

Visual Arts 10 / Visual Arts 11

Guide

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Visual Arts 10 and Visual Arts 11

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Prepared by the Department of Education and Early Childhood Development

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Visual Arts 10 and Visual Arts 11

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Cataloguing-in-Publication Data

Main entry under title.

Visual Arts 10 and 11 / Nova Scotia.

Department of Education. English Program Services.

ISBN:

1. Curriculum planning – Nova Scotia. 2. Visual Arts – Study and teaching – Nova Scotia. I. Nova Scotia. Department of Education. English Program Services.

Acknowledgments

The Nova Scotia Department of Education gratefully acknowledges the contribution of the Visual Arts 10 and Visual Arts 11 workgroups to the development of this curriculum guide. Members of the committees include the following:

- Bonita Aalders, Halifax Regional School Board
- Victoria Baldwin, Cape Breton–Victoria Regional School Board
- John Campbell, Strait Regional School Board
- Angela Carter, Halifax Regional School Board
- Robin Jensen, Cape Breton–Victoria Regional School Board
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- Isla McEachern, Halifax Regional School Board
- Lynda Lou MacIntyre, Cape Breton–Victoria Regional School Board
- Doreen MacKinlay, Cape Breton–Victoria Regional School Board
- Lara Martina, Halifax Regional School Board
- Elizabeth Moore, South Shore Regional School Board
- Paul Syme, Annapolis Valley Regional School Board
- Elizabeth Vincent, Cape Breton–Victoria Regional School Board

The Nova Scotia Department of Education acknowledges Saskatchewan Education for permission to use materials from *Visual Art 10, 20, 30* (1996) and the British Columbia Ministry of Education for permission to use materials from *Visual Arts 11 and 12: Art Foundations Studio Art, Integrated Resource Package* (2002) in this document.

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Introduction

The Nature of Arts Education

Visual Arts 10 and Visual Arts 11 were developed within the framework of *Foundation for the Atlantic Canada Arts Education Curriculum* (Nova Scotia Department of Education, 2001). That document describes the nature of arts education as follows:

The arts have been part of the human experience throughout history and are embedded in daily life.

Dance, drama, music, and the visual arts are vehicles through which peoples make meaning of the complexities of life, and make connections among and between themselves and others. The arts offer enjoyment, delight, and stimulate imagination. They provide a common thread of understanding across generations. In short, the arts describe, define, and deepen human experience in ways that are both personal and global, real and magical.

There are key aspects of arts education that are deeply personal and cannot be easily expressed as immediately measurable outcomes. They do, however, make a significant contribution to the achievement of essential graduation learnings. The internal experience that is an intrinsic, vital part of arts learning is something that cannot be demonstrated as a specific product. For example, learners involved in the creation of a dramatic work that has intensely personal significance experience growth that cannot necessarily be demonstrated to others. In this context, whether or not this work is presented formally is irrelevant. The only way in which this kind of growth and learning can be measured is by gauging the extent to which it leads to self-awareness and has an impact on the way individuals come to relate to those around them. The importance of this learning only becomes apparent with time. Adults often reflect on these kinds of arts experiences as some of the most important of their early lives.

The Nature of Visual Arts 10

Visual Arts 10 is rooted in creative exploration and problem solving using a range of visual technologies and processes that include such traditional media as drawing and painting, printmaking, and sculpture, as well as contemporary media such as digital art, video, and performance art. Visual Arts 10 emphasizes a holistic learning process that involves the understanding of contexts and critical reflection, in addition to the development of art-making skills. Through visual metaphor and symbol, students will be required to solve problems and express and communicate imaginatively their developing understanding of self, others, and the environment.

The Nature of Visual Arts 11

Visual Arts 11 builds on the learning experiences provided for students in Visual Arts 10. From the eight general curriculum outcomes (GCOs) articulated in *Foundation for the Atlantic Canada Arts Education Curriculum* (Nova Scotia Department of Education, 2001), this curriculum provides a range of suggestions for learning, teaching, and assessment based on specific curriculum outcomes (SCOs) prescribed for grade 11 students in the visual arts class. Teachers should not feel overwhelmed by the number of SCOs that students should know and be able to do by the end of this course. Rather, they should look for commonalities among the outcomes and design learning experiences for their students that provide opportunities for them to make broader connections in visual arts. These learning experiences may be short activities to review or develop specific skills, or they may be larger projects that take several classes to complete.

The suggestions for learning and teaching incorporate the techniques and methods that were introduced in Visual Arts 10 and develop them further in a studio context. They represent a range of opportunities to challenge students and to meet their diverse needs. Teachers are encouraged to adapt these strategies or to develop others that will enable students to meet the learning outcomes.

The suggestions for assessment provide for teachers a variety of strategies to inform students of their progress in achieving the prescribed curriculum outcomes. As such, they relate directly to the specific curriculum outcomes and give students a range of ways of expressing their learning. As with the suggestions for learning and teaching, teachers are encouraged to adapt these strategies or to create others to suit the activities and projects.

In grade 11, students are encouraged to build on their understanding of sketchbook and portfolio development. The sketchbook is intended to journal and accompany the students' various artistic explorations, including experimentations, research, reflection, and simple-to-complex observational studies of various subjects and media. The sketchbook can be as an integral part of the portfolio to demonstrate the learning over time. Like the sketchbook, a student's portfolio becomes a valuable tool for assessment and should be accumulative throughout grades 11 and 12.

The Creative Process

An understanding of the creative process is fundamental for teachers and students of visual arts. By its very nature, that process eludes precise definition. However, *Foundation for the Atlantic Canada Arts Education Curriculum* (2001) describes aspects of that process as follows, identifying key factors that nurture it.

All children have the ability to be creative ... The creative person engages in assimilation and integration of new thinking with existing knowledge. Sometimes the process is more about asking the right questions than it is about finding the right answer. It is both spontaneous and deliberate, a paradox that leads to the arrival of something new.

Creativity does not occur in a vacuum. Art making is a process built on creativity and skill and is cultivated through setting the conditions that encourage and promote its development.

Openness of Thinking and Doing

Creative thinking requires an openness to new ideas and encouragement to step outside existing mindsets. New solutions are not found until the old solutions are set aside.

An environment that fosters open-ended experimentation lends itself to innovative applications of existing materials and media. Students are encouraged to seek out new and different methods and materials.

Stimulating Surroundings

A stimulating learning environment is an ideal space in which to unleash a student's creative potential. An environment that provides interesting and challenging places for the senses, mind, and body to rest and reflect and that presents many different pieces of information is one that stimulates creative thinking.

Exploration of Ideas

When students are encouraged to generate new ideas, they are challenged to think beyond ideas and knowledge they have previously encountered. No idea should be rejected until students have explored its possibilities and made a decision as to its worth. Risk taking is an integral aspect of creating.

Opportunities to Express and Do

Ideas resulting from original and divergent thinking require a mechanism through which they can be tested. Whether a student is exploring how someone else arrived at a solution or is attempting to see a cause-and-effect relationship in a particular process or technique, there must be the opportunity to attempt, express, and do.

Arts programs are built upon access to diverse technologies. In order to try out new ideas and creative solutions, students need access to appropriate technologies. An idea may work in one medium but fail in another. This can be determined only through application, and application can occur only with the availability of tools and processes.

Application/ Assessment/ Reflection

Inherent in the testing of any idea is the process of trying it out, evaluating its effectiveness, and reflecting on its appropriateness. This is the dialogue of making art. Once the process has begun, the artist is continuously assessing what is happening, making adjustments, and changing to accommodate new directions. All students are expected to carry out this process.

Once an idea has been expressed in an artwork, it can be perceived and responded to by an audience. Feedback from peers, teachers, and others becomes a valuable part of self-assessment for the learner, providing an opportunity to revise, rework, abandon, or complete the piece.

The art-making process parallels the many models of creative thinking that have been put forward over the years. This is not a coincidence, since the very essence of art is a process of examining the world using many ways of perceiving and knowing. It is a process built upon creativity.

Visual Arts Primary–6 (Nova Scotia Department of Education 2000) provides a diagram of the creative process of visual arts. That diagram is reproduced in Appendix B: Planning Your Program. This creative process, as explained above and in the diagram, is central to Visual Arts 10 and Visual Arts 11.

Craft as Art

The term **craft** as used in this document is not to be confused with recreational handicrafts. In many ways craft differentiates itself from handicrafts by including conceptual concerns.

Craft is recognized as an aspect of art, as we recognize design as a form of art. Craft has developed its own visual and verbal vocabularies. It has a rich history of traditional media—clay, fibre, glass, and precious metals and stones—that has grown to include a wide range of alternative tools, techniques, and materials.

Craft is a bridge between historical and cultural divides, and we look to these objects in our ancient history to learn about our social development. This line of creative endeavour has remained an unbroken thread to our modern times.

Appropriation and Plagiarism

What does or does not constitute plagiarism is an issue that requires thoughtful consideration, especially given the potential for appropriation that exists in light of present-day computer technologies. Notwithstanding this ongoing “conversation,” it is inappropriate and illegal to copy the works of other artists, just as it is illegal to plagiarize the writings of other authors. Students should be encouraged to work from life or to develop their images from photographs they have taken. Copying the work of an artist should be done only as an exercise to learn a technique or to help understand how the problem solving was accomplished. These works must always be acknowledged (e.g., “Starry Night after Vincent Van Gogh”). Simply changing some part of an original artwork does not change its ownership. Students might be encouraged to respond to the style, subject matter, or mood of a particular work or artist, but they must understand that the appropriation of the images of that artist without acknowledging the source is inappropriate and illegal.

Course Design and Components

Features of Visual Arts 10 and Visual Arts 11

Visual Arts 10 and Visual Arts 11 are characterized by the following features:

- outcomes define the curriculum and provide the basis for student assessment
- artistic development of all students is nurtured
- the presence of the visual arts in every culture is affirmed
- a framework is provided for making connections with other subject areas
- active participation of students is emphasized
- personal, social, and cultural contexts of learning are emphasized, along with the power that creating has within these contexts
- they are designed to build awareness for career possibilities in the cultural sector

Further description of the features of arts curriculum can be found in *Foundation for the Atlantic Canada Arts Education Curriculum* (Nova Scotia Department of Education, 2001), pages 2–3, and *Visual Arts Primary–6* (Nova Scotia Department of Education 2000), pages 3–4.

Note: The **cultural sector** is defined to include the arts, crafts, cultural industries, design, and heritage. The sector is made up of a broad range of organizations and institutions—public, private, and non-profit—as well as individual artists, creators, and entrepreneurs. (*Foundation for the Atlantic Canada Arts Education Curriculum*, p. 3)

Key Principles for Visual Arts 10

A key principle for Visual Arts 10 is the fostering of creative thinking and problem solving. While working with a range of materials and technologies, students of Visual Arts 10 apply art-making skills as they creatively observe, describe, challenge, and celebrate their world and themselves. The focus is on asking questions and considering alternative solutions.

A second key principle is one that underlies all arts education curricula—that the threefold goal is for excellence, equity, and relevance. Students are actively involved in a meaningful discipline through which they develop valuable skills and insights that will prepare them for adult life, in the workplace, at home, and in the community.

Key Principles for Visual Arts 11

Visual Arts 11 continues to foster creative thinking and problem solving as students build on and apply in greater depth their art-making skills. In grade 11, students are encouraged to question more and to develop independence in interpreting the natural and built environments. As they gain more confidence with materials and the processes of art, they are encouraged to experiment and make judgments that can be justified.

Visual art is an essential form of communication, indispensable to freedom of inquiry and expression. Visual arts education develops visual literacy, giving students the skills needed to

- perceive and respond to images and evaluate visual information in its many forms
- create and communicate through images, expressing ideas and emotions to satisfy a range of personal and social issues.

In Visual Arts 11, students are given opportunities to explore in greater depth the materials, technologies, and processes introduced in previous years and to begin to specialize in areas of particular interest. More importantly, they are able to explore career paths and access community resources. These opportunities contribute to the student's aesthetic, social, emotional, and intellectual development and expand their career opportunities.

Organization

Visual Arts 10 and Visual Arts 11 have been developed within an outcomes framework. This major shift in planning requires teachers to focus on the outcomes when designing learning experiences for students. Using a weaving analogy, the outcomes framework provides the warp for the visual arts curriculum, while teachers and students, bringing their own interests and abilities to the activity, provide the weft. The resulting learning “tapestries,” while rooted in the same outcomes, will reflect a variety of approaches and discoveries.

The Project Approach

Traditionally, visual arts courses at the high school level have been organized as a series of integrated projects. These projects, incorporating learning about art and making and responding to artwork, have provided building blocks for the curriculum. This method of organization of learning is relevant for Visual Arts 10 and Visual Arts 11, but teachers are required to develop the integrated projects based on curriculum outcomes. An engaging, challenging project will typically address outcomes from all three strands of the curriculum. (See Appendix B for an example of an outcomes-based integrated project and a template for outcomes-based project planning.) It should be noted that assessment and evaluation of student achievement throughout such projects must be based on the outcomes that have been identified.

The Four-Column Spread

The curriculum for this course has been organized into four columns for several reasons:

- The organization illustrates how learning experiences flow from the outcomes.
- The relationship between the outcomes and assessment strategies is immediately apparent.
- Related and interrelated outcomes can be grouped together.
- The range of strategies for learning and teaching associated with specific outcomes can be scanned easily.
- The organization provides multiple ways of reading the document or of searching for specific information.

An example of the two-page, four-column spread is shown below.

SPECIFIC CURRICULUM OUTCOMES: VISUAL ARTS 11		SPECIFIC CURRICULUM OUTCOMES: VISUAL ARTS 11	
Perceiving and Responding GCO 1: Students will be expected to understand the role of technologies in creating and responding to expressive works. <i>revised</i>		Perceiving and Responding GCO 1: Students will be expected to understand the role of technologies in creating and responding to expressive works. <i>revised</i>	
Outcomes FR 7.1 Knowledgeably practice safety and demonstrate responsibility in the proper use of materials and tools. FR 7.2 continue to develop skills in making informed judgments about use of various media and technological processes, considering their ability to convey meaning. FR 7.3 analyze and respond to the direct influence expanding technology has had and continues to have on the individual and society.	Suggestions for Learning and Teaching Using an example of 20th century art, such as Andy Warhol's <i>Campbell's Soup Cans</i> , <i>Lehermann's In the Car</i> , or David Hockney's <i>Portrait</i> , have students explore the factors that have determined its appearance. Show examples where possible. Consider formal composition, representation of space, accepted content, visual shorthand, symbolic shapes, references to language. When printing, show comic book printing and other technologies. Discuss contemporary media art issues. Topics to discuss, explore, and respond to could include the blurring of politics and celebrities or the impact of mass media image proliferation on social behavior and identity (the impact of marketing on consumer and political perceptions and decisions). Gather old pieces of furniture and have the students "recreate" them as new works of art. What role, if any, does technology play in this process? Have students gather old TV's or radios and turn them into artistic icons that celebrate or critique an event, movement, or movement. Use new or traditional media to create propaganda that aims to persuade an audience toward a new position on a current regional, national, or world event. Have students select a specific form of technology and create a timeline showing its evolution. Speculate on its changing design and create an image for the future (e.g., camera, Walkmans, photographs, iPod). Print a photograph and a photocopy of a student's artwork beside the original. Discuss and reflect on how the modified process has changed our perception of the artwork. Notice changes in color, texture, value, scale, depth of field, resolution, etc. Prompt the students to consider how much of their experience of art is influenced by reproductions.	Suggestions for Assessment After the students have completed their projects exploring a social issue, have them consider alternative media for similar results. In the assessment process, ensure that the students can defend their selection. After the students analyze the impact of mass media over time, have them create a visual essay or video using HTML, Java, or Flash. This can become an important component of their journal or portfolio. Have students create and apply a worksheet that assesses and describes the qualities and uses of several creative processes and finishes. For example, after students make an expressive painting, they can make a list of words in their sketchbook that describes the experience, process, and feelings. These words can be used to create the worksheet. Have students develop a rubric that assesses the particular mood of a painting. In preparation for arts activities, students can set up workstations that demonstrate proper use of materials, tools, and equipment for the task at hand. For example: <ul style="list-style-type: none"> • Priming/Sealing—Demonstrate safe cutting practices and the proper use of a hand saw. • Painting—Establish the risks of using paints, such as the ammonia and formaldehyde in acrylic or toxic pigments in some paints. • Computer—Healthy posture and good lighting, reducing the risk of carpal tunnel syndrome through stretching repetitive moving patterns. • Reducing exposure to chemical and to silica dust from clay and plaster sculptures. • Minimizing exposure to classroom chemicals and fumes. Develop with students a rating scale, rubric, or checklist that can be used to document evidence of competency with new processes. This assessment might include questions such as: <ul style="list-style-type: none"> • Is the piece well crafted? • Has the student used equipment correctly? • Is there respect for environmental considerations? 	Notes and Resources New Technology in the Classroom (1/6/07) Teaching Meaning in Art Making: Art Education in Practice (2/8/13) Arnold (23/95, 22/80) contains a section on safety in the artroom, beginning on page 443. This is followed by a "Digital Media Handbook" that contains useful information for addressing GCO 1.

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VISUAL ARTS 10 AND VISUAL ARTS 11

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Column One: Outcomes

This column provides specific curriculum outcomes for the general curriculum outcome that appears across the top of the page. While the outcomes may be clustered, they are not necessarily sequential.

Column Two: Suggestions for Learning and Teaching

This column offers a range of strategies from which teachers and students may choose. Suggested learning experiences can be used in various combinations to help students achieve an outcome or outcomes. The suggested strategies may also provide a springboard for teachers to choose other strategies that would be effective for their students. It is not necessary to use all the suggestions that are included, nor is it necessary for all students to be involved in the same learning experience.

Column Three: Suggestions for Assessment

This column provides suggestions for assessing achievement of the outcomes in column one and are often linked to the Suggestions for Learning and Teaching column. The suggestions are only samples; for more information, read the section Assessing and Evaluating Student Learning and see Appendix G for sample assessment tools.

**Column Four:
Notes and Resources**

This column, entitled Notes and Resources, contains a variety of information related to the items in the other columns, including suggested resources, elaborations on strategies, successes, cautions, and definitions. Teachers are encouraged to make their own notes in this column as they record personal experiences with the curriculum.

It should be noted that Suggestions for Learning and Teaching in column two and Suggestions for Assessment in column three might often appropriately appear in either column. They are meant to be part of an integrated learning experience in which assessment is a natural, authentic part of the process. For example, a suggestion that the students complete an independent project that demonstrates the elements of art and design could be located in either column two or column three. Indeed, the line between suggestions in the two columns disappears as well-planned learning experiences unfold in a dynamic visual arts classroom.

Outcomes

Essential Graduation Learnings and Visual Arts

The Atlantic provinces worked together to identify the abilities and areas of knowledge that they considered essential for students graduating from high school. These are referred to as essential graduation learnings (EGLs). Details may be found in the document *Public School Programs 2003–2004* (Nova Scotia Department of Education, 2003).

Some examples of learning in Visual Arts 10 that helps students move toward attainment of the EGLs are given below. Similar examples may be found in Visual Arts 11.

Aesthetic Expression

Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts. By the end of Visual Arts 10, students will be expected to

- CM 1.1 independently plan and realize artworks using knowledge of art and design elements and principles
- PR 6.3 respond to the works of artists through analysing how they have solved specific visual design problems

Citizenship

Graduates will be able to assess social, cultural, economic, and environmental interdependence in a local and global context. By the end of Visual Arts 10, students will be expected to

- UC 4.4 demonstrate an understanding of how individual and societal values affect our response to visual art
- UC 5.3 explore the elements of art and principles of design as they exist in art and in the physical and built environments

Communication

Graduates will be able to use the listening, viewing, speaking, reading, and writing modes of language(s) as well as mathematical and scientific concepts and symbols to think, learn, and communicate effectively. By the end of Visual Arts 10, students will be expected to

- CM 1.4 communicate personal response to the use of art and design elements using the critical language of visual arts
- CM 2.1 use symbols in a variety of media to communicate personal meaning

Personal Development

Graduates will be able to continue to learn and to pursue an active, healthy lifestyle. By the end of Visual Arts 10 students will be expected to

- UC 3.4 participate in the visual arts in school and community
- UC 4.2 incorporate in their personal artwork visual images that reflect a variety of cultural, socio-economic, and national origins

Problem Solving

Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, mathematical, and scientific concepts. By the end of Visual Arts 10, students will be expected to

- PR 6.4 engage in critical reflective thinking as part of the decision-making and problem-solving process
- PR 6.6 explore alternative solutions for solving complex problems

Technological Competence

Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems. By the end of Visual Arts 10, students will be expected to

- CM 1.5 apply a variety of techniques in the art-making process, from concept to finished work
- PR 7.2 begin to develop skills in making informed judgments about the use of various media and technological processes, considering their ability to convey meaning

It must be noted that the term technology is often misunderstood. It does not refer solely to computer-related materials and processes. *Foundation for the Atlantic Canada Arts Education Curriculum* (2001) provides the following explanation of the term technology as it applies to visual arts:

Technology in the arts is inclusive of those processes, tools, and products that artistic-minded people use in the design, development, creation, and presentation of their works. It is a means to use skills and imagination in the creation of aesthetic objects, environments, or experiences. It is also a means of knowing and understanding our world and the processes we involve ourselves in as we interact with it. Tools and devices alone do not constitute a technology. It is only when people use these tools and devices to effect a change that we can call them a technology.

Since the arts are always about the processes of presentation and representation, they are able to utilize the most recent technologies, along with those from the entire history of the arts. A technological device or technological process rarely becomes obsolete to the artist. An artist may choose to use any technology from any period of history if it is suitable. The final appearance and presentation of the artwork is strongly influenced by the technologies of production. When an artist engages in an art-making process or creates an art product, choices and decisions must be made about the appropriate technology of production and how an audience may respond to these efforts.

Organizing Concepts and General Curriculum Outcomes (GCOs)

Foundation for the Atlantic Canada 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 identify the types of understandings and processes 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. Visual Arts 10 and Visual Arts 11 have been developed using this framework.

Creating, Making, and Presenting

The creating, making, and presenting strand involves students' creative and technical development, that is, their ability to use and manipulate media—images and words, sound and movement—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. 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
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 qualities 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 works
7. understand the role of technologies in creating and responding to expressive works
8. analyse the relationship between artistic intent and the expressive work

It is important to understand that the learning processes identified in these three organizing strands are developed naturally and most effectively as interdependent concepts.

Key-Stage Curriculum Outcomes (KSCOs)

Foundation for the Atlantic Canada Arts Education Curriculum also articulates key-stage curriculum outcomes (KSCOs) that reflect a continuum of learning in visual arts. These outcomes are statements that identify what students are expected to know and be able to do by the end of grades 3, 6, 9, and 12, as a result of their cumulative learning experiences in the discipline.

Although it is expected that most students will be able to attain the key-stage curriculum outcomes, the needs and performance of some students will range across key stages. This statement is particularly relevant for students of Visual Arts 10 who often have had no specific visual arts instruction at the junior high level. Teachers take this into consideration as they plan learning experiences and assessment of student achievement of the various outcomes.

The key-stage curriculum outcomes for visual arts at the grades 9 and 12 levels are located in Appendix A.

Specific Curriculum Outcomes (SCOs)

The specific curriculum outcomes that appear in column one on the following chart identify what students are expected to know, be able to do, and value upon completion of Visual Arts 10, Visual Arts 11, and Visual Arts 12. It is expected that students have demonstrated the successful completion of outcomes at one grade level before proceeding to the next. Students who enrol in Visual Arts 11 without having taken Visual Arts 10, for example, will not be able to experience the curriculum as it was intended. This will affect their success with achieving the outcomes.

Creating, Making, and Presenting

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

<p><i>By the end of grade 10, students will be expected to</i></p> <p>CM 1.1 independently plan and realize artworks using knowledge of art and design elements and principles</p> <p>CM 1.2 assess and utilize the properties of various art media and their ability to convey intended meaning</p> <p>CM 1.3 create a variety of interrelated artworks on themes found through direct observation, personal experience, and imagination</p> <p>CM 1.4 communicate personal response to the use of art and design elements using the critical language of visual arts</p> <p>CM 1.5 apply a variety of techniques in the art-making process, from concept to finished work</p>	<p><i>By the end of grade 11, students will be expected to</i></p> <p>CM 1.1 develop and realize artworks demonstrating skilful knowledge of formal design principles</p> <p>CM 1.2 explore intrinsic properties of art media to express specific intent</p> <p>CM 1.3 sustain a concept through diverse approaches and art media</p> <p>CM 1.4 demonstrate the ability to articulate understanding of formal design principles</p> <p>CM 1.5 refine the art-making process through personal skill development from concept to finish</p>	<p><i>By the end of grade 12, students will be expected to</i></p> <p>CM 1.1 assess and apply complex image development techniques</p> <p>CM 1.2 produce an original body of artwork that integrates information from a variety of sources to convey personal meaning</p> <p>CM 1.3 create artwork that communicates intentions</p> <p>CM 1.4 analyse and use complex visual relationships, processes, and content, making subtle discriminations</p>
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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.

<p><i>By the end of grade 10, students will be expected to</i></p> <p>CM 2.1 use symbols in a variety of media to communicate personal meaning</p> <p>CM 2.2 analyse and apply visual, spatial, and temporal concepts in creating art images</p> <p>CM 2.3 collaboratively present a display of artworks</p> <p>CM 2.4 acknowledge and respect individual approaches to and opinions of art in a collaborative learning environment</p>	<p><i>By the end of grade 11, students will be expected to</i></p> <p>CM 2.1 investigate, create, and employ signs and their signifiers (symbols) to communicate contemporary issues and/or personal meaning through a variety of media</p> <p>CM 2.2 critically engage visual, spatial, and temporal concepts through various contexts and media</p> <p>CM 2.3 make critical and articulate judgments when collaboratively sorting, arranging, and displaying artworks</p> <p>CM 2.4 encourage peers to express individual approaches to and opinions of aesthetic forms in collaborative learning environments</p>	<p><i>By the end of grade 12, students will be expected to</i></p> <p>CM 2.1 create artworks to carry personal messages to a diverse range of audiences</p> <p>CM 2.2 analyse and create art objects where emotions, feelings, and experiences are used as a symbolic, non-verbal means of expression and communication of ideas</p> <p>CM 2.3 arrange and create an exhibition of works that considers types of works, presentation issues, location, lighting, and intended audience</p> <p>CM 2.4 demonstrate an open-minded approach to diversity of ideas and artistic style and show empathy to other people's points of view</p> <p>CM 2.5 engage in artistic inquiry, exploration, and discovery in collaboration with others</p>
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Understanding and Connecting Contexts of Time, Place, and Community

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

<p><i>By the end of grade 10, students will be expected to</i></p> <p>UC 3.1 demonstrate an awareness of the role that visual creations have in our individual modes of expression</p> <p>UC 3.2 examine the influence of the visual arts and their relationship to daily life and culture</p> <p>UC 3.3 examine how ideas, perceptions, and feelings are embodied in artworks of a culture</p> <p>UC 3.4 participate in the visual arts in school and community</p> <p>UC 3.5 identify social and ethical issues that arise in artworks</p>	<p><i>By the end of grade 11, students will be expected to</i></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 continue to develop an understanding of how visual arts contribute to the creation of culture</p> <p>UC 3.4 actively engage in art advocacy</p> <p>UC 3.5 investigate the ways in which artists explore social and artistic issues</p> <p>UC 3.6 give voice to personal concerns through visual expression</p>	<p><i>By the end of grade 12, students will be expected to</i></p> <p>UC 3.1 analyse and make informed judgments about the role that visual creations have in our everyday modes of expression</p> <p>UC 3.2 demonstrate an understanding of the complexities of artworks</p> <p>UC 3.2 understand the influence of the visual arts, their impact on daily life, and their power to create, alter, and reflect culture</p> <p>UC 3.3 understand how ideas, perceptions, and feelings are embodied in artworks of a culture</p> <p>UC 3.4 explore how the visual arts of their own culture are used as a vehicle of cultural production and transmission</p> <p>UC 3.5 use visual arts as a means of conveying concerns about social and ethical issues</p> <p>UC 3.6 evaluate possibilities for ongoing involvement in art-related vocations and avocations</p>
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Understanding and Connecting Contexts of Time, Place, and Community (continued)

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 experiences and expression.

