



## CANADIAN ARTISTS

# JOE FAFARD

### Supplies

- Crayola Air-Dry Clay
- Crayola Sketchbooks
- Crayola Acrylic Paint
- Crayola Paintbrushes
- Water Containers
- Rolling Pin or Dowel
- Plastic Placemats
- Pencils
- Paper Clips
- Masking Tape
- Paper Towels



**Vocabulary** balance form score and slip sculpture shape

### Learning Goals

Students will be able to:

- research and analyse Joe Fafard's artwork and creative process;
- apply the creative process to create an air-dry clay sculpture;
- demonstrate technical accomplishment and creativity;
- explain how their own work is influenced by Joe Fafard;
- support their ideas with evidence found in the artworks.

### Success Criteria

As a class identify 'look fors' that will demonstrate what students have learned, e.g.,

*I know I am successful when I can:*

- express an informed opinion about Joe Fafard's work;
- explain how my work connects to Joe Fafard;
- record research notes, drawings and design plans in my sketchbook/journal;
- create a sculpture that represents my own ideas;
- create work that is sturdy and well constructed.

### The Challenge

1. Research Joe Fafard and identify key characteristics of his artwork and process.
2. Create an air-dry clay sculpture based on your own ideas and influenced by Joe Fafard.
3. Present your work to the class and respond to feedback supporting your ideas with evidence found in the artworks.
4. Explain how your work and process connect with what you learned about Joe Fafard.
5. Demonstrate technical accomplishment and creativity.

### ESSENTIAL QUESTIONS

- Where do artists get their ideas?
- Why do people make art?
- What is the purpose of public art?
- How do artists influence each other?
- What can we learn about ourselves through art?



**Handbuilding  
Skills**

## PREPARE

1. Download images of artworks by Joe Fafard from the Internet, e.g.,

[Running Horses - Video](#)

[Joe Fafard](#)

[Fafard Field Project](#)

[Running Horses](#)

[Joe Fafard Collectible Stamp](#) (Google Search)

2. Prior to this project teach and have students practice using the critical analysis process to respond to a variety of artworks.

- Initial Reaction
- Description
- Analysis and Interpretation
- Expression of an Informed Point of View
- Cultural Context

Using **SEEK™** is a great way to help students organize their thinking.

3. Prior to this project you may want to have students use the [Score and Slip](#) techniques plan available on this website to learn basic clay joining techniques.

# SEEK™

**SEE**

What do you see?

**EVIDENCE**

Why do you say that?

What is the evidence?

**EXPLAIN**

What decisions did the artist make?

Why?

**KNOW**

What do you know?

What else do you want to know?

## ASSESSMENT

1. Observe students as they work – thoughtful focus, discriminating, seeking more information, elaborating, experimenting.
2. Observe students as they discuss their sculptures – speaks with a clear voice, looks at audience while speaking, points to areas in the artwork, provides accurate information, answers questions from the audience effectively.
3. Observe students as they listen – looks at presenter, asks effective questions, supports ideas with evidence found in the artwork.

## INTRODUCTION

1. Display an image of the full installation of [Running Horses](#) by Joe Fafard at the National Gallery of Canada.
2. Ask students to look at the work closely for 1 minute without speaking.
3. Invite students to share their first impressions of the sculpture, and ask probing questions to encourage more responses, for example,
  - It's so big. . . "What else?"
  - It looks like the horses are really running through the city. . . "What do you see that makes you say that?"
  - The holes in the horses make them shimmer. . . "Could you explain that further?"
  - It's wicked. . . "What do you mean by wicked?"
  - It makes me feel like I can hear the horses running. . . "That's interesting, what makes you say that?"
  - It's a herd of wild horses. . . "Why might Ottawa place this here?"
  - The tails and manes look like they are flying in the wind. . . "How might the artist get the idea to make it that way?"

## INTRODUCTION

- Ask students to write down any questions they have on sticky notes and place them on a 'Wonder Wall', e.g.,
  - Why is it so big?
  - Why is it right in the middle of the city?
  - How much did it cost?
  - What is it made out of?
  - Why did he cut out those shapes in the horses?
  - How long did it take to make it?
  - How did they get it to Ottawa?
  - Why did he make horses and not some other animal?
  - What is it about?
- View and discuss the video [Running Horses - Video](#).
- Introduce the challenge.

### ASKING BIGGER QUESTIONS

Have students sort the questions into several categories, e.g.,

APPEARANCE - big, hard, shapes, horses  
 LOCATION - Ottawa, outside, public space  
 PROCESS - idea, cost, time,  
 MEANING - message

Guide students to form big questions such as:  
 - What is the purpose of public art?  
 - Where do artists get their ideas?

## CREATE

- Have students spend some time researching Joe Fafard and viewing images of his work.



### Guiding Questions

- What do you find interesting about how he works?
- What artworks speak to you? Why?
- Where does he get his ideas?
- How could you make his ideas your own?
- Why do you think people are drawn to his work?
- How has his life in Saskatchewan influenced his work?
- How does his work connect to your own experiences?

### ART AND ART MAKING IN GENERAL

As students ask themselves questions about Joe Fafard's artworks and creative process encourage them to also think in more general terms, for example, Joe Fafard said he made art 'to keep himself interested'. He had a habit of mind to always be curious. One idea led to another, and another, and so on.

"Why did Joe Fafard make art?" leads to a bigger question - "Why do humans make art?" This is a question they can continue to ask themselves whenever they encounter works of art.



## CREATE



2. Guide students to think about how the information they learned about Joe Fafard connects with their own experiences.
3. Have them **plan** their own clay project inspired by what they have learned.
4. Encourage them to use the creative process to **share** their preliminary work with peers to get feedback, and then **refine** their works in progress.
5. Observe students as they work.
6. Provide individual assistance and encouragement.

## PRESENT

1. Have students work collaboratively to identify an exhibit space and organize a display of the artworks.
2. Ask them to take turns presenting their artwork and responding to feedback.
3. Remind students to support their ideas with evidence found in the artworks.
3. Encourage students to speak with a clear voice, look at their peers while speaking, point to areas in the artwork, provide accurate information, and answer questions from the audience in a direct and concise way.
4. Remind students to look at the presenter, and to ask probing questions and provide feedback based on what the speaker says.

### Guiding Questions

- Will you organize the space as one big area or several smaller groupings?
- How will you decide where to place each artwork?
- What criteria will you use to choose the best way to exhibit all the artworks?
- What message will you convey with the way you organize the show?
- How will you make sure the viewers can see and understand the artworks?
- How will you assess your exhibition?

### Guiding Questions

- What is one thing that stands out in your mind about Joe Fafard?
- Why is that significant for you?
- How does your idea connect with Joe Fafard?
- What was challenging for you?
- How did you deal with the challenge?
- What artmaking skills did you need to complete your project?
- What do you still want to learn about working with clay?
- What were you trying to achieve with your work?
- How successful do you think it is? Why?
- What did you learn about yourself by doing this project?

## REFLECT and CONNECT

1. Guide students to describe their thinking in a way that allows them to make connections between what they know and what they still need to learn.
2. Conduct a think-aloud so students can hear your process, e.g.,  
"I really wanted to make this bigger but I'm satisfied with how it turned out. I think the shape shows the sense of movement I was going for and the colours work to communicate energy. I'd like to learn some more handbuilding skills so I can try a new idea with the clay."
3. Provide time for students to write their reflections in their sketchbook/journals.

## Making Connections