

Advanced Visual Arts 11 and Advanced Visual Arts 12

Guide

Website References

Website references contained within this document are provided solely as a convenience and do not constitute an endorsement by the Department of Education of the content, policies, or products of the referenced website. The department does not control the referenced websites and subsequent links, and is not responsible for the accuracy, legality, or content of those websites. Referenced website content may change without notice.

Regional Education Centres and educators are required under the Department's Public School Programs Network Access and Use Policy to preview and evaluate sites before recommending them for student use. If an outdated or inappropriate site is found, please report it to <curriculum@novascotia.ca>.

Advanced Visual Arts 11 and Advanced Visual Arts 12

© Crown copyright, Province of Nova Scotia, 2008, 2019

Prepared by the Department of Education and Early Childhood Development

This is the most recent version of the current curriculum materials as used by teachers in Nova Scotia.

The contents of this publication may be reproduced in part provided the intended use is for non-commercial purposes and full acknowledgment is given to the Nova Scotia Department of Education.

**Advanced Visual Arts 11
and
Advanced Visual Arts 12
Implementation Draft
October 2008**

Acknowledgments

Nova Scotia Department of Education gratefully acknowledges the contributions of the following members of the Advanced Visual Arts 11 and Advanced Visual Arts 12 work groups toward the development of this draft curriculum guide:

Hardy Kalberlah
Cape Breton-Victoria Regional School Board

Elizabeth Lalonde
Cape Breton-Victoria Regional School Board

Cynthia McCarthy
Chignecto Central Regional School Board

Isla McEachern
Halifax Regional School Board

Elisabeth Moore
South Shore Regional School Board

Paul Syme
Annapolis Valley Regional School Board

David Ritchie
Annapolis Valley Regional School Board

Contents

Introduction	Background.	1
	Rationale.	1
	The Nature of Advanced Visual Arts 11 and Advanced Visual Arts 12.	2
	Course Outline for Student Handbooks.	2
	Who Should Take Advanced Visual Arts 11 and Advanced Visual Arts 12?.	3
Advanced Courses and Advanced Visual Arts 11 and Advanced Visual Arts 12	Requirements for Advanced Courses in Nova Scotia Schools.	5
	Key Requirements for Advanced Visual Arts 11 and Advanced Visual Arts 12.	5
	Unique Requirements for Teacher and Student Support.	6
	Key Principles of Advanced Visual Arts 11 and Advanced Visual Arts 12.	6
Course Design and Components	Course Organization.	9
	Content Organization.	9
Curriculum Outcomes	Organizing Concepts and General Curriculum Outcomes.	11
	Specific Curriculum Outcomes for Advanced Visual Arts 11.	12
	Specific Curriculum Outcomes for Advanced Visual Arts 12.	
Context for Learning and Teaching	Principles Underlying the Visual Arts Curriculum.	17
	Activities and Processes in Visual Arts.	17
	Resource-based Learning.	18
	Resources for Advanced Visual Arts.	18
	Partnerships and Advanced Visual Arts.	19
	The Role of the School Administrator.	19
	The Role of the Advanced Art Student.	20
	The Role of the Teacher.	20
Program	Advanced Visual Arts 11 Compulsory Components.	21
	Advanced Visual Arts 12 Compulsory Components.	25
Assessing and Evaluating Student Learning	Introduction.	27
	Involving All Partners in Assessment.	27
	Peer Feedback.	27
	Sample Assessment Forms.	27
Appendices	Appendix A: Organizing for Learning	
	Appendix B: Resources	
	Appendix C: Sample Assessment Forms	
	Appendix D: Outcomes Chart	
	Appendix E: Sample Student Interest Modules	
	Appendix F: The Application Process	
	Appendix G: Community Links Assessment	
	Appendix H: Webb's Model	

Introduction

Background

As part of its Learning for Life II: Building Brighter Futures Together plan, the Department of Education's *Blueprint Commitments* include the development of advanced courses in visual arts for student in grade 11 and grade 12. Research and consultation completed as a first stage in the development of these courses included analysis of existing courses in other jurisdictions and extensive consultation with students, teachers, administrators, and community partners. The findings of this preliminary study underline the exciting potential that advanced visual arts courses have for students who wish to further their visual arts involvement in a wide range of genres. Consultation also identified a number of key arts partners who expressed enthusiasm about participating in learning opportunities for advanced students of visual arts in the twenty-first century. General recommendations contained in the report, *Advanced Arts Courses Research and Consultation* (2005) suggest that advanced visual arts courses should prepare students for further study and/or contemporary careers in the visual arts field; twenty-first century learning styles should be taken into consideration; module-based organization would seem effective; and the apprenticeship model is uniquely relevant to advanced visual arts courses. The recommendations contained in that report were expanded and clarified by pilot teachers in September, 2005, and those discussions formed the basis for developmental work done by the teachers, their students, and community partners during the 2005–2006 school year. Course requirements, resources, and support required were also agreed upon at that meeting. Throughout the year, teachers and students worked within these guidelines to develop *Advanced Visual Arts 11*. In the 2006–2007 academic year teachers and students worked within these guidelines to develop *Advanced Visual Arts 12*.

Rationale

Visual Arts provides for all students a range of unique experiences that are essential for their development. Intelligence theories indicate that each learner has strengths and aptitudes in certain areas. Advanced Visual Arts 11 and Advanced Visual Arts 12 provide unique opportunities for individual learners who are highly motivated, self-directed, technically able, and passionate about art. Though creative visual arts teachers have found ways to provide enhanced learning opportunities for exceptional students, it has often been necessary, in the past, for these students to study privately in order to be prepared for visual arts study beyond high school. Advanced Visual Arts 11 and Advanced Visual Arts 12 recognizes excellence in visual arts within the high school curriculum and provides an important step in preparing students for further study and/or contemporary careers in the visual arts. It is a key part of schools' overall commitment to meeting the needs of all learners.

The Nature of Advanced Visual Arts 11 and Advanced Visual Arts 12

Advanced Visual Arts 11 and Advanced Visual Arts 12 are intended only for students who have exceptional abilities in and passion for visual arts in their lives. Because the courses require a high level of self-motivation and the ability to work independently, students who enroll in this course must have already demonstrated these abilities. An application process that involves prospective students, the visual arts teacher, and guidance staff is outlined in Appendix A.

Important Note for Administrators and Guidance Personnel: Students may only receive credit for **one** of Visual Arts 11, Advanced Visual Arts 11 or Advanced Placement Visual Arts 11. Students may also only receive **one** credit for Visual Arts 12, Advanced Visual Arts 12 and Advanced Placement Visual Arts 12. Students taking the Visual Arts component of the International Baccalaureate Program, either Standard or Higher level, receive credits at both the 11 and 12 level if they successfully complete the program. Transferring back to a visual arts course from an advanced visual arts is possible. It is also important to note the specific learning resources that are required for Advanced Visual Arts 11 and 12. These are outlined in Contexts for Teaching and Learning (p. 18).

Advanced Visual Arts 11 and Advanced Visual Arts 12 challenges students and propels them to go beyond the outcomes in Visual Arts 11 and Visual Arts 12 as they engage more deeply in studio practice. Students in Advanced Visual Arts 11 and Advanced Visual Arts 12 demonstrate their commitment and focus through additional learning experiences organized into five components:

- *Observational drawing*: a discipline of drawing and rendering forms from observed material
- *Body of work*: At the grade 11 level, a portfolio of teacher-assigned modules and those developed independently by the students. In Advanced Visual Arts 12, the students are expected to independently develop all of the projects in their portfolios. There must also be a demonstration of a global referenced cultural understanding in at least one of their works.
- *Artist's Journal or Sketchbook*: In grade 11, a visual diary of drawings, reflections, research, and writing. Advanced Visual Arts 12 students are expected to develop a personal artist's statement and start a personal artist's resume as part of their writing.
- *Community Links*: A partnership of students with artists, arts organizations, or related businesses
- *Final exhibition*: An exhibition outside the school environment of one or more works for Advanced Visual Arts 11. The Advanced Visual Arts 12 students are expected to put on an independent art show of their work. This exhibition could include artwork from grades 10 through 12.

Course Outline for Student Handbook

The following outline is provided for inclusion in student handbooks used during the course selection process. Advanced Visual Arts 11 and Advanced Visual Arts 12 are designed for exceptional students who are considering future studies in the visual arts or careers in related fields. The courses are offered in the same studio setting as Visual Arts 11 and Visual Arts 12. Students will be required to maintain an artist's journal or sketchbook, make observational drawings, complete a community links component, and participate in a final exhibition. The expectations and workload are significantly more demanding than the standard visual arts courses.

Who Should Take Advanced Visual Arts 11 and Advanced Visual Arts 12?

Students in Advanced Visual Arts 11 and 12 must have exceptional aptitude in the technical aspects of art making, demonstrate deep insights into the artmaking processes, and must have a keen interest and a sense of wonder. More importantly, they must have a demonstrated ability for academic discipline intrinsic to the visual arts as well as the ability to work with rigor and independence. Students must realize that these courses involve significant additional work outside the regular school day in order to complete a body of work and to engage in developing and maintaining community links.

Advanced Courses and Advanced Visual Arts 11 and Advanced Visual Arts 12

Requirements for Advanced Courses in Nova Scotia Schools

The following policy requirements for advanced courses in Nova Scotia schools underlie expectations for Advanced Visual Arts 11 and Advanced Visual Arts 12.

1. Advanced courses are characterized by additional content and by curriculum outcomes reflecting higher expectations than those of related academic courses.
2. Advanced courses offer expanded and extended learning outcomes in both theoretical and applied aspects of the subject area.
3. Advanced courses balance learning opportunities in three required areas:
 - In-depth treatment of selected topics
 - Independent learning and reflection
 - Extended research projects/case studies and related activities (in Grade 12 there is a Global requirement.)

In addition, it is intended that advanced courses be offered in the same class as the regular academic course. Teachers and students will therefore need to identify strategies for independent learning within the class setting. Information technology will play a key role in this regard.

Key Requirements for Advanced Visual Arts 11 and Advanced Visual Arts 12

Students, teachers, guidance personnel, and administrators should note the following key requirements for Advanced Visual Arts 11 and Advanced Visual Arts 12:

- These courses are designed for students who have already demonstrated excellence in and passionate commitment to their visual arts studies, and who are independent and self motivated learners. This includes above-average achievement in Visual Arts 10 or the equivalent. There is no expectation that an Advanced Visual Art 12 student have taken the Advanced Visual Arts 11 course. In the great majority of cases, there will not be more than two or three students per year in each school for whom these courses are appropriate. In some years there will not be any students.
- In order to be successful, students must be prepared and able to commit the additional time required for the course within their own school and extra-curricular schedules.

- All prospective students are required to complete an application process. This process includes the presentation of a portfolio by each student during an interview that involves the music teacher and school guidance personnel. Expectations for this portfolio are articulated in Appendix F: The Application Process.
- Students are expected to provide leadership in the Visual Arts classroom activities.
- Students will be required to sign a contract at the beginning of the course that outlines the expectations for learning activities.
- In light of this contract, each student will be reviewed at the end of a probationary period, normally the first reporting period, to ensure that the student has demonstrated ability to meet course expectations, especially with regard to self-motivated and independent learning. At this time, students may be advised to continue with regular Visual Arts 11 or Visual Arts 12 studies.
- Visual arts teachers must be willing to take on the considerable challenge of offering the course to students.

Unique Requirements for Teacher and Student Support

Advanced Visual Arts 11 and Advanced Visual Arts 12 have unique requirements for teacher and student support that go beyond what is required for Visual Arts 11 and Visual Arts 12. The teacher can be given two to three days' release time for collaboration with community mentors. In the case of some teachers with specific expertise in a particular medium or technique, such as watercolour or print marking, a teacher could be granted paid release time to present workshops for advanced arts students from different schools or districts.

- that a grant per student in the approximate amount of \$500 may be made available for reimbursing community mentors for their hours spent (\$50 per hour is appropriate) and for covering travel costs
- that school-level computer software support be available

Key Principles of Advanced Visual Arts 11 and Advanced Visual Arts 12

Visual arts is an essential form of communication, and achieving the outcomes in this curriculum gives students the skills required to

- make connections among a variety of styles, genre and media of visual arts including those of world cultures
- stimulate and further develop a passion for visual arts
- enable students to be leaders in a range of art activities in the school and community
- respond critically and with informed sensitivity to art of different styles, cultures, and historical periods, and draw connections to their own artmaking
- use the written language of visual arts with fluency
- Advanced Visual Arts 11 and Advanced Visual Arts 12 fosters creative thinking and problem solving as students build on and

apply, in greater depth than is required in Visual Arts 11 and Visual Arts 12. In grade 11 their art-making skills include the following two options: either preparing and presenting a body of work; or compiling a portfolio and exhibition of the original works included in that portfolio. In grade 12 they must prepare and present a portfolio and curate their own show. Students are also challenged to make connections as they analyse their own works and those of others. Through concentrated work with technical aspects of the artmaking process and experimentation with a variety of media, they develop critical awareness and develop skills while working toward fluency in the language of music.