<p><i>By the end of grade 10, students will be expected to</i></p> <p>UC 4.1 develop an appreciation of diversity among individuals and cultures as reflected in their artwork</p> <p>UC 4.2 incorporate in their personal artwork visual images that reflect a variety of cultural, socio-economic, and national origins</p> <p>UC 4.3 explore the role of artists and the arts as they inform, define, and cause us to question and reflect</p> <p>UC 4.4 demonstrate an understanding of how individual and societal values affect our response to visual art</p> <p>UC 4.5 create images that communicate the influence of local, national, and global artists from a variety of cultural and historical contexts</p> <p>UC 4.6 demonstrate knowledge of artwork from different cultures and periods in history</p>	<p><i>By the end of grade 11, students will be expected to</i></p> <p>UC 4.1 explore and share a developed appreciation for the diversity of art and artifacts from individuals and various cultures</p> <p>UC 4.2 incorporate in their personal artwork visual images that are inspired by a variety of cultural, socio-economic, and national origins</p> <p>UC 4.3 articulate through various texts how artists and the arts inform, define, and cause us to question and reflect</p> <p>UC 4.4 analyse personal understanding of how individual and societal values affect their own response to visual arts</p> <p>UC 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>UC 4.6 recognize and respond to artworks from different cultures and periods</p>	<p><i>By the end of grade 12, students will be expected to</i></p> <p>UC 4.1 explore how ethnic and geographical communities visually celebrate themselves</p> <p>UC 4.2 derive images through the study of historical images from their own and others' cultures</p> <p>UC 4.3 create personal symbols for visual communication</p> <p>UC 4.4 explain the role of artists and the arts to inform, define, and cause us to question and reflect</p> <p>UC 4.5 develop knowledge, understanding, and appreciation of art and design in historical and contemporary cultures</p> <p>UC 4.6 trace influences of various cultures on contemporary artwork</p>
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Understanding and Connecting Contexts of Time, Place, and Community (continued)

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

<p><i>By the end of grade 10, students will be expected to</i></p> <p>UC 5.1 explore other arts disciplines to inform their art making</p> <p>UC 5.2 analyse personal, social, cultural, and physical environments as a basis for visual expression</p> <p>UC 5.3 explore the elements of art and principles of design as they exist in art and in the physical and built environments</p> <p>UC 5.4 consider and discuss the moral, ethical, and legal issues related to the creation of artworks</p>	<p><i>By the end of grade 11, students will be expected to</i></p> <p>UC 5.1 create artwork that is informed by other arts disciplines</p> <p>UC 5.2 analyse and demonstrate an understanding of how personal, social, cultural, and physical environments interact</p> <p>UC 5.3 generate artwork that demonstrates an understanding of the elements of art and principles of design as they exist in art and in the 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 the functions and ethics of how various societies use the arts</p>	<p><i>By the end of grade 12, students will be expected to</i></p> <p>UC 5.1 determine the relationship among the visual arts and the other arts disciplines through studio experiences, viewing, and investigation</p> <p>UC 5.2 use visual structures in art making to develop personal imagery and communicate a personal viewpoint on issues relating to society and/or environments</p> <p>UC 5.3 evaluate the context of images they produce</p> <p>UC 5.4 analyse the relationship between elements and principles of design in art and in the physical and built environments</p> <p>UC 5.5 examine and discuss the moral, ethical, and legal issues related to the creation of artworks</p>
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Perceiving and Responding

6. 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><i>By the end of grade 10, students will be expected to</i></p> <p>PR 6.1 demonstrate independent thinking in interpreting and making judgments about subject matter</p> <p>PR 6.2 constructively critique and evaluate personal artwork and the work of others</p> <p>PR 6.3 respond to the works of artists through analysing how they have solved specific visual design problems</p> <p>PR 6.4 engage in critical reflective thinking as part of the decision-making and problem-solving process</p> <p>PR 6.5 demonstrate an understanding of how meaning is embedded in works of art</p> <p>PR 6.6 explore alternative solutions for solving complex problems</p>	<p><i>By the end of grade 11, students will be expected to</i></p> <p>PR 6.1 develop an art vocabulary in order to facilitate evaluation and interpretation of artworks</p> <p>PR 6.2 continue to engage in the critical process to develop informed, aesthetic responses</p> <p>PR 6.3 recognize strategies by which visual art and design problems can be resolved</p>	<p><i>By the end of grade 12, students will be expected to</i></p> <p>PR 6.1 describe, analyse, interpret, and evaluate artworks</p> <p>PR 6.2 use appropriate art vocabulary in oral and written communication to articulate informed aesthetic responses</p> <p>PR 6.3 evaluate and justify content, subject matter, symbols, and images in their own and others' art</p> <p>PR 6.4 recognize that the principles of design can be used to show relationships in an image</p> <p>PR 6.5 evaluate, both formally and informally, their own artwork</p> <p>PR 6.6 articulate informed aesthetic responses that demonstrate critical reflection</p>
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Perceiving and Responding (continued)

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

<p><i>By the end of grade 10, students will be expected to</i></p> <p>PR 7.1 practise safety and demonstrate responsibility in the proper use of materials and tools</p> <p>PR 7.2 begin to develop skills in making informed judgments about the use of various media and technological processes, considering their ability to convey meaning</p> <p>PR 7.3 demonstrate an understanding of the direct influence expanding technology has had and continues to have on the individual and society</p>	<p><i>By the end of grade 11, students will be expected to</i></p> <p>PR 7.1 knowledgeably practise safety and demonstrate responsibility in the proper use of materials and tools</p> <p>PR 7.2 continue to develop skills in making informed judgments about the use of various media and technological processes, considering their ability to convey meaning</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</p>	<p><i>By the end of grade 12, students will be expected to</i></p> <p>PR 7.1 show competence and responsibility in use and manipulations of required materials, tools, and techniques</p> <p>PR 7.2 assess the degree of knowledge, skills, and abilities necessary to carry out a project</p> <p>PR 7.3 demonstrate advanced abilities in and understanding of the technical aspects of art making</p> <p>PR 7.4 investigate how the sensory qualities of media affect an image and our response to it</p> <p>PR 7.5 predict the impact that new technologies might have on art and on society</p>
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8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

<p><i>By the end of grade 10, students will be expected to</i></p> <p>PR 8.1 explore the relationship between intention and outcomes in their own and others' work</p> <p>PR 8.2 analyse the source of ideas behind their own work and the work of others</p> <p>PR 8.3 explore the relationship between an artwork and its audience</p>	<p><i>By the end of grade 11, students will be expected to</i></p> <p>PR 8.1 recognize the evolving interaction between a concept and its execution in personal artwork and the works of others</p> <p>PR 8.2 demonstrate an awareness of how consideration of the intended audience affects and impacts on an artwork</p>	<p><i>By the end of grade 12, students will be expected to</i></p> <p>PR 8.1 interpret the relationship between intention and outcome in their own work</p> <p>PR 8.2 analyse the work of others to assess the relationship between intention and outcome</p> <p>PR 8.3 develop an awareness of how consideration of the intended audience affects and impacts on an artwork</p>
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Specific Curriculum Outcomes

Visual Arts 10

Creating, Making, and Presenting

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>CM 1.1 independently plan and realize artworks using knowledge of art and design elements and principles</p> <p>CM 1.2 assess and utilize the properties of various art media and their ability to convey intended meaning</p> <p>CM 1.3 create a variety of interrelated artworks on themes found through direct observation, personal experience, and imagination</p> <p>CM 1.4 communicate personal response to the use of art and design elements using the critical language of visual arts</p> <p>CM 1.5 apply a variety of techniques in the art-making process, from concept to finished work</p>	<p>Have students do life drawing using class members as models. Students use gesture drawing to explore movement, a 2-minute pose to further explore movement, a 10-minute pose to explore movement and form, and a final 30-minute pose during which they work with full shading, shape, form, and body position to explore movement and weight.</p> <p>Have students use anything but a brush to apply paint.</p> <p>Students can choose a historical technique or style in a two-dimensional medium (e.g., pointillism) and translate it into a three-dimensional work using modern materials (e.g., a bottle-cap mosaic).</p> <p>Students can create images related to projects in other subjects or their extracurricular activities, applying image-development and design strategies as part of the process (e.g., a graphic representation of the moves involved in throwing the javelin or doing the grapevine step).</p> <p>Have students apply a variety of hand-building techniques to create a group of ceramic objects that relate to one another in terms of texture, pattern, and volume. They can then apply surface decoration, considering harmony, unity, and contrast.</p> <p>Invite students to choose two paintings of highly contrasting styles and put them together in a new composition or reproduce one painting in the style of another. Students might also create a new image in the style of a famous artist.</p>

Remember that individual art activities should be considered part of larger in-depth projects that address a range of learning outcomes.

Creating, Making, and Presenting

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

Suggestions for Assessment	Notes and Resources
<p>When students translate a two-dimensional work into three dimensions, look for evidence of</p> <ul style="list-style-type: none"> • an understanding of how the change in medium and materials affects meaning and impact • creative comment on the original work • resourcefulness of material manipulation <p>As students work on a project, pose questions that develop their vocabularies and their understanding of image-development strategies (e.g., “Why have you chosen this point of view?”). Students explain reasons for their choices and suggest alternative strategies that might apply.</p> <p>Have students do written reflection on their own work and that of others. Journal prompts can be used to guide the reflection. Group discussion can be based on the same prompts.</p> <p>As students extend their understanding of image-development strategies, note the extent to which they are making more connections and associations through their verbal and written responses.</p>	<p><i>Art in Focus</i> (22987)</p> <p>See <i>The New Drawing on the Right Side of the Brain</i>, Edwards, Chapter 7 (“Perceiving the Shape of a Space: The Positive Aspects of Negative Space”). (23059)</p> <p>Portfolios, sketchbooks, idea books, and journals can provide insight into students’ growing awareness of design strategies. See Appendix E for further ideas in this regard.</p> <p>See Appendix F: Sample Learning Experiences for a costume design project and also a project entitled Still Life with Made and Natural Forms.</p> <p><i>Elements and Principles of Design</i> (23969)</p>

Creating, Making, and Presenting

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>CM 1.1 independently plan and realize artworks using knowledge of art and design elements and principles</p> <p>CM 1.2 assess and utilize the properties of various art media and their ability to convey intended meaning</p> <p>CM 1.3 create a variety of interrelated artworks on themes found through direct observation, personal experience, and imagination</p> <p>CM 1.4 communicate personal response to the use of art and design elements using the critical language of visual arts</p> <p>CM 1.5 apply a variety of techniques in the art-making process, from concept to finished work</p>	<p>Students can make a large-scale line drawing from an array of objects, paying attention to shape, scale, and position. They can then select within that drawing a smaller area, presenting a satisfactory composition. Within that composition they describe values using paint or charcoal. They select a smaller area of the value composition to develop in full colour. They select an area of the colour composition within which they use mark making to represent surface textures. Pre-cut cards with progressively smaller holes (rectangular or round) can be used to identify the area to be worked on.</p> <p>Identify for students two landmark works of art (e.g., by Canadian artists such as Emily Carr, Alex Colville, or members of the Group of Seven) and have them</p> <ul style="list-style-type: none"> • analyse the works' use of visual elements and principles • compare and contrast the physical use of those elements in the two works

Creating, Making, and Presenting

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

Suggestions for Assessment	Notes and Resources
<p>Have students choose a two-dimensional image and alter their use of elements and principles of art and design to create several new works (including at least one three-dimensional work) that explore a range of possibilities and moods. Collect the works in a portfolio, noting how effectively they</p> <ul style="list-style-type: none"> • use a variety of elements and principles of art in each work • illustrate ways to use the elements and principles of art to convey mood • alter the meaning or impact of the original image • translate the two-dimensional image into a three-dimensional form <p>At all stages in the process of building a group of clay objects, review, discuss, and record students' observations on their use of the elements and principles of design.</p> <p>Portfolios of students' works should be developed as an ongoing process and might include</p> <ul style="list-style-type: none"> • a variety of works expressing specific thoughts or themes • the use of a variety of art processes and materials • a sketchbook • a journal that includes the artist's statements about specific themes or works created and included in the portfolio 	<p><i>Art in Focus</i> (22987)</p> <p>See <i>The New Drawing on the Right Side of the Brain</i>, Edwards, Chapter 7 ("Perceiving the Shape of a Space: The Positive Aspects of Negative Space"). (23059)</p> <p>Portfolios, sketchbooks, idea books, and journals can provide insight into students' growing awareness of design strategies. See Appendix E for further ideas in this regard.</p> <p>See Appendix F: Sample Learning Experiences for a costume design project and also a project entitled Still Life with Made and Natural Forms.</p> <p><i>Elements and Principles of Design</i> (23969)</p>

Creating, Making, and Presenting

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>CM 1.1 independently plan and realize artworks using knowledge of art and design elements and principles</p> <p>CM 1.2 assess and utilize the properties of various art media and their ability to convey intended meaning</p> <p>CM 1.3 create a variety of interrelated artworks on themes found through direct observation, personal experience, and imagination</p> <p>CM 1.4 communicate personal response to the use of art and design elements using the critical language of visual arts</p> <p>CM 1.5 apply a variety of techniques in the art-making process, from concept to finished work</p>	<p>Invite students to find works of art that they feel look particularly “obnoxious” and analyse them with reference to the elements and principles of art and design.</p> <p>See Appendix F: Sample Learning Experiences for a sample proposal form that could be used to help students organize their thoughts and objectives during a project.</p> <p>As an ongoing activity, have students collect small reproductions of works of art and respond to these works in their journals, using the vocabulary associated with the elements and principles of art and design.</p> <p>Have students working in small groups collect images that they feel represent a particular mood. Each group can then develop an analysis of how the chosen elements and principles of art and design contribute to the creation of the mood. Students can then create their own images to represent the same mood and explain their choices in regard to the elements and principles of art and design.</p>

Creating, Making, and Presenting

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

Suggestions for Assessment	Notes and Resources
<p>Listening to students' discussions and looking at their displayed work can provide information about their understanding of the elements and principles of art and design that can help to guide further instruction.</p> <p>As part of a class project, invite a professional artist from an appropriate field to critique the students' projects (e.g., ceramist, designer, architect). Students can respond to the critiques in sketches or written or taped statements and explain how the critiques might help in approaching similar tasks in the future.</p> <p>Give students an example of a non-figurative work. Ask them to describe it in detail. Look for evidence of appropriate vocabulary for elements and principles.</p> <p>Before beginning a project, review appropriate criteria for developing meaningful images. Have students work individually or with partners to design a feedback sheet.</p>	<p><i>Arttalk</i> (22890, 23595)</p> <p>See Appendix G: Sample Assessment Tools for rubrics that may be adapted for a range of activities.</p> <p>See Appendix D: Viewing Artworks for further information about the critique process.</p> <p>See <i>The New Drawing on the Right Side of the Brain</i>, Edwards, Chapter 10 ("The Value of Logical Lights and Shadows"). (23059)</p> <p>See Appendix F: Sample Learning Experiences for a landworks project.</p> <p><i>Engaging the Adolescent Mind through Visual Arts Problem Solving</i> (23812) presents many studio projects to encourage personal expression.</p> <div style="border: 1px solid black; padding: 10px; margin-top: 20px;"> <p>From the suggestions for learning, teaching, and assessment, you should choose only those that will work effectively for your students. Alternatively, you may wish to identify other activities that will address these outcomes.</p> </div>

Creating, Making, and Presenting

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>CM 1.1 independently plan and realize artworks using knowledge of art and design elements and principles</p> <p>CM 1.2 assess and utilize the properties of various art media and their ability to convey intended meaning</p> <p>CM 1.3 create a variety of interrelated artworks on themes found through direct observation, personal experience, and imagination</p> <p>CM 1.4 communicate personal response to the use of art and design elements using the critical language of visual arts</p> <p>CM 1.5 apply a variety of techniques in the art-making process, from concept to finished work</p>	<p>Introduce fragmentation and distortion, having students combine still-life drawing and abstract design. Like the analytical cubists, students can depict their subjects from many different angles and viewpoints in a single composition. Emphasis should be placed on texture, pattern, and different types of lines and colour.</p> <p>Have students use various tools and materials (e.g., ink, watercolour, pointed brushes, quills) to make calligraphic lines and then make a series of five calligraphic studies of a natural object. (See Arttalk.)</p> <p>Ask students to choose particular elements or principles of art and design that they feel express their personalities or that they particularly identify with (e.g., a type of line, a colour scheme, a pattern). Ask them to create self-portraits that incorporate those elements or principles, using chosen materials.</p> <p>Have students choose an image to manipulate through a series of journal drawings that focus on applying the elements and principles of design.</p> <p>Towards the end of term, have students create a rubric that focusses on a particular aspect of the course, discuss it with the teacher, and do a project using the criteria described in the rubric.</p>

Creating, Making, and Presenting

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

Suggestions for Assessment	Notes and Resources
<p>For the still-life drawing and abstract design activity, have students discuss finding still-life objects in the finished compositions of their classmates. Using rubrics, students then examine the works, concentrating on composition, use of line, shape, colour, texture, and pattern.</p> <p>After working in groups and collecting images that represent a mood, have students</p> <ul style="list-style-type: none"> • analyse how various elements and principles are used to create particular effects • explain how one element or principle of art can be effective on its own • generate new ways of incorporating the elements and principles of art into their personal work <p>Have students note on a grid which elements and principles they have used in an independent project. They then write a brief reflection on how these elements were used, commenting on their interconnectedness.</p> <p>List the elements and principles of art and design on the board or projector and have students examine, together, a work of art, posing related questions. After the discussion, have students individually write a short description of the work. (See Arttalk.)</p>	<p><i>Arttalk</i> (22890, 23595)</p> <p>See Appendix G: Sample Assessment Tools for rubrics that may be adapted for a range of activities.</p> <p>See Appendix D: Viewing Artworks for further information about the critique process.</p> <p>See <i>The New Drawing on the Right Side of the Brain</i>, Edwards, Chapter 10 (“The Value of Logical Lights and Shadows”). (23059)</p> <p>See Appendix F: Sample Learning Experiences for a landworks project.</p> <p><i>Engaging the Adolescent Mind through Visual Arts Problem Solving</i> (23812) presents many studio projects to encourage personal expression.</p> <div style="border: 1px solid black; padding: 10px; margin-top: 20px;"> <p>From the suggestions for learning, teaching, and assessment, you should choose only those that will work effectively for your students. Alternatively, you may wish to identify other activities that will address these outcomes.</p> </div>

Creating, Making, and Presenting

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.

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>CM 2.1 use symbols in a variety of media to communicate personal meaning</p> <p>CM 2.2 analyse and apply visual, spatial, and temporal concepts in creating art images</p> <p>CM 2.3 collaboratively present a display of artworks</p> <p>CM 2.4 acknowledge and respect individual approaches to and opinions of art in a collaborative learning environment</p> <div data-bbox="142 911 537 1167" style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>When planning activities for your students, it is important to realize that weights given to outcomes may vary from project to project, depending on your classroom environment, previous experience of your students, and available resources.</p> </div>	<p>Students investigate the historical uses of mandalas from cultures around the world. After reviewing examples of radial balance, students create personal symbols for a mandala centred on the theme of balance.</p> <p>Students investigate the history of still-life painting with specific attention to Dutch “vanitas” paintings. They then make an arrangement and draw an assortment of objects that creates relationships of meaning (e.g., flower, skull, and clock to symbolize fleeting youth or beauty).</p> <p>Students collect artful objects or images (e.g., photographs, found materials) and prepare displays, explaining, in curators’ statements, the purpose or rationale for their collections and their artistic merit. Students can examine the collections of their peers and record how a collection reflects the personality of the collector.</p> <p>The previous activity might also be done in small groups, having the collection of objects focus on a specific purpose (e.g., to educate, shock, express a point of view).</p> <p>Invite students to bring in a variety of objects for a nostalgic still life. Discuss how the relationship between the objects lies in the memory of the student (e.g., toys from childhood, family memorabilia).</p> <p>As part of portfolio work, have students help each other assemble personal portfolios for a range of purposes. This can be done in pairs or small groups.</p> <p>With students, create a show of their work focussing on a theme. As part of the show, ask each student to complete an artist’s statement explaining</p> <ul style="list-style-type: none"> • the meaning that their chosen symbols have for them • the image development strategies that they have used • the reasons for their choices <p>The show might be mounted in the art room, school lobby, or community centre, with students making choices and taking responsibility for many aspects of the show and its installation.</p> <p>See Appendix F: Sample Learning Experiences for a project based on Africville.</p>

Creating, Making, and Presenting

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.

Suggestions for Assessment	Notes and Resources
<p>In class discussion, discuss students' views on a variety of their own and others' works. Look for student recognition of their own biases and willingness to consider and respect other views.</p> <p>Use a rubric to assess symbolic still-life and nostalgic still-life work. Review with the students appropriate and effective language for such an assessment.</p> <p>Personal reflection in a student's journal should elaborate on the history and relationship of the objects chosen for the nostalgic still life. Preliminary sketches should be developed in a sketchbook.</p> <p>An optional peer evaluation could ask students to present their works as collections or displays, accompanied by analyses by at least two classmates, addressing such aspects as</p> <ul style="list-style-type: none"> • use of visual and spatial concepts • principles of design • meaning or impact/effectiveness of imagery • evidence of risk taking <p>For activities in which students create displays, assess the extent to which students take account of</p> <ul style="list-style-type: none"> • spatial arrangements of collected objects • background materials and lighting • co-operation with others in resolving problems arising from the need to share space or other facilities <p>Hold group discussions of learnings and process.</p> <p>Portfolios of various types are an important part of the assessment process. See Appendix E for ideas in this regard.</p> <p>As an ongoing practice, invite students to do a formal or informal critique of each other's work. It is important that they refer to the criteria and challenges of the task as they were originally stated. Whether or not outcomes have been met should be expressed objectively, using appropriate vocabulary.</p>	<p><i>Assessment in Art Education</i> (13889) gives numerous excellent ideas for assessment of art processes and products.</p> <p>Collaborative work while mounting displays can be linked to careers in art such as gallery curator or docent.</p> <p>See <i>Arttalk</i> (22890, 23595) for numerous examples of circular and radial designs.</p> <p>See Appendix G: Sample Assessment Tools for the form Individual or Group Assessment of a Work of Art, which may be used for peer evaluation.</p>

Creating, Making, and Presenting

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. *(continued)*

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>CM 2.1 use symbols in a variety of media to communicate personal meaning</p> <p>CM 2.2 analyse and apply visual, spatial, and temporal concepts in creating art images</p> <p>CM 2.3 collaboratively present a display of artworks</p> <p>CM 2.4 acknowledge and respect individual approaches to and opinions of art in a collaborative learning environment</p>	<p>Have students create a box from found or purchased materials that is a container for an idea. In groups, students can then discuss how the created box reflects the idea it holds.</p> <p>As a follow-up to the above project, invite students to create containers that reflect themselves. The inside should show the “inner person” (emotional, spiritual), while the outside shows the “public persona” (personality, activities).</p> <p>Students can create a collage or relief sculpture that is focussed on composition and is composed of objects that are personally meaningful.</p> <p>Have students use one of the known methods of perspective to represent something real or imaginary.</p> <p>Invite students to do a sculpture that investigates the contexts of meaning, displaying the work for class discussion.</p> <p>If a yearly art show in your school is not practical, consider a monthly art display that focusses on students’ works or on an artist from history. Assign this revolving display to small groups.</p> <p>With students, create a website for their artworks. This might be a part of the school website.</p> <p>Once students have learned the three types of perspective—single-point, double-point, and aerial perspective—have them create a single image that uses all three perspectives. The image might be taken from real life, or it might be a surreal look at an imagined combination of things.</p> <p>Invite students to present an ordinary object in an unusual context, so that their everyday notions of that object are transformed. In so doing, students should not dramatically alter the object itself. This project aims to have students investigate how the context of an object plays an important role in how we interpret that object.</p> <p>Have students investigate logos—how they are used to represent ideas and how powerful they can be. Invite students to create a personal logo using shapes and forms and one of the three types of composition (asymmetrical, radial, symmetrical).</p>

Creating, Making, and Presenting

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. *(continued)*

Suggestions for Assessment	Notes and Resources
<p>Design a rubric that addresses the form and function of the containers. Have students consider whether the containers adequately reflect what they are designed to hold.</p> <p>In sketchbooks, plans for the personal boxes should be interspersed with personal reflections and insights. A rubric should include these developmental planning stages.</p> <p>When students, in groups, create displays, have each group submit a plan for their exhibition, identifying the themes, the works to be included, a plan of the display space, a summary of how they plan to engage the viewers, and a viewers' response form. Work with the students to establish guidelines and criteria for self-, peer, and teacher assessment. Invite others to view the displays, involving students in making choices in this regard.</p> <p>Observe and record students' participation and co-operation in creating an Art of the Month display.</p> <p>Discuss "useability" issues when creating a website and have students assess the extent to which they have dealt with these issues.</p> <p>Towards the end of term/semester, when students have done a number of projects that have been analysed and assessed using a rubric, ask students to create a rubric that focusses on their understanding of a particular aspect of the course. Students can then discuss the rubric with the instructor and do a project that exemplifies the rubric.</p> <p>When students have created personal logos, have them question class members on the interpretation of the piece and give their own analysis of the work, explaining the composition and what the symbols represent. A rubric can be constructed for this activity.</p>	<p>The three-dimensional portrait activity described in Drama 10 has suggestions that link nicely with the personally meaningful collage project.</p> <p><i>Teaching Meaning in Art Making</i> (23815) explores ways of fostering inquiry and discovery in the studio classroom.</p> <p><i>Experience Clay</i> (23590) and <i>Beginning Sculpture</i> (23594), may provide inspiration for students as they create boxes or other containers for personal ideas.</p> <div style="border: 1px solid black; padding: 10px; margin-top: 20px;"> <p>Remember that individual art activities should be considered part of larger in-depth projects that address a range of learning outcomes.</p> </div>

Understanding and Connecting Contexts of Time, Place, and Community

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>UC 3.1 demonstrate an awareness of the role that visual creations have in our individual modes of expression</p> <p>UC 3.2 examine the influence of the visual arts and their relationship to daily life and culture</p> <p>UC 3.3 examine how ideas, perceptions, and feelings are embodied in artworks of a culture</p> <p>UC 3.4 participate in the visual arts in school and community</p> <p>UC 3.5 identify social and ethical issues that arise in artworks</p>	<p>Art as propaganda is political or issue based. After researching the Second World War poster art of the United States, Germany, and Russia, identify with students the techniques the artists used to “persuade” their audiences of a specific message. Identify contemporary examples. Invite students to create a work of art that persuades the audience about an idea or issue.</p> <p>Have students in small groups research careers and the educational background needed to pursue them. Reconfigure the groups so that students can share their knowledge. Students can then compile an annotated list of careers related to the visual arts.</p> <p>Invite members of the community who work in art-related fields to take part in a forum. Guests discuss their work and its role in the community. Students prepare questions in advance, such as</p> <ul style="list-style-type: none"> • What educational background and professional experience did you require to do what you do? • What kinds of community objectives do you try to achieve in your work? • How has your heritage influenced what you do? <p>Art as social protest is often called graffiti. Have students investigate its positive and negative potential. Have students identify social issues they wish to speak out about, understanding that graffiti can create a voice for the “invisible” members of society. They can then choose a provocative, ironic, or insightful word (e.g., justice, racism, spin) and develop, through a series of sketches, an image of the word that implies its meaning.</p> <p>Challenge students to create a three-dimensional vessel or container as a work of art that reflects a social issue. They might reflect a different aspect of the issue on each side of the container. To prepare, have students consider questions such as</p> <ul style="list-style-type: none"> • How will I build my container? • How will I show the seen and unseen sides of the issue? <p>As part of an integrated project, students could also analyse famous works of art that have commented on obvious social or ethical issues (e.g., <i>The Third of May</i>, Goya; works by Käthe Kollwitz).</p> <p>Have students research the work of Diego Rivera, a Mexican artist who was committed to serving his people’s needs. Students can explore how his large murals brought to light the history of Mexico and Mexico’s struggle for independence.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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

Suggestions for Assessment	Notes and Resources
<p>Have students complete a reflection paper answering questions that reinforce learning about art as propaganda. Questions that might be asked include</p> <ul style="list-style-type: none"> • Describe the project in your own words. • What did you learn from this project that you could use in future artworks? • Did you succeed in communicating your ideas? How do you know this? <p>Use a list of agreed-upon criteria to evaluate presentations of research on art-related careers.</p> <p>After the forum on art-related fields, have students reflect through class discussion or journal writing on their new understanding of the place of visual arts in society.</p> <p>Have students choose a painting, sculpture, or craft work with which they can “connect.” They can then discuss in journals how emotions played a role in their choices and why. Where trust has been developed within the group, have these thoughts form the basis for a whole-class discussion.</p> <p>While looking at the work of Diego Rivera, have students reflect on events in Nova Scotia history that could be portrayed in a mural (e.g., the destruction of Africville, the Springhill mine disaster, the fall of Louisbourg). As they identify events, have them consider whether a mural would be an effective way to inform people of their history.</p> <div style="border: 1px solid black; padding: 10px; margin-top: 20px;"> <p>From the suggestions for learning, teaching, and assessment, you should choose only those that will work effectively for your students. Alternatively, you may wish to identify other activities that will address these outcomes.</p> </div>	<p>See <i>Arttalk</i> (22890, 23595) for information and suggested activities about art-related careers.</p> <p><i>Cultural Industries 11</i> has useful information about art-related careers.</p> <p>Work with murals might also include analysing the murals, posters, and empty spaces in the community, researching local cultures and symbols, and creating a mural for the community that reflects its daily life and culture.</p> <p>See <i>Assessment in Art Education</i> (13889) for the following tools:</p> <ul style="list-style-type: none"> • discussion rating (p. 36) • art journal self-evaluation (p. 22) • suggested questions for talking about student art (p. 56)

Understanding and Connecting Contexts of Time, Place, and Community

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>UC 3.1 demonstrate an awareness of the role that visual creations have in our individual modes of expression</p> <p>UC 3.2 examine the influence of the visual arts and their relationship to daily life and culture</p> <p>UC 3.3 examine how ideas, perceptions, and feelings are embodied in artworks of a culture</p> <p>UC 3.4 participate in the visual arts in school and community</p> <p>UC 3.5 identify social and ethical issues that arise in artworks</p>	<p>Have students discuss a favourite room or space, describing its colour and furnishings. Have them imagine this room painted in an unconventional, unpopular colour and filled with furniture of a totally different style.</p> <p>Challenge students to identify aspects of the school that could be improved by the addition of creative artwork. Identify both permanent and non-permanent solutions. Students should obtain permission to place objects or installations in the school environment. Removable stained glass windows, fancy art clocks, decorative door coverings, handmade name plates, and an outdoor sculpture garden are just a few suggestions for this project.</p> <p>Invite students to design and build a habitat, monument, or crypt for a specific occupant (e.g., an artist; a historical or mythical figure).</p> <p>Discuss with students what makes conceptual art interesting. Have them investigate an artist(s) who challenged the traditions and boundaries of art.</p> <p>Have students, independently and in small groups, search out information relevant to specific brands of fashion. Also have them look at logos, television ad clips, and magazine ads and do interviews with students in the school about clothing that is worn to school. When this information has been collected and discussed during a class critique, invite each student to create an ad or logo that represents an invented piece of apparel.</p> <p>Have students design a seasonal card acceptable to all. Open this project with discussion about sensitivities to visual matter and the artist's responsibility. <i>Manet's Le Déjeuner sur l'herbe</i> is a useful reference. (See Notes and Resources column.)</p> <p>Have students examine <i>Shotguns, Fourth Ward</i> by John Biggers, an African American artist who grew up in Houston, Texas, considering how his culture is reflected in the work. (See <i>Arttalk</i>.)</p> <p>Have students study Cirque du Soleil costumes as "dreamworld" design and then have them design their own "dreamworld" costumes. (See Appendix F: Sample Learning Experiences for further elaboration of this project.)</p>

Understanding and Connecting Contexts of Time, Place, and Community

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

Suggestions for Assessment	Notes and Resources
<p>Have students analyse how the changes in colour and furnishings in their favourite space would make them feel. Would these changes affect the functions normally carried out in the room?</p> <p>Work with students to develop a process for interpreting and evaluating artwork. Compare this process with the one outlined in the Art Criticism in Action sections in <i>Arttalk</i>.</p> <p>Have students look at and report on links between traditional Japanese graphic style and anime developed for the North American market.</p> <p>Using the found art (junk sculpture) of Marcel Duchamp and works by Picasso as a starting point, have students discuss what qualifies as art. This activity might be extended into a debate or in individual reflection in journals.</p> <p>Have students write a reflection describing the environment within which their “dreamworld” costume design might fit. Use a rubric on the quality of the design, colour, pattern, and emphasis. (See Appendix F: Sample Learning Experiences for further elaboration.)</p> <p>Have students create a self-sufficient space community. They can begin by brainstorming in small groups what they will need to survive (e.g., transportation, environment, communication). Students can then construct their own rubric for this and present their ideas to the class.</p> <p>When planning assessment, a range of tools should always be considered, including</p> <ul style="list-style-type: none"> • visual display • rubric • journal • class discussion • personal writing in sketchbook • response form <div style="border: 1px solid black; padding: 10px; margin-top: 10px;"> <p>When planning activities for your students, it is important to realize that weights given to outcomes may vary from project to project, depending on your classroom environment, previous experience of your students, and available resources.</p> </div>	<p>Manet challenged contemporary sensitivities by taking subject matter that would be acceptable if presented in the classical style (e.g., <i>Susanna and the Elders</i>, Rembrandt) and representing it with realistic immediacy. In a new visual context, the subject becomes controversial.</p> <p>An Internet search for “mind mapping” techniques might be helpful for the “dreamworld” project.</p> <p>During festive seasons, have students work with local businesses that they have canvassed. They can create on paper designs for windows that are then transferred to the windows with glass or china markers and painted with acrylics. This can provide funds for the art department and involve the students in the community. See <i>Cultural Industries 11</i> for other ideas for connecting with the community.</p> <p><i>Arttalk</i> (22890, 23595) describes a process for art criticism. This is an important aspect of the art-making process for students.</p> <p><i>Community Art in Action</i> (23814) explains how art and aesthetic choices are at the heart of a community.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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 experiences and expression.

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>UC 4.1 develop an appreciation of diversity among individuals and cultures as reflected in their artwork</p> <p>UC 4.2 incorporate in their personal artwork visual images that reflect a variety of cultural, socio-economic, and national origins</p> <p>UC 4.3 explore the role of artists and the arts as they inform, define, and cause us to question and reflect</p> <p>UC 4.4 demonstrate an understanding of how individual and societal values affect our response to visual art</p> <p>UC 4.5 create images that communicate the influence of local, national, and global artists from a variety of cultural and historical contexts</p> <p>UC 4.6 demonstrate knowledge of artwork from different cultures and periods in history</p>	<p>Have students research the use of ceremonial dress in a variety of cultures, including native Canadian cultures. Discuss the significance of colour schemes in each culture, and design clothing for specific cultures and ceremonies. The focus might also be on particular shapes or patterning (e.g., block printing patterns on fabric).</p> <p>Have students research the meaning of La Mi-Carême (mid-Lent), which takes place in some Acadian communities in Nova Scotia. (At La Mi-Carême people disguise themselves in costumes and handmade papier-mâché masks, visiting from house to house. Hosts try to identify the revellers.) Students can then make a Mi-Carême mask.</p> <p>With students, investigate pop art, asking such questions as</p> <ul style="list-style-type: none"> • What is the point of pop art? • Why did it happen? • What are its main themes? • How did it change ideas and attitudes about art? <p>Students can then create or design artworks in the spirit of pop art.</p> <p>Follow-up class discussion can focus on what role the personality of the artist plays in how we interpret his or her work.</p> <p>Help students to research traditional design approaches and strategies by inviting an elder or artist from the local Mi'kmaw or other First Nations culture to meet the class. They could then attempt to apply those strategies and discuss whether what they have produced constitutes cultural appropriation.</p> <div style="border: 1px solid black; padding: 10px; margin-top: 20px;"> <p>Remember that individual art activities should be considered part of larger in-depth projects that address a range of learning outcomes.</p> </div>

Understanding and Connecting Contexts of Time, Place, and Community

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 experiences and expression.

