

Visual Art 2202

Curriculum Guide 2021

***Department of Education
Vision Statement***

Building an educational community in Newfoundland and Labrador that fosters safe, inclusive, and healthy learning environments for all educators and students in the early learning, K-12 and post-secondary education systems.



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Section One: Newfoundland and Labrador Curriculum

Introduction

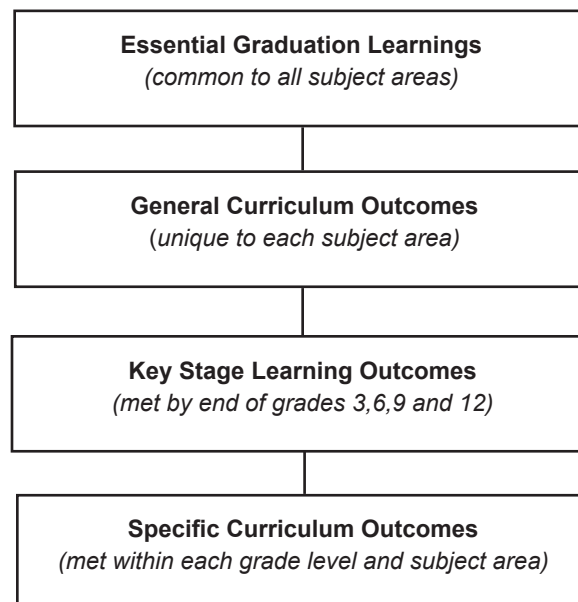
There are multiple factors that impact education including: technological developments, increased emphasis on accountability, and globalization. These factors point to the need to consider carefully the education our children receive.

The Newfoundland and Labrador Department of Education believes that curriculum design with the following characteristics will help teachers address the needs of students served by the provincially prescribed curriculum:

- Curriculum guides must clearly articulate what students are expected to know and be able to do by the time they graduate from high school.
- There must be purposeful assessment of students' performance in relation to the curriculum outcomes.

Outcomes Based Education

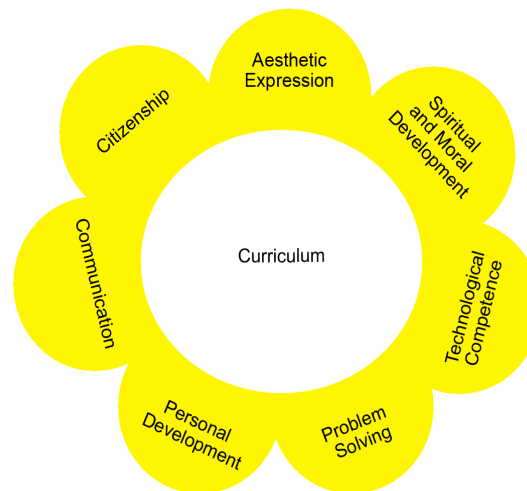
The K-12 curriculum in Newfoundland and Labrador is organized by outcomes and is based on *The Atlantic Canada Framework for Essential Graduation Learning in Schools* (1997). This framework consists of Essential Graduation Learnings (EGLs), General Curriculum Outcomes (GCOs), Key Stage Curriculum Outcomes (KSCOs) and Specific Curriculum Outcomes (SCOs).



Essential Graduation Learnings

EGLs provide vision for the development of a coherent and relevant curriculum. They are statements that offer students clear goals and a powerful rationale for education. The EGLs are delineated by general, key stage, and specific curriculum outcomes.

EGLs describe the knowledge, skills, and attitudes expected of all students who graduate from high school. Achievement of the EGLs will prepare students to continue to learn throughout their lives. EGLs describe expectations, not in terms of individual subject areas, but in terms of knowledge, skills, and attitudes developed throughout the curriculum. They confirm that students need to make connections and develop abilities across subject areas if they are to be ready to meet the shifting and ongoing demands of life, work, and study.



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.

Citizenship - Graduates will be able to assess social, cultural, economic, and environmental interdependence in a local and global context.

Communication - Graduates will be able to think, learn, and communicate effectively by using listening, viewing, speaking, reading, and writing modes of language(s), and mathematical and scientific concepts and symbols.

Problem Solving - Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, and mathematical and scientific concepts.

Personal Development - Graduates will be able to continue to learn and to pursue an active, healthy lifestyle.

Spiritual and Moral Development - Graduates will demonstrate understanding and appreciation for the place of belief systems in shaping the development of moral values and ethical conduct.

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.

Curriculum Outcomes

Curriculum outcomes are statements that articulate what students are expected to know and be able to do in each program area in terms of knowledge, skills, and attitudes.

Curriculum outcomes may be subdivided into General Curriculum Outcomes, Key Stage Curriculum Outcomes, and Specific Curriculum Outcomes.

General Curriculum Outcomes (GCOs)

Each program has a set of GCOs which describe what knowledge, skills, and attitudes students are expected to demonstrate as a result of their cumulative learning experiences within a subject area. GCOs serve as conceptual organizers or frameworks which guide study within a program area. Often, GCOs are further delineated into KSCOs.

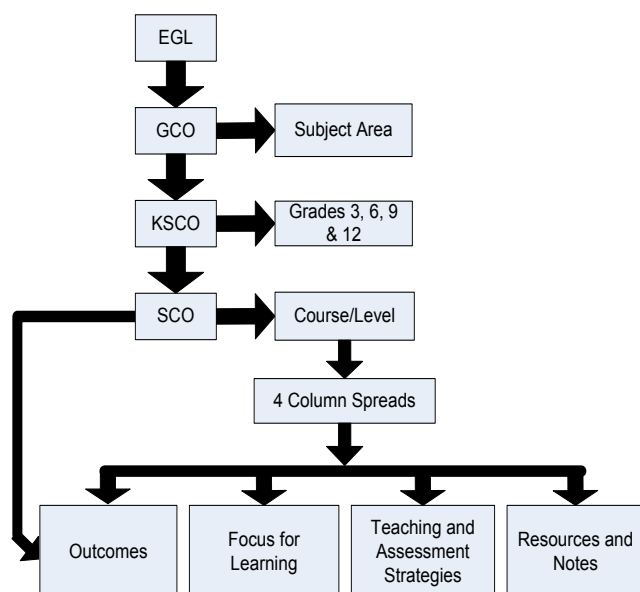
Key Stage Curriculum Outcomes (KSCOs)

Key Stage Curriculum Outcomes (KSCOs) summarize what is expected of students at each of the four key stages of grades three, six, nine, and twelve.

Specific Curriculum Outcomes (SCOs)

SCOs set out what students are expected to know and be able to do as a result of their learning experiences in a course, at a specific grade level. In some program areas, SCOs are further articulated into delineations. *It is expected that all SCOs will be addressed during the course of study covered by the curriculum guide.*

EGLs to Curriculum Guides



Context for Teaching and Learning

Teachers are responsible to help students achieve outcomes. This responsibility is a constant in a changing world. As programs change over time so does educational context. Several factors make up the educational context in Newfoundland and Labrador today: inclusive education, support for gradual release of responsibility teaching model, focus on literacy and learning skills in all programs, and support for education for sustainable development.

Inclusive Education

Valuing Equity and Diversity

Effective inclusive schools have the following characteristics: supportive environment, positive relationships, feelings of competence, and opportunities to participate (The Centre for Inclusive Education, 2009).

All students need to see their lives and experiences reflected in their school community. It is important that the curriculum reflect the experiences and values of all genders and that learning resources include and reflect the interests, achievements, and perspectives of all students. An inclusive classroom values the varied experiences and abilities as well as social and ethno-cultural backgrounds of all students while creating opportunities for community building. Inclusive policies and practices promote mutual respect, positive interdependencies, and diverse perspectives. Learning resources should include a range of materials that allow students to consider many viewpoints and to celebrate the diverse aspects of the school community.



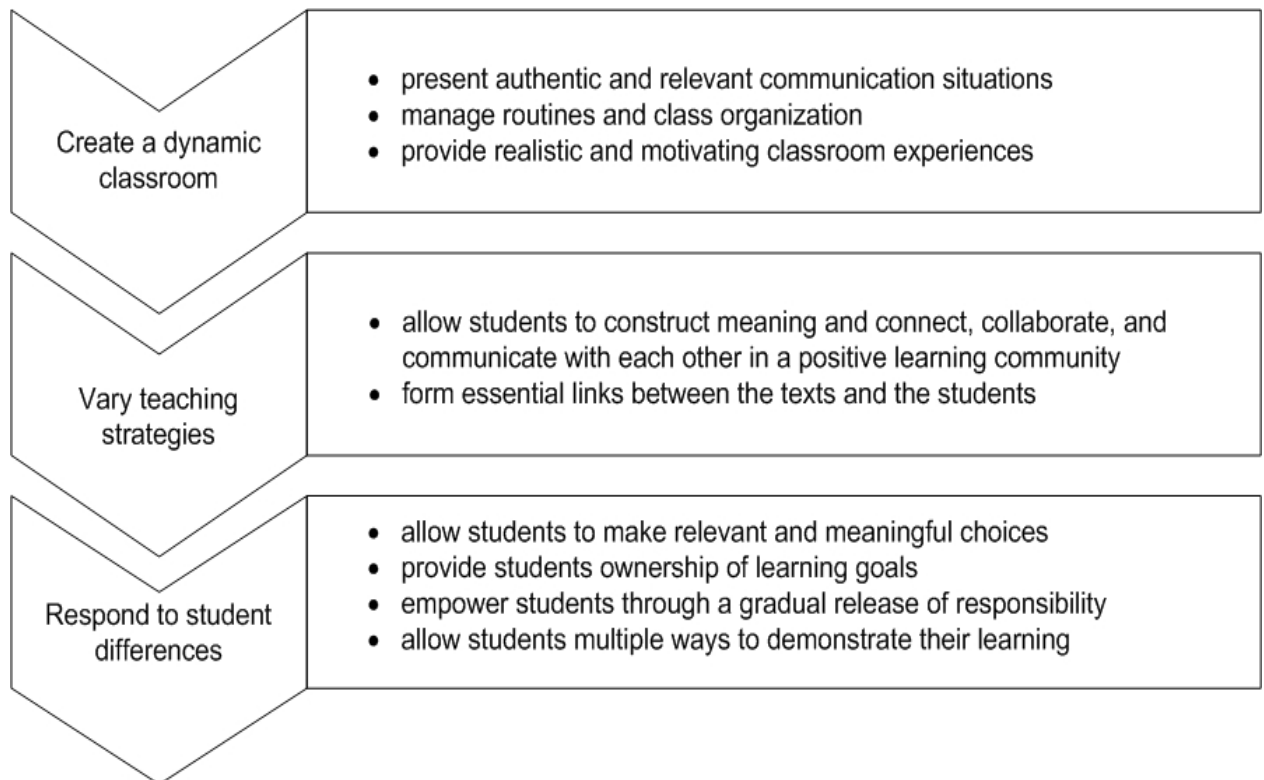
Differentiated Instruction

Differentiated instruction is a teaching philosophy based on the premise that teachers should adapt instruction to student differences. Rather than marching students through the curriculum lockstep, teachers should modify their instruction to meet students' varying readiness levels, learning preferences, and interests. Therefore, the teacher proactively plans a variety of ways to 'get it' and express learning (Carol Ann Tomlinson).

Curriculum is designed and implemented to provide learning opportunities for all according to student abilities, needs, and interests. Teachers must be aware of and responsive to the diverse range of learners in their classes. Differentiated instruction is a useful tool in addressing this diversity.

Differentiated instruction responds to different readiness levels, abilities, and learning profiles of students. It involves actively planning so that: the process by which content is delivered, the way the resource is used, and the products students create are in response to the teacher's knowledge of whom he or she is interacting with. Learning environments should be flexible to accommodate various learning preferences of the students. Teachers continually make decisions about selecting teaching strategies and structuring learning activities to provide all students with a safe and supportive place to learn and succeed.

Teachers should...



Differentiating the Content

Differentiating content requires teachers to pre-assess students to identify those who require prerequisite instruction, as well as those who have already mastered the concept and may therefore apply strategies learned to new situations. Another way to differentiate content is to permit students to adjust the pace at which they progress through the material. Some students may require additional time while others will move through at an increased pace and thus create opportunities for enrichment or more in-depth consideration of a topic of particular interest.

Teachers should consider the following examples of differentiating content:

- Meet with small groups to reteach an idea or skill or to extend the thinking or skills.
- Present ideas through auditory, visual, and tactile means.
- Use reading materials such as novels, websites, and other reference materials at varying reading levels.

Differentiating the Process

Differentiating the process involves varying learning activities or strategies to provide appropriate methods for students to explore and make sense of concepts. A teacher might assign all students the same product (e.g., giving a presentation) but the process students use to create the presentation may differ. Some students could work in groups while others meet with the teacher alone. The same assessment criteria can be used for all students.

Teachers should consider flexible groupings of students such as whole class, small group, or individual instruction. Students can be grouped according to their learning styles, readiness levels, interest areas, and the requirements of the content or activity presented. Groups should be formed for specific purposes and be flexible in composition and short-term in duration.

Teachers should consider the following examples of differentiating the process:

- Offer hands-on activities for students.
- Provide activities and resources that encourage students to further explore a topic of particular interest.
- Use activities in which all learners work with the same learning outcomes but proceed with different levels of support, challenge, or complexity.

Differentiating the Product

Differentiating the product involves varying the complexity and type of product that students create to demonstrate learning outcomes. Teachers provide a variety of opportunities for students to demonstrate and show evidence of what they have learned.

Teachers should give students options to demonstrate their learning (e.g., create an online presentation, write a letter, or develop a mural). This will lead to an increase in student engagement.

Differentiating the Learning Environment

The learning environment includes the physical and the affective tone or atmosphere in which teaching and learning take place, and can include the noise level in the room, whether student activities are static or mobile, or how the room is furnished and arranged. Classrooms may include tables of different shapes and sizes, space for quiet individual work, and areas for collaboration.