In Advanced Visual Arts 11, students begin to specialize in areas of particular interest. Apprenticeships in the arts community beyond the school play a key role in this aspect of the course. This specialization enables students to further prepare for study and/or contemporary careers in the visual arts field. In Advanced Visual Arts 12 independent specialization in their own interests areas is required. The community element is also a requirement of the grade 12 Advanced curriculum.

Course Design and Components

Course Organization

Advanced Visual Arts 11 and Advanced Visual Arts 12 are participatory courses in which students achieve learning outcomes in all three organizing strands. The outcomes are meant to be achieved through learning activities that reveal the interrelatedness of a range of visual arts processes as described in *Foundation for the Atlantic Canada Arts Education Curriculum* (2001). It should not be confused with advanced placement art curriculum, which emphasizes independent theory and art history concepts, or with the International Baccalaureate Higher Level Diploma Visual Arts Programme, which concentrates on studio practice, global art cultures, and independent artmaking. Advanced Visual Arts 11 and Advanced Visual Arts 12 are organized so that they may be offered for exceptional students in the same classroom as Visual Arts 11 or Visual Arts 12. Students are expected to show leadership in art-making activities that involve small groups or the entire class. The availability of computers and software in the classroom is critical and enables students to work independently.

Students of Advanced Visual Arts 11 and Advanced Visual Arts 12 must be prepared to spend hours beyond scheduled classroom time in their learning activities. Time will be required for community apprenticeships, independent research, and for developing art-making skills that go beyond the level required for Visual Arts 11 or Visual Arts 12. Art teachers offering the course require time beyond regular classroom hours for ongoing support for their Advanced Visual Arts 11 and Advanced Visual Arts 12 students. Additional teacher time is required for regular interviews with each student, making apprenticeship links in the community, and for ongoing consultation with mentors. Administrators will need to recognize this additional time commitment when developing teacher timetables.

Content Organization

Advanced Visual Arts 11 and Advanced Visual Arts 12 must include the following components:

- Drawing from observation
- Creation of a body of work
- Sketchbook/Journal
- Community Links/Student Interest
- Final exhibition

In addition, as students work through these components, it is expected that they will conduct an exploration of global issues in visual arts and develop a deeper understanding of visual literacy

Curriculum Outcomes

Organizing Concepts, and General Curriculum Outcomes

Foundation for the Atlantic Provinces Arts Education Curriculum provides an outcomes framework for dance, drama, music, and the visual arts. It explains that the outcomes are grouped according to organizing strands that are common to all arts disciplines: creating works of art; understanding and connecting contexts; and perceiving and responding. Within these three organizing strands, eight general curriculum outcomes (GCOs) common to all four arts disciplines identify what students are expected to know, be able to do, and value upon completion of study in arts education. Advanced Visual Arts 11 has been developed using this framework.

Creating, Making, and Presenting

Creating, making, and presenting involves students' creative and technical development; that is, their ability to use and manipulate media to create art forms that express and communicate their ideas and feelings. Through these artworks, students provide evidence of achievement, both as the work is being developed and in its final form.

Students will be expected to

1. explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts
2. create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes

Understanding and Connecting Contexts of Time, Place, and Community

This strand focusses on evidence, knowledge, understanding, and valuing the arts in a variety of contexts.

Students will be expected to

3. demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture
4. 4. respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression
5. 5. examine the relationship among the arts, societies, and environments

Perceiving and Responding

This strand is concerned with students' ability to respond critically to artworks through increasing knowledge and understanding of, and appropriate responses to, the expressive quality of artworks.

Students will be expected to

6. apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work
7. understand the role of technologies in creating and responding to expressive works
8. analyse the relationship between artistic intent and the expressive work

Specific Curriculum Outcomes for Advanced Visual Arts 11

The following statements identify what students are expected to know, be able to do, and value upon completion of Advanced Visual Arts 11.

GCO 1. Students will be expected to explore, challenge, develop and express ideas, using the skills, language, techniques, and processes of the arts.

CM 1.1 develop and realize artworks demonstrating skillful knowledge of formal principles, and present a body of work in a formal exhibition

CM 1.2 explore and demonstrate intrinsic properties of art media to express specific intent

CM 1.3 sustain a concept through diverse approaches and art media in a series of artworks

CM 1.4 demonstrate through artmaking, an understanding of formal design principles

CM 1.5 refine the art-making process through personal skill development from concept to finish, collaborating with professional artists in the field

GCO 2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

CM 2.1 investigate, create, and employ signs and their signifies (symbols) to communicate contemporary issues and/or personal meaning through thematic development and the use of a variety of media

CM 2.2 critically engage visual, spatial, and temporal concepts through various contexts and media

CM 2.3 make critical and articulate judgements when sorting, arranging, and displaying artworks, both collaboratively and independently

CM 2.4 encourage peers to express individual approaches to and opinions of aesthetic forms in collaborative learning environments

GCO 3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

UC 3.1 reflect on the impact that an everyday visual context has on personal expression

UC 3.2 explore the links between visual arts and the student's personal environment

UC 3.3 demonstrate an understanding of how visual arts contribute to the creation of culture

UC 3.4 actively engage in art advocacy through presentations and community collaboration

UC 3.5 investigate and demonstrate the ways in which artists explore social and artistic issues

UC 3.6 give voice to personal concerns through visual expression in the realization of a body of work

UC 3.7 use critical and historical practice to generate ways to interpret and explain works of art

GCO 4. Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and value the arts as a record of human experience and expression.

UC 4.1 articulate an appreciation for the diversity of art and artifacts from individuals and various cultures

UC 4.2 incorporate in their personal artworks ideas and images that reflect a variety of personal and cultural origins, drawn and assessed from a larger cultural context

UC 4.3 articulate through various texts how artists and the arts inform, define, and cause us to question and reflect, and present specific examples from famous artists

UC 4.4 analyse and articulate personal understanding of how individual and societal values affect their own response to visual arts

UC 4.5 research and create images that communicate the influence of local, national, and global artists from a variety of cultural and historical contexts

UC 4.6 recognize and respond to artworks from different cultures and periods, generating ways to interpret and explain images and messages presented

GCO 5. Students will be expected to examine the

UC 5.1 collaborate with artists in other disciplines to create artwork that is informed by these disciplines

relationship among the arts, societies, and environments.

UC 5.2 analyse and demonstrate an understanding of how personal, social, cultural, and physical environments interact

UC 5.3 generate artwork that demonstrates an understanding of the elements of art and the principles of design as they exist in art and in natural and built environments

UC 5.4 examine and debate the moral, ethical, and legal issues related to the creation of artworks

UC 5.5 explore and present the functions and ethics of how societies use the arts

UC 5.6 explore ways in which histories, narratives, and other accounts can be built to explain practices and interest in the field of art and design

GCO 6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work.

PR 6.1 develop an expanded art vocabulary in order to facilitate evaluation and interpretation of artworks

PR 6.2 continue to engage in the critical process to develop informed, aesthetic responses

PR 6.3 recognize strategies by which visual art and design problems can be resolved

PR 6.4 investigate the roles and relationships among concepts of artist/designer, work, world, and audience/consumer in critical and historical investigations

GCO 7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

Note that a chart found in Appendix D Specific Curriculum Outcomes for Advanced Visual Arts 11 with those for Visual Arts 11.

PR 7.1 articulate issues of occupational health and safety in the making of a range of artworks

PR 7.2 make informed judgments about use of various media and technological processes, considering the ability to convey meaning

PR 7.3 analyse and respond to the direct influence expanding technology has had and continues to have on the individual and society with regard to art and design

GCO 8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

PR 8.1. recognize and analyse the evolving interaction between a concept and its execution in personal artwork and the works of others

PR 8.2 develop a deeper awareness of how consideration of the intended audience affects and impacts on an artwork

Specific Curriculum Outcomes for Advanced Visual Arts 12

SCO's for Advanced Visual Arts 12 will be included in the next draft.

Break down of Specific Outcomes

AV Arts 12

1) Specific attention to global, national, regional, local in art

- a) Communication -Research (Journal & photo essay)
- b) Communication - Symbolism (Art)
- c) Aesthetic expression (Art)
- d) Personal Development
- e) (Understanding)Artist's Statement .

2) Group Leader for a School or Community based project

- a) citizenship
- b) communication
- c) problem solving

3) Critical Review of a specific gallery show

- a) Aesthetic Expression
- b) Communication
- c) Problem Solving

4) Independent Portfolio

- a) Aesthetic Expression
- b) Communication
- c) Personal development
- d) Problem Solving

5) Artist Journal

- a) Aesthetic Expression
- b) Technical Competence
- c) Problem Solving
- d) Communication

6) Community Links an art show or a school/classroom visit

- a) Citizenship
- b) Communication
- c) Technical Competence

7) External evaluation of portfolio, artist journal and art show entries

- a) Personal development

- b) Technical Competencies

8) Personal Artist statement

- a) Personal Development
- b) Communication
- c) Problem Solving
- d) Aesthetic Communication

9) Provincial Art show and saloon (3 to 5 pieces)

- a) personal development
- b) communication

10) Photo Essay

Context for Learning and Teaching

Principles Underlying the Visual Arts Curriculum

Visual arts is a key component of the school program from grades primary–12. Underlying learning in a visual arts are the following principles:

- Visual Arts is a powerful tool available to students for developing ideas and insights, for giving significance to their experiences, and for making sense of their world and its possibilities.
- Learning in visual arts is an active process of constructing meaning, drawing on all sources and ways of knowing.
- Learning in visual arts is personal, is intimately connected to individuality, and helps develop ways of expressing one's personal and cultural identity.
- Learning in visual arts allows students to develop knowledge, skills, and aptitudes as they express thoughts, experiences, and feelings.
- Learning in visual arts is most meaningful when understandings and processes are interrelated and interdependent.
- Learning in visual arts is holistic. Students best understand art concepts in the context of creating and responding to their own art and the art of others.
- Students learn best when they are aware of the processes and strengths they use to construct meaning.
- Students need frequent opportunities to assess and evaluate their own works in visual arts and those of others.
- Assessment must be an integral and ongoing part of the learning process itself, not limited to final products.
- Learning in visual arts enables students to strive for their personal best as they work toward achieving high performance standards.

Activities and Processes in Visual Arts

In the visual arts class, the advanced student will be engaged through their involvement in the creation of original artworks, by participation in community partnerships and apprenticeships, and through response to existing artworks. In creating, presenting, and responding through art, a number of processes come into play. Activities in visual arts should include opportunities for the advanced student to

- explore and investigate ideas by experimenting with new materials beyond the expectations of the regular students
- reassess, rework, refine, and clarify ideas and perceptions to shape a work of art by working at a higher level
- respond to a work of art (their own or other's) with increasing awareness for artistic and aesthetic styles and qualities
- evaluate and make informed judgements about their own work and existing works, and articulate these using appropriate vocabulary and terminology

- learn about employment opportunities in visual arts and the cultural sector

Resource-based Learning

In art education, the learning environment includes basic resources for teachers and students. These resources include a variety of print material, visual stimulation, materials relevant to visual arts, and technology resources.

Art education often relies on community resources. When these community resources are used, the art “classroom” moves beyond the confines of the school walls.

In visual arts, several types of resources should be available:

- print material, including books, magazines, and newspapers
- multimedia materials, including films, videos, and recordings
- motivational and study materials, including manipulative objects, prints, and photographs
- technology resources, including computer software, CD-ROMs, and sound and light equipment
- community facilities, including galleries and other exhibition spaces
- human resources, including visiting artists and members of arts organizations

Visiting artists do not replace trained teachers but work with them to enhance students’ learning.

It is important that teachers, administrators, and library/media staff collaborate to develop, implement, and arrange resources that support teaching and learning for the advanced visual arts student.

Resources for Advanced Visual Arts

In Advanced Visual Arts 11 and Advanced Visual Arts 12, the learning environment includes those resources identified for Visual Arts 11 and the following additional learning resources:

- Software and computer hardware to enable students to work independently on various aspects of the artmaking process, including digital art and multimedia.
- Print materials to enable students to explore art of other cultures.
- Funds for mentorships for advanced students and for related student travel.
- Release time for teachers who may need to travel with students or observe students in their community mentorship setting. This requirement is similar to the expectations in the Co-op program, for example.
- Release time for interschool and district workshops

Partnerships and Advanced Visual Arts

It is important that schools and communities work together to create and encourage opportunities for students to benefit from visual arts activities, resources, and facilities available in the community. Within the community there exists a wealth of potential partners for the school art program in general and advanced visual arts courses in particular. These can include local artists, organizers, and supporters of cultural events, media, service organizations, businesses, and other education institutions.