Suggestions for Assessment	Notes and Resources
<p>Ask the students to choose one artist and compile a list of image sources they used (e.g., Picasso used observed models, remembered bullfight images, and borrowed from African masks). Have them place the list in an “idea bank” for future art making.</p> <p>Have students research a subject matter used by contemporary and historical artists and the differences in their interpretation (e.g., portraiture from the Nigerian Ibo culture, by Holbein, and by Yousuf Karsh; war through the eyes of Goya, of Molly Bobak, and of Alex Colville). Look for evidence that students are aware of the sources of image development and appreciate the diverse approaches to the subject matter in their responses to such questions as</p> <ul style="list-style-type: none"> • How do these images reflect the culture and the times in which they were created? • How has historic image making influenced contemporary work? <p>Students might also create original artwork on the chosen subject matter, incorporating ideas from the studied works. Sketchbooks, collaboratively designed rubrics, and/or response journals could be used to assess their learning for the project.</p>	<p>The following ideas provide context for a social awareness collage.</p> <ul style="list-style-type: none"> • We choose things, styles, people, and an attitude toward cultures as a result of images that surround us. • These images, which have been created by advertisers, artists, filmmakers, and many other visual production people, influence what we think. • We can become aware of this by looking at political propaganda through time, examining how we have perceived body image. As image proliferation became more abundant and accessible, people attempted to direct how others accepted or rejected certain ideas and things. <p>Encourage students to use an “idea bank,” a collection of images and written material that acts as a reference for future work.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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 experiences and expression. *(continued)*

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>UC 4.1 develop an appreciation of diversity among individuals and cultures as reflected in their artwork</p> <p>UC 4.2 incorporate in their personal artwork visual images that reflect a variety of cultural, socio-economic, and national origins</p> <p>UC 4.3 explore the role of artists and the arts as they inform, define, and cause us to question and reflect</p> <p>UC 4.4 demonstrate an understanding of how individual and societal values affect our response to visual art</p> <p>UC 4.5 create images that communicate the influence of local, national, and global artists from a variety of cultural and historical contexts</p> <p>UC 4.6 demonstrate knowledge of artwork from different cultures and periods in history</p>	<p>Explore a common ritual (e.g., wedding, funeral, birth, coming of age) as performed in a variety of cultures (e.g., African Nova Scotian, Mi'kmaw) and the art associated with it. Compare and contrast the artifacts associated with these rituals. As a possible extension, students could then create an artifact for their own ritual (e.g., wedding, funeral).</p> <p>Have students study the basic philosophies and techniques of Japanese brush painting, concentrating on the principles of art and design. Invite them to discover artists and artworks influenced by this style of brush painting.</p> <p>Brainstorm a variety of social concerns (e.g., environment, gender equity, classism, child poverty). In small groups, students select and research an issue and create an image expressing or supporting a point of view. A range of multimedia materials would work well for this activity.</p> <p>Have students research the genealogy of their family name, discussing with family members the cultural and/or national origins of ancestors. Students then identify symbols or images that their family and/or society associates with these roots (e.g., family tartan or crest with Scotland, eagle feathers or dream catchers with Canada's First Nations peoples). Students then incorporate into their artwork symbols or images that they have chosen.</p> <p>With students, compare Christian and Islamic art from various historical periods in the context of our world today.</p> <p>Cultures and subcultures are as varied as their art and artists. Once students have investigated a number of world cultures, ask them to choose a particular culture and one of its artists and do a written and visual study of them in the form of a collage.</p> <p>Have students design a piece of body ornament combining colours and patterns from more than one culture.</p> <p>Students can discuss known symbols of various cultures of the Maritimes, research and select symbols for their own cultural heritage, create one or more motifs for a relief print, and produce an edition of five relief prints. (See <i>Arttalk</i>.)</p>

Understanding and Connecting Contexts of Time, Place, and Community

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 experiences and expression. *(continued)*

Suggestions for Assessment	Notes and Resources
<p>Have students document interviews with family or community members using a tape recorder. They might also research symbols for family heritage on the Internet. Keeping records in their journal or sketchbook, students can identify several related symbols or images.</p> <p>Have students translate a historical work of art into a contemporary composition. Their work should show</p> <ul style="list-style-type: none"> • an understanding of the historical reference in both content and style • that they have updated the composition using contemporary colours, objects, and ideas • that the image supports or challenges personal and societal values, traditions, or practices <p>After students have researched the work of an artist, ask them to respond to a series of questions, such as</p> <ul style="list-style-type: none"> • How was one specific image developed? • How has it been interpreted? • How has the point of view affected the image? <p>Have them share the artist's work and discuss their answers with a partner or small group. Review students' individual work for evidence of insight into various artists' use of images and image development.</p> <p>When students have researched various cultures and their artists, have them choose a single culture/artist that contrasts as much as possible with their own culture and create a collage of that culture/artist.</p> <p>Suggestions for student questions and self-assessment for the relief print project are found in <i>Arttalk</i>.</p> <p>When students are using a particular material, process, or technology have them identify a work by another artist that has been created using the same process. Each student could make a brief commentary, evaluating the effectiveness of that artist's use of the same material, process, or technology.</p>	<p>Emphasize to students that they should expand their questioning beyond family members, to community sources, public library, and archives if information at home is not available.</p> <p>Possible multimedia materials include film, video, software, CD-ROM, digital sound, animation, and image files.</p> <p>See Appendix F: Sample Learning Experiences for a project based on Africville.</p> <p><i>Discovering Art History</i> (23592 and 23593) provides a comprehensive survey of western and non-western art and includes several dramatic images that can be presented to students.</p> <div data-bbox="1089 1108 1463 1371" style="border: 1px solid black; padding: 10px; margin-top: 20px;"> <p>From the suggestions for learning, teaching, and assessment, you should choose only those that will work effectively for your students. Alternatively, you may wish to identify other activities that will address these outcomes.</p> </div>

Understanding and Connecting Contexts of Time, Place, and Community

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 experiences and expression. *(continued)*

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>UC 4.1 develop an appreciation of diversity among individuals and cultures as reflected in their artwork</p> <p>UC 4.2 incorporate in their personal artwork visual images that reflect a variety of cultural, socio-economic, and national origins</p> <p>UC 4.3 explore the role of artists and the arts as they inform, define, and cause us to question and reflect</p> <p>UC 4.4 demonstrate an understanding of how individual and societal values affect our response to visual art</p> <p>UC 4.5 create images that communicate the influence of local, national, and global artists from a variety of cultural and historical contexts</p> <p>UC 4.6 demonstrate knowledge of artwork from different cultures and periods in history</p>	<p>Base a project on one of Canada's native cultures and one from another country (e.g., Mi'Kmaq petroglyphs and cave paintings of Lascaux in France).</p> <p>Have students listen to a range of music from Canada's indigenous cultures and discuss the similarities in regard to types and sounds of instruments (e.g., tambourine type of drum, rattles, whistles, clappers). Students can then research the instruments of a particular cultural group and design a musical instrument for that group.</p> <p>Have students create an artwork in response to a gallery visit, real or "virtual."</p> <p>In Nova Scotia there are a number of well-known gospel performers. These include the Hallelujah Praise Choir out of Preston (who perform a very powerful personal level of gospel music), the Nova Scotia Mass Choir, many of whom are from the Preston area, and the Gospel Heirs, also out of Preston. Invite students to personally research gospel music and create a visual response in the form of a drawing, painting, or collage to gospel music as it is presented by singers from the Preston area.</p> <p>Have students identify artists throughout history who have challenged the artistic traditions and rules of their time and taken art in new directions.</p> <p>In small groups, students could invent a culture and its possible attributes (e.g., outlook on the natural world, functional needs, spirituality) and brainstorm ways these attributes might affect the culture's image development. Students can then develop and design an icon or artifact representing the culture.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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 experiences and expression. *(continued)*

Suggestions for Assessment	Notes and Resources
<p>When students have created artwork in response to a gallery visit, assess, through the use of a rubric and group discussion, the extent to which they have analysed and interpreted the imagery in the original work.</p> <p>Have students view the same image or subject matter used in a variety of contexts and for a variety of purposes. Form small groups and ask students to identify similarities and differences and to explain how the characteristics of the images and materials used reflect a particular culture.</p> <p>Compile a collection of postcard-size illustrations on cards for use in a quiz on known artists, styles, etc.</p> <p>Have students create works in response to historic artworks they have viewed. Through use of a rubric and group discussion, assess the extent to which students have analysed and interpreted the imagery in the original work.</p> <div style="border: 1px solid black; padding: 10px; margin-top: 20px;"> <p>When planning activities for your students, it is important to realize that weights given to outcomes may vary from project to project, depending on your classroom environment, previous experience of your students, and available resources.</p> </div>	<p>The Black Cultural Centre in Dartmouth and the African Nova Scotia Music Association are excellent contacts for further information about gospel music.</p> <p>Teachers of visual arts should consult with the music teacher in their school. Resources that have been distributed to all high schools to support the implementation of Music 10 include <i>World Music: A Cultural Legacy</i> (23970) and <i>Music!: Its Role and Importance in Our Lives</i> (CD Collection, 23584). Both resources have samples of music from indigenous cultures.</p> <p><i>Using the Art Museum</i> (23534) presents strategies for making galleries and art museums a viable resource for art teachers.</p>

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5. Students will be expected to examine the relationship among the arts, societies, and environments.

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>UC 5.1 explore other arts disciplines to inform their art making</p> <p>UC 5.2 analyse personal, social, cultural, and physical environments as a basis for visual expression</p> <p>UC 5.3 explore the elements of art and principles of design as they exist in art and in the physical and built environments</p> <p>UC 5.4 consider and discuss the moral, ethical, and legal issues related to the creation of artworks</p>	<p>Working with the drama or dance class, have students observe as exercises are done (e.g., improvisation, freeze-frame, exploration of space). Positioning the art students so that they do not interfere with the drama or dance class, have them draw rapid gesture sketches while the exercises are going on.</p> <p>Have students organize and hold a coffee house that integrates various fine arts (e.g., drama, poetry, music, dance, visual arts).</p> <p>Invite students to collect reproductions of original work and derived compositions by other artists. This might include works in their own portfolios that derived directly from a specific work by another artist. Students can then discuss the moral, ethical, and legal considerations involved in using the work of someone else.</p> <p>Have students create images in response to a newspaper headline or photograph.</p> <p>Have students analyse their own dress or the dress of others, using the elements and principles of art and design.</p> <p>Have students consider items in the natural world in relation to elements and principles of art and design (e.g., honeycomb/hexagonal pattern; zebra/value, contrast, asymmetry; blades of grass in the wind/rhythmic pattern; superimposed weeds/space).</p> <p>Have students create a sculptural work for a specific outdoor location. Document the project with the students and make a photo journal of the process. See Appendix F: Sample Learning Experiences for more detail about this project.</p> <p>Invite students to look at examples of natural structures (e.g., skeletons, flowers, leaves) and compare them to mechanical structures (e.g., hair dryers, drills, a ballpoint pen), building an awareness of certain similarities between science and art. Conduct a group discussion on the findings. Students can then examine and discuss Leonardo da Vinci's drawings of birds, wings, and the mechanics of flight.</p> <p>Invite students to collect an array of objects, chosen because of their comparable and contrasting forms, whether made or natural. They can then make a still-life monochromatic painting, using directional light and emphasizing form.</p>

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5. Students will be expected to examine the relationship among the arts, societies, and environments.

Suggestions for Assessment	Notes and Resources
<p>At the end of the drama or dance class, informally display the gesture drawings. Discuss with students how movement relates to art and to dance/drama. Consider such questions as</p> <ul style="list-style-type: none"> • Do their sketches capture the essence of the pose? • Is movement evident? <p>Following the coffee house, students can determine the extent to which the intent of the presentation was realized. Discussions can be guided by questions such as</p> <ul style="list-style-type: none"> • Did many people seem to appreciate the artwork? • Was the lighting adequate? • Did this provide an opportunity for students to feel proud of their work? • Is a coffee house a good place to hold an art display? <p>Have students analyse structures, forms, shapes, textures, etc., of parts of the “natural” world (e.g., fossils, trees) and represent them through drawing.</p> <p>Ask students to compare a specific natural structure with a mechanical one in a series of drawings that show how the natural structure has been considered in the construction of the mechanical one.</p>	<p>The Performing Arts Handbook in <i>Arttalk</i> (22890, 23595) provides a springboard for discussion and art making linking visual arts with music, drama, and dance.</p> <p>See <i>Arttalk</i></p> <ul style="list-style-type: none"> • integrated work on redesigning a familiar building • suggested activities related to colour in daily life, the media, and the natural world <p>For the outdoor sculptural work, have students refer to contemporary works by Andy Goldsworthy, Robert Smithson, Jim Reinders, and Walter De Maria.</p> <p>See Appendix B: Planning Your Program for further suggestions for a coffee house project.</p> <div style="border: 1px solid black; padding: 10px; margin-top: 20px;"> <p>Remember that individual art activities should be considered part of larger in-depth projects that address a range of learning outcomes.</p> </div>

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5. Students will be expected to examine the relationship among the arts, societies, and environments. *(continued)*

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>UC 5.1 explore other arts disciplines to inform their art making</p> <p>UC 5.2 analyse personal, social, cultural, and physical environments as a basis for visual expression</p> <p>UC 5.3 explore the elements of art and principles of design as they exist in art and in the physical and built environments</p> <p>UC 5.4 consider and discuss the moral, ethical, and legal issues related to the creation of artworks</p>	<p>With students, conduct a community walking tour (this could be a “virtual tour” through collected photos, videos, remembered observation) of an area where change is occurring (e.g., urban decay is under way and is likely to intensify; new residential or commercial development is planned; environmental repair is envisaged).</p> <p>Have the students create one or more representations of the existing scene (e.g., the landscape, cityscape, specific structures), using chosen or specified media.</p> <p>Conduct a class discussion (perhaps using media stories as a springboard) of the political, social, economic, environmental, and cultural pressures in the area the students have depicted. This discussion might include a debate on options for the future.</p> <p>Students can revisit their initial portrayals and create new versions of the image that reflect new understanding of the changes. They can use a different style within the same medium to distinguish between present perception and future vision and to express their changed understanding.</p> <p>Have students identify waste materials currently found in their environment and brainstorm possibilities for recycling them in their artwork.</p> <p>Invite students to choose music for a workspace or for class, considering cultural sensitivities.</p> <p>A piece of music can inspire or evoke a mood. Invite the students to choose music to which they will respond in a visual artwork.</p> <p>Ask students to analyse their own personal space at home as it relates to personal use, social use, cultural icons, reflection of self, utilities, and architectural elements. They can then redesign space for all functions (create “ideal” spaces).</p> <p>Through consultation with the drama teacher, get information about production(s) being planned for the year. Ask students to do research on theatrical sets throughout history to present day and present their findings to the class. After class discussion, each student can take responsibility for designing and building a specific part of the set for the drama production.</p>

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5. Students will be expected to examine the relationship among the arts, societies, and environments. *(continued)*

Suggestions for Assessment	Notes and Resources
<p>Have students tour their neighbourhood, observing the built environment and summarize their observations in articles, annotated diagrams, sketchbooks, or photo essays. Using a rubric, note the extent to which they have</p> <ul style="list-style-type: none"> described how the built environment illustrates the use of the elements and principles of art and design evaluated the use of elements and principles of art in the environment analysed how designers have created meaning or effect responded personally to the built environment <p>Ask students to compare how two contrasting pieces of music make them feel and how they inspired them to create art. Have them consider such questions as</p> <ul style="list-style-type: none"> Are the two artworks similar or different? What role did the music play in the creative process? <p>Contrasting works, such as music of Tibetan monks and Scottish fiddle music, might be chosen for this activity.</p> <div style="border: 1px solid black; padding: 10px; margin-top: 20px;"> <p>From the suggestions for learning, teaching, and assessment, you should choose only those that will work effectively for your students. Alternatively, you may wish to identify other activities that will address these outcomes.</p> </div>	<p>As a warm-up activity for visual response to music, have students listen to songs in three different styles, visualizing as they do so. Ask them to start doing artwork in the medium of choice as the remainder of the disc is played. Students can then walk around the class, describing one another's work, and noting similarities and differences. This should be done in a free-flowing manner.</p> <p>See <i>Arttalk</i> (22890, 23595) for an introduction to stage lighting in drama and in paintings.</p>

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5. Students will be expected to examine the relationship among the arts, societies, and environments. *(continued)*

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>UC 5.1 explore other arts disciplines to inform their art making</p> <p>UC 5.2 analyse personal, social, cultural, and physical environments as a basis for visual expression</p> <p>UC 5.3 explore the elements of art and principles of design as they exist in art and in the physical and built environments</p> <p>UC 5.4 consider and discuss the moral, ethical, and legal issues related to the creation of artworks</p>	<p>Have students listen to an evocative piece of music (e.g., <i>Prélude à l'après-midi d'un faune</i>, Debussy) while viewing an example of contemporary painting on a slide or overhead (e.g., a Cézanne landscape). Students can then identify and discuss similarities in musical and visual structures, techniques, and impressions. Using a different piece of music (e.g., <i>The Rite of Spring</i>, Stravinsky), ask students to paint a composition that is a visual interpretation of it. If possible, use a video that goes with the music to enhance this activity.</p> <p>Ask students to create a CD cover, book cover, or film poster. Use this project as a springboard for discussion of ethical issues as they surface in the artwork. Have students choose titles that require sensitivity to a range of value systems.</p> <p>In a “Dreamings” project that is inspired by Australian Aboriginal art, have students identify, from song lyrics, poetry, myths, legends, or personal experience, a story they would like to tell. There must be a “moral” to the story. Students can then create images using only abstract shapes and lines, considering the elements and principles of art and design.</p> <p>Conduct an investigation on copyright and plagiarism. Have students research copyright basics and discuss issues of intellectual or artistic property. Post-modernism might be included in this discussion.</p> <p>Using microscopes and slides (borrowed with permission from the biology department), students can learn to appreciate the world unseen to the naked eye by observing a variety of microscopic images. They can also observe satellite pictures of different parts of the world. Students can then do coloured drawings or sculptures of both micro and macro images and compare and discuss the work created.</p> <p>See Appendix F: Sample Learning Experiences for a project on costume design that is inspired by Cirque du Soleil and involves use of fantasy/ imagination.</p>

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5. Students will be expected to examine the relationship among the arts, societies, and environments. *(continued)*

Suggestions for Assessment	Notes and Resources
<p>Ask students to research different architectural styles, selecting one style and an example of that style. They then make drawings of that example and discuss stylistic features, placing both drawings and comments in their portfolios.</p> <p>Have students prepare a brief position paper on the issues of copyright and plagiarism. In the paper they might consider the following:</p> <ul style="list-style-type: none"> • Is anything really original? • Does art feed off itself? • Is it appropriate to borrow from other artists from an earlier tradition or culture? • Appropriation of art is seen very clearly in advertising. Is it ethically correct or is it a form of vandalism? • When a student borrows or directly copies for the purpose of learning about a technique or about how an artist works, is this kind of appropriation vandalism? • Give specific instances where the line should be drawn between legitimate appropriation and vandalism. <div data-bbox="253 1079 1052 1203" style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>When planning activities for your students, it is important to realize that weights given to outcomes may vary from project to project, depending on your classroom environment, previous experience of your students, and available resources.</p> </div>	<p>Music videos can be a valuable resource for linking music and dance to visual arts.</p> <p>Consider displaying the micro/macro work in the science department or the foyer of the school. This work might also be displayed at the local science fair.</p> <p><i>Art History Timeline</i> (23968) may help students place art works within a historical context.</p> <p><i>Popular Culture</i> (23615) is a reflection in images of how Canadians see themselves and how others have represented them during the 20th century.</p> <p><i>Exploring Visual Design: The Elements and Principles</i> (23060–23061) is an introduction to the “grammar” of art, through which the students learn how diverse cultures and times have used a common language to express their own unique perspective.</p>

Perceiving and Responding

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 works.

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>PR 6.1 demonstrate independent thinking in interpreting and making judgments about subject matter</p> <p>PR 6.2 constructively critique and evaluate personal artwork and the work of others</p> <p>PR 6.3 respond to the works of artists through analysing how they have solved specific visual design problems</p> <p>PR 6.4 engage in critical reflective thinking as part of the decision-making and problem-solving process</p> <p>PR 6.5 demonstrate an understanding of how meaning is embedded in works of art</p> <p>PR 6.6 explore alternative solutions for solving complex problems</p>	<p>Students can compare how various newspapers that are featuring the same event or issue use photos, colour, and placement and style of text on the cover page. Have students consider questions such as</p> <ul style="list-style-type: none"> • Are we given clues about the paper's bias? • How are these clues given? • Would you read what is inside the paper? Why or why not? <p>Students examine the principles of the golden mean, tessellations, fractals, anamorphosis, and other mathematically based processes/technologies. They identify examples of art throughout history that are dependent on these theories. Students then choose a theory with which they are comfortable and produce an image using that process/technology.</p> <p>Before attending a contemporary exhibit or performance, have students make notes on a selection of reviews of it. Discuss the nature and purpose of art reviews and art criticism. Following the trip, students could write reviews that reflect a purpose (e.g., publicity, education, opinion) and discuss what the exhibit implies about the role of the artist.</p> <p>Have students in small groups agree on a message they wish to communicate (framed as a simple declarative sentence). Each group then plans and creates a video montage to convey or support the message.</p> <p>With students, look at the work of M. C. Escher, introducing his own mathematical background. Discuss with them how that background affected his artwork and vice versa. Have students choose a particular mathematical equation and represent it with a visual image.</p> <p>Discuss with students formal models of art criticism, such as those given in Arttalk. Using the suggested steps, have the class respond, through guided whole-group discussion, to artworks of contrasting styles and media. Students can then use these same steps when reflecting on a chosen work from their portfolio. Other examples of art criticism models are given in Appendix G.</p> <div style="border: 1px solid black; padding: 10px; margin-top: 20px;"> <p>Remember that individual art activities should be considered part of larger in-depth projects that address a range of learning outcomes.</p> </div>

Perceiving and Responding

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 works.

Suggestions for Assessment	Notes and Resources
<p>Have students view a collection of materials (e.g., posters, cartoons, news articles) on a specific social issue. Probe their understanding by asking questions such as</p> <ul style="list-style-type: none"> • How has each source approached the subject? • What message are they trying to give the viewers? • How have the artists portrayed the issue? • How important is the medium to the message? • What differences do you notice among opposing groups (e.g., political parties, interest groups)? <p>Have students give a group presentation about one artist—one student focusses on history, one on the artist's use of the elements and principles of art and design, and one on the artist's themes and concepts and on interpretations of the artworks. Each student gives personal opinions and reflections on the artist that have emerged as a result of the study.</p> <p>Develop with students criteria for evaluating the effectiveness of common objects (e.g., waste containers, furniture) to fulfil particular functions. Challenge students to design versions that make the objects, for example, more fun, more useful, or take up less space, explaining how their designs meet the criteria they developed and providing evidence of the problem-solving process involved. Possibilities also exist for changing the function of objects or for removing their functionality completely.</p> <p>Throughout Visual Arts 10, students are asked to keep journals about their work. They can and should use those journals from time to time to do critiques of their own work and that of their peers. Their journals will then include a diary of images and written material that acts as a "bank" for future use. This "bank" of ideas and images should be examined during regularly scheduled critiquing. This provides a rich means of sharing thoughts about development of techniques, personal growth, historical awareness, etc.</p> <p>Students work collaboratively to create an "evaluation process" for looking at their own work and that of others. Have them compare this process with the one described in <i>Arttalk</i>.</p>	<p>See Appendix E for ideas to consider when working with portfolios and journals.</p> <p>Art Criticism in Action sections are found in the various chapters in <i>Arttalk</i> (22890, 23595).</p> <p>See Appendix F: Sample Learning Experiences for a landworks project that involves sculptural work out of doors.</p> <p><i>The Visual Experience</i> (22652/23598) deals with analysing design and composition and interpreting art.</p> <p><i>Talking about Student Art</i> (13888) provides teachers with techniques that allow students to critically reflect on works of art. Illustrations and scripts of students discussing artworks are also included.</p>

Perceiving and Responding

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 works. *(continued)*

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>PR 6.1 demonstrate independent thinking in interpreting and making judgments about subject matter</p> <p>PR 6.2 constructively critique and evaluate personal artwork and the work of others</p> <p>PR 6.3 respond to the works of artists through analysing how they have solved specific visual design problems</p> <p>PR 6.4 engage in critical reflective thinking as part of the decision-making and problem-solving process</p> <p>PR 6.5 demonstrate an understanding of how meaning is embedded in works of art</p> <p>PR 6.6 explore alternative solutions for solving complex problems</p>	<p>When students undertake a studio project, have them evaluate their own work using questions such as those suggested for the Imagination Landscape project in <i>Arttalk</i>. Teachers may wish to use other models to achieve the same results.</p> <p>Have students investigate and analyse a contentious issue that is found in a magazine or on a television show. They then comment critically on that issue through a video or photo montage.</p> <p>Students use an informal response sheet to comment on their own artwork and that of others. See Appendix G: Sample Assessment Tools for a suggested Critical Response to a Work of Art form.</p> <p>As part of an integrated project on a chosen theme, students might analyse selected artworks that they feel comment on that theme. This analysis could focus on balance and how the artist has achieved it in the work. (See <i>Arttalk</i> for information on various types of balance in a range of artworks.) Students could then use what they have learned about the problem of achieving balance as they engage in the creation of their own work on the given theme.</p>

Perceiving and Responding

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 works. *(continued)*

Suggestions for Assessment	Notes and Resources
<p>Student portfolios should include evidence, both written and visual, of the development of critical thinking and problem-solving skills.</p> <p>Students evaluate what they have done in light of the given parameters and project goals and then rework it. Have students explain the process in a written statement accompanying their work. Look for evidence of critical thinking and an indication of how they have attempted to embed meaning in their work.</p> <p>Working in pairs or small groups, students constructively evaluate the images created by their peers, focussing on how successfully the artist has solved design problems. This evaluation might also include feedback provided about the success of each image in conveying meaning.</p> <p>Have students review and discuss many art pieces, making decisions about which category each piece belongs to—imitationalism, formalism, or emotionalism. Students give reasons for their decisions.</p> <div data-bbox="253 953 1024 1037" style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>From the suggestions for learning, teaching, and assessment, you should choose only those that will work effectively for your students. Alternatively, you may wish to identify other activities that will address these outcomes.</p> </div>	<p>See Appendix H: Glossary for definitions of imitationalism, formalism, and emotionalism.</p> <p><i>Assessment in Art Education</i> (13889) presents a comprehensive view of assessment in art education, including performance-based assessment, strategies to assess higher-order thinking skills, and strategies for scoring and judging artworks.</p> <p><i>Art in Focus</i> (22987) provides an integrated, chronological approach to the study of art, demonstrating the interconnectedness of aesthetics, art criticism, art history, and studio art.</p> <p><i>Arttalk</i> (22890, 23595)</p>

Perceiving and Responding

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>PR 7.1 practise safety and demonstrate responsibility in the proper use of materials and tools</p> <p>PR 7.2 begin to develop skills in making informed judgments about the use of various media and technological processes, considering their ability to convey meaning</p> <p>PR 7.3 demonstrate an understanding of the direct influence expanding technology has had and continues to have on the individual and society</p>	<p>Have students alter logos or symbols by applying various elements and principles so that the manipulation changes the meaning of the image while preserving a resemblance to the original. Students should be able to explain which element or principle has been applied. Computer-drawing software or printmaking techniques could be used for this activity.</p> <p>Locate galleries or studios that display artists' work on the Internet and/or have students display their work on the school/arts department web page. Discuss with students how this medium affects artists, including themselves, and how it affects the communication of their messages.</p> <p>Invite students to use graphics, animation, and/or video-editing software to create an advertisement that calls attention to social issues.</p> <p>After watching a video of a performance artist (e.g., Joseph Beuys), have the class plan a performance piece, choosing appropriate materials, technologies, and processes. The piece could be presented to other classes or filmed digitally and put on the school web page. Students not actually performing could be involved in various production aspects of the work.</p> <p>Explore with students how artists use computers to store images, retrieve them quickly, and combine or alter them. Have them experiment with mood, using lines made with brush, pencil, or pen and added colour, and then repeat the activity using a computer art application.</p> <div data-bbox="570 1226 1382 1377" style="border: 1px solid black; padding: 10px; margin-top: 20px;"> <p>When planning activities for your students, it is important to realize that weights given to outcomes may vary from project to project, depending on your classroom environment, previous experience of your students, and available resources.</p> </div>

Perceiving and Responding

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

Suggestions for Assessment	Notes and Resources
<p>Develop co-operatively with students guidelines for assessment of the logos or symbols that they have manipulated. These might include the ability of the changed logo to convey intended meaning and whether the viewers can immediately perceive the relationship to the original logo.</p> <p>Inform students that, over a period of time or the duration of the course, you will look for evidence that they have</p> <ul style="list-style-type: none"> • considered materials, processes, and technologies when providing a critique of their work and the work of others • studied and recorded the evolution of a specific process, technology, or material and given examples of its use in image development • made choices in using materials, technologies, and processes, considering environmental and safety issues <p>Keep records of this evidence and provide feedback on successes and areas that still require attention.</p> <p>Develop, with students, a rating scale, rubric, or checklist that you can use to document evidence of competency with new processes. This checklist might include questions such as</p> <ul style="list-style-type: none"> • Is the piece well crafted? • Has the student used the equipment correctly? • Is there respect for environmental considerations? <p>Ask the students to keep logs or records of the materials, technologies, and processes they have used. A record sheet might include headings such as Activity, Date, Materials, Technology, Process, Ability to Convey Intended Meaning, Additional Comments.</p>	<p>Refer, from time to time, to the definition of technologies that has been used in the development of these suggestions (Appendix H: Glossary)</p> <p>See Appendix H: Glossary for a definition of the term valuing as it is used in this document.</p> <p><i>Exploring Visual Design: The Elements and Principles</i> (23060–23061) is an introduction to the grammar of art through which students gain insights and learn how to articulate their response to works of art.</p> <p>If your school offers Film and Video Production 12, and/or Multimedia 11, you should consult with the teachers of these courses to discover ways for students to share ideas, inspirations, and projects among the courses. The sharing of resources is also recommended.</p>

Perceiving and Responding

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>PR 7.1 practise safety and demonstrate responsibility in the proper use of materials and tools</p> <p>PR 7.2 begin to develop skills in making informed judgments about the use of various media and technological processes, considering their ability to convey meaning</p> <p>PR 7.3 demonstrate an understanding of the direct influence expanding technology has had and continues to have on the individual and society</p>	<p>Have each student assume responsibility for overseeing the proper maintenance and storage of particular materials, tools, and technologies. Students might also create a series of posters on the use of special tools or techniques, visually organizing basic information. Possible topics include</p> <ul style="list-style-type: none"> • The Basics of Adobe Photoshop • How to Use a Printing Press • Steps to a Successful Silkscreen Print <p>Students could display samples of the materials and the type of work produced using them, accompanying the display with a description of how the materials were prepared and used.</p> <p>Arrange a visit to a printing shop, pottery studio, or foundry. Have students prepare in advance some questions relating to the materials and processes used and safety considerations.</p> <p>Students can create three variations in three different media of an artistic concept and identify which material they feel best suits each piece and why.</p> <p>Identify with students the capabilities of different computer-graphic software programs that are available. Have students create several graphic works, each using a capability unique to one of the programs or create single works employing more than one of the programs.</p> <p>Investigate with students the link(s) between materials and meaning. Have students use materials and processes as metaphors for ideas and feelings in works they create (e.g., terra cotta to represent a southern landscape, plastics to represent commercialism, coloured felts to represent pageantry).</p>

