

Visual Arts 12

Guide

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Visual Arts 12

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Introduction

Background

Visual Arts 12 provides opportunities to build on the concepts and techniques developed in Visual Arts 10 and Visual Arts 11. In addition, it develops unique skills that will be invaluable in their careers, including self-confidence, self-esteem, communication, team work, and problem solving. Like Drama 12 and Music 12, the basic premise in Visual Arts 12 is that students should be able to apply in authentic ways their knowledge, skills, and attitudes acquired in visual arts learning from primary to grade 11.

Visual Arts 12 was developed within the framework of Foundation for the Atlantic Canada Arts Education Curriculum. 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 12

The visual arts are 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 12 emphasizes a holistic learning process that involves the understanding of contexts and critical reflection, in addition to the development of and synthesizing 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.

Visual Arts 12 builds on previous learning by providing students with experience in a unique and authentic context, that being a “studio” setting. Just as professional or recreational artists develop a space within which they are free to create, the Visual Arts 12 classroom should be modelled after a working studio. Students are provided a range of opportunities through extensive projects that allow them to develop

and respond to their personal needs and aspirations. In doing so, they have opportunities to explore a variety of materials, technologies, and processes, and to specialize in areas of particular interest. This allows them to explore career paths, and access community resources.

Of primary concern should be the creation of an extensive body of work that may include art works completed in Visual Arts 10 and Visual Arts 11. As this body of work matures, their portfolio, a critical component of high school visual arts courses, develops in greater depth.

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 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 mind-sets. 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.

Access to Technologies of Production

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.

Teachers must be aware that technology does not refer solely to computer-related materials and processes. *Foundation for the Atlantic Canada Arts Education Curriculum* provides an explanation of the term **technology** this explanation is found on page 12 of this curriculum document.

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, 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 12.

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. 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.

Equity and Diversity

In recognizing and valuing the diversity of students, the education system allows for a range of learning styles, teaching styles, instructional strategies, and resources. Learning contexts should be adapted to meet the needs of students with different backgrounds, interests, and abilities and to provide ongoing opportunities for all students to engage in new learning based on their previous success.

Visual arts classes can be a safe environment for those students who experience challenges in other areas of learning. While participation for students with emotional, physical, or cognitive disabilities may be limited, art teachers should be aware that the experiences they are providing could have a strong impact on the personal development of these students, although this may not be explicit or measurable.

Students’ development as learners is shaped by many factors, including gender, social and cultural backgrounds, and the extent to which individual needs are met. In designing learning experiences in visual arts, teachers should consider the learning needs, experiences, interests, and values of all students.

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

- provide an environment and design learning experiences to affirm the dignity and worth of all learners
- redress educational disadvantage
- model the use of inclusive language, attitudes, and actions supportive of all learners
- build on students’ individual levels of knowledge, skills, and attitudes
- adapt classroom organization, teaching strategies, assessment strategies, time, and learning resources to address learners’ needs and build on their strengths
- provide opportunities for learners to work in a variety of learning contexts, including mixed-ability groups
- identify and respond to diversity in students’ learning styles and preferences

- design learning and assessment tasks that draw on learners' strengths and abilities
- ensure that learners use strengths as a means of tackling areas of difficulty
- offer students multiple and varied avenues to learning, creating, and presenting their work
- reflect on and offer students diverse opportunities to demonstrate their learning

Achieving the Outcomes

Visual Arts 12 is based on a learning outcomes framework of concepts common to each of the arts disciplines: dance, drama, music, and visual arts. The outcomes are grouped according to the types of understandings and processes that are common to all arts disciplines: creating works of art; responding critically to their own work and the works of others; and making connections to local, global, and historical contexts. Eight general curriculum outcomes identify what students are expected to know and be able to do and value upon completion of study in arts education. Based on Foundation for the Atlantic Canada Arts Education Curriculum, (2001), the outcomes for Visual Arts 12 are grouped under the following organizing strands:

- Creating, Making, and Presenting
- Understanding and Connecting Contexts of Time, Place, and Community
- Perceiving, Reflecting, and Responding

These understandings and processes are interrelated and are developed most effectively as interdependent concepts. When outcomes are grouped as such and curriculum offerings based on all three organizing strands, arts activities become more relevant to real-life situations, and the learning becomes more meaningful.

Course Outline for Student Handbook

The following outline is provided for inclusion in student handbooks used during the course selection process.

Visual Arts 12 is designed for students who have a background in visual arts. Students are provided opportunities to work in a “studio setting” that enables them to develop a body of work and an extensive portfolio building on work completed in Visual Arts 11.

Students will meet with the visual arts teacher to determine their ability to achieve the outcomes for this course. In particular, the teacher will look for a commitment to work both independently and collaboratively on extensive projects. Prior visual arts learning and skill development will play a key role in determining those students who may wish to take the course.

Course Design and Components

Features of Visual Arts 12

Visual Arts 12 is 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
- it is 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* (2001), pages 2–3, *Visual Arts 10 and Visual Arts 11* (Nova Scotia 2008), page 5, and *Visual Arts Primary–6* (Nova Scotia 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 12

A key principle for Visual Arts 10 and Visual Arts 11 is the fostering of creative thinking and problem solving. While working with a range of materials and technologies, students can 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.

Visual Arts 12 continues to foster creative thinking and problem solving as students build on and apply in greater depth their art-making skills. In grade 12, students are encouraged to question more and to develop independence in interpreting the natural and built environments. Because they have gained more confidence with materials and processes of art, they are encouraged to experiment and make judgements that can be justified and substantiated throughout the art-making process.

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.

Visual arts 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 12, 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 12 has 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 students should consider the Visual Arts 12 art room as a working studio within which they are free to explore and develop more intensive skills and techniques. This is achieved through projects that the students may select based on the limitations of the particular setting. The projects should be selected in consultation with the teacher, and should be approved based on the ability level of the student.

The Project Approach

Visual arts courses at the high school level have been organized, traditionally, as a series of integrated projects. These projects, incorporating learning about art, as well as 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.

In Visual Arts 12, as in Drama 12 and Music 12, the curriculum is designed around a variety of projects that may extend from one to eight weeks in duration. These projects provide sufficient breadth and depth to accommodate a range of skills. However, it should be noted that students must have a strong background in visual arts before attempting these projects in order to maximize the learning potential. Critical to the students' success will be the ability for each student to work independently as well as collaboratively. Throughout each project it will be important for the students to provide the teacher with frequent updates of their personal goals in meeting the required time lines.

At the grade 12 level, teachers should view their role as coach, mentor, and facilitator in the art-making process. This approach is critical in a studio environment, and plays a key role in student success.

Teachers should expect students to complete four or five projects in this course. They should build in flexibility to ensure that the students have sufficient choice in media, technique, and subject matter.

As students work through the projects in Visual Arts 12, the teacher should provide additional support for those students who will be pursuing post-secondary training in visual arts or an art-related field. Their project work can provide important content for their entrance portfolios and scholarship submissions.

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, 2003).

Some examples of learning in Visual Arts 12 that help students move toward attainment of the EGLs are given below.

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 12, students will be expected to

CM 1.1 assess and apply complex image development techniques

PR 6.3 articulate informed aesthetic responses that demonstrate critical reflection

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 12, students will be expected to

UC 4.4 explain the role of artists and the arts to inform, define, and cause us to question and reflect

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

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 12, students will be expected to

CM 1.4 analyse and use complex visual relationships, processes, and content, making subtle discriminations

CM 2.1 create artworks to carry personal messages to a diverse range of audiences

Personal Development

Graduates will be able to continue to learn and to pursue an active, healthy lifestyle. By the end of Visual Arts 12 students will be expected to

UC 3.4 explore how ideas, perceptions, and feelings are embodied in artworks of a culture

UC 4.2 derive images through the study of historical images from their own and others' cultures

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 12, students will be able to

PR 2.3 arrange and create an exhibition of works that consider types of works, presentation issues, location, lighting, and intended audience

PR 6.2 recognize that the principles of design can be used to show relationship in an image

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 12, students will be expected to

CM 1.1 assess and apply complex image development techniques

PR 7.2 predict the impact that new technologies might have on art and on society

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* 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 12 has been developed using this framework.

Creating, Making, and Presenting

Creating, making, and presenting involves students' creative and technical development, that is, their ability to use and manipulate media—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 to value the arts as a record of human experiences and expression
5. examine the relationship among the arts, societies, and environments

Perceiving, Reflecting, 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 work
7. understand the role of technologies in creating and responding to expressive works
8. analyse the relationship between artistic intent and the expressive work

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 high school students 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. Similarly, students enrolled in Visual Arts 12 must have proven technique, skill and understanding that comes from achieving the outcomes for Visual Arts 10 and Visual Arts 11.

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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Creating, Making, and Presenting

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.

By the end of grade 10, students will be expected to

CM 2.1 use symbols in a variety of media to communicate personal meaning

CM 2.2 analyse and apply visual, spatial, and temporal concepts in creating art images

CM 2.3 collaboratively present a display of artworks

CM 2.4 acknowledge and respect individual approaches to and opinions of art in a collaborative learning environment

By the end of grade 11, students will be expected to

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

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

CM 2.3 make critical and articulate judgments when collaboratively sorting, arranging, and displaying artworks

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

By the end of grade 12, students will be expected to

CM 2.1 create artworks to carry personal messages to a diverse range of audiences

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

CM 2.3 arrange and create an exhibition of works that considers types of works, presentation issues, location, lighting, and intended audience

CM 2.4 demonstrate an open-minded approach to diversity of ideas and artistic style and show empathy to other people's point of view

CM 2.5 engage in artistic inquiry, exploration, and discovery in collaboration with others

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.

By the end of grade 10, students will be expected to

UC 3.1 demonstrate an awareness of the role that visual creations have in our individual modes of expression

UC 3.2 examine the influence of the visual arts and their relationship to daily life and culture

UC 3.3 examine how ideas, perceptions, and feelings are embodied in artworks of a culture

UC 3.4 participate in the visual arts in school and community

UC 3.5 identify social and ethical issues that arise in artworks

By the end of grade 11, students will be expected to

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

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

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

UC 3.4 actively engage in art advocacy

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

UC 3.6 give voice to personal concerns through visual expression

By the end of grade 12, students will be expected to

UC 3.1 analyse and make informed judgments about the role that visual creations have in our everyday modes of expression

UC 3.2 demonstrate an understanding of the complexities of artworks

UC 3.3 understand how ideas, perceptions, and feelings are embodied in artworks of a culture

UC 3.4 explore how the visual arts of their own culture are used as a vehicle of cultural production and transmission

UC 3.5 use visual arts as a means of conveying concerns about social and ethical issues

UC 3.6 evaluate possibilities for ongoing involvement in art-related vocations and avocations

Understanding and Connecting Contexts of Time, Place, and Community

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

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 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.

By the end of grade 10, students will be expected to

PR 6.1 demonstrate independent thinking in interpreting and making judgments about subject matter

PR 6.2 constructively critique and evaluate personal artwork and the work of others

PR 6.3 respond to the works of artists through analysing how they have solved specific visual design problems

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 6.6 explore alternative solutions for solving complex problems

By the end of grade 11, students will be expected to

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

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

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

By the end of grade 12, students will be expected to

PR 6.1 describe, analyse, interpret, and evaluate artworks, both formally and informally

PR 6.2 recognize that the principles of design can be used to show relationship in an image

PR 6.3 articulate informed aesthetic responses that demonstrate critical reflection

Perceiving and Responding

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

By the end of grade 10, students will be expected to

PR 7.1 practise safety and demonstrate responsibility in the proper use of materials and tools

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

PR 7.3 demonstrate an understanding of the direct influence expanding technology has had and continues to have on the individual and society

By the end of grade 11, students will be expected to

PR 7.1 knowledgeably practise safety and demonstrate responsibility in the proper use of materials and tools

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 7.3 analyse and respond to the direct influence expanding technology has had and continues to have on the individual and society

By the end of grade 12, students will be expected to

PR 7.1 show competence and responsibility in the use and manipulations of required materials, tools, and techniques

PR 7.2 assess the degree of knowledge, skills, and abilities necessary to carry out a project

PR 7.3 demonstrate advanced abilities in and understanding of the technical aspects of art making

PR 7.4 investigate how the sensory qualities of media affect an image and our response to it

PR 7.5 predict the impact that new technologies might have on art and on society

Perceiving and Responding

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

By the end of grade 10, students will be expected to

PR 8.1 explore the relationship between intention and outcomes in their own and others' work

PR 8.2 analyse the source of ideas behind their own work and the work of others

PR 8.3 explore the relationship between an artwork and its audience

By the end of grade 11, students will be expected to

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

PR 8.2 demonstrate an awareness of how consideration of the intended audience affects and impacts on an artwork

By the end of grade 12, students will be expected to

PR 8.1 interpret the relationship between intention and outcome in their own work and that of others

PR 8.2 demonstrate an understanding of the play between artist, artwork, and audience

Projects

Introduction

In Visual Arts 12, students are expected to apply in authentic ways their knowledge, skills, and attitudes acquired in visual arts learning from primary to grade 11. Therefore, this course is organized around a number of in-depth projects that further develop the skills and techniques, understandings and processes. Many of the projects may be used as portfolio entries, and the students are expected to participate in at least one exhibition during the course.