The school and community must work together to enhance student learning by

- creating opportunities for students to participate in the cultural life of the community
- creating a variety of opportunities for the community to participate in art-making activities in the schools
- valuing and supporting the unique roles that both teachers and artists have in art education
- encouraging projects and workshops
- sharing and exchanging resources providing facilities for public exhibitions and demonstrations

The Role of the School Administrator

School principals play a key leadership role in supporting the art program in schools. Working with teachers, they are involved in planning equitable learning experiences that are consistent with those described in this document. The principal can give support to the art program and the art teacher by communicating to parents/caregivers and others the importance of visual arts to student learning. It is important for principals to understand and communicate that visual arts focuses on personal growth of students, not on production or finished products, and that, while the art process may lead to an exhibition, it is not always intended for an outside audience. Principals also show support for the advanced music courses by

- recognizing that some students may need to work outside the regular art class, and maybe outside the school
- providing the equipment, print materials, and technological resources necessary to implement the curriculum
- supporting opportunities for professional growth for teachers
- support community partnerships created by the art teacher
- demonstrate an understanding of the unique setting within which the teacher of Advanced Visual Arts 11 and Advanced Visual Arts 12 works, and support and assist them in the delivery of the program

The Role of the Advanced Art Student

In order for the students to share responsibility for and have ownership of their learning, they must be able to choose as well as have direction. As they grow as learners, students need to take increasing responsibility for their own art education by

- exploring various activities in visual arts
- developing self-discipline that encourages growth
- accepting responsibility as a “team player” when working in a group
- making decisions about how they organize their time for art experiences
- selecting from a range of materials and information resources to support their learning—human, material, technological
- reflecting on and assessing their learning
- identifying and expressing problems, issues, and questions that arise from the learning process
- being flexible and open to new ideas and risk-taking situations
- demonstrating responsibility and working within the guidelines for Advanced Visual Arts 11 and Advanced Visual Arts 12, realizing that sometimes work will need to be done outside the classroom and/or school

The Role of the Teacher

Teachers demonstrate responsibilities as decision-makers, learners, and facilitators by

- structuring and organizing visual arts experiences that are based on the guidelines for advanced courses
- designing teaching and learning experiences that reflect students’ motivations, interests, abilities, and learning styles
- utilising a wide range of teaching strategies
- providing knowledgeable guidance and support in visual arts activities
- ensuring student access to a range of learning resources and media
- ensuring that students have a wide range of learning experiences that integrate and develop music processes
- monitoring, assessing, evaluating, and reporting student learning
- providing appropriate modelling by demonstrating the importance of art in their own lives and seeking opportunities for growth
- demonstrating flexibility in scheduling student learning, teaching, and assessment strategies

ADVANCED VISUAL ARTS 11

Compulsory Components

- Component 1: Drawing
- Component 2: Body of Work
- Component 3: Sketchbook/Journal
- Component 4: Community Links/Student Interest
- Component 5: The Final Exhibition

C O M P O N E N T 1 : D r a w i n g		
O u t c o m e s	D e s c r i p t i o n	R e s o u r c e s
<p>1.2 explore and demonstrate intrinsic properties of art media to express specific intent</p> <p>1.4 demonstrate through art making an understanding of formal design principles</p> <p>1.5 refine the art-making process through personal skill development from concept to finish, collaborating with professional artists in the field</p> <p>5.1 create artwork that is informed by other arts disciplines</p> <p>5.3 generate artwork that demonstrates an understanding of the elements of art and principles of design as they exist in art and in natural and built environments</p>	<p>By grade 11, arts students require ongoing support in drawing skills and developing strategies that encourage ideation and conceptualization. This is a unit where the teacher provides students with a foundation in key artistic areas before asking students to pursue more self directed study. In this component, the teacher may lead students through a range of strategies in:</p> <ul style="list-style-type: none"> ▪ Expressive mark making (breadth of gestures towards finding their own voice) ▪ Observational drawing ▪ Compositional study ▪ Foundations in various media ▪ Working with light. Understanding the relationship of light, surface, and drama. <p>Expressive Mark Making</p> <p>Advanced students should be pursuing a path towards finding their own voice in art. One key way is by experimenting and pushing the envelope of mark making, both within particular media and in the variety of media explored. A pencil offers millions of ways to make marks. Also, there are millions of media forms in this world all with distinct attributes. We make marks while we tear papers for collage, mow the lawn, organize leaves while raking, shovel the driveway, walk on the beach, scratch our skin, etc. Students need to explore and document mark making and explore its potential towards finding a unique voice in art making.</p>	<p>A classroom should be equipped with some spot-lights (clip on lights) and drawing boards.</p> <p>Below, are excellent resources on drawing breadth, depth and techniques.</p> <p>Micklewright, Keith. Mastering the Language of Visual Expression</p> <p>Drawing Basics, Jacklym St. Aubyn, Wadsworth Thomson Learning, _1998.</p> <p>The Art of Drawing, Bernard Chaet, _rd ed., _98_, Wadsworth Thomson Learning.</p> <p>Drawing Space, Form and Expression, Wayne Enstice, Melody Peters, _rd ed., 200_, Pearson Prentice Hall.</p>

<p>6.1 develop an art vocabulary in order to facilitate evaluation and interpretation of artworks</p> <p>6.3 recognize strategies by which visual art and design problems can be resolved</p>	<p>Observational Drawing</p> <p>The drawing component is a systematic approach to developing skill and confidence in rendering forms from observation which is essential to students' development as artists. Both assigned and independent work are involved. Students are required to do assignments in which still life, figure, landscape and personal objects are drawn with attention to visual accuracy. Photographs do not suffice as a subject that encourages adequate growth in observational skills. Photographic references do, however, provide great resources for the development of larger works.</p> <p>It is recommended that this unit include open-ended assignments. Specific guidelines may be given, such as the medium to be used or some clues as to the subject, e.g., a personal item, an anatomical study, or an architectural structure. The media and format for the drawings should be varied so that students maintain excitement for drawing. When selecting a subject and technique, also consider scale. Students need to work at various scales, from the intimate to the monumental.</p> <p>Subjects for drawing may include such things as:</p> <ul style="list-style-type: none"> ▪ Things in the corner of a messy bedroom ▪ The dynamics of a plant or organic object, looking for rhythm, depth, patterns, and various textures ▪ Exercises in gesture drawing and responsive (contour) line drawing ▪ A bicycle study ▪ Self portraits from direct observation in a mirror ▪ Study of your dinner plate ▪ Drawings of hands and feet from direct observation ▪ An observed drawing of a still-life using various man made and natural forms. Use a single light source for drama and emphasis ▪ Draw an observed still life through the aide of 3-point perspective techniques 	<p>For foundation support in art concepts, major figures in art, and compositional understandings, consult these resources: The Visual Experience</p> <p>Exploring Visual Design, Joseph A. Gatto, et.al.</p> <p>When helping students understand the notion of artistic meaning beyond the representational, teachers might consult <i>Teaching Meaning in Art Making</i>, Sydney R. Walker</p>
---	--	--

	<ul style="list-style-type: none"> ▪ Studies of drapery and/or an egg with a single light source ▪ Figure drawing with rapid gestural as well as extended poses ▪ Landscape study, how to interpret the various textures of nature such as branches and grass through drawing. ▪ The students may create a dictionary of gestures, marks to explore the communicative or expressive range of mark making <p>These drawings may be accomplished through a range of media and techniques, such as:</p> <ul style="list-style-type: none"> ▪ Hatching to describe form ▪ Charcoal or pastel for tonal studies ▪ Reid pen and ink on large newsprint for responsive (contour) line drawing ▪ Pen or brush and ink, technical pens or felt tip pens, could be used for stippling or various studies in line. ▪ Coloured pencil for hatching and layering in colour. ▪ Compositional studies ▪ Studies in dramatic light <p>Drawing from observation can be done in the classroom or outside of class. Starting the work in class and finishing it at home is ideal because the student receives the benefit of compositional and technical assistance from the teacher in the initial stages of their drawing and then is independent in bringing the assignment to its conclusion, solving problems and making decisions throughout the process.</p> <p>The drawing component can be linked to other components in the following ways.</p> <ul style="list-style-type: none"> ▪ students may do some of their drawing in their sketchbook ▪ they can include drawing in their independent body of work ▪ they can present their research into other artists and cultures through drawing. 	
--	---	--

	<p>Compositional Study: Sculptors learn to work in the round, creating harmonies and movement in the whole form. Photographers pay close attention to how subjects or forms work in a set frame, the movement of the observers eye, value and lighting, mood and how atmospheric depth is inferred or controlled. Students should be led or encouraged to work in media that allows them to explore the nature of composition. This component may be offered to students through media or subject that supports each student's artistic interest.</p>	
<p>6.3 recognize strategies by which visual art and design problems can be resolved</p> <p>8.1 recognize the evolving interaction between a concept and its execution in personal artwork and the works of others</p>	<p><i>Suggestions for Assessment</i></p> <ul style="list-style-type: none"> ▪ criteria established in advance on a rubrics. ▪ critiques to assess specific aspects of the drawing, such as the use of value or composition to their advantage ▪ classroom and school exhibits ▪ peer evaluation of process and product ▪ summative evaluation <p>Best practices suggest that students should play a role in establishing criteria for assessment. This is done so students are brought to understand the why of what and how they are drawing. The teacher and student might select the appropriate criteria from among:</p> <ul style="list-style-type: none"> ▪ Quality of observation / clarity of representation ▪ Line quality, expression, harmony and/or variation ▪ Economy of stroke ▪ The form and depth of a subject suggested through line or tonal values. ▪ Control over hatching and tonality ▪ Composition. How was the subject arranged in relation to the frame to enhance visual interest, eye movement, visual primacy, or mood? 	<p>For more on assessment values and strategies, see Appendix C</p> <p>Teachers may also consult: <i>Assessment in Art Education</i>, Donna Kay Beatie</p>

	<ul style="list-style-type: none"> ▪ Creative or insightful point-of-view of a subject ▪ Risk taking ▪ Quality of care, refinement ▪ Tonal range ▪ Evidence of planning or creative process (thumbnails?) <p>Peer discussions and critiques during the process and in review of completed works is a powerful form of assessment for all involved. The teacher can use this opportunity to redirect students to master artists and movements that informs each student's work.</p>	
--	---	--

COM PONENT 2:Body ofW ork		
O utcom es	D escription	R esources
<p>1.1 develop and realize artworks demonstrating skilful knowledge of formal principles, and present a body of work in a formal exhibition</p> <p>1.2 explore and demonstrate intrinsic properties of art media to express specific intent</p> <p>CM 1.3 sustain a concept through diverse approaches and art media in a series of artworks</p> <p>1.4 demonstrate through art making an understanding of formal design principles</p> <p>2.1 investigate, create, and employ signs and their signifies (symbols) to communicate contemporary issues and/or personal meaning through thematic development and the use of a variety of media</p> <p>2.2 critically engage visual, spatial, and temporal</p>	<p>There is more to the creation of a portfolio than the act of art making. The young artist is advised to consider each portfolio work as a piece that is evident of a complex individual who is exploring the world through art as a tool for observation, inquiry, and commentary. Advanced Art 11 students need to reach a point where they pursue their own unique path where they artistically observe, inquire, and make comments about their world. It is the teacher's role to help students find the path that will be most efficient, engaging and fruitful for the student.</p> <p>It should be noted that, form ost students, this w ill be the first tim e that they have w orked independently to m anage their tim e, priorities, and evolving projects The teacher and students need to m aintain a consistent dialogue in this component .</p> <p>In A dvanced A rt 11, students w ill require guidance from a teacher/m entor tow ards finding a direction, them eorm edia focus for an independent body of w ork . The teacher m ight assign students projects that lead them to grow in creative skills and strategies or to stretch ideas, values, and sensitivities. Students should reach a point w here they do a few w orks independently that m odel a direction tow ards an independent body of w ork . In A dvanced A rt 12, these students should be m ore confident and capable to do an independently driven body of w ork .</p> <p>Expanding the Student's Creative Capacity: Students need support in strategies that will get them thinking of making art in a series, how to find an endless well of visual ideas, how to see art as a process of inquiry, and how to see their everyday world as a vast source of artistic ideas, opportunities and questions. The experiences gained up to Visual Arts 10 may not be enough to</p>	<p>For examples of contemporary art, critical ideas and aesthetics, the teacher may want to share this series with students. <i>Art :21</i> Seasons one, two and three, PBS series (DVD and print text)</p> <p>If students are exploring the built environment, they may consult <i>The Annotated Arch</i>, Carol Strickland</p> <p>To get a survey understanding of major trends and figures in art history, students might consult <i>The Annotated Mona Lisa</i>, Carol Strickland</p> <p>Every class should have: A Short History of Art, Seventh Edition (Hardcover) by Anthony F. Janson (Author), H. W. Janson (Author)</p>