Perceiving and Responding

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

Suggestions for Assessment	Notes and Resources
<p>Ask students to collect and display examples of “new technologies” and of images created using them. Through group discussion or individual reflection, have students analyse the techniques and effects created. Questions might include</p> <ul style="list-style-type: none"> • How were materials combined? • Why were these choices made? • What considerations are necessary when developing these technologies? <p>This activity might also include a group discussion of the impact that some of these new technologies have on their world. Students might also consider how the success of a “new technology” should be judged and/or discuss new technologies in light of our traditional understanding of the term plagiarism.</p> <p>Develop, with students, a set of standards for working in the art room. Create checklists for self- and peer assessment.</p> <p>Work with students to create a rubric that considers</p> <ul style="list-style-type: none"> • their use of new materials and processes • new or alternative processes or technologies that could be used to communicate their ideas more effectively • safe and environmentally sound practices for the use of materials and technologies throughout the various processes <p>This form could be placed in the portfolio for use in a review or conference.</p> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>Remember that individual art activities should be considered part of larger in-depth projects that address a range of learning outcomes.</p> </div>	<p><i>Arttalk</i> (22890, 23595) provides suggestions for an initial exploration of three-dimensional computer art.</p> <p>See <i>Arttalk</i></p> <ul style="list-style-type: none"> • for further description of the mood lines activity • Safety in the Art Room for important considerations when working with art-making tools and materials <p>See Appendix C: The Physical Environment for guidelines on storage and hazardous materials.</p> <p><i>New Technologies in the Artroom</i> (16763) presents basic information for computer novices and moves into multimedia and the Internet.</p>

Perceiving and Responding

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>PR 8.1 explore the relationship between intention and outcomes in their own and others' work</p> <p>PR 8.2 analyse the source of ideas behind their own work and the work of others</p> <p>PR 8.3 explore the relationship between an artwork and its audience</p>	<p>Consider with students how photographers make an image more powerful (e.g., focal point, how the eye is directed around the picture plane, angle of shot, closeup, distance). Show students examples of photography by Dorothea Lange, Edward Weston, Jeff Wall, Ansel Adams, and Yousuf Karsh. Examine how the photographer used the elements and principles of art and design to create specific emotions. Students photograph their own powerful images. Have them discuss the choices they made and how they have used the tools of composition to make an impact on the viewer.</p> <p>Students write observations on an unfamiliar and ambiguous work (perhaps in abstract, minimalist, or conceptual style). Review together the variety of responses.</p> <p>Invite a portrait photographer and painter to discuss their work. Students make entries in their journals comparing the image-development sources of the guest artists.</p> <p>Students individually choose an artist whose work they find interesting and identify habits of thinking or repeated colours and motifs in their work. Students should not read about the artist, but only look at the work, trying to identify some features that happen repeatedly (e.g., two colours that usually appear together, silhouette or unfocussed shapes, geometric shapes, characteristic brush strokes, or gestures).</p>

Perceiving and Responding

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

Suggestions for Assessment	Notes and Resources
<p>Have students follow up their discussion on their photographs with a journal reflection.</p> <p>Have students consider, through discussion or written observations, the variety of responses to ambiguous artwork. Use guided questions such as</p> <ul style="list-style-type: none"> • Why does this variety of responses exist? • Is there a right answer? • What makes this artwork interesting (or not)? • What purpose does it have? • How does talking about art change our first impression? • What does knowing more about the artist's intentions do to our first impression? • How does this work fit into art history? <p>When students have examined the work of the chosen artist, have them write a paragraph that describes characteristics of that work and suggests influences they think might have been present in the work.</p> <p>After attending and reading reviews of a controversial contemporary exhibit or performance, have students demonstrate their understanding of the artist and the issues involved by responding (visually, orally, or in writing) to such questions as</p> <ul style="list-style-type: none"> • Why was the show controversial? • What do you believe the intent of the artist was? • What evidence do you have to support the above? 	<p>The term artistic intent implies what the artist intended. For example, an artist might begin a work intending to convey a message. Alternatively, an artist might intend to explore the use of colour. The artistic intent does not necessarily involve knowledge of what the finished product will look like.</p> <p>Teachers should familiarize themselves with the broad range of artistic styles (e.g., pointillism, neo-classicism, impressionism, post-modernism, rococo).</p> <p>See Appendix F: Sample Learning Experiences for an integrated project entitled Murals and Messages that begins with a look at the work of Diego Rivera.</p> <p><i>Popular Culture</i> (23615–23616) contains examples of photographic images that highlight Canadian life and cultures.</p>

Perceiving and Responding

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>PR 8.1 explore the relationship between intention and outcomes in their own and others' work</p> <p>PR 8.2 analyse the source of ideas behind their own work and the work of others</p> <p>PR 8.3 explore the relationship between an artwork and its audience</p>	<p>Students create a fictional character portrait, two-dimensional or three-dimensional, using only items given to them. The items and their composition will determine the portrait. It will not be an actual rendition of a person. Ask members of an English class to attempt to understand what the artist was trying to portray and write a brief biography of the person.</p> <p>When students are engaged in an art-making project around a chosen social issue, have them analyse feedback from others (peers, family) about the meaning that the work conveys. Use this feedback during the creative process, so that the finished work effectively conveys the meaning that they intended.</p> <p>Using images from popular media, explore strategies that are employed in order to achieve a particular purpose and/or to "reach" a particular audience. Students can then select an image and change it to suit a variety of purposes and audiences.</p>

Perceiving and Responding

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

Suggestions for Assessment	Notes and Resources
<p>With students, view a display at a museum or art gallery or do a “virtual” gallery tour. Have students reflect on and discuss these questions:</p> <ul style="list-style-type: none"> • Why has this group of objects or images been displayed together? • Why is it put in this particular location? • Who is the intended audience? • What were some of the sources of the ideas used by the artist? • What piece in the exhibition communicated most powerfully to you and why? <div style="border: 1px solid black; padding: 10px; margin-top: 20px;"> <p>From the suggestions for learning, teaching, and assessment, you should choose only those that will work effectively for your students. Alternatively, you may wish to identify other activities that will address these outcomes.</p> </div>	

Perceiving and Responding

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>PR 8.1 explore the relationship between intention and outcomes in their own and others' work</p> <p>PR 8.2 analyse the source of ideas behind their own work and the work of others</p> <p>PR 8.3 explore the relationship between an artwork and its audience</p>	<p>Have students identify and reflect on key influences in their lives. Have them name three experiences, people, places, events, stories, songs, etc., that have contributed to their ideas and attitudes. Students consider how they might use these influences as sources in their art making.</p> <p>Have students examine a Haida totem pole, exploring what is known about the intentions of the Haida craftsmen who made the work. (See Notes and Resources for an important introduction to this.) Have them consider how this work might be perceived by a contemporary Haida audience and a present-day non-First Nations audience.</p> <p>With students, organize a "gallery opening" for which students select the venue (e.g., local mall, elementary school hallway, senior citizen's common room, doctor's waiting room), occasion (e.g., Schools Today, Black History Month, Mother's Day), and particular works to be displayed, keeping in mind the audience and the occasion.</p>

Perceiving and Responding

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

Suggestions for Assessment	Notes and Resources
<p>Have students create a project that has no intended outcome. They can make decisions as they work, trying not to make any decisions about how the work will look when it is finished. They can then compare this project with another that has a well-planned outcome. They might also identify artists throughout history who seem to have had planned or unplanned outcomes. In discussion or journal reflection students consider whether all artists know what they intend to communicate or what the artwork will look like when it is finished.</p> <p>As part of the study of Haida totem poles, have students create a visual presentation (e.g., collage, slide show, PowerPoint presentation) that illustrates what they have learned during a critique-based assessment.</p> <p>Have students look at a variety of artworks by a single artist, identifying trends and influences within the work.</p> <p>When students have completed an art-making project have them, in pairs, comment on what they think the other intended in his or her work. These perceptions can then be compared with the artist's intention and observations shared.</p>	<p>Before doing any project that involves personal disclosure, consider doing trust-building exercises such as those found in <i>Drama 10 and Drama 11</i>, <i>Health/Personal Development and Relationships, Grades 7–9</i>, and <i>Cultural Industries 11</i>.</p> <p>In preparation for the totem pole project, identify, with students, existing myths or assumptions about the Haida totem pole. These might then be revisited in reflection at the end of the project.</p> <p><i>Teaching Meaning in Art Making: Art Education in Practice</i> (23815) explores the role of big ideas and personal connections in art making.</p>

Perceiving and Responding

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>PR 8.1 explore the relationship between intention and outcomes in their own and others' work</p> <p>PR 8.2 analyse the source of ideas behind their own work and the work of others</p> <p>PR 8.3 explore the relationship between an artwork and its audience</p>	<p>In whole-class discussion, have students view selected non-representational artworks, using their knowledge of the elements and principles of art and design, information about the artist, and their intuitive thoughts to determine what they feel the artist was trying to communicate. Compare these thoughts with artists' statements about what they actually intended to convey to the viewer. A further discussion could focus on whether an artwork communicates anything without a viewer and whether it is the viewer who determines what meaning will be conveyed.</p> <p>Have students develop a series of small artworks, each piece of which is different but influenced or inspired by the one that preceded it. This is intended to give the students the experience of developing and changing a theme or idea and of following a path of inspiration.</p> <p>With students, examine a work such as <i>The Elephants</i> by Salvador Dali (see Arttalk), focussing on the sources of the artist's ideas. As students undertake to create imaginary creatures in illogical settings, have them keep annotated sketches, identifying the sources of their ideas and the image-development techniques used.</p> <p>Have students write commentaries on and/or create new works incorporating the use of line in surface decoration. Use examples from different artists, media, and styles (e.g., Picasso's ceramic plate, a Franz Kline painting, a Roy Lichtenstein "a brushstroke" lithograph). Discuss how effectively the artists use their media to express their intentions and the students' own intentions regarding their created new works.</p>

Perceiving and Responding

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

Suggestions for Assessment	Notes and Resources
<p>In journals or sketchbooks, have students note their personal intentions for a particular project and their reflections on the outcome.</p> <p>Students can present their series of small works in such a way as to emphasize intended meaning and connections between the works. They can also consider the relationship between the small works and how the ideas and processes developed over time.</p> <p>Have students display works that were designed to reflect one of the senses, along with viewer response forms that they have prepared. Collect from viewers a record of sensory experiences that they have completed. Students can review and summarize responses, commenting on how closely viewer response reflected their intentions. Look for evidence that students are able to analyse their work in terms of audience response.</p> <p>Show students historic photographs that have endured through time (e.g., Chinese man in front of a tank, Vietnamese girl covered in napalm, or others found in <i>100 Photographs That Changed the World</i> published by Life Magazine). Students can write a commentary on a photograph describing the compositional techniques used by the photographer to portray the provocative image.</p>	<p><i>Teaching Meaning in Art Making: Art Education in Practice</i> (23815) explores the role of big ideas and personal connections in art making.</p>

Specific Curriculum Outcomes

Visual Arts 11

Creating, Making, and Presenting

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>CM 1.1 develop and realize artworks demonstrating skilful knowledge of formal design principles</p> <p>CM 1.2 explore intrinsic properties of art media to express specific intent</p> <p>CM 1.3 sustain a concept through diverse approaches and art media</p> <p>CM 1.4 demonstrate the ability to articulate understanding of formal design principles</p> <p>CM 1.5 refine the art-making process through personal skill development from concept to finish</p>	<p>Have students analyse poster art from artists such as Toulouse-Lautrec, Aubrey Beardsley, and Alphonse Mucha. Consider various aspects of the work, including layout, lettering, and balance. Have them consider different approaches to poster design and then create a work based on specific topics (e.g., repeat pattern, social messages, design, line, flat-tone colours).</p> <p>Using the elements and principles of design, have students design a label for a new and exciting product. The label could be for a food item, surrealistic idea, or an artist. Create an actual label that can be adhered to a can, a box, or other object.</p> <p>As a warm-up activity, have the students do a full page (18" × 24") blind-contour drawing of a seated and elevated model who assumes a 15-minute pose. Next, begin a second drawing reminding the students to work the whole figure from a light sketch beginning. After 10 minutes, have the students leave their drawing and move to a drawing on the opposite side of the classroom and continue to develop that drawing. Continue to shift the students for the duration of two classes at 10-minute intervals. Emphasize that art learning is not about ownership of artwork, but a process of growth and discovery. "Here we learn from each other."</p> <p>In groups of four to six, have students combine their one favourite food item into a single dish. Produce an image that promotes this new product, incorporating elements and principles of design, as part of an advertising campaign. Have the students design a logo, invent a name, and make a group presentation that incorporates drama, music, and movement to launch the product on the market.</p> <p>Have students find two or more artworks that consider the same or similar subject matter. Encourage them to explore different cultures or eras. Describe the subject matter using appropriate vocabulary, explaining the differences and similarities. For example, depictions of battle can be contrasted with the Bayeux Tapestry, Goya's <i>The Third of May</i>, Colville's World War II drawings, Picasso's <i>Guernica</i>, and the works by Lismer.</p> <p>Have students make a personal study on a theme, such as related forms, repeated patterns, negative shapes. Use any combination of photography, collage, observed drawing, printing, painting, and sculpture to explore, understand, and represent the chosen theme. Alternatively, carry out the same work on a found object of your choice, such as a shoe, a goalie mask, or a spoon.</p>

Creating, Making, and Presenting

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

Suggestions for Assessment	Notes and Resources
<p>Help students compile a glossary of art terms so that they can demonstrate the correct terminology in context as they make verbal and written reports. Have them create a thumbnail sketch to illustrate each term.</p> <p>Help students to assess their work in progress as key components of a sustained theme are completed. These checkpoints clarify the criteria by which the entire work may be evaluated.</p> <p>For their label project, ask students to arrange their products (boxes, cans, etc.) as if they were on a grocery store shelf. The students can take the role of the buyer for a larger department store chain and can choose only one product for marketing. You might consider taking a Dada approach and create an “inconvenience” store of useless or dysfunctional objects. Students can justify their choices verbally, or they can create a checklist of their own design by using terms like colour, lettering style, illustration, and product concept.</p> <p>During a class critique, have students choose an artwork that compels them to come back for a second look. Encourage them to consider not just the technical expertise but also the message conveyed, the layout, etc. Have them share their ideas in an open discussion, or have the students evaluate the work using a written format. They should comment specifically on the elements and principles of design.</p> <p>Have students create a display of artwork in which all pieces are placed together as if they formed one work. Later the same artworks can be rearranged to be displayed individually. A group discussion can consider the design strengths/weaknesses of the two approaches.</p>	<p>For the activity on creating a food product, you may wish to consider additional activities as described in <i>Cultural Industries 11</i>.</p> <p><i>The Visual Experience</i>, 3rd Edition (23598) deals with analysing design and compositions and interpreting art.</p> <p><i>Elements and Principles of Design</i> (23969)</p> <p><i>Talking about Student Art</i> (13888) provides teachers with techniques that allow students to critically reflect on works of art. Illustrations and scripts of students discussing artworks are also included.</p> <p>If Design 11 is taught in your school, you may wish to collaborate with that teacher to share ideas and resources.</p>

Creating, Making, and Presenting

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>CM 1.1 develop and realize artworks demonstrating skilful knowledge of formal design principles</p> <p>CM 1.2 explore intrinsic properties of art media to express specific intent</p> <p>CM 1.3 sustain a concept through diverse approaches and art media</p> <p>CM 1.4 demonstrate the ability to articulate understanding of formal design principles</p> <p>CM 1.5 refine the art-making process through personal skill development from concept to finish</p>	<p>Have students design sculptural ceramics considering the principles of design. They can create a ceramic vessel using additive and subtractive methods. Have them use glazes and decorations and consider balance, pattern, unity, texture, etc.</p> <p>Have students use a viewfinder to sketch abstract compositions from the classroom environment. Critique these sketches for evidence of elements and principles. Evolve the sketches into abstract paintings expressing different predetermined emotional states. Engage students in a multi-step process including several critiques that unveil the elements and principles of design.</p> <p>Assemble three grab bags. In one bag, have all the elements listed on separate slips of paper. In another have the principles on separate slips of paper. In the third bag, have five–six different sites, e.g., a yacht club, a day care, a high-end restaurant, a hair salon. Have students select a slip of paper from each grab bag. They can then design a wallpaper and matching fabric for that location that are predominately made of the elements and principles selected: e.g., a wallpaper and matching fabric for a yacht club using value and movement.</p> <p>Working from a black-and-white photograph of a face (possibly their own), have students lightly sketch the face using the grid method to double its size. Keep the grid lines, and with a fine pen, work each square using a unique quality and variety of line. Show students examples of portraits in Dürer’s etchings, Van Gogh’s pen and ink, Chuck Close’s giant facial portraits, etc. Stress the importance of maintaining the integrity of the image. Have students try this activity using a different medium for each square.</p> <p>Review the use of grey scale, such as seven or nine value/tones, and create a value drawing from life.</p> <p>Have students select an artist’s work in which the composition acknowledges or employs linear perspective. Have them make a thumbnail sketch of the artwork. Sketch a plan or overhead view of the composition. Make a new composition of the same scene from a different viewpoint (“If the artist had been standing here ...”). This requires an understanding of linear perspective and ability to visualize rotation of an array of objects.</p>

Creating, Making, and Presenting

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

Suggestions for Assessment	Notes and Resources
<p>Have students translate a value drawing or painting into a monochromatic representation (collage or painting).</p> <p>Following the unit on abstraction, have students complete a self-reflection form answering how they have used elements and principles of design throughout the unit and how their final paintings embody a range of human feelings and psychological states.</p> <p>Following the perspective exercise, display artists' work with students' responses. Have the students assess and describe each other's compositions.</p> <p>Have students write a critique of their completed work. They can compare the required technical elements in the project with the success or lack of success in the finished work.</p> <p>Have students use sketchbooks to accumulate drawings based on pattern, texture, repetition. Taking one example of each, combine them in an artwork.</p>	<p><i>Arttalk</i> (22890, 23595)</p> <p><i>From Ordinary to Extraordinary: Art and Design Problem Solving</i> (13890) provides suggestions for projects that foster depth and breadth in students' understanding of the principles of art and design.</p> <p><i>Beginning Sculpture</i> (23594) and <i>Experience Clay</i> (23590) may be helpful if your students are working in ceramics and pottery.</p>

Creating, Making, and Presenting

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.

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>CM 2.1 investigate, create, and employ signs and their signifiers (symbols) to communicate contemporary issues and/or personal meaning through a variety of media</p> <p>CM 2.2 critically engage visual, spatial, and temporal concepts through various contexts and media</p> <p>CM 2.3 make critical and articulate judgments when collaboratively sorting, arranging, and displaying artworks</p> <p>CM 2.4 encourage peers to express individual approaches to and opinions of aesthetic forms in collaborative learning environments</p>	<p>Have students create artworks that operate on a symbolic level. Begin by brainstorming a list of particular qualities that describe social and environmental issues of personal significance, such as body piercing, recycling, etc. Individually, have students invent gestures, patterns, or icons that can represent these particular qualities. Then have them generate artworks that make use of these gestures, patterns, and icons in a way that is personally significant. Such artworks may be executed through various media and means, such as block printing, installations, painting, or video.</p> <p>Have students find three discarded objects from a public space and develop an artwork that is born from a common link between these three objects.</p> <p>Have students select a specific environment, real or imagined, and create a self-portrait where they are placed in that environment.</p> <p>Have students document and sort their work and then design an interactive portfolio. This portfolio should consider the following:</p> <ul style="list-style-type: none"> • Communication—How will this portfolio be shared? Is the vehicle appropriate for the type of work in the portfolio? Options may include a live showcase, international classroom exchange, website, CD-ROM, PowerPoint, book, slides, or movie. • Aesthetics—A functional and engaging use of the elements of art and principles of design should be employed. • Professionalism—All content should be displayed in a way that appears finished and edited. • Artist or curatorial statement—Students should consider adding a statement that articulates their focus and intent. <p>Have students visually document a day in their life using three different media.</p>

Creating, Making, and Presenting

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.

Suggestions for Assessment	Notes and Resources
<p>For their artwork built on symbolism, have students do personal reflections throughout the process. These can be kept as a record of the development of their ideas and can inspire future artwork. This might be included as an activity for their sketchbooks.</p> <p>Establish a vehicle for community dialogue. Using one of the many media outlets available (e.g., Internet, public access television, a television and VCR in a store or gallery, local media), have students present their work and solicit community feedback. From this feedback, students can be encouraged to respond by re-examining and reworking their art or by creating a new artwork. You may also wish to have students give a selection of their artwork to their parents to enjoy. Encourage the parents to respond to the art by asking three questions:</p> <ol style="list-style-type: none"> 1. Which work did you like best? 2. Which work did you like least? 3. How did you feel about the artwork? <p>Present a range of artworks and have students select those that they would select for a particular art showcase. Have them identify a theme and justify their choices.</p> <p>Have students select art images and create a story that links these images together. From this story, have them create a narrative artwork (e.g., mural, sculpture, video, or recording).</p> <p>After students have documented a day in their lives, have them write a personal reflection on its meaning, justifying the choices of media.</p>	<p><i>From Ordinary to Extraordinary: Art and Design Problem Solving</i> (13890)</p> <p><i>Arttalk</i> (22890, 23595)</p> <p><i>Exploring Visual Design: The Elements and Principles, Studio Resource Binder</i> (23061)</p>

Creating, Making, and Presenting

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. *(continued)*

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>CM 2.1 investigate, create, and employ signs and their signifiers (symbols) to communicate contemporary issues and/or personal meaning through a variety of media</p> <p>CM 2.2 critically engage visual, spatial, and temporal concepts through various contexts and media</p> <p>CM 2.3 make critical and articulate judgments when collaboratively sorting, arranging, and displaying artworks</p> <p>CM 2.4 encourage peers to express individual approaches to and opinions of aesthetic forms in collaborative learning environments</p>	<p>As a warm-up activity, have one student begin to draw an image. The incomplete drawing is then passed along to another student who adds to it and passes it along to the next students. Eventually, the entire class has worked on the drawing. This activity may also be done as a class with every student starting a drawing and then passing it to the next student at regular time intervals.</p> <p>Have students bring in a small found object to be used as a drawing implement. Dipping the object into ink, students draw from a common subject and pass along their implements to their peers at regular time intervals. By the end of this process, each student's work will have been affected by a wide variety of implements.</p> <p>Have students create nine 2.5" × 3.5" artist trading cards. These original works of art are used for trading purposes with students within or outside of their class. Students may consider using a variety of materials. You may wish to do an Internet search of "artist trading cards" to find international artists with whom to trade. Be creative with this project. You might consider doing this at the beginning of the year and revisit it throughout the course. For an extension, have the students add an artist's biography or statement on the back of the card. This project may lead into a discussion of the following:</p> <ul style="list-style-type: none"> • art as a commodity • questioning what art is valued and why • supply and demand in the art world • what motivates an artist to make duplicates of artworks • art for tourism

Creating, Making, and Presenting

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. *(continued)*

Suggestions for Assessment	Notes and Resources
<p>Have students present self-portraits to the class. Individuals may ask appropriate questions about the artwork. An alternative may be for the artist to develop the questions for which they would like feedback from their peers. Students may present their self-portrait with music that complements their work. This activity could also be done as a PowerPoint presentation.</p> <p>Students can explore and plan how to modify signs in their community with the intent to effect social change. Signs require a context to create meaning. As an extension, have students relocate a sign to an unusual context. When the sign is out of context, its meaning shifts. You may wish to explore Culture Jamming at <www.adbusters.com>.</p> <p>For the trading cards activity, provide card sleeves that can be inserted into their sketchbooks and filled with cards, either collected or self-generated. Invent a game using the cards.</p>	<p><i>Arttalk</i> (22890, 23595)</p> <p><i>Exploring Visual Design: The Elements and Principles, Studio Resource Binder</i> (23061)</p> <p><i>Engaging the Adolescent: Mind through Visual Arts Problem Solving</i> (23812)</p> <p><i>The Visual Experience</i>, Third Edition (23598)</p> <p><i>Elements and Principles of Design</i> (23969)</p>

Understanding and Connecting Contexts of Time, Place, and Community

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></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 continue to develop an understanding of how visual arts contribute to the creation of culture</p> <p>UC 3.4 actively engage in art advocacy</p> <p>UC 3.5 investigate the ways artists explore social and artistic issues</p> <p>UC 3.6 give voice to personal concerns through visual expression</p>	<p>Have students examine tattoo designs from various cultures (e.g., Oceania), exploring the meaning of the imagery. Have students research how lines, patterns, and stylized symbols are used to create specific meanings relating to their own culture and ancestry. Have the students design their own tattoos that reflect their personal history, family, personality, etc. Create a book of the students' two-dimensional designs. Have the students use henna paste to create temporary tattoos for their bodies.</p> <p>Have students bring to class their favourite mood-inspiring music. As they listen to the music, have them read the lyrics. Then ask them to make a visual representation that communicates the same message as the music. Discuss how the visual relates to the audio, emphasizing that mood is elicited in various ways through different arts disciplines.</p> <p>Have the students design a billboard in the style of Jenny Holzer. The subject of the billboard is the students' personal slogan or message to be displayed at a specific site. Consider the perfect site in terms of who will view the billboard, when, and why it will be built. Render the slogan billboard in the style of typical commercial advertising. As an extension, scan or develop the billboard diagonally. Using Photoshop, insert an image of the billboard into a photo of the "perfect site."</p> <p>Have students create artworks (small, portable murals) working with elementary or junior high school students. Art 11 students teach basic skills while working co-operatively with younger students. The murals can then be donated to local schools and community organizations.</p> <p>Have students discuss censorship and self-discipline in art, making connections between the two. They then can create a taxonomy of subjects to age-appropriate censorship in terms of images, e.g., what level of censorship is acceptable regarding sex and violence in videos.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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

Suggestions for Assessment	Notes and Resources
<p>After examining tattoo designs and exploring their imagery, pose the following questions:</p> <ul style="list-style-type: none"> • What are the visual clues or links to other cultures? • What do you think this line or symbol means? <p>If the actual designer is accessible, or if a person is wearing a tattoo, have them explain the symbolism of the artwork.</p> <p>Following the activity on favourite mood-inspiring music, ask students as a group to create a taxonomy of subject-to-age appropriate censorship in terms of lyrics and images. For example, what level of exposure is acceptable (sex, violence, blasphemy, etc.)?</p> <p>Have students further develop an image from one of their more successful entries in their sketchbooks.</p> <p>Have students create a piece of body ornamentation for a person from a diverse culture or subculture that they have studied.</p> <p>In small groups, have students design and construct a mural that clearly aims to represent, in a positive way, the diversity of the members of their group. This mural may use symbolic or literal subjects, actual or flat space, and consider the range of materials available to create the mural.</p>	<p>When students bring in their own music, you will need to remind them that some lyrics may not be appropriate in a classroom setting.</p> <p>A taxonomy is a table that has characteristics and conditions.</p> <p><i>Exploring Visual Design: The Elements and Principles</i> (23060)</p> <p><i>Exploring Visual Design: The Elements and Principles</i>, Studio Resource Binder (23061)</p> <p><i>Elements and Principles of Design</i> (23969)</p> <p><i>Popular Culture</i> (23615)</p>

Understanding and Connecting Contexts of Time, Place, and Community

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></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 continue to develop an understanding of how visual arts contribute to the creation of culture</p> <p>UC 3.4 actively engage in art advocacy</p> <p>UC 3.5 investigate the ways artists explore social and artistic issues</p> <p>UC 3.6 give voice to personal concerns through visual expression</p>	<p>Using their own work, have students organize an art auction to raise funds for needy families in the school community.</p> <p>Assign students to teams and have each team take responsibility for a monthly or bi-weekly display of students' art within the school, at the local library, elementary school, or café. The students collect the artworks, curate the show, set up, and take down the displays themselves keeping a time line. As an extension, have students do public relations for the show and design a feedback form for the public to complete after viewing the work.</p> <p>Present information with a slide show or PowerPoint that demonstrates the idea of artist as social critic, such as Diego Rivero or Barbara Kruger. Following the presentation, have students individually choose an issue that is relevant to their own daily life at home, at school, or in the community. With a partner or small group, have the students share their ideas and brainstorm others that support the issue. Next, have individual students create a "verbal rant," and then represent the issue in a visual statement.</p> <p>With reference to historical and contemporary architectural styles, including size, overall shape and proportion, and details, explain the local architectural scene. Have students identify and sketch specific styles and individual features, such as entrances, windows, trim, etc. Note changes of features, material, quality and finish that have taken place over time. You may wish to direct students to Heritage Trust and the Nova Scotia Museum.</p> <p>Working in groups, have students compile reference sheets of visual information from chosen countries/cultures. Each sheet should include a selection of embroidery, weaving, food vessels, flooring, architectural detail, furniture, utensils, monuments/icons, body ornament, etc. Their compilation should include written material. For resources, students might use travel brochures, National Geographic magazines, or the Internet. These collage sheets can become a resource for other projects or for quick quizzes.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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

Suggestions for Assessment	Notes and Resources
<p>Have students list in their journals local companies, organizations, and individuals who are actively engaged in art, theatre, craft, advertising, display, or the supply of materials and equipment.</p> <p>Using their personal collection of cultural aesthetics, critically review a popular cultural icon. Have students analyse their personal understanding of how individual and societal values affect their personal response to visual arts.</p> <p>Have students present a slide photo tour or PowerPoint presentation of their immediate neighbourhood showing examples of positive, effective design and contrasting areas of neglect or poor planning.</p> <p>Have students make a study of their own visual world by collecting examples of art and design, fabrics, jewellery, etc., as if they were researching the visual world of a “recently discovered civilization”—your own.</p> <p>Ask students to trace the changes in visual awareness from primary to grade 10 or 11 in the context of their own peer group. Identify favourite clothes, toys, comics, super heroes, TV shows, book illustrations, packaging, etc., and discuss the idea that beauty is in the culture of the beholder. Have students write a reflection in their journals following the discussion.</p> <p>Have students recall favourite objects, icons, or images from their past. Ask them to explore and reflect on each in greater depth. Then have them write a journal reflection on how we remember things that have had significance for us at one point in time and how this builds our identity over time.</p>	<p><i>Community Art in Action</i> (23814) explains how art and aesthetic choices are at the heart of communities. It also discusses how community practices are associated with the natural and built environments, different occupations, recreational activities, and ethnic traditions.</p> <p><i>The Visual Arts</i> (23527)</p> <p><i>Paintings of Nova Scotia: From the Collection of the Art Gallery of Nova Scotia</i> (23813)</p>

Understanding and Connecting Contexts of Time, Place, and Community

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 experiences and expression.

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>UC 4.1 explore and share a developed appreciation for the diversity of art and artifacts from individuals and various cultures</p> <p>UC 4.2 incorporate in their personal artwork visual images that are inspired by a variety of cultural, socio-economic, and national origins</p> <p>UC 4.3 articulate through various texts how artists and the arts inform, define, and cause us to question and reflect</p> <p>UC 4.4 analyse personal understanding of how individual and societal values affect their own response to visual arts</p> <p>UC 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>UC 4.6 recognize and respond to artworks from different cultures and periods</p>	<p>Provide students with a broad overview of symbols: how they came to be and how they continue to evolve universally, culturally and personally. Examples that you might consider using are</p> <ul style="list-style-type: none"> • universal: Red Cross • cultural: Roman Cross • personal: Victoria Cross <p>Have students identify and sort artwork that is</p> <ul style="list-style-type: none"> • symbolic • political • representational <p>Have students explore and research costumes from a variety of cultures, such as Nigerian, Mexican, and Haida. Students then explore the factors that define their own personal costume through visuals and writing.</p> <p>Have students research body modification and adornment from other cultures: piercings, scarification, dreadlocks, etc. Discuss how current society appropriates and/or reinterprets these things.</p> <p>Discuss how mass media portrays various cultures and subcultures.</p> <p>Have students create a magazine that explores contemporary cultural, environmental, social, or political issues. Brainstorm themes that emerge from the discussion. Consider the elements and principles of design, branding, and the target audience as they create their magazine.</p> <p>Using one medium such as weaving, pottery, musical instruments, have students do a detailed study of two contrasting cultures, one settled and one nomadic. They should research such details as source and availability of materials, traditional materials, and domestic and ceremonial use. Have them present the resulting comparison as an illustrated double-page spread for a magazine, or for the Web. Reproduce an example of the artform with as much integrity as possible.</p> <p>Present the work of the Guerilla Girls. Discuss popular slogans and then have students create their own political/social slogans. Encourage students to watch the news, read the newspaper, etc., to stimulate ideas.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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 experiences and expression.

