

Visual Arts 8

Curriculum Guide

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Table of Contents

| | |
|---|----|
| Background | 2 |
| Learning through the lens of Competencies and Skills | 3 |
| What are competencies? | 3 |
| Course Delivery | 4 |
| How to Use this Guide | 6 |
| Learners will analyse how a variety of contemporary and historical works of art across various communities and cultures communicate multiple perspectives | 10 |
| Learners will create purposeful and meaningful works of art | 16 |
| Learners will formulate personal responses to a variety of works of art | 22 |
| Appendix | 27 |
| What is the Creative Process | 27 |
| What is Netukulimk? | 28 |
| What Is Art Criticism? | 32 |
| What Is Studio Etiquette? | 33 |
| What Is Artistic Merit? | 34 |
| The Creative Process of Visual Arts | 35 |
| Elements of Art | 36 |
| Principles of Design | 37 |
| Making Prints | 38 |

Background

The Nature of Visual Arts 8

The delivery of an effective visual arts curriculum at the grade 8 level is dependent on the teacher's understanding of and appreciation for the variety of experiences, perspectives, cultures, and communities that are expressed through learners in the visual arts class. Visual Arts 8 was developed to provide an opportunity beyond Grade 7. The curriculum for Visual Arts 8, therefore, focuses on:

- expanding on each learner's exploration of visual arts concepts
- building strategies in visual arts to provide learners with the necessary tools for self-expression
- extending the range of visual arts strategies each learner uses to create works of art that convey meaning
- extending the range of situations that each learner has to formulate, analyse, and create
- providing consistent challenge and support as learners engage with and develop the competencies of: communication, critical thinking, personal and career development, creativity and innovation, technological fluency, and citizenship

The Visual Arts curriculum is supported by a resource comprised of three modules

- [Introduction to Drawing](#)
- [Relief - The Bridge to Sculpture](#)
- [Sculpture - Construction and Assemblage](#)

These modules are not sequential, although it is strongly recommended that all learners begin with the Introduction to Drawing module. This module reviews and reinforces the concepts and skills taught in Visual Arts Primary – 7 and prepares learners for the learning activities they will experience in the other modules. Often, schools offer Visual Arts alongside other electives (i.e. Explore Music, Family Studies). Creativity and flexibility with scheduling will be key, and the following examples provide suggestions for schools to consider:

- offering the same module three times to three different groups of learners
- schedule one term each of Technology Education, Family Studies, and Visual Arts
- have one group of learners complete three music or visual arts modules

The range of experience of learners in the junior high visual arts program may vary, success should be in relation to success criteria established through the teacher and learners. The suggestions for learning and teaching emphasize skills and concepts in relation to the outcomes for this course

Learning through the lens of Competencies and Skills

In 2015 the Council of Atlantic Ministers of Education and Training (CAMET) released their findings to a review of the Atlantic Canada Essential Graduation Learnings which had been developed in 1995 as a framework for curriculum development. The review questioned whether the existing model responded to the changing demands of work and life in the 21st century. This review resulted in an updated document, the Essential Graduation Competencies, placed emphasis on the importance of articulating clear statements of what learners are expected to know, be able to do, and reflect on by the time they graduate from high school. These competencies describe expectations, not in terms of individual curricular areas but in terms of attitudes, skills, and knowledge developed throughout the curricula.



What are competencies?

Competencies are an interrelated set of attitudes, skills and knowledge that is drawn upon and applied in a particular context for learning and living. Competencies are developed over time through engagement in learning experiences and a supportive learning environment.

Citizenship (CZ)

Learners are expected to contribute to the quality and sustainability of their environment, communities, and society. They analyse cultural, economic, environmental, and social issues, make decisions, judgment, solve problems, and act as stewards in a local, national, and global context.

Personal-Career Development (PCD)

Learners are expected to become self-aware and self-directed individuals who set and pursue goals. They understand and appreciate how culture contributes to work and personal life roles. They make thoughtful decisions regarding health and wellness, and career pathways.

Communication (COM)

Learners are expected to interpret and express themselves effectively through a variety of media. They participate in critical dialogue, listen, read, view, and create for information, enrichment, and enjoyment.

Creativity and Innovation (CI)

Learners are expected to demonstrate openness to new experiences, engage in creative processes, to make unexpected connections, and to generate new and dynamic ideas, techniques, and products. They value aesthetic expression and appreciate the creative and innovative work of others.

Critical Thinking (CT)

Learners are expected to analyse and evaluate evidence, arguments, and ideas using various types of reasoning and systems thinking to inquire, make decisions, and solve problems. They reflect critically on thinking processes.

Technological Fluency (TF)

Learners are expected to use and apply technology to collaborate, communicate, create, innovate, and solve problems. They use technology in a legal, safe, and ethically responsible manner to support and enhance learning.

The renewed curriculum outcomes are comprised of skills, concepts, and opportunities for engagement with the competencies. Each outcome has suggested indicators to assist in developing those concepts and skills to demonstrate achievement. The design reflects an opportunity for a natural cross curricular approach.

- Indicators have been identified for each outcome; the indicators are aligned with competencies and are suggested ways to scaffold skill development through conceptual exploration in order to provide a depth of understanding in relation to the outcome.
- Concepts are the key ideas, information, and theories that learners come to know through the aligned skill. Guiding questions are offered as possible ways to approach learning associated with the skill and concept.

Competencies are listed at the end of each indicator. These are closely aligned with the combination of skill and concept that are found in the indicator. The competencies can be used by teachers to frame learning experiences. This framing provides opportunities for learners to engage with and develop the related competency.

Course Delivery

Learning will be enhanced through an inquiry-based approach. Inquiry-based learning requires learners to meaningfully engage in the experience/activity while reflecting upon the learning and the competencies and skills they are developing.

By delivering the curriculum through an integrated approach, higher level thinking and active participation are encouraged. This approach supports learners in a deeper understanding of content and offers expanded opportunities for achievement of outcomes in a meaningful way.

Inquiry Based Learning

Inquiry-based learning is an approach that promotes inquiry, the creation of ideas, and observation. The process typically involves investigations, aimed at answering a big question or solving a problem. These investigations require that students learn how to develop questions, look for information, and to identify possible solutions or conclusions.

Project Based Learning

Using "big ideas" as a starting point, students learn through practical projects that require them to acquire a thorough understanding of the subject that they can apply in the real world. This approach engages students in formulating questions, investigating for answers, building new understandings, communicating their learning to others, while developing critical thinking skills, collaboration, communication, reasoning, synthesis skills, and resilience. Project Based Learning typically is concluded with a final product that is presented to a school and/or a community-based audience.

How inquiry based learning benefits learners:

- Makes learning relatable and relevant for learners
- Provides motivation through contextual learning
- Helps learners integrate and practice concepts and theories learned in the classroom
- Creates opportunities for development of skills and success in learning

What could it look like in the classroom?

Learners will:

- Seek and pursue opportunities for innovation
- Introduce and test ideas
- Assess opportunities
- Set goals and action plans
- Demonstrate self-awareness
- Engage in ongoing reflection
- Take risks

How do I know it's working?

Learners are developing as:

- Flexible collaborators
- Reflective leaders
- Calculated risk takers
- Adaptive and resilient problem solvers
- Effective communicators
- Self-aware learner

How to Use This Guide

Outcome: Learners will analyse particle theory in relation to environmental health.