<p>concepts through various contexts and media</p> <p>2.3 make critical and articulate judgments when collaboratively sorting, arranging, and displaying artworks</p> <p>2.4 encourage peers to express individual approaches to and opinions of aesthetic forms in collaborative learning environments</p> <p>UC 3.1 reflect on the impact that an everyday visual context has on personal expression</p> <p>UC 3.2 explore the links between visual arts and the student's personal environment</p> <p>UC 3.3 demonstrate an understanding of how visual arts contribute to the creation of culture</p> <p>3.5 investigate and demonstrate the ways in which artists explore social and artistic issues</p>	<p>nourish the independent artists in grade 11. Thus, the teacher may find it necessary to assign students projects that grow their creative capacity. Such areas to explore might include:</p> <ul style="list-style-type: none"> ▪ How a lawnmower, shovel, router or tire could be drawing instruments (consider a yard or a road as large drawing surfaces). ▪ Signs and signifiers (semiotics) in their environment or in popular media. Students may be introduced to the artistic installations, art machines, and performance art (See <i>PBS Art:21</i> series for examples) ▪ Artist trading cards based on specific theme can lead students to producing a manageable micro-body of work where developing twenty or so art works based on one theme is achievable in a short time span. ▪ The rituals of our daily lives – examine the small insignificant moments as if they have great meaning. ▪ How a particular medium can be used for non-conventional intents (i.e. the potential of acrylic gel) <p>Foundations in Various Media:</p> <p>By grade 11, students may not have had a chance to use a broad range of artistic media. Consider leading students to try:</p> <ul style="list-style-type: none"> ▪ a range of wet and dry media, ▪ painting in acrylics, watercolours, gouache, water-soluble oils, ▪ reductive and additive sculpture, ▪ printmaking (block, serigraph, mono-printing, and calligraphy, can be done in any classroom with basic materials), ▪ digital media, ▪ installations <p>Students could also use this opportunity to learn how to digitally document and edit their art work for a portfolio.</p>	<p>Also consult these classroom resources:</p> <p>Janson's History of Art 7th Ed. (Hardcover) by Anthony F. Janson (Author)</p> <p>It is important that students learn how to document artwork for their portfolios. Learning to photograph art work will also teach students more about how light operates on a subject. Therefore, each program should have a digital SLR camera and studio lights dedicated to it, tripod, the program</p>
--	---	---

<p>3.6 give voice to personal concerns through visual expression in the realization of a body of work</p> <p>3.7 use critical and historical practice to generate ways to interpret and explain works of art</p> <p>4.2 incorporate in their personal artworks ideas and images that reflect a variety of personal and cultural origins, drawn and assessed from a larger cultural context</p> <p>4.4 analyse and articulate personal understanding of how individual and societal values affect their own response to visual arts</p> <p>4.5 research and create images that communicate the influence of local, national, and global artists from a variety of cultural and historical contexts</p> <p>5.1 create artwork that is informed by other arts disciplines</p> <p>5.2 analyse and demonstrate an understanding of how</p>	<p>Art History and Theory</p> <p>To find success and meaning in the development of a body of work, students should work to understand where they are or could be in the long-standing conversation of art history and theory. The development of a vocabulary and understanding of art making and meaning transcends beyond knowing how to describe art formally (elements and principles) and includes the artists, art movements, and cultures that have produced works that lead audiences to unique ways of knowing the world, culture and ideas.</p> <p>A process of gaining understanding of art history and theory can be teacher and student directed.</p> <p>A teacher may:</p> <ul style="list-style-type: none"> ▪ Assign readings, ▪ Teach art history lessons ▪ Model art theory in art practice (e.g. explore Hans Hofmann's push-pull technique by doing projects that cause students to surrender control of their process then pull it back) ▪ Direct students to research specific artists or movements that reflect their particular body of work ▪ Have students explore works and motivations for art making from a range of cultures. <p>A student may:</p> <ul style="list-style-type: none"> ▪ Independently research the work of ten artists / term ▪ Do a research essay that discloses an in depth understanding of an artist or art movement ▪ Create artwork that is inspired by a particular art movement and write a rationale for their decisions. ▪ Investigate and research how various media or techniques were developed and why and where they are applied. What is the connection between a medium the culture where it was innovated? 	
---	--	--

<p>personal, social, cultural, and physical environments interact</p> <p>5.3 generate artwork that demonstrates an understanding of the elements of art and principles of design as they exist in art and in natural and built environments</p> <p>UC 5.4 examine and debate the moral, ethical, and legal issues related to the creation of artworks</p> <p>UC 5.5 explore and present the functions and ethics of how societies use the arts</p> <p>UC 5.6 explore ways in which histories, narratives, and other accounts can be built to explain practices and interest in the field of art and design</p> <p>6.1 develop an art vocabulary in order to facilitate evaluation and interpretation of artworks</p>	<p>The Body of Work in Focus</p> <p>In this unit students will:</p> <ul style="list-style-type: none"> ▪ Conduct research on artists or movements that inform the student's areas of artistic interest. ▪ Create a series of artwork that demonstrate quality and focus in a particular theme or conceptual framework ▪ A project(s) of particular interest that may model a breath of study. <p>As students prepare to develop and later explore an area of focus for their portfolio, it will become increasingly important that students explore the art of artists and movements that precedes them. Therefore, the teacher and the student need to establish a shared vision of how much and what kind of research the student should pursue. For example, the teacher may point the student at specific artists' work to explore and the student will research, making notes and thumbnails of their work. The student should look at works that inform various dynamics that inform their area of focus. This may include looking at one artist that explores the same subject matter and another that treats a particular media in a way. Research on ten artists may be sufficient.</p> <p>The artworks and research developed in this unit may prove to be the foundations of a strong portfolio that may open the doors to future art opportunities. In Advanced Art 11, students begin to build a portfolio and to think of how to do so in a way that models quality, to be able to focus into a particular area or theme of study and the ability to explore a breadth of approaches to artmaking.</p> <p>The notion of quality reflects how artworks contained in a portfolio need to demonstrate that the student can create and identify works that illustrate excellence in such things as conceptual depth, making compositional decisions, handling media, and bringing works to a heightened state of completion. This could also include aspects of scale, risk taking, craftsmanship, and commitment to artistic endeavors.</p>	
---	---	--

<p>6.3 recognize strategies by which visual art and design problems can be resolved</p> <p>6.4 investigate the roles and relationships among concepts of artist/designer, work, world, and audience/consumer in critical and historical investigations</p> <p>PR 7.1 articulate issues of occupational health and safety in the making of a range of artworks</p> <p>PR 7.2 make informed judgements about use of various media and technological processes, considering the ability to convey meaning</p>	<p>In focus, the advanced student chooses an area of personal interest to develop thereby demonstrating an ability to sustain a concept and work independently. The result may be a single work developed through progressive stages, or it may be a series of works. Before undertaking the projects, the student should present his/her idea to the teacher as a statement of intent. Included in this statement should be a clear description of what is proposed, the materials (resources) needed, the anticipated outcomes that he/she hopes to achieve, and how the learning experience is to be evaluated.</p> <p>A statement of intent may articulate:</p> <ul style="list-style-type: none"> ▪ the conceptual framework, ideas, theme or subject matter the student aims to explore ▪ the materials they could use or employ or investigate or create their body of work through ▪ a rationale for their choices of theme and media. Ideally, also include references to two artists that can inform your creative pursuit ▪ what the first work in the series might look like through the use of thumbnails and other preliminary sketches and notes <p>Students may need assistance in selecting a theme for their independent aspect of this component (the focus). It is helpful to confer early with the student to show examples of artists as exemplars, to review the student's sketchbook for evidence of areas of particular interest, and to discuss how he/she might go about developing the ideas. The teacher may wish to invite an artist or art teacher to conference with the advanced student about his / her interests. This discussion could help students narrow and hone an idea into a manageable project. Some students may find that through the links made with community artists, they are introduced to new materials and processes, and this may help establish their focus. For example, during the developmental pilot for this course one girl completed a weaving project that included the technique of felting after establishing a community link with a felting artist.</p>	
--	---	--

	<p>It should be noted that an area of focus is not simply a medium, i.e.: I will explore painting in acrylics. An area of focus is more closely related to a theme, such as boats native to Nova Scotia, self-portraiture in drawing, my relationship to my guitar, realizing axioms etc.</p>	
	<p>Breadth, in this course, refers to where the student is discouraged from staying exclusively within a comfort area and is encouraged to create work in a variety of media, covering a broad range of subjects and techniques. The student may work independently or as part of the class as a whole while pursuing this broad range of art processes. Advanced Visual Arts 11 may parallel the academic Visual Arts 11 at this point with the advanced student pursuing the work in more depth and with greater freedom with materials. The student may also wish to diverge from what is assigned. He/she can make artworks and/or use the sketchbook to explore a breadth of representation and aesthetics, shared among the observed, symbolic and expressive modes of art making.</p> <p>Self Directed Study: Students should complete at least one project that promotes their breadth of study. Students can demonstrate breadth in this component by exploring their area of focus theme through various media or by pursuing a project of personal interest. Projects might include:</p> <ul style="list-style-type: none"> ▪ art criticism based on gallery visits ▪ research or creative response to art of global cultures ▪ creation of a brochure for safety in the art studio/classroom ▪ exploration of traditional or digital media <p>Because the advanced student may have limited experience with process and independent studio practice, it is beneficial to allow sufficient time to establish a focus. Therefore, initial work in Advanced Visual Arts 11 should allow time to expand the student's experience with ideation and process before identifying a focus for independent</p>	

	<p>study.</p> <p>The time devoted to creating a body of work is approximated at one hour outside of class for each in class hour.</p> <p>While creating the body of work, the student should work diligently on two critical components of Advanced Visual Arts 11: Sketchbook/Journal and Community Links.</p>	
<p>UC 4.1 articulate an appreciation for the diversity of art and artifacts from individuals and various cultures</p> <p>PR 6.2 continue to engage in the critical process to develop informed, aesthetic responses</p> <p>PR 7.3 analyse and respond to the direct influence expanding technology has had and continues to have on the individual and society, with regard to art and design</p>	<p>Suggestions for Assessment for Component 2</p> <p>Through regular conferences, the teacher and student can assess how well time is being used and ideas, media, and scale are explored towards successfully completing projects. To aid in clear communication and to help the student understand and see the path they are on, students should complete a written proposal of the theme or area of inquiry they plan to pursue in this component. This statement of focus may provide the teacher and student with a clear benchmark by which to contextualize and assess the students work and learning process.</p> <p>Research: Students should maintain evidence in forms of notes, thumbnails and images that demonstrates they have been exploring the work and ideas of artists and movements that proceed them. This documentation should make it clear that the student was in search of understanding and awareness of the works studied and how they inform the student's particular aesthetic pursuits.</p> <p>Students may also be conducting research into artists, art history, theory, art media and cultural studies, etc. The documentation from this research should indicate a growing depth of understanding of the potential for art making and knowing. Students may gather evidence informally (in their sketchbook) or formally such as in an essay or</p>	<p>For assessment models see Appendix C in this document and Appendix G of the Visual Art 10 and Visual Art 11 document.</p> <p>Assessment in Art Education, Donna Kay Beattie</p> <p>When engaging in critiques teachers might consult <i>Talking About Student Art</i>, Terry Barrett</p>

<p>PR 8.1.recognize and analyse the evolving interaction between a concept and its execution in personal artwork and the works of others</p> <p>PR 8.2 develop a deeper awareness of how consideration of the intended audience affects and impacts on an artwork</p>	<p>modeled in experiments (e.g. developing a chart of how a particular has been and may be applied).</p> <p>Quality and Focus: It is key that advanced students create work that models quality and focus. Such works should exemplify:</p> <ul style="list-style-type: none"> ▪ A well developed concept that is creative and clear. This idea should clearly connect to the theme they proposed upon their initiation of this creative process. ▪ Excellence in craftsmanship, including care in construction or execution and strong consideration of the formal qualities (composition and scale) ▪ A challenging process or ideas that suggest risk taking and the appropriate choice of media. ▪ The student's commitment, rigor or ambition to create the best work of their best work. <p>Other instruments that promote assessment for learning may include:</p> <ul style="list-style-type: none"> ▪ A group critique may be a useful way for the student to gain understanding of what they have done and where they can go next as their peers represent a critical audience of varying perspectives. ▪ A written reflection and documentation in the form of sketches is also a useful tool for assessment and student success ▪ The student may also benefit from collaborative assessment with another art professional such as a community artist <p>-Breadth: In the grade 11 experience, it is not healthy for a student's development to stay focused in exclusively on one mode of aesthetic expression. Students will need to demonstrate that they can leave their comfort zone and challenge themselves to successfully explore and create work in various artistic modalities. The sketchbook may prove to be an effective vehicle to support this learning. However, students are</p>	
---	---	--

	<p>encouraged to go deeper into various forms of art production. Therefore, students may propose or be assigned additional projects that model breadth. Any assessment criteria that results should be arrived at through discussions between the teacher and student. A criteria for breadth might include:</p> <p>Evidence of the challenge in form of notes, sketches, and/ or a written reflection</p> <ul style="list-style-type: none">▪ documentation of time spent engaged in the project▪ group critiques or individualized peer responses to a questionnaire developed by the student being assessed.▪ collaborative assessment with another art professional such as a community artist	
--	--	--