Suggestions for Assessment	Notes and Resources
<p>After students have explored costumes of various cultures and then looked at their own personal culture, have them create their own costume that addresses a ritual unique to their own notion of their culture.</p> <p>Have students research and design a personal emblem that places them in a community group.</p> <p>Create a handmade book that is an ongoing collection of imagery born from research of various cultures. Document through drawing, pasting, etc.</p> <p>Have students respond to artworks from a variety of cultures and historical periods. One way might be to explore how artworks are thematically related.</p> <p>Design a body adornment that stands for a particular station of life, such as birth, marriage, death, or first car.</p> <p>Have students present their research on a particular culture or historical period in art history and create an artwork inspired by the culture's expression.</p>	<p><i>Popular Culture</i> (23615)</p> <p>Branding is a trademark or distinctive name identifying a product or manufacturer.</p> <p><i>Elements and Principles of Design</i> (23969)</p> <p><i>Exploring Visual Design: The Elements and Principles</i> (23060–23061)</p> <p><i>The Visual Experience</i>, Third Edition, Teacher's Edition (23598)</p>

Understanding and Connecting Contexts of Time, Place, and Community

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 experiences and expression. *(continued)*

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>UC 4.1 explore and share a developed appreciation for the diversity of art and artifacts from individuals and various cultures</p> <p>UC 4.2 incorporate in their personal artwork visual images that are inspired by a variety of cultural, socio-economic, and national origins</p> <p>UC 4.3 articulate through various texts how artists and the arts inform, define, and cause us to question and reflect</p> <p>UC 4.4 analyse personal understanding of how individual and societal values affect their own response to visual arts</p> <p>UC 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>UC 4.6 recognize and respond to artworks from different cultures and periods</p>	<p>Through discussion and reflection, have students explore their identity through an analysis of their personal, social, cultural, and physical environments. Students can express their findings in a collage.</p> <p>Have students explore the functions and ethics of how societies use the arts. To lead the discussion, pose questions such as</p> <ul style="list-style-type: none"> • Who is making decisions? • Who is represented? Who is not represented? • How does participation in different systems value art in different ways? <p>Discuss the removal of the Diego Rivera mural from the Rockefeller Center in New York. Have this lead to a discussion of controversial art and the role of censorship in the arts. Explore Mexican murals (Diego Rivera's murals of social protest). Have the students create original interdisciplinary artwork based on contemporary social concerns.</p> <p>Have students examine and debate the moral, ethical, and legal issues related to artworks.</p> <p>Have students research the design elements of architecture and translate those elements into a design for a textile pattern. It may be interesting for students to explore local architecture or that of a distinct region such as the South Shore, the French Shore, the Annapolis Valley, Louisbourg, Saskatchewan, Newfoundland, the Rockies. For this activity you may wish to refer to artwork of Housser, Carsen, and Harrison.</p> <p>Have students design an original piece of jewellery or clothing, possibly using found materials or objects and examples from world cultures as an inspiration. You may wish to bring in a collection of buttons as a starting point for students completing this activity.</p> <p>Have students explore how cultures have combined images to represent their families, e.g., heraldry, coats of arms, guilds, sororities and fraternities, military unions, religious sects, and sporting leagues. Discuss the use of visual symbols and have the students design their own visual symbol.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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 experiences and expression. *(continued)*

Suggestions for Assessment	Notes and Resources
<p>Have students select or make a single visual image that encapsulates or symbolizes a singular known group. As an example, you may wish to discuss the period of Arabic art where the human form was not allowed to be presented in artwork. In its place, geometric shapes, animals, and other figures were used. Use art related source material such as traditional patterns to create the visual image.</p> <p>Collect, as collages in sketchbooks, photographs of paradoxical contrasts in messages, design ideas, and technologies. For example, a traditional Chinese junk might be seen against a backdrop of Hong Kong skyscrapers, or an 18-wheeler passing a horse and buggy. Have students create their own visual paradox using Photoshop or other software, three-dimensional objects, etc. Then have them write a personal reflection to show what this tension means.</p> <p>Have students bring to class the ugliest work of art that they can make. Discuss these artworks and assign a score to the ugliest of them all. This can lead to a discussion of “What is art?” Have students write a reflection or essay on this subject.</p>	<p><i>Talking about Student Art</i>, (13888) and other books in this series have descriptions on the side that can be photocopied for the class and used for these activities.</p> <p><i>Thinking through Aesthetics</i> (23057) provides teachers with ways to help students engage in important dialogue on works of art.</p> <p><i>Arttalk</i> (22890, 23595) contains units on art traditions from around the world and western traditions in art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5. Students will be expected to examine the relationship among the arts, societies, and environments.

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>UC 5.1 create artwork that is informed by other arts disciplines</p> <p>UC 5.2 analyse and demonstrate an understanding of how personal, social, cultural, and physical environments interact</p> <p>UC 5.3 generate artwork that demonstrates an understanding of the elements of art and principles of design as they exist in art and in the 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 the functions and ethics of how various societies use the arts</p>	<p>Have students create an artwork that is a reaction or response to a work of art of a peer who is working in another arts discipline (dance, drama, music, film). You may wish to arrange an inter-class visit with other arts classes. Have the students creatively document their response in another medium and then translate the ideas using additional media. For example, they can move from drawing to painting to sculpture or from a painting of a village to a tableau to a dance.</p> <p>Present a collection of artworks while playing relevant music in the background. For example, you could present artwork by the Group of Seven, while playing the Rheostatics music that was inspired by the Group of Seven. Another example would be Piet Mondrian's Broadway Boogie Woogie presented while boogie woogie music is played. Discuss the responses of the students. Can they make connections between the disciplines?</p> <p>Have students create and document artwork from found natural objects and situations. You may wish to use the works of Andy Goldsworthy, Christo, or Marcel Duchamp as a source of inspiration.</p> <p>Have students paint or draw en plein air. To explore the interaction between the artist and the public, have students create a display of their artwork and art making in a busy part of the school. Have them set up their easels and create a new work of art as other students respond to the display.</p> <p>Have students create outdoor sculptures from found natural materials with the intent that these forms decompose. Refer to the work of Andy Goldsworthy as a source of inspiration.</p> <p>Have students consider form and function in design as it relates to containers for plants. Then invite them to design and create ceramic planters and/or vases for use in an outdoor garden. You may wish to consider other materials, including found materials for this project. Refer to the work of Dawn MacNutt, or look at Zen gardens.</p> <p>Explore the difference between empirical observation and subjective vision using examples such as realism versus expressionism; impressionism versus abstraction.</p>

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5. Students will be expected to examine the relationship among the arts, societies, and environments.

Suggestions for Assessment	Notes and Resources
<p>After the students have explored artworks accompanied by a particular genre of music, have them share their own work while playing a chosen score. As an extension, have students create an artwork inspired by a piece of music. Have each student lead a discussion with the class to elicit personal responses.</p> <p>Have students find an example in current news where a clash of cultures is made visual, such as a news magazine photo following the invasion of Iraq that depicted a round yellow smiley face painted in the stone recess of an old Iraqi building. Have them write about or discuss the contrasts in shapes, colours, materials, meaning (explicit and implicit), and the likely response in viewers from Iraq and from Western Europe or North America.</p> <p>Have students create an art garden from the simple to the complex (e.g., a row of carrots, British gardens, Spiral Garden in Toronto, rock gardens).</p> <p>After the students have completed their outdoor sculpture using found natural materials, have them create a record of the decomposition process.</p> <p>After students have explored the differences between empirical observation and subjective vision, have them paint or draw “en plein air” or a still life with a focus on empirical observation. Teachers should look for evidence that the students are able to work without strong personal interpretation.</p> <p>Have students explore and record the art of placement and the organization of public and private spaces, such as what occurs in a Zen garden.</p>	<p><i>From Ordinary to Extraordinary: Art and Design Problem Solving</i> (13890)</p> <p><i>The Visual Experience, Second Edition</i> (22651)</p> <p><i>Canadian Art from Its Beginnings to 2000</i> (23596)</p> <p><i>Discovering Art History</i> (23592–23593)</p>

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5. Students will be expected to examine the relationship among the arts, societies, and environments. *(continued)*

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>UC 5.1 create artwork that is informed by other arts disciplines</p> <p>UC 5.2 analyse and demonstrate an understanding of how personal, social, cultural, and physical environments interact</p> <p>UC 5.3 generate artwork that demonstrates an understanding of the elements of art and principles of design as they exist in art and in the 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 the functions and ethics of how various societies use the arts</p>	<p>Have students design a disc sleeve for a chosen piece of music. As they work on this project, they should explore ways in which different arts disciplines change and affect meaning of a work. In this case, it would be how music and visual arts approach the meaning differently. Have some features been better articulated in the new form (the visual representation of the music on the disk sleeve)? Consider other disciplines such as dance, drama, video, etc., and apply similar understandings to interpret works that integrate more than one discipline.</p> <p>Have students explore the sculpture of Claes Oldenburg. Study the ways in which he changes the scale of common objects, making something that is very commonplace into an extraordinary design. Compare his designs to those of Christo who uses plastics and other modern materials to make dramatic visual changes to landscape and buildings.</p> <p>Have students research how artists such as Joseph Beuys, Michael Fernandes, John Scott, Krzysztof Wodiczko, Guerilla Girls present their ideas in their art. Through their research, they should discover practices of conceptual art and how the public interacts with these ideas. Following their research, have the students plan “public actions” or have them design installations.</p> <p>Have students experiment with alternative/ecological materials and techniques such as using egg tempera, recycled papers, natural dyes, and natural fibres.</p>

Understanding and Connecting Contexts of Time, Place, and Community

GCO 5. Students will be expected to examine the relationship among the arts, societies, and environments. *(continued)*

Suggestions for Assessment	Notes and Resources
<p>After the students have designed a disc sleeve, have them write a reflection on the changes that occurred as a visual equivalent was found for a musical idea. The meaning may have been altered in the translation from one discipline to another.</p> <p>After students have studied sculpture by Oldenburg and Christo, have them design a monument for a public space. For inspiration, they may wish to view a photo of Margaret Priest's Monument to Construction Workers in Toronto.</p> <p>Have students collaborate to establish criteria for evaluation that is appropriate to their artform and then, using this criteria, provide descriptive feedback to each other selecting artworks done by members of the group.</p> <p>Have students design a monument that addresses a hidden or covert social value. Examples of covert values would be a war memorial or a graveyard, a memorial beside the road where a car accident has occurred, or an inukshuk.</p> <p>After students have planned public performance art installations or time-based art, have them try out those that are appropriate within the school. Students can record the interaction and reaction provoked by the work.</p>	<p><i>Popular Cultures</i> (23615–23616) is a reflection of how Canadians see themselves and how others have represented them during the 20th century. It may provide inspiration for the activities suggested for GCO 5.</p> <p><i>Engaging the Adolescent Mind through Visual Arts Problem Solving</i> (23812) includes ideas for projects and studio experiences that challenge students' ideas.</p>

Perceiving and Responding

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 works.

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>PR 6.1 develop an art vocabulary in order to facilitate evaluation and interpretation of artworks</p> <p>PR 6.2 continue to engage in the critical process to develop informed, aesthetic responses</p> <p>PR 6.3 recognize strategies by which visual art and design problems can be resolved</p>	<p>Throughout Visual Arts 11 students expand on their journal/sketchbook processes from Visual Arts 10. A variety of media, themes, and concepts should be employed, and the skill and risk taking are expected to advance. Students should sketch regularly, exploring drawing skills, processes, and ideas. Students may also record thoughts, plans, critiques, reference ideas, and inspirational images.</p> <p>Have students create a cartoon character that walks through a series of drawings in a multi-page spread, focussing on the elements and principles of design. These illustrations should clearly demonstrate the concepts to others. Always establish an intended audience before beginning.</p> <p>Have students create a worksheet that can be used for a visit to a local virtual gallery. On their worksheet they should identify specific design problems that they would like to see resolved in the works of art. After they have had an opportunity to use the worksheet, discuss its usefulness. Did it meet its intended purpose?</p> <p>Have students collect details of images (photographs or paintings). The students place these on 2" × 3" cards, in their journals, or in their sketchbooks. They create paintings of five of these samples, considering stroke, value, and hue and finding ways to solve problems of opacity and translucency in achieving various effects.</p>

Perceiving and Responding

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 works.

Suggestions for Assessment	Notes and Resources
<p>When students create a cartoon character, use a criteria checklist for technical aspects of the work and use a qualitative rubric for evaluating specific art concepts (line, value, etc.).</p> <p>Have students research, prepare, and present a class workshop on a chosen artist. The presentation should examine the artist's process, themes, and concepts and include the student's own interpretation of one of the artist's works.</p> <p>Design a format for peer evaluation that yields a response to a work of art/project. For example, students may be required to identify two positive aspects of a project and one that requires improvement. Refer to the intended outcomes of a project. This may be facilitated using an envelope taped beside the work/project and each students placing a comment in the envelope.</p>	<p>Page 112 of <i>Exploring Visual Design: The Elements and Principles</i> (23060) contains a section on movement that could be very helpful with these suggestions for learning, teaching, and assessment. You may also wish to refer to the form on page 112. In addition, the Studio Resource binder for this series (23061) contains excellent ideas for projects.</p> <p><i>Assessment in Art Education</i> (13889)</p> <p><i>Elements and Principles of Design</i> (23969)</p>

Perceiving and Responding

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 works. *(continued)*

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>PR 6.1 develop an art vocabulary in order to facilitate evaluation and interpretation of artworks</p> <p>PR 6.2 continue to engage in the critical process to develop informed, aesthetic responses</p> <p>PR 6.3 recognize strategies by which visual art and design problems can be resolved</p>	<p>Write quotations from visual artists on pieces of paper. Have students select at random a quote and research that artist's history, focussing on his/her personality, unique processes, and philosophy. Students should apply their new knowledge of the artist by thinking like that person and representing specific aspects of the artist's philosophy in their artwork. Specifically, the student can create a work inspired by a particular artist and defend choices through a written artist statement. Extensions to this activity might be</p> <ul style="list-style-type: none"> • create a work of art as that artist would • critique a painting as that artist would • create a self-portrait as that artist would <p>As a group project, have students make a collage glossary that shows the key words used to express art concepts. Beside each word make a visual representation.</p> <p>Have students compile a visual time line showing how various cultures have employed visual strategies such as perspective, proportion, or other specific art concept.</p> <p>Using a specific art concept as a starting point, such as perspective or proportion, have students compile a time line to represent how different cultures over time have employed these visual strategies.</p> <p>Create a new card or board game in which the purpose is to match, group, accumulate, and recognize examples of art by style, subject, or any other appropriate category.</p>

Perceiving and Responding

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 works. *(continued)*

Suggestions for Assessment	Notes and Resources
<p>Considering the elements and principles of design, have students view artworks and respond to them using their knowledge of similar and contrasting works. This can be a written assignment as well as an oral presentation.</p> <p>Provide students with reviews of exhibitions that include “big ideas,” such as power, identity, environment, economics, fantasy, reality, security. After seeing work by the artists critiqued, have the students write their own reviews. You may wish to assign specific vocabulary. Discuss their aesthetic responses.</p> <p>Visit a local art gallery and have students critique a work that delights and one that disturbs. Use Appendix G: Sample Assessment Tools, Art Criticism as a guide. After students defend their artistic choices through a written statement, they may do an oral presentation, providing more depth of understanding through a group discussion.</p> <p>Have students do a group critique of their work using the Art Criticism: Introduction and Response form from Appendix G: Sample Assessment Tools.</p>	<p><i>Teaching Meaning in Art Making: Art Education in Practice</i> (23815)</p> <p>Publications such as <i>Canadian Art</i>, <i>Arts Atlantic</i>, and the <i>Globe and Mail</i> provide excellent information on art reviews.</p> <p><i>Elements and Principles of Design</i> (23969)</p> <p><i>Art History Timeline</i> (23968) is an excellent example of how artists use emerging techniques and processes over time.</p> <p><i>Using the Art Museum</i> (23534)</p> <p>Appendix G: Sample Assessment Tools</p>

Perceiving and Responding

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>PR 7.1 knowledgeably practise safety and demonstrate responsibility in the proper use of materials and tools</p> <p>PR 7.2 continue to develop skills in making informed judgments about use of various media and technological processes, considering their ability to convey meaning</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</p>	<p>Have students explore a social issue of personal significance. After extensive discussion and further research, have them create a work of art with the intention of encouraging change. For this activity, you may wish to direct students to the work of Dorothea Lange or Jane Ash Poitras.</p> <p>Have students explore the impact that artistic media have had on periods throughout history. For example, study and report on Gutenberg's printing press, the invention of the camera, computer and digital art, giclée prints, and ballpoint pens.</p> <p>Have the students select an artwork from a specific period in history and establish its intent. Have them express the intent through a medium that was unavailable to the artist at the time. For example, what would Picasso do with Flash animation?</p> <p>Have students independently explore artistic technologies that are new to them. The teacher might suggest the following examples:</p> <ul style="list-style-type: none"> • computer art (animation, video art, e-zines, website art) • fabric arts (weaving, natural dyes) • new media • culinary art • costume design • glass • paint media • metal works <p>During the course, have students visit, or invite to class, a variety of artists who work in a range of media. This could also be done by video link.</p> <p>Have students discuss, analyse, and respond to the impact of mass media on the shift of power between institutions and discover the connections between the mass media and those who hold power. For example, power has shifted from the church to the state to private interests. Has the media played a role in this? What impact does this have on the arts and culture of a particular era? country? continent?</p>

Perceiving and Responding

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

Suggestions for Assessment	Notes and Resources
<p>During this activity, the teacher can assess, through observation, the depth of understanding on the part of the students. Take into consideration the research the students have completed, their ability to articulate their verbal response, and their ability to use a variety of media to respond visually.</p> <p>Create a stylish “how to” manual for an art process or technology, such as “How to Use the Dark Room Enlarger” or “How to Use Pen and Ink Properly.” Consider the intended audience, as well as the student’s skill level in the design and production of the manual.</p> <p>Work with students to create a rubric that considers</p> <ul style="list-style-type: none"> • their use of new materials and processes • new or alternative processes or technologies that could be used to communicate their ideas more effectively • safe and environmentally sound practices for the use of materials and technologies throughout the various processes <p>This form could be placed in the portfolio for use in a review or conference.</p>	<p><i>New Technologies in the Classroom</i> (16763)</p> <p><i>Arttalk</i> (22890, 23595) deals specifically with the media and processes of art.</p> <p>In <i>Foundation for the Atlantic Canada Arts Education Curriculum</i>, a definition of technology is presented on page 12. It is very important for teachers and students to understand that technology in visual arts is inclusive of processes, tools, and products.</p>

Perceiving and Responding

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>PR 7.1 knowledgeably practise safety and demonstrate responsibility in the proper use of materials and tools</p> <p>PR 7.2 continue to develop skills in making informed judgments about use of various media and technological processes, considering their ability to convey meaning</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</p>	<p>Using an example of 20th century art, such as Andy Warhol's <i>Campbell's Soup Cans</i>, Lichtenstein's <i>In the Car</i>, or David Hockney's <i>Polaroids</i>, have students explore the factors that have determined its appearance. Show examples where possible. Consider formal composition, representation of space, stereotyped content, visual shorthand, symbolic shapes, references to Japanese Ukiyo printing, cheap comic book printing, and other technologies.</p> <p>Discuss contemporary media arts issues. Topics to discuss, explore, and respond to could include the blurring of politics and celebrities or the impact of mass media image proliferation on social behaviours and identity (the impact of marketing on consumer and political perceptions and decisions).</p> <p>Gather old pieces of furniture and have the students "reinvent" them as new works of art. What role, if any, does technology play in this process?</p> <p>Have students gather old TVs or radios and turn them into artistic icons that celebrate or critique an event, movement, or convention.</p> <p>Use new or traditional media to create propaganda that aims to persuade an audience towards a new position on a current regional, national, or world event.</p> <p>Have students select a specific form of technology and create a time line showing its evolution. Speculate on its changing design and create an image for the future (e.g., cameras, Walkmans, phonographs, iPods).</p> <p>Place a photograph and a photocopy of a student's artwork beside the original. Discuss and reflect on how the modified process has changed our perception of the artwork. Notice changes in colour, texture, value, scale, depth of field, resolution, etc. Prompt the students to consider how much of their experience of art is influenced by reproductions.</p>

Perceiving and Responding

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

Suggestions for Assessment	Notes and Resources
<p>After the students have completed their projects exploring a social issue, have them consider alternative media for similar results. In the assessment process, ensure that the students can defend their selection.</p> <p>After the students analyse the impact of mass media over time, have them create a visual essay or video using HTML, Java, or Flash. This can become an important component of their journal or portfolio.</p> <p>Have students create and apply a worksheet that assesses and describes the qualities and uses of several creative processes and finishes. For example, after students make an expressive painting, they can make a list of words in their sketchbook that describes the experience, processes, and feelings. These words can be used to create the worksheet.</p> <p>Have students develop a rubric that assesses the particular mood of a painting.</p> <p>In preparation for arts activities, students can set up workstations that demonstrate proper use of materials, tools, and equipment for the task at hand. For example</p> <ul style="list-style-type: none"> • Printmaking—Demonstrate safe cutting practices and the proper use of a bench hook • Painting—Establish the risks of using paints, such as the ammonia and formaldehyde in acrylics or toxic pigments in some paints • Computers—Healthy posture and good lighting, reducing the risk of carpal tunnel syndrome through avoiding repetitive mousing patterns • Reducing exposure to charcoal and to silica dust from clay and plaster sculptures • Minimizing exposure to darkroom chemicals and fumes <p>Develop with students a rating scale, rubric, or checklist that can be used to document evidence of competency with new processes. This assessment tool might include questions such as</p> <ul style="list-style-type: none"> • Is the piece well crafted? • Has the student used equipment correctly? • Is there respect for environmental considerations? 	<p><i>New Technologies in the Classroom</i> (16763)</p> <p><i>Teaching Meaning in Art Making: Art Education in Practice</i> (23815)</p> <p><i>Arttalk</i> (23595, 22890) contains a section on safety in the artroom, beginning on page 443. This is followed by a “Digital Media Handbook” that contains useful information for addressing GCO 7.</p>

Perceiving and Responding

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>PR 8.1 recognize the evolving interaction between a concept and its execution in personal artworks and the works of others</p> <p>PR 8.2 demonstrate an awareness of how consideration of the intended audience affects and impacts on an artwork</p>	<p>Select a quotation from a well-known artist, such as “A line is taking a dot for a walk” (Paul Klee). Give each student a different quotation and have them represent the idea visually. Display their works and ask students to match them to the quotations.</p> <p>In groups of four, have students choose a product, such as shoes, a snowblower, deodorant, etc. Brainstorm marketing strategies for four age groups: teens, young adults, middle-aged adults, and seniors. Have each student create a visual advertisement that is designed to “sell” the product to the particular age group.</p> <p>Organize students in groups of three or four. Give each student five slips of paper. Without allowing “thinking time,” ask each student to write the first idea that comes into their head when you call an idea such as an animal, a place, a person, a transformation (i.e., melting, cracking), a medium (i.e., painting, sculpture). Place all the ideas generated into five piles, and ask each student in the group to pick five slips of paper. Have each student imagine a work of art that captures the essence of their five choices and describe it to the other students in the group. For example, a painting of a melting fish swimming over the pyramids while a fireman lurks in the foreground. This could be extended by giving the students an opportunity to create the work of art described.</p> <p>Study the work of French and German expressionists. Examine strategies and effects that the artists employed in creating strong, personal emotion. Have students identify an emotion that they have experienced, such as a fear or phobia, a loss in their life, an emotionally charged childhood memory. Ask students to create a work of art in the style of the expressionists based on an emotion identified earlier.</p> <p>Use fashion and lifestyle photographs to show how our attention is drawn to specific features. Have students show how public taste and discrimination are fostered in order to meet marketing goals.</p> <p>Through photography students can explore how lines form, mix, and mingle in natural and built environments. Students could essentially be using photography to make a drawing.</p>

Perceiving and Responding

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

Suggestions for Assessment	Notes and Resources
<p>Have students view a series of artworks by a variety of artists spanning many styles, such as Odilon Redon, Eduard Munch, Josef Albers, Willem deKooning, Georgia O’Keeffe, Suzy Lake, Sean Scott, Tony Scherman. Ask them to profile the personality of one artist as portrayed through the artworks. Then have them research the life of the artist and make comparisons between their first profile and the actual one described in the researched material.</p> <p>As a class, have the students respond to the emotional impact of the work without necessarily knowing the whole story or background of a peer’s work. This can also be done silently, with students writing their ideas on pieces of paper and posting them under the works of art. Encourage them to consider the following</p> <ul style="list-style-type: none"> • their first impressions • how well personal emotions were conveyed • other known artworks that portray similar emotions • how the expression could be made stronger <p>Explore the concept of persona in the making of a “persona facade.” Have the students create a mask that incorporates a natural or handmade form to communicate a persona of personal significance. Students may consider the persona that they already possess or one that otherwise engages them, e.g., a student may make a mask that has a door on the face.</p>	<p><i>Canadian Art: From Its Beginnings to 2000</i> (23596)</p> <p><i>Discovering Art History</i> (23592–23593)</p> <p><i>Arttalk</i> (23595, 22890)</p> <p><i>Assessment in Art Education</i> (13889)</p> <p><i>Teaching Meaning in Art Making: Art Education in Practice</i> (23815)</p> <p><i>Elements and Principles of Design</i> (23969)</p>

Perceiving and Responding

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>PR 8.1 recognize the evolving interaction between a concept and its execution in personal artworks and the works of others</p> <p>PR 8.2 demonstrate an awareness of how consideration of the intended audience affects and impacts on an artwork</p>	<p>Divide the class into five groups. Have each group use one design element such as line, texture, etc. Provide a digital camera to each group and have one student photograph an object that is predominantly linear, textural, etc. Pass the camera to the next student and have him/her shoot an entirely different object to match or influence the first, thus creating a chain reaction throughout the group. At the end of the activity, display the photos in sequence and discuss the transitions.</p> <p>Have students make detailed plans for a courtyard or foyer in a public area. Have them consider two distinctly different venues, such as the entrance to a sport/leisure complex and the foyer in a museum of civilization. Compare and contrast the plans for the two venues. Discuss factors that affect decisions in the design process in general, and in this activity in particular.</p> <p>Have students photograph and make drawings of the same subject at different times of day over a given period of time, such as one week. Review the collected images and discuss characteristics that have changed. What has caused these changes? Use the photographs and drawings as a reference for two- or three-dimensional art. The composition should embody the selected qualities of the subject.</p> <p>Present excerpts from “artist manifestos,” such as the Surrealist Manifesto by André Breton, or Refus Global by Paul-Émile Borduas. Discuss the power of the words and the passionate beliefs in what constituted true art at the time these individuals wrote. Include in the discussions the public reaction and/or resistance to new art forms, e.g., reaction to the Salon des refusés. This activity could also be done using famous quotations on art and aesthetics or quotes from contemporary art critics.</p> <p>Deliberately inject “chance” into the art-making and decision-making process. For example, have several multi-sided dice available with a variety of ideas written on each side. These ideas could include subject matter, random titles, art media, size, working surface. Students roll the dice to determine the parameters of the next artwork.</p> <p>Students do an “automatic writing” exercise, where they write continuously for 5–10 minutes, including every thought that comes to mind. Have the students identify patterns, images, streams of thought that emerge to determine the direction for an autobiographical artwork.</p> <p>Students can select two numbers between 1 and 500. Have them look up these pages in the dictionary. Use one word from each page as the central components in an artwork.</p> <p>Have students identify the colours they find most horrid and ugly. Using only this palette, they must create a painting.</p>

Perceiving and Responding

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

Suggestions for Assessment	Notes and Resources
<p>Have students group themselves according to the stylistic preferences, such as lovers of graffiti, followers of anime, etc. You may notice that the students normally sit in these groups automatically when they enter the classroom. Have them write a manifesto in support of their preferred artistic style, declaring its superiority and reasoning why it is the best art. This can be outrageous “tongue-in-cheek” or a serious discussion. Have the students produce a work that complements and accompanies their manifesto and make a presentation to the class expressing the merits of the style.</p> <p>Have students develop one phrase that expresses what they believe art is. They can then create a class manifesto.</p> <p>Have the students study the work of Dali and the surrealists or Roberto Matta. From their research, have them identify the importance of random conscious imagery to their creations. Have the students present their findings to the class.</p>	<p><i>Popular Culture</i> (23615) presents many examples of how style and trends characterize how we perceive ourselves. This leads directly to how we perceive and understand works of art.</p> <p><i>Discovering Art History</i> (23592–23593)</p> <p><i>Exploring Visual Design: The Elements and Principles</i> (23060–23061)</p>

Perceiving and Responding

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

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to</i></p> <p>PR 8.1 recognize the evolving interaction between a concept and its execution in personal artworks and the works of others</p> <p>PR 8.2 demonstrate an awareness of how consideration of the intended audience affects and impacts on an artwork</p>	<p>Ask students to bring in newspaper clippings, magazine photos, or Internet images that relate to war. The image or photo must have captured their attention on a visual and emotional level. Through reflective writing and a small-group discussion, guide the students to examine their subjective responses. What is aesthetically powerful is not always beautiful. Have the students take the original image and create a visual representation. Present examples of artists' approaches to process the experience of war, e.g., Geoff Butler's angel series, Colville's war art, Picasso's <i>Guernica</i>, or works by Goya and Molly Lamb Bobak. Explore how the artists move from horror to a message for humanity.</p> <p>Introduce the idea of literal and expressive representation by using a method called "Tell the truth and tell a lie." Have students make two paintings or drawings of the same view in which perspective is required. One work is a truthful representation (one- or two-point perspective). The other work uses perspective and distorts it for expressive purposes. Have the students research to find reference material that illustrates the two approaches by different artists.</p>

Perceiving and Responding

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

Suggestions for Assessment	Notes and Resources
<p>When the students have completed their response to images of war, have them present the original clipping or photo with the new redeveloped image. Then have them critique what happens to the meaning. You may wish to extend this to a class presentation by each student.</p> <p>During the activity, “Tell the truth and tell a lie,” the teacher should note the level of discussion amongst the students as they develop their understanding of objective and subjective responses.</p> <p>Have students articulate how artists and the arts inform, define, and cause us to question and reflect. This could be an oral or written presentation.</p> <p>Have students view slides of artwork. As they view these slides, have them quickly record their immediate response. Students must defend their reactions. This is an opportunity to reinforce the idea that students should analyse their personal reactions, and they must respect the thoughts and feelings of others.</p>	<p><i>The Visual Arts</i> (23527)</p> <p><i>Discovering Art History</i> (23592–23593)</p> <p><i>Arttalk</i> (22890, 23595)</p> <p><i>Teaching Meaning in Art Making: Art Education in Practice</i> (23815)</p> <p><i>Art in Focus</i> (22987)</p>

Contexts for Learning and Teaching

Principles of Learning

The public school program is based on principles of learning that teachers and administrators should use as the basis of the experiences they plan for their students. These principles include the following:

1. Learning is a process of actively constructing knowledge.

Therefore, teachers and administrators have a responsibility to

- create environments and plan experiences that foster inquiry, questioning, predicting, exploring, collecting, educational play, and communicating
- engage learners in experiences that encourage their personal construction of knowledge, for example, hands-on, minds-on science and math; drama; creative movement; artistic representation; writing and talking to learn
- provide learners with experiences that actively involve them and are personally meaningful

2. Students construct knowledge and make it meaningful in terms of their prior knowledge and experiences.

Therefore, teachers and administrators have a responsibility to

- find out what students already know and can do
- create learning environments and plan experiences that build on learners' prior knowledge
- ensure that learners are able to see themselves reflected in the learning materials used in the school
- recognize, value, and use the great diversity of experiences and information students bring to school
- provide learning opportunities that respect and support students' racial, cultural, and social identities
- ensure that students are invited or challenged to build on prior knowledge, integrating new understandings with existing understandings

3. Learning is enhanced when it takes place in a social and collaborative environment

Therefore, teachers and administrators have a responsibility to

- ensure that talk, group work, and collaborative ventures are central to class activities
- see that learners have frequent opportunities to learn from and with others
- structure opportunities for learners to engage in diverse social interactions with peers and adults
- help students to see themselves as members of a community of learners

4. Students need to continue to view learning as an integrated whole.

Therefore, teachers and administrators have a responsibility to

- plan opportunities to help students make connections across the curriculum and with the world outside and structure activities that require students to reflect on those connections
- invite students to apply strategies from across the curriculum to solve problems in real situations

5. Learners must see themselves as capable and successful.

Therefore, teachers and administrators have a responsibility to

- provide activities, resources, and challenges that are developmentally appropriate to the learner
- communicate high expectations for achievement to all students
- encourage risk taking in learning
- ensure that all students experience genuine success on a regular basis
- value experimentation and treat approximation as signs of growth
- provide frequent opportunities for students to reflect on and describe what they know and can do
- provide learning experiences and resources that reflect the diversity of the local and global community
- provide learning opportunities that develop self-esteem

6. Learners have different ways of knowing and representing knowledge.

Therefore, teachers and administrators have a responsibility to

- recognize each learner's preferred ways of constructing meaning and provide opportunities for exploring alternative ways
- plan a wide variety of open-ended experiences and assessment strategies
- recognize, acknowledge, and build on students' diverse ways of knowing and representing their knowledge
- structure frequent opportunities for students to use various art forms—music, drama, visual arts, dance, movement, crafts—as a means of exploring, formulating, and expressing ideas

7. Reflection is an integral part of learning.

Therefore, teachers and administrators have a responsibility to

- challenge their beliefs and practices based on continuous reflection
- encourage students to reflect on their learning processes and experiences
- help students use their reflections to understand themselves as learners, make connections with other learnings, and proceed with learning

A Variety of Learning Styles and Needs

Learners have many ways of learning, knowing, understanding, and creating meaning. Research into links between learning styles and preferences and the physiology and function of the brain has provided educators with a number of helpful concepts of and models for learning. Howard Gardner, for example, identifies eight broad frames of mind or intelligences. Gardner believes that each learner has a unique combination of strengths and weaknesses in these eight areas, but that the intelligences can be more fully developed through diverse learning experiences. Other researchers and education psychologists use different models to describe and organize learning preferences.

Students' ability to learn is also influenced by individual preferences and needs within a range of environmental factors, including light, temperature, sound levels, nutrition, proximity to others, opportunities to move around, and time of day.

How students receive and process information and the ways in which they interact with peers and their environment, in specific contexts, are both indicators and shapers of their preferred learning styles. Most learners have a preferred learning style, depending on the situation and the type and form of information the student is dealing with, just as most teachers have a preferred teaching style, depending on the context. By reflecting on their own styles and preferences as learners and as teachers in various contexts, teachers can

- build on their own teaching-style strengths
- develop awareness of and expertise in a number of learning and teaching styles and preferences
- organize learning experiences to accommodate the range of ways in which students learn, especially for students for whom the range of ways is limited

Learning experiences and resources that engage students' multiple ways of understanding allow them to become aware of and reflect on their learning processes and preferences. To enhance their opportunities for success, students need

- a variety of learning experiences to accommodate their diverse learning styles and preferences
- opportunities to reflect on their preferences and the preferences of others to understand how they learn best and that others may learn differently
- opportunities to explore, apply, and experiment with learning styles other than those they prefer, in learning contexts that encourage risk taking
- opportunities to return to preferred learning styles at critical stages in their learning
- opportunities to reflect on other factors that affect their learning, for example, environmental, emotional, sociological, cultural, and physical factors
- a time line appropriate for their individual learning needs within which to complete their work

The Senior High School Learning Environment

Creating Community

To establish the supportive environment that characterizes a community of learners, teachers need to demonstrate a valuing of all learners, illustrating how diversity enhances the learning experiences of all students; for example, by emphasizing courtesy in the classroom through greeting students by name, thanking them for answers, and inviting, rather than demanding, participation. Students could also be encouraged to share interests, experiences, and expertise with one another.

Students must know one another in order to take learning risks, make good decisions about their learning, and build peer partnerships for tutoring, sharing, co-operative learning, and other collaborative learning experiences. Through mini-lessons, workshops, and small-group dynamic activities during initial classes, knowledge is shared about individual learning styles, interpersonal skills, and team building. The teacher should act as a facilitator, attending to both active and passive students during group activities, modelling ways of drawing everyone into the activity, as well as ways of respecting and valuing each person's contribution, and identifying learners' strengths and needs for future conferences on an individual basis.

Having established community within the classroom, the teacher and students together can make decisions about learning activities. Whether students are working as a whole class, in small groups, in triads, in pairs, or individually, teachers can

- encourage comments from all students during whole-class discussion, demonstrating confidence in and respect for their ideas
- guide students to direct questions evenly to members of the group
- encourage students to discover and work from the prior knowledge in their own social, racial, or cultural experiences
- encourage questions, probing but never assuming prior knowledge
- select partners or encourage students to select different partners for specific purposes
- help students establish a comfort zone in small groups where they will be willing to contribute to the learning experience
- observe students during group work, identifying strengths and needs, and conference with individuals to help them develop new roles and strategies
- include options for students to work alone for specific and clearly defined purposes

Engaging All Students

A supportive environment is important for all learners and is especially important in encouraging disengaged or underachieving learners. Visual Arts 10 and Visual Arts 11 provide opportunities to engage students who lack confidence in themselves as learners, who have a potential that has not yet been realized, or whose learning has been interrupted (e.g., refugees). These students may need substantial support in gaining essential knowledge and skills and in interacting with others.

Students need to engage fully in learning experiences that

- are perceived as authentic and worthwhile
- build on their prior knowledge
- allow them to construct meaning in their own way, at their own pace
- link learning to understanding and affirming their own experiences
- encourage them to experience ownership and control of their learning
- feature frequent feedback and encouragement
- include opportunities for teachers and others to provide clarification and elaboration
- are not threatening or intimidating
- focus on successes rather than failures
- are organized into clear, structured segments

Acting as facilitators to encourage students to take more responsibility for their own learning, teachers can provide opportunities for students to decide how intensively to focus on particular areas. Within the Visual Arts 10 and Visual Arts 11 curriculum outcomes framework, teachers can work with individual students to identify learning outcomes that reflect the student's interests and career plans.

It is important that teachers design learning experiences that provide a balance between challenge and success and between support and autonomy.

All students benefit from a variety of grouping arrangements that allow optimum opportunities for meaningful teacher-student and student-student interactions. An effective instructional design provides a balance of the following grouping strategies:

- large-group or whole-class learning
- teacher-directed small-group learning
- small-group-directed learning
- co-operative learning groups
- one-to-one teacher-student learning
- independent learning
- partnered learning
- peer or cross-age tutoring
- mentoring

Meeting the Needs of All Students

Learners require inclusive classrooms, where a wide variety of learning experiences ensures that all students have equitable opportunities to reach their potential.

In designing learning experiences, teachers must accommodate the learning needs of individuals and consider the abilities, interests, and values that they bring to the classroom.

In recognizing and valuing the diversity of students, teachers should consider ways to

- create a climate and design learning experiences to affirm the dignity and worth of all learners in the classroom community
- give consideration to the social and economic situations of all learners
- model the use of inclusive language, attitudes, and actions supportive of all learners
- acknowledge racial and cultural uniqueness
- adapt classroom organization, teaching strategies, assessment practices, time, and learning resources to address learners' needs and build on their strengths
- provide opportunities for learners to work in a variety of contexts, including mixed-ability groupings
- identify and utilize strategies and resources that respond to the range of students' learning styles and preferences
- build on students' individual levels of knowledge, skills, and attitudes
- design learning and assessment tasks that draw on learners' strengths
- use students' strengths and abilities to motivate and support their learning
- provide opportunities for students to make choices that will broaden their access to a range of learning experiences
- acknowledge the accomplishment of learning tasks, especially those that learners believed were too challenging for them

In a supportive learning environment, all students receive equitable access to resources, including the teacher's time and attention, technology, learning assistance, a range of roles in group activities, and choices of learning experiences when options are available. All students are disadvantaged when oral, written, and visual language creates, reflects, and reinforces stereotyping.

Teachers promote social, cultural, racial, and gender equity when they provide opportunities for students to critically examine the texts, contexts, and environments associated with Visual Arts 10 and Visual Arts 11 in the classroom, in the community, and in the media.

Teachers should look for opportunities to

- promote critical thinking
- recognize knowledge as socially constructed
- model gender-fair language and respectful listening in all their interactions with students
- articulate high expectations for all students
- provide equal opportunity for input and response from all students
- encourage all students to assume leadership roles
- ensure that all students have a broad range of choice in learning and assessment tasks
- encourage students to avoid making decisions about roles and language choices based on stereotyping
- include the experiences and perceptions of all students in all aspects of their learning
- recognize the contributions of men and women of all social, cultural, linguistic, and racial backgrounds to all disciplines throughout history

Social and cultural diversity in student populations expands and enriches the learning experiences of all students. Students can learn much from the backgrounds, experiences, and perspectives of their classmates. In a community of learners, participants explore the diversity of their own and others' customs, histories, values, beliefs, languages, and ways of seeing and making sense of the world.

When learning experiences are structured to allow for a range of perspectives, students from varied social and cultural backgrounds realize that their ways of seeing and knowing are not the only ones possible. They can come to examine more carefully the complexity of ideas and issues arising from the differences in their perspectives and understand how cultural and social diversity enrich their lives and their culture.

The curriculum outcomes designed for Visual Arts 10 and Visual Arts 11 provide a framework for a range of learning experiences for all students.

Teachers must adapt learning contexts, including environment, strategies for learning, and strategies for assessment, to provide support and challenge for all students, using curriculum outcomes to plan learning experiences appropriate to students' individual learning needs. When these changes are not sufficient for a student to meet designated outcomes, an individual program plan (IPP) is required. For more detailed information, see *Special Education Policy Manual* (1996), Policy 2.6.

A range of learning experiences, teaching and learning strategies, resources, and environments provides expanded opportunities for all learners to experience success as they work toward the achievement of designated outcomes. Many of the learning experiences suggested in this guide provide access for a wide range of learners, simultaneously emphasizing both group support and individual activity. Similarly, the

suggestions for a variety of assessment practices provide multiple ways for students to demonstrate their artistic growth and achievements.

In order to provide a range of learning experiences to challenge all students, teachers may adapt learning contexts to stimulate and extend learning. Teachers should consider ways in which students can extend their knowledge base, thinking processes, learning strategies, self-awareness, and insights. Some learners can benefit from opportunities to negotiate their own challenges, design their own learning experiences, set their own schedules, and work individually and with learning partners.

Some students' learning needs may be met by opportunities for them to focus on learning contexts that emphasize experimentation, inquiry, and critical and personal perspectives; in these contexts, teachers should work with students to identify and obtain access to appropriate resources.

The Visual Arts Learning Environment

Informed Teaching

The following excerpts from *Foundation for the Atlantic Canada Arts Education Curriculum* (2001) are highly relevant for Visual Arts 10 and Visual Arts 11.

The notion of “apprenticeship” in describing the teaching and delivery of an arts curriculum is an approach to teaching and learning that recognizes the process, as well as the product, of learning. It views the teacher’s role as critical—a role of facilitator, guide, and nurturer of the learning process.

Artists in Schools

Members of the arts community can provide a valuable enrichment for arts education. Such projects as visiting artists programs, arts presentations, and participatory workshops, held in the school and in the community, also heighten the awareness of the important role the arts play in community life. It is important that participating artists be valued and recognized as professionals. It is also important to affirm that the artists who work with schools in such programs do not replace qualified teachers, but work with them to enhance student learning.

Physical Learning Environments

In order to realize the outcomes of an arts curriculum and provide an appropriate learning environment, consideration must be given to the design and configuration of the physical space in which learning is expected to occur. Guidelines for facilities that can accommodate the instructional and learning needs of a high school visual arts program can be found in Appendix C: The Physical Environment.

Equity and Diversity

Dance, drama, music, and visual arts promote a commitment to equity by valuing, appreciating, and accepting the diverse multicultural and multiracial nature of society, as well as by fostering awareness and critical analysis of individual and systemic discrimination. Arts education encourages students to question their own assumptions and to imagine, understand, and appreciate realities other than their own.

The Role of Technologies

Vision for the Integration of Information Technologies

The Nova Scotia Department of Education has articulated five components to the learning outcomes framework for the integration of information technology within curriculum programs.

Basic Operations and Concepts: concepts and skills associated with the safe, efficient operation of a range of information technologies

Productivity Tools and Software: the effective selection and use of IT to perform tasks such as

- the exploration of ideas
- data collection
- data manipulation, including the discovery of patterns and relationships
- problem solving
- the representation of learning

Communications Technology: the use of specific interactive technologies that support collaboration and sharing through communication

Research, Problem Solving, and Decision Making: the organization, reasoning, and evaluation by which students rationalize their use of IT

Social, Ethical, and Human Issues: the understanding associated with the use of IT that encourages in students a commitment to pursue personal and social good, particularly to build and improve their learning environments and to foster stronger relationships with their peers and others who support their learning

The Role of Technologies in Visual Arts 10 and Visual Arts 11

Foundation for the Atlantic Canada Arts Education Curriculum (2001) provides the following key definition of “technologies” as the term must be understood in arts education.

Technology in the arts is inclusive of those processes, tools, and products that artistic-minded people use in the design, development, creation, and presentation of their works. It is a means to use skills and imagination in the creation of aesthetic objects, environments, or experiences. It is also a means of knowing and understanding our world and the processes we involve ourselves in as we interact with it. Tools and devices alone do not constitute a technology. It is only when people use these tools and devices to effect a change that we can call them a technology.

Since the arts are always about the processes of presentation and representation, they are able to utilize the most recent technologies, along with those from the entire history of the arts. A technological device or technological process rarely becomes obsolete to the artist. An artist may choose to use any technology from any period of history if it is suitable.

The final appearance and presentation of the artwork is strongly influenced by the technologies of production. When an artist engages in an art-making process or creates an art product, choices and decisions must be made about the appropriate technology of production and how an audience may respond to these efforts.

Visual arts students live in a highly technological world, one that offers a variety of available and emerging tools with which they can learn, express, and communicate using visual symbols. All students should be given substantive opportunities to explore the potential of current technologies for their visual arts learning. These technologies might include

- use of CD-ROMs, computer software, Internet, and web research
- use of interactive multimedia, virtual reality, and other emerging technologies
- creation of layered works of art using information gathered from various technologies
- opportunities for digitally communicating visual symbols

Artists have always used the latest technology in art making (e.g., print-making tools, digital cameras, kilns). Because of the rapid rate of change and the vast range of possibilities offered through current technologies, students should be encouraged to analyse with care and make informed decisions about the kinds of technological tools that will most effectively inform and assist their visual arts experience.

Assessing and Evaluating Student Learning

Introduction

Assessment is the systematic process of gathering information on student learning.

Evaluation is the process of analysing, reflecting upon, and summarizing assessment information and making judgments or decisions based upon the information gathered.

Basic Principles and Guidelines

Principles for Fair Student Assessment Practices for Education in Canada articulates five basic assessment principles.

- Assessment strategies should be appropriate for and compatible with the purpose and context of the assessment.
- Students should be provided with sufficient opportunity to demonstrate the knowledge, skills, attitudes, or behaviours being assessed.
- Procedures for judging or scoring student performance should be appropriate for the assessment strategy used and be consistently applied and monitored.
- Procedures for summarizing and interpreting assessment results should yield accurate and informative representations of a student's performance in relation to the curriculum outcomes for the reporting period.
- Assessment reports should be clear, accurate, and of practical value to the audience for whom they are intended.

Foundation for Atlantic Canada Arts Education Curriculum (2001) provides important guidelines and context for assessing and evaluating student learning in arts education.

Effective Assessment and Evaluation Practices

Effective assessment improves the quality of learning and teaching. It can help students to become more reflective and to have control of their own learning, and it can help teachers to monitor and focus their instructional programs.

Assessment and evaluation of student learning should accommodate the complexity of learning and reflect the complexity of the curriculum. Evaluation should be based on the full range of learning outcomes towards which students have been working during the reporting period, should be proportionate to the learning experiences related to each outcome, and focus on patterns of achievement as well as specific achievement.

In reflecting on the effectiveness of their assessment program, teachers should consider the extent to which their practices

- are fair in terms of the student's background or circumstances
- are integrated with learning

- provide opportunities for authentic learning
- focus on what students can do rather than on what they cannot do
- provide students with relevant, supportive feedback that helps them to shape their learning
- describe students' progress toward learning outcomes
- help them to make decisions about revising, supporting, or extending learning experiences
- support learning risk taking
- provide specific information about the processes and strategies students are using
- provide students with diverse and multiple opportunities to demonstrate their achievement
- provide evidence of achievement in which students can take pride
- acknowledge attitudes and values as significant learning outcomes
- encourage students to reflect on their learning and to articulate personal learning plans
- help students to make decisions about teaching strategies, learning experiences and environments, student grouping, and resources
- accommodate multiple responses and a range of tasks and resources
- include students in developing, interpreting, and reporting on assessment

Assessment in Visual Arts

Assessment in visual arts is an integral and ongoing part of the learning process, as it is part of the creative process itself. In addition, evaluation in visual arts emphasizes assessment activities that incorporate the skills, perspectives, and knowledge of the interconnected learning strands. In other words, “there must be a balance between students’ creative work and their understanding of and response to the work of others.” (*Foundation for the Atlantic Canada Arts Education Curriculum*, 2001) In the visual arts classroom, there should be a balanced approach to assessment in which emphasis is given to the learning process as well as the products of learning. Assessment in visual arts should therefore reflect the following practices:

- assessing rich knowledge and ability
- assessing visual arts processes
- designing assessment tasks in ways that recognize various learning styles
- engaging students in ongoing assessment of their work and that of others
- assessing a variety of products from a range of media
- assessing learning in all three curriculum strands
- assessing to inform effective planning and instruction

These practices should be reflected in the variety of teaching and assessment that teachers use. The following, in addition to specific assessment strategies noted throughout the Curriculum Strands section; Appendix E: Sketchbooks, Journals, and Portfolios; and Appendix G: Sample Assessment Tools, form a non-exhaustive list of tools for contributing to balanced assessment practices:

- artwork (both in progress and completed)
- sketchbooks
- rubrics
- checklists
- reports
- interviews
- questionnaires
- oral presentations
- panel discussions
- reflective writing/journals
- written forms such as essays
- critiques

It is noted that in Visual Arts 10 and Visual Arts 11 portfolios, sketchbooks, and journals play a central role in assessing student learning.

Involving Students in the Assessment Process

When students are aware of the outcomes they are responsible for and the criteria by which their work will be assessed or evaluated, they can make informed decisions about the most effective ways to demonstrate what they know, are able to do, and value.

It is important that students participate actively in the assessment and evaluation of their learning, developing their own criteria and learning to judge a range of qualities in their work. Students should have access to models in the form of scoring criteria, rubrics, and work samples.

As lifelong learners, students assess their own progress, rather than relying on external measures, for example, grades, to tell them how well they are doing. Students who are empowered to assess their own progress are more likely to perceive their learning as its own reward. Rather than asking What does the teacher want?, students need to ask questions such as, What have I learned? What can I do now that I couldn't do before? What do I need to learn next?

Effective assessment practices provide opportunities for students to

- reflect on their progress toward learning outcomes
- assess and evaluate their learning
- set goals for future learning

**Diverse Learning
Styles and Needs**

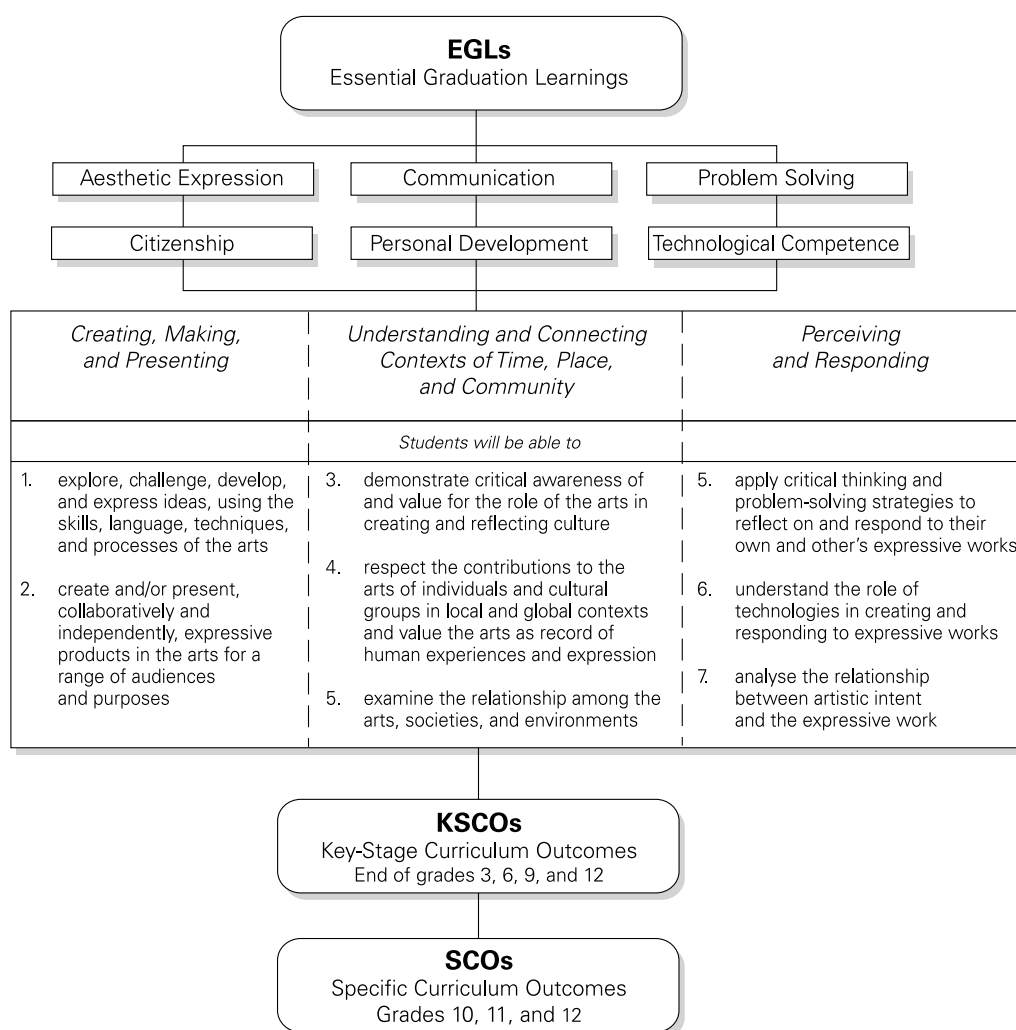
Teachers should develop assessment practices that affirm and accommodate students' cultural and linguistic diversity. Teachers should consider patterns of social interaction, diverse learning styles, and the multiple ways in which oral, written, and visual language are used in different cultures for a range of purposes. Student performance takes place not only in a learning context, but in a social and cultural context as well.

Appendices

Appendix A: Outcomes in Context

Overview

The specific curriculum outcomes for Visual Arts 10 and Visual Arts 11 were developed within a framework that includes essential graduation learnings and general curriculum outcomes for arts education, both of which are for completion of study, and key-stage curriculum outcomes for visual arts at grades 3, 6, 9, and 12. Within this framework, visual arts learnings are grouped in three strands or unifying concepts—creating, making, and presenting; understanding and connecting contexts of time, place, and community; and perceiving and responding. The following chart may be helpful for teachers in understanding the relationships among these components of the learning outcomes framework for Visual Arts 10 and Visual Arts 11.



Key-Stage Curriculum Outcomes

The following are the key-stage curriculum outcomes identified for visual arts at the end of grades 9 and 12, as articulated in Foundation for the Atlantic Canada Arts Education Curriculum. These are grouped in the three learning strands: Creating, Making, and Presenting; Understanding and Connecting Contexts of Time, Place, and Community; and Perceiving and Responding. Reference to these key-stage outcomes may be useful for teachers when planning their Visual Arts 10 and Visual Arts 11 program or when making learning accommodations for individual students.

Once again, it is critical to remember that the learning processes identified in these three organizing strands are developed naturally and most effectively as interdependent concepts.

Creating, Making, and Presenting

CM 1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.	
<p>By the end of grade 9, students will have achieved the outcomes for primary–grade 6 and will also be expected to</p> <ul style="list-style-type: none"> manipulate and organize design elements and principles to achieve planned compositions assess and utilize the properties of various art media and their ability to convey messages and meaning create artworks, integrating themes found through direct observation, personal experience, and imagination respond verbally and visually to the use of art elements in personal works and the work of others analyse and use a variety of image development techniques (e.g., distortion, metamorphosis, fragmentation) demonstrate increasing complexity in art skills and techniques 	<p>By the end of grade 12, students will have achieved the outcomes for primary–grade 9 and will also be expected to</p> <ul style="list-style-type: none"> assess and apply complex image development techniques produce an original body of artwork that integrates information from a variety of sources to convey personal meaning create artwork that communicates intentions analyse and use complex visual relationships, processes, and content, making subtle discriminations
CM 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.	
<p>By the end of grade 9, students will have achieved the outcomes for primary–grade 6 and will also be expected to</p> <ul style="list-style-type: none"> invent and incorporate unique visual symbols to create personal meaning in their art analyse and make use of visual, spatial, and temporal concepts in creating art images select, critique, and organize a display of personally meaningful images from their own portfolio acknowledge and respect individual approaches to and opinions of art work interactively, co-operatively, and collaboratively 	<p>By the end of grade 12, students will have achieved the outcomes for primary–grade 9 and will also be expected to</p> <ul style="list-style-type: none"> create artworks to carry personal messages to a diverse range of audiences analyse and create art objects where emotions, feelings, and experiences are used as a symbolic, non-verbal means of expression and communication of ideas arrange and create an exhibition of works that considers types of works, presentation issues, location, lighting, and intended audience demonstrate an open-minded approach to diversity of ideas and artistic style and show empathy to other people's points of view engage in artistic inquiry, exploration, and discovery in collaboration with others

Understanding and Connecting Contexts of Time, Place, and Community

UC 3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.	
<p>By the end of grade 9, students will have achieved the outcomes for primary–grade 6 and will also be expected to</p> <ul style="list-style-type: none"> • examine the role and the influence of visual images in their daily lives, including mass media and popular culture • evaluate visual communication systems as a part of daily life • through their own art develop concepts and imagery based on personal ideas and experience • recognize and describe the role of the visual arts in challenging, sustaining, and reflecting society's beliefs and traditions • identify opportunities to participate in the visual arts in school, community, and the world of work 	<p>By the end of grade 12, students will have achieved the outcomes for primary–grade 9 and will also be expected to</p> <ul style="list-style-type: none"> • analyse and make informed judgments about the role that visual creations have in our everyday modes of expression • demonstrate an understanding of the complexities of artworks • understand the influence of the visual arts, their impact on daily life, and their power to create, alter, and reflect culture • understand how ideas, perceptions, and feelings are embodied in artworks of a culture • explore how the visual arts of their own culture are used as a vehicle of cultural production and transmission • use visual arts as a means of conveying concerns about social and ethical issues • evaluate possibilities for ongoing involvement in art-related vocations and avocations
UC 4. Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.	
<p>By the end of grade 9, students will have achieved the outcomes for primary–grade 6 and will also be expected to</p> <ul style="list-style-type: none"> • develop an appreciation of diversity among individuals as reflected in their artwork • recognize the existence of a variety of visual languages that reflect cultural, socio-economic, and national origins • recognize that and investigate how art as a human activity emerges from human needs, values, beliefs, ideas, and experiences • demonstrate an understanding of how individual and societal values affect our response to visual art • create personally meaningful imagery that reflects influence from a variety of historical and contemporary artists • compare the characteristics of artwork from different cultures and periods in history 	<p>By the end of grade 12, students will have achieved the outcomes for primary–grade 9 and will also be expected to</p> <ul style="list-style-type: none"> • explore how ethnic and geographical communities visually celebrate themselves • derive images through the study of historical images from their own and others' cultures • create personal symbols for visual communication • explain the role of artists and the arts to inform, define, and cause us to question and reflect • develop knowledge, understanding, and appreciation of art and design in historical and contemporary cultures • trace influences of various cultures on contemporary artwork

UC 5. Students will be expected to examine the relationship among the arts, societies, and environments.	
<p>By the end of grade 9, students will have achieved the outcomes for primary–grade 6 and will also be expected to</p> <ul style="list-style-type: none">• draw upon other arts disciplines as a resource in the creation of their own artworks• use, with confidence, experiences from their personal, social, cultural, and physical environments as a basis for visual expression• demonstrate an understanding of how individual and societal values affect our response to visual art• interpret visual parallels between the structures of natural and built environments• recognize and respect the ethical and moral considerations involved in copying works	<p>By the end of grade 12, students will have achieved the outcomes for primary–grade 9 and will also be expected to</p> <ul style="list-style-type: none">• determine the relationship among the visual arts and the other arts disciplines through studio experiences, viewing, and investigation• use visual structures in art making to develop personal imagery and communicate a personal viewpoint on issues relating to society and/or environments• evaluate the context of images they produce• analyse the relationship between elements and principles of design in art and in the physical and built environments• examine and discuss the moral, ethical, and legal issues related to the creation of artworks

Perceiving and Responding

PR 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.	
<p>By the end of grade 9, students will have achieved the outcomes for primary–grade 6 and will also be expected to</p> <ul style="list-style-type: none"> • develop independent thinking in interpreting and making judgments about subject matter • constructively critique the work of others • analyse the works of artists to determine how they have used the elements and principles of design to solve specific visual design problems • engage in critical reflective thinking as part of the decision-making and problem-solving process • investigate and analyse how meaning is embedded in works of art 	<p>By the end of grade 12, students will have achieved the outcomes for primary–grade 9 and will also be expected to</p> <ul style="list-style-type: none"> • describe, analyse, interpret, and evaluate artworks • use appropriate art vocabulary in oral and written communication to articulate informed aesthetic responses • evaluate and justify content, subject matter, symbols, and images in their own and others' art • recognize that the principles of design can be used to show relationships in an image • evaluate, both formally and informally, their own artwork • articulate informed aesthetic responses that demonstrate critical reflection
PR 7. Students will be expected to understand the role of technologies in creating and responding to expressive works.	
<p>By the end of grade 9, students will have achieved the outcomes for primary–grade 6 and will also be expected to</p> <ul style="list-style-type: none"> • practise safety associated with proper care of art materials and tools • create images that solve complex problems that take into consideration form and function and understand the value of looking for alternative solutions • evaluate and use various media and technological processes for their sensory qualities and ability to convey messages and meaning • realize the direct influence expanding technology has had and continues to have on the individual and society 	<p>By the end of grade 12, students will have achieved the outcomes for primary–grade 9 and will also be expected to</p> <ul style="list-style-type: none"> • show competence and responsibility in use and manipulation of required materials, tools, and techniques • assess the degree of knowledge, skills, and abilities necessary to carry out a project • demonstrate advanced abilities in and understanding of the technical aspects of art making • investigate how the sensory qualities of media affect an image and our response to it • predict the impact that new technologies might have on art and on society
PR 8. Students will be expected to analyse the relationship between artistic intent and the expressive work.	
<p>By the end of grade 9, students will have achieved the outcomes for primary–grade 6 and will also be expected to</p> <ul style="list-style-type: none"> • analyse artwork and determine the artist's intentions • analyse why images were created by artists • identify and discuss the source of ideas behind their own work and the work of others • use feedback from others to examine their own artworks in light of their original intent 	<p>By the end of grade 12, students will have achieved the outcomes for primary–grade 9 and will also be expected to</p> <ul style="list-style-type: none"> • interpret the relationship between intention and outcome in their own work • analyse the work of others to assess the relationship between intention and outcome • develop an awareness of how consideration of the intended audience affects and impacts on an artwork

Appendix B: Planning Your Program

The following sections have been adapted with permission from Saskatchewan Education, *Visual Art 10, 20, 30*, 1996, and British Columbia Education, *Visual Arts 8, 9, 10*.

Planning Learning Experiences

Visual Arts 10 and Visual Arts 11 provide an outcomes framework that has been designed to provide flexibility to meet teacher, student, and community needs. There is room for focus on a variety of media areas, including drawing and painting, film and video, graphic design, photography, printmaking, computer graphics, sculpture, textiles, pottery, animation, performance art, and architecture. Focussing on various media, teachers plan and integrate learning experiences that actively involve students in art making and learning about and responding to their own and others' artworks.