Teachers can divide the classroom into sections, create learning centres, or have students work both independently and in groups. The structure should allow students to move from whole group, to small group, pairs, and individual learning experiences and support a variety of ways to engage in learning. Teachers should be sensitive and alert to ways in which the classroom environment supports their ability to interact with students.

Teachers should consider the following examples of differentiating the learning environment:

- Develop routines that allow students to seek help when teachers are with other students and cannot provide immediate attention.
- Ensure there are places in the room for students to work quietly and without distraction, as well as places that invite student collaboration.
- Establish clear guidelines for independent work that match individual needs.
- Provide materials that reflect diversity of student background, interests, and abilities.

The physical learning environment must be structured in such a way that all students can gain access to information and develop confidence and competence.

Meeting the Needs of Students with Exceptionalities

All students have individual learning needs. Some students, however, have exceptionalities (defined by the Department of Education and Early Childhood Development) which impact their learning. The majority of students with exceptionalities access the prescribed curriculum. For details of these exceptionalities see www.gov.nl.ca/edu/k12/studentssupportservices/exceptionalities.html

Supports for these students may include

1. Accommodations
2. Modified Prescribed Courses
3. Alternate Courses
4. Alternate Programs
5. Alternate Curriculum

For further information, see Service Delivery Model for Students with Exceptionalities at www.cdli.ca/sdm/

Classroom teachers should collaborate with instructional resource teachers to select and develop strategies which target specific learning needs.

Classroom teachers should collaborate with instructional resource teachers to select and develop strategies which target specific

*Meeting the Needs
of Students who are
Highly Able*

** includes gifted and
talented*

Some students begin a course or topic with a vast amount of prior experience and knowledge. They may know a large portion of the material before it is presented to the class or be capable of processing it at a rate much faster than their classmates. All students are expected to move forward from their starting point. Many elements of differentiated instruction are useful in addressing the needs of students who are highly able.

Teachers may

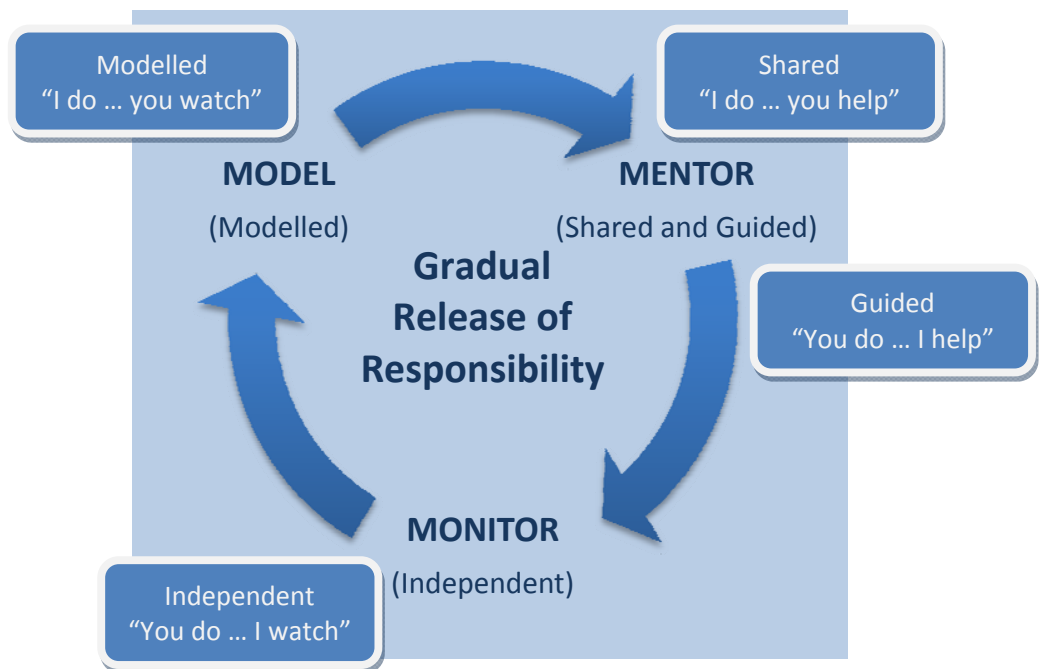
- assign independent study to increase depth of exploration in an area of particular interest;
- compact curriculum to allow for an increased rate of content coverage commensurate with a student's ability or degree of prior knowledge;
- group students with similar abilities to provide the opportunity for students to work with their intellectual peers and elevate discussion and thinking, or delve deeper into a particular topic; and
- tier instruction to pursue a topic to a greater depth or to make connections between various spheres of knowledge.

Highly able students require the opportunity for authentic investigation to become familiar with the tools and practices of the field of study. Authentic audiences and tasks are vital for these learners. Some highly able learners may be identified as gifted and talented in a particular domain. These students may also require supports through the Service Delivery Model for Students with Exceptionalities.

Gradual Release of Responsibility

Teachers must determine when students can work independently and when they require assistance. In an effective learning environment, teachers choose their instructional activities to model and scaffold composition, comprehension and metacognition that is just beyond the students' independence level. In the gradual release of responsibility approach, students move from a high level of teacher support to independent work. If necessary, the teacher increases the level of support when students need assistance. The goal is to empower students with their own learning strategies, and to know how, when, and why to apply them to support their individual growth. Guided practice supports student independence. As a student demonstrates success, the teacher should gradually decrease his or her support.

Gradual Release of Responsibility Model



Literacy

UNESCO has proposed an operational definition which states, "Literacy is the ability to identify, understand, interpret, create, communicate and compute, using printed and written materials associated with varying contexts. Literacy involves a continuum of learning in enabling individuals to achieve their goals, to develop their knowledge and potential, and to participate fully in their community and wider society". To be successful, students require a set of interrelated skills, strategies and knowledge in multiple literacies that facilitate their ability to participate fully in a variety of roles and contexts in their lives, in order to explore and interpret the world and communicate meaning (The Plurality of Literacy and its Implications for Policies and Programmes, 2004, p.13).

Literacy is

- a process of receiving information and making meaning from it; and
- the ability to identify, understand, interpret, communicate, compute, and create text, images, and sounds.

Literacy development is a lifelong learning enterprise beginning at birth that involves many complex concepts and understandings. It is not limited to the ability to read and write; no longer are we exposed only to printed text. It includes the capacity to learn to communicate, read, write, think, explore, and solve problems. Individuals use literacy skills in paper, digital, and live interactions to engage in a variety of activities:

- Analyze critically and solve problems.
- Comprehend and communicate meaning.
- Create a variety of texts.
- Make connections both personally and inter-textually.
- Participate in the socio-cultural world of the community.
- Read and view for enjoyment.
- Respond personally.

These expectations are identified in curriculum documents for specific subject areas as well as in supporting documents, such as *Cross-Curricular Reading Tools (CAMET)*.

With modelling, support, and practice, students' thinking and understandings are deepened as they work with engaging content and participate in focused conversations.

Reading in the Content Areas

The focus for reading in the content areas is on teaching strategies for understanding content. Teaching strategies for reading comprehension benefits all students as they develop transferable skills that apply across curriculum areas.

When interacting with different texts, students must read words, view and interpret text features, and navigate through information presented in a variety of ways including, but not limited to

Advertisements	Movies	Poems
Blogs	Music videos	Songs
Books	Online databases	Speeches
Documentaries	Plays	Video games
Magazine articles	Podcasts	Websites

Students should be able to interact with and comprehend different texts at different levels.

There are three levels of text comprehension:

- Independent level – Students are able to read, view, and understand texts without assistance.
- Instructional level – Students are able to read, view, and understand most texts but need assistance to fully comprehend some texts.
- Frustration level – Students are not able to read or view with understanding (i.e., texts may be beyond their current reading level).

Teachers will encounter students working at all reading levels in their classrooms and will need to differentiate instruction to meet their needs. For example, print texts may be presented in audio form, physical movement may be associated with synthesizing new information with prior knowledge, or graphic organizers may be created to present large amounts of print text in a visual manner.

When interacting with information that is unfamiliar to students, it is important for teachers to monitor how effectively students are using strategies to read and view texts:

- Analyze and think critically about information.
- Determine importance to prioritize information.
- Engage in questioning before, during, and after an activity related to a task, text, or problem.
- Make inferences about what is meant but not said.
- Make predictions.
- Synthesize information to create new meaning.
- Visualize ideas and concepts.

Learning Skills for Generation Next

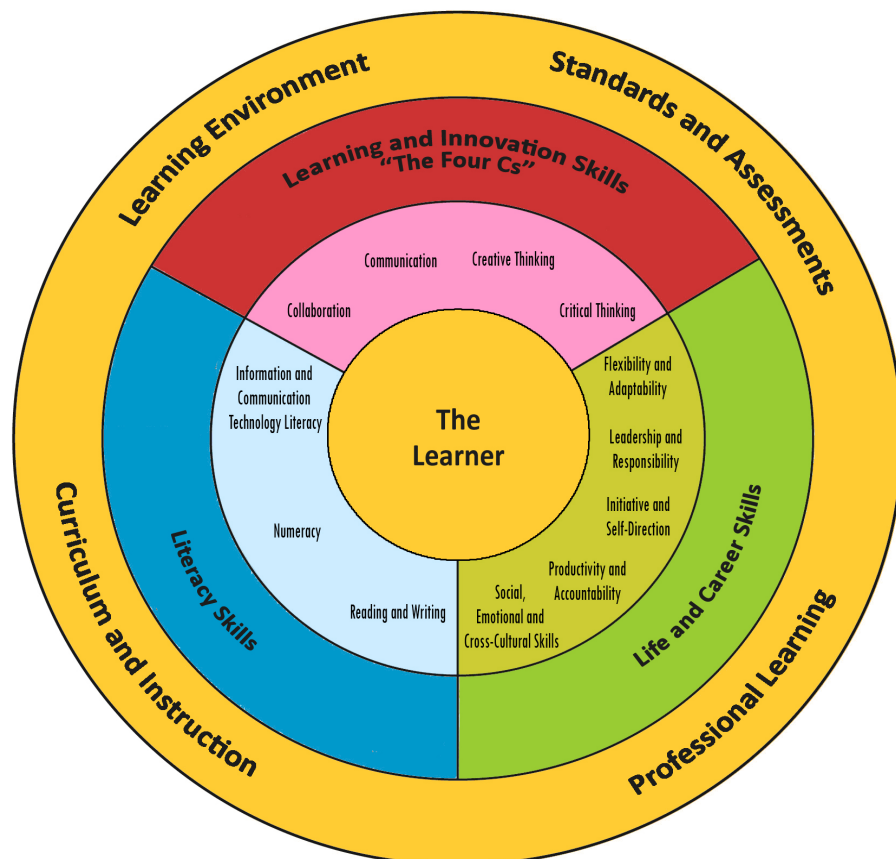
Generation Next is the group of students who have not known a world without personal computers, cell phones and the Internet. They were born into this technology. They are digital natives.

Students need content and skills to be successful. Education helps students learn content and develop skills needed to be successful in school and in all learning contexts and situations. Effective learning environments and curricula challenge learners to develop and apply key skills within the content areas and across interdisciplinary themes.

Learning Skills for Generation Next encompasses three broad areas:

- Learning and Innovation Skills enhance a person's ability to learn, create new ideas, problem solve, and collaborate.
- Life and Career Skills address leadership, and interpersonal and affective domains.
- Literacy Skills develop reading, writing, and numeracy, and enhance the use of information and communication technology.

The diagram below illustrates the relationship between these areas. A 21st century curriculum employs methods that integrate innovative and research-driven teaching strategies, modern learning technologies, and relevant resources and contexts.



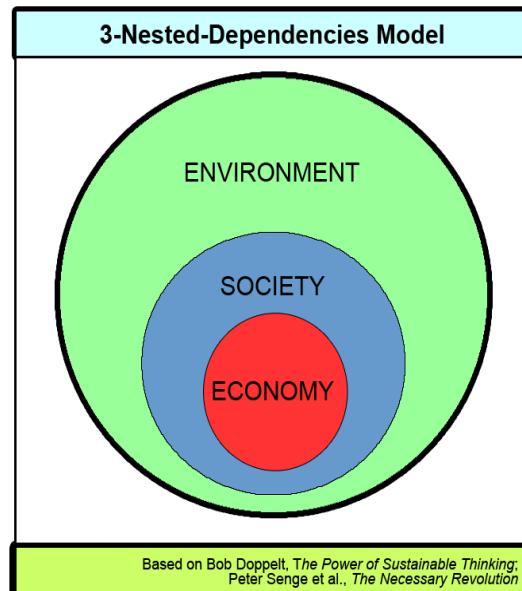
Support for students to develop these abilities and skills is important across curriculum areas and should be integrated into teaching, learning, and assessment strategies. Opportunities for integration of these skills and abilities should be planned with engaging and experiential activities that support the gradual release of responsibility model. For example, lessons in a variety of content areas can be infused with learning skills for Generation Next by using open-ended questioning, role plays, inquiry approaches, self-directed learning, student role rotation, and Internet-based technologies.

All programs have a shared responsibility in developing students' capabilities within all three skill areas.

Education for Sustainable Development

Sustainable development is defined as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs” (Our Common Future, 43).

Sustainable development is comprised of three integrally connected areas: economy, society, and environment.



As conceived by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) the overall goal of Education for Sustainable Development (ESD) is to integrate the knowledge, skills, values, and perspectives of sustainable development into all aspects of education and learning. Changes in human behaviour should create a more sustainable future that supports environmental integrity and economic viability, resulting in a just society for all generations.

ESD involves teaching *for* rather than teaching *about* sustainable development. In this way students develop the skills, attitudes, and perspectives to meet their present needs without compromising the ability of future generations to meet their needs.

Within ESD, the knowledge component spans an understanding of the interconnectedness of our political, economic, environmental, and social worlds, to the role of science and technology in the development of societies and their impact on the environment. The skills necessary include being able to assess bias, analyze consequences of choices, ask questions, and solve problems. ESD values and perspectives include an appreciation for the interdependence of all life forms, the importance of individual responsibility and action, an understanding of global issues as well as local issues in a global context. Students need to be aware that every issue has a history, and that many global issues are linked.