COMPONENT 3: Sketchbook /Journal

<p>Add outcomes:</p> <p>1.1 1.2 1.4 1.5 2.1 3.1 3.2 3.5 3.7 4.2 4.3 4.4 4.5 4.6 5.2 6.1 6.2 6.4 8.1 8.2</p> <p>5.1 collaborate with artists in other disciplines to create artwork that is informed by these disciplines</p> <p>5.3 generate artwork that demonstrates an understanding of the elements of art and the principles of design as they exist in art and in natural and built environments</p>	<p>The sketchbook or journal is a pervasive component to all areas of this course. Whether sketching, jotting down notes, exploring new ideas or media, writing poetry, or tracking research, the Advanced Visual Arts 11 student should use this resource for all of their artistic activities.</p> <p>Applications The student might use the sketchbook / Journal in each component to:</p> <p>Drawing</p> <ul style="list-style-type: none"> ▪ Make preliminary studies of the observed subject ▪ Study specific details or surfaces that may be features within the larger work ▪ Generate thumbnail sketches for testing compositional decisions ▪ Document, test, and develop new aesthetic ideas ▪ Explore a breadth of representation and aesthetics, shared among the observed, symbolic and expressive modes of art making. <p>Body of Work</p> <ul style="list-style-type: none"> ▪ record research, visually and in written form, on artists, art styles and historical periods. Make thumbnails and written notes that help strengthen understanding of artists, cultural artifacts and art movements. ▪ record ideas, plan out the process they will use to execute their art making ▪ reflect on works both in progress and completed ▪ explore a breadth of representation and aesthetics, shared among the observed, symbolic and expressive modes of art making. ▪ do sketches and collect examples of visual images, (photos, 	<p>For more information on the sketchbook / journal, see Appendix E of the Nova Scotia Visual Art 11 Curriculum.</p>
---	---	--

<p>6.3 recognize strategies by which visual art and design problems can be resolved</p> <p>7.2 make informed judgements about use of various media and technological processes, considering the ability to convey meaning</p>	<p>magazine, and newspapers)</p> <ul style="list-style-type: none"> ▪ record though through poetry they have written or lyrics from a song ▪ record artists' quotes to visualize and draw upon in the future ▪ explore new wet and dry media ▪ creatively play with or test ideas ▪ journal the events or information relevant to the success of any self directed study <p>Community Links</p> <ul style="list-style-type: none"> ▪ Journal information on new techniques or processes (e.g. steps involved in preparing a plate or stone and printing in lithography) ▪ Document new insights ▪ Make preliminary sketches ▪ Track the progressive stages of a large work. <p>The Final Exhibition</p> <ul style="list-style-type: none"> ▪ Keeping records of the planning process for an exhibition ▪ Strategize how works will be arranged displayed ▪ Design a poster and/or invitation ▪ Plan a website to promote the show. <p>The Sketchbook/ Journal</p> <p>It should be noted that the sketchbook is not a collection of finished drawings although it may include some. It is not a scrapbook but may include some pages of scrapbook-like clippings. The sketchbook is not used occasionally but is a daily practice. It should evidence quantity," including many entries.</p> <p>The sketchbook is a valuable tool in art-making as it provides a personal outlet for the student where process rather than product is the focus. It also provides insight for the teacher to understand how the student is thinking.</p>	
---	---	--

	<p>Sketchbooks can be purchased or made. A cirolux binding machine is available in most schools and can be used to bind a variety of papers. Covers need to be sturdy enough to withstand daily use. Many teachers like the spiral bound book with perforated pages so that pages can be removed. Since the sketchbook is a personal object for the students a cover design might be an appropriate way of personalizing this book. The hardcover black version stands up best to a glued montage, or acrylic painting on the cover.</p> <p>Students should be made aware that sketchbooks will be collected and read so that they should not be used as a personal diary. However at no time should the sketchbook be viewed by the public without the student's permission.</p> <p>For additional information please refer to Appendix E: Sketchbooks, Journals, and Portfolios in <i>Visual Arts 10</i> and <i>Visual Arts 11</i>.</p> <ul style="list-style-type: none"> • 	
--	---	--

COM PONENT 4 :C om m unity LinksCOM PONENT		
O utcom es	D escription	R esources
<p>Add outcom es:</p> <p>1.1</p> <p>1.2</p> <p>1.3</p> <p>1.4</p> <p>1.5</p> <p>2.3</p> <p>3.2</p> <p>3.3</p> <p>3.4</p> <p>7.1</p> <p>5.1 collaborate with artists in other disciplines to create artwork that is informed by these disciplines</p> <p>5.3 generate artwork that demonstrates an understanding of the elements of art and the principles of design as they exist in art and in natural and built environments</p> <p>6.3 recognize strategies by which visual art and design problems can be resolved</p> <p>7.2 make informed judgements about use of various media and technological processes,</p>	<p>Community Links</p> <p>Community Links is a required component of Advanced Visual Arts 11. Through community links</p> <ul style="list-style-type: none"> the student can complete aspects of the course outside the school environment the community becomes involved, raising awareness for the course the advanced student brings authentic experience to his/her learning which can be an asset in career planning the networks that students establish may continue past the duration of the course. <p>Students can design their own community link and connect it to someone or something that is of particular interest, or the teacher may suggest possibilities. If the student's independent component of this component involves a particular medium that is practiced by a professional artist in the community, then it becomes obvious that the student establish a link to that artist. Early in the year students might be asked to compile a list of artists and arts organizations in the community to help them identify potential links throughout the course.</p> <p>Suggestions for community links include:</p> <ul style="list-style-type: none"> bringing an artist mentor in the school for a limited amount of time to work with one or more students linking with an organization that might partner with students to create a community mural or festival banner teaching art to children,(schools, day cares, gallery programs, community art classes) 	

<p>considering the ability to convey meaning</p>	<ul style="list-style-type: none"> ▪ mentoring with artists in studio practice (mentoring may involve students helping artists in exchange for artist's time) ▪ assisting with the mounting of an art show or cataloguing an exhibit in a local gallery ▪ attending life drawing sessions or a weekend workshop in the community <p>Students may also elect to work in the arts world through:</p> <ul style="list-style-type: none"> ▪ gallery experience in curating and collections management ▪ arts management ▪ design and/or multimedia design for a local agency ▪ teaching/coaching <p>Each of these components requires students to develop goals, plan learning activities, and evaluate their learning in consultation with their teacher and with mentors in the community. Expectations need to be established in advance of what will be accomplished and what the collaborative evaluation process will include.</p> <p>Arts partners in the community will provide key resources for these components, especially when students choose a focus that goes beyond the expertise of the art teacher. Arts organizations and professional artists can be important resources for this learning. Students are expected to be involved in developing these community connections. It is critical that teachers and students take into consideration the guidelines that follow during the process of selecting mentors/partners in the community.</p>	
	<p>Prospective mentors must meet requirements articulated in school and board policy. Principals should be involved in the selection process. It should not be expected that mentors will participate without being reimbursed. Resources need to be allocated for this aspect of the course. Mentors should always be involved in evaluation of the component and</p>	

	<p>should provide some documentation of the student's work.</p> <p>It is suggested that students be required to spend a minimum of 20 hours in the completion of these student focus components. Note that planning time, actual contact time with mentors, and follow-up learning and assessment activities should be included in the total hours.</p> <p>Appendix A: Organizing for Learning provides useful suggestions for regular teacher/student conferences that are required as students undertake independent study in their student interest components. It also contains checklists for organizing work in the various components and suggestions for students made by students who took part in the developmental pilot for this curriculum project.</p>	
	<p>Suggestions for Assessment</p> <p>Assessment should be a collaborative function between the teacher, student and community link participant. The form on Appendix G should aid in this assessment process.</p> <p>In Community Links, the teacher and student might assess:</p> <ul style="list-style-type: none"> ▪ Time commitment ▪ Quality of work that resulted from the process ▪ Connection to the student's area of focus or breadth ▪ Articulation of learning awareness as expressed through a written reflection. 	See Appendix G: Community Links Assessment.

COM PONENT 5: The Final Exhibition		
O utcom es	D escription	R esources
<p>1.3 sustain a concept through diverse approaches and art media in a series of artworks</p> <p>1.5 refine the art-making process through personal skill development from concept to finish, collaborating with professional artists in the field</p> <p>2.2 critically engage visual, spatial, and temporal concepts through various contexts and media</p> <p>2.4 encourage peers to express individual approaches to and opinions of aesthetic forms in collaborative learning environments</p> <p>3.1 reflect on the impact that an everyday visual context has on personal expression</p> <p>3.2 explore the links between visual arts and the student's personal environment</p>	<p>Advanced visual arts models the studio practice of a professional artist. For this reason the final exhibition is a requirement for the course.</p> <p>An artist needs and thrives on the praise and recognition of work completed and exhibited, just as the musician needs people to hear the performance and the dancers need the applause of an audience to fuel their desire to create.</p> <p>The objective of the exhibit is to have students celebrate their achievement in a public setting and become familiar with the steps necessary to make this happen. Critical steps in the process include</p> <ul style="list-style-type: none"> ▪ planning and executing the works in advance ▪ networking to identify a venue and establish the dates ▪ promotion of the event and sending invitations ▪ curating and mounting the exhibit ▪ creating a catalogue or brochure <p>The range of exhibiting styles and complexity are varied. An exhibition could be held in a designated school gallery space. Or, the art works could be entered in a group show outside the school hosted by some other organization, or be designed and organized solely by the student. Potential venues include a local gallery, a restaurant, a mall, a library, a neighbouring school, a community centre. It should be noted that posting work on a website does not meet the requirement for this component. However, an online gallery of student work may be a fantastic addition to a student's portfolio or as a compendium to the exhibition.</p>	<p>Students will need assistance with:</p> <ul style="list-style-type: none"> • Standards and techniques for hanging art work • Negotiating exhibition terms with managers of hanging spaces • Designing invitations to the exhibit <p>For concepts and approaches on how a gallery space may be used or discussed, teachers might consult <i>Using the Museum</i>, Denise L. Stone</p> <p>About.com offers 28 tips for hanging art work, visit: http://interiordec.about.com/cs/arrangingartwork/1/aaarrtipsa.htm</p>

<p>3.4 actively engage in art advocacy through presentations and community collaboration</p> <p>3.6 give voice to personal concerns through visual expression in the realization of a body of work</p> <p>3.7 use critical and historical practice to generate ways to interpret and explain works of art</p> <p>4.2 incorporate in their personal artworks ideas and images that reflect a variety of personal and cultural origins, drawn and assessed from a larger cultural context</p> <p>4.4 analyse and articulate personal understanding of how individual and societal values affect their own response to visual arts</p> <p>5.2 analyse and demonstrate an understanding of how personal, social, cultural, and physical environments interact</p>		
--	--	--

<p>6.4 investigate the roles and relationships among concepts of artist/designer, work, world, and audience/consumer in critical and historical investigations</p> <p>8.1.recognize and analyse the evolving interaction between a concept and its execution in personal artwork and the works of others</p> <p>8.2 develop a deeper awareness of how consideration of the intended audience affects and impacts on an artwork</p> <p>8.1.recognize and analyse the evolving interaction between a concept and its execution in personal artwork and the works of others</p> <p>8.2 develop a deeper awareness of how consideration of the intended audience affects and impacts on an artwork</p>		
---	--	--

	<p>Suggestions for Assessment</p> <p>A public exhibition can be a large and complex undertaking for a student. A teacher's support and involvement may prove indispensable. The student should be expected to create his/her own design for an invitation or poster, although the teacher should provide assessment support to the student before these documents go to print for public distribution.</p> <p>The student might be assessed for:</p> <ul style="list-style-type: none"> ▪ The ability of their promotion material to inform the audience of show details and the nature of the work in the exhibit using aesthetic cues ▪ Professionalism of promotion materials ▪ Care of execution in the mounting and hanging of the exhibit ▪ Communications with the host ▪ Attention to details <p>Beyond responses from the teacher, students can receive public assessments through group critiques with classmates and a guest book that invites feedback from the public</p>	<p>For more on assessment values and strategies, see Appendix C</p>
--	---	---

ADVANCED VISUAL ARTS 12

Compulsory Components:

- Component 1: The Artist's Journal
- Component 2: Individual Art Production
- Component 3: The Individual Art Show
- Component 4: Community Links Partnership
- Component 5: Community Art Contact

Advanced Visual Arts 12 Components

The Student

A student entering this program should have an outstandingly positive recommendation from an art teacher, should have been very successful in previous art courses, should have submitted a portfolio, should have completed a specific art undertaking, and should be seriously interested in creating independent art. Contact between the instructor and the home should be initiated early in the application process. It should be remembered that the number of students entering this program should be very limited. In fact it is quite reasonable that they might not be students qualified and equipped to undertake this course every year in every school. It would not be expected to receive permission to offer this course to a large group of students in any year in any school. The student will likely be embedded in other art classes to achieve the appropriate supervised studio time. This course is not expected to be a separately offered course.

The dedication required is large. Additional curricular activity is expected. In class studio time will not be adequate to meet the output required to complete this course.

The Teacher

The challenge for the teachers offering this course is to be able to facilitate and assist rather than lead. The role of mentor requires the teacher to work with the advanced student to achieve a successful year. This means the teacher should have access to a general artist handbook and other art references. The Artist's Handbook of Materials and Techniques by Ralph Mayer, The Oxford Companion to Art edited by Harold Osborne, The Art Book (Plaidon) and 30,000 Years of Art (Plaidon) are wonderful resources for both teachers and students. Since teachers can not be expected to know everything about everything that a student might undertake they should be able to assist the students in locating useful information. Given the power of the internet the students should have access to libraries at art schools, universities and art institutes.

There will be extra responsibilities and time commitments for the teachers undertaking this course.