Environmental Action

Rationale
Particle theory is essential to understanding how substances in the environment behave, as well as how we can separate pollutants from natural systems. Exploration of solubility and concentration will help learners analyse ways to determine environmental health. Inquiry into particle theory provides the foundation for future studies in chemistry. In grade 8, concepts related to particle theory will be further refined as students explore heat and the kinetic molecular theory through the theme of climate change.

Competencies

- Citizenship (CZ)
- Communication (COM)
- Creativity and Innovation (CI)
- Critical Thinking (CT)
- Personal Career Development (PCD)
- Technological Fluency (TF)

Indicators

- Investigate pure substances and mixtures in relation to particle theory (COM/CI/CT)
- Investigate methods of separation in solutions and mixtures (COM/CI/CT)
- Analyse the factors that affect solubility and concentration (COM/CT/TF)
- Measure the indicators of health of a local waterway with probes and sensors (CZ/COM/CI/CT)
- Analyse the health of a local waterway (CZ/COM/CI/CT)
- Investigate methods of water purification and pollution cleanup (COM/CI/CT)

Concepts (and Guiding Questions)

Particle Theory

- How does the Particle Theory of Matter relate to mixtures and solutions?
- How does the particle theory of matter relate to the dissolution of solids?

Pure substances vs. Mixtures

- How do pure substances and mixtures compare?
- How do various mixtures and solutions compare?

Separation of Mixtures

- How can various mixtures be separated?
- How can pollutants be separated from our drinking water?

Solubility and Concentration

- How do solubility and concentration impact the effect of pollutants in the environment?
- How do different variables affect solubility and concentration?

Curriculum outcomes are statements of what a learner is expected to know and is able to do. Outcomes provide context for skill development in relation to the learning of concepts.

The rationale provides a context for learning in relation to the concepts and skills learners will explore in this outcome.

These are the competencies that relate to this outcome.

The indicators support the development of skills and concepts, and provide evidence of student learning. Teachers have flexibility in how the indicators are selected, used and, combined in order to respond to their learners.

The competencies noted at the end of indicator statements identify the types of learning experiences that best support the outcome.

The concepts provide the context for skill development. Concepts may progress across grade levels as the degree of complexity increases and may be developed across curriculum areas.

The guiding questions can provide starting points for inquiry and guide the development of skills and competencies.

Determining Environmental Health

- How can the health of an environment be determined?
- How can water be kept clean for drinking and as a habitat?
- How does pollution enter the environment?

Skills

Analyse

Gather and select appropriate information; determine accuracy, validity, and relevance of the information; identify perspectives; communicate findings.

The first skill defined is the outcome skill and the others are the skills found in the indicators.

Investigate

Ask and revise questions; locate several relevant and dependable details to support an answer; organize and compare details; identify relationships, recognize represented perspectives, and communicate findings.

Measure

Background Knowledge

The following chart provides an alignment of related concepts between grade levels:

| Grade 4 | Grade 5 | Grade 7 | Grade 8 |
|---|---|---|--|
| Learners will have investigated a variety of local natural habitats. Concepts included habitat components and characteristics, survival needs of organisms, how habitats can change over seasons and with time. | Learners will have tested how physical and chemical changes affect the properties of matter. Concepts included physical and chemical properties of matter, physical and chemical changes as well as conservation of mass. | Learners will analyse particle theory in relation to substances in environments. Learners will explore the following concepts: particle theory, pure substances vs. mixtures, separation of mixtures, solubility and concentration, determining environmental health. | Learners will investigate heat in relation to particle theory. |

Some courses include a table that describes the scope and sequence of the skills and concepts for this outcome.

Pollution provides the context for learning about particle theory in this outcome. Learners will analyse the impact of various concentrations of substances in the environment. The concept of pollution and an understanding of particle theory will support scientific knowledge that underpins the concept of pollution. An understanding of particle theory allows learners make decisions about what is safe or harmful for the environment. Data logging sensors (probeware) can be used to collect data from local environments. This provides opportunities to connect with the mathematics curriculum as well as careers in environmental management. Using probeware allows for the collection of a lot of data in a short period of time so the effort can be placed in designing controlled experiments and analyzing the data for real-life implications. Learners have had probeware available to them as early as grade 4.

The background knowledge provides an overview of the learners' experiences in relation to the skills and concepts of the outcome.

Learning Experiences

The suggested indicators are organized in a way to scaffold learning. The exploration of skills and concepts for this outcome can be done in any order based on the progression of learning. The experience described below is one of the other indicators that support the outcome, however, in practice multiple indicators can be addressed simultaneously. For example, learners may *analyse the factors that affect solubility and concentration* when *measuring the indicators of health of a local waterway*.

For each outcome you will find one sample learning experience relating to the skills, concepts, and competencies for a specific indicator.

Guiding questions and learning experiences can be used to launch inquiry into the concept.

Indicators

- Investigate pure substances and mixtures in relation to particle theory (COM/PCD/CI/TF)
- Investigate methods of separation in solutions and mixtures (COM/CI/CT)
- **Analyse the factors that affect solubility and concentration (COM/CT/TF)**
- Measure the indicators of health of a local waterway with probeware (CZ/CI/TF)
- Analyse the health of a local waterway (CZ/COM/CI/CT)
- Investigate methods of water purification and pollution cleanup (CZ/COM/PCD/CI/CT)

Overview

The teacher presents learners with the task of designing an experiment to investigate solubility and/or concentration. Depending on where learners are in the unit, the teacher may provide questions in the form of a design challenge: How do you dissolve the most sugar in 200 mL of water? What is the fastest method to dissolve a sugar cube?

This provides a quick description of the learning experience outlined in detail below.

Evidence of Learning for the indicator:

Analyse the factors that affect solubility and concentration

Evidence of learning can be gathered as learners design and conduct an experiment to collect information about factors that affect solubility and concentration. Further evidence can be gathered through conversations about the validity and reliability of the data learners collect.

This section provides an overview of how assessment is embedded within the learning experience. The evidence of learning corresponds to the acquisition of skills and the understanding of concepts related to the outcome.

The evidence found through the learning experience for this indicator are suggestions of what teachers can look for in relation to skills and concepts. Regardless of the methods used, it is necessary for teachers to be intentional about collecting evidence of student learning to inform next steps for teaching.

Description of learning experience for the indicator:

Analyse the factors that affect solubility and concentration

This section details the steps for the sample learning experience and identifies the indicator in focus.

Potential Guiding Questions

- How do different variables affect solubility and concentration?

Guiding questions that relate to the concepts of the sample learning experience are listed here to help launch student inquiry.

*The learning experience below is **one possibility** to engage learners with **this indicator**. It will be necessary to modify this experience to engage learners in a culturally and linguistically responsive way.*

Gather and select appropriate information

Learners can carry out their experiments and gather data. This may be done in small groups or pairs. Alternatively, learners may be placed into groups to discuss the various experimental designs and one design can be chosen to be conducted. Another option is to refine the experimental designs as a group to include elements from several members of the group into one design. This refined design can then be carried out. A discussion or mini lesson on how to effectively record data might help learners organize the experimental information that they will be gathering.

Along with the steps for the learning experience, competencies have been identified that best align with the steps as described.



Essential
Graduation
Competencies

Technological Fluency

This provides learners the opportunity to use technology in a relevant and meaningful way.

A description of the competency that could be developed through this learning experience.

The teacher should provide feedback with respect to lab safety, throughout the experiment.