The projects vary in length and in scope. For example, 12 Ways Project should take approximately eight weeks. Others like Art History with a Twist takes place over a more limited time period. It is suggested that the teacher choose a variety of projects so as to provide a wide range of experiences. Additional projects may be created by the teacher and student collaboratively. It is suggested that teachers not expect more than 4 or 5 projects to be completed by the students. They should build in flexibility that allows for students to work on entrance portfolios and scholarship submissions if they are pursuing post-secondary study in visual arts.

The projects are outlined separately, and each includes assessment notes and references to relevant curriculum outcomes, although it should be noted that all projects meet most of the SCOs for Music 12.

Teachers should select projects based on the number of hours required for each, and the schedule within which they work. Most teachers will find four to six projects appropriate for this course, provided some longer assignments are selected.

During these projects, the teacher should be viewed more as a coach and facilitator in the art-making process. The studio environment is critical for the success of Visual Arts 12.

12 Ways Project

Overview

Students create a series of 12 diverse artworks using a personally significant object as a starting point for each artwork in the series. This project is excellent for getting students to take risks, experiment, and play with ideas while advancing technical skills and art appreciation. Students can often use series pieces in their portfolio when applying to post-secondary art and design institutions because the content of the artwork is not teacher directed.

In a semester this assignment takes approximately eight weeks (80 minutes class time per day) or one half semester. Because this project is so comprehensive and takes place over an extended period of time, teachers may wish to meet with the students individually to create time lines with specific deadlines.

Within a framework of criteria that acts as a safety net, this project is as self-directed and student-directed as possible to give students a taste of how real studio artists work. They should be independently motivated to discover deeper layers of meaning in what they do over time.

Enduring Understandings

It is important for students to be able to weave into their art practice technical challenges, art historical understanding, cultural critique, and personal expression.

Specific Curriculum Outcomes

Creating, Making and Presenting	Understanding and Connecting Contexts of Time, Place and Community	Perceiving and Responding
<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 1.4 analyse and use complex visual relationships, processes, and content, making subtle discriminations</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 2.4 demonstrate an open-minded approach to diversity of ideas and artistic style and show empathy to other people’s point of view</p>	<p>UC 3.5 use visual arts as a means of conveying concerns about social and ethical issues</p> <p>UC 4.2 derive images through the study of historical images from their own and others’ cultures</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>PR 6.1 describe, analyse, interpret, and evaluate artworks, both formally and informally</p> <p>PR 6.3 articulate informed aesthetic responses that demonstrate critical reflection</p> <p>PR 7.1 show competence and responsibility in the 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 artmaking</p> <p>PR 8.1 interpret the relationship between intention and outcome in their won work and that of others</p>

Suggestions For Learning And Teaching

The choice of a personally significant object is critical to the success of the series. It is the students who must choose their objects, find relevance, find interest in it and ultimately decide how feasible or appropriate that object is going to be from the very start.

Step 1: Choosing an Object

The first thing that comes to mind when a student decides what to bring in for this project may not necessarily be the best choice, i.e., it may be too large, not easily transportable, fragile, or the student will lose interest after one week. On the other hand, students sometimes choose an object that a teacher would have difficulty finding possibility in (e.g. a hammer), but the student might be successful in building a series around it.

As a preliminary activity, the teacher may select a number of objects and have all students use them as an inspiration for the project. It is important to “stretch” the students’ ideas, taking the object in a totally different direction as conceptual understanding is developed.

The following is a two-step process to help students determine for themselves which object will be their base:

1. Students bring to class the item or items they are considering for the series. Tell them in brief that they will be producing a series of pieces based on the object, and they will be working over several weeks with it so they are to look for something that
 - interests them for its sentimental value or emotional attachment, such as a gift, a memento, or a piece of jewellery
 - interests them for its form, colours, pattern, or surface structure, such as an ornate brass candlestick holder
 - interests them for its social value or is representative of an issue or part of culture, such as a skateboard

Students then put the object to the test to see if it is really going to be a good choice. In small groups they collaboratively run through the potential “pros and cons” of the object making a simple chart for each.

2. After the students have collected the peer responses, they sit down individually and try to generate a list of 20 things they can do with the object. They should do this spontaneously stating the first thing that comes to mind. This represents 20 visual artworks springing from that object. The teacher guides the brainstorming by asking questions such as, “Why does this object exist?” or “Why is it significant or appealing to you?”

At the end of the session/class, explain that an object with a few “cons” (things they feel they can overcome) will make the best choice for this long range assignment. An object with only four ideas behind it will not sustain their interest for the required time. Once a significant object has been chosen, the work of the assignment can begin.

Students are better able to narrow down and commit to their object after this process. Give them time to re-evaluate and make another choice if their selection turned out to be fruitless.

Step Two: Framework of Project Criteria and Calendar

Present a calendar to show students a layout of the weeks of the term and how the project will unfold so that they know ahead of time when they are expected to work independently and when they will be given teacher-led introductions to new information to incorporate into their series. This facilitates self-pacing and serves as a safety net. The following sample calendar can be used:

Week 1	Independent work; one Realism Finish 2 pieces for the series
Week 2	Independent work; one Abstraction Finish 2 pieces for the series
Week 3	Independent work; one Surrealism Finish 2 pieces for the series
Week 4	*6 pieces are due; introduce Impressionism, and students apply this style to the series object.
Week 5	Introduce Cubism, and students apply this style to the series object.
Week 6	Introduce Expressionism, and students apply this style. **Students assess whether they already have an Expressionist piece in their series.
Week 7	Independent work time, incorporating historical styles to their series Finish all 12 pieces.
Week 8	Display, critique, interview; written self-evaluations and peer evaluations.

It is not necessary that students complete the first three art styles in this order, but it is a natural evolution for most. Also, beginning with what is familiar is a comfortable way into a very open-ended project. Students at first can be intimidated by the freedom this project allows. The calendar and framework is reassuring for them.

**Week 4: 6 pieces are due*

This is a quantitative assessment of the artworks. Through a mini-critique with the class, students check their progress against the project criteria (see Framework below) and note areas that need enhancement.

***Week 6*

Usually at this point in their series, students have already created a piece in the Expressionist style without knowing it.

After the calendar is presented and reviewed, collaboratively generate a list of potential traditional and non-traditional art media that will be made available to students for the project as well as possible materials they can find on their own.

Introductions to Impressionism, Cubism, and Expressionism are treated as in-depth clinics lasting two or three classes. During these clinics, the history, pertinent vocabulary, examples of artists and artworks for that style are presented quickly and efficiently. An introductory activity

to practice specific techniques should be built into each week before students attempt to weave the style into their series, as demonstrated in the following examples:

Impressionism

After students are introduced to this style through text and slides, have them do two activities to become familiar with the style:

- Have students take a black and white photocopy of an Impressionist painting and reproduce the colour and stroke with oil pastel (1 class).
- Demonstrate quick, spontaneous, direct painting in impressionist style of white Styrofoam cups, wrapped candies, or other still-life subjects under strong lighting (not fluorescent). The students attempt these 15-minute studies, checking colour use and paint application.

Cubism

After students are introduced to this style through text and slides, have them do the following activity:

- Individuals model for the class. The models continually move and change pose slowly while students draw them on the same paper overlapping the poses and figures. They use different colours of oil pastels, marker, or pen for different figures and/or poses. When the page is full of superimposed figures, encourage the students to stop looking at figures and start to apply value tones and textural patterns wherever the composition calls for more attention.

Expressionism

After students are introduced to this style through text and slides, have them do the following activity:

- Make a portrait using only colours they dislike. Make a self-portrait expressing their emotional experiences of a personal fear or phobia, a turning point in their life, or a personal loss.

Framework Criteria

Students should be given the basic project criteria with the calendar before they begin. The required elements consist of

- 12 artworks completed (All must be related to the starting object, and this relationship, if not obvious, can be articulated by the students.)
- 6 art historical styles that are represented clearly and can be identified by the student: Realism, Impressionism, Abstraction, Cubism, Surrealism, Expressionism
- a diverse range of approaches, such as 2-D and 3-D, different scale, different work surfaces, processes, media, etc.
- evidence of skill development.

Assessment

The quantitative assessment of the first six pieces in week four ensures that students have a target by which to pace themselves, and rewards self-directed use of class time. The class mini-critique addresses how criteria is being met, positively reinforcing experimentation, risk-taking, and skill development.

When the series is completed, the qualitative assessment is derived directly from the framework criteria given to the students at the beginning. The following four categories can be transformed into rubrics, written self-evaluation forms, or other types of assessment models:

- **Self-direction** (the ability to work consistently and independently, initiate problem-solving, sustain interest in the object, and maintain motivation over the duration of the project)
- **Skill development** (advancement of technical ability with familiar art media, as well as media newly introduced to the student)
- **Diversity** (experimentation, risk-taking, variety in media, scale, surface, and the approaches vary from symbolic to autobiographical to formal, etc.)
- **Art historical styles** (how well each required style is understood and executed in the series)

Note

The six required styles do not preclude media experimentation and diversity within that style. Also, the teacher may present a different list of required styles according to the students' strengths, needs, and knowledge of art history.

Suggestions For Assessment

Students curate their personal work, selecting a representative portion of their series to display in the classroom, such as four pieces each. Students negotiate the exhibition space and hang work collaboratively.

Students can curate a rotating exhibit of class pieces to be exhibited in school outside the art room or outside the school.

Students evaluate themselves and their peers with rubrics designed with the categories listed above. They also reflect anecdotally on the process completing a written response to each category.

Students give each other feedback in a formal critique and informally write to each other on comment cards placed in small envelopes posted beside the work displayed.

Students can be given responsibility for leading class critiques and discussions.

Ideally, the teacher holds 20-minute interviews with each student to review the entire series/portfolio of work.

Notes And Resources

Discovering Art History (23592, 23593)

<artchive.com> (accessed May 17/07)

Materials: It is useful to provide a space/box in the art room where the teacher and students can toss found objects, scraps, and non-traditional art materials for use by all students over the duration of this project to encourage further experimentation.

Art History With A Twist

Overview

Students choose a well-known work of art from the art history time line (Palaeolithic to Present Day). They will recreate this work, not reproduce it, giving it their own personal twist. They may decide to explore humour, make social or political statements, or recreate their piece in a whole new artistic style.

Enduring Understandings

Students should build on their knowledge of art history while critically exploring those characteristics that make an art work famous.

Specific Curriculum Outcomes

Creating, Making and Presenting	Understanding and Connecting Contexts of Time, Place and Community	Perceiving and Responding
<p>CM 1.1 assess and apply complex image development techniques</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> <p>CM 2.1 create artworks to carry personal messages to a diverse range of audiences</p>	<p>UC 3.2 demonstrate an understanding of the complexities of artworks</p> <p>UC 3.3 understand how ideas, perceptions, and feelings are embodied in artworks of a culture</p> <p>UC 3.5 use visual arts as a means of conveying concerns about social and ethical issues</p> <p>UC 4.2 derive images through the study of historical images from their own and others' cultures</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>PR 6.1 describe, analyse, interpret, and evaluate artworks, both formally and informally</p> <p>PR 6.3 articulate informed aesthetic responses that demonstrate critical reflection</p> <p>PR 7.1 show competence and responsibility in the 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> <p>PR 8.1 interpret the relationship between intention and outcome in their own work and that of others</p> <p>PR 8.2 demonstrate an understanding of the play between artist, artwork, and audience</p>

Suggestions For Learning And Teaching

Suggested time: 10 hours

Step 1: Historical Perspective

Present an overview of well-known works of art covering different media and historical time periods, such as Cave Art, Nefertiti portrait bust, Greek pottery, Mona Lisa, and the American Gothic. Discuss what has made these images so popular and enduring. Explore the possibilities of what the Mona Lisa might have looked like if Picasso had painted her or what the American Gothic would resemble if a political activist created it. Brainstorm other possibilities, both humorous and serious, using many examples from history.