The School

For a high school offering this program there will be additional costs. While students are required to provide the majority of their art materials, there may be times when the school can assist the students with materials. Issue of space may also be a concern. There may be special space needs for the safe storage and large space requirements for larger artworks. Cooperation with the administration is vital especially since flexibility is essential. Each September the school through the teacher and principal should inform the Department of Education through the Fine Arts Consultant that they are offering the program. As soon as possible a list of the participating students should be submitted to the Department.

The Program

This program is an opportunity for very special, talented art students to spend a year gaining a very demanding third credit in visual art. There are significant expectations that the student explore, experiment and develop as an independent artist. As a result the art undertaken should be self-motivated and independent.

There are five principal components to this program. They are artist's journal or workbook, individual art production, individual art show, community art outreach, and community art contact.

Component 1: The Artist's Journal/Record

The ubiquitous black hard covered art journal is central to high school art programs in Nova Scotia. The Artist's Journal/workbook, is a specific kind of art journal, and is an essential requirement to Advanced Visual Arts 12. It is more than a collection of art expression. It is a record of the student's artistic journey throughout the year. It must record the inspirations, the ideas, the experimentations, the developments, the observations, the personal assessments, the successes and the failures of the journey. It must be much more than a sketchbook or an observational diary. As a general rule of thumb there should be almost as much word text as there are visual images. For some, a one hundred page journal may be enough but others may consume more than one of the traditional black hard covered journals.

The journal should be a major element in the assessment of the students' success. There must be a very close observable connection between the art in the final art show and the student's journal record. The text *Advanced Art & Design* by White and White provides a very useful explanation of the process of independent art making and the connection between the art and the student's art journal.

Artist's Statement

Students in this course are required to write artists' statements which portray their position as artists. This exercise could be performed as part of each developed artwork or at several times during the course. It is recommended that this be a formal expectation and included as part of the student's response to the project.

Artist's Resume and Portfolio

An Artist's Resume must be developed by each student. Each of the artworks completed by a student should be photographed. This should include both a hard and an electronic record. Each student should have access to a digital 35 mm single reflex camera, lighting and computer resources to complete these photographic and electronic records. The resume should also record the art shows that are a component of this course as well as any earlier ones where artwork has been displayed. This becomes the foundation of the artist's life practice of maintaining a record of his/her work and a record of the shows of which they have been part.

Component 2: Individual Art Production

This course is an independent art course which means there are demanding expectations for the students who undertake it. It is understood that entry to the program should be by application and recommendation. There should also be a contact with the home of the prospective advanced student. The expectation is that the advanced student will be able to work independently within and outside the high school art studio. There is also an expectation that there will be more art production than in regular high school art programs. This art production should have greater breadth and depth. As a measure the student should devote between 60 and 80 hours of studio time in planning, researching and producing the artwork necessary for a credit. Six major art works or collections (represented by 60 to 80 hours) should be the minimum requirement for the success of this course. The role of the teacher is that of enabler, mentor and facilitator. Should there be a need to have directed art projects the following two examples are presented as suggestions.

The Artist Card

A student is required to produce 20 art cards. A quick search on the internet will provide many examples of artist cards. It is important that the total be 20 as that number creates a real artistic stretch to produce a significant number of original, acceptable cards. Requirements that a variety of mediums be used on a single organizing theme might be helpful. The inspiration, research, design, organization, development and problem solving required to complete the project should be carefully recorded in the artist journal/workbook. The final assessment should incorporate the journal entries.

Self Portrait in an Artistic Style or Homage to an Artist

The student is required to produce a self portrait. After research and exploration the student will produce a self portrait in a specific artistic style and/or as a homage to a particular artist. The student is obliged to record research, contemplations, alternative images and decisions in the artist journal/workbook. The final project should be assessed on the student's in-depth examination, development and final artwork as represented both in the journal/workbook and final artwork.

The independent student must be familiar with the curriculum outcome requirements of the Department of Education Curriculum. This familiarity, assisted by the teacher/facilitator, will allow the student to develop artworks that will demonstrate the understanding of these expected outcomes.

These artworks become the work in the required show at the end of the year. Should the Department of Education continue the excellent year end symposium and art exhibit there would be an expectation that each advanced student enter an artwork in this Provincial exhibition.

Component 3: The Individual Art Show

Each student will have a personal art show or participate as an individual in a group show as part of the evaluation at the end of the program. The evaluation of the show should be based on the successful completion of invitation, presentation and participation in the show. The show should be open to the public and the school community.

Component 4: Community Links Partnership

A match between the student and an artist in the community will be forged. This relationship should be in the interest of the student acquiring a new set of skills and undertaking a new medium. For example, a student might be matched with a local watercolourist. The result would be that the student would have the opportunity to explore watercolour under the guidance of the local artist. Care should be taken to ensure that the match is a good one. The student should have a real interest in the new medium and the artist should be willing to teach the basics. There is an expectation that the community artist receive some remuneration. This remuneration should be the responsibility of the program. The outreach should produce a piece of artwork suitable for the final exhibition. The artwork would not be expected to be completed as part of the actual outreach but as a result of it.

Component 5: Community Art Contact

Every advanced grade twelve art student will be required to undertake some art contact outside the school. The scope of this element will be from 5 to 10 hours maximum including preparations and execution. This might be as simple as visiting an individual elementary classroom, a local service club or a senior citizens group and showing and explaining his or her art. Or it could be as complex as a student providing an actual art experience for a group outside the school.

Assessing and Evaluating Student Learning

Introduction

Basic assessment principles and guidelines and effective assessment practices outlined in *Visual Arts 10 and Visual Arts 11 Implementation Draft* (2006) are appropriate for Advanced Visual Arts 11 and Advanced Visual Arts 12. Additional unique considerations for assessment in Advanced Visual Arts 11 and Advanced Visual Arts 12 are described below.

Involving All Partners in Assessment

It is critical that students are aware of learning goals and outcomes and that they participate actively in assessment throughout the learning process. Students need to ask themselves questions such as What have I learned to date? What challenges have I overcome? What do I need to learn next?

The critical-thinking skills and independence of thought developed through such self-assessment are essential for students who intend to continue their involvement with visual arts after high school. It is also important that mentors be involved in student assessment through feedback to students and teachers during the process of assessing student learning. For students, teachers, mentors, and parents, the evaluation process requires clear criteria and guidelines, and balanced, fair judgments.

Peer Feedback

Ongoing, meaningful conversations about concepts, ideas, and work in progress are essential in order that students have opportunities to find and develop their voices, to practise respectful critiquing, to consider wisely what they see, and to celebrate one another's work. These conversations between students of Advanced Visual Arts 11 and Advanced Visual Arts 12 may sometimes occur on-line between students in other schools, as there often may not be more than one advanced student in a school in a given year.

Sample Assessment Forms

Blank checklists and performance evaluation forms found in Appendix F of *Visual Arts 10 and Visual Arts 11 Implementation Draft* (2006) can be easily adapted for use in Advanced Visual Arts 11 and Advanced Visual Arts 12. In addition, Appendix C includes samples of appropriate assessment strategies for artmaking, art literacy, global art, and student interest modules.

Appendix A: Organizing for Learning

Teacher / Student Conferences

Advanced Visual Arts 11 requires that students be actively involved in planning, organizing, and navigating through their learning activities to meet learning goals. Teachers act as facilitators - monitoring, making suggestions, and pointing to possibilities throughout the course. In order for this to happen, time must be found for one-on-one meetings with each student. Guidelines and suggestions for these conferences include:

- At the initial conference, course expectations for compulsory modules and student focus modules should be carefully outlined. Available resources should be discussed and a date for submission of plans for student focus modules should be set.
- Regular weekly conferences are very important. For example, the teacher and student may choose to establish a 15 minute conference time during one lunch hour per week. Another option is to hold these one-on-one conferences during the Visual Arts 11 class time while the other students are involved in projects or in doing independent work.
- During these weekly conferences, the teacher and student do a check on progress to date and discuss strategies for upcoming work. Students should bring their process folio or learning journal to these conferences.

Teacher / Student Checklist for Compulsory Modules

- Have specific learning goals been reviewed?
- Has a sequence of activities been planned, along with projected number of hours required?
- Has a central focus been identified for the Body of Work?
- Have potential mentors been identified?
- Have resources been identified? Are they available in the classroom?
- Have expectations for learning logs been discussed?
- Have assessment tools been identified that involve teacher, student, and mentors (if applicable)?

Teacher / Student Checklist for Planning Student Focus Modules

- Is the focus for the module clear and realistic?
- Have specific learning goals been identified?
- Has a sequence of activities been planned, along with projected number of hours required?
- Have potential mentors been contacted? Will they be involved in planning, ongoing feedback, and final evaluation?
- What resources are required? What is the plan for accessing these resources?
- Have expectations for learning logs been discussed?

- Is there a plan for ongoing monitoring and final assessment of the work?

Suggestions for Students by Students

Students involved in the developmental pilot project for *Advanced Visual Arts 11* identified the following suggestions for students who are enrolled in the course.

- Don't leave everything until the last minute
- Set goals and stick to them
- Things will take more time than you think
- Plan ahead – it helps to get motivated
- Go ahead and get stuff done
- Create deadlines for yourself and stick to them
- Create a structure- it helps you to know what you are doing
- Choose something really interesting for your student interest modules
- Keep your journals up to date
- If you are having problems with software, ask for support
- Be very focussed – don't choose a topic that is too general

APPLICATION FOR COMMUNITY PARTNERSHIPS GRANT

To support activities that allow the student to meet the community links requirements for *Advanced Visual Arts 11*, and *Advanced Visual Arts 12*, teachers may apply for a grant. Available funds may vary from year to year.

It is understood that this grant (maximum \$500 per student, \$1000 per class) be used to reimburse community mentors at a suggested rate of \$50 per hour. In addition, this grant may cover travel costs for students. For example, a student may wish to attend a studio master class offered at a university.

The process to access these funds includes the following steps:

- At the beginning of the course, meet with the student to develop a plan for how the student will fulfill the requirement of community partnerships.
- Complete Form A to make application for the funds and submit to the Arts Education Consultant at the Department of Education.
- Upon approval of the application, funds will be sent to your school board. You will make arrangements with your board to transfer the funds to your school.
- At the end of the course, submit a final report (Form B) to the Arts Education Consultant, indicating how the money was spent. If the funds have not been depleted, attach a cheque for the remaining funds

For further information, contact:

Arts Education Consultant
English Program Services
Department of Education
PO Box 578
Halifax NS B3J 2S9

Phone (902) 424-8894

Form A: Application for Community Partnerships Grant

(to be submitted not later than Oct. 19, Semester One or Feb. 28, Semester 2)

School: _____

Teacher's Name:_____

Student's Name: _____

Course Title (check one): Advanced Visual Arts 11 ☐

Advanced Visual Arts 12 

Date: _____

Describe the community partnerships that the student will develop to meet the requirements for this course.

[illegible]

(Teacher's Signature)

Form A (page 2)

Proposed Expense Form

(to be submitted not later than Oct. 19, Semester One or Feb. 28, Semester 2)

Student's Name: _____ School: _____

Course Title: _____

Proposed Expenses

Name of Community Partner		# of Hours (@	Subtotal Cost
Estimated Travel Costs			
Reason for travel	Cost		
Total Estimated Costs (not to exceed \$500 per student/\$1000 per			

Teacher's Signature: _____ Date: _____

Principal's Signature: _____ Date: _____

Submit form to Arts Education Consultant, Department of Education

By mail to: 2021 Brunswick Street
PO Box 578
Halifax NS B3J 2S9

Or by fax to: 902-424-0613

Form B

Actual Expense Form

(to be submitted not later than Feb. 1, Semester One or June 13, Semester 2)

Student's Name: _____ School: _____

Course Title: _____

Actual Expenses

Community Partner Expenses		# of Hours (@ \$50/hour)	Subtotal Cost
Date	Details		
Travel Expenses			
Date	Details		
Total Actual Costs (not to exceed \$500) - Attach receipts where			

Teacher's Signature: _____ Date: _____

Principal's Signature: _____ Date: _____

Submit form to Arts Education Consultant, Department of Education

By mail to: 2021 Brunswick Street

PO Box 578
Halifax NS B3J 2S9

Or by fax to: 902-424-0613

Appendix B: Resources

Appendix C: Sample Assessment Forms

Body of Work

Criteria	0–1: Not Met	2–3: Somewhat Met	4–5: Superbly Met
Theme	no clear theme connection among the works	each piece expresses the same theme	each piece clearly deals with an aspect of the overall theme OR each piece has grown from the previous in a developmental/serial way
Technique	little evidence of seeing/ developing facility with media	facility in handling media is evident	handling of media shows skill and experimentation
Number of projects completed	1 project completed	2 projects completed	3 or more projects completed
Risk-taking	no evidence of risk-taking; projects appear simplistic	some evidence of risk-taking; student has explored new media, subject matter and/or art forms	student has successfully managed new media, difficult subject matter, and/or art forms
Seminar	did not participate	presented work, responded to others' work	evidence of preparation; presented work and responded to others' works using appropriate visual arts vocabulary
Artist Statement	not done	very general terms	specifically referenced body of work

Total	/30
-------	-----

The Language of Art: Communicating with a Critical Eye Assessment Rubric

Name _____

Total: 30 points

Use the following criteria to assess completed work.