Art Projects and Learning Outcomes

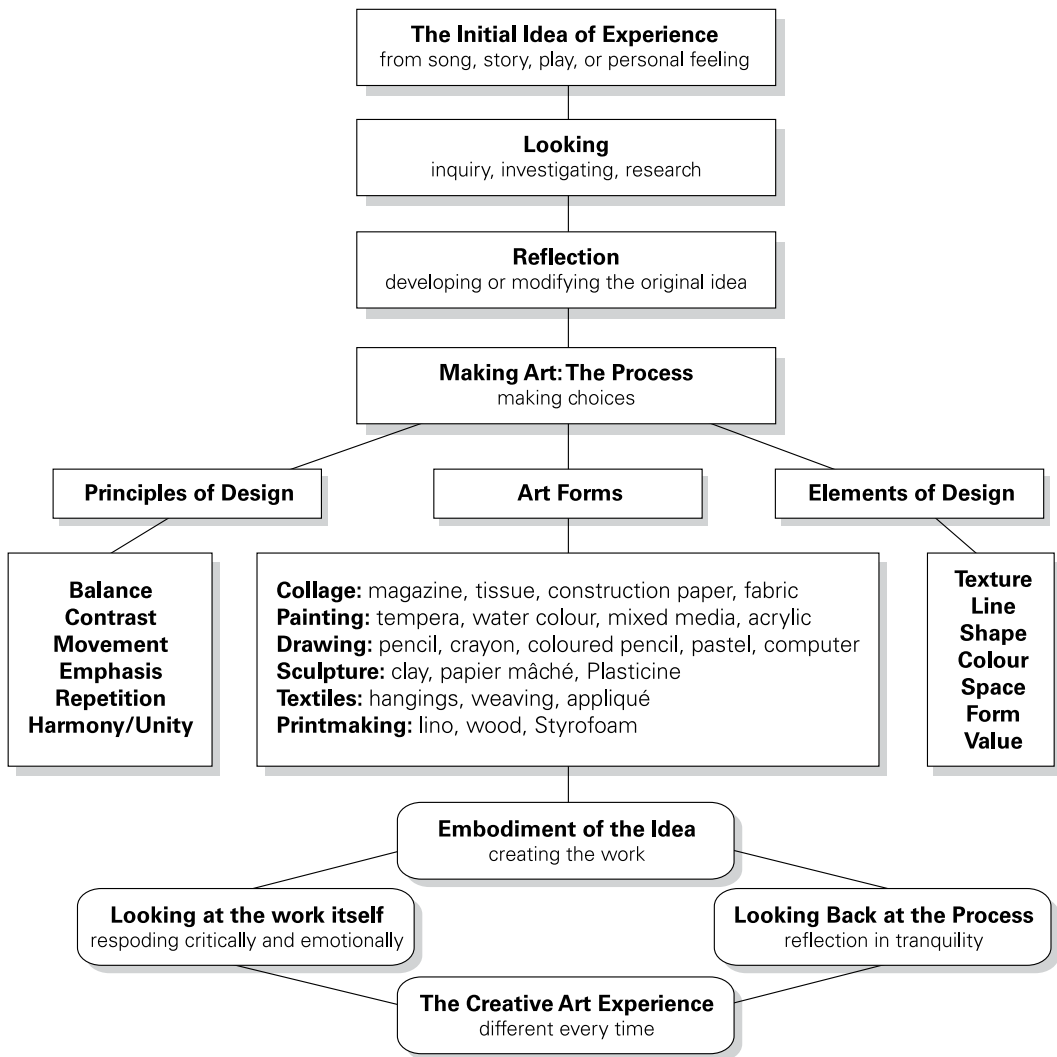
Visual arts instruction is frequently organized using a project approach that unifies a sequence of lessons around a central focus or theme. Teachers need to be familiar with the entire range of learning outcomes before beginning the process of planning such projects. When specific learning outcomes have been identified, projects are then developed around the framework that those outcomes provide. A chart such as the one shown below may be helpful for teachers in ensuring that the full range of learning outcomes is addressed. The projects referred to are sample learning experiences found in Appendix F.

GCO	Costume Design Project	Landworks Project	Murals and Messages Project	Africeville Project
CM 1	1.5	1.2		1.1
CM 2		2.1	2.4	2.1, 2.3
UC 3		3.5	3.3, 3.5	
UC 4			4.3, 4.6	4.2
UC 5	5.1, 5.3	5.3	5.1	5.2
PR 6	6.2	6.4, 6.5	6.1	6.4
PR 7		7.1		
PR 8	8.3		8.2	

The Creative Process: Transforming Ideas into Visual Form

Knowledge of the creative process is also at the heart of planning lesson sequences. This process focusses on the expression of ideas and has meaning beyond the final product. It is the means by which students learn. Though there may be times when a teacher wants students to practise a skill or technique, whenever students apply knowledge, use techniques, express ideas, or solve design problems, they should engage in creative problem solving. A graphic representation of the creative process in visual arts is included in *Visual Arts Primary–6* (Nova Scotia Department of Education, 2000, p. 116) and is reprinted below. Teachers should encourage students to include each stage of this process in their art making.

The Creative Process of Visual Arts



Additional Planning Tools

Teachers might find it helpful to consider the following questions when planning the sequence of lessons in a Visual Arts 10 and Visual Arts 11 learning project.

- Have I addressed the learning outcomes?
- Have I included activities that develop the essential graduation learnings?
- Have I included significant opportunities for students to make and create, understand and connect contexts, and perceive and respond?
- Have I included opportunities for research, discussion, and reflection?
- Have I included opportunities for students to generate ideas through observing, experimenting, researching, analysing, or viewing?
- Have I included a range of cultural content?
- Have I addressed a range of learning styles?
- Have I included activities and strategies relevant for both male and female students?
- Have I connected the experiences to things relevant to students and their communities?
- Have I planned for assessing the extent to which students have achieved the designated learning outcomes?

Visual Arts Planning Sheet

A planning sheet such as the one below might be adapted for use for a variety of visual arts projects/learning units.

Theme, Topic, or Unifying Idea		
Outcomes: Creating/Making	Understanding/Connecting	Perceiving/Responding
Essential Graduation Learnings		
Media, Techniques, Concepts		
Activities/Projected Time	Resources	Assessment Techniques
Adaptations for Individual Needs		

Sample Checklist for Media, Skills, and Techniques

It is important that the Visual Arts 10 and Visual Arts 11 program include opportunity for students to work with a range of two-dimensional and three-dimensional media, skills, and techniques. The following checklists have been developed to assist teachers in planning specific media, skills, and techniques that will be included in their program. It is important to note that these checklists provide samples and are not meant to be complete, nor should teachers feel that they must provide experiences in all the areas listed.

Drawing		
Sample Media	Sample Techniques	Sample Skills and Concepts
graphite pencil and pencil crayon pen and ink markers oil pastel and crayon chalk pastel scratch board watercolour wire computer programs body (performance) gesso charcoal tissue	contour gesture perspective wet on wet washes line variety crosshatch scribble technical drawing multi-view drawings incising and etching print making (monoprints) tonal variety smudgings and rubbings resist	realism • siting • grid • detail impressionism expressionism positive and negative economy observation geometry exaggeration emphasis repetition foreshortening overlapping
Sculpture		
Sample Media	Sample Techniques	Sample Skills and Concepts
clay plaster wood metals and wire fabrics found objects plastics paper the environment human body glass string and wire papier mâché food	firing throwing hand building and joining glazing and glaze making additive and subtractive carving and modelling woodworking cutting and welding sewing finishing and decorating casting and mouldmaking soldering gluing	realism expressionism linear sculpture plastic sculpture (fluid) economy movement implied movement balance and harmony space shape texture mixed media

Photography		
Sample Media	Sample Techniques	Sample Skills and Concepts
camera film and film speed viewfinder lights lenses (macro, micro, telephoto, zoom, wide angle) flash darkroom chemicals enlarger printing paper tripod	light and dark compositional devices framing focussing time-lapse lighting (back, front, side, and overhead) motion blurs cropping dodging and burning-in overexposures underexposures close-up photograms	image selection editing portfolio development layouts and presentation developing photographs intensity contrast manipulation distortion composition field photography studio photography business of photography

Teachers may want to develop their own checklists for planning other contexts of learning such as

- graphic design
- film and video
- painting
- printmaking
- computer graphics
- installation art
- performance art
- conceptual art
- architecture
- craft fabric design

Student Project Planning Guide

The following planning guide may prove helpful for students as they develop their visual arts projects.

Project Planning Guide
<p>Format: What visual art form and media will you use to explore your ideas?</p> <p>Intent of the Work: What are the ideas you wish to explore in the work?</p> <p>Intended Learning Outcomes: What learning outcomes will you address?</p> <p>Research: Give examples of research or background information used.</p> <p>Analysis: At several points, consider how you might use the elements and principles of art and design to communicate meaning.</p> <p>Reflection: Reflect upon how your artwork developed or changed from your original idea or intention and reflect upon which of the learning outcomes you actually addressed.</p>

Additional Instructional Considerations

Sensitive Content

Visual arts learning may involve dealing with issues and topics that may be a source of sensitivity or special concern for some students or their parents (e.g., art in religious contexts, human sexuality, graffiti). The following are some suggested guidelines for dealing with potentially sensitive issues.

- Establish a classroom environment that is open to free inquiry and to considering various points of view.
- Avoid dealing with controversial issues until class members have had enough time together to become comfortable with each other and to have learned an appropriate process for addressing those issues.
- Promote critical thinking and open-mindedness and refrain from taking sides, denigrating, or propagandizing one point of view.
- Be aware that it may sometimes be helpful to talk in advance with school administrators, guidance counsellors, and parents.

Visual Arts beyond the Classroom

Interdisciplinary Learning Experiences

It is important to plan for opportunities for students to link their visual arts learning experiences to those in other disciplines. For example, in co-operation with other arts teachers, music, dance, or drama classes might prove an inspiration and setting for art making. Visual arts students could use student music making as the inspiration for artwork, or drama students could develop a series of tableaux based on student artworks. This kind of interdisciplinary study can prove highly meaningful for students and teachers alike, providing opportunities for learning from one another and making connections across arts disciplines. Excellent learning experiences can also result from interdisciplinary work with teachers of such disciplines as language arts, science, and computer technology.

One example of such an interdisciplinary learning experience is staging a coffee house evening for which the drama students set the scene, students' artworks are displayed, and music and dance students perform.

Providing Artwork for School

It is often expected that part of the visual arts teacher's role within the school is to decorate for upcoming events. It is important to remember that the visual arts curriculum has prescribed learning outcomes that should be taught within meaningful contexts and that seasonal art for school decorating may not relate to these outcomes. However, teachers and students may still become involved in seasonal projects if they have the opportunity to plan ahead and to develop the projects based on

learning outcomes. For example, a teacher could base a Remembrance Day study that culminated in an exhibition in the main foyer on the following outcomes from Visual Arts 10:

- assess and utilize the properties of various art media and their ability to convey intended meaning (CM 1.2)
- collaboratively present a display of artworks (CM 2.3)
- participate in the visual arts in school and community (UC 3.4)
- explore the role of artists and the arts as they inform, define, and cause us to question and reflect (UC 4.3)
- analyse personal, social, cultural, and physical environments as a basis for visual expression (UC 5.2)
- constructively critique and evaluate personal artwork and the work of others (PR 6.2)
- begin to develop skills in making informed judgments about the use of various media and technological processes, considering their ability to convey meaning (PR 7.2)
- explore the relationship between an artwork and its audience (PR 8.3)

Visual Arts in the Community

All aspects of learning in the visual arts may be greatly enriched when guest artists or other arts professionals from the community are involved with visual arts students. Teachers are encouraged to plan for these opportunities. It is particularly helpful to use “experts” when presenting culture-specific art forms in order to avoid misrepresentation, offence, and misappropriation of culture.

Teachers should become familiar with Artist in Schools programs in Nova Scotia. Professional artists may be accessed on a cost-shared basis through

- ArtSmarts in schools <www.ArtSmartsNovaScotia.ca>
- PAINTS <vans.EDnet.ns.ca>
- Perform! <www.performns.ca>
- ArtReach <www.agns.gov.ns.ca>

When working with guest artists and other arts professionals, teachers should

- arrange a meeting to discuss appropriate learning outcomes and to decide which areas of the curriculum are to be addressed
- prepare students for the experience
- determine the needs of the artists in advance
- follow up with students and guests

Appendix C: The Physical Environment

The Art Room

The senior high school visual arts curriculum requires a combination of art-making and viewing space, with adequate opportunity for both individual and group learning and easy access to equipment and materials, including computer technology. The art room must be safe for students and teachers in terms of air quality, and there must be adequate and effective lighting for art making.

Within this context, the following chart outlines considerations for the safety and effectiveness of the art room itself. These suggestions are intended to provide flexibility for a range of situations, while at the same time outlining parameters for safe and unsafe facilities.

Minimum Requirements	Desirable Additions	Unsafe Facilities
<ul style="list-style-type: none"> • 1200 sq. ft. (110 m²) to allow easy flow and access • well-lit area with both natural and fluorescent lighting • adequate ventilation • large art-making tables • space and furniture for “classroom” work • oversize sink for cleaning • secure storage space • shelves wide enough for art materials • computer stations • wall display area • multiple electrical outlets 	<ul style="list-style-type: none"> • heavy-duty working table • LCD projector and projection screen • display area for three-dimensional work • ventilation for kiln work • close proximity to other arts classrooms and computer labs • overhead projector attached to the LCD projector • digital camera 	<ul style="list-style-type: none"> • inadequate ventilation • space for materials storage that cannot be secured • inadequate space for students to move safely around furniture and equipment

Material Resources

Foundation for the Atlantic Canada Arts Education Curriculum states that classrooms in visual arts “need a wide variety of learning resources for students and teacher choice and use ... The range of available resources should permit the flexibility and choice necessitated by the range of instructional needs of students.” The document states that appropriate resources include

- multimedia materials, including film, video, software, CD-ROM, animation, image files, and Internet access
- texts of different genres and cultural and social perspectives
- materials that reflect the Atlantic region
- materials such as books, magazines, brochures, reproductions, original artworks, motivational and study materials including objects, study prints, artifacts, charts, illustrations, and posters
- books, videos, and journals for the professional growth of teachers
- a range of production tools and processes such as cameras, computers, and visual art-making tools

Basic Equipment and Supplies

The following list itemizes equipment and supplies that should be available in the art room in order to meet the learning requirements of the visual arts curriculum.

Drawing and Painting

- brushes (watercolour, flat, stiff, round, wide, range of sizes)
- paint (tempera, acrylic, and watercolour)
- charcoal
- palettes
- erasers (kneaded, white, crepe)
- drawing pencils (HB, 3B, and 6B)
- tortillons/stumps
- conté crayons
- watercolour pencils
- coloured pencils
- markers

Printmaking

- brayers
- printer's ink
- baren
- lino cutters
- linoleum

Three-Dimensional Work

- fine wire and wire cutters
- a range of pliers
- white glue
- palette knives
- clay
- kiln
- a range of clay tools

Paper

- cartridge paper
- newsprint
- manilla paper
- construction paper
- printmaking paper
- watercolour paper
- coloured tissue paper
- paper towels
- white craft paper (roll)

Other Supplies and Tools

- digital camera
- computer (including scanner and colour printer)
- glue guns
- hair dryer
- wallpaper paste
- found/recycled materials

Storage of Art Supplies

Safe and effective use of art supplies for visual arts learning requires that both teachers and administrators plan carefully for storage. This planning must take into consideration the following factors:

- space and configuration
- WHMIS guidelines
- security/theft
- requirements for art-making tools such as knives

Creating a Safe Learning Environment

In order to ensure a safe learning environment, teachers may find it helpful to ask the following questions prior to, during, and after an activity has taken place.

- Is the activity suitable to the students' gender, interest, confidence, mental and physical age, and physical condition?
- Has the instruction been sequenced to ensure safety?
- Are the students being effectively supervised?
- Have the students been given specific instruction about how to use the facilities, materials, and equipment properly? Do they fully understand the instructions?
- Are the facilities and equipment suitable and in good repair?
- Are required safety practices being implemented?

In providing a safe environment, teachers should also consider

- appropriate clothing
- eye-wash stations
- fire extinguishers
- safety equipment
- sinks
- face masks
- rubber gloves
- ventilation and correct handling of toxic materials
- WHMIS labelling

Hazardous Materials and Equipment

Safety concerns include, without being limited to, the safe use, storage, and handling of potentially hazardous materials and equipment such as

- acids
- adhesives
- caustics
- flammable materials
- fumes
- light sources
- poisons
- powdered materials
- solvents
- sharp-edged tools

Appendix D: Viewing Artworks

The following is adapted, with permission, from *Visual Arts Primary–6* (Nova Scotia Department of Education 2000) and *Visual Art 10, 20, 30* (Saskatchewan Education 1996).

The Viewing Process

Viewing a wide range of artworks and visual images is a key process in the Visual Arts curriculum. To be a meaningful experience,

this viewing process is an interaction between the viewer and the art object. Although most artworks are constant, the interaction varies with each viewer because of the viewer's own varied perspectives and associations. These include, without being limited to, cultural perspective, associations with elements and images in the work, knowledge of the elements and principles of art and design, and knowledge of the particular artist.

Because interaction is personal and will vary from student to student, an atmosphere of trust and respect must be established. Students should be encouraged to express personal opinions that result from their growing critical awareness and their own perspective, knowing that their unique perspective will enhance other students' viewing experiences.

Not only do different people respond in different ways to the same artwork, but one person will respond in more than one way to the same artwork. Three ways of responding are

- responding on an emotional level (refers to feelings evoked by an artwork)
- responding on an associative level (refers to associations that one makes with the work or images within it)
- responding on a formal intellectual level (refers to responses that follow formal analysis and interpretation)

The three types of responses vary and shift in emphasis from viewer to viewer and artwork to artwork. Each response is valid and deserves respect, but the quality and depth of questioning and conversation that follow an initial reaction determine the level of critical thinking developed.

Steps for Viewing

The following two procedures may be helpful for teachers as they develop steps for viewing with their students.

Procedure 1 (less formal)

1. Initial response
2. Description
3. Interpretation
4. Personalization

Procedure 2 (more formal)

1. Preparation
2. First impression
3. Description
4. Analysis
5. Interpretation
6. Information gathering
7. Informed judgment

Students can work through procedures such as these in one large group, in small groups, or individually.

The following Viewing Artworks Summary Sheet can be used as a guide for teachers and students.

Viewing Artworks Summary Sheet			
First Impressions (spontaneous reactions)			
Description (listing exactly what can be seen)			
Analysis (looking at relationships among elements, principles, and images, as appropriate) Consider the following: <table border="0" style="width: 100%;"> <tr> <td style="vertical-align: top;"> <ul style="list-style-type: none"> • balance • rhythm • line • colour/value • texture • shape </td> <td style="vertical-align: top;"> <ul style="list-style-type: none"> • form • emphasis • variety • contrast • proportion • harmony /unity </td> </tr> </table>		<ul style="list-style-type: none"> • balance • rhythm • line • colour/value • texture • shape 	<ul style="list-style-type: none"> • form • emphasis • variety • contrast • proportion • harmony /unity
<ul style="list-style-type: none"> • balance • rhythm • line • colour/value • texture • shape 	<ul style="list-style-type: none"> • form • emphasis • variety • contrast • proportion • harmony /unity 		
Interpretation (personal reflections on the work) Consider the following: <table border="0" style="width: 100%;"> <tr> <td style="vertical-align: top;"> <ul style="list-style-type: none"> • themes • ideas/issues • narratives • expression </td> <td style="vertical-align: top;"> <ul style="list-style-type: none"> • associations • cultural context • imagination </td> </tr> </table>		<ul style="list-style-type: none"> • themes • ideas/issues • narratives • expression 	<ul style="list-style-type: none"> • associations • cultural context • imagination
<ul style="list-style-type: none"> • themes • ideas/issues • narratives • expression 	<ul style="list-style-type: none"> • associations • cultural context • imagination 		
Background Information (gathering information on the artist and the work)			
Informed Judgment (reflective activity)			

Depending on the previous experience of learners in articulating response using the language of visual arts, the following “collage” of descriptive words may prove helpful as a starting point for critical, personal response to artworks.

balanced	<i>symbolic</i>	monochromatic	
frightening	<i>elongated</i>		intense
bird's-eye perspective	ironic	<i>stark</i>	
<i>dreamlike</i>	introspective		representational
blurred	symmetrical		worm's-eye perspective
abstract	complementary		<i>organic</i>
strong	radial	exaggerated	irregular
rythmic	geometric	futuristic	<i>dark</i>
flowing	shocking	<i>nostalgic</i>	unbalanced

Discussing Student Work

Students' responding to their own work and that of their peers is an important part of the learning process in visual arts. Responding occurs naturally during the creative process, the works being considered as works in progress, or at the end of the project. Response from others to works in progress helps students refine their visual art expressions. Questions framed by the teacher will encourage thoughtful responses for self and peer evaluation.

- Student portfolios should include reflections on work in progress as well as completed works. Prompts such as “What I might have done was ...” or “What I discovered as I was working was ...” might help them to focus this reflection.
- Care should be taken when using the steps in Procedures 1 and 2 above for discussion of the artwork of peers. Before students display their work, ensure that a trusting atmosphere is established where students are comfortable with taking risks.
- Responding to their peers' works should be a learning and growing experience for students and should not include personal judgment. Students may feel particularly vulnerable when displaying their work. In order to maintain objectivity, all comments should be kept to observations about ideas expressed, images, use of elements, and principles of art and design, etc. For example, the comment “I like Vonda's composition” would be better stated “I thought the rhythm in Vonda's composition was lively.” Before discussion begins, be sure to establish some general guidelines, demonstrating some sample comments. If this same procedure has been followed when looking at artworks from history, the students will easily use it when viewing and responding to the works of their peers.

- Not all steps of a suggested art-viewing process will be used every time the students are responding to their own work and that of their peers. Teachers should adapt a given process according to the needs and abilities of the students. When a trusting atmosphere has been established, judgment, as it occurs, should always focus on whether the work has achieved the student's intended purpose.
- Students will have varied and intriguing interpretations and opinions about their own work and that of their peers. It is important that students be guided to base their opinions and interpretations on the evidence they see in the work itself. These opinions and interpretations must be assessed on the student's ability to articulate and justify them, and not on the student's ability to conform to the norm or to the opinions of the teacher.

Appendix E: Sketchbooks, Journals, and Portfolios

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Introduction

Artists continually record, explore, collect, develop, and review ideas for artworks. Students and teachers, like other artists, rely on two kinds of collections to further their development and understanding. These are

- sketchbooks or visual journals in which students record, explore, and reflect by making dated visual and written entries
- portfolios in which students collect work that demonstrates their creative development.

Sketchbooks are generally more personal and exploratory records, while portfolios are more public and tend to be retrospective. Both provide ongoing records of an artist's explorations and evidence of self-assessment, reflection, and further discovery. Teachers can gain important insights into students' learning by reviewing their sketchbooks and portfolios and talking with them about what they see. The questions that are posed play an important role in stimulating and extending students' reflection and self-assessment.

Sketchbooks and Journals

A sketchbook, or visual journal, is a vehicle for artists to visually record events, thoughts, and image development, showing their growth over time. Through their sketchbooks, students can explore a variety of ideas, themes, feelings, and emotions to gain a greater understanding of themselves and their cultural environment. Working in sketchbooks can help students make connections among what they know, what they are learning, and the personal dimension of discovery and reflection. Through questions and challenges they present, teachers can inspire ongoing journal use and encourage students to assess their own work and learning. Sketchbooks are also a place where students can

- brainstorm ideas
- make formal notes
- reflect on the project as it develops and on their own progress
- develop their use of artistic language
- do personal reflection writing to be shared only with the teacher

It may be helpful to share with students the following guidelines for their sketchbooks:

- A sketchbook is not intended to be a well-organized presentation of work, but rather a place to allow your ideas to accumulate, transform, and resolve.
- You can include writing, drawing, collage, paint, and indeed anything that will assist you in developing your ideas. Your sketchbook will be entirely unique. It is a record of your thoughts and, in many ways, a work of art in and of itself.

- Your sketchbook will not be assessed on “tidiness,” but on the extent to which it reflects the planning process of each project and addresses assigned questions.

It is not necessary for students to have expensive formal artist’s sketchbooks. Plain notebooks can be used, or students can make their own books. Their sketchbooks may be included in assessment portfolios or process folios.

From time to time, students use sketchbooks and journals to do critiques of their own work and that of their peers. This may include making a diary of images and written material that acts as a “bank” for future use. This “bank” of ideas and images is examined during regularly scheduled critiquing and provides a rich means of sharing thoughts about development of techniques, personal growth, historical awareness, etc.

Journal Prompts

The following is a list of “prompts” that teachers might find helpful to guide student journal entries.

- What I learned/observed/noticed today was ...
- The medium that works best for me is ...
- The difference between drawing and sketching is ...
- My favourite artist is _____ because ...
- What I found most challenging with this project was ...
- If I were to do this again, I would change ...
- What puzzled me most was ...
- People make art because ...
- After this project I might ...
- The principles of art and design that I used were ...
- My first impression of this work of art was ...
- The sources of my ideas for this work were ...
- This artwork makes me think of ...

Portfolios

A portfolio—whether it takes the form of a presentation portfolio, an assessment portfolio, or a process folio—is an ongoing collection of work that demonstrates a student’s exploration and discoveries in visual images. In Visual Arts 10 and Visual Arts 11, students’ portfolios should contain

- evidence of work in the three learning strands—creating, making and presenting; understanding and connecting contexts of time, place, and community; and perceiving and responding
- artwork from a range of expression areas such as ceramics, drawing and painting, computer graphics, sculpture, and printmaking (Artworks are often accompanied by an artist’s statement that provides evidence that students are challenging themselves, exploring new ideas, and developing as artists.)
- evidence of problem solving and of looking for alternative solutions

Portfolios might therefore include such documents as

- finished works
- works in progress
- studies
- tryouts
- awards
- table of contents
- artist's statements and reflections
- photos or slides of three-dimensional work
- videos
- CD-ROMs
- research papers
- essays
- rubrics
- critiques of artworks
- sketchbooks

Assessment in Art Education (13889), D. K. Beattie (p. 17), has further ideas for materials that might be part of a student's portfolio.

It is important to note that some of the works included in a visual arts portfolio might later be included in a portfolio for entrance into post-secondary programs.

Assessment Portfolios

An assessment portfolio is an organized collection of student work used by both the students and the teacher to monitor growth and progress toward achievement of curriculum outcomes.

These portfolios help students and teachers to

- assess the achievement of course outcomes
- assess the development of skills and of the creative process
- share in the ownership of learning and assessment processes, becoming actively engaged in both
- see growth over time
- reflect on work over time
- reflect on work at hand in order to improve subsequent work
- increase students' self-confidence by building on successes
- judge work through ongoing visual and verbal dialogue

Teachers and students together should develop the criteria for portfolios to be used for assessment, keeping in mind that the portfolio is a collection of work that represents student progress, not simply the best of students' work.

Assessment in Art Education, D. K. Beattie (Appendix I), has useful rubrics and scoring guides for student portfolios.

Student Self-Assessment of Portfolios

Questions such as the following can stimulate and guide students' self-assessment of their portfolios.

- What strengths or successes in the work stand out?
- Analyse one piece of work that you felt was not successful. Why did it not work? What might have helped? What did you learn from doing it?
- What techniques or strategies are you most interested in refining? Make a plan that indicates what to do, and how and where to go to get help and support.
- What ideas do you particularly like to work with? Have you always been interested in these ideas? How has the meaning of your work changed?
- When you look ahead, what role do you see in your life for visual arts?

Three-Point Scale for Evaluating the Portfolio

The following descriptors are suggested as a basic three-point scale that could be used to evaluate student assessment portfolios.

For the highest value—3

In a portfolio that demonstrates clear evidence of success, the student

- demonstrates completion of well-developed artwork and excellence in craftsmanship
- shows original thinking and use of image-development strategies
- independently sets personal goals based on a thoughtful evaluation of his or her own work
- demonstrates problem-solving skills
- demonstrates confidence with visual arts vocabulary in written work
- demonstrates a basic knowledge of the elements and principles of art and design in work at hand
- can systematically critique the artwork of self and others
- has an understanding of the historical and cultural precedents appropriate to the work at hand
- communicates thoughts, feelings, and knowledge effectively through artwork
- presents a portfolio that is indexed
- over time demonstrates significant personal growth in visual art through work

For the second highest value—2

In a portfolio that demonstrates some evidence of success, the student

- shows substantially completed artwork and evidence of growing skill in craftsmanship
- shows some understanding
- uses image-development strategies in order to create original work

- sets personal goals, with assistance, based on evaluation of her or his own work
- demonstrates basic problem-solving skills
- uses basic visual arts vocabulary in written work
- demonstrates some knowledge of the elements and principles of art and design in work at hand
- understands the basic critiquing process and can apply it adequately
- refers to historical and cultural precedents appropriate to the work at hand
- communicates thoughts, feelings, and knowledge through artwork
- presents a portfolio that is complete and shows evidence of organization
- demonstrates personal growth in visual art over time

For the lowest value—1

In a portfolio that demonstrates little evidence of success, the student

- shows incomplete artwork and demonstrates weak skills and craftsmanship
- shows a limited understanding of image-development strategies
- has difficulty setting goals, assessing own work, and problem solving
- uses limited visual arts vocabulary in written work
- demonstrates limited understanding of or ability to use the elements and principles of art and design in work at hand
- has difficulty applying a critiquing process
- shows limited understanding of historical or cultural precedents appropriate to the work at hand
- has difficulty communicating effectively through artwork
- includes work that is stereotypic, copied, or has few original elements
- presents a portfolio that is incomplete and disorganized
- demonstrates minimal growth in visual art over time

Appendix F: Sample Learning Experiences

Visual arts teachers have a wealth of accumulated knowledge and experience in shaping excellent, relevant visual arts programs for their students. The following sample learning experiences have been contributed by teachers in Nova Scotia. They are meant to provide examples of integrated visual arts learning experiences that are based on the outcomes framework and that encourage adaptation, expansion, and further development by teachers and students.

Visual Arts 10

Landworks

Contributor: Robin Jensen

Project Synopsis

Each student will make a site-specific sculpture, or series of sculptures, outdoors. The sculpture(s) will be intended to influence our perception of that site. The project will be documented by photographs.

Specific Curriculum Outcomes

- CM 1.2 assess and utilize the properties of various art media and their ability to convey intended meaning
- CM 2.1 use symbols in a variety of media to communicate personal meaning
- UC 3.5 identify social and ethical issues that arise in artworks
- UC 5.2 analyse personal, social, cultural, and physical environments as a basis for visual expression
- PR 6.4 engage in critical reflective thinking as part of the decision-making and problem-solving process
- PR 6.5 demonstrate an understanding of how meaning is embedded in works of art
- PR 7.1 practise safety and demonstrate responsibility in the proper use of materials and tools

Background/Context

Guide a whole-class investigation of ancient and contemporary artists in a range of cultures who have pioneered or developed land art. Students identify major themes and approaches and compare and contrast concepts in earthworks and land art through consideration of the following questions:

- Land art became popular in America in the 1960s. What was this in response to?
- In your opinion, is architecture “land art”? Why or why not?
- Why do you think people make land art?
- What is the difference between land art and Earth art?
- What are the important differences between Stonehenge and Carhenge?
- How do you feel about making an artwork that will not be permanent?

Materials

Materials for the sculpture: These can be found on the site or brought to the location, depending on the plan of each student.

Sketchbooks: Students can use sketchbooks to plan a response to the project challenge. During the project, students should use their sketchbooks as journals, documenting the experience of the project and the effects of weather or human traffic on their work.

Camera: This is an essential tool for the project. The teacher and/or students should document the work as it progresses, considering the photographic record to be an aspect of the work itself.

First-Aid kit: As students will be working outside the school, teachers should be prepared for small emergencies.

Method

1. Students identify a location for the landworks. Ideally, this location should be in an underdeveloped area near the school so that students can walk to the working location of each class. The location must be one where students can work safely and where planned works will not be considered as causing property damage. All appropriate permissions must first be obtained.
2. Students choose a theme for the work. The sculpture will be inspired by the location. Some themes to consider might be
 - outdoor vs. indoor life (home, wilderness, safety, comfort ...)
 - nature and modern man (pollution, evolution, architecture, industrialization ...)
 - seasons (weather, change, growth, cycles, time ...)
 - history (geology, mythology, cultural heritage, historical uses of the location ...)
3. Students, with sketchbooks, tour the location. As a group they discuss their observations/thoughts about the area. Students individually identify an area in which they would like to work. They experiment with natural materials available and brainstorm possible sculptures for the chosen area.
4. Students complete a project proposal form, identifying thoughtful responses to the unique challenges of the project. (What will you do if your work is damaged midway through the project? Begin again or continue, incorporating the damage?) The teacher responds to each proposal, giving suggestions, before work begins.
5. Through a series of photographs, students (or teacher) document each project at each stage during construction. Students reflect in their sketchbooks throughout the process to further document their work.