Step 2: Planning

The students first choose the work they want to recreate and sketch a variety of plans:

- Am I going to change the existing style? (i.e., turn a Renaissance piece into a Cubist work)
- Am I going to make a political/social statement? (i.e., “Guernica” becomes a modern day Middle East conflict)
- What different medium can I explore (clay, fabric, computers), and how will the medium affect the impact of my piece?

Step 3: Creating the Work of Art

After choosing their approach to the recreation, and during the actual construction of the work, have the students research the original work of art, its creator, style, and time period.

This project can also be approached by the teacher assigning a specific work of art for everyone to interpret in their own unique way. Picture the room filled with thirty different Mona Lisas.

Suggestions For Assessment

During the critique, the students will be expected to present their research in a mini art history lesson that they will share with their peers. Questions regarding style, media choice, message, etc., will be explored at that time.

For the students’ presentations, design a rubric that focusses on the factuality of their lesson, including history, style, dates.

Examine and discuss the choice of medium and the artistic style, and how it impacts on their final work.

Notes And Resources

Discovering Art History (23592, 23593)

<artchive.com> May 17/07

Art Mags

Overview

Students will develop and create a magazine based on a theme or an idea. The suggested themes are based on social, political, and environmental issues such as body image, youth culture, war, violence, equality, pollution, racism, etc. During the process, students will analyse contemporary media, its messages, audience, and the political, social, economic, and environmental implications. They will also analyse the aesthetic qualities in advertisements (composition, layout, colour, text, etc.). Each student will have an end product magazine with cover page, table of contents, spoof advertisements, editorial cartoon(s), and magazine articles based on their chosen theme.

This activity can meet a wide range of student's skills and abilities. Some students may continue the magazine exploration on their own and incorporate more complex ideas and images. Some may want to do two or three editorial cartoons or spoof ads. Others may use many digital imagery, poetry, stories, etc. It is open for the individual art student to become involved based on their own skill and interest.

Enduring Understandings

This project gives students a voice to visualize and articulate a detailed expression of their interests in a concrete format that can be reproduced and distributed to others. Empowering youth to actively express their views in society creates a culture of informed and critical thinkers, creative individuals, and socially aware individuals

Specific Curriculum Outcomes

Creating, Making and Presenting	Understanding and Connecting Contexts of Time, Place and Community	Perceiving and Responding
<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> <p>CM 2.1 create artworks to carry personal messages to a diverse range of audiences</p> <p>CM 2. 5 engage in artistic inquiry, exploration, and discovery in collaboration with others</p>	<p>UC 3.1 analyse and make informed judgments about the role that visual creations have in our everyday modes of experience</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 as a means of conveying concerns about social and ethical issues relating to society and/or environments</p> <p>U.C 3.6 give voice to personal concerns through visual expression</p> <p>UC 4.2 derive images through the study of historical images from their own and others cultures</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 5.3 evaluate the context of images they produce</p>	<p>PR 6.1 describe, analyse, interpret, and evaluate artworks, both formally and informally</p> <p>PR 7.1 show competence and responsibility in the 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>

Suggestions For Learning And Teaching

Step 1: Introduction to the Project (2 hours)

The teacher introduces the magazine project as a whole and the notion of magazines as potential “works of art.” Refer to Notes and Resources for introductory references.

Students choose a theme for their magazines as a whole (body image, youth, culture, war, violence, equality, pollution, racism, etc.)

Step 2: Spoof Advertisements (5–6 hours)

Discuss with students alternative advertisements such as those in the magazine, Adbusters. As part of the discussion, have them critique the meanings and messages in contemporary ads, considering issues such as the portrayal of women/men in the media, cultural groups, sex and sexuality issues, status, money, power, politics, beauty, and societal myths. Include in the discussions insight into the aesthetic composition of such advertisements (composition, layout, colour, text, etc.).

Have the students brainstorm ideas for alternative and popular advertisements. These advertisements can poke fun at, mimic, or critique well-known images in the media. Ethics and marketing should be discussed. Affirm that plagiarism, misrepresentation, or verbal assault on anyone are not appropriate for this project.

The students can use a play on words, metaphors, puns, humour, or other creative approaches to visualize spoof ads.

Have students develop several rough copy ideas. Select two or three for a final copy. These can be done with pen and ink, or other drawing materials. Students may wish to create a spoof ad using the computer.

Step 3: Developing Technique (2 hours)

Review drawing techniques (stippling, hatching, cross-hatching, etc.).

Look at Honore Daumier's pen and ink washes, and Otto Dix's and George Grosz's critiques of society.

Consider the communicative impact of aesthetics in advertisements and print media in general. Encourage students to explore a variety of design techniques to enhance the content.

Step 4: Newspaper-style Editorial Cartoons (5–6 hours)

Show students various examples of editorials. Discuss with them the political, social, and economical issues and how to apply humour to these issues.

Have students create several ideas for original editorial cartoons and select some designs for their final copy to be done in pen and ink. Encourage them to consider the following drawing techniques: hatching, crosshatching, stippling, contour drawing, and gesture drawing. The editorial can also be created in printmaking, such as linoleum or wood carving.

Step 5: Magazine Article (5 hours)

After reviewing and critiquing a variety of magazine articles, have each student research and develop original articles that take an original and critical stance on a current event issue (war, the myth of beauty, teen violence, etc.). This article can have specific requirements (e.g., a one-page article with a minimum of one visual, one graphic, and a tag line). Photography, ink, collage, and other media can be used. Students should consider a variety of sources for their article, such as out-of-class interviews, research, student-generated surveys, etc. Establish in advance the criteria for inclusion in the magazine.

(Optional) Have students create a second article based on their particular interest in the arts and society. Some students may wish to design an original fashion section with clothing they have designed themselves. Others may want to do a layout for an interior decorating column or an architectural page.

**Step 6: Table of Contents
(2 hours)**

Have students create a table of contents for their magazine. The font should be neat and appropriate. The table of contents should only be compiled when each student is finished all the elements of the magazine.

**Step 7: Magazine Cover
(2–4 hours)**

Have students use excerpts or slogans from their article as information on the cover page.

The cover page should include visuals as well as text, and should include the theme of the magazine that the students chose. The title of the magazine and the cover can be a spoof on a contemporary magazine that is in publication.

Step 8: Binding (2 hours)

After all other work is completed, have the students compile and bind their magazines, using a hole punch and twine, or a binding machine if it is available. As an extension, have students scan and reproduce their magazine for sale in the school or community.

**Suggestions For
Assessment**

Have students design a rubric to assess the technique, skills, and creativity employed in the creation of a magazine.

Have students analyse and discuss contemporary, historical, popular, and alternative advertisements and spoof ads.

Rough copies of each component of the magazine will be passed in for assessment.

Using a rubric, as the teacher, assess the student's use of the elements of art and the principles of design.

The magazine as a whole should be evaluated for its continuity, aesthetics, originality of thought, and artistic skills. Evaluations will be made by self-reflection, peer and teacher assessment. Throughout the process, draft copies should be assessed, and as teacher look for evidence of growth in the students' understanding of the creation of the magazine.

As a group, have students critique and exchange magazines.

Notes And Resources

<culturejamthefilm.com> (May 17/07)

<adbusters.org> (May 17/07)

Any contemporary/alternative magazines, advertisements and editorials

Note: Teachers should always preview websites before recommending them to the students. It is also a good idea to set criteria for appropriateness of magazines, advertisements, and editorials for consideration in this project, i.e., what is appropriate for class use and what is not appropriate.

Cultural Historical Study

Overview

A culture is recognizable by its art forms. This project provides an opportunity for research and study of any historical era or culture for which the references are available. Students will be influenced in their choice by personal preference, but will have to check availability of source material before spending time on personal work.

Where collections of *National Geographic* are available, there will be a wide choice. Local and school libraries and the Internet should provide adequate material. Some primary source material may be available in museums or personal collections, but the study can be successful if all references are from publications.

Enduring Understandings

The art forms of a culture are directly related to available materials and conditions of daily life. Belief systems strongly influence the form and content of art from all cultures.

Specific Curriculum Outcomes

Creating, Making and Presenting	Understanding and Connecting Contexts of Time, Place and Community	Perceiving and Responding
<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 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>UC 3.3 understand how ideas, perceptions, and feelings are embodied in artworks of a culture</p> <p>UC 3.5 use visual as a means of conveying concerns about social and ethical issues</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 4.4 explain the role of artists and the arts to inform, define, and cause us to questions and reflect</p> <p>UC 4.6 trace influences of various cultures on contemporary artwork</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 5.3 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>	<p>PR 6.2 recognize that the principles of design can be used to show relationship in an image</p> <p>PR 7.2 assess the degree of knowledge, skills, and abilities necessary to carry out a project</p>

Suggestions For Learning And Teaching

Suggested Time: 30 hours, plus independent study

Step 1: Research

Have students select a specific culture or historical period as their primary area of focus. They will need guidance in this aspect of the project as you will want to ensure there is sufficient information available for the research.

As they do their research, ask them to find information on key artifacts that define a culture, including any of the following:

fabric design	floor coverings
utensils	dwellings
clothing	jewellery
tools	murals
transport	dominant colours in landscape
animals in carving or painting	ceremonial attire
plants of the region	musical instruments
body ornament	representations of Deities
script	

These and any other visual material, particular to the culture or historical period, should be recorded by all available means in the sketchbook.

Students are asked to propose a finished work based on their discoveries. For example, a student having chosen Native American art of the Southwest could find identifiable and characteristic designs in pottery, jewellery, and weaving.

Step 2: Creating the Work of Art

Having built up an “idea bank” in the sketchbook, have the students design and create a work of art, such as a woven wall hanging, a group of ceramic forms, or an item of clothing, inspired by the designs recorded in the sketchbook.

Step 3: Presentation

The presentation of work may take any appropriate form, such as a museum diorama, PowerPoint presentation, fashion show, or a traditional or ceremonial meal. It is important for the idea bank to contain plenty of visual information and this can be done using drawing, painting and printing methods. Where possible, students should be encouraged to try a process that they have not used before.

A superficial “borrowing” of ideas is to be avoided. The nature and significance of authentic art forms are to be appreciated and acknowledged. The quality of the outcome will be greatly influenced by the quality of the research.

Although this project is very successful where an obvious choice of era or culture is made, it will also provide a framework for more innovative ideas. There is no reason why the culture should not be defined within a current social context.

Suggestions For Assessment

Have the students submit the final project that can be displayed as part of a unique exhibit. Include with the artwork, an artist statement that clearly articulates the significance of the ideas, materials, and technique used. When mounting the exhibit, provide paper or art materials and invite those viewing the works to make a personal response, either verbal

or visual. Collect these, and have the students debrief the experience using the viewers responses to inform their perceptions of the degree of success they experienced.

Arrange for students who complete this project to present it to a neighbouring elementary or junior high school social studies or art class. This would be particularly appropriate if the host teacher is also working on the same historical era or culture.

Notes And Resources

You may wish to use community resources for this project. For example, if the students are exploring henna designs from India, there may be someone from the Indian community who could visit the class and provide further insight into the processes used.

The World Wide Web should be a valuable resources for this project. It is important for the teacher to preview all sites before directing the students to them.

Resources on the ALR:

ArtTalk (23595)

Discovering Art History (23592, 23593)

Developing Skills and Perceptions and Representation

Overview

Drawing from observation is expected to be the foundation of this project and, with it, a study of drawing materials. Some research is required to identify artists whose work is strongly representational. Photography should be used to document subjects and the artwork.

Drawings and colour studies may be made in any medium. Reference should be made to the impact of photography on the work of known artists. Compare the accuracy and clarity of representational art before and since the introduction of photography.

Relief and three-dimensional studies of surface and form may be made in clay, plasticine, and plaster using modelling and casting methods.

The work may be approached as a series of studies demonstrating skills and understanding. To encourage a coherent context for the work, all studies could be related to a common theme such as architecture, still-life, found objects, plant forms, and machinery.

The culmination of the project takes the form of

- a fully developed drawing or painting with supporting studies
- a three-dimensional form with supporting maquettes, drawings, and photos

Enduring Understandings

Accurate mapping of an array of objects depends upon maintaining one steady viewpoint. There are reliable known methods for rendering shape, form, and surface, and are reliable strategies for gathering visual information and, from it, generating original work

Specific Curriculum Outcomes

Creating, Making and Presenting	Understanding and Connecting Contexts of Time, Place and Community	Perceiving and Responding
<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> <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 2.4 demonstrate an open-minded approach to diversity of ideas and artistic style and show empathy to other people's point of view</p> <p>CM 2.5 engage in artistic inquiry, exploration, and discovery in collaboration with others</p>	<p>UC 3.2 demonstrate an understanding of the complexities of artworks</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 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>	<p>PR 8.1 interpret the relationship between intention and outcome in their own work and that of others</p> <p>PR 8.2 demonstrate an understanding of the play between artist, artwork, and audience</p>

Suggestions For Learning And Teaching

Studio time: 20 hours

Independent Study at home and photo essay, etc.