Evidence of Learning (Observations)

While students are collecting experimental data, the teacher can provide feedback on the quality of the data gathered for analysis.

Evidence of learning is gathered throughout the learning experience. Suggested opportunities are found in these boxes.

Determining importance of information and Communicate Findings

Learners can share their findings by exploring the following questions:

- How do the results of different experiments compare?
- What do the results mean in relation to pollutants in the environment?
- How is the factor that you inquired about important for pollution management?



Essential
Graduation
Competencies

Communication

This provides learners the opportunity to listen and interact purposefully and respectfully in formal and informal contexts.



Evidence of Learning (Conversations)

Learners communicate and discuss the importance of the findings.



Evidence of Learning (Products)

Learners communicate their findings on the factors that affect solubility and concentration.

Moving Forward

How are the variables you investigated relevant to substances in the environment?

The next steps are scaffolded towards learner independence and application of the skill as it relates to the outcome

Outcome: Learners will analyse how a variety of contemporary and historical works of art across various communities and cultures communicate multiple perspectives

Rationale

By looking at art, learners have opportunities to learn about elements and principles of art making as well as a rich variety of styles, techniques, and materials used by artists across time and cultures. They learn about the many reasons why art is created and develop an appreciation for art as an expression of culture. They can then use this knowledge to develop their own art and share thoughts and ideas about it. During the looking phase, learners are also reflecting on the myriads of ways in which people see and respond to their worlds through the art process.

Competencies

- Citizenship (CZ)
- Communication (COM)
- Creativity and Innovation (CI)
- Critical Thinking (CT)
- Personal Career Development (PCD)
- Technological Fluency (TF)

Indicators

- Analyse how the elements of art and principles of design are used in the communication of meaning in works of art (COM/CI/TF)
- Compare various media used by artists to create works of art (COM/CI/TF)
- Analyse possible meaning of works of art (CZ/COM/CT/TF)
- Compare ways works of art inform, sustain, and influence culture (CZ/COM/CT/TF)
- Investigate ways in which works of art are an expression of culture and identity (CZ/COM/PCD/CT/TF)

Concepts (and Guiding Questions)

Elements of Art and Principles of Design

- How are the Elements of Art used to communicate meaning?
- How are the Principles of Design used to communicate meaning?

Art Media

- How do artists choose media to best support their intent?
- Why would specific media be chosen and used by artists?

Communicating Meaning

- How is meaning conveyed in contemporary art?
- How is meaning conveyed in historical art?
- What is the difference between looking and seeing?

- How do works of art speak to the audience?

Culture and Identity

- How is cultural identity and diversity expressed in works of arts?
- How does investigating the art of various cultures and communities help us understand cultures?
- How do works of art change or look the same across cultures?
- How are cultures connected through art?
- How are cultures sustained through art?
- How do artists influence and sustain culture?
- How can art from other places, communities, and times be relevant to me? To us?
- Where does art exist in my world/the world?
- What would the world be like without art?
- Why do people make art?
- How do works of art change through time?
- What is a work of art?

Skills

Analyse

Gather and select appropriate information; determine accuracy, validity, and relevance of the information; identify perspectives; communicate findings.

Compare

Make observations; identify similarities and differences; identify relationships and offer an interpretation; communicate the findings.

Investigate

Ask and revise questions; locate several relevant and dependable details to support an answer; organize and compare details; identify relationships, recognize represented perspectives, and communicate findings.

Background Knowledge

Art has nourished our intellectual, social, aesthetic, and emotional development since ancient times. Through the visual arts, people communicate their thoughts, feelings, beliefs, and hopes. Examination of traditional and contemporary artworks helps us to understand history, culture, and society. Visual Arts helps us to question our personal beliefs as well as those of society. Visual arts are unique and often unpredictable. Visual arts provide opportunities for learners to investigate and express themselves in unique ways. Experiences in visual arts enable learners to think critically, imagine, and express their individual spirits. These experiences enable learners to know themselves, to experience the natural and created worlds, and to create and understand new worlds in ways that are personal and global, real and magical.

It is important to recognize that the processes of looking, making, and reflection are interrelated and can be developed most effectively as interdependent, rather than discrete, concepts. When learning experiences are designed to express these interrelationships, arts activities become more relevant to real situations and learning becomes more meaningful.

The Visual Arts P-7 curriculum provides learners with opportunities for looking and this learning experience builds on those previous lessons to explore visual arts, artistic intent, and art history. This learning experience offers an opportunity to have a dedicated and purposeful exploration of contemporary and historic pieces of art across cultures and communities as well as an opportunity for cross curricular connections. The lesson also will provide context and ideas for the “making” of works of art in the following lesson.

Learning Experiences

The suggested indicators are organized in a way to scaffold learning in support of the outcome. The exploration of skills and concepts for this outcome can be done in any order, concurrently, or selectively based on the progression of learning. The experience described below is presented independently from the other indicators that support the outcome, however, in practice multiple indicators can be addressed simultaneously. For example, learners may analyse possible meaning of works of art while they are learning how to compare various media used by artists to create works of art.

Indicators

- Analyse how the elements of art and principles of design are used in the communication of meaning in works of art (COM/CI/TF)
- Compare various media used by artists to create works of art (COM/CI/TF)
- **Analyse possible meaning of works of art (CZ/COM/CT/TF)**
- Compare ways works of art inform, sustain, and influence culture (CZ/COM/CT/TF)
- Investigate ways in which works of art are an expression of culture and identity (CZ/COM/PCD/CT/TF)

Overview

*Netukulimk*¹ is a Mi'kmaw teaching that embeds understanding as to how a person should live their life on earth where Spirit guides the heart, mind and actions. *Netukulimk* governs the physical, emotional, cognitional, social and spiritual relationships a person has with everything, including the physical features of the land, the rhythms and cycles and patterns of *Wskitqamu* (Mother Earth), and all her living beings and nonliving things.

Netukulimk begins when a person learns to weave *respect, responsibility, relationship, and reciprocity* into every aspect of their life ... everything they do to *Wskitqamu* and on *Wskitqamu*. It is more than a mental concept because it is a profound way of “being and knowing” that guides one’s understandings of how to live within *Wskitqamu* and how to live in harmony.

The Mi'kmaw word *Etuaptmumk* (Two-Eyed Seeing) encourages us to always look at things from two or more different perspectives. And thus, when we look at the Night Sky we can tell our Mi'kmaw stories side by side with the stories of other people while knowing no matter where we have gone or where we might go, that we will always be centered in our Mi'kmaw culture, that we are part and parcel of the whole, and that all is interconnective (words of Mi'kmaw Elder Dr. Albert Marshall).

Evidence of Learning for the indicator:

Analyse possible meaning of works of art

¹ See Appendix for further information

Evidence of learning can be gathered as learners gather information about the meaning of works of art, identifying perspectives and communicating their findings.

The evidence found through the learning experience for this indicator are suggestions of what teachers can look for in relation to skills and concepts. Regardless of the methods used, it is necessary for teachers to be intentional about collecting evidence of student learning to inform next steps for instruction.

Description of learning experience for the indicator

Analyse possible meaning of works of art

Potential Guiding Questions

- How do artists choose media to best support their intent?
- How does investigating the art of various cultures and communities help us understand cultures?
- Why do people make art?