6. During construction stages, students might tour others' works and discuss, in a whole group, the challenges they are facing.
7. Students organize and present a montage of photographs, sketches, and journal entries that document the experience and reflect on what was learned during the project.

Assessment

1. Students review project proposals, reflecting on their initial intentions and the actual experience of the work.
2. Students do group critiques of completed sculptures, considering the following:
 - how the work changes perceptions of the location
 - what themes are explored
 - how the ideas are communicated
 - what elements and principles of art and design are evident in each work
3. Students do a peer review of montages, identifying successes and challenges of each work.

Connections/Extensions

This project might be done after study of architecture. Biology classes might find this an interesting way to express scientific ideas in their natural setting.

Suggested Resources

- art history texts that provide a wide range of examples, ancient to modern, of earthworks and other outdoor art
- works of Andy Goldsworthy, an excellent source of inspiration for the project (Search the Internet or local library for information about this contemporary artist, born in Scotland, who has worked in a wide range of locations, including here in Nova Scotia.)
- *Spiral Jetty*, Robert Smithson
- *Carhenge*, Jim Reinders
- *Lightning Field*, Walter De Maria
- *Arttalk*, p. 348 (The Meaning of Stone Circles)

Murals and Messages

Contributor: Lynda Lou MacIntyre

Project Synopsis

Using knowledge of mural painting in general, and the work of Mexican muralist Diego Rivera in particular, students create a plan for a mural to depict an aspect of Nova Scotia history.

Specific Curriculum Outcomes

- UC 3.3 examine how ideas, perceptions, and feelings are embodied in artworks of a culture
- UC 3.5 identify social and ethical issues that arise in artworks
- UC 4.6 demonstrate knowledge of artwork from different cultures and periods in history
- UC 5.1 explore other arts disciplines to inform their art making
- PR 6.1 demonstrate independent thinking in interpreting and making judgments about subject matter
- PR 8.2 analyse the source of ideas behind their own work and the work of others

Background/Context

Students search various art history books and the Internet for the history of mural painting, placing emphasis on information about the Mexican muralist Diego Rivera. Rivera's work was committed to serving the needs of his people. Influenced by the indigenous people of Mexico, he created bold, clear murals that informed people about history and social issues and aroused much controversy.

Materials

- sketchbook/journal
- pencils/pens
- coloured pencils/watercolour pencils

Method

1. In small groups, students explore the history of mural painting, each group dealing with an assigned topic. Possible topics include
 - types of techniques (e.g., fresco, encaustic painting)
 - ancient murals
 - work of Diego Rivera
 - modern mural art

Each group of students writes descriptive paragraph(s) about their assigned research topic.

2. In whole-group discussion, small groups report findings.
3. In whole-group discussion, students examine how the murals of Rivera served to bring the history of Mexico and its struggle for independence to the general public. See *Talking about Student Art* (13858) (Barrett, p. 56) for questions that could be adapted for this discussion.

4. Discuss with students events in Nova Scotia history. Could they be portrayed in murals? Would this be an effective way of informing people about their history?
5. With local history sources as reference, students reflect on events in Nova Scotia history that could be portrayed in a mural, using sketchbooks/journals and a variety of drawing tools. Possible events might include
 - fall of Louisbourg
 - Halifax explosion
 - Springhill mine disaster
 - destruction of Africville
6. Students sketch images based on research and reflections.
7. In new groups formed according to the event they have depicted, students use preliminary sketches to create a plan for a mural that will carry a historical or political message.

Assessment

1. Ongoing questioning
2. Self-evaluation throughout the project and at its completion. (See *Assessment in Art Education* [Beattie, p. 22] for suggestions for an Art Journal Self-Evaluation.)
3. Mural plans informally displayed in the classroom
4. Discussion of the power of mural art to inform about important historical and social issues. (See *Assessment in Art Education*, [Beattie, p. 36] for a rating scale that could be used by students to assess discussions that takes place at various points in the project.)
5. Journal probes in *Assessment in Art Education* (Beattie, p. 73) can be adapted for use in this project, especially to encourage students who are unsure of what is expected in a journal reflection (See also the journal prompts listed in Appendix E: Sketchbooks, Journals, and Portfolios.)

Connections/Extensions

This project has much potential for cross-curricular learning, especially in the area of social studies.

Suggested Resources

- variety of art history books
- articles and photographs of local history
- Internet
- *Assessment in Art Education*, Beattie (13889)
- *Talking about Student Art*, Barrett (13888)

Still Life with Made and Natural Forms

Contributor: Elizabeth Vincent

Project Synopsis

Students study the qualities and properties of forms, both natural and made. They use a variety of media to explore and render these qualities.

Specific Curriculum Outcomes

- CM 1.2 assess and utilize the properties of various art media and their ability to convey intended meaning
- CM 1.5 apply a variety of techniques in the art-making process, from concept to finished work
- PR 6.1 demonstrate independent thinking in interpreting and making judgments about subject matter
- PR 6.4 engage in critical reflective thinking as part of the decision-making and problem-solving process

Background/Context

Students would previously have collected both natural and made items for drawing. These include interesting shapes, forms, surfaces, materials, and colours. There should be a variety (e.g., angular and curved, smooth and pitted, dull and reflecting). Examples of still-life drawing and painting by known artists will help to open a discussion of the goals of the project.

Materials

- large paper (cartridge, craft, construction)
- pencil and eraser
- charcoal and fixative
- colour: tempera, pastel, acrylic
- drawing boards

Method

1. Assemble collected items on a table where the array can be viewed from different angles.
2. Use pencil to make a rapid, loose contour drawing, omitting detail but paying close attention to scale and position. Try to contain the whole array within the paper, working all the way to the boundaries.
3. Use a “window” (cut from newsprint or card) that has an opening roughly half the size of the original drawing. Move this over the work, arriving at an area that presents a strong composition. Tape or pin the window in place, or draw the edges of the chosen area.
4. Use charcoal or chalk pastel to block in important areas of dark values. Work up to the edges of the selected area.
5. Use fixative to hold the charcoal drawing.
6. With a smaller window (half the size of the charcoal drawing) repeat step 3, selecting a new area of focus.

7. Using paint or pastel, work into the drawing, adding to the values and colours in the composition. Use white and light tints to extend the range of values and to add highlights and reflections.
8. Repeat step 3. Within the chosen area, use small brushes, pencil crayons, or pastels to develop and enhance the surface textures in the composition.

Assessment

1. Journal entries (to log the progress of the work and reflect on decisions made about composition and materials)
2. Photographs of the array (normal and close-up views) to accompany the finished work
3. Rubric agreed upon in advance that students use to assess their own work and that of their peers; this is completed during a class critique

Connections/Extensions

Working with the idea “from the general to the particular,” students might carry out their own series of studies or make a photo essay on a chosen subject. Possible subjects include

- urban renewal
- the garden
- scrap metal
- architectural detail

Suggested Resources

- samples of still-life drawing

Africville

Contributor: Hardy Kalberlah

Project Synopsis

Students will research Africville and produce a collage in response to that research.

Specific Curriculum Outcomes

- CM 1.1 independently plan and realize artworks using knowledge of art and design elements and principles
- CM 2.1 use symbols in a variety of media to communicate personal meaning
- CM 2.3 collaboratively present a display of artworks
- UC 4.2 incorporate in their personal artwork visual images that reflect a variety of cultural, socio-economic, and national origins
- UC 5.2 analyse personal, social, cultural, and physical environments as a basis for visual expression
- PR 6.4 engage in critical reflective thinking as part of the decision-making and problem-solving process

Background/Context

Introduce the project by explaining that much has been written about the injustice of the relocation of the Africville residents in Halifax in the late 1960s. Explain to students that they will be asked to use the “eye of a reporter” to put themselves in the time and space of Africville during 1968–69, the last years of its existence. Students search in books, magazines, newspapers, film clippings, and the Internet for information about Africville and the relocation of an entire community from their existing homes to other areas of the city.

Materials

- pencils/pens
- coloured pencils
- paints
- collage paper and glue

Method

1. Students record in sketchbooks/journals all the sources used for their research.
2. Students and teacher engage in a whole-group discussion that focusses on the mood of the people of Africville during the late 1960s. This discussion might also involve whether students felt that issues of bias and/or racism were present in the news story and the way it was reported.
3. Students reflect in their sketchbooks/journals on issues raised and insights gained from the discussion.
4. Students create a multimedia collage that communicates their response to a racial issue in contemporary society.
5. Students mount, collaboratively, an informal classroom display of the completed work.

Assessment

1. Rubric agreed upon in advance for collaborative display of the created work
2. Whole-class discussion of the projects
3. Reflections and notes in sketchbooks/journals

Connections/Extensions

The display might be mounted in a social studies classroom, and a joint discussion held with social studies students. A representative from the Black Cultural Centre or a former Africville resident or family member could be invited to the class to share their perspective and respond to the student work.

Suggested Resources

- Halifax *Herald* archives
- CBC archives
- Internet (connections with the Africville Society)
- Black Cultural Centre

Costume Design

Contributor: Doreen MacKinlay

Project Synopsis

Students will design a costume or costumes and project the costumed characters in created environments.

Specific Curriculum Outcomes

- CM 1.5 apply a variety of techniques in the art-making process, from concept to finished work
- UC 5.1 explore other arts disciplines to inform their art making
- UC 5.3 explore the elements of art and principles of design as they exist in art and in the physical and built environments
- PR 6.2 constructively critique and evaluate personal artwork and the work of others
- PR 8.3 explore the relationship between an artwork and its audience

Background/Context

Students view a full-length presentation of the Cirque du Soleil on video. In preparation, they might also research the history of the Cirque du Soleil. They are asked to observe the characters in the video in relation to their costumes, the music, and the environment in which they perform. Students also analyse the costumes in terms of line, form, texture, pattern, contrast, and colour. Finally, students explore the use of imagination by looking at works by such artists as Henri Rousseau, Yves Tanguy, Salvador Dali, Giorgio de Chirico, and René Magritte.

Materials

- sketchbook and pencil
- cartridge paper
- watercolour pencils, pencil crayons, watercolour paint, or markers

Method

1. Students imagine and draw many sketches of a dreamworld environment.
2. Students imagine and make many sketches of different characters in costumes that would fit in their imagined environment.
3. Students design an original costume(s) for a character or characters. Using watercolour pencils, pencil crayons, watercolour paint, or markers, students represent their costumed figures in their created environments

Assessment

1. Journal entry of observations of relationships in the Cirque du Soleil video:
 - character/costume
 - character/music
 - character/environment
2. Journal entry and class discussion on paintings by artists such as Tanguy, Dali, Magritte, and de Chirico

3. Written reflection on the design of the costume and the environment in which the character has been placed
4. Rubric designed by students and teacher in which special focus is placed on the elements of art and principles of design used in creating their costumes
5. Short oral presentation to the whole class touching on the history of the Cirque du Soleil and the student's choice of costume design and environment, including a piece of music that would be suitable for the artwork

Visual Arts 11

Shoe Sculpture

Contributor: Bonita Aalders

Project Synopsis

Students will study the history of shoe design and create their own “shoe works of art.”

Specific Curriculum Outcomes

- CM 1.2 explore intrinsic properties of art media to express specific intent
- CM 1.3 sustain a concept through diverse approaches and art media
- CM 2.1 investigate, create and employ signs and their signifiers (symbols) to communicate contemporary issues and/or personal meaning through a variety of media
- UC 3.1 reflect on the impact that an everyday visual context has on personal expression
- PR 7.1 knowledgeably practice safety and demonstrate responsibility in the proper use of materials and tools
- PR 8.1 recognize the evolving interaction between a concept and its execution in personal artworks and the works of others

Background/Context

Students view slides, photos, and books, examining shoe design from different aspects such as protection, status, fashion trends, etc. Ask them about what they are wearing on their feet at that moment. Why?

Materials

- old shoes from the closet, Frenchy's, Value Village
- acrylic paints
- gloss medium
- glue gun and glue
- found objects (feathers, glass)
- anything under the sun!

Method

1. Consider how history has dictated shoe design, for example
 - Chinese foot binding was considered aesthetically appealing until the 1950s.
 - Long-toed shoes designated wealth in the court of King Louis. The king had the longest point to his shoes.
 - Romans wore sandals with the portrait of their enemy painted on the inside of the sole.
 - Clogs were first used to keep the wearer's feet above the sewage in the streets.

2. Students draw images of their own personal designs in their sketchbooks. Different approaches may be taken, such as an art history theme. What would Picasso's loafers look like?
3. Students create (using whatever materials needed) their own shoe designs, from a drawn concept to a three-dimensional pair of shoes.

Assessment

1. Students review sketchbook designs, reflecting on their initial idea to the actual three-dimensional sculpture.
2. Class critique discusses materials, methods, processes, and influences.
3. Student display of work in the school or community can spark further reflection and discussion.

Suggested Resources

- Bata Shoe Museum <www.batashoemuseum.ca>
- O'Keefe, Linda. *Shoes: A Celebration of Pumps, Sandals, Slippers and More*
- Warhol, Andy. *Shoes, Shoes, Shoes*

The Dinner Party

Contributor: Nancy McLean

Project Synopsis

Students will create a work of art based on *The Dinner Party* by contemporary artist Judy Chicago.

Specific Curriculum Outcomes

- CM 1.1 develop and realize artworks demonstrating skilful knowledge of formal design principles
- CM 1.3 sustain a concept through diverse approaches and art media
- CM 1.5 refine the art-making process through personal skill development from concept to finish
- CM 2.2 critically engage visual, spatial, and temporal concepts through various contexts and media
- UC 3.1 reflect on the impact that an everyday visual context has on personal expression
- UC 3.5 investigate the ways in which artists explore social and artistic issues
- UC 4.3 articulate through various texts how artists and the arts inform, define, and cause us to question and reflect
- PR 7.2 continue to develop skills in making informed judgments about the use of various media and technological processes, considering their ability to convey meaning
- PR 8.1 recognize the evolving interaction between a concept and its execution in personal artwork and the works of other

Background/Context

Judy Chicago's *The Dinner Party* is a work of art that employs numerous media, including ceramics, china painting, and needlework, to honour women's achievements. An immense open table covered with fine white cloths is set with 39 place settings, 13 on a side, each commemorating a goddess, historic personage, or important woman.

Materials

- plastic plates, goblets, forks, and knives
- acrylic paints
- fabric
- paper
- various mixed media

Method

Students will select the names of two or more artists and research them. They will then select one of those artists and submit a paper on him or her. This artist will be the inspiration represented in this project. Note: Although many artists have used nudity in their artworks, students will not be permitted to depict nudity in their response.

The students will design a place setting based on the work of their chosen artist. They are encouraged to consider the potential as well as the limitations of the dishes and utensils that will make up the place setting. Students must submit a thumbnail sketch of their place setting in colour.

Once approved, the students will begin to create their place settings. The dinner plate will be decorated first, followed by the goblet and utensils, which will be co-ordinated with the plate.

Display the place settings as an installation to create The Dinner Party.

Assessment

1. Students will discuss artists' work and how it may be represented in the project. Within the class, there should be ongoing discussions as the projects progress.
2. Students will keep notes and do self-reflections throughout the process.
3. Each student will present their place setting to the class.
4. The class will develop rubrics for various aspects of the project. These rubrics should encourage peer and self-evaluation.
5. The projects may be recorded using various formats through photos, digital slide show, on-line gallery, and powerpoint presentations.

Suggested Resources

- *ArtTalk* (22890) (23595)
- *Discovering Art History* (23593)

There are websites that provide information on Judy Chicago that your students may need. As a teacher you may wish to preview specific sites and direct students to this information.

Perspective: A Change of Viewpoint

Contributor: Elizabeth Vincent

Project Synopsis

This is an extension to the basic linear perspective for students who might respond to a more challenging idea.

Specific Curriculum Outcomes

- CM 1.2 explore intrinsic properties of art media to express specific intent
- CM 1.4 demonstrate the ability to articulate understanding of formal design principles
- CM 2.2 critically engage visual, spatial, and temporal concepts through various contexts and media
- UC 4.2 incorporate in their personal artwork visual images that are inspired and influence by a variety of cultural, socio-economic, and national origins
- 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 the natural and built environments
- PR 6.3 recognize strategies by which visual art and design problems can be resolved
- PR 7.2 continue to develop skills in making informed judgments about the use of various media and technological processes, considering their ability to convey meaning

Background/Context

Having an understanding of single- and two-point perspective, students select a composition by a known artist in which there is a strong three-dimensional structural content.

Materials

- paper
- pencil
- colour optional

Method

Looking at a reproduction of a known artist's work, use paper and pencil to draw a plan view of the scene represented in the painting. Estimate the probable distances between objects and draw outlines of their shape where they stand on the ground or horizontal plane.

The students ask themselves, "What would the artist see if standing here?" They imagine stepping into this scene and viewing it from an entirely different angle and change the eye level if they wish. Then have them make thumbnail sketches as they work out the probable composition.

Have the students make a detailed drawing of their new composition to include the appearance of objects from a new angle. They should indicate the direction of light on forms.

Assessment

1. Have students show the development of their new composition in a way that explains the process to the viewer.
2. Have the students show the artist's original composition and the student's response.
3. Have students assess and describe one another's compositions.

Appendix G: Sample Assessment Tools

The sample rubrics and other assessment tools in this section are a resource for teachers, who are encouraged to select and adapt according to the needs of their students. This appendix, then, is not intended to be an exhaustive collection of assessment tools, but to suggest ideas and approaches that may be useful as teachers plan evaluation within an outcomes framework. An effort has been made to include both generic tools that might be used/adapted in many situations and tools that have been designed for a specific project or learning experience.

Teachers are encouraged to read the previous section, *Assessing and Evaluating Student Learning*, for important considerations regarding the principles and practices of assessment.

Rubric for Assessing a Project

Name _____ Date _____

Project _____

Craftsmanship	
5	Refined and sophisticated understanding and application of artistic qualities: line, colour, texture, and balance in the use of materials; meticulous attention to detail
4	Excellent understanding and application of artistic qualities: line, colour, texture, and balance in the use of materials; there is extreme attention to detail
3	Competent understanding of artistic qualities: line, colour, texture, and balance in the use of materials; there is adequate attention to detail
2	Improved understanding and application of artistic qualities: line, colour, texture, and balance in the use of materials; there is little attention to detail
1	Novice understanding and application of artistic qualities: line, colour, texture, and balance in the use of materials
Creativity	
5	Refined and sophisticated approach to original and unique expression with a high degree of risk taking
4	Excellent approach to original thinking and expression, with evidence of risk taking
3	Competent development in expression of creative ideas with increased attempt at risk taking
2	Improved thinking and expression in development of creative ideas but limited risk taking
1	Novice and restricted approach to developing the ideas with no evidence of risk taking

Personal Reflection

Name _____ Date _____

Project _____

Use this assessment form to communicate with your teacher about your experiences during this project. These marks do not represent your final grade, but will be used by your teacher to assess your overall performance. Use the following rubric to judge your work.

5 = exceeded basic requirements
 4 = good effort to accomplish all requirements
 3 = accomplished only some basic requirements
 2 = worked below basic requirements
 1 = incomplete or no response

I read the assignment carefully and did some research to inform my decisions in completing the project.	5 4 3 2 1
After reflecting on the topic, I made a series of sketches in my sketchbook.	5 4 3 2 1
I feel I communicated the ideas well.	5 4 3 2 1
I was successful in using the elements and principles of art and design to enhance the symbolic meaning and visual impact of my project. This is how I did that:	5 4 3 2 1
I feel the most successful part of my work is	
If I were to do this project again, I would improve on or change the following:	
I used the following techniques to communicate my ideas:	
This is what I want you to notice in my work to give you a better idea of what I learned in this project. (Use the back of this form and feel free to be creative by using words, images, diagrams, etc.).	

Individual or Group Assessment of a Work of Art

Name(s) _____ Date _____

Work of Art _____ By _____

1. Does the artist create an effective composition?
2. What medium (media) does the artist use? What technique does the artist use? How effective is the use of media? Explain.
3. What “meaning” is the artist trying to convey in the artwork? Was the artist successful in doing this? Explain.
4. What are the areas of strength in the artwork? Explain.
5. What areas in the artwork would you change? Explain.

Name _____ Date _____

Project _____

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- | | |
|-----------------------------------|------------|
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Sample Checklist for Evaluating Students' Responses to Arts Expression

Examples of Possible Criteria						
Offers first impressions about the arts expression						
Contributes to discussion and other activities that elicit student responses						
Uses observation skills when giving a description of the arts expression						
Demonstrates critical thinking when analysing the work						
Is able to make observations and comparisons and identify significant factors						
Applies prior learning to personal responses						
Uses appropriate vocabulary						
Analyses are based on evidence found in the work						
Identifies images, sensations, or ideas evoked by the arts expression						
Considers several interpretations						
Offers personal perspectives and interpretations of the work						
Researches and gathers background information about the arts expression						
Demonstrates reflective thinking						
Supports opinions based on information and evidence found in the work						
Shows interest in arts discussions						
Challenges self						
Describes whether, how, and why first impressions may have changed after critical thinking and/or discussion						
Contributes ideas when working in groups						
Works co-operatively if working in a group						
Works independently						

This form may be used to assess several students or one student on different dates. (Adapted from *Visual Art 10, 20, 30*, Saskatchewan, 1996)

Student Self-evaluation Form for Group Work

Name _____ Date _____

	Seldom	Sometimes	Often
Contributed my ideas			
Listened to and respected the ideas of others			
Positively encouraged others in my group and other groups			
Compromised and co-operated			
Followed the direction of others			
Helped to solve problems			
Concentrated when working			
Took risks by exploring something new to me			
Did my share when working in a group			

What did I contribute to the process?

What problem(s) did I have to solve while I was working and how did I try to solve the main problem I faced?

What have I learned from this particular experience and how could I apply what I have learned to other projects and/or everyday life?

My two greatest strengths from this list above are:

1.

2.

The two skills I need to work on from the list above are:

1.

2.

Sample Rating Scale Form or Checklist

Outcome(s) _____

Date _____

	Criteria/Indicators						
Student							

Rating Key: N = Not yet meeting expectations
 M = Meeting expectations
 E = Exceeding expectations

Anecdotal Record-Keeping Form and Rating Scale

Student's Name _____ Date _____

Outcome(s) _____

Criteria/Indicators	Comments	Rating

Other Comments:

Blank Rating Scale

Outcome(s) _____

Student _____

Indicators	
1	5 4 3 2 1
2	5 4 3 2 1
3	5 4 3 2 1
4	5 4 3 2 1
5	5 4 3 2 1

Art Criticism: Introduction and Response Form

Step One: Impulse—What is the first thing that comes to mind?
Often one's first impression is a lasting one. However, as you go through the art criticism process, you will build on your knowledge and experience and develop skills that will encourage you to be open-minded.
Step Two: Description—What do I see?
To begin art criticism, make a list of all the things you see in the work. During this step you must be objective; give only the facts. Every description should include the size of the work and the medium used.
Step Three: Analysis—How is the work organized?
During step three, you are still collecting facts. However, you will study closely the elements and principles, and you will describe how each one was used.
Step Four: Interpretation—What is being communicated?
During step four you have two questions to answer: What is happening? What is the artist trying to say? You will interpret (explain or tell the meaning of the work). It is here that you can make guesses.
Step Five: Judgment—What do I think of the work?
<p>In step five you will judge whether or not the work succeeds or fails. This is the time you give your opinions.</p> <p>Theories of judging art:</p> <ol style="list-style-type: none"> 1. Imitationalism: Art imitates what we see in the real world. 2. Formalism: The most important part of a work is the use of the principles and elements of art. 3. Emotionalism: Art must speak to the viewer through his or her emotions. This theory says that the most important part of the work is the mood the artist communicates. <p>We use aesthetic judgment when we give reasons why we find a work of art beautiful or satisfying.</p>

Art Criticism and Aesthetic Judgment

Name _____ Date _____

Title of work of art _____

1. Impulse
2. Description
3. Analysis
4. Interpretation
5. Judgment

Art Gallery Tour

Name _____ Date _____

Title of a chosen work of art _____ Artist _____

Step 1: Impulse (your first impressions)	What are the first words that come to mind as you view this work of art? (10 words)
Step 2: Description (the facts)	Describe what you see in the work of art. (lines, forms, shapes, spaces, value, colour, texture)
Step 3: Analysis (how the facts are put together)	<ul style="list-style-type: none"> • Balance • Focal point • Illusion of space • Rhythm • Movement
Step 4: Interpretation (what the work is about; what is its purpose and meaning)	Which of the following best applies to this work of art? <ul style="list-style-type: none"> • The artist seems primarily concerned with imitating nature. • The artist uses realistic images but is not just trying to imitate nature. • The artist seems most interested in trying to express a feeling or an emotion. • The artist seems to be concerned primarily with elements of art and principles of design.

Explain your choice:

Art Gallery Tour (continued)

Which of the following words could be applied to this work? Circle your choice and give reasons why.

strength	fear	loneliness	beauty
love	hope	introspection	anger
peace	madness	adventure	death
excitement	simplicity	enjoyment	courage
sadness	exploration	joy of life	fun
humankind and nature	mystery	war	other

Give reasons for your choices.

<p>Step 5: Information (additional details to help me better understand it)</p>	<p>Does the title of the work offer an explanation of the meaning or purpose? Explain.</p> <p>What I would like to know</p> <ul style="list-style-type: none">• the artist’s training• the artist’s age when the work was made• where the artist lived• the artist’s nationality• what other artists interested this artist• influences on the artist’s life• the meaning and symbolism in the work• what was happening in history• what was happening in music and literature• what it is like to work with the materials chosen by this artist• how the work was made <p>Do some research to find out this information.</p>
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Appendix H: Glossary

aerial perspective—the use of colour, contrast, and shade to create an illusion of depth; the fading, or softening to grey, of distant colours

anime—the Japanese word for animation; animation is regarded as a serious art medium in Japan, and a significant industry has built up around it

asymmetrical balance—informal balance in which unlike objects have equal visual weight

calligraphic lines—flowing lines made with brush strokes similar to Asian writing

collage—image created by gluing materials such as paper scraps, photographs, small objects, and cloth to a flat surface

composition—arrangement of elements in a work of art

conceptual art—an art form in which the artist's intent is to convey a concept rather than to create an art object

craft—a form of art that is rooted in the study of design

cubism—an influential, 20th-century style developed by Pablo Picasso and Georges Braque, based on the simultaneous presentation of multiple points of view

cultural section—a broad range of organizations and institutions, public, private, and non-profit, as well as individual artists, creators, and entrepreneurs

elements of art and design—basic visual symbols in the language of art; they include line, shape and form, space, colour, value, and texture

emotionalism—an aesthetic theory of art criticism that requires that a work of art must arouse a response of feelings or emotions in the viewer

figurative—of or relating to representation of form or figure

formalism—one of the three aesthetic theories of art criticism; it places emphasis on the design qualities of the work

found art—art composed of everyday objects; a term first used in reference to the work of Marcel Duchamp

gesture drawing—line drawing done quickly to capture movement

graffiti—inscriptions or drawings made on some public surface (as a rock or wall); message or slogan written as or as if it was a graffiti

graphic representation—a drawing of an object

imitationalism—an aesthetic theory of art criticism focussed on realistic presentation

impressionism—a style of painting, especially among French painters of about 1870 (e.g., Monet), in which the natural appearances of objects are depicted by means of dabs or strokes of primary unmixed colours in order to simulate actual reflected light

installation—a work, usually large (e.g., a stage set, a work that fills the gallery space), that presents the artist's ideas in a three-dimensional form and is meant to be viewed, heard, encountered, walked around, and experienced in many ways

mosaic—a work composed of many small, separate pieces of materials such as clay, glass, marble, and paper that are fastened to a background

one-vanishing-point/parallel perspective—drawing technique in which receding parallel lines appear to converge at one vanishing point on a horizon line

pointillism—a style of painting using small dots of colour, developed by Georges Seurat in the 1880s

pop art—style used in the early 1960s, primarily in the United States, that portrayed images of popular culture (mass media, commercial art, comic strips, advertising)

principles of art and design—rules that govern how the elements of art are organized; they include movement, balance, proportion, variety, emphasis, harmony, and unity

relief sculpture—type of sculpture in which forms project from a flat background

still life—painting or drawing of inanimate objects

surrealism—style of art, prominent in the first half of the 20th century, in which dreams, fantasy, and the subconscious served as inspiration for artists such as Salvador Dali and René Magritte

symmetrical balance—formal balance where two sides of a design are identical

technology—“Technology in the arts is inclusive of those processes, tools, and products that artistic-minded people use in the design, development, creation, and presentation of their works. It is a means to use skills and imagination in the creation of aesthetic objects, environments, or experiences. It is also a means of knowing and understanding our world and the processes we involve ourselves in as we interact with it. Tools and devices alone do not constitute a technology. It is only when people use these tools and devices to effect a change that we can call them a technology.” (*Foundation for the Atlantic Canada Arts Education Curriculum*, 2001)

point/angular perspective—perspective drawing technique in which receding parallel lines leave two sides of a shape (e.g., a cube or building) and appear to converge at two vanishing points on the horizon line

value—element of art and design that pertains to the degree of lightness or darkness attributed to colour and related to one or more parts in a work of art

valuing—“Valuing is intensely personal and involves making connections with individual and social standards and beliefs. It includes respect for and recognition of the worth of what is valued. It recognizes the reality of more than one perspective, more than one way of being and perceiving the world, and the richness of found answers.” (*Foundation for the Atlantic Canada Arts Education Curriculum*, 2001)

Appendix I: Resources

Introduction

Visual Arts 10 presumes a network of material and human resources that extend throughout the school and into the local and global community. It is critical that teachers and students have access to a wide range of these resources, including those available through information and communication technologies. The range of resources must

- support the achievement of the curriculum outcomes
- elicit personal, thoughtful, creative, and critical responses
- reflect the diversity of the learners' interests, needs, abilities, and experiences
- be available to all learners
- include appropriate materials, equipment, and technologies

Visual Arts 11 builds on the network of material and human resources that extend throughout the school and into the local and global community. It is critical that teachers and students have access to a wide range of these resources, including those available through information and communication technologies.

Foundation for the Atlantic Canada Arts Education Curriculum

(pp. 59–60) provides important considerations for the selection of resources for arts learning and guidelines regarding the range of human and material resources that are required in order for students to meet learning outcomes.

Authorized Learning Resources

- *Art History Timeline* (23968)
- *Art in Focus* (22987)
- *Arttalk*, 4th Edition (23595)
- *Arttalk*, 2000 Edition (22890)
- *Assessment in Art Education* (13889)
- *Beginning Sculpture, Teacher's Edition* (23594)
- *Canadian Art: From Its Beginnings to 2000* (23596)
- *Community Art in Action* (23814)
- *Creating and Understanding Drawings* (22984)
- *Discovering Art History, Resource Binder* (23592)
- *Discovering Art History, Teacher Edition* (23593)
- *Elements and Principles of Design* (23969)
- *Engaging the Adolescent Mind through Visual Arts Problem Solving* (23812)
- *Experience Clay* (23590)
- *Experience Clay, Teacher's Edition* (23591)
- *Exploring Art* (23597)
- *Exploring Visual Design: The Elements and Principles* (23060)

- *Exploring Visual Design: The Elements and Principles, Studio Resource Binder* (23061)
- *Franç'Arts 7, rue de l'Atlantique* (33881)
- *From Ordinary to Extraordinary: Art and Design Problem Solving* (13890)
- *Introducing Art* (22985)
- *Paintings of Nova Scotia: From the Collection of the Art Gallery of Nova Scotia* (23813)
- *Popular Culture* (23615)
- *Popular Culture, Teacher Resource Binder* (23616)
- *Talking about Student Art* (13888)
- *Teaching Meaning in Art Making: Art Education in Practice* (23815)
- *The New Drawing on the Right Side of the Brain* (23059)
- *The Visual Arts* (23527)
- *The Visual Arts, Teacher's Guide* (23528)
- *The Visual Experience*, Second Edition (22651)
- *The Visual Experience*, Second Edition, Teacher's Edition (22652)
- *The Visual Experience*, Third Edition, Teacher's Edition (23598)
- *Thinking through Aesthetics* (23057)
- *Using the Art Museum* (23534)

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