The project is open to further development.

Step 1: Introduction

The teacher will introduce the project by showing the work of selected artists whose work is strongly representational. This should be seen in historical context with attention given to major changes in understanding and any technical advance (e.g., camera obscura—linear perspective.)

Viewing slides, posters, etc., students will make notes in sketchbooks of artists whose work they wish to study. Some key concepts should be identified by notes and demonstration.

Rendering form with value and making accurate judgements of scale and perspective are attainable goals for students working at this level.

A link should be made with black and white photography that effectively clarifies many of the challenges to be met in value drawing.

Chiaroscuro in the work of Caravaggio, Vermeer, Rembrandt, Pre-Raphaelite painters, M.C. Escher, and Mary Pratt reveals the effect of dramatic lighting.

Step 2: Selecting a Theme and Writing a Proposal

Students should select their connecting subject or theme. It is helpful to have two or more alternatives available in the studio—to be arranged in still-life groups—and studied singly.

Students should write up an outline or proposal for the number and type of works they intend to complete in the time. Examples:

- Four value studies—pencil, pastel, ink, acrylic photo cuttings to show value and contrast
- Four texture studies: surface rubbing, mark making, plaster mold, clay
- One sustained pencil composition
- One developed colour composition

This outline will directly connect with the peer and self-assessment and evaluation rubric. Students will use checklists to break the work into short-term studies.

Sketch books should be used for all notes and studies. A sketch book page may consist of many visual notes: detailed studies, photos, and cuttings. Where possible, drawings should be made from primary source materials (i.e., the actual objects). Where necessary, secondary source material is used in the form of photographs found in books and magazines or taken for the purpose. Photographs selected should be well lit so that the relationship of form and value is evident. All photo cuttings should be glued into the sketchbook.

Step 3: Carrying Out the Assignment

Five to six hours of studio time will be required to make plaster cast forms and model with clay, resulting in a number of ideas in sketch and maquette form.

All experiments and plans for the final sculpture and composition should be made or recorded in sketch books.

Changing the scale of objects and trying unfamiliar eye levels may bring results.

Make four drawings of one object, each drawing focussing on a different aspect of the object. Look for rhythm, dramatic lighting, zoom in, explosion, abstraction, surface texture, and markings.

Using mirrors and other visual referents, do a large-scale object drawing (or self-portrait) where you place the object (or yourself) in a new context to effect and generate a new meaning. If you choose to do this

in photography, generate a series of ten 8" × 10" enlargements that explore the subject within different contexts. Consider the role played by placement, gestures, colours, textures, and value in the expressive quality of this artwork.

The choice of subject matter, and command of methods and materials allows this “academic” study to develop into an intensely personal and expressive project.

Suggestions For Assessment

The sketchbook will be evidence of analysis, planning, and gathering related references.

At intervals in the project, students will evaluate their own progress and share ideas within the group.

Students should make written notes on their choice of subject matter justifying/explaining the aspects of that subject that make it a wise choice for study with the methods available. This can be shared in group discussion. Practical considerations apply, as well as personal/interpretive ideas.

When all preparatory work is completed and the final pieces are planned, students should be able to review and evaluate their research, experiments and procedures. Bearing in mind that the final work may or may not have the desired result, this is an important point at which to recognize the full value of all supporting studies.

A group display of all final work and supporting studies is a necessary part of the assessment.

Self-/peer evaluation based on the students’ intended project outline will support the assessment process.

Assign independent and subjective response (written) by each student to each student recognizing two positive outcomes in each work and one area for improvement or reconsideration.

Note and Resources

The following examples are found in *Art In Focus* (22987):

- Roman copy of Greek sculpture “Dying Gaul” (240 BC)
- Terra Cotta “Man of the Republic” (1st century BC)
- Michaelangelo “Pieta” (1500)
- Rogier Van Der Weyden “Portrait of a Lady” (1460)
- Caravaggio “The Conversation of St. Paul” (1601)
- Artemesia Gentleschi “Judith and Maidservant with Head of Holofernes” (1625)
- Jean Baptists Siméon Chardin “Still Life with a Rib of Beef” (1739)
- Alfred Leslie “7 am News” (1976)
- Duane Hanson “Football Player” (1981)

The following examples are found in *Arttalk*:(23595)

- Dorothea Lange “Migrant Mother” (photo)
- Jean Vermagge “The Astronomer” (1668)
- Peggy Flora Zalucha “Map Still Life with Camatrous Keys and Glasses”
- Janet Fish “Oranges” (1973)
- Audrey Flack “Self Portrait” (1974)
- Claes Oldenburg “Clother Pin” (1976)
- Michaelangelo “David” (1501)
- John Singleton Copley “Paul Revere” (1768)
- Rembrandt van Rijn “Portrait of Rembrandt” (1650)
- Jan Vermeer “Girl with the Red Hat” (1665)
- Richard Estes “Paris Street Scene”, (1972)
- Duane Hanson “Traveller with Sunburn” (1986)

Faces of Art

Overview

In this project, students will experience a variety of media and processes in art, including drawing materials, paint, printmaking, mask making, historical research, and computers. They will research, discover, and create artwork related to the human face and its many expressions.

Enduring Understandings

Students appreciate the overwhelming diversity of human facial expression as evident in portraiture.

Specific Curriculum Outcomes

Creating, Making and Presenting	Understanding and Connecting Contexts of Time, Place and Community	Perceiving and Responding
<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 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>UC 3.1 analyse and make informed judgements about the role that visual creations have in our everyday modes of expression</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 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 4.5 develop knowledge, understanding, and appreciation of art and design in historical and contemporary cultures</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>PR 6.1 describe, analyse, interpret, and evaluate artworks, both formally and informally</p> <p>PR 7.1 show competence and responsibility in the use and manipulations of required materials, tools, and techniques</p>

Suggestions For Learning And Teaching

Part One: Sketchbook

Suggested Time: Ongoing

Students create an ongoing collection of facial expressions. Using magazine pictures, photos, Internet images, and drawings, students compile a wide range of facial expressions. This ongoing portfolio of facial expressions can act as a reference for the other assignments in this project.

Students are encouraged to arrange expressions in a system that groups their examples, i.e., “Faces of Fear,” or “Faces of Joy.”

Suggestions for Assessment:

Design a simple rubric that allows a quick check of students’ findings. Specific areas to be included are organizational aspects, content, variety, and student notes. Other areas should be added under the direction of the teacher.

Encourage students to take their sketchbooks with them everywhere. Incorporate student sketches along side photo images and magazine pictures, and include notes.

Part Two: Print Making

Suggested Time: 6 hours

Have students use a variety of reference areas (Internet, magazines, photos, etc.) to find three unique and interesting faces. A brief explanation must accompany each image telling why it was selected.

Use various methods (computer software, photocopier) to transform the three images into positive and negative images.

Select one image that captures a solid positive/negative facial expression. Transfer this image onto a lino block pad. Use cutting knives to remove the negative sections of the image. Print three different colour images of the finished work. Mount the three prints to complete the assignment.

Suggestions for Assessment

Evaluate students on their ability to

- select unique images
- transfer images onto lino pads
- cut out negative sections
- use inks, and brayer to create clean, crisp prints
- mount artwork

Part Three: Research Facial Expressions and Compile Slide Show

Suggested Time: 4 hours

Have the students research artists who have used the human face or facial expression as their focal area within their works of art.

Using a software program of their choice, have students create a minimum of ten slides that clearly show their selected artworks. Beside each artwork, the students must include a brief description of the artist and their style with some interesting facts about the specific artwork.

Print handouts (four per page) of your slide show, and these should be submitted that must be passed in for evaluation.

Have students present their slide shows to the rest of the class.

Suggestions for Assessment

Design a rubric that includes criteria for

- research information
- handout information
- presentation

Part Four: Masks

Suggested Time: 8 hours

Masks are used in various cultures as symbols that portray customs, ceremonial rituals, cultural rituals, and life in general. In addition to being icons, cultural masks are works of art. This part of the project allows students to study in depth the cultural significance of masks and to create their own based on in-depth research.

Have students research cultural masks and the various techniques and materials used to create them. Aspects that you can direct them to research include:

- Ancient civilizations
- Peoples and customs
- Relationships between masks and architectural design
- Cross-cultural influences (e.g., Greek and Roman)
- Intercontinental migrations (e.g., Spanish influences in masks of Costa Rica)
- Human imagination
- First Nations and Aboriginal

In their research, students should examine the cultural significance of the mask, as well as the relevance of the technique and materials used to create them. In addition, they should relate their research to the overall theme of this project, that being "Faces of Art."

Based on their research, have the students create a unique mask of their own. These masks can be significant of a particular culture, an amalgam of two or more cultures, or an imaginative cultural product. They should be encouraged to use materials other than paper (i.e., wood, clay, metal, beads).

Suggestions for Assessment

Have the students create a slide show, a poster, or a research paper on the history of masks and mask making. This can be presented to the class.

Have the students select a particular culture and prepare a presentation on mask making in that culture.

Have students arrange a mask exhibition to display their finished products. For each work, have them include an artist statement that clearly outlines the derivation of inspiration for their ideas.

Notes and Resources

- *ArtTalk* (23595)
- *Adventures in Art, Set B* (some posters in the series are of cultural masks) (12535)
- *Beginning Sculpture* (23594)
- *Discovering Art History* (23592, 23593)
- *Experience Clay* (23590, 23591)

Methods and Materials

Overview

The focus of this project is the chosen medium. Students will be expected to learn about one specialized medium or method of working that has been influential in the development of artistic understanding and practice.

The choice may be restricted by cost of the material and available expertise, but students are encouraged to make contact with local companies and artists working in specialist areas. Instructional videos, etc., may provide sufficient information for students to make a worthwhile study.

Enduring Understandings

When the nature of the medium is understood and demonstrated, practiced skills are advanced.

Specific Curriculum Outcomes

Creating, Making and Presenting	Understanding and Connecting Contexts of Time, Place and Community	Perceiving and Responding
CM 1.1 assess and apply complex image development techniques CM 1.2 produce an original body of artwork that integrates information from a variety of sources to convey personal meaning CM 1.3 create artwork that communicates intentions CM 2.3 arrange and create an exhibition of works that considers types of works, presentation issues, location, lighting, and intended audience CM 2.4 demonstrate an open-minded approach to diversity of ideas and artistic style and show empathy to other people's point of view	UC 3.3 understand how ideas, perceptions, and feelings are embodied in artworks of a culture UC 4.1 explore how ethnic and geographical communities visually celebrate themselves UC 4.2 derive images through the study of historical images from their own and others' cultures UC 4.3 create personal symbols for visual communication UC 4.6 trace influences of various cultures on contemporary artwork	PR 6.1 describe, analyse, interpret, and evaluate artworks, both formally and informally PR 6.2 recognize that the principles of design can be used to show relationship in an image PR 6.3 articulate informed aesthetic responses that demonstrate critical reflection PR 7.1 show competence and responsibility in the use and manipulations of required materials, tools, and techniques PR 7.2 assess the degree of knowledge, skills, and abilities necessary to carry out a project PR 7.3 demonstrate advanced abilities in and understanding of the technical aspects of art making

Suggestions For Learning And Teaching

Suggested Time: 15 hours, plus independent study

Step 1: Selecting a Medium and Research It

Students are asked to select a medium in which they have an interest and for which the basic equipment is available. A list might include:

- egg tempera
- oil paint
- encaustic
- traditional Chinese brush painting
- papermaking
- watercolour
- pen-and-ink drawing
- fabric dyeing
- screen-printing
- wood / stone carving
- wood cut / lino cut
- etching
- lithography
- jewellery making
- stained glass
- clay pottery / sculpture
- welding
- casting

Although many students will have some knowledge of various media, here they are asked to make a sustained study of one including: raw materials, necessary skills, first-known use, adaptations made in different eras and conditions, and present use. It is important to know of artists who have advanced the methods.

Step 2: Presenting the Findings

Students will be expected to make examples to demonstrate their understanding and to present their findings in a way that will serve as instruction for others.