Assessment and Evaluation

Assessment

Assessment is the process of gathering information on student learning.

How learning is assessed and evaluated and how results are communicated send clear messages to students and others about what is valued.

Assessment instruments are used to gather information for evaluation. Information gathered through assessment helps teachers determine students' strengths and needs, and guides future instruction.

Teachers are encouraged to be flexible in assessing student learning and to seek diverse ways students might demonstrate what they know and are able to do.

Evaluation involves the weighing of the assessment information against a standard in order to make a judgement about student achievement.

Assessment can be used for different purposes:

1. Assessment *for* learning guides and informs instruction.
2. Assessment *as* learning focuses on what students are doing well, what they are struggling with, where the areas of challenge are, and what to do next.
3. Assessment *of* learning makes judgements about student performance in relation to curriculum outcomes.

1. Assessment for Learning

Assessment *for* learning involves frequent, interactive assessments designed to make student learning visible. This enables teachers to identify learning needs and adjust teaching accordingly.

Assessment *for* learning is not about a score or mark; it is an ongoing process of teaching and learning:

- Pre-assessments provide teachers with information about what students already know and can do.
- Self-assessments allow students to set goals for their own learning.
- Assessment *for* learning provides descriptive and specific feedback to students and parents regarding the next stage of learning.
- Data collected during the learning process from a range of tools enables teachers to learn as much as possible about what a student knows and is able to do.

2. Assessment as Learning

Assessment as learning involves students' reflecting on their learning and monitoring their own progress. It focuses on the role of the student in developing metacognition and enhances engagement in their own learning. Students can

- analyze their learning in relation to learning outcomes,
- assess themselves and understand how to improve performance,
- consider how they can continue to improve their learning, and
- use information gathered to make adaptations to their learning processes and to develop new understandings.

3. Assessment of Learning

Assessment of learning involves strategies designed to confirm what students know in terms of curriculum outcomes. It also assists teachers in determining student proficiency and future learning needs. Assessment of learning occurs at the end of a learning experience and contributes directly to reported results. Traditionally, teachers relied on this type of assessment to make judgements about student performance by measuring learning after the fact and then reporting it to others. Used in conjunction with the other assessment processes previously outlined, assessment of learning is strengthened. Teachers can

- confirm what students know and can do;
- report evidence to parents/guardians, and other stakeholders, of student achievement in relation to learning outcomes; and
- report on student learning accurately and fairly using evidence obtained from a variety of contexts and sources.

Involving Students in the Assessment Process

Students should know what they are expected to learn as outlined in the specific curriculum outcomes of a course as well as the criteria that will be used to determine the quality of their achievement. This information allows students to make informed choices about the most effective ways to demonstrate what they know and are able to do.

It is important that students participate actively in assessment by co-creating criteria and standards which can be used to make judgements about their own learning. Students may benefit from examining various scoring criteria, rubrics, and student exemplars.

Students are more likely to perceive learning as its own reward when they have opportunities to assess their own progress. Rather than asking teachers, "What do you want?", students should be asking themselves questions:

- What have I learned?
- What can I do now that I couldn't do before?
- What do I need to learn next?

Assessment must provide opportunities for students to reflect on their own progress, evaluate their learning, and set goals for future learning.

Assessment Tools

In planning assessment, teachers should use a broad range of tools to give students multiple opportunities to demonstrate their knowledge, skills, and attitudes. The different levels of achievement or performance may be expressed as written or oral comments, ratings, categorizations, letters, numbers, or as some combination of these forms.

The grade level and the activity being assessed will inform the types of assessment tools teachers will choose:

Anecdotal Records	Photographic Documentation
Audio/Video Clips	Podcasts
Case Studies	Portfolios
Checklists	Presentations
Conferences	Projects
Debates	Questions
Demonstrations	Quizzes
Exemplars	Role Plays
Graphic Organizers	Rubrics
Journals	Self-assessments
Literacy Profiles	Tests
Observations	Wikis

Assessment Guidelines

Assessments should measure what they intend to measure. It is important that students know the purpose, type, and potential marking scheme of an assessment. The following guidelines should be considered:

- Collect evidence of student learning through a variety of methods; do not rely solely on tests and paper and pencil activities.
- Develop a rationale for using a particular assessment of learning at a specific point in time.
- Provide descriptive and individualized feedback to students.
- Provide students with the opportunity to demonstrate the extent and depth of their learning.
- Set clear targets for student success using learning outcomes and assessment criteria.
- Share assessment criteria with students so that they know the expectations.

Evaluation

Evaluation is the process of analyzing, reflecting upon, and summarizing assessment information, and making judgements or decisions based on the information gathered. Evaluation is conducted within the context of the outcomes, which should be clearly understood by learners before teaching and evaluation take place. Students must understand the basis on which they will be evaluated and what teachers expect of them.

During evaluation, the teacher interprets the assessment information, makes judgements about student progress, and makes decisions about student learning programs.

Section Two: Curriculum Design

Rationale

The arts are a fundamental dimension of human life. Throughout recorded history human beings have used the arts to give form and meaning to ideas and feelings and to express and communicate profoundly felt experiences to others. Human experience is ordered in kinesthetic, musical, numerical, textual, verbal, and visual ways. Students need to experience and practise recognizing and understanding the relations between these areas of human experience if they are to gain the optimal benefit from their education.

Education in visual art helps students become selective and discriminating in their judgements and improve their visual literacy and understanding of their visual environment. Students who participate in meaningful visual art programs gain a knowledge of visual art and its role in human interaction. They develop an understanding and appreciation of the arts of other historical and contemporary cultures.

The arts contribute unique learning experiences that benefit students as individuals and members of society. The active exploratory nature of learning in the arts enhances cognition, develops attention, motivates learners to express personal connections to the world, and develops group collaboration skills.

A well-developed visual art program will include opportunities for students to: see and feel visual relationships; develop imagination and personal imagery; engage in the practical production of art work; appreciate the art of others; develop an informed aesthetic and critical awareness; and evaluate their own work and that of others.

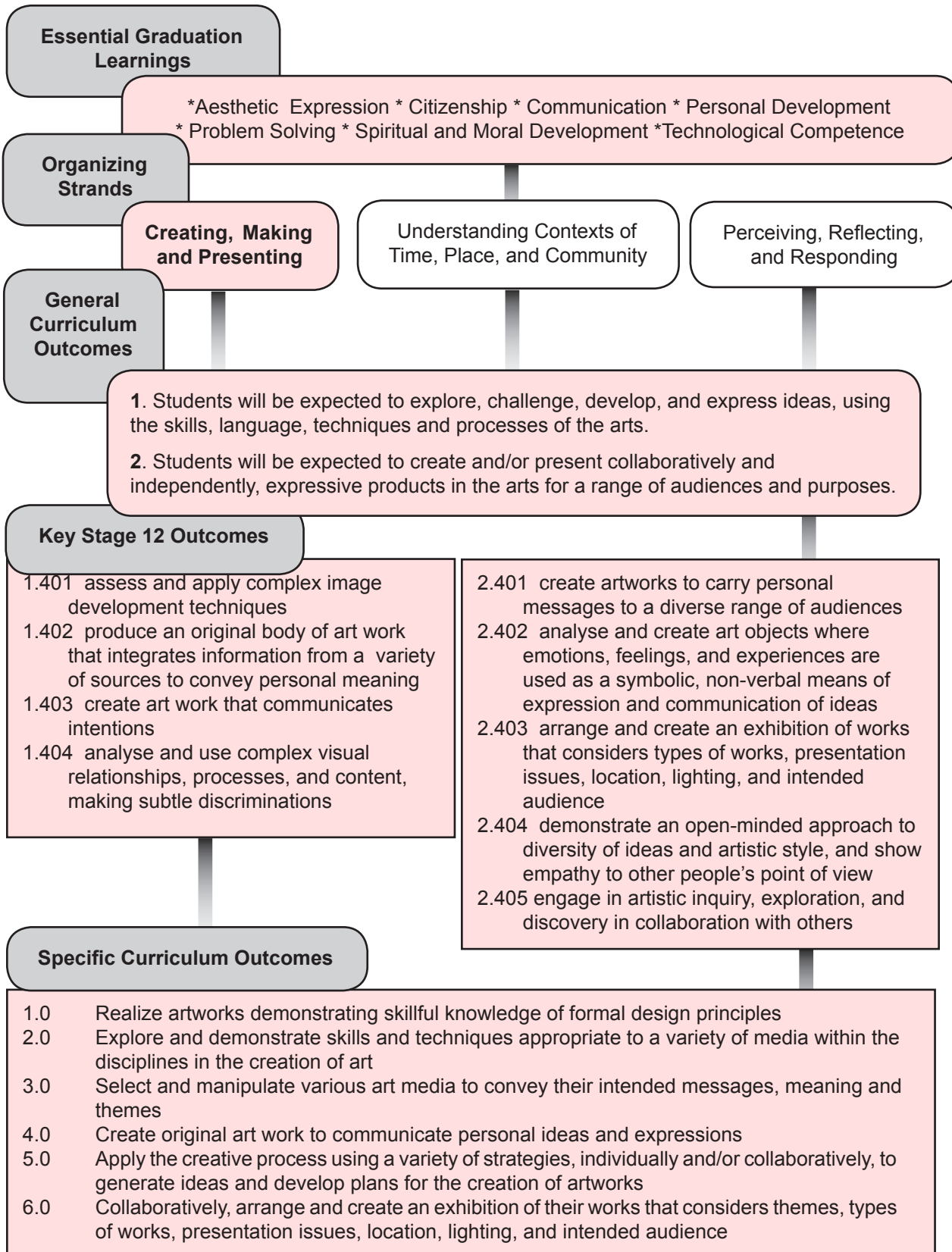
Curriculum Outcomes Framework



The Kindergarten to Grade 12 visual art curriculum is articulated as understandings and processes that are inter-related and developed most effectively as interdependent concepts. Mirroring this, the framework of outcomes is organized under the three interrelated strands of Creating, Making, and Presenting; Understanding and Connecting Contexts of Time, Place, and Community; and Perceiving, Reflecting, and Responding. It is important, therefore, to recognize the interconnectedness of the strands, represented in the side graphic, and employ an integrated approach when developing learning activities for students. A foundation document contains the general curriculum outcomes (GCOs) that inform the scope and sequence of visual art learnings from school entry to exit and provides further explanation of those, as well as the key stage curriculum outcomes (KSCO).

The spread that follows provides a visual representation of the outcomes framework for the fine arts disciplines and its relation to the specific curriculum outcomes for Visual Art 2202. It reflects the flow from the essential graduation learnings, to general curriculum outcomes, to grade nine key-stage curriculum outcomes, to specific curriculum outcomes and grade 12 key-stage curriculum outcomes.

Curriculum Outcome Connections



*Aesthetic Expression * Citizenship * Communication * Personal Development
* Problem Solving * Spiritual and Moral Development *Technological Competence

Creating, Making
and Presenting

**Understanding Contexts of
Time, Place, and Community**

Perceiving, Reflecting,
and Responding

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

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

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

3.401 analyse and make informed judgments about the role that visual creations have in our everyday modes of expression
3.402 demonstrate an understanding of the complexities of artworks
3.403 understand the influence of the visual arts, their impact on daily life, and their power to create, alter, and reflect culture
3.404 understand how ideas, perceptions, and feelings are embodied in artworks of a culture
3.405 explore how the visual arts of their own culture are used as a vehicle of cultural production and transmission
3.406 use visual arts as a means of conveying concerns about social and ethical issues
3.407 evaluate possibilities for ongoing involvement in art-related vocations and avocations

4.401 explore how ethnic and geographical communities visually celebrate themselves
4.402 derive images through the study of historical images from their own and others' cultures
4.403 create personal symbols for visual communication
4.404 explain the role of artists and the arts to inform, define, and cause us to question and reflect
4.405 develop knowledge, understanding, and appreciation of art and design in historical and contemporary cultures
4.406 trace influences of various cultures on contemporary art work

5.401 determine the relationship among the visual arts and the other arts disciplines through studio experiences, viewing, and investigation
5.402 use visual structures in art making to develop personal imagery and communicate a personal viewpoint on issues relating to society and/or environments
5.403 evaluate the context of images they produce
5.404 analyse the relationship between elements and principles of design in art and in the physical and built environments
5.405 examine and discuss the moral, ethical, and legal issues related to the creation of artworks

7.0 Identify and discuss the role of visual art in their personal life, community and society
8.0 Explore art as a means to evoke emotions, and/or to communicate and/or challenge beliefs and opinions
9.0 Develop critical awareness of the cultural heritage and sense of place through the visual art of Newfoundland and Labrador
10.0 Identify, analyze, and create artworks inspired by a variety of cultural, socio-economic, and national origins
11.0 Demonstrate an understanding of how individual and societal values affect our response to visual art
12.0 Explore and integrate other art disciplines in the creation of visual art.
13.0 Examine and debate the legal, moral, and ethical issues related to the creation of artworks

*Aesthetic Expression * Citizenship * Communication * Personal Development
 * Problem Solving * Spiritual and Moral Development *Technological Competence

Creating, Making
 and Presenting

Understanding Contexts of
 Time, Place, and Community

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

- 6.401 describe, analyse, interpret, and evaluate artworks
 6.402 use appropriate art vocabulary in oral and written communication to articulate informed aesthetic responses
 6.403 evaluate and justify content, subject matter, symbols, and images in their own and others' art
 6.404 recognize that the principles of design can be used to show relationships in an image
 6.405 evaluate, both formally and informally, their own art work
 6.406 articulate informed aesthetic responses that demonstrate critical reflection

- 7.401 show competence and responsibility in use and manipulation of required materials, tools, and techniques
 7.402 assess the degree of knowledge, skills, and abilities necessary to carry out a project
 7.403 demonstrate advanced abilities in and understanding of the technical aspects of art making
 7.404 investigate how the sensory qualities of media affect an image and our response to it
 7.405 predict the impact that new technologies might have on art and on society

- 8.401 interpret the relationship between intention and outcome in their own work
 8.402 analyse the work of others to assess the relationship between intention and outcome
 8.403 develop an awareness of how consideration of the intended audience affects and impacts on an art work

- 14.0 Demonstrate informed and independent thinking when responding to artworks
 15.0 Demonstrate critical thinking and problem-solving strategies in resolving visual design challenges
 16.0 Offer and respond to constructive criticism
 17.0 Investigate the impact of changing technology in the visual arts
 18.0 Demonstrate responsibility in the use and manipulation of required materials, tools, and equipment
 19.0 Explore the relationship between an art work and its audience
 20.0 Explore the relationship between intention and outcomes in their own and others' work

Outcome Engagement

The specific curriculum outcomes are grouped according to the types of understandings and processes that are common to all fine arts disciplines: creating works of art; making connections in local, global, and historical contexts, and responding critically to their own works and the works of others.

