community.

Keeping in mind the Icelandic national curriculum for the Visual Arts (cited at the end of this document), here is roughly the program for the 5th, 6th and 7th grade this year. It won't necessarily happen in the following chronological order and could undergo a change since I intend to remain flexible second the evolving interests of my pupils and the material at disposition.

| kennslustund | ÞEMA | HVAÐ Á AÐ LÆRA |
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| 1 | Við skulum kynnast! (let's get acquainted!) | Getting to know each other: name, personality, creativeness, imagination, craftsmanship etc. Start to know the art studio: where to find the material and responsabilize them on how to take care of it etc. |
| 2 | Abstrakt á móti hlutbundin (abstract versus figurative) | Learn to recognize and distinguish an abstract image from a figurative image. Get familiar with few abstract artworks: some paintings made by the pioneers of the abstraction of the Visual Arts: Kandinsky, Mondrian, Kupka, and Malevitch; and other examples of abstract artworks from various medias (Street Art, photography, sculpture, videogame etc.). Understand that they can express themselves in more than one way, that figuration is not the only way of representing a subject, an idea, an emotion. Opening the door of abstraction to encourage exploration of the various medias they have at disposition and being relieved of their self-doubt about if they're "good" at drawing – drawing figuratively. Importance and role of interpretation |
| 3 | „Cadavre exquis“ eða „Stórkostlegt lík“: innsýn í Súrrealismi (Exquisite corpse: a glimpse at the Surrealist movement) | Collaborative work collective imagination absurd, unexpected, dreamlike (or nightmare like!) results Surrealism |

¹ Geek Art: a current artistic and global phenomenon that represent in all visual art medias the iconography of popular medias like comics, video games, cinema, animation, TV series and so on.

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| 4 & 5 | Klippimyndir (collages) | Surrealism Erró |
| 6 | Litir og gildi (colors and values) | Primary colors, secondary colors, warm and cold colors, neutral colors, tints and shades, contrasts etc. Learn how to create all the variations of color possible just from 5 colors: cyan, magenta, yellow, black and white paint. |
| 7 | Kyrralíf: samsetning og hlutföll (still life: composition and proportions) | Working in circle around a model (or a still life), the pupils will realize at the end of the assignment that no one will have the same point of view, that all art work will be widely different even if they represent the same subject. Learn about still life throughout Art History, and learn how and why to use perspective, proportions and composition. |
| 8 | Línur, mynstur og hreyfing (lines and pattern) | Learn how to represent movement, dynamism, texture, emotions etc. with a simple line. Discover patterns techniques, types of lines etc. |
| 9 & 10 (strákar: tvær kennslustundir rétt fyrir Halloween) (stelpur: fyrir Öskudagur) | Grímur (masks) | Learn about the history and the symbolic of the mask throughout various cultures and understand its different aesthetics and purposes (a venetian mask isn't the same aesthetic and purpose than a tribal Congolese mask for example). Explore different ways of representing and realizing a mask. Identity exploration and interpretation |
| 11 | Vefmyndasögur og meme: stutt og tjá leið til að deila hugsunum (web comics and memes: a short and express way of sharing thoughts) | Iconography and languages of the comics Comics in art: Roy Lichtenstein, Erró... Concept art for characters and scenery making |
| 12 | Rusl og list: listin að endurvinnna (trash and art: the art of upcycling) | Environmental issue confronted through an artistic point of view. Seeing everyday objects meant to become trash as a creative opportunity Arte Povera Arman |
| 13 | Skúlpúr og mótun (sculpture and molding) | 3D media George Segal, Giuseppe Penone, |
| 14 & 15 | Leturgröftur (engraving) | Negative and positive space Explore various surfaces (fabric, paper, wood...) thinking of the different purposes it could imply (fashion design, decorative, informative...) Discover the structure of some artworks |
| 16 | Heimsókn til listræns samfélags Seyðisfjarðar (encounter with the artistic community of Seyðisfjörður) | Critical thinking, analyzation of the artwork, understanding the importance of exhibition and understand and get to know the artistic presence and aspect of their environment and community. |

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| 17, 18 & 19 (síðustu kennslustundir) | Búðu til listaverk og undirbúið síðan sýningu (möguleg þátttaka í List í ljósi fyrir 2. Bekk) (create a work of art and then prepare an exhibition (possible participation to List í ljósi for the boys group)) | Think of a project, decide whether realize it in a collaborative way or not, think of what material to use etc. Open creativeness, opportunity to explore and reassess what they learned and develop during the year. Understand and carry out a given thematic (for example the return of the sun and its light in Seyðisfjörður if they participate to List í ljósi) |
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Below, a list of what pupils should be able to do at the completion of grade seven second the Icelandic national curriculum. I organized it into the two different and complementary aspects of Visual Arts education: practical and theoretical.

| PRACTICE | THEORY |
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| Use the basic factors of visual arts for their own creation. | Use concepts and terms that are linked with each assignment. |
| Express their opinions and feelings in their own creation with relation to their experience. | Discuss their own works and those of others in an active conversation with other pupils. |
| Develop an idea from a sketch to a final work, both two-dimensional and three-dimensional works. | Describe and discuss various movements in visual arts by comparing styles and periods of specific works and put them into their cultural context. |
| Base their creation of art on concept work linked with imagination, research and experience. | Analyze, compare and evaluate methods for creating various works of art. |
| | Analyze and discuss the effect of imagery on the environment and society. |
| | Describe the various purposes of visual arts and design. |

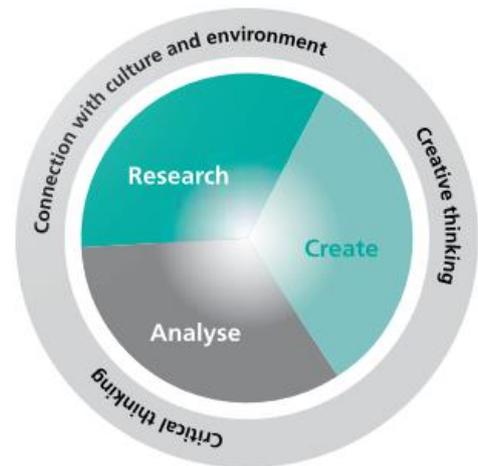
Ministry of Education, Science and Culture / The Icelandic national curriculum guide for compulsory school / Competence criteria fo visual arts

Every object and every task starts with an idea that does not materialise unless it is presented in some way. Visual arts as a subject channel ideas and use all the media of visual art. Since ancient times, visual arts have had a social, aesthetic and emotional influence. Observing works of art helps us to understand history, culture and society as a whole, and, at the same time, it enhances our personal growth.

Through visual arts pupils have an opportunity to learn and express themselves without words. They can alternatively work in a critical manner with everyday issues or imagination. This experience gives pupils a basis to learn to know themselves both in connection with nature and the material world. This understanding becomes both general and personal, based on examining reality and the wonders of the imagination.

Visual arts are by nature a creative process: an important process where pupils find their inner voice, form connections and develop skills to apply different approaches, such as drawing, painting, moulding, printing, paper cutting, and screen media. Taking part in creating, analysing and enjoying art makes pupils more capable of experiencing art, and at the same time develops empathy, tolerance and critical understanding of the world. With focused visual arts education it is possible to maintain the capability that children use from an early age for telling a story visually. To make this possible teachers have to give pupils a chance to take chances in order to encourage creative thinking and imagination.

When pupils create visual works, they base them either on their research and analysis or by using their imaginations, where they link their experience, culture and environment. In discussions on visual arts, there is an opportunity to practise the vocabulary of visual arts, empathy, and tolerance regarding critical discussion of the pupils' experiences of selected artworks and their own works.



By linking with their own experiences, pupils enhance their literacy of their environment. This connection is described visually here, to the right.

Everywhere in our environment there are visual stimuli that pupils should learn to read and analyse. One of the key roles of education is to learn to understand the world that we live in so that we can become active, critical citizens who can have a positive influence. Visual arts are well suited because this subject works systematically on perception, analysis and interpretation, which gives the pupil the possibility to see what they look at, hear what they listen to, feel what they touch, and create using their experience. By allowing pupils to choose the subject matter of their works, or the medium, in visual arts, it is possible to encourage their initiative. By developing critical and creative thinking through visual arts, pupils develop their ability to identify social problems and find solutions to them.