Step 3: Applying the Medium

When the students have completed their research and demonstrated their understanding by creating examples, they are required to plan and execute an original work of art in that medium.

Suggestions for Assessment

The sketchbook will be the primary assessment tool throughout this project. The focus should be on process rather than product. Peer evaluation will also be important as students progress in their proficiency with the tools and materials in this project. Schedule time for sharing and group discussion throughout the project.

From time to time you may wish to carry out a more formal type of assessment. The following is an example of criteria for assessment, and could also be used as a culminating evaluation at the end of the project.

Concept

- Innovative, creative, ideation
- Communication of ideas, clarity

Craftsmanship

- Excellence, technical abilities, crafting
- Aesthetics, formal consideration

Challenge

- Risk, experimentation
- Appropriateness of scale, subject, and materials

Commitment

- Rigour, ambition, intensity
- Presentation, follow through

Notes and Resources

Students are required to conduct individual research, using resources that are provided in the library, and by the teacher in the art room. New resources are added regularly to the Authorized Learning Resources (ALR) list, and teachers can access this by visiting the Department of Education Web site <www.ednet.ns.ca>.

Painting Styles In Art: Mini Masterpieces

Overview

Students will research and discover the various painting techniques and styles used by artists. They will also use the critique format for their selected artworks, and using a medium of their choice, recreate miniature artworks in the styles of their selected artists. To complete this project, students will select one of the styles researched and emulate that style in their own mini artwork. As a celebration, students can design and create a space to display their artwork.

Enduring Understandings

Students learn how presentation and scale affect meaning and responses to art works. In addition, this project will expand their basic understanding of historical periods in visual arts.

Specific Curriculum Outcomes

Creating, Making and Presenting	Understanding and Connecting Contexts of Time, Place and Community	Perceiving and Responding
CM 1.1 assess and apply complex image development techniques CM 1.2 produce an original body of artwork that integrates information from a variety of sources to convey personal meaning CM 2.3 arrange and create an exhibition of works that considers types of works, presentation issues, location, lighting, and intended audience	UC 3.2 demonstrate an understanding of the complexities of artworks UC 5.3 evaluate the context of images they produce UC 6.1 describe, analyse, interpret, and evaluate artworks, both formally and informally	PR 7.1 show competence and responsibility in the use and manipulations of required materials, tools, and techniques PR 7.2 assess the degree of knowledge, skills, and abilities necessary to carry out a project PR 7.3 demonstrate advanced abilities in and understanding of the technical aspects of art making PR 8.1 interpret the relationship between intention and outcome in their own work and that of others

Suggestions for Learning and Teaching Part One

Suggested Time: 5 hours

Introduce the assignment and present to the students the expectations, time lines, and assessment criteria. Then have the students research artists and their styles, using a variety of resources including print texts, slides, videos, and Internet.

Have each student select a work of art from each of three artists. This should be something that appeals to them, and the teacher might consider having them select a theme for their choices, such as portraits, landscapes, abstract art, or Impressionism. For each selected artwork have the students complete the art critique sheet found in Visual Arts 10. These should be passed in for assessment at the end of the first week.

Part Two

Suggested Time: 7 hours

Distribute to each student, four pieces of pre-cut masonite (mini canvas) 2" x 3" in size. Using a medium of their choice, the students "recreate" each of the three selected artworks. The teacher provides ongoing feedback to the student by informal conferencing on an individual basis. This will provide evidence that the student has understood the style of each artist selected and has a working knowledge of the medium used.

For the fourth piece of masonite, have students select one artist researched above and create an original miniature artwork using the same style as that artist.

Part Three

Suggested Time: 3 hours

Have the students label their emulations of artworks using index cards. The label should include the original artist, the student's name, the title, style, date, medium, and original size of the work.

Brainstorm ideas on how to display the miniature artworks. For example, mini easels can be made, or mini frames used.

Assessment

There should be ongoing assessment throughout this project and at the conclusion once the artworks are displayed.

A rubric can be designed for each part of this project. A suggestion is to use a 4 Cs approach:

- Concept
 - Innovative, creative, ideation
 - Communication of ideas, clarity
- Craftsmanship
 - Excellence, technical abilities, crafting
 - Aesthetics, formal considerations
- Challenge
 - Risk, experimentation
 - Appropriateness of scale, subject and materials
- Commitment
 - Rigor, ambition, intensity
 - Presentation, follow through

Notes and Resources

There are several interesting websites that describe portrait miniatures. You should preview such site before directing students to them.

- *Arttalk* (23595)
- *Discovering Art History* (23592, 23593)
- *Using the Art Museum* (23534)

Problem Solving / Graphic Design

Overview

Students are asked to propose a business or product and design a range of promotional and display materials. A brand name, colours and logo should be included. This project is adapted from “Brochures as a Promotional Tool” found in *Entrepreneurship in the Cultural Industries: A Teaching Resource* (Department of Education 1998).

Enduring Understandings

Commercial design demands a sense of colour and style that is not only currently fashionable, but also that will last well. Work needs to be paced well, and design may need to be appropriate for production in a variety of media.

Specific Curriculum Outcomes

Creating, Making and Presenting	Understanding and Connecting Contexts of Time, Place and Community	Perceiving and Responding
CM 1.1 assess and apply complex image development techniques CM 1.3 create artwork that communicates intentions CM 1.4 analyse and use complex visual relationships, processes, and content, making subtle discriminations CM 2.1 create artworks to carry personal messages to a diverse range of audiences 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 CM 2.3 arrange and create an exhibition of works that considers types of works, presentation issues, location, lighting, and intended audience	UC 3.1 analyse and make informed judgments about the role that visual creations have in our everyday modes of expression UC 3.2 demonstrate an understanding of the complexities of artworks UC 3.3 understand how ideas, perception, and feelings are embodied in artworks of a culture UC 4.2 derive images through the study of historical images from their own and others' cultures UC 4.4 explain the role of artists and the arts to inform, define, and cause us to question and reflect UC 5.3 evaluate the context of images they produce	PR 6.2 recognize that the principles of design can be used to show relationship in an image PR 6.3 articulate informed aesthetic responses that demonstrate critical reflection PR 7.1 show competence and responsibility in the use and manipulations of required materials, tools, and techniques PR 7.3 demonstrate advanced abilities in and understanding of the technical aspects of art making PR 8.1 interpret the relationship between intention and outcome in their own work and that of others PR 8.2 demonstrate an understanding of the play between artists, artworks, and audience

Suggestions for Learning and Teaching

Step One: Research

Suggested Time: 3 hours plus independent research

Students are asked to brainstorm community sources for ideas for this project. Suggested "customers" might include:

A garden centre requiring name; gift tags and wrap; business card; brochure; advertisements for posters, flyers, T.V., magazines, etc.; clothing or related products

- An art show
- A restaurant or night club
- A cruise or overland journey
- A seasonal fashion show
- A musical/theatrical event
- A health care or medical product
- A transit system
- A book launch
- A toy or sports item

Have students collect a variety of promotional materials. They might consider visiting local business for this purpose, or they may use the print media, including magazines, newspapers, posters, and the Internet. In pairs or small groups, have the students review and discuss the use of graphics, photos, print font and size, and other visuals.

Step Two: Creating the Design

Suggested Time: 24 hours

Establish a scenario for the students in which they have been contracted to develop promotional materials for the product, business, or event; packaging of a new retail product; or advertisement. It is important to note that some products or businesses will be more suitable than others, and the range of designs required will be governed by the choices made available to the students. Create a time line for the contract, and impress upon the students how important deadlines are in the business world. The students then begin creating their designs. For this project, students can work individually or in pairs.

As students create their designs, schedule time when they present their work in progress to the other students, and provide opportunities for constructive feedback. You may wish to create a scenario where groups of students represent the client(s) for which the designs are being created.

Step Three: Presentation of the Designs

Suggested Time: 3 hours

As a culminating activity, have students display their final design and present them to the class. This is an opportunity for assessment and evaluation.

Suggestions for Assessment

Assessment at intervals will help students to meet deadlines. The work may be in stages, i.e.:

- pencil and colour notes in sketchbook
- idea band for fonts and logos
- rough designs with changes, alternatives, corrections
- final portfolio of completed designs, products, photographs
- notes, advertising text, CD, etc.

As a class, and based on their research and discussion in Part One of this project, have the class as a group create a rubric for assessing the final presentation.

Invite a graphic designer from the community to class to provide feedback to the students. You may wish to do this at a specific time throughout the process or at the culminating presentation.

Consider the following questions for review and reflection:

- What are the key features of a promotional material or graphic design? How has your design measured up?
- How can promotional materials and creative designs be used to market an artist, event, or product effectively?

Notes and Resources

Have a variety of promotional materials available for students to analyse and evaluate.

Many word processing software packages include templates for brochures, newsletters, and promotional materials. These may help get students started, but encourage them to go beyond templates for their designs.

For this project, take advantage of the talent pool in your community. Many universities have programs in which students must get “real clients” for their projects. For example, Mount St. Vincent University’s public relations program has writing courses involving the production of newsletters, feature stories, and brochures. The Graphic Design Departments in Nova Scotia Community Colleges have students complete work terms to gain experience. Invite a student or a friend with expertise in this area to visit the class.

- *Popular Culture* (23615, 23616)
- *Exploring Visual Design: The Elements and Principles* (23060, 23061)
- *Cultural Industries 11*
- *Entrepreneurship in the Cultural Industries: A Teaching Resource*

Tea Time: A Cultural Study

Overview

Students design and construct an original functional tea pot and drinking vessels. They will explore the significance of tea drinking in past and present cultures, such as Japanese tea ceremonies, English tea, etc.

Enduring Understanding

It is important that students develop an understanding of a broad range of ceramic sculptural and decorative techniques. With this knowledge to draw upon, they will be able to make informed decisions on how to construct and decorate their own individual designs.

Specific Curriculum Outcomes

Creating, Making and Presenting	Understanding and Connecting Contexts of Time, Place and Community	Perceiving and Responding
CM 1.1 assess and apply complex image development techniques	UC 3.1 analyse and make informed judgements about the role that visual creations have in our everyday modes of expression UC 3.3 understand how ideas, perceptions, and feelings are embodied in artworks of a culture UC 3.4 explore how the visual arts of their own culture are used as a vehicle of cultural production and transmission UC 3.6 give voice to personal concerns through visual expression UC 4.1 explore how ethnic and geographical communities visually celebrate themselves UC 4.5 develop knowledge, understanding, and appreciation of art and design in historical and contemporary cultures UC 5.5 explore the functions and ethics of how various societies use the arts	PR 6.1 describe, analyse, interpret, and evaluate artworks, both formally and informally PR 7.1 show competence and responsibility in the use and manipulations of required materials, tools, and techniques PR 7.2 assess the degree of knowledge, skills, and abilities necessary to carry out a project

Suggestions for Learning and Teaching

Part One

Suggested Time: 1 hour

Bring a ceramic teapot and cup into your classroom for the students to examine. Look at its' basic construction asking specific questions regarding its overall design. Why is the handle a particular size? What is the importance of its positions? Why is the spout a certain size or height on the teapot?

Present an overview of untraditional teapots (from slides, books, magazines ...) Engage the students in a discussion of whether or not these pieces are strictly non-functional art objects or if they could actually be used.

Examine different historical approaches to the art of tea time, such as:

- The significance of the Japanese tea ceremony and the role of the tea master
- English tea time and its enduring protocols
- Children's play time where tea sets are used and then kept as heirlooms

Part Two

Suggested Time: 1 hour

Several approaches could be used for this assignment. Students can brainstorm their own unique designs, which often reflect their individual personalities. Another method might be teacher-directed (for students who are having difficulty coming up with an original design from scratch). This might take the form of an art history assignment (e.g., What would a surrealist teapot in Salvador Dali's kitchen look like? What would a Picasso designed cubist teapot resemble?).

A thematic approach could also be used:

Design a teapot and cups that are based upon a science fiction motif (e.g., the creature that emerged from the swamp; the chemistry experiment that went horribly wrong).

Working in their sketchbooks, students create rough drafts for their own designs, keeping in mind that the final clay construction must be functional (i.e., the spout must be properly positioned, the handle should support the weight of the teapot).

Part Three

Suggested time: 2 hours

Individual students and teacher discussions should take place before construction begins. At this time suggestions could be made regarding specific techniques that could be utilized in the creation of their design. These techniques would then be presented to the class. Some areas that should be covered would include:

- Review of basic clay construction techniques (slab, coil, pinch...) and the terminology used in this unit of study (leatherhard, slip, greenware...).
- Plaster mold making of 3D objects. These could be used as press molds for the main body of their sculpture or for added appendages

or decorative parts. For example: press molds could be made for the main body of the teapot from fruit, human faces... Decorative additions could be molded from leaves, fingers, fish...