*The learning experience below is **one possibility** to engage learners with **this indicator**. It will be necessary to modify this experience to engage learners in a culturally and linguistically responsive way.*

Introduction

Through this activity learners will come to know the concepts and importance of *Etuaptomuk* and *Netukulimk* and how these are communicated through works of art. It will be beneficial for learners to explore the teachings of *Etuaptomuk* and *Netukulimk* prior to, or as they engage in this learning experience. This is an introduction to the idea that as artists, they can influence and educate people.

Ask learners to explore their surroundings to find imagery of environmentalism and/or sustainability from their perspective. Learners could record images in a variety of ways such as the use of a sketchbook, taking photographs or videos, etc.

The teacher will offer several works of art that have been created to address, respond to, or convey environmental concerns. Learners will then consider how these works of art are informed by environmental concerns. This is an opportunity for the teacher to model, and learners to practice [Art Criticism](#).

The teacher can facilitate a class or small group discussions about the selected works of art. They may choose to offer the following questions as learners discuss.

- How do the works of art represent *Etuaptomuk* and *Netukulimk*?
- How do you know what the works of art could be communicating?
- How do the works of art compare?
- How is the information being conveyed relevant to me, my family, my community, and the world?



**Essential
Graduation
Competencies**

Critical Thinking

This provides learners an opportunity to analyse information and evidence, suspending judgement and accepting ambiguity

Learners, with the guidance of the teacher can co-construct criteria relating to gathering and selecting information from a work of art and determining the relevance of information.



Evidence of Learning (Observations/Conversations)

Evidence of learning can be collected as learners are **gathering and selecting** relevant information about meaning conveyed through works of art.

Learners can reference their previous discussions as they consider the imagery they have already collected. They can review the imagery they collected at the start of the Learning Experience. In small groups they share their images, discuss the ideas and feelings that they were trying to convey, and practice giving and receiving feedback about the images. To engage with *Etuptmumk*, learners are encouraged to explore and record imagery in their surroundings again, this time through the lens of *Netukulimk*. Sample guiding questions can include:

- How are materials used and reused?
- What can Responsibility look like?
- Did they find any images of inspiration? Examples of waste?
- How is nature represented in shapes/patterns/structures?
- Where do we see repeated patterns and images in nature?

Learners are offered an opportunity to share the imagery they have just now collected. Here, groups of learners can view the imagery and have an opportunity to discuss what meaning is being conveyed, prior to hearing from the individual artist as to their intent. These discussions can be framed by the class' exploration of *Euaptamunk* and *Netukulimk*, as well as their prior practice gathering information from other works of art.



Essential Graduation Competencies

Communication

This provides learners an opportunity to evaluate the purpose, audience, and choice of media when communicating



Evidence of Learning (Conversations)

Evidence of Learning can be gathered as learners consider the implications of information from multiple perspectives and **communicate their findings** relating to images based on their understanding of *Etuptmumk* and *Netukulimk*

Potential Visual References

- Trees in the Sky, Emily Carr <http://www.ago.net/agoid107982>
- Oil Bunkering #2, Edward Burtytsky <https://www.edwardburtytsky.com>

- Children with Tree of Life, Norval Morriseau
<https://www.artgalleryofhamilton.com/the-four-rs-of-morrisseau/>
- Morning Star, Alex Janvier
https://www.historymuseum.ca/cmc/exhibitions/tresors/treasure/images/283_2b.jpg

Potential Background References

- Two-Eyed Seeing, Dr. Albert Marshall <https://www.youtube.com/watch?v=Fwg2MEsr9WI>
- Etuaptmumk Two-Eyed Seeing | Rebecca Thomas
<https://www.youtube.com/watch?v=bA9EwcFbVfg>
- *Assessment in Art Education*, Donna Kay Beattie NSSBB# 13889

Outcome: Learners will create purposeful and meaningful works of art

Rationale

Learners can engage in purposeful exploration of ideas or experiences by making art. Doodling and sketching as a means to interpret multisensory experiences gives learners the creative space to generate new ideas. During the creative process, learners make many decisions and choices around strategies, techniques, forms, materials, and design elements. In creating artwork, learners have opportunities to work independently and collaboratively, expressing ideas, gaining feedback, looking at others' work, reflecting on their progress, and planning for future art making. Art is meaningful in a variety of ways. In this context, meaning is in reference to intent and conveying thoughts, feelings, and/or ideas as intended by the artist, purpose, and/or audience.

Competencies

- Citizenship (CZ)
- Communication (COM)
- Creativity and Innovation (CI)
- Critical Thinking (CT)
- Personal Career Development (PCD)
- Technological Fluency (TF)

Indicators

- Apply the elements of art and principles of design in works of art (COM/CI/TF)
- Investigate how personal meaning is expressed in works of art (CZ/COM/PCD/CI/CT)
- Compare how media is used in art making (COM/CI/TF)
- Analyse how the creative process is used in creating works of art (COM/PCD/CI/CT)
- Investigate how studio etiquette and safe practices of arts media and tools contribute to the creation of works of art (CZ/PCD)

Concepts (and Guiding Questions)

Elements of Art and Principles of Design

- How can I use the Elements of Art to communicate meaning?
- How can I use the Principles of Design to communicate meaning?
- What is the language of visual arts?

Personal meaning

- How is creation informed by artistic intent?
- What is artistic intent?

Media

- How do I use art media?
- Why would I choose a specific media to use?

Creative Process

- What is creativity?
- How is meaning created?

- What is an artist?
- How are works of art created?
- What is craftsmanship?
- What is inspiration? Where does it come from?

Studio Etiquette and Safe Practices

- What does studio etiquette look like in the art space?
- How do I collaborate with intent in the art space?

Skills

Create

Develop an idea; communicate a representation for a process and/or a product; produce a product; modify as necessary; evaluate results and/or modifications

Apply

Carry out, use or complete a procedure/ technique.

Investigate

Ask and revise questions; locate several relevant and dependable details to support an answer; organize and compare details; identify relationships, recognize represented perspectives, and communicate findings.

Compare

Make observations; identify similarities and differences; identify relationships and offer an interpretation; communicate the findings.

Analyse

Gather and select appropriate information; determine accuracy, validity, and relevance of the information; identify perspectives; communicate findings.

Background Knowledge

The Visual Arts P-7 curriculum provides learners with opportunities for making and this experience builds on those previous learning opportunities to engage with Creativity and Innovation. Making lessons provide opportunities to explore materials, techniques and art making processes, while conveying personal meaning. As well, learners will engage in hands-on experiences to help refine their techniques and art skills, and the opportunity to consider more than one solution to a creative challenge. This is an opportunity to have a dedicated and purposeful exploration of the making aspect of [The Creative Process](#).

Learning Experiences

The suggested indicators are organized in a way to scaffold learning in support of the outcome. The exploration of skills and concepts for this outcome can be done in any order, concurrently, or selectively based on the progression of learning. The experience described below is presented independently from the other indicators that support the outcome, however, in practice multiple indicators can be addressed simultaneously. For example, learners may apply the elements of art and principles of design in works of art while they are learning how to investigate how studio etiquette and safe practices of arts media and tools contribute to the creation of works of art.

Indicators

- **Apply the elements of art and principles of design in works of art (COM/CI/TF)**
- Investigate how personal meaning is expressed in works of art (CZ/COM/PCD/CI/CT)
- Compare how media is used in art making (COM/CI/TF)
- Analyse how the creative process is used in creating works of art (COM/PCD/CI/CT)
- Investigate how studio etiquette and safe practices of arts media and tools contribute to the creation of works of art (CZ/PCD)

Overview

This experience is designed to support learners while they are in the ongoing process of learning how to create purposeful and meaningful works of art. Learners will look specifically at applying the elements of art and principles of design as they sketch several ideas for a collagraph² inspired by *Etuaptmumk* and *Netukulimk*. After sharing with, and receiving feedback from their peers, they will modify their compositions and select one to use in creating collagraphs using repurposed materials to convey meaning in relation to *Etuaptmumk* and *Netukulimk*.

Evidence of Learning for the indicator:

Apply the elements of art and principles of design in works of art

Evidence of learning can be gathered as learners apply the elements of art and principles of design in the creation of their artwork.

The evidence found through the learning experience for this indicator are suggestions of what teachers can look for in relation to skills and concepts. Regardless of the methods used, it is necessary for teachers to be intentional about collecting evidence of student learning to inform next steps for instruction.

Description of learning experience for the indicator

Apply the elements of art and principles of design in works of art

Potential Guiding Questions

- How can I use the Elements of Art to communicate meaning?
- How can I use the Principles of Design to communicate meaning?

*The learning experience below is **one possibility** to engage learners with **this indicator**. It will be necessary to modify this experience to engage learners in a culturally and linguistically responsive way.*

Introduction

The teacher can offer learners an opportunity to explore and discuss the following questions:

- *Why would I choose a specific media to use?*

² See Appendix for further information

- *How can I use the Elements of Art to communicate meaning?*
- *How can I use the Principles of Design to communicate meaning?*
- *What is inspiration? Where does it come from?*
- *How do I collaborate with intent in the art space?*

The teacher can offer examples of collagraphs and facilitate discussion about how they can be created. Learners will benefit from the review of the following:

- What is a collagraph?
- Why make a collagraph?

Learners may further explore work that demonstrates multiple meanings (ie. through Edward Burtynsky's work) as a source of discussion and consideration.

Individually, learners will sketch several possible compositions for a collagraph inspired by *Etuaptmumk* and *Netukulimk*. Depending on where learners are in their skill development, they may benefit from small group or mini lessons about selecting and applying the elements of art and the principles of design in their sketches. Special time and consideration should be given to addressing minute details in their sketches.



Essential Graduation Competencies

Creativity and Innovation

This provides learners an opportunity to gather information through all senses to imagine, create, and innovate



Evidence of Learning (Observations/Conversations/Products)

Evidence of learning can be gathered as learners **apply** certain elements of art and principles of design in their sketches.

Now that learners have generated possible sketches, they can have an opportunity to engage in peer feedback relating to the application of the elements of art and principles of design. This feedback can be used to help refine sketches and select one to use in the creation of a collagraph. Learners may want to respond to:

- line
- texture
- repetition
- pattern
- etc.



Essential Graduation Competencies

Communication

This provides learners an opportunity to express and respond to ideas, information, learnings, perceptions, and feelings appropriate to audience and purpose through multiple media forms



Evidence of Learning (Observations/Conversations)

Evidence of learning can be gathered as learners provide feedback about **how the elements of art and principles of design have been applied.**

Learners continue on in the process of learning how to create meaningful works of art by applying the elements of art and principles of design in their collagraphs. As learners are going through the steps in creating their collagraphs they will want to consider:

- How this medium can be used to represent their ideas.
- How to go through the steps of making a collagraph in a way that maintains the integrity of their intended representation.
- How the elements of art and principles of design evolve in appearance from a sketch into a collagraph print.



Essential Graduation Competencies

Technological Fluency

This provides learners an opportunity to implement technology effectively as appropriate to the learning experience.

Learners can work in a guided or independent manner as they create their collagraphs depending on the learners, environment, and classroom set up. See the Appendix at the end of this document for guidelines in making prints.



Evidence of Learning (Observations/Conversations/Products)

Evidence of learning can be gathered as learners **apply the elements of art and principles of designs** through collagraphy.

Moving Forward

Learners can showcase their artwork in a gallery style exhibit, which will provide opportunities to engage in critical feedback about their creative process.

Potential References and Materials

- [Elements of Art and Principles of Design](#)
- [What is Studio Etiquette?](#)
- Sketchbooks
- Pencils
- Cardboard
- Used Materials - i.e. paper, string
- Hammer and nails
- Glue
- Cutting Tools
- Print-making materials - relief printing inks, ink trays, brayers, paintbrushes, barrens, wooden spoon, press (hands and fingers will do!)
- Storage for leftovers

Potential Visual References

- The Perception of Dreams, Jason Duncan in *Canadian Art /Works* , An example of a collagraph NSSBB# 2002352
- Teacher-created exemplars

Potential Background References

- The Art Teachers Survival Guide, Helen D. Hume NSSBB# 18264
- Canadian Art /Works, Fiona Blaikie NSSBB# 2002352

Outcome: Learners will formulate personal responses to a variety of works of art

Rationale

Appreciating and being aware of art that surrounds us is a lifelong process. It involves observing and sharing how artists use different materials, processes, tools, and techniques to express themselves. Through guided reflection of the creative process learners will come to understand the importance of exploring many solutions. In responding to works of art created by themselves and others, learners will develop the ability to share openly, respectfully and with sensitivity. As learners become more skilled in this sharing process, they will come to understand the feelings of others and be more empathic.

Competencies

- Citizenship (CZ)
- Communication (COM)
- Creativity and Innovation (CI)
- Critical Thinking (CT)
- Personal Career Development (PCD)

Indicators

- Investigate how the language of art (elements of art and principles of design) can be used to express a response (COM/CT)
- Evaluate the impact of works of art (CZ/COM/CT)
- Investigate how personal responses can be useful in informing the development of works of art (CI/COM)
- Analyse how viewing and/or creating art influences personal development (CZ/COM/PCD)

Concepts (and Guiding Questions)

Language of Art

- How do the elements of art and principles of design inform a personal response?
- What is art criticism?

Impact of Works of Art

- Why are works of art made?
- How are works of art shared with an audience?
- How is artistic merit determined?

Influences of Art on Personal Development

- How can I respond to art?
- How can I recognize the influence of art in my life?

Development of Art

- How do I apply critiques in the development of my work?

- How do I share personal responses that can inform an artist's work?

Skills

Formulate

Identify a topic of interest; brainstorm ideas; choose, prioritize, and refine ideas; evaluate choices.

Investigate

Ask and revise questions; locate several relevant and dependable details to support an answer; organize and compare details; identify relationships, recognize represented perspectives, and communicate findings.

Evaluate

Review processes and results from an inquiry; Consider and communicate varying perspectives and alternative solutions; Identify potential new problems and/or issues; Justify decisions and/or findings.

Analyse

Gather and select appropriate information; determine accuracy, validity, and relevance of the information; identify perspectives; communicate findings.

Background Knowledge

The Visual Arts P-7 curriculum provides learners with opportunities for reflection and this experience builds on those previous learning opportunities to engage in reflection and response. This is an opportunity to have a dedicated and purposeful exploration of where we have been, where we are now, and where we can and wish to go.

Learning Experiences

The suggested indicators are organized in a way to scaffold learning in support of the outcome. The exploration of skills and concepts for this outcome can be done in any order, concurrently, or selectively based on the progression of learning. The experience described below is presented independently from the other indicators that support the outcome, however, in practice multiple indicators can be addressed simultaneously. For example, learners may investigate how the language of art (elements of art and principles of design) can be used to express a response while they are learning how to evaluate the impact of works of art.

Indicators

- **Investigate how the language of art (elements of art and principles of design) can be used to express a response (COM/CT)**
- Evaluate the impact of works of art (CZ/COM/CT)
- Investigate how personal responses can be useful in informing the development of works of art (CI/COM)
- Analyse how viewing and/or creating art influences personal development (CZ/COM/PCD)

Overview

Learners are setting up opportunities to use the language of art to express a response in the context of a mini exhibit in the classroom. This learning experience builds upon prior opportunities to engage in peer and teacher feedback relating to art, [artistic intent](#), and [art criticism](#).

Evidence of Learning for the indicator:

Investigate how the language of art (elements of art and principles of design) can be used to express a response

Evidence of learning can be gathered as learners ask and revise questions, finding evidence that supports answers. Further evidence can be collected as learners compare their details, identifying relationships and perspectives.

The evidence found through the learning experience for this indicator are suggestions of what teachers can look for in relation to skills and concepts. Regardless of the methods used, it is necessary for teachers to be intentional about collecting evidence of student learning to inform next steps for instruction.

Description of learning experience for the indicator

Investigate how the language of art (elements of art and principles of design) can be used to express a response

Potential Guiding Questions

- How do the elements of art and principles of design inform a personal response?
- What is art criticism?

*The learning experience below is **one possibility** to engage learners with **this indicator**. It will be necessary to modify this experience to engage learners in a culturally and linguistically responsive way.*

Introduction

“Art is not what you see, but what you make others see.” – Edgar Degas

After learners have created their works of art, which are done to convey a specific meaning, they will be encouraged to share, review, and engage with art in small groups or as a whole class.

Learners prepare selected works of art for display and sharing. They will want to consider:

- The display of 2-dimensional works
- The display of 3-dimensional works
- How feedback can be collected

In response to their own works of art, learners can use their sketchbooks or another method of recording to provide their own self critiques. They should consider such questions as:

- How does my creation reflect the four core values of *Netukulimk*?
- How does my creation reflect *Etuaptmumk*/Two-Eyed Seeing?
- How has the process of creating affected my understanding of *Etuaptmumk* and *Netukulimk*?
- How effectively did I use the Elements of Art and Principles of Design in communicating my intent?



Essential Graduation Competencies

Communication

This provides learners an opportunity to evaluate the purpose, audience, and choice of media when communicating



Evidence of Learning (Products)

Evidence of learning can be gathered as learners **locate details** about how the elements of art and principles of design are used to convey meaning.

Learners have an opportunity to provide feedback on the works of art of their peers. They can respond and comment on the works in any method that allows for the comments to be reviewed afterwards. When giving feedback, they will want to consider:

- How to craft a response that is constructive
- How to talk about the use of the elements of art and principles of design
- How to use the language of art to communicate



Essential Graduation Competencies

Critical Thinking

This provides learners an opportunity to analyse information and evidence, suspending judgement and accepting ambiguity

When learners have had time to provide comments on the works of their peers, they can collect and compile the comments they have received on their own work.



Evidence of Learning (Observations/Products)

Evidence of learning can be gathered as learners **locate details** about the elements of art and principles of design used in the works of others.

Learners can use the comments and feedback they have collected to identify common trends in the use of the language of art. Individually, or in pairs where needed, they can organize and compare details that have been collected. They can have opportunities to consider:

- What is common among the feedback received?
- How has the language of art been used in the responses?
- Which comments provided constructive steps to take?
- How was the meaning in my art interpreted?



Essential Graduation Competencies

Critical Thinking:

This provides learners an opportunity to analyse information and evidence, suspending judgement and accepting ambiguity



Evidence of Learning (Observations/Conversations/Products)

Evidence of Learning can be gathered as learners **organize and compare the details** they have found, **identifying relationships** between the elements of art and principles of design and their use in conveying meaning in their works of art.

Moving Forward

Learners can create an Artist Statement for their work.

Learners can consider what might be involved in creating a meaningful art exhibit to the larger community:

- Where should the works be shown? In what form?
- Who should be invited?
- Who is our intended/targeted audience?
- What do we wish to accomplish through this exhibit?
- How will we measure the impact of the exhibit?
- How will we measure the success of the exhibit?
- How can we receive feedback on our art during the exhibit?

Appendix

What Is the Creative Process?

The creative process takes place when an idea-whether visual, concrete, spiritual, ephemeral, or abstract- is transformed into a final product. The creative process is often unique to each individual and can consist of phases such as: inspiration, distillation, perspiration, incubation, and evaluation. During the creation of a work of art, each phase can be experienced many times, in no definite order or set time frame.

What does it look like in the classroom?

Inspiration

- developing a sketchbook
- practicing ways to document ideas
- experimenting with media

Distillation

- constructing artist statements
- communicating meaning and purpose of personal works of art

Perspiration

- creating works of art with meaning and purpose
- evoking emotion through personal works of art
- persevering through challenges
- taking ownership
- developing technical skill

Incubation

- developing ideas and concepts
- solving problems
- inspiring others

Evaluation

- developing a portfolio of works of art
- reflecting on growth
- determining artistic merit

“Netukulimk is a complex cultural concept that encompasses Mi’kmaq sovereign law ways and guides individual and collective beliefs and behaviours in resource protection, procurement, and management to ensure and honour sustainability and prosperity for the ancestor, present and future generations.” (Kerry Prosper 2011)

What is Netukulimk?

Netukulimk is an essential concept for Mi’kmaq people because it embeds understandings as to how a person should live their life on earth where Spirit guides the heart, mind and actions. Netukulimk governs the physical, emotional, cognitional, social and spiritual relationships a person has with everything, including the physical features of the land, the rhythms and cycles and patterns of Wskitqamu (Mother Earth), and all her living beings and nonliving things. These key understandings and their interconnectiveness are emphasized in the teachings of Lillian Marshall as seen in the poster Pemi Punqek Mi’kma’ki (Eco Calendar).

Netukulimk begins when a person learns to weave respect, responsibility, relationship, and reciprocity into every aspect of his or her life ... everything they do to Wskitqamu and on Wskitqamu. It is more than a mental concept because it is a profound way of “being and knowing” that guides one’s understandings of how to live within Wskitqamu and how to live in harmony.

When an individual, a community, a society weaves this way of knowing and being such that it guides actions, then people begin to live and act according to Netukulimk.

“So this is what we truly believe. This is what reinforces our spiritualities: that no one being is greater than the next, that we are part and parcel of the whole, we are equal, and that each one of us has a responsibility to the balance of the system.” (Albert Marshall, from Tepi’ketuek / Mi’kmaq Archives, <http://mikmawarchives.ca/authors/albert-marshall>)

Netukulimk recognizes the Four Aspects of Humanness:

- spiritual (spirit)
- emotional (heart)
- cognitional (mind)
- physical (body).

Netukulimk incorporates the Four Levels of Interactions, of Interconnectiveness:

- self
- family
- community
- environment

Netukulimk weaves the Four Core Values:

- Respect
- Responsibility

- Relationship
- Reciprocity

Building, Growing and Nurturing Understanding of the Four Core Values through Teachings

● Teaching of Keptite'tekemk / Respect:

Respect the rhythms, cycles and patterns of all living beings and non-living things that Wskitqamu sustains. Keptite'tekemk, Respect, is one the ***Seven Sacred Gifts*** in the teachings from Murdena Marshall.

● Teaching of Responsibility:

We learn from the telling and re-telling of the Mi'kmaw Creation Story that the people were given responsibility to care for Wskitqamu. Niskam gave us all the tools and teachings to be responsible care takers.

The Mi'kmaw Creation Story begins with Niskam creating the sun, the four elements, the plants and animals, and finally humans. Kluscap is the first human to be created, then Nukumi (Kluscap's Grandmother). Netawansum, the strong hunter and provider, is the third to arrive and after a long wait comes Ni'kanaptekewi'skw (Kluscap's Mother) who brings the gifts of strength and understanding.

It is Kluscap's job to pass along the wisdom, teachings and knowledge that he learned from his family to the Mi'kmaw people.

Listen to Elder Jane Meader describing the Mi'kmaw Creation Story or read a version of it at the links below, respectively.

<https://www.youtube.com/watch?v=oCVIUYID3qs>

<http://www.muiniskw.org/pgCulture3a.htm>

● Teaching of Relationship:

All living things are considered relations, "Msit No'kmaq" (all my relations). For instance, the soil, lichens, trees, water, sky, stars, etc. are all viewed as kin, as relations. Mi'kmaw see everything as Msit No'kmaq which conveys the understanding that the relationship one has with family extends to the plant world, the animal world, and the four elements of earth, air, water, and fire. This creates strong interconnectiveness among all living beings and non-living things and is an understanding clearly illustrated by the word "wejisqalia'ti'k" which loosely translates to "from this earth we sprouted" revealing our deep sense of Mi'kmaw relationship with Wskitqamu.

● Teaching of Reciprocity:

The circle is an excellent symbol or visual for representing reciprocity. It reminds us that we live within interdependent and interconnective systems. As caretakers of Wskitqamu, we honour the understanding about balancing "give and take" within our continuous and diverse interactions with the land, with other groups of living beings and non-living things, and with

ecological resources. Elders and Knowledge Keepers begin teaching the young people about only taking what you, your family, and/or your community may need while also teaching the youth to keep in mind the sustainability of the resources themselves. A good example of this is knowing how much one can harvest during times of scarcity or times of over population. When you consider this teaching, you realize there is a richer understanding within Netukulimk: you are part of a whole system and any actions you undertake must consider the health and well-being of the whole system.

The Fluidity, Flux and Elasticity of Our Mi'kmaw Knowledge System

Since time immemorial, Mi'kmaw Knowledge with its understandings of the rhythms, cycles, patterns, and systems has grown and changed. This fluidity and flux adds elasticity to Netukulimk enabling it to be dynamic and thus transcend time. As a result, Netukulimk continues as an essential Mi'kmaw way of being and knowing.

The dimensions within our Mi'kmaw Knowledge are, therefore: of:

- 1) interactions;
- 2) core values; and
- 3) fluidity, flux and elasticity.

Knowing these dimensions can help build initial understandings of Netukulimk. This way of being and knowing enriches our interactions, our relationship building and growing, and our decision making. Netukulimk embeds strong stewardship and thus can be viewed as a powerful model to mentor our youth as environmental, ecological, and kinship stewards who live and work within wholistic Mi'kmaw understandings.

Netukulimk also resonates with the traditional wholistic understandings of learning described in ***Mi'kmaw Ways of Being and Knowing***: “Mi'kmaw core values, principles and philosophy of life tend to center around our understanding of spirituality and to the connectiveness of all of creation. Knowledge was disclosed and shared with the specific purpose of teaching the individual to live in harmony with Mother Earth and how to behave as a sacred being living among other sacred beings.” (Elder Jane Meader).

Teaching of the Drum and Netukulimk

Let's look at drum making. Fluidity, Flux and elasticity together are like the hide that stretches over a framework. When the hide is wet, it can be stretched over frames of many different sizes and shapes. The frame of the drum is akin to the Four Core Values – it is always crafted with respect, responsibility, relationship and reciprocity. These Four Values give the frame strength and structure. The string used to secure the hide to the frame and hold it in place represents the level of connections one must consider: self, family, community and environment. The string also represents the Teaching of Interconnectiveness; when you make a drum, long pieces of string are woven underneath and connected at the center. If you pull the string too much on any one side or place, it will affect all other levels and aspects.

The beauty of the drum is not in the lone task of making it but rather in the sound made when a person plays it... and this can only happen because of, and through, the relational and reciprocal actions of the drum and drummer. This illustrates why action is essential in Netukulimk... why action must always be guided by Spirit to achieve harmony and balance.

- The beat of the drum also reminds us of the heartbeat, which is the first sound the child hears in the womb of her or his mother. And thus, from their earliest moments of life, the child learns that Wskitqamu is filled with sound, heartbeat, rhythm, cycles, patterns and interconnectiveness. In teaching about Netukulimk, we can continue to build, grow and nurture this early understanding.

What Is Art Criticism?

Appreciating and cultivating an aesthetic awareness of the art that surrounds us is a lifelong process. It involves observing and sharing how artists use different materials, processes, tools, and techniques to communicate meanings visually. Implementing the process of art criticism, it is possible to enter deeper layers of meaning to evaluate the artistic merit of works of art. Art criticism is the discussion or evaluation of visual art. Art criticism involves the four stages of description, analysis, interpretation and judgment.

What does it look like in the classroom?

Learners will be

Describing

- develop an art vocabulary to talk and tell what you see

Analysing

- recognize how the elements of art and principles of design are used

Interpreting

- determine the meaning and purpose of the art

Judging

- respond to the art based on personal understanding

What Is Studio Etiquette?

Studio etiquette defines the expectations for appropriate behaviour and practices in a collaborative art environment. The art environment is a place where artists create and collaborate. It is a safe place to take risks, express feelings and ideas, and receive feedback through the creative process.

What does it look like in the classroom?

Learners will co-create expectations for

- classroom behaviour
- materials management and sustainability
- collaborative practices
- safety procedures
- time management
- respectful communication
- work ethic
- classroom/studio organization
- individual responsibilities
- engaging in the creative process

What Is Artistic Merit?

Artistic merit can be defined as the perceived artistic quality or value of any given work of art. When engaging with works of art the viewer often begins to form questions. These questions require the viewer to enter a dialogue with the work of art to explore whether it is “challenging” or “interesting.” To gauge artistic merit learners must unpack or reveal different layers of meaning and purpose. A work of art may challenge traditional ideas of how art is defined, what constitutes art, how art is made, or styles and movements that came before it. Artists acknowledge and find inspiration in works from previous time periods, in both subject matter and formal elements. They may appropriate past ideas and approaches, or in some cases reject them.

What does it look like in the classroom?

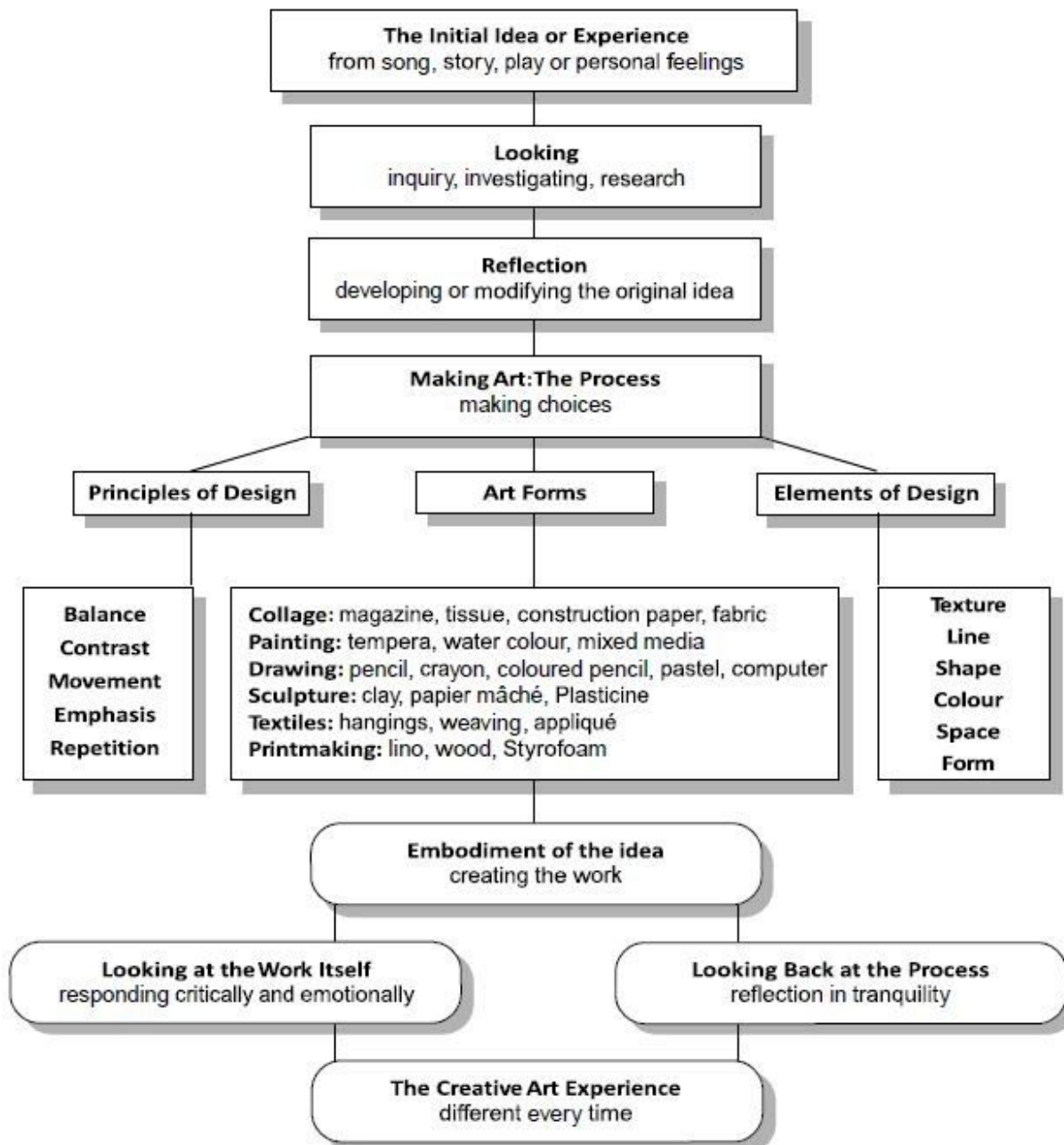
Learners ask

- “Do I like it?”
- “Is this work of art any good?”
- “What does this work of art mean?”
- “Could I do this myself?”

Learners will








- talk about art using the language of art
- be informed by big ideas
- make multidisciplinary connections
- question important human issues:
 - Identity
 - Community
 - Power
 - Conflict
 - Values
 - Perspective
 - Nature
 - Conservation
 - Spirituality

The Creative Process of Visual Arts



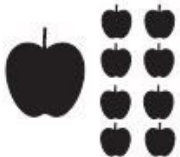

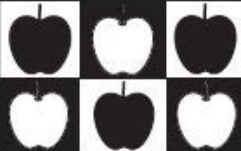
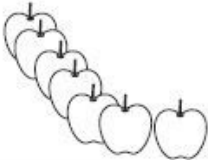

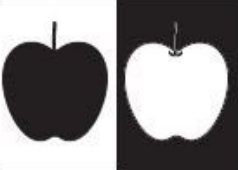


Elements of Art

The Elements of Art are the building blocks of all art.
Works of art includes one or more of these elements:

| | | |
|---------|---|--|
| Line |  | may be two- or three-dimensional and leads the viewer's eye through the work. Can be horizontal, vertical, straight, curved, dotted, broken, thick, thin etc. |
| Shape |  | is two-dimensional/flat and encloses an area; it can geometric (round, square, oval, rectangle etc.) or organic (when a line intersects itself it creates a shape) |
| Form |  | is three-dimensional and suggests volume. Can be organic or geometric. |
| Space |  | is the area around, within, or between shapes or parts of an image. Can show perspective. Can be expressed through negative and positive space. |
| Colour |  | has three attributes; hue, intensity, and value. |
| Value |  | is the lightness and darkness of colour. |
| Texture |  | is the quality of a surface that is tactile or can be implied. |

Principles of Design

The ways in which artists organize the Elements of Art in a composition are called the Principles of Design. They include:

| | | |
|------------|---|--|
| Balance |  | occurs when the <i>Elements of Art</i> are arranged symmetrically, asymmetrically or radially. |
| Repetition |  | occurs when a single element occurs many times. |
| Pattern |  | occurs when more than one element occurs many times. |
| Movement |  | refers to the arrangement of parts such as lines, shapes, and colours in a drawing that creates a slow, fast, or meandering flow of the eye. |
| Rhythm |  | occurs when elements are repeated, alternated or otherwise arranged. |
| Contrast |  | occurs with the use of opposites such as colour, value, size etc. to create visual effects and interest. |
| Emphasis |  | demonstrates an outstanding or interesting point in a composition. |
| Unity |  | is the result of how all elements and principles work together. |

Making Prints

A matrix is an object upon which a design has been formed and which is then used to make an impression on a piece of paper, thus creating a print. Note: Be aware that quite often the matrix can become a work of art, independent of the collagraph. It is common to show the matrix and prints side by side.

- Have learners select a piece of cardboard to become the matrix
- On the matrix, draw a loose plan from one of their three ideas
- Find materials that can be used to raise the image from the background, being aware that too many textures may create confusion
- If the thickness of the materials is similar, it will be easier to print
- Arrange the cut materials on the cardboard
 - when learners are confident of their arrangement, material can be glued to the surface of the cardboard background
- Details can be added by using yarns or small strips of material; holes can be punched into the surfaces to create textures
- When the composition is complete, the matrix will have to be sealed
 - regular liquid school glues will work
- When dry, the image will be ready to make prints

Applying Ink

- Avoid applying ink thickly at first; it is best to apply many thin layers.
 - the first few prints may be thin; several printings may be required before the matrix is complete covered
 - all prints are to be kept as they will become a part of at least two extension works of art - a drawing/painting piece and a collage piece

Printing

- Create wet and dry areas; wet for inking and dry for printing
- When the matrix is inked, move it to the dry area, carefully place it ink side down in the middle of a piece of paper
- Have learners reach their hands under the paper to hold the plate in place and turn over, taking care to rub or press all over the paper, feeling the texture and creating a print
 - possible tools to use to press the print include wooden spoon, barren, clean brayers
- Hang or lay prints and matrix to dry
 - works should be signed before drying