5: Highly proficient (demonstrates complete mastery)

4: Proficient (demonstrates above-average skill)

3: Minimally proficient (meets expectations)

2: Partially proficient (demonstrates some knowledge; shows consistencies)

1: Not proficient (demonstrates little or no skill)

The written critique presents clear and convincing evidence that the student

_____ correctly and fully describes the work of art

_____ shows knowledge of analysis tools

_____ has a knowledge and demonstrates skill in interpreting meaning from the work of art

_____ understands the criteria for evaluating a work of art

_____ communicates using precise arts vocabulary

Additional comments:

The Language of Art

Elements of Art/ Design (What?)	Principles of Arts / Design (How?)							
	Balance	Emphasis / Contrast	Harmony / Simplicity	Variety/ Complexity	Gradation	Movement / Rhythm	Repetition / Pattern	Production / Properties
Colour Hue								
Intensity								
Value								
Value (Non-Colour)								
Line								
Texture								
Shape / Form								
Space								

Student Interest Project Weekly Journal

How is it going??

Are you progressing as you had hoped / expected?

Any surprises?

Frustrations??

Challenges to overcome?

Advice needed?

Date:

Date:

Note that these journal entries should be passed in at the beginning of each week of the course.

Process Folio Evaluation

	SPECIFICS	
9-10	Many entries are made and the student is thorough and thoughtful giving a clear picture of what has transpired over the course of their work.	
7--8	Many entries are made and most of them are thoughtful but at times lacking specific detail that might give a clearer picture of what has transpired.	
4-6	It appears entries are missing and are lacking in detail that would give a clear account of what has transpired throughout the work period.	
1-3	Folio is missing or lacking information that gives a clear account of what has transpired.	
	CONNECTIONS	
9-10	Student is thorough and thoughtful and has made many connections between his/her own work and how he / she might improve his/her ownwork, expand thinking and/or make connections to the arts community at large.	
7-8	Student is thoughtful and has made some connections between his/her own work and how she / he might improve his/her own work, expand thinking and / or make connections to the arts community at large.	
4-6	Student has made some connections between own work and how he / she might improve his/her own work, expand thinking and / or make connections to the arts community at large.	
1-3	Student has had difficulties making connections between his/her own work and how she / he might improve his/her own work, expand thinking and / or make connections to the arts community at large.	
	ORGANIZATION	
9-10	The process folio is thorough and easy to follow allowing the reader to get a full picture of the work completed.	
7-8	The process folio is quite easy to follow allowing the reader to get a fairly good picture of the work completed.	
4-6	The process folio is at times difficult to follow but does allow the reader to get a fairly good picture of the work completed	
1-3	The process folio is incomplete and/or very difficult to follow making it difficult to get a picture of the work completed.	

	TOTAL	/30
--	-------	-----

Student Reflection Questions Concerning Independent Research/Study

Note: Responses to these reflection questions might be included in student process folios, especially for global art and student interest projects.

Always try to answer the following questions as you plan and undertake your work:

- What is my task?
- What do I hope to learn?
- What is its purpose? what is it a means to?
- What do I need to do next?
- How does it relate to what I did previously?
- What resources are available?
- What role will others (mentors, students, teachers) play?
- What know-how and knowledge are required to do it well?
- How will my work be evaluated?
- How will I know when my work is adequate?
- How much time will I require? How should I allot that time?
- What aspects of this project demand most attention?
- What is important about this work?
- Where is my performance strongest?
- Where does it need the most improvement?
- What can I do to make that improvement?

Adapted from *Tools for Powerful Student Evaluation* (Susan R. Farrell)

Art 12 Sketchbook Evaluation:

Sketchbook should be 25% filled each ¼ term.

	Level 1 less than half of assigned sketches completed and...	Level 2 most assigned sketches completed and...	Level 3 most or all assigned sketches completed and...	Level 4 all assigned sketches completed and...
Observation of forms	Drawn forms represent a subject with some cues coming from the subject	Drawn forms takes substantial visual cues from the subject	Can draw a subject and its ground with a strong likeness.	Consistently and clearly renders and expresses a subject, its figure and its ground. Strong control over value and perspective
Variety of line / gesture	Sticks mainly to one form or line	Uses a limited range of lines or gestures	Uses a range of mark making to communicate or express.	Uses a wide range of gestures to communicate or express
Composition / Principles of design.	Sticks mainly to one principle. Principle appears non-considered	Will try a few different Principles	Will comfortably use a variety of principles	Thoughtfully selects and applies principles to communicate, express, or move the eye.
Experimentation with media	Sticks mainly to one media.	Uses a limited range of media.	Uses a range of media to communicate or express. Tries to take risks, Uses local colours.	Cleverly selects and uses a wide range of media to communicate or express. Takes risks. Skillfully uses colour.
Focus / rigor	Minimal focus is evident	Will complete 30 minute sketches	Will consider the entire page, figure to ground considered and makes a strong effort to be clear.	Visually intense. Will consider the entire page, figure to ground considered and makes a strong effort to be clear.
Ideation	Seldom to record a new visual idea	Will occasionally record new visual ideas. Ideas could use more development.	Records and develops a fair amount of new ideas	Persistently seeking, recording and developing new visual ideas. Takes risks.
Ownership	Not much is happening with the sketchbook. It shows little personal significance.	Does the base requirements to meet course objectives	The book appears personalized and much of the book is in use.	Clearly owns this sketchbook. Has a wide range of things going on here. The book clearly supports personal growth and ideation. It is full.

Level '0'.... Even with a lot of support, the student is not achieving Level 1 skills and/or less than 25% of the assigned sketches have been completed.

Level 1 4

Level 2 6

Level 3 8

Level 4 10

Trend: Score = ____

SENIOR HS MAJOR ART WORK ASSESSMENT

Name:

Title:

Level 4 90-100	Demonstrates high competency in the art making process and was able to express a unique visual art idea that engages an audience. We are seeing
---------------------------	--

	<p>something that is fully resolved and potent in concept and form.</p> <p>This happened through:</p> <p>Meeting or Exceeding <u>all</u> of the Level 3 criteria</p> <p>This artwork is ambitious and potent in form and concept, engaging a critical audience in a new or otherwise dynamic way.</p> <p>Over the top in qualities such as risk taking, skill, commitment, dynamism...</p>
Level 3	<p>demonstrates a capacity to use a rigorous creative process that results in an artwork that expresses a unique visual art idea which engages a critical audience.</p> <p>Planning Process:</p> <p>There is evidence of a rigorous creative process found in a range of sketches (thumbnails, experiments and drafts), research, and experimentation.</p> <p>Product:</p> <p>Then concept is innovative or creative, clearly a product of your insights & subsequently engaging a critical audience in some form of dialogue. It is meaningful.</p> <p>The artwork models a high skill levels in crafting -- with concern for excellence in clarity and articulation.</p> <p>The composition or frame (elements and principles of design) is activated to reflect and support the work's intent.</p> <p>The artist is sensitive to their materials and treats them appropriately.</p> <p>The artist has taken on a challenge. Risk taking is evident in form, media, content, and or scale. E.g., if a painting, it should be larger than 22"x30", or 24x36 if a drawing.</p> <p>The artist shows considerable commitment to their project. There is evidence of ambition and rigor in the process & product.</p> <p>Receiving & Responding:</p> <p>The student has reflected on the intent, meaning and relevance of their art work as evident in a <u>typed</u> and edited reflection (including an appropriate title)</p> <p>— Makes meaningful contributions in critiques, involving analysis and critical judgments or probes</p>

Level 2	<p>The artwork demonstrates basic competency in art making. Core skills and sensitivities are modeled. The following factors may apply...</p> <p>Planning Process:</p> <p>There are some preliminary sketches</p> <p>Product:</p> <p>The Concept is clear and somewhat innovative. The artwork retains some level of meaning beyond the level of a study.</p>
---------	--

	<p>The artwork models a fair skill level. Care and respect for the concept and media are modeled The elements of art and principles of design were used in a way that appears to consider their communicative potential Some risk taking has occurred The scale meets basic conventional considerations (e.g 18"x24" or larger for a drawing or painting) The art work is complete. The full frame has been activated with a full range of colour or value. The forms are refined or treated rendered to suit the artistic process.</p> <p>Receiving and Responding: A basic artist statement that outlines the artist's intent and process has been submitted. Participates in critiques chiefly when prompted and sticks mainly to descriptive analysis.</p>
Level 1	<p>Some of the criteria of level 2 were achieved, though key aspects were missing. The following factors may apply...</p> <p>Planning: There is little to no evidence of preliminary sketches /planning</p> <p>Product: The artwork is a study, it lacks meaning Elements and principles appear unconsidered</p> <p>Receiving & Responding: No artist statement submitted Doesn't participate in critiques, even when prompted</p>
Level 0 and under	<p>Even with support available, the project lacked basic preparedness and understanding.</p>

SUMMARY (Scores will be tracked separately in teacher gradebook)

Planning Process	
Product	
Receiving Responding	

Multi-disciplinary Art Assessment: A Model Rubric

For Multi-disciplinary art projects, there are two key elements to be assessed: Content and Form (Style, or aesthetic properties). The content assessment should come directly from the knowledge and understandings from the course content. The Form of the art project can be assessed using this rubric. This rubric assesses the elements that are most often essential to good visual communication.

The rubric assumes that students are:

- creating a proposal and co-designing their expectations with the teacher
- exploring a range of ideas through preliminary sketching, reflecting and explorative writing, and research
- creating a product
- and reflecting on their creative process

Weighing value of the whole:

The way you weigh the value of the Form vs Content should stem from the project's intent. The rubric below only deals with the product's Form. To assess Content, teachers and students should work to form an additional rubric that reflects subject content.

Using the Rubric

Observe and assess the *Indicators* that are relevant to the project. To assign a value to the Indicators, apply the descriptions available under the heading *Features and Value*.

Or, more specifically:

Function: These are the characteristics that the product should demonstrate

Indicators: The indicators qualify and give context to the product's Function

Value: These are the specific factors or evidence that are observable. This will allow teachers and students to apply qualifiers to the product.

A note on assigning value:

Flexibility in arts assessment is essential. It should be recognized that the suggested indicators listed under Features and Values may not comfortably fit all products and processes. Thus teachers and students may find occasions to straddle two domains of value, eg, assign 4.5s and 3.5s.

Multi-disciplinary Art Assessment: A Model Rubric

By David Ritchie and Paul Syme

Annapolis Valley Regional School Board

Assessing the Art Product's Form (aesthetic process and properties)

Function	Indicators	Features and Value			
		0 - 1	2 - 3	4	5
Aesthetics / formal elements	<p>Elements of art: Use of line, colour, shape & form, texture, value (range of light and dark)</p> <p>Composition (the arrangement of content in the visual space) eg, the Principles of Design</p> <p>Proportion</p> <p>Appropriateness of creative medium & Scale</p> <p>Font choices (no more than two)</p>	<p>Formal elements appear to have been ignored</p> <p>The choice of medium was inappropriate</p> <p>Formal elements complete with the content</p>	<p>Formal elements distract the audience from the content</p> <p>The choice of medium is appropriate for the content</p> <p>Formal elements do not match the content</p>	<p>The form keeps the audience's attention</p> <p>The choice of medium complements the content</p> <p>The formal elements support the content</p>	<p>The formal elements help to engage the audience in a dialogue</p> <p>The choice of medium accentuates the content</p> <p>The formal elements lead the audience to understand the content</p>
Accessibility & Structure	<p>Organization of information</p> <p>Appropriateness of medium</p>	<p>The information is presented in a disorganized & illogical fashion</p> <p>The medium choice competes with the subject</p> <p>Font choices make it very difficult to read or find structure</p>	<p>The information is organized but needs editing and some revision</p> <p>The medium does not contribute anything meaningful to the subject</p> <p>Font choices appear non-functional or ill-considered</p>	<p>The information is presented in a way that is clear, succinct, and unified</p> <p>The medium is appropriate</p> <p>The choice of font is clear to read and is consistently applied</p>	<p>The information is presented in a way that is organized and engages the audience</p> <p>Headings and subtitles are used in a clear and consistent way</p> <p>The medium is accessible to the target audience</p>

Multi-disciplinary Art Assessment: A Model Rubric
By David Ritchie and Paul Syme

Function	Indicators	Features and Value			
		0 - 1	2 - 3	4	5
cellence	chnical skills raftsmanship gor	rm is incomplete and unconsidered	rm is weak or marginally executed	rm was made with care and consideration	rm appears professional & exceptional
eativity	reation (process), eg, preliminary sketches & writing to form ideas novation (product), eg, final design	sketching or planning is evident e product is overly derivative	nited sketching or planning e product appears cliche or derivative	nventional udent shows some preliminary sketching and thumbnails of ideas vidence of moderate planning e product is good and somewhat original	udent created several thumbnails exploring various ideas vidence of strong planning e product appears innovative, new or exciting
reflection	erprets project meaning / rationale ritical consideration of the artistic process knowledgement of struggles and successes	reflection barely engaged lf-examination did not occur	reflection is vague and unclear nited evidence of understanding of successes and struggles	good, clear self- evaluation rovides rationale, and lists areas of success and struggles	orough, clear and concise reflection critical and honest self-exploration

Multi-disciplinary Art Assessment: A Model Rubric

By David Ritchie and Paul Syme

Appendix D: Specific Curriculum Outcomes for Advanced Visual Arts 11

Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.	
<i>the end of Visual Arts 11, students will be expected to</i>	<i>the end of Advanced Visual Arts 11 students will be expected to</i>
develop and realize artworks demonstrating skilful knowledge of formal design principles	develop and realize artworks demonstrating skilful knowledge of formal principles, and present a body of work in a formal exhibition
explore intrinsic properties of art media to express specific intent	explore and demonstrate intrinsic properties of art media to express specific intent
sustain a concept through diverse approaches and art media	sustain a concept through diverse approaches and art media in a series of artworks
demonstrate the ability to articulate understanding of formal design principles	demonstrate through art making an understanding of formal design principles
	refine the art-making process through personal skill development from concept to finish, collaborating with professional artists in the field

Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.	
<i>the end of Visual Arts 11, students will be expected to</i>	<i>the end of Advanced Visual Arts 11, students will be expected to</i>
investigate, create, and employ signs and their signifiers (symbols) to communicate contemporary issues and/or personal meaning through a variety of media	investigate, create, and employ signs and their signifiers (symbols) to communicate contemporary issues and/or personal meaning through thematic development and the use of a variety of media
critically engage visual, spatial, and temporal concepts through various contexts and media	critically engage visual, spatial, and temporal concepts through various contexts and media

<ul style="list-style-type: none">· make critical and articulate judgments when collaboratively sorting, arranging, and displaying artworks· encourage peers to express individual approaches to and opinions of aesthetic forms in collaborative learning environments	<ul style="list-style-type: none">· make critical and articulate judgements when sorting, arranging, and displaying artworks, both collaboratively and independently· encourage peers to express individual approaches to and opinions of aesthetic forms in collaborative learning environments
--	---

Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.	
<i>the end of Visual Arts 11, students will be expected to</i> reflect on the impact that an everyday visual context has on personal expression explore the links between visual arts and the student's personal environment continue to develop an understanding of how visual arts contribute to the creation of culture actively engage in art advocacy investigate the ways in which artists explore social and artistic issues give voice to personal concerns through visual expression	<i>the end of Advanced Visual Arts 11, students will be expected to</i> reflect on the impact that an everyday visual context has on personal expression explore the links between visual arts and the student's personal environment demonstrate an understanding of how visual arts contribute to the creation of culture actively engage in art advocacy through presentations and community collaboration investigate and demonstrate the ways in which artists explore social and artistic issues give voice to personal concerns through visual expression in the realization of a body of work use critical and historical practice to generate ways to interpret and explain works of art

Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and value the arts as a record of human experiences and expression.	
<i>the end of Visual Arts 11, students will be expected to</i> 4.1 explore and share a developed appreciation for the diversity of art and artifacts from individuals and various cultures	<i>the end of Advanced Visual Arts 11, students will be expected to</i> articulate an appreciation for the diversity of art and artifacts from individuals and various cultures

<p>4.2 incorporate in their personal artwork visual images that are inspired by a variety of cultural socio-economic, and national origins</p> <p>4.3 articulate through various texts how artists and the arts inform, define, and cause us to question and reflect</p> <p>4.4 analyse personal understanding of how individual and societal values affect their own response to visual arts</p> <p>4.5 research to create images that communicate the influence of local, national, and global artists from a variety of cultural and historical contexts</p> <p>4.6 recognize and respond to artworks from different cultures and periods</p>	<p>incorporate in their personal artworks ideas and images that reflect a variety of personal and cultural origins, drawn and assessed from a larger cultural context</p> <p>articulate through various texts how artists and the arts inform, define, and cause us to question and reflect, and present specific examples from famous artists</p> <p>analyse and articulate personal understanding of how individual and societal values affect their own response to visual arts</p> <p>research and create images that communicate the influence of local, national, and global artists from a variety of cultural and historical contexts</p> <p>recognize and respond to artworks from different cultures and periods, generating ways to interpret and explain images and messages presented</p>
--	--

Students will be expected to examine the relationship among the arts, societies, and environments.

<p><i>the end of Visual Arts 11, students will be expected to</i></p> <p>collaborate with artists in other disciplines to create artwork that is informed by these disciplines</p> <p>analyse and demonstrate an understanding of how personal, social, cultural, and physical environments interact</p> <p>generate artwork that demonstrates an understanding of the elements of art and the principles of design as they exist in art and in natural and built environments</p> <p>examine and debate the moral, ethical, and legal</p>	<p><i>the end of Advanced Visual Arts 11, students will be expected to</i></p> <p>create artwork that is informed by other arts disciplines</p> <p>analyse and demonstrate an understanding of how personal, social, cultural, and physical environments interact</p> <p>generate artwork that demonstrates an understanding of the elements of art and principles of design as they exist in art and in natural and built environments</p> <p>examine and debate the moral, ethical, and legal</p>
--	---

<p>issues related to the creation of artworks</p> <p>explore and present the functions and ethics of how societies use the arts</p> <p>explore ways in which histories, narratives, and other accounts can be built to explain practices and interest in the field of art and design</p>	<p>issues related to the creation of artworks</p> <p>explore the functions and ethics of how various societies use the arts</p>
--	---

<p>Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works</p>	
<p><i>the end of Visual Arts 22, students will be expected to</i></p> <p>develop an art vocabulary in order to facilitate evaluation and interpretation of artworks</p> <p>continue to engage in the critical process to develop informed, aesthetic responses</p> <p>recognize strategies by which visual art and design problems can be resolved</p>	<p><i>the end of Advanced Visual Arts 11, students will be expected to</i></p> <p>develop an expanded art vocabulary in order to facilitate evaluation and interpretation of artworks</p> <p>continue to engage in the critical process to develop informed, aesthetic responses</p> <p>recognize strategies by which visual art and design problems can be resolved</p> <p>investigate the roles and relationships among concepts of artist/designer, work, world, and audience/consumer in critical and historical investigations</p>

Students will be expected to understand the role of technologies in creating and responding to expressive works.	
<i>the end of Visual Arts 11, students will be expected to</i> 1 knowledgeably practise safety and demonstrate responsibility in the proper use of materials and tools 2 continue to develop skills in making informed judgments about the use of various media and technological processes, considering their ability to convey meaning 3 analyse and respond to the direct influence expanding technology has had and continues to have on the individual and society	<i>the end of Advanced Visual Arts 11, students will be expected to</i> 1 articulate issues of occupational health and safety in the making of a range of artworks 2 make informed judgements about use of various media and technological processes, considering the ability to convey meaning 3 analyse and respond to the direct influence expanding technology has had and continues to have on the individual and society, with regard to art and design

Students will be expected to analyse the relationship between artistic intent and the expressive work.	
<i>the end of Visual Arts 11, students will be expected to</i> 1 recognize the evolving interaction between a concept and its execution in personal artwork and the works of others 2 develop an awareness of how consideration of the intended audience affects and impacts on an artwork	<i>the end of Advanced Visual Arts 11, students will be expected to</i> 1 recognize and analyse the evolving interaction between a concept and its execution in personal artwork and the works of others 2 develop a deeper awareness of how consideration of the intended audience affects and impacts on an artwork

Appendix E: Sample Student Interest Modules

Introduction

Pilot students of *Advanced Visual Arts 11* and their teachers and mentors have worked together to develop relevant, focussed modules of study that reflect student interests. Thumbnail sketches of several of these modules have been compiled as a reference for both students and teachers. These outlines are meant to provide examples of possibilities and to spark ideas for students and teachers as they plan elective student focus modules. Each outline gives a module title, learning goals, learning activities, mentorships, assessment tools, and approximate number of hours involved. See also *Assessing and Evaluating Student Learning* for rubrics for these modules.

Example 1

Appendix F: The Application Process (*Note: This is inserted as a discussion starting point. Workshop Attendees will design a draft application process*)

Application Portfolio

As indicated in the Introduction, all prospective students are required to complete an application process that includes the presentation of a portfolio that provides evidence of

- Previous visual arts experience, both inside and outside school
- Ability to work independently
- Learning objectives
- Ability to be self-motivated learners
- Ability to meet criteria set for compulsory modules in art making and visual literacy

This portfolio must be presented by each student during an interview that involves the music teacher and school guidance personnel.

Learning Contracts / Probationary Period

Once the art teacher, in consultation with school guidance personnel, has agreed that the Application Portfolio provides evidence that the student will be able to meet learning expectations for the course, students will be required to sign a contract that outlines those expectations for learning activities.

In light of this contract, each student will be reviewed by the art teacher at the end of a probationary period, normally the first reporting period, to ensure that the student has demonstrated ability to meet course expectations, especially with regard to self-motivated and independent learning. At this time, students may be advised to continue the regular Visual Artsc 11 studies.

Sample Student Contract

Advanced Visual Arts 11 Student Contract	
<p>_____, have read and understand the expectations outlined in Key Requirements for Advanced Visual Arts 11 (See p. ____). I agree that if I do not fulfill these expectations within the probationary period, I may be asked to return to Visual Arts 11.</p>	
Signature of Student	_____
Signature of Teacher	_____
Date	_____

Enrolment Questionnaire

Students who are considering enrolment in Advanced Music 11 may find the following questionnaire helpful.

Advanced Visual Arts 11: Is this course for me?

This course is comprised of the following components:

1. the creation of a body of work at an advanced level of skill and technique
2. leadership in the regular art class
3. refinement of drawing technique
4. development of appropriate art vocabulary
5. global understanding of visual arts from cultural and historical points of view
6. modules focused on individual student interests

If I apply to be enrolled in Advanced Visual Arts 11, I am able to:

Work independently

- Create art works with confidence
- Commit time beyond regular classroom hours for research and independent study
- Make schedules for meeting objectives and use them to guide my progress
- Research through the internet and use computer software

Advanced Visual Arts 11 is not for me if I:

- Have difficulty meeting deadlines or managing my time
- Have difficulty using independent time constructively
- Have troubles coming up with ideas on my own
- Risk overextending myself in school courses, extra-curricular activities and / or part-time employment
- Am reluctant to explore beyond my comfort level
- Have not achieved an above average mark in Visual Arts 10 (or equivalent)
- How would Advanced Visual Arts 11 benefit me?

This course is for students who intend to continue their active involvement in visual arts beyond the high school level, whether at university or in an art-related career. Students will build a portfolio that gives evidence of personal commitment, rigor, and excellence.

Advanced Art 11 – Is this course for me?

What does Advanced Art 11 consist of?

This course is comprised of five components:

1. The production of a body of work
2. Sketchbook / journal development
3. Drawing (largely from observation)
4. Establishing and working with an artist through a community link
5. Final exhibition

If I apply to Advanced Art 11, I can:

Be self motivated to produce;
Produce strong at observational drawing, showing confident technical ability (e.g. figures, still life and landscape);
Find an artist, art centre, or other art community to establish and work through a community link;
Commit one hour of out of class time to match each in class hour;
Work outside of my comfort zone in art making and be willing to try new strategies, techniques, and genres of art making;
Talk about art;
Research through the internet and a library.

Advanced Art 11 is not for me if I:

Have difficulty meeting deadlines or managing my time;
Have difficulty using independent time constructively;
Have troubles coming up with ideas on my own;
Risk overextending myself in school courses, extra-curricular activities and/or part time job;
Am reluctant to work in a range of techniques and genres of art making;
Have not achieved an above average mark in Art 10 (or equivalent)

How would Advanced Art 11 benefit me?

This course is for the students who have a NEED for deeper opportunities to explore and grow with art. This will enable students to build a portfolio that shows personal commitment, rigor, and excellence.

How do I establish a community link and what will I do in it?

businesses, galleries, and the library for artists or organizations that you would like to have an enriched learning experience. Through this artist you will have an opportunity to learn aspects of their craft and produce your own work with them.

Community links is an awesome opportunity to get an in depth experience with a professional artist. This program is funded by the Department Of Education so the funds must be well applied.

—

- Evidence from the school's administration of you grade 10 marks (including Art 10), e.g. your grade 10 report card or transcript.
- A typed letter outlining why you should be considered for one of the few seats in Advanced Art.

2 large artworks (18"x24" or larger) from the following options.

draw a head of cabbage
draw a bicycle
draw, paint, or sculpt a self portrait.
Document the state of your bedroom.

I will be looking for
Your ability to draw from observation

Your creative approaches to complex problems
Vigor / excellence / follow through

Appendix G: Community Links Assessment

Student: _____

Artist: _____

Medium(a): _____

Hours: _____

As part of an Advanced Visual Arts program, students are expected to work as an apprentice to artist in the community. The artist is asked to lead students through particular techniques or media approaches and the students are asked to work diligently as young professionals to learn what the master artist is teaching. At the end of the process, the cooperating artist is asked to comment on and assess each participating students' performance.

Please comment on and assess the student in relation to these distinct areas:

inquiry and listening	NoviceMasterful 12345
working towards quality independent work	12345
skill development / creativity	12345
cleanliness / safe studio practice	12345

Please comment on the overall experience and/or any other advice you would like to leave for the student.