- Decorative techniques of glazing and underglazing should be demonstrated, with examples of what is most practical for each individual design.

Part Four

Suggested time: 6 hours

After the techniques have been demonstrated the students are to make informed decisions as to what construction and decorative techniques they will use in completing their sculptures. These could be recorded in their sketchbooks. They should consider:

- What construction technique will I use and why?
- Will I make molds for my piece?
- Will I create patterns using underglaze or will I use glaze alone, for large areas of simple colour coverage?

The final draft and sketchbook notes would be approved before construction begins.

Suggestions for Assessment

Using the preliminary drawings and notes from the students' sketchbooks, examine and discuss the transition of the beginning design to the final three dimensional forms.

Celebrate the final critique as a "Tea Party." The students could bring in treats and you might wish to provide different types of tea for sampling. Use the teapots and drinking vessels as a starting point for discussion. Do they pour well? Do they leak? Are they functional? Does the design add to the experience of enjoying tea? Does it detract?

Notes and Resources

- *Experience Clay* (23590, 23591)
- *Beginning Sculpture* (23594)

Working from Imaginary Worlds

Overview

Students will explore the notion of how and where artists get their ideas. In this exploration students will create drawings, collages, prints, paintings and sculptures that have personal meaning, and which have their tradition in the art of other cultures and other times. Students will examine the work of Surrealist artists Magritte and Dali, and Canadian art of Native Peoples, Inuit, Ojibway, Haida, Mikmaq, to provide an art historical context. This project could last approximately six weeks, but any part could be used separately.

Enduring Understandings

From the complete unit, students will have gained insight into themselves and have developed a personal connection to their artmaking. Students will also gain an in-depth look at the art in a local (Canadian) and global context.

Specific Curriculum Outcomes

Creating, Making and Presenting	Understanding and Connecting Contexts of Time, Place and Community	Perceiving and Responding
<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> <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 2.4 demonstrate an open-minded approach to diversity of ideas and artistic style and show empathy to other people's point of view</p>	<p>UC 3.2 demonstrate an understanding of the complexities of artworks</p> <p>UC 3.3 understand how ideas, perceptions, and feelings are embodied in artworks of a culture</p> <p>UC 4.1 explore how ethnic and geographical communities visually celebrate themselves</p> <p>UC 4.3 create personal symbols for visual communication</p> <p>UC 4.5 develop knowledge, understanding, and appreciation of art and design in historical and contemporary cultures</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>PR 6.1 describe, analyse, interpret, and evaluate artworks, both formally and informally</p> <p>PR 6.2 recognize that the principles of design can be used to show relationship in an image</p> <p>PR 7.1 show competence and responsibility in the 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>

Suggestions for Learning and Teaching

Part One: Drawing/ Collage

Suggested Time: 10 hours

Introduce the unit with an opening discussion about how artists get ideas for their work, with a desired outcome of making a division between artists who create from the outside world and those whose source is the imagination .

Present a slide show or visuals showing the work of some twentieth-century artists who have turned to inner realities for subjects in their art. Focus on Surrealist artists like Dali and Magritte and describe ways in which these artists used collage and automatic drawing as sources of inspiration.

Have students collect pages of textures from magazines. Using these textures in an unreal way, construct a face based on a self-portrait. Include out-of-scale objects and unreal environments as a background.

Using this collage, make a drawing in the sketchbook of part or all of the collage. Describe in the sketchbook how the weird effects that you were able to achieve were arrived at. Also describe how any aspect of yourself is included in this collage. Did you, for example, embody a certain fear, or a dominant physical characteristic?

Part Two: Drawing/ Painting

Suggested Time: 10 hours

Introduce this assignment by looking at the work of Ojibwa artist Norval Morrisseau, and the art of the Haida from the Queen Charlotte Islands. Discuss how legend and mythical beings play a part in the art of Native people. Discuss the concept of negative space and how both in Morrisseau's work and in the art from the Haida, the negative space is purposefully filled in with symbols and designs.

Have students do 5 or 6 automatic drawings where the pencil roams freely around the page with a continuous, but not overlapped, line. Then look at these drawings with the intent of finding an image or several images. The papers may be looked at from any point of view. Select one image to develop by erasing unwanted parts and adding other parts. Add to the image a mythological context. This could be through the addition of another drawing or an environment. There should begin to be a narrative or rationale for this mythical image.

Design into the negative spaces. Add textures. When finished, paint using strong areas of black and bold, bright colour for impact. In your sketchbook or on the back of the painting, write a description or a *raison d'être* for the image you created.

Part Three: Drawing/ Printmaking

Suggested Time: 10 hours

We are all interrelated. Discuss this statement with reference to visuals from Inuit art.

Using block printing (either lino or latex blocks work well) design an image to the size of the block. The theme should embody the idea of the relationship between nature, animals and ourselves. Use texture in your image. Transfer the drawing to the latex block using carbon or transfer

paper. Roll with one colour ink or a blend of colours. Print an edition of four. Mount one. Then take the prints and cut, superimpose, fragment, or paint over parts to extend the original painted image. Refer to and show examples of soapstone prints.

Part Four: Drawing/ Sculpture

Suggested Time: 10 hours

Show examples of Haida masks. Make note of the embodiment of animal, bird, and fish-like characteristics with the human visage. Also note the decorative use of negative space. Look at transformation masks or assign this mask-making research to be done on the Internet with five reproductions to be done in student sketchbooks.

Have students reflect on how their persona may be linked to an animal or spirit form. Our astrological signs do this in a general way. Can students come up with more specific examples of totems or spirits for themselves.?

Construct a mask that embodies a totem in symbolic form through the decoration or the actual features. Several suggestions for their sculptures include: large scale simplistic masks made from scored, cut and assembled corrugated cardboard (these are effective when finished with a bronzing or metallic powder); papier mâché over built-up newspaper forms; or fired or self-hardening clay.

Assessment

The following can be used to assess the learning outcomes in this project:

- reflections in sketchbooks
- critiques
- self-evaluation forms on set criteria
- art displays
- student research presentations
- teacher conferencing

If presented as a unit, students should submit a unit portfolio using a quality standard for mastery of technique as well as a breadth standard to show exploration and development of ideas.

Notes and Resources

- Visuals and prints
- Download images from the Internet
- Slides preferably on Magritte, Dali, First Nations artists, specifically Ojibwa, Inuit, and Haida cultures
- *From Ordinary to Extraordinary: Art and Design Problem Solving* (13890)
- *Art in Focus* (2298)
- *Art Talk* (23595)

Inventing Art Tools to Save the World

Overview

After exploring historical innovations in art that have delivered unintentional consequences on society, students will invent or create a tool that aims to solve a problem which is currently plaguing our local or global communities. As part of this creative process, students will also need to hypothesize and consider the possible unintentional consequences of their invention.

Enduring Understandings

This project aims for students to see the connection between art and society. In addition it recognizes and values the potential impact art and other media has had or may have on social, environmental, and economic issues.

Specific Curriculum Outcomes

Creating, Making and Presenting	Understanding and Connecting Contexts of Time, Place and Community	Perceiving and Responding
<p>CM 1.3 create artwork that communicates intentions</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 point of view</p>	<p>UC 3.1 analyse and make informed judgements 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 3.3 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 as a means of conveying concerns about social and ethical issues</p> <p>UC 3.6 give voice to personal concerns through visual expression</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>PR 6.1 describe, analyse, interpret, and evaluate artworks, both formally and informally</p> <p>PR 7.1 show competence and responsibility in the 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 7.4 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>

Creating, Making and Presenting	Understanding and Connecting Contexts of Time, Place and Community	Perceiving and Responding
	<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 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 5.5 examine and discuss the moral, ethical, and legal issues related to the creation of artworks</p>	

Suggestions for Learning and Teaching
Part 1: Background

Marshall McLuhan’s four Laws of media are tools that allows us to identify the range of impact born from any innovation, including tools, ideas, or any other extension of the body. McLuhan asserts that there are predictable consequences to any media or tool we invent or reinvent. A media or tool, in this instance, refers to anything we use to assist us in a task. Mediums and tools are extensions of the body, physical or conceptual. Art works, for example, are media that assist us in such things as communication or expression. The four Laws of Media make up McLuhan’s road map to unfold these consequences. These are *Enhance, Reverse or Flip Into, Obsolesce, and Release*. McLuhan arranges the four laws analogically or in a relationship that he terms a Tetrad, meaning a collection of four. They are arranged as such:

Enhance?	Reverse or Flip Into?
Retrieve?	Obsolesce?

In summary every time a new tool is invented, it is done to enhance something while the opposite or the reverse effect also occurs simultaneously. Something is also made obsolete while another thing previously obsolesced is retrieved or released to serve a new function.

Here are some example tetrads:

Printing Press:

Enhances: The sharing of texts in a mother tongue. Growth of secular language.	Reverse/Flips into: The father tongue (Latin) is overshadowed. Diminishing of religious language.
Retrieve / recalls/ releases: Artists to study humanism.	Obsolesce: Guild and scriptorium artisans.

From Paul Syme

Automobile:

Enhances: Speed	Reverse/Flips into: Gridlock (i.e. horse and buggy speed) / Smog
Retrieve / recalls/ releases: Horse as race horse	Obsolesce: Horse and buggy & Horse manure

From Wayne Constantineau

Printing Press:

Enhances: Study of external or physical world	Reverse/Flips into: Expressionists go internal or world emotional self
Retrieve / recalls/ releases: Art to serve science	Obsolesce: Art as historical record

Some items you should consider about Tetrads:

- Media, to be understood correctly, is any extension of our body. An internal or external organ. A prosthetic.
- Context and Media Tetrads - it is important to consider the media's context in the formation or observation of a tetrad. It is through this context that a media is perceived, used, and valued. The value and perception of a media shifts with its context.

Part 2: Research Essay

The students may source out and research a human invention or artwork that has caused social transformation . This may be articulated as a short essay where students compare and contrast a community's context before and after the new medium, invention or art work (i.e. examine any three contexts of social, political, economic, environmental). In this essay, students may also establish:

- The need which caused the perceived need for the new medium or enhancement;
- The scope or tetrad effect of the invention or art work on a local or global community. It may prove useful for students to create a tetrad on this new media for each of three contexts (e.g. social, political, economic, environmental, etc.)

Assessment

The research essay might be assessed on the following criteria:

- Formal qualities:
 - Is the paper organized in a manner that is logical and articulate?
 - Does the essay follow a format where the thesis guides the paper's content?
 - Are images and sources appropriately cited?
- Content:

Has the student established:

 - the scope of those affected by the invention or art work (localized or global);
 - the relevant community's context before the invention and then after (i.e. any three of social, political, economic, environmental);
 - the need which caused the invention to occur;
 - the factors / changes that can reasonably or theoretically be traced back to the invention or art work.

Part 3: Creating and Making

Individually or in groups, students invent and create a new product or artwork that addresses a community or human need or issue.

Students may need some orientation on how to see artwork and the nature of tooling.

Art works are media or tools which inspire, among other things, emotional responses as well as internal and social dialogues. Tools are devices that build or repair an apparatus. For this project art works may be viewed as tools. As art generates discussion, it is through such social discourses that our world is changed. Students will therefore generate art that behaves as a tool that may lead to discussion and subsequent change.

Possible solution forms

A physical tool, totems, propaganda (video or print), one of several digital media, alternative tools, expressive art, sculptures, performance art, etc.

Ideation Process

- Find a problem (social, environmental, political, physical)
- Employ a logic of invention to attempt to resolve the problem

Logic of Invention

List all facets loosely or closely related to the problem (e.g. aesthetic elements, physical structures or attributes, nostalgic cues, memories stirred up, similar problems) items in this list may not appear to relate to each other except for the fact that they grow from the same identified problem. Generate a list of thirty or more terms.

Example:

Environmental problem: excessive use of fossil fuels

Related items: cars, planes, shipping, stoves, home heating, gluttony, suburbia existence (commuting), mining or drilling, oil spills and slicks, oiled sea gulls, poisoned fish, horse and buggy

Do additional research into another time or place for a very different problem that had a solution. This information may result from the research done by peers. List the attributes related to the solution, in the same way you had for the identified problem.

The nature of the selected problem and should have little or no connection to the subject you choose to make a list from a model solution. Generate a list of thirty or more terms.

Example:

Social solution: woman's suffrage movement addressed the inability for women to vote.

Related items: marches, organizing, letters, leadership, bravery, logic, corsets, hats, gender, vote, suffragette city, Mary Poppins, etc.

Combine an item from the problem list with term from the solution list. Generate eight or more different pairing of terms.

Example pairings:

- oil spills and slicks: corset
- oiled sea gulls: bravery
- shipping : Mary Poppins

Logic of Invention Assessment

- Did the student generate two lists of thirty concepts each (one for the problem and one for a model solution)?
- Did the student generate eight or more pairings of concepts?

Transforming Concept Into Art

Students might share their collection of word pairs with peers in attempts to see how at least one such coupling might be the kernel concept for a new artwork.

To enable the transition from word pairing to visual form, students might create expressive marks, gestures, or textures that represent the concept. They might gather imagery that reflect the word pair and see if there are ways to fuse the imagery together in a 2D, 3D or time based medium. Students should sketch out or explore a variety of potential visual solutions.

Each student may then take one pairing and develop the new concept into a full art work. Remind them that the solution or a vision should aim to spark discussion or thoughtful reflection within an audience. Students may use any medium that best addresses the problem and engages a desired audience. Consider painting, sculpture, video, web design, Flash etc.

Assessment

A key objective is that, when students are complete, they have created / invented an art work that is related to the initial problem. The art work is a successful tool or medium of change if it stimulates a discussion or pause and reflection among an audience about the initial problem.

Does the invented object or artwork serve the intended function? Do the aesthetics of the final form support or compete to the intention of the invention or artwork?

Is there evidence that the student sketched out several variations of possible forms or inventions based on one or more concept pairings.

Was the form made with care and consideration of the various techniques that would best suit the invention? Was the form created with care and rigor?

Part 5: Class Critique and/or Reflection

As part of a group critique and/or a personal reflection, students can hypothesize on the possible unintended consequences this device may have.

Students might also discuss and reflect upon the nature and degree of impact the art inventions may have on target and collateral audiences.

Any reflection should also include the student's consideration of the appropriateness of their choice of media and techniques; formal qualities (arrangement, elements of art, and scale).

Assessment

Critiques provide valuable opportunities for students to learn through discussion, to explore the various perceptions of peers, and to collect new ideas - all in an environment free of persecution and ridicule. It is a safe venue where students can measure if the risks they have taken in their artworks are ineffective, provocative, or too volatile for the public sphere. Students should also be encouraged to encourage peers to bring out their finest qualities and work towards a greater potential. Such are the variables that might be explored in this group critique.

When students write personal reflections they are participating in a meta-cognitive process. They explore how they learn, how they process ideas and why they made their decisions.

By asking students to type out their reflections they may be more likely to reflect upon and edit their reflection.

Part 6: Sharing and Showing

This project could turn into a bold art exhibition where students can display their solutions to community and world problems. Students could collaboratively select work and determine the exhibitions parameters and format.

It may also prove fruitful to invite the public to engage the inventions and put them into action. The inventions might be relocated to an environment or context which best suits its application and the students

might then document the object's impact through video. If the action is discussion, students could document these actions through audio, video or literal media.

Assessment

Art exhibits are most effective when they are organized in a way that coordinates the art works with the space in a way that enhances the artwork and the intended experiences of the audience. Some times the artwork needs to go the audience for the best results.

For whatever the students decide, any assessment might evaluate the how well the students considered the relationship between each artwork, the space, and the target community.

Notes and Resources

Examples of art inventions that affected communities are:

- Marcel Duchamp's 1951 "Bicycle Wheel", from Art in Focus, p.546
- Salvador Dali's 1931 "The Persistence of Memory" from Art in Focus, p.547
- Diego Rivera 1932-33 Mural: "Detroit Industry" from Art in Focus, p.514
- Arman's 1982, "Long-Term Parking" see Art in Focus, p.18
- Da Vinci's 1502-06 "Mona Lisa" see Art in Focus, (figure 16.19 on p.369) was an early application of drying oils, freeing Da Vinci to take this painting on the road with him. This painting is frequently upheld as the most significant painting - ever.
- McLuhan, Eric (1983) The Laws of Media

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. In addition, they must identify learners' strengths and needs for future individual conferences.

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 12 provides 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 12 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 range 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 12 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 12 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

The following excerpts from *Foundation for the Atlantic Canada Arts Education Curriculum* (2001) are highly relevant for Visual Arts 12.

Informed Teaching

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

TechnologiesThe Nova Scotia Department of Education has articulated five components to the learning outcomes framework for the integration of IT 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

The Role of Technologies in Visual Arts 12

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

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 art work is strongly influenced by the technologies of production. When an artist engages in an artmaking 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. In addition to specific assessment strategies noted throughout the Projects in Appendix E (Sketchbooks, Journals, and Portfolios), and in Appendix G (Sample Learning Assessment Tools), the following 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 12 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, such as, 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

Sample Year End Assessment

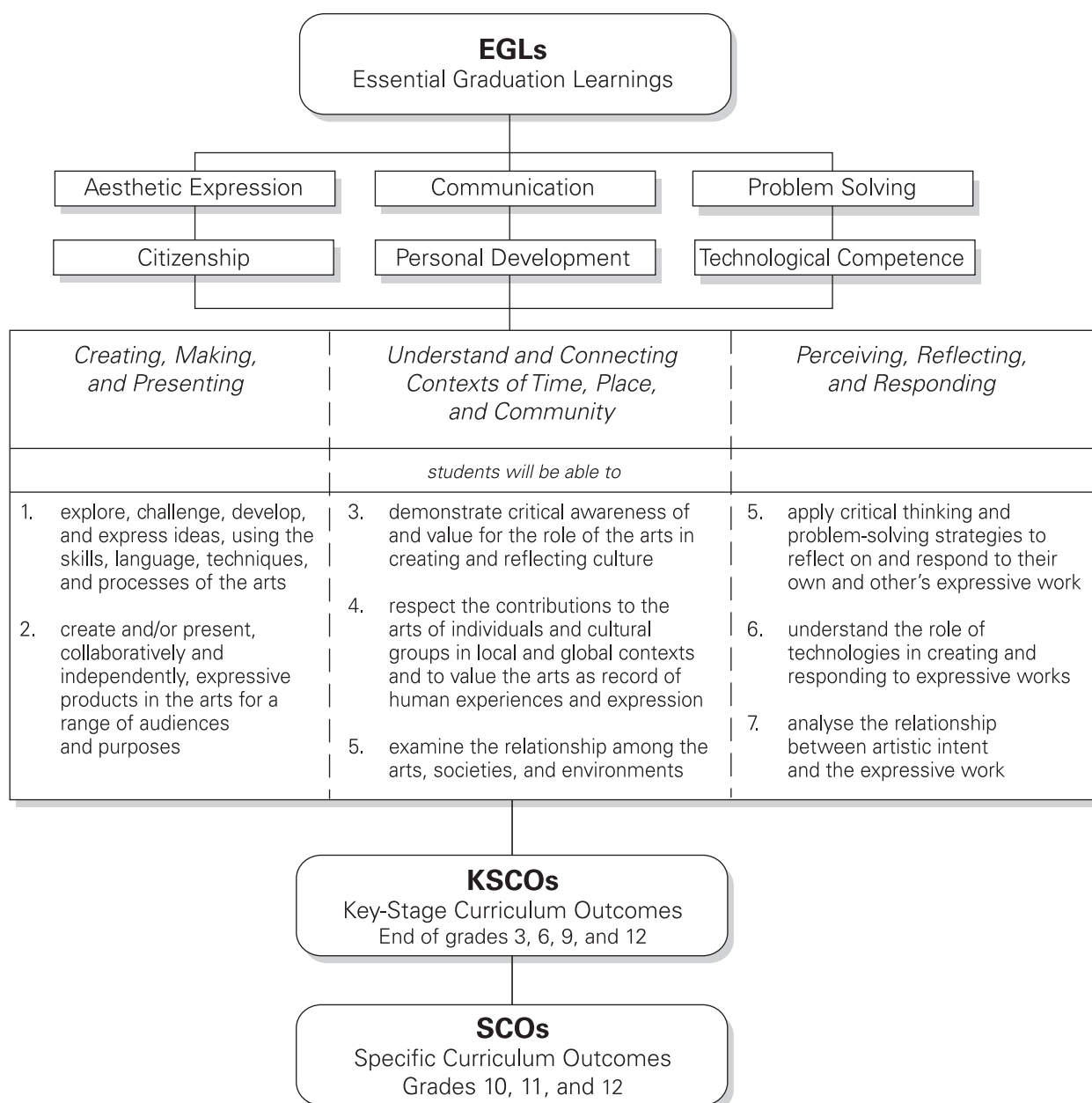
Because Visual Arts 12 is built on the notion that students are participating in a studio setting, expectations for year-end assessment might include a final exhibition. Each student in the course should submit three works of art from the semester's work, a biography, and an artist statement to be displayed in the student-curated show. Where possible, students should be encouraged to bring family or friends to the show, and this event should be treated in the same way as a professional show, with a program, invited guests, a few words from key people, snacks, etc. Following the exhibition, students can write a reflection on the events including their feelings toward the feedback they received, the process of mounting an exhibit, the overall comments, etc.

Appendices

Appendix A: Outcomes in Context

Overview

The specific curriculum outcomes for Visual Arts 12 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 12.



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*. Visual Arts 12 allows students to work on in-depth projects that reflect their personal interests and commitment to studio practice. Students should have a solid background before enrolling in this course. Teachers are advised to familiarize themselves with the Specific Curriculum Outcomes for Visual Arts 10 and Visual Arts 11 before guiding those students intending to register for Visual Arts 12.

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

<p>CM 1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.</p>	
<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 entry–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
<p>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>	
<p>By the end of grade 9, students will have achieved the outcomes for entry–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 entry–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 point 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 entry–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 entry–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 of 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 entry–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 entry–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 entry–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 entry–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

<p>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>	
<p>By the end of grade 9, students will have achieved the outcomes for entry–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 entry–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
<p>PR 7. Students will be expected to understand the role of technologies in creating and responding to expressive works.</p>	
<p>By the end of grade 9, students will have achieved the outcomes for entry–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 entry–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
<p>PR 8. Students will be expected to analyse the relationship between artistic intent and the expressive work.</p>	
<p>By the end of grade 9, students will have achieved the outcomes for entry–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 entry–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

Project Chart

The chart that follows gives an overview of the specific curriculum outcomes achieved through each project contained in this curriculum. When selecting projects, or when designing new projects, it is important to ensure that students will have opportunities to achieve all the outcomes for Visual Arts 12.

	12 Ways Project	Art History with a Twist	Art Mags	Cultural/ Historical Study	Developing Skills of Perception and Representation	Faces of Art	Methods and Materials	Painting Styles in Art: Mini Masterpieces	Problem Solving / Graphic Design	Tea Time: A Cultural Study	Working from Imaginary Worlds	Inventing Art Tools to Save the World
CM 1.1	X	X	X	X	X	X	X	X	X	X	X	
CM 1.2			X	X	X		X	X			X	
		X	X	X	X		X		X		X	X
	X	X	X		X				X		X	
CM 2.1		X	X	X					X		X	X
CM 2.2	X			X	X	X			X		X	X
CM 2.3				X			X	X	X			X
	X				X		X				X	X
			X		X							X
UC 3.1			X			X			X	X		X
UC 3.2		X			X			X	X		X	X
UC 3.3		X	X	X	X	X	X		X	X	X	X
			X		X	X				X		X
	X	X	X	X								X
			X							X		X
UC 4.1				X		X	X			X	X	X
UC 4.2	X	X	X	X	X	X	X		X			X
UC 4.3	X				X		X				X	X
	X	X	X	X	X				X			X
		X	X		X	X				X	X	
				X	X		X					
UC 5.1				X							X	X
UC 5.2		X	X									X
UC 5.3		X	X	X				X	X			X
UC 5.4				X		X						
				X						X		X
PR 6.1	X	X	X			X	X	X		X	X	X
PR 6.2				X			X		X		X	
PR 6.3	X	X					X		X			
PR 7.1	X	X	X			X	X	X	X	X	X	X
PR 7.2	X	X	X	X			X	X		X	X	X
PR 7.3	X	X	X				X	X	X		X	
		X										X
		X										X
PR 8.1	X	X			X			X	X			
PR 8.2		X			X				X			

Appendix B: Organizing for Instruction

The Art of Planning

Visual Arts 12 reflects the belief that students should be actively involved in visual arts through opportunities to create, make, present, learn about, and respond to art throughout their school years. Instructional approaches should reflect the variety of media and contexts through which people experience visual arts, and they should emerge from and reflect the diverse art works of people throughout the world.