These understandings and processes are interrelated and are developed most effectively as interdependent concepts. To realize visual art outcomes, students must be engaged and involved in authentic visual art experiences of perceiving, responding and creating. Sometimes, students may be engaged in all three simultaneously.

When outcomes are grouped as such and curriculum offerings are based on all three organizing strands and modes of engagement, visual art learning experiences become more relevant to real-life situations, and the learning becomes more meaningful.

Course Overview

Visual Art 2202 is a studio-based course that will enable students to further develop their knowledge and skills in visual arts through practical application within five disciplines. Students will apply the creative process, problem-solving skills, and critical analysis in their exploration of a wide range of themes and contexts through studio work in drawing, painting, sculpture and two other disciplines from the options of printmaking, fibre arts, pottery, graphic arts, photography, functional art and public art.




Throughout the course, students will reflect upon and learn to critically analyze artwork they view and create within contexts across a spectrum of time periods and cultures. Through informed, creative art-making and viewing experiences, students will delve into new ideas, materials, and processes for artistic exploration and experimentation.

The high school studio-based courses are designed to be delivered in homogeneous groupings (maximum of 24) based on skill level and knowledge. While Visual Art 2202 builds upon Visual Art 1202, Visual Art 1202 is not a prerequisite for Visual Art 2202. Prospective Visual Art 2202 students who did not complete Visual Art 1202 should be able to demonstrate level readiness for course content through teacher pre-assessment.

Suggested Delivery Plan

There is no single way to organize a year or semester of instruction for students. Many variables influence teachers' flow and choice of learning opportunities, including students' prior learning and interests and the interdependent nature of visual art SCOs, understandings and processes.

The visual below represents one suggested approach. The flow and amount of time an outcome should receive during the course of study is conveyed by its text font and arrow graphic size. A bold font and/or large graphic underscores an outcome's importance and necessity for in-depth treatment and development. Similarly, the linear graphic implies the importance and pedagogical sequencing of the five visual art disciplines to be covered. Appendix A: Planning For Instruction and k12pl media clips offer additional insight into the nature of the course and its delivery which teachers may find assistive in their instructional planning for course delivery.

REQUIRED DISCIPLINES			ELECTIVE DISCIPLINES	
			A	B
28 hours	28 hours	24 hours	15 hours	15 hours
			Printmaking Fibre Arts Pottery Graphic Arts Photography Functional Art Public Art	Printmaking Fibre Arts Pottery Graphic Arts Photography Functional Art Public Art



How to Use the Four Column Curriculum Layout

Outcomes

Column one contains specific curriculum outcomes (SCO) and accompanying delineations where appropriate. The delineations provide specificity in relation to key ideas.

Outcomes are numbered in ascending order.

Delineations are indented and numbered as a subset of the originating SCO.

All outcomes are related to general curriculum outcomes.

Focus for Learning

Column two is intended to assist teachers with instructional planning. It also provides context and elaboration of the ideas identified in the first column.

This may include

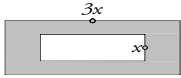
- cautionary notes
- clarity in terms of scope
- common misconceptions
- depth of treatment
- knowledge required to scaffold and challenge student's learning
- references to prior knowledge


Sample Performance Indicator(s)

This provides a summative, higher order activity, where the response would serve as a data source to help teachers assess the degree to which the student has achieved the outcome.

Performance indicators are typically presented as a task, which may include an introduction to establish a context. They would be assigned at the end of the teaching period allocated for the outcome.

Performance indicators would be assigned when students have attained a level of competence, with suggestions for teaching and assessment identified in column three.

SPECIFIC CURRICULUM OUTCOMES	
<i>GCO 1: Represent algebraic expressions in multiple ways</i>	
<p>Outcomes</p> <p>Students will be expected to</p> <p>1.0 model, record and explain the operations of multiplication and division of polynomial expressions (limited to polynomials of degree less than or equal to 2) by monomials, concretely, pictorially and symbolically. [GCO 1]</p> <p>1.2 model division of a given polynomial expression by a given monomial concretely or pictorially and record the process symbolically.</p> <p>1.3 apply a personal strategy for multiplication and division of a given polynomial expression</p>	<p>Focus for Learning</p> <p>From previous work with number operations, students should be aware that division is the inverse of multiplication. This can be extended to divide polynomials by monomials. The study of division should begin with division of a monomial by a monomial, progress to a polynomial by a scalar, and then to division of a polynomial by any monomial.</p> <p>Division of a polynomial by a monomial can be visualized using area models with algebra tiles. The most commonly used symbolic method of dividing a polynomial by a monomial at this level is to divide each term of the polynomial by the monomial, and then use the exponent laws to simplify. This method can also be easily modelled using tiles, where students use the sharing model for division.</p> <p>Because there are a variety of methods available to multiply or divide a polynomial by a monomial, students should be given the opportunity to apply their own personal strategies. They should be encouraged to use algebra tiles, area models, rules of exponents, the distributive property and repeated addition, or a combination of any of these methods, to multiply or divide polynomials. Regardless of the method used, students should be encouraged to record their work symbolically. Understanding the different approaches helps students develop flexible thinking.</p> <p>Sample Performance Indicator</p> <p>Write an expression for the missing dimensions of each rectangle and determine the area of the walkway in the following problem:</p> <ul style="list-style-type: none"> • The inside rectangle in the diagram below is a flower garden. The shaded area is a concrete walkway around it. The area of the flower garden is given by the expression $2x^2 + 4x$ and the area of the large rectangle, including the walkway and the flower garden, is $3x^2 + 6x$. 

SPECIFIC CURRICULUM OUTCOMES	
<i>GCO 1: Represent algebraic expressions in multiple ways</i>	
Sample Teaching and Assessment Strategies	Resources and Notes
<p>Teachers may use the following activities and/or strategies aligned with the corresponding assessment tasks:</p> <p>Modeling division using the sharing model provides a good transition to the symbolic representation. For example, $\frac{3x+12}{3} = \frac{3x}{3} + \frac{12}{3}$. To model this, students start with a collection of three x-tiles and 12 unit tiles and divide them into three groups.</p>  <p>For this example, $x + 4$ tiles will be a part of each group, so the quotient is $x + 4$.</p> <p>Activation</p> <p>Students may</p> <ul style="list-style-type: none"> Model division of a polynomial by a monomial by creating a rectangle using four x^2-tiles and eight x-tiles, where $4x$ is one of the dimensions. <p>Teachers may</p> <ul style="list-style-type: none"> Ask students what the other dimension is and connect this to the symbolic representation. <p>Connection</p> <p>Students may</p> <ul style="list-style-type: none"> Model division of polynomials and determine the quotient <ol style="list-style-type: none"> $(6x^2 + 12x - 3) \div 3$ $(4x^2 - 12x) \div 4x$ <p>Consolidation</p> <p>Students may</p> <ul style="list-style-type: none"> Draw a rectangle with an area of $36a^2 + 12a$ and determine as many different dimensions as possible. <p>Teachers may</p> <ul style="list-style-type: none"> Discuss why there are so many different possible dimensions. <p>Extension</p> <p>Students may</p> <ul style="list-style-type: none"> Determine the area of one face of a cube whose surface area is represented by the polynomial $24s^2$. Determine the length of an edge of the cube. 	<p>Authorized</p> <ul style="list-style-type: none"> <i>Math Makes Sense 9</i> Lesson 5.5: Multiplying and Dividing a Polynomial by a Constant Lesson 5.6: Multiplying and Dividing a Polynomial by a Monomial ProGuide: pp. 35-42, 43-51 CD-ROM: Master 5.23, 5.24 See It Videos and Animations: <ul style="list-style-type: none"> Multiplying and Dividing a Polynomial by a Constant, Dividing Multiplying and Dividing a Polynomial by a Monomial, Dividing SB: pp. 241-248, 249-257 PB: pp. 206-213, 214-219

Resources and Notes

Column four references supplementary information and possible resources for use by teachers.

These references will provide details of resources suggested in column two and column three.

Suggestions for Teaching and Assessment

This column contains specific sample tasks, activities, and strategies that enable students to meet the goals of the SCOs and be successful with performance indicators. Instructional activities are recognized as possible sources of data for assessment purposes. Frequently, appropriate techniques and instruments for assessment purposes are recommended.

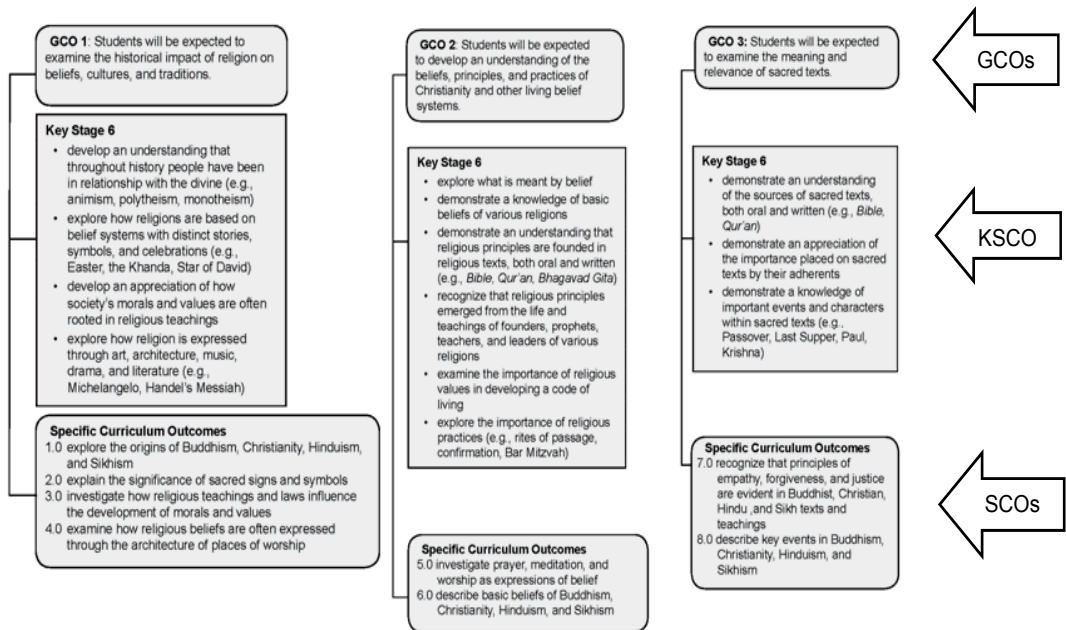
Suggestions for instruction and assessment are organized sequentially:

- **Activation** - suggestions that may be used to activate prior learning and establish a context for the instruction
- **Connection** - linking new information and experiences to existing knowledge inside or outside the curriculum area
- **Consolidation** - synthesizing and making new understandings
- **Extension** - suggestions that go beyond the scope of the outcome

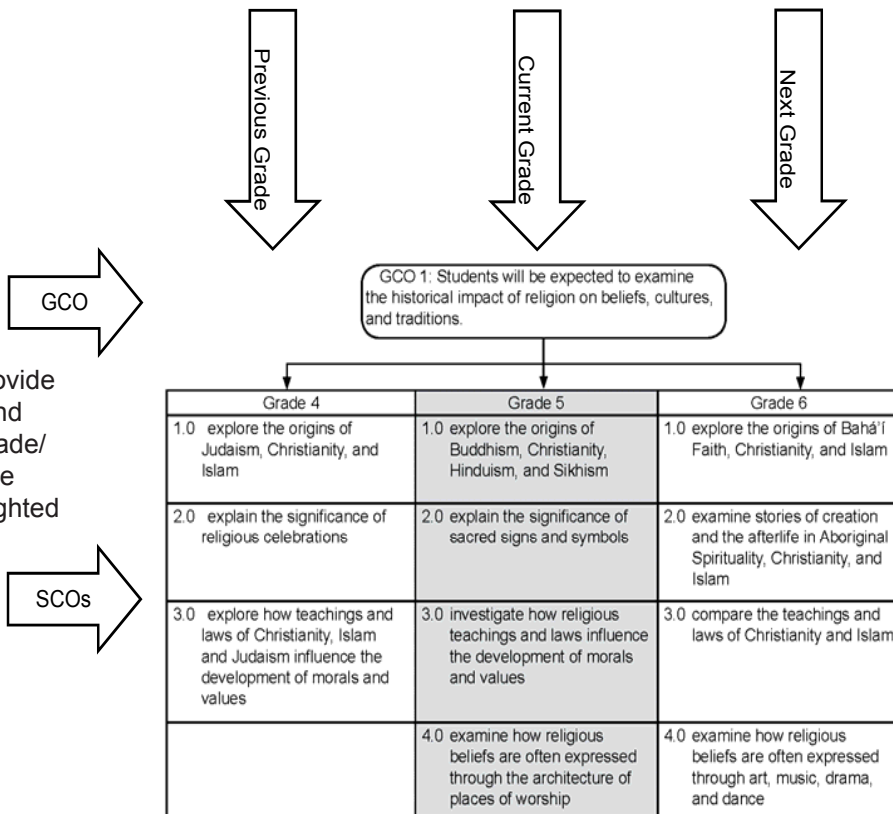
These suggestions provide opportunities for differentiated learning and assessment.