Each teacher will find the best method of planning projects and lessons to accommodate both personal teaching style and students' varied learning needs, using curriculum outcomes as a constant reference. Teachers are encouraged to incorporate best practices already in their repertoire within their instructional design and to consider how to use those strategies within new contexts.

Using designated outcomes as a reference point, teachers can design their own projects that encompass creating, making, presenting, listening, reflecting, and responding, incorporating the many aspects of the art learning process. As flexibility is an important part of the planning, lessons can radiate in many directions, and possibilities are limitless. They also ensure a place for individual strengths, learning styles, and preferences.

When planning strategies for learning, teaching and assessment, teachers have opportunities to engage people and resources in the wider school community. Sharing ideas and materials with other teachers and with community members increases opportunities for rich, varied experiences for students, and initiates important conversations about the excitement that can be generated through art.

It may be helpful to use some of the following suggestions for planning:

- Become familiar with general curriculum outcomes, key-stage curriculum outcomes and specific curriculum outcomes; use the chart in Appendix A that links the projects assignments with outcomes to guide planning.
- Consider lessons that have been successful for you and your students as you decide on learning, teaching, and assessment strategies.
- Keep assessment in mind from the outset of the planning process to make sure that assessment is appropriate for the outcomes.
- Where possible, integrate assessment into the instructional process and give students opportunities to assess their own learning.
- Identify and celebrate your own strengths and look for ways to improve areas in which you are less confident.
- Look carefully at the space in which you and the students work together. Identify possibilities for streamlining, organizing, simplifying, and establishing routines both for yourself and for your students, and act on those possibilities.

Teacher Checklist for a Sequence of Lessons

- Have you identified appropriate curriculum outcomes?
- Have you mapped out a sequence of lessons and planned the length of time to be spanned?
- Have you selected a theme or central focus that can draw together several specific curriculum outcomes?
- Have you included opportunities for the students to explore and express themselves through their own dramatic creations?
- Have you included activities that develop the Essential Graduation Learnings?
- Have you included opportunities for independent, small-group, and large-group work?
- Have you considered all three understandings and processes (Creating, Making, Presenting; Understanding and Connecting Contexts of Time, Place, and Community; Perceiving and Responding)?
- Is the project culturally inclusive?
- Have you connected the sequence of lessons to things relevant to the students and their communities?
- Have you included a variety of learning resources?
- Have you made plans to evaluate whether students have achieved the specific curriculum outcomes and how they are progressing toward achieving the general curriculum outcomes? Remember to plan for ongoing assessment and evaluation, rather than evaluating only at the end of the unit.
- Have you adapted teaching strategies and the learning environment to accommodate all students' learning needs?

The Project Approach

Visual arts courses at the high school level have been organized, traditionally, as a series of integrated projects. These projects, incorporating learning about art, as well as 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.

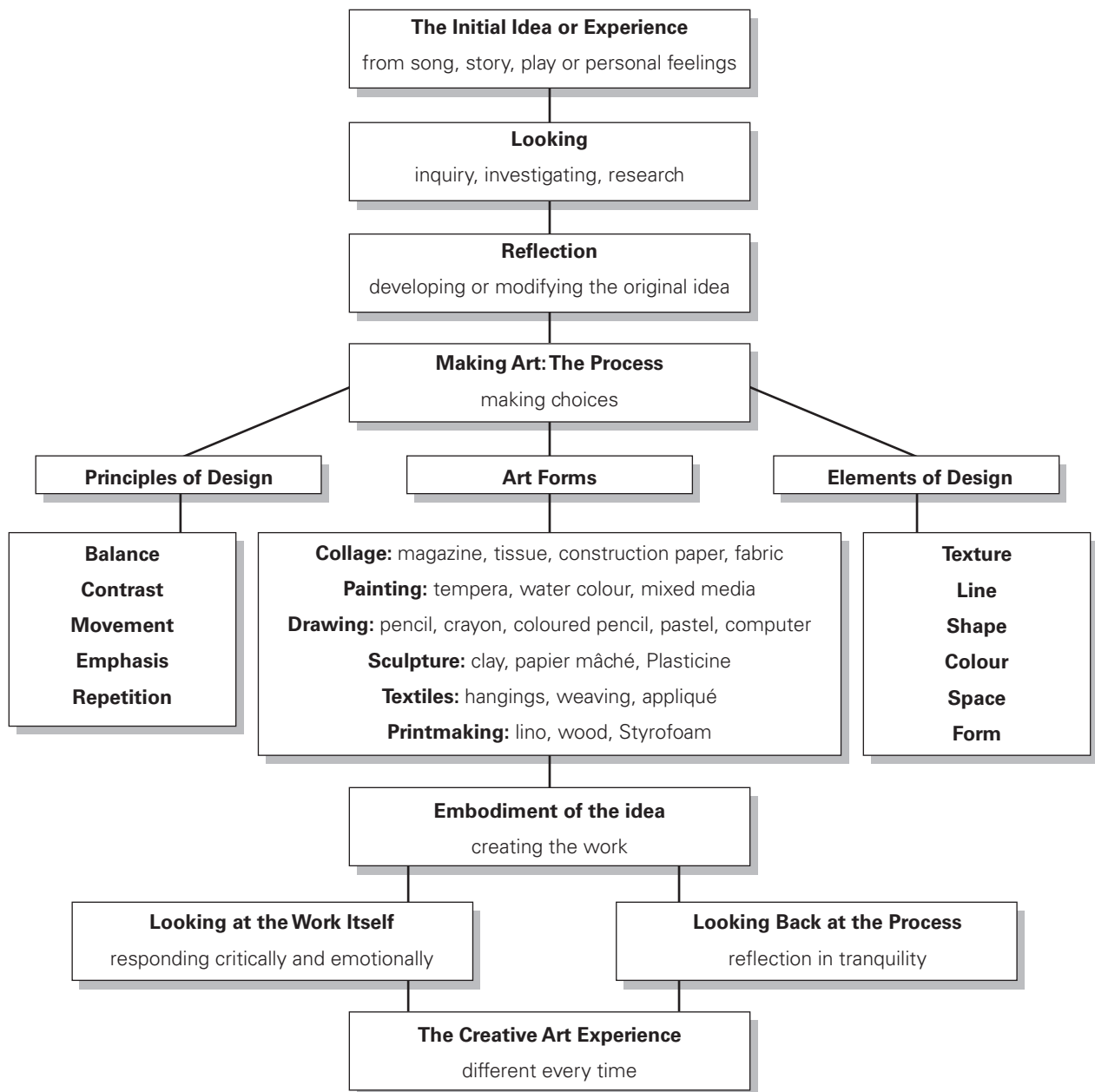
In Visual Arts 12, as in Drama 12 and Music 12, the curriculum is designed around a variety of projects that may extend from one to eight weeks in duration. These projects provide sufficient breadth and depth to accommodate a range of skills. However, it should be noted that students must have a strong background in visual arts before attempting these projects in order to maximize the learning potential. Critical to the students' success will be the ability for each student to work independently as well as collaboratively. Throughout each project it will be important for the students to provide the teacher with frequent updates of their personal goals in meeting the required time lines.

At the grade 12 level, teachers should view their role as coach, mentor, and facilitator in the art-making process. This approach is critical in a studio environment, and plays a key role in student success.

Teacher should expect students to complete four or five projects in this course. They should build in flexibility to ensure that the students have sufficient choice in media, technique, and subject matter.

As students work through the projects in Visual Arts 12, the teacher should provide additional support for those students who will be pursuing post secondary training in visual arts or an art-related field. Their project work can provide important content for their entrance portfolios and scholarship submissions.

The Creative Process of Visual Arts



Sample Checklist for Media, Skills, and Techniques

It is important that the Visual Arts 12 program include opportunities 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 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	Sample Techniques 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	Sample Skills and Concepts realism <ul style="list-style-type: none"> • siting • grid • detail impressionism expressionism positive and negative economy observation geometry exaggeration emphasis repetition foreshortening overlapping
Sculpture		
Sample Media clay plaster wood metals and wire fabrics found objects plastics paper the environment human body glass string and wire papier mâché food	Sample Techniques 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	Sample Skills and Concepts realism expressionism linear sculpture plastic sculpture (fluid) economy movement implied movement balance and harmony space shape texture mixed media
Photography		
Sample Media camera film and film speed viewfinder lights lenses (macro, micro, telephoto, zoom, wide angle) flash darkroom chemicals enlarger printing paper tripod	Sample Techniques light and dark compositional devices framing focussing time-lapse lighting (back, front, side, and overhead) motion blurs cropping dodging and burning-in over exposures under exposures close-up photograms	Sample Skills and Concepts 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
Format: What visual art form and media will you use to explore your ideas?
Intent of the Work: What are the ideas you wish to explore in the work?
Intended Learning Outcomes: What learning outcomes will you address?
Research: Give examples of research or background information used.
Analysis: At several points, consider how you might use the elements and principles of art and design to communicate meaning.
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.

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 12:

- assess and apply complex image development techniques (CM 1.1)
- arrange and create an exhibition of works that considers types of works, presentation issues, location, lighting, and intended audience (CM 2.3)
- demonstrate an understanding of the complexities of artworks (UC 3.2)
- explain the role of artists and the arts to inform, define, and cause us to question and reflect (UC 4.4)
- evaluate the context of images they produce (UC 5.3)
- articulate informed aesthetic responses that demonstrate critical reflection (PR 6.3)
- investigate how the sensory qualities of media affect an image and our response to it (PR 7.4)
- demonstrate an understanding of the play between artist, artwork, and audience

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 in visual arts projects with students. Teachers are encouraged to plan for these opportunities. It is particularly helpful to use “experts” when presenting culture-specific artforms 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 with 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” • over-size 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
- barren
- 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 12 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. Gathering Information
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: <ul style="list-style-type: none"> • balance • rhythm • line • colour/value • texture • shape • form • emphasis • variety • contrast • proportion • harmony/unity 	
Interpretation (personal reflections on the work) Consider the following: <ul style="list-style-type: none"> • themes • ideas/issues • narratives • expression • 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 for viewing art as listed 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, 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 justify their opinions and interpretations based 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

The following section was adapted with permission from the Province of British Columbia, Visual Arts 8, 9, 10. © 1996 Province of British. All rights reserved.

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, and other aspects of the art making process.

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

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 (13889), 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 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 use of materials; there is extreme attention to detail
3	Competent understanding of artistic qualities: line, colour, texture, and balance in 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.
- Project Proposal

Project Proposal

Name _____ Date _____

Project _____

1. Describe the project in your own words.
2. Describe your inspiration for your project.
3. What do you want your viewers to think/feel when they see your work? What ideas will you communicate?
4. What symbols, hints, or clues will you give the viewers so they can understand the meaning of your work?
5. What do you think will be the most challenging aspect of this project?
6. Name three things your teacher will be looking for when marking your project.
7. Do you need further clarification on the project? If yes, what do you need to know?
8. Make a quick sketch of your idea(s) on the back of this form. Then make sketches in greater detail in your sketchbook. These will be taken into consideration when your final mark is given.

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

<p>Step One: Impulse—What is the first thing that comes to mind?</p>
<p>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.</p>
<p>Step Two: Description—What do I see?</p>
<p>To begin art criticism, make a list of all the things you see in the work. During the step you must be objective, give only the facts. Every description should include the size of the work and the medium used.</p>
<p>Step Three: Analysis—How is the work organized?</p>
<p>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.</p>
<p>Step Four: Interpretation—What is being communicated?</p>
<p>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.</p>
<p>Step Five: Judgment—What do I think of the work?</p>
<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 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)	Balance Focal Point Illusion of space Rhythm Movement
Step 4: Interpretation (What the work is about, its purpose and meaning)	Which of the following best applies to this work of art? <input type="checkbox"/> The artist seems primarily concerned with imitating nature. <input type="checkbox"/> The artist uses realistic images but is not just trying to imitate nature. <input type="checkbox"/> The artist seems most interested in trying to express a feeling or an emotion. <input type="checkbox"/> The artist seems to be concerned primarily with elements of art and principles of design.

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.

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

Explain why you chose this work of art. Attach an additional page if necessary.

Appendix G: Resources

Introduction Visual Arts at the high school level 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

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)
 Assessment in Art Education (13889)
 Beginning Sculpture, Teachers' Edition (23594)
 Community Arts 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 Element and Principles (23060)
 Exploring Visual Design: The Element 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 (26315)
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, Third Edition, Teacher's Edition (23598)
Using the Art Museum (23534)

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