How to use a Strand overview

At the beginning of each strand grouping there is explanation of the focus for the strand and a flow chart identifying the relevant GCOs, KSCOs and SCOs.



The SCOs Continuum follows the chart to provide context for teaching and assessment for the grade/course in question. The current grade is highlighted in the chart.



Section Three:
Specific Curriculum Outcomes
Creating, Making, and Presenting

Creating, Making, and Presenting

Focus



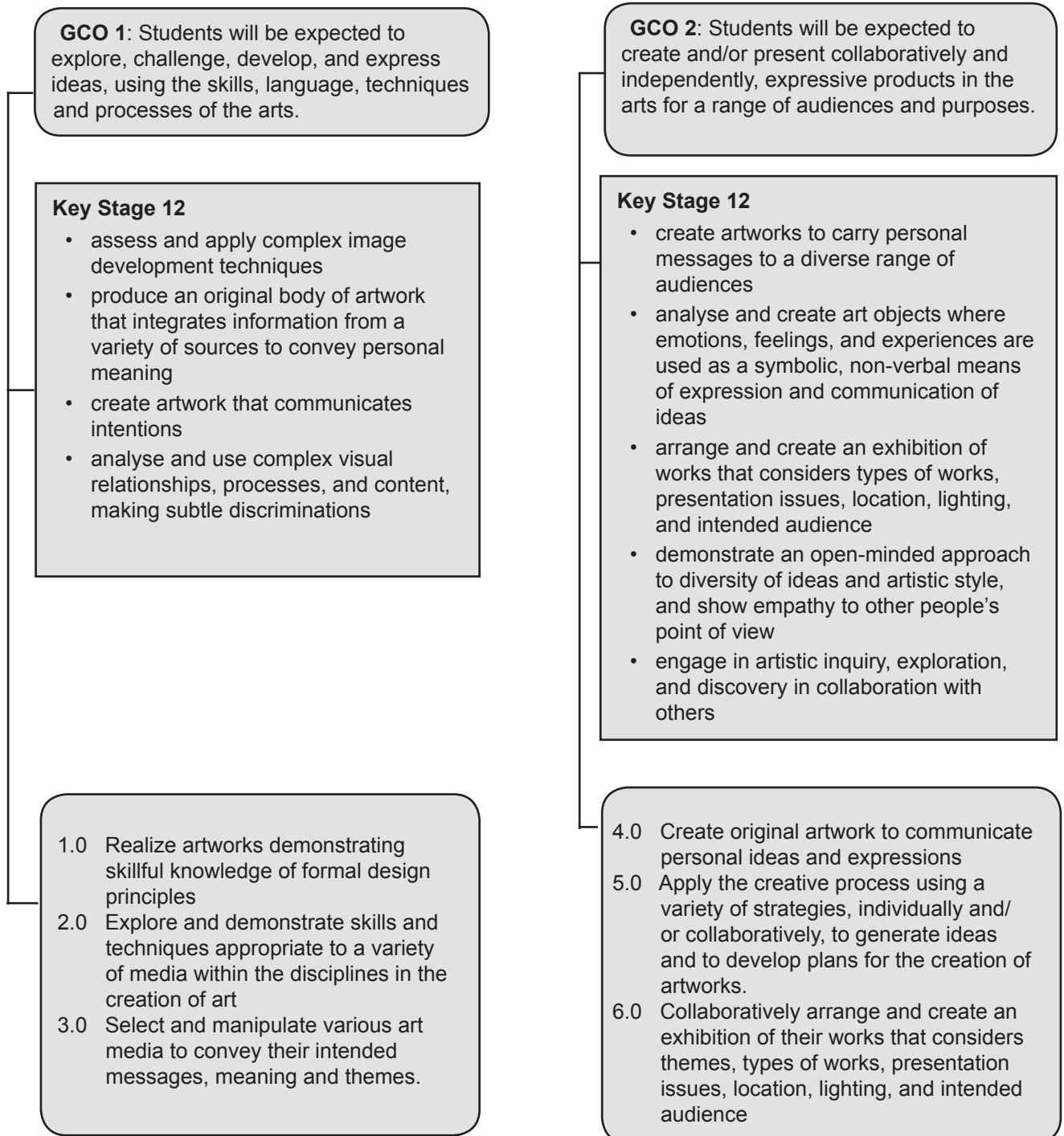
Creating, Making, and Presenting involves students' creative and technical development; that is, their ability to use and manipulate media to create art forms that express and communicate their ideas and feelings. Through these artworks, students provide evidence of achievement, both as the work is being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

The appearance of the specific curriculum outcomes (SCOs) found in the four column spreads flow and align with the understandings and processes targeted under the organizing strands. As these processes are interconnected, the suggested strategies for an identified SCO often address multiple SCOs, both within and across organizing strands, and multiple modes of artistic engagement simultaneously.

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

The graphic that follows provides a visual representation of the general and key stage 12 curriculum outcomes and their relation to the specific curriculum outcomes for this strand.

Outcomes Framework



SCO Continuum

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

Visual Art 1202	Visual Art 2202	Visual Art 3202
<p>1.0 Demonstrate an understanding of the elements and principles of design in artworks and art-making.</p> <p>2.0 Explore and demonstrate appropriate skills and techniques while working with a variety of media within the disciplines in the creation of art</p> <p>3.0 Select and manipulate various art media to convey their intended messages, meaning and themes.</p>	<p>1.0 Realize artworks demonstrating skillful knowledge of formal design principles</p> <p>2.0 Explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art</p> <p>3.0 Select and manipulate various art media to convey their intended messages, meaning and themes.</p>	<p>1.0 Realize artworks demonstrating skillful knowledge of formal design principles</p> <p>2.0 Explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art</p> <p>3.0 Select and manipulate various art media to convey their intended messages, meaning and themes.</p>

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

Visual Art 1202	Visual Art 2202	Visual Art 3202
4.0 Create original artwork to communicate personal ideas and expressions	4.0 Create original artwork to communicate personal ideas and expressions	4.0 Create original artwork to communicate personal ideas and expressions
5.0 Apply the creative process using a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of artworks.	5.0 Apply the creative process using a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of artworks.	5.0 Apply the creative process using a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of artworks.
6.0 Arrange and create an exhibition of their works that considers themes, types of works, presentation issues, location, lighting, and intended audience	6.0 Collaboratively arrange and create an exhibition of their works that considers themes, types of works, presentation issues, location, lighting, and intended audience	6.0 Make and articulate critical judgements about their own work when collaboratively selecting, arranging, and displaying artworks

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

- 1.0 Realize artworks demonstrating skillful knowledge of formal design principles

Focus for Learning

Students will be familiar with the elements and principles of design through their visual art experiences in the K-9 visual art program and potentially through Visual Art 1202. From such experiences, students should be able to identify these elements and principles in artworks as well as apply them in their own art-making.

However, theoretical and practical review of the elements and principles may be required, particularly as they are a part of the everyday language in the art room and are the foundation of art. Illustrative posters displaying the elements and principles may be an effective visual aid to reinforce these design concepts.

In Visual Art 2202, students will intentionally manipulate the elements and principles in order to achieve their desired design. This involves a higher degree of technical skill and critical thinking skills than explored in Visual Art 1202.

For instructional consistency across the high school courses, Appendix A1 features the terminology in use for the elements and principles. Appendix A2 highlights the foci and continuum of the elements and principles across the suite of high school visual art courses.

Students may need support in their planning and use of the elements to achieve a desired principle. Some students may gravitate towards the “easier” elements (e.g., line, shape, colour) in generating a design principle and will need to be encouraged and challenged to move outside of their comfort zone to explore those they have used minimally. Both teacher and peer feedback would be assistive in this regard.

Many elements and more than one principle can be present in a work. For example, though the intention may be to create unity, contrast will come into play. Without contrast, unity would be visually uninteresting!

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Use a visual aid (e.g., poster or an artwork from five of the disciplines to be explored during the course) to refresh students' knowledge of the elements and principles of design.
- Choose an artwork in a discipline students are exploring and facilitate a discussion of the artist's use of the elements to achieve a design principle.
- Present and discuss artworks that embody implied line, negative and positive shape, atmospheric/aerial and 2 point perspective, proportion in the human form and tetradic colour scheme.
- Facilitate a brainstorming session around how various design principles might be achieved by manipulating the elements, using prompts such as:
 - How would you create rhythm?
 - How would you use colour to create rhythm?

Students may

- Review the elements and principles of design by generating their own *Pizza Drawing* demonstrated in the tutorial video.
- Generate their own poster of the elements and principles of design.

Connection

Students may

- Compare/contrast an artist's use of elements to create different principles, such as Van Gogh's use of colour and line in *The Night Cafe* (1888), and *Starry Night* (1889). Van Gogh's use of complementary colours (greens/yellows and reds) and short/diagonal lines in *The Night Café*, generates contrast as well as an unsettling impact on the viewer. His use of blue tints/shades and analogous colours (green and yellow) and wavy lines in *Starry Night*, however, creates visual unity and sense of calm for the viewer.
- Select an artwork from the *Change Constant* poster series and assess the artist's use of the elements and principles and their impact in the artwork.
- Explore a chosen principle by manipulating the elements in thumbnail sketches.

Resources and Notes

Authorized

Appendices

- Appendix A1: Elements and Principles
- Appendix A2: At-A- Glance 10-12 Elements and Principles
- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/appendices.html
 - Appendix D1: Change Constant Poster Series~Notes and Activities
 - Appendix D2: Digital Resources:

The Visual Experience

- pp. 21, 32-43, 58-75, 88-103, 116-133, 148-157, 166-191

Discovering Drawing

- pp. 38-45

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-(rap).html)

Change Constant poster series

Continued

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

- 1.0 Realize artworks demonstrating skillful knowledge of formal design principles*

Focus for Learning**Sample Performance Indicator(s)**

Generate an artwork in which a minimum of two elements are intentionally manipulated to achieve your desired design principle.

Your sketchbook/journal should contain

- thumbnail sketches (three to five) illustrating how you intend to use the elements to achieve your chosen design principle; and
- a reflection on the process and end result.

Potential combinations could be

- a print that uses texture and colour to create emphasis
- an image that uses form and value to create contrast.
- a drawing that uses the elements of line and shape to create rhythm
- a painting that uses the elements of colour and shape to create unity
- a sculpture that uses form and texture to create contrast

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

- Experiment using different media when manipulating elements to produce a desired principle such as
 - creating symmetrical and asymmetrical balance in a sculpture;
 - using pastels to demonstrate the principle of repetition using colour and shape;
 - using charcoal to demonstrate unity through value;
 - using paint to demonstrate the principle of emphasis using colour, line or texture;
 - using India ink and watercolour to demonstrate contrast; or
 - using watercolour to demonstrate the principle of rhythm.
- Use a circle viewfinder to find a magazine image that encompasses one principle and three elements. Cut out the selected view and redraw it larger highlighting that one principle and three elements. Complete two circle drawings.

Consolidation

Students may

- Plan and create a finished work in any visual art discipline or media that manipulates an element to produce a principle. For example
 - drawing that intentionally creates contrast using value;
 - painting that intentionally creates emphasis using colour; or
 - sculpture that intentionally creates rhythm using the element of line.

Extension

Students may

- Select an element or principle from a hat to create an artwork within a specified time limit. Present their work to the rest of the class, explaining how they used the element or principle.
- Identify a principle that they find challenging to achieve. Attempt three explorations towards achieving this principle using different elements each time. Choose the one they consider the best and use it to create a work in a discipline of their choice.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/creating,-making,-and-presenting.html

- Elements and Principles of Design
- Colour Theory

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

- 2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

- 2.1 Drawing (28 hours)
- 2.2 Painting (28 hours)
- 2.3 Sculpture (24 hours)

**ELECTIVE DISCIPLINES
(SELECT 2)**

- 2.4 Printmaking (15 hours)
- 2.5 Fibre Arts (15 hours)
- 2.6 Pottery (15 hours)
- 2.7 Graphic Arts (15 hours)
- 2.8 Photography (15 hours)
- 2.9 Public Art (15 hours)
- 2.10 Functional Art (15 hours)

Focus for Learning

Drawing is both a visual art discipline and a fundamental visual art skill. Outside its discipline, drawing is a pervasive skill that transcends visual art media, disciplines and artistic processes as it is employed to note or sketch ideas, solve visual problems and plan works in other media.

The primary focus of this drawing unit will be on drawing skills and techniques and on developing these through experiences with different drawing media. The fundamentals of drawing, however, will be evidenced throughout the course as students create thumbnail sketches and research, record, and generate plans in their sketchbooks/journals.

Teachers should understand that as drawing is an evergreen skill that commands ongoing and regular practice, students should be encouraged to practice via gesture/contour drawings or thumbnail sketches throughout the duration of the course.

Students will have had some experience with basic drawing skills and techniques from K-9 visual art and Visual Art 1202 such as:

- observational basics of contour drawing,
- using value, and
- one point perspective.

Similarly, it is anticipated they *will* have had experience applying these skills using drawing media of

- graphite pencil (2H-6B)
- charcoal
- pastel
- coloured pencil
- India ink and calligraphy pens
- watercolour pencils

In Visual Art 2202, drawing skills and techniques will expand upon:

Observational drawing	<ul style="list-style-type: none"> • blind and modified contour drawings • negative shape • sighting techniques using drawing instrument
Value and texture	<ul style="list-style-type: none"> • value scales via blending, using a stump, hatching, cross-hatching, stippling • tonal drawing using nine values in the value scale • subtractive drawing with an eraser • texture through repeated line or rubbing
Figure drawing	<ul style="list-style-type: none"> • gesture drawing • proportions of the figure
Linear perspective	<ul style="list-style-type: none"> • two-point perspective
Colour blending	<ul style="list-style-type: none"> • burnishing • layering

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Using a viewfinder and sighting, introduce and demonstrate observational drawing techniques/tips.
- Demonstrate negative shape drawing using graphite pencil.
- Demonstrate how to draw a value scale using pressure strokes, blending, hatching, cross-hatching, and stippling, using various drawing media.
- Demonstrate how to blend colours to create new hues and tones with chalk pastels.
- Show exemplar artworks or videos highlighting specific techniques (e.g., Leonardo da Vinci's drawings of hands for tonal value and *Masters of Illusion* videos for one point perspective and the history of perspective technique).
- Demonstrate or show videos of gesture drawing to show the speed at which they are completed.
- Demonstrate the use of a pencil in sighting and measuring proportions of a figure.
- Introduce a brief history of linear perspective that includes the Greeks (who understood perspective), the Middle Ages (who lost perspective) and the Renaissance.
- Demonstrate and discuss casual perspective, linear perspective concepts (two-point), horizon line, vanishing point, converging lines, parallel and perpendicular lines, including the correct use of rulers.
- Using coloured pencils, demonstrate colour blending/layering to create light and shade and using cool to warm colours in background to foreground to achieve atmospheric/aerial perspective.
- Provide students with a variety of textured items (e.g., grass, stones, wool, water, fur, leaves, tree bark) from which students will select four to recreate in their sketch books using different types of media (e.g., chalk pastels, ink, graphite pencil, charcoal, coloured pencils).

Students may

- Explore observational drawing, lighting and value scale by moving the light source on a still life (styrofoam head, cylinders, spheres or cubes) to different positions.
- View videos at TheVirtualInstructor.com to explore value and contrast in a variety of media.
- Construct and use a viewfinder to practice capturing compositions. Photograph their viewfinder practice compositions.
- Practice a simple negative shape drawing of a single object such as a pair of scissors, or a cup with a handle.
- Practice subtractive drawing or drawing into an image using an eraser.

Resources and Notes

Authorized

Appendices

- Appendix A3: At-A-Glance 10-12 Disciplines, Media and Techniques
- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/appendices.html
 - Appendix D1: *Change Constant* Poster Series~Notes and Activities
 - Appendix D2: Digital Resources

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/teaching-and-learning-strategies.html

- Maximizing the Visual Journal
- Figure Drawing

Discovering Drawing

- pp.16-17, 48, 52, 54, 70, 74, 82, 121, 47-172, 227, 282-3

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-(rap).html)

Change Constant poster series

Continued

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

2.1 Drawing (28 hours)

2.2 Painting (28 hours)

2.3 Sculpture (24 hours)

ELECTIVE DISCIPLINES

(SELECT 2)

2.4 Printmaking (15 hours)

2.5 Fibre Arts (15 hours)

2.6 Pottery (15 hours)

2.7 Graphic Arts (15 hours)

2.8 Photography (15 hours)

2.9 Public Art (15 hours)

2.10 Functional Art (15 hours)

Focus for Learning

Students will apply and demonstrate the preceding skills and techniques using, whenever possible, professional grade media of

- charcoal (black and white)
- coloured pencils
- different ground media in a variety of colours, weights and tooth appropriate for the drawing media (e.g., bogus paper for charcoal; watercolour or rag paper for watercolour) graphite pencils (2H-6B)
- gum and kneaded erasers
- India Ink
- pastel (chalk)
- tortillions

Appendix A3: At a Glance 10-12 Disciplines, Media & Techniques, provides a quick reference of the discipline's focus across the suite of high school visual art courses.

In their artmaking, students will also become aware of the importance of paper types and weights in relation to their final art product. I.e., Papers with “tooth” or texture are more suitable for charcoal and pastels. Heavier weight papers can withstand more pressure and the addition of wet media. To ensure longevity and prevent discolouration or disintegration of an artwork, papers used should be acid-free. Understanding the types and weights of paper and their impact on artmaking will also come into play in the painting discipline.

Akin to the interconnectedness of the course outcomes and strand organizers (referenced pp 22, 28), a fluidity also exists amongst the disciplines. Art processes, skills, understandings, concepts and media transcend disciplines. As such, some media may be covered within the context of another discipline. For example, India ink and watercolour pencils may straddle the Painting and Drawing disciplines. Such fluidity provides both teachers and students flexibility with suggested delivery timeline and art-making experiences.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

Students may

- In their sketchbooks/journals, make value scales with various media (e.g., graphite pencil, chalk, charcoal, India ink ~ diluted/concentrated) and techniques (e.g., hatching, cross-hatching, stippling or blending with a stump), noting personal technical and aesthetic reflections. Explore drawing with ink using a pen.
- Practice using their pencil for sighting with their subject matter such as for measuring the proportion of the figure, landscape, or still life. Use a sketchbook/journal to complete thumbnail sketches and gather ideas, visuals and information as an “idea bank” for future projects.
- Use coloured pencils to create value scales moving from dark to light. Varying the amounts each time, blend multiple colours to achieve a variety of different shades.
- Experiment with the chalk pastels to create various skin tones that include highlights and shadows. Use a photograph of a celebrity as a resource.

Connection

Students may

- Draw or diagram the proportions of the figure in their sketchbooks/journals. They may reference p.154 in the *Discovering Drawing* text.
- Practice drawing their hand using the blind contour technique.
- Draw a negative shape drawing of an arrangement of desks or chairs.
- Create three tonal drawings of a still life using at least five values in graphite pencil, charcoal and ink.
- In pairs, create gesture drawings using charcoal from which they will create their own figure drawing.
- Practice simple two-point perspective samples in their sketchbooks/journals by drawing a series of boxes on, above and below the horizon line.
- Make a contour drawing of an apple and use coloured pencil blending techniques to create light and dark.
- Assemble a still life of five marshmallows to draw using white and black charcoal on brown paper. Image should demonstrate proportion, sighting, and value through blending techniques.
- Create a drawing that reflects a full range of values (nine step) using graphite and varied pressure strokes.
- In their sketchbooks, complete a minimum of five observational studies of the same object (e.g., bicycle) that explore different points of view and media. Reflect on the properties of each media, and success of each study.
- Create a shadow box drawing with three layers to separate the fore, middle and background. Use atmospheric perspective and scale to enhance depth.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/creating,-making,-and-presenting.html

- Masters of Illusion (part 1)
- Masters of Illusion (part 2)
- How to Draw a Value Scale
- Observational drawing tips
- Gesture Drawing in Action (digital)
- Figure Drawing Practice (contains nudity)
- Bird’s eye view artworks
- Worm’s Eye versus Bird’s Eye
- Drawing with an Eraser
- Handscape
- How to blend and create light with coloured pencils
- Colour blending Art Sample
- TheVirtualInstructor.com
 - Shading basics

Note: Cross Curricular Connection

Change and the Human Experience: Selected Themes in History, p. 93. Social Studies 2201 textbook

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

2.1 Drawing (28 hours)

2.2 Painting (28 hours)

2.3 Sculpture (24 hours)

ELECTIVE DISCIPLINES

(SELECT 2)

2.4 Printmaking (15 hours)

2.5 Fibre Arts (15 hours)

2.6 Pottery (15 hours)

2.7 Graphic Arts (15 hours)

2.8 Photography (15 hours)

2.9 Public Art (15 hours)

2.10 Functional Art (15 hours)

Focus for Learning

It is imperative that students are made aware of relevant safety hazards, necessary precautions and appropriate, responsible use of materials in advance of and throughout their exposure to each new technique and or materials. Responsible and safe use is addressed in more detail in SCO 18.0 and Appendix C1.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

Resources and Notes

Consolidation

Students may

- Draw a figure in a simple standing pose using the correct proportions reference.
- From a bag of popped corn, select a piece and use their imagination to find what object the popcorn resembles most. (e.g., turtle, a volcano, a goblin's face). Using their selected piece, create an oversized contour drawing that includes five values from dark to light. Students may then trace the exact contour of their contour drawing onto another piece of paper and add details of the image they saw as well as a relevant background to provide context for the perceived object or image.
- Observe a still life of cut fruit. Using coloured pencils, charcoal or graphite to create value and three dimensional effects, render it as realistically as possible, paying particular attention to contour, textures, and shading.
- Create a tonal drawing of their hands in the da Vinci style, using charcoal and conté on a gray ground.
- Draw from skeletal drawings/models to develop an understanding of the basic structure of the human form.
- Create a "Handscape" drawing (a landscape drawing using the hand to represent elements of a landscape) that incorporates realistic proportions in a fantasy background.
- Create a two-point perspective night scene drawing of an interior or exterior using charcoal and the subtractive drawing method.
- Using a medium other than graphite, create a still life of objects that uses five values in creating the illusion of a three dimensional form.
- Use sighting and proportion techniques to draw a skull. The image should incorporate either a blending shading technique using pencil or white and black charcoal, or a hatching cross hatch/stippling technique using pen and ink.
- In collaboration with biology students, create a stippled drawing of a cell viewed from a visual reproduction or through a microscope. Create a second, imaginative version of the cell using contour and value drawing techniques.
- Using a viewfinder, determine a view of a still life arrangement to draw which focuses on composition Student's drawing should incorporate three different drawing media and highlight proportion, contour, shading and texture.
- Select a drawing medium to create a tonal drawing of an interior or exterior environment that demonstrates the use of two-point perspective. You may photograph your chosen environment and use the photograph as a source material from which to work.
- Complete an observation drawing (e.g., seashell on the beach) using chalk pastels on brown paper. Drawing should demonstrate chalk pastel blending techniques to achieve hues, tones and textures.

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Outcomes

Students will be expected to

2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

- 2.1 Drawing (28 hours)**
- 2.2 Painting (28 hours)**
- 2.3 Sculpture (24 hours)**

**ELECTIVE DISCIPLINES
(SELECT 2)**

- 2.4 Printmaking (15 hours)**
- 2.5 Fibre Arts (15 hours)**
- 2.6 Pottery (15 hours)**
- 2.7 Graphic Arts (15 hours)**
- 2.8 Photography (15 hours)**
- 2.9 Public Art (15 hours)**
- 2.10 Functional Art (15 hours)**

Focus for Learning

Sample Performance Indicator(s)

Using a fantasy novel, movie, or game as inspiration, draw a fantasy interior populated with a figure or figures inside. Your drawing must demonstrate proportion, perspective, textures, values and an emotive use of light and shadow.

Create a storyboard in six to nine frames based on a personal anecdote. Your drawings must show a clear beginning, middle and end and must use proportion and placement for emphasis. Draw from different angles to allow the audience to understand the main character’s point of view.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies**Resources and Notes****Extension**

Students may

- Using charcoal and conté on a gray ground, create their own version of a master drawing of a figure that emulates the artist's use of line, value and shape.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

- 2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

2.1 *Drawing (28 hours)*

2.2 **Painting (28 hours)**

2.3 *Sculpture (24 hours)*

ELECTIVE DISCIPLINES

(SELECT 2)

2.4 *Printmaking (15 hours)*

2.5 *Fibre Arts (15 hours)*

2.6 *Pottery (15 hours)*

2.7 *Graphic Arts (15 hours)*

2.8 *Photography (15 hours)*

2.9 *Public Art (15 hours)*

2.10 *Functional Art (15 hours)*

Focus for Learning

Students will have worked extensively with tempera in their K-9 painting experiences. It will be used as a transitional medium within this discipline as they move into creating with watercolour and acrylic paints.

Students' experiences and skill development with the new paint media should progress from watercolour to acrylic. As they explore and experiment with the different media, they will inevitably be able to discern the properties and characteristics of each.

Watercolour

- can be transparent, semi-transparent, semi-opaque, or opaque. (The translucent quality of the semi-transparent and semi-opaque watercolours enables light to shine through the paint onto the white surface and reflect back; giving the colours a glowing effect.)
- mixes water with the paint to manipulate the intensity and/or transparency of the colour.
- dries lighter in colour once the water has evaporated.
- can be reactivated and reworked any time after drying as long as it hasn't been sealed with a varnish.

Acrylic

- is one of the more versatile paint media.
- can be used on a large variety of surfaces (porous surfaces will need to be gessoed first).
- is fast drying and relatively permanent which would allow for layering (Alternatively, drying time of artwork can be slowed by spraying with water or by using a retarder).
- can be thickened to improve consistency for palette knife work.
- can become translucent by adding water to thin it.
- can be used like oil paint in many ways.

It is imperative students are made aware of relevant safety hazards, necessary precautions and appropriate, responsible use of materials in advance of and throughout their exposure to each new technique and or materials. For example, acrylic paint contains latex which is a known allergen but may not be widely known. Wearing vinyl gloves may be a viable solution, depending on the severity of the allergy. Responsible and safe use is addressed in more detail in SCO 18.0 and Appendix C1.

As in the drawing unit, students will also become aware of the importance of paper types and weights in relation to their final art product. Higher weight papers can withstand more pressure and the addition of wet media. Watercolour pencils and inks will also be explored in this painting unit.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Use the colour wheel to demonstrate colour mixing, colour theory and colour schemes, inclusive of monochromatic, complementary, analogous and triadic.
- Present paintings that illustrate the properties of colour (e.g., hue, value intensity, saturation) such as Picasso's *Old Guitarist*, Matisse's *Green Stripe*, or Monet's *Houses of Parliament* series.
- Facilitate a class discussion on the illusion of depth present in paintings created from the use of overlapping, diminishing size, proportion and scale, change in colour/details, and position on the picture plane.
- Review watercolour techniques of wet on wet, dry brush, masking/resists, layering, salting, splattering, resist, lift off, graded wash, flat wash, control wash, lifting, and scarring/sgraffito. (*watercolour*)
- Demonstrate how to use watercolour pencils and the technique of layering through colouring and then activating and blending using a wet brush. (*watercolour*)
- Demonstrate how to mix ink washes by diluting the ink in various amounts. (*ink*)
- Demonstrate processes in working with canvas (e.g., stretching and stapling it onto a frame, preparing the surface with gesso or latex paint)
- Demonstrate techniques (dry brushing) or effects (hard edges using tape) when working in acrylic. (*acrylic*)
- Present and discuss a variety of brush strokes in acrylic through representative artworks by Monet (loose brush strokes), van Gogh (expressive lines), Seurat (pointillism), and Jackson Pollock (splatter). (*acrylic*)
- Demonstrate scumbling and present artworks that incorporate the technique, such as those of Monet and Turner. (*acrylic*)
- Present the concept of foreground, middle ground and background through arts works such as Thomas Cole's *The Oxbow*.
- Present the various painting techniques found in Helen Frankenthaler's *Canal*, David Hockney's *Portrait of an Artist: Pool with Two Figures*, Bridget Riley's *Pink Landscape*, Mark Rothko's *Orange, Red, and Yellow* and Kenneth Nolan's *Heat*.

Students may

- Using watercolour leads, create a series of three greeting cards, each with their own distinct image and corresponding message. (*watercolour pencils*)
- Use swatches of watercolour paper to create a booklet that contains a sample of each watercolour technique. (*watercolour*)

Continued

Resources and Notes

Authorized

Appendices

- Appendix A3: At A Glance 10-12 Disciplines, Media, and Techniques
- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/appendices.html
 - Appendix D1: Change Constant Poster Series~Notes and Activities
 - Appendix D2: Digital Resources

Experience Painting

- pp. 4-7, 10, 36-42, 88-93, 95-101, 118 - 121,127

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-(rap).html)

Change Constant poster series

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

2.0 *explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art*

REQUIRED DISCIPLINES

2.1 *Drawing (28 hours)*

2.2 *Painting (28 hours)*

2.3 *Sculpture (24 hours)*

ELECTIVE DISCIPLINES

(SELECT 2)

2.4 *Printmaking (15 hours)*

2.5 *Fibre Arts (15 hours)*

2.6 *Pottery (15 hours)*

2.7 *Graphic Arts (15 hours)*

2.8 *Photography (15 hours)*

2.9 *Public Art (15 hours)*

2.10 *Functional Art (15 hours)*

Focus for Learning

Techniques that students will explore and develop are organized in the chart below.

OVERARCHING TECHNIQUES	<ul style="list-style-type: none"> • Brush work • Colour ~ mixing, matching, blending, achieving opacity/transparency • Canvas/painting surface • Landscape painting <ul style="list-style-type: none"> - horizon line - rule of thirds, - spatial techniques of placement on the picture plane, overlapping, and diminishing size
WATERCOLOUR	<ul style="list-style-type: none"> • Wet on wet • Dry brush • Lifting • Masking/masking resists • Layering • Salting • Splattering • Resist • Lift off • Washes ~ Graded, flat and controlled • Scarring/sgraffito
ACRYLIC	<ul style="list-style-type: none"> • Scumbling • Dry brushing • Hard Edge

In their exploration and development of brushwork and paint application, students will become familiar with and emulate

- loose quick brush strokes associated with Impressionism,
- blade and side strokes with a flat brush characteristic of Post-Impressionist era,
- Pointillism, and
- splatter and other experimental approaches.

It should be noted that experimental or innovative approaches to art media are explored in more detail in SCO 3.0.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

Students may

- Experiment with the properties of acrylic paint and the different brushstrokes in their sketchbooks/journals. Students should note their findings next to their swatches. (*watercolour*)
- Examine the acrylic painting techniques in Gerald Squires' Wanderer series. Discuss how the artist's varied choice of technique throughout the series impacts the audience's visceral reaction to the artworks.
- Revisit colour theory via alternate colour wheel activities (e.g., a colour cube) or online apps/games (e.g., Pantone's hue test).
- Use a simple motif to create sample colour schemes with watercolour pencils in their sketchbook/journal. (*watercolour pencils*)
- Try the scumbling technique in their sketchbook/journal. (*acrylic*)
- Collect and match hues of samples from nature through colour mixing. Record end colour in sketchbook/journal.

Connection

Students may

- Use washes to create a background for a watercolour landscape or seascape. Use contrasting or thicker washes to create the silhouette of trees, islands, figures or other subject matter. (*watercolour*)
- Combine the salting technique with other techniques to create texture in a watercolour painting of an animal such as a frog, whale or other water-related subject. (*watercolour*)
- Focusing only on a single detail or portion of a larger painting, complete an acrylic brush and colour work study series of three master painters such as Van Gogh, Seurat, Monet, Rembrandt and Jackson Pollock. (*acrylic*)
- Experiment with scumbling and colour combinations by selecting and recreating famous paintings (e.g., Turner's *Snow Storm: Hannibal and his Army Crossing the Alps*) in the style of *Impressionism*. (*acrylic*)
- In their sketchbooks/journals, experiment with scumbling by creating a sunset/sunrise that incorporates multiple shades and colours. (*acrylic*)
- Examine Ted Harrison's painted scenes of Northern Canada, Emily Carr's scenes of British Columbia and J.E.H. MacDonald's paintings of Algoma, Ontario and the Rockies. Determine what brushstrokes and other painting techniques were used to portray their chosen environments. Students will create a painting that represents their environment.

Continued

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/creating,-making,-and-presenting.html

- Picasso's *Old Guitarist*
- Matisse's *Green Stripe*
- Monet's *Houses of Parliament* series
- Scumbling with Acrylic Paint
- Watercolour techniques
- Watercolour techniques - dos and don'ts
- Properties of Watercolour Paint
- Colour Cube
- Colour Harmonies Basics
- 1-Point Perspective Tutorial
- 2-Point perspective
- Painting Techniques
- Pantone's hue test.
- Artist and Art Movements (brush strokes)
- Google Arts: Art Zoom tour of Van Gogh's *Starry Night*
- Gerald Squires' Wanderer series

Professional reference(s)

101 Textures in Oil and Acrylic: Practical techniques for rendering a variety of surfaces, by Mia Taponatti (2018)

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

2.1 Drawing (28 hours)

2.2 Painting (28 hours)

2.3 Sculpture (24 hours)

ELECTIVE DISCIPLINES

(SELECT 2)

2.4 Printmaking (15 hours)

2.5 Fibre Arts (15 hours)

2.6 Pottery (15 hours)

2.7 Graphic Arts (15 hours)

2.8 Photography (15 hours)

2.9 Public Art (15 hours)

2.10 Functional Art (15 hours)

Focus for Learning

The concepts of colour properties and colour theory are forefront and require particular attention within this discipline as they are intertwined and inherent within the media of painting. Concepts and properties include

- hue
- intensity (saturation)
- value and
- colour theory and schemes

In Visual Arts 1202, students would have covered colour theory and harmonies of

- monochromatic
- analagous
- complementary, inclusive of split-complementary and
- triadic

In Visual Art 2202, tetradic, or double complementary, is the primary or new focus. Refer to Appendix A2: At-A-Glance 10-12 Elements and Principles and Appendix A3: At-A-Glance 10-12 Disciplines, Media & Techniques for a summary of prior and new learning foci. While not noted in the appendices' chart, square colour scheme may be introduced.

In the initial stages, teachers may consider providing a limited palette to those students struggling with the selection of colours. An increase in the scale and scope of projects could also be a consideration in challenging and furthering the skills and techniques of the advanced student.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

Students may

- Explore the relationship between brushstroke and texture by viewing and discussing paintings such as Robert Bateman's *Pileated Woodpecker* and *Grizzly at Rest*, and David Hockney's *A Bigger Splash*.
- Create a landscape that reflects several implied textures.
- Using pen and ink with watercolour washes, design a futuristic living space or cityscape that demonstrates two-point perspective. (*watercolour*)
- Use lifting to create a stormy sky in a watercolour landscape.

Consolidation

Students may

- Create a watercolour painting of a three object still life (or photograph of a still life) featuring different textures. Painting should incorporate several of the techniques explored. (*watercolour*)
- Create a 11"x14" landscape/cityscape that effectively incorporates scumbling technique. (*acrylic*)
- Create a painting that incorporates a minimum of three distinct brush strokes. In an accompanying artist statement, identify and explain the aesthetic use of each brush stroke.
- Working in small groups (3-4) and from images of popular candy wrappers, select a paint media to create a mural size 'colossal candy painting' that demonstrates their understanding of the properties of colour (hue, value, intensity) and colour schemes.
- Apply wash techniques and scumbling to create a painting that depicts a floral still life, garden, forest or landscape. (*acrylic*)
- Divide a painting surface into four blocks. Using several acrylic painting techniques to manipulate their chosen painting medium, create an abstract representation of one emotion per block. (*acrylic*)
- Create a set of four mini watercolour paintings, each depicting one of the four seasons. Each painting should incorporate water colour techniques, colour schemes and imagery that best represents each season for them. (*watercolour*)
- Set up a three object still life and render the image using ink washes. The completed image should depict a full tonal range.
- Use several acrylic techniques (e.g., washes, dry brushing, tape resist) to create an acrylic painting. (*acrylic*)
- Create a landscape painting that demonstrates atmospheric/aerial perspective by using diminishing size (proportion and scale), overlapping, and position on the picture plane.

Resources and Notes

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

2.1 Drawing (28 hours)

2.2 Painting (28 hours)

2.3 Sculpture (24 hours)

ELECTIVE DISCIPLINES

(SELECT 2)

2.4 Printmaking (15 hours)

2.5 Fibre Arts (15 hours)

2.6 Pottery (15 hours)

2.7 Graphic Arts (15 hours)

2.8 Photography (15 hours)

2.9 Public Art (15 hours)

2.10 Functional Art (15 hours)

Focus for Learning**Sample Performance Indicator(s)**

Create a diptych using watercolour and acrylic that demonstrates the application of colour theory through monochromatic, complementary, analogous, or triadic colour scheme(s), and employs brush work techniques such as washes, salting, scumbling or dry brushing (two watercolour and two acrylic).

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

Resources and Notes

Extension

Students may

- Experiment with professional grade watercolour. Compare/contrast pigmentation and permanence with that of non-professional grade.
- Create a painting that incorporates all paint media studied successfully.
- Create a simple book (e.g., accordion, single signature, tea bag) out of watercolour or other sturdy paper. Use watercolour and/or acrylic techniques to express their chosen theme on its cover and interior pages.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

- 2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

2.1 *Drawing (28 hours)*

2.2 *Painting (28 hours)*

2.3 Sculpture (24 hours)

ELECTIVE DISCIPLINES (SELECT 2)

2.4 *Printmaking (15 hours)*

2.5 *Fibre Arts (15 hours)*

2.6 *Pottery (15 hours)*

2.7 *Graphic Arts (15 hours)*

2.8 *Photography (15 hours)*

2.9 *Public Art (15 hours)*

2.10 *Functional Art (15 hours)*

Focus for Learning

Students from the K-9 program and Visual Arts 1202 may have had prior sculpture experience with modelling via clay or plasticine, additive sculpture via papier-mâché, and subtractive sculpture via soap and plaster carving.

In Visual Art 2202, students will build on these experiences and learn to create sculptures using additive and subtractive methods. In doing so, they will make informed decisions such as choosing the correct armature for an assigned project or appropriate carving tools for particular materials. Students will also explore and create closed (solid mass) and open (built with openings or spaces - aka negative) spaces of a sculpture - that become a major component of the work) sculptures.

In additive sculpture, students will learn how to construct and use an armature to create a sculpture in the round using materials such as

- foil
- found objects
- hot glue
- matboard, foam core, cardboard
- nylons
- papier-mâché
- plaster gauze
- plastic wrap
- pliers for wire
- tape (masking/duct tape)
- white glue
- wire

In subtractive sculpture, students will learn about and apply a variety of carving techniques and tools as they chip into, cut away from, or sand a surface to produce a work in the round. Students will work from a selection of subtractive materials such as

- carving foam
- hand carving tools (not chisels)
- plaster
- rasps
- styrofoam
- utility knives
- wax
- wire brush
- wood

Appendix A3: At a Glance 10-12 Disciplines, Media & Techniques, provides a quick reference of the discipline's focus across the suite of high school visual art courses.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present exemplars of sculptures that are built upon armatures with a variety of coverings.
- Show and facilitate a class discussion around student produced wire armatures (from previous years), highlighting how the wire armatures support the plaster gauze or sculpture.
- Demonstrate how to build a sturdy armature that will sufficiently support wrapping to hold its form, inclusive of
 - how to connect wire with pliers
 - how to prepare/use and wrap outer covering(s) around wire armature(s) and
 - the most effective adhesives and their proper application to build a sturdy armature.
- Present examples of modular sculptures such as those of artist Sol LeWitt.
- Demonstrate the effects of various types of carving tools to use in the subtractive process.

Students may

- “Redraw” a 2D cartoon image as a 3D skeletal form using wire.
- Use wire to make a skeletal sphere and cylinder. These are not solid forms.
- Carve a design into a small candle, recycled clay or plaster block.
- Create paper cubes to use as modules in creating a simple form.
- Use carving tools to emulate repetitive textures such as bubble wrap, bark or fish scales in clay.
- Use multiples of a common household or personal item, such as old discarded shoes or keys to arrange in a modular sculpture.
- Use light plastic materials such as balloons, bubble wrap, or plastic gloves, to make a modular sculpture.

Connection

Students may

- Research armature sculptures to choose suitable types and materials for an upcoming sculpture project.
- In the sketchbook/journal, draft sketches/plans for their 3D armature.
- Research carving stages of subtractive sculptures and note any progressive sequence (i.e., front then sides and back last) in their journal.
- In their journals, sketch potential modular sculptures and their potential reconfigurations. Include a description of the material/units and how it will be joined.

Continued

Resources and Notes

Authorized

Appendices

- Appendix A3: At A Glance 10-12 Disciplines, Media, and Techniques
- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/appendices.html
 - Appendix D1: Change Constant Poster Series~Notes and Activities

The Visual Experience

- pp.71, 258- 260, 493

Beginning Sculpture

- pp. 18, 34,36, 40,98-99, 103

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-(rap).html)

Change Constant poster series

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

2.0 *explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art*

REQUIRED DISCIPLINES

2.1 *Drawing (28 hours)*

2.2 *Painting (28 hours)*

2.3 *Sculpture (24 hours)*

ELECTIVE DISCIPLINES

(SELECT 2)

2.4 *Printmaking (15 hours)*

2.5 *Fibre Arts (15 hours)*

2.6 *Pottery (15 hours)*

2.7 *Graphic Arts (15 hours)*

2.8 *Photography (15 hours)*

2.9 *Public Art (15 hours)*

2.10 *Functional Art (15 hours)*

Focus for Learning

Students will also make modular sculptures. Modular art involves the combining of standardized units or modules together to create larger, more complex modular forms. Through experimentation with the repositioning, removal or addition of modular units, the artist determines what their final product will be and/or continues to create new or different configurations of their original modular work.

Some modular artists conceive of their artworks as fixed while others intend their works to be interactive or manipulated by the viewer, such as Moshé Elimelech's *Cubic Constructions*. This concept of interactive modular art presents itself in other disciplines beyond sculpture. In Norman Carlberg's *Quarter-rounds*, each lithograph is framed and can be rotated, or moved within the larger work, to create a multitude of different designs.

In Visual Art 2202, students will create their own modules and experiment with their positioning to generate a fixed modular sculpture.

The nature of modular units or materials to manipulate is endless. Some of the more accessible and non-traditional materials, from financial and availability stances to be considered may include multiple units of bottle caps, clothespins, pop cans, and toilet rolls.

It is imperative students are made aware of relevant safety hazards, necessary precautions and appropriate, responsible use of materials in advance of and throughout their exposure to each new technique and materials. I.e., Masks should be used when carving foam, mixing plaster and sanding any surface. Responsible and safe use is addressed in more detail in SCO 18.0 and Appendix C1.

Sample Performance Indicator(s)

Document (photograph) your sculptural works that best represent your skill/technique competency in

- building armatures
- carving and
- modulating structures.

In your digital repository or portfolio, post your photographs and respective self-reflections on your learning and progress with the various sculptural processes.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

Students may

- Experiment with connecting different types of modules such as nails, buttons, erasers, to make small forms.
- Create a closed form sculpture in the round, using carving foam.
- Create a figurative sculpture in the round, using a wire armature and modeling clay that emphasizes the element of texture.
- Create a small sculpture of an animal in the round.

Consolidation

Students may

- Build a wire armature with a minimum of four appendages and cover in plaster gauze.
- Create and document (photograph) the various reconfigurations of their modular sculpture.
- Using a wire armature, create a figure in motion with a prop relevant to the action. (For example, a child hopping over a skipping rope.) The armature or figure should be wrapped and painted. The prop can be comprised of materials of their choice.
- Photograph their sculpture throughout the process from beginning armature to finished work. Select an appropriate number of photographs and reflect on issues, favourite stages, and the resolution of issues throughout the process.

Extension

Students may

- As a class, create and collaborate on a large-scale interactive modular sculpture to reside in a designated area of their school as part of the school's 'permanent' art collection. Students may create a time lapse video of the school community's interactions and sculpture's modulations over the course of a day, week or month and post in a virtual space.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/creating,-making,-and-presenting.html

- How to build an armature
- Modular sculpture
- Sol Lewitt's Modular Sculptures
- Nathan Sawaya's *'The Art of the Brick'*
- Moshé Elimelech's *Cubic Constructions*
- Closed and Open Form in Sculpture

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

Outcomes

Students will be expected to

- 2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

2.1 *Drawing (28 hours)*

2.2 *Painting (28 hours)*

2.3 *Sculpture (24 hours)*

ELECTIVE DISCIPLINES

(SELECT 2)

2.4 Printmaking (15 hours)

2.5 *Fibre Arts (15 hours)*

2.6 *Pottery (15 hours)*

2.7 *Graphic Arts (15 hours)*

2.8 *Photography (15 hours)*

2.9 *Public Art (15 hours)*

2.10 *Functional Art (15 hours)*

Focus for Learning

From the 7-9 Visual Art program and Visual Art 1202, students should already have an understanding of and be able to demonstrate printmaking skills and techniques such as

- image reversal;
- drawing or cutting into a printing plate (e.g., Styrofoam™, soft cut linoleum);
- inking, proofing and pulling a single colour print and
- screen printing or use of stencils.

Building upon this experience, students will learn the skills and techniques of

- producing colour reduction prints;
- producing two colour screen prints, using block filler or an alternate blocking method such as freezer paper or transparency sheets (Wax paper does not stick quite as well, and with two waxy sides, has greater potential to ruin an iron);
- preparing or cutting and sizing a printing plate;
- reducing a printing plate;
- registering a print/printing plate using a basic box method, T bar, jig, visual, and;
- creating a series of prints by pulling, curating, numbering and signing editions of prints.

The concept of layering colours and removing or reducing the printing plate is a challenging concept for students to grasp. Ideally, students should have basic relief printing experience before starting the two-colour reduction method of relief printing.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Illustrate the evolution of the printmaking process through a presentation of a timeline from past to present printmakers.
- Demonstrate registration processes used for relief reductions such as the basic box, T-bar or jig.
- Demonstrate a registration process for screen printing.
- Review one-colour printing and basic cutting skills using Styrofoam™.
- Show examples of reduction prints, highlighting their ability to incorporate more colour, texture, and expressive freedom.
- Demonstrate a simple reduction process using Styrofoam™ so students can see the progression.
- Demonstrate how to use the cutting tools on the printing plate (linoleum, SoftKut™).
- Review basic printmaking techniques such as reversing an image, inking a plate, loading a brayer, and pulling a print.
- Present exemplars of screen prints, such as those by Andy Warhol and Roy Lichtenstein that exemplify screen printings' characteristic use of bold flat areas of colour.
- Present a brief history of screen printing (serigraphy), including a discussion about how this applies to current applications of commercial art and clothing.
- Demonstrate the screen printing skills/processes of
 - putting a frame together,
 - stretching fabric across the screen frame,
 - transferring an image,
 - blocking the screen using filler or an alternate method, and
 - pulling a screen print, including how to set up a frame, how to flood the screen with ink, and how to use a squeegee to print.

Students may

- Explore different types of inks and their qualities by creating annotated swatches in their sketchbook/journal.
- Review colour theory by mixing, blending, and layering ink colours.
- Explore the simplest process of registration by aligning and layering printed images, i.e., in pairs, collaboratively create an abstract design by marking into the surface of a piece of Styrofoam™. Print the plate onto a minimum of two sheets of paper. Add more marks into the plate, ink it again and place the plate on top of the previously printed image. Discuss the results.

Resources and Notes

Authorized

Appendices

- Appendix B3
- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/appendices.html
 - Appendix D1: Change Constant Poster Series~Notes and Activities

The Visual Experience (TE/SE)

- pp. 162-163, 211, 226-227, 246-247, 490-491

Experiencing Printmaking, (Teacher/Student Edition)

- pp. 14-15, 56, 58, 60-61, 74, 76, 80, 155, 157-161, 163, 168-170

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/teaching-and-learning-strategies.html

- Screen Printing

Supplementary

Cultural Connections Resource Acquisition Program (RAP)
[https://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](https://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-(rap).html)

Change Constant poster series

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

Outcomes

Students will be expected to

2.0 *explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art*

REQUIRED DISCIPLINES

2.1 *Drawing (28 hours)*

2.2 *Painting (28 hours)*

2.3 *Sculpture (24 hours)*

ELECTIVE DISCIPLINES (SELECT 2)

2.4 *Printmaking (15 hours)*

2.5 *Fibre Arts (15 hours)*

2.6 *Pottery (15 hours)*

2.7 *Graphic Arts (15 hours)*

2.8 *Photography (15 hours)*

2.9 *Public Art (15 hours)*

2.10 *Functional Art (15 hours)*

Focus for Learning

As part of their printmaking experience, students will learn about and recognize the difference between commercially printed “posters” and hand pulled prints.

- Commercial reproductions show the artist’s original signature on the artwork, combined with a second signature and edition on the poster itself.
- Commercially printed posters of original artworks are digitally scanned printed images that are signed by artists with edition numbers. They are not fine art prints. Fine art prints are hand-pulled and are not just copies.
- Commercially printed posters may be more affordable and accessible because the process involves mass production of the artist’s image.

Teachers will need to remind students of the introductory basics such as printing more images than intended for their edition to account for mis-registered prints, removing or cutting away areas intended to be white and beginning with lightest colours first. Students may also prefer to work in the reverse from dark to light for a novel effect.

As within all the discipline units, students will demonstrate appropriate methods in the maintenance and care for materials. Students could also be engaged in the monitoring or tracking of tools and printing plates, screens and fabric.

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

Sample Teaching and Assessment Strategies

Connection

Students may

- Explore relief reduction by
 - making lines with carving tools on a sample plate, such as a left over or damaged one from prior years, noting the level of difficulty in cutting into it;
 - refreshing their inking and printing skills by pulling a practice print with a prepared demonstration plate;
 - using plate scraps to create work samples of the different types of line that can be achieved. (Students will refer to these samples when making conscious choices in the planning of a reduction print.);
 - planning a two colour reduction print on a theme such as the natural world, considering the elements and principles of design in their composition;
 - planning a two colour reduction print with repeated organic or geometric shapes, and
 - planning the use of colour in their image through a pastel sketch.
- Explore screen printing by
 - cutting a simple stencil on bristol board and ‘printing’ it using a stamping brush or sponge to heighten their awareness of blocked and open areas of a screen;
 - stretching fabric and preparing screens;
 - pulling a screen print using conventional screens and filler or alternative methods like freezer paper to block the screen, and
 - using oil pastels or coloured pencils to draw their two colour design.
- Design a two-colour print that incorporates different types of mark making to define objects (hatching, cross - hatching textures etc.)

Consolidation

Students may

- Create a two colour design that incorporates bold and symbolic shapes and demonstrates informed consideration of the elements and principles in their composition.
- Curate their reduction or screen prints by removing any poorly printed or registered prints from the edition. These may become ‘happy accidents’ to be used for artist proofs, other experimentation or marked with an “X” to indicate it has been discarded.

Continued

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/creating,-making,-and-presenting.html

- Trace and transfer technique
- Graphite transfer technique
- Basic reduction registration
- Basic tools and terms
- Printmaking Terms and Stencil Printmaking: Positive/Negative Design Lesson
- Stenciling Overview
- Silkscreen process (multicolour), 8 Artists You Should Know
- Alternative to traditional silkscreens: Embroidery hoops used with curtain sheers or pantyhose
- How to register a screen print

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

Outcomes

Students will be expected to

2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

- 2.1 Drawing (28 hours)
- 2.2 Painting (28 hours)
- 2.3 Sculpture (24 hours)

**ELECTIVE DISCIPLINES
(SELECT 2)**

- 2.4 Printmaking (15 hours)**
- 2.5 Fibre Arts (15 hours)
- 2.6 Pottery (15 hours)
- 2.7 Graphic Arts (15 hours)
- 2.8 Photography (15 hours)
- 2.9 Public Art (15 hours)
- 2.10 Functional Art (15 hours)

Focus for Learning

Sample Performance Indicator(s)

Use the reduction techniques to produce a small edition (three) of a two colour print. The two colours would be in addition to the white of the paper.

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

Sample Teaching and Assessment Strategies

Students may

- Use the reduction process in an editioned two colour print that uses geometric or abstract shapes to create rhythm or repetition.
- Use the screen printing process to create an editioned two colour print that uses organic shapes.
- Use the screen printing process to create an original edition of a two colour print to promote a social justice issue.
- Make a minimum two colour reduction print of an endangered animal, using the reduction process to illustrate the texture of the animal's fur, skin, or scales.
- Make a minimum two colour print of a landscape that is meaningful to you, using the reduction technique to develop the colours and textures of the scene.

Extension

Students may

- Make reduction or screen prints that use more than two colours, is more complex in its visual design, and employs an advanced registration method such as a T bar.
- Cut and assemble prints in a quilt pattern.
- Create a screen print with three or more colours.
- Create origami from printed images.
- Create a design for a blocking screen filler. Use a cricut to cut the design out of mactac or sticky vinyl. Use the end product to create a series of t-shirts, bandanas, tea towels, handkerchiefs or tote bags.

Resources and Notes

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

Outcomes

Students will be expected to

- 2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

- 2.1 Drawing (28 hours)
2.2 Painting (28 hours)
2.3 Sculpture (24 hours)

ELECTIVE DISCIPLINES (SELECT 2)

- 2.4 Printmaking (15 hours)
2.5 Fibre Arts (15 hours)
2.6 Pottery (15 hours)
2.7 Graphic Arts (15 hours)
2.8 Photography (15 hours)
2.9 Public Art (15 hours)
2.10 Functional Art (15 hours)

Focus for Learning

Fibre Arts is a fine art discipline that uses natural or synthetic fibres such as fabric or yarn in the creation of artworks which prioritize aesthetic value over the utilitarian potential of the artwork. The term came into use by curators and art historians following World War II to describe works of the artist as craftsman.

Contributions of craft artists became more recognized in the 1950s. An international revolution in fibre arts took place in the 1960s and 1970s, where the creation of fibre works moved beyond weaving fibrous materials for functional purposes.

Students may have some exposure to some of the processes and techniques related to Fibre Arts through the Textiles 3101 courses.

In this discipline, students will learn two of the following fibre art techniques

- Batik (dying/resist dying);
- Felting (wet, needle);
- Loom knitting;
- Rug hooking (crochet hook, hooking tool) as wall art;
- Weaving (considering patterns such as: *tabby, basket weave, vertical bars, dovetail, twinning, twill, and soumak*) and;
- Embroidery or thread painting (considering stitches such as running, back, split, cross, satin and French knot).

Teachers should be aware that some techniques, such as batik, may emit odors or fumes that may be particularly harmful to students with scent sensitivities or airborne allergies. As such, alternative or adapted techniques (e.g., replacing wax with glue) should be considered.

As in the printmaking discipline, teachers may wish to engage students in the management and tracking of the many small fibre tools (e.g., needles and utility knives) to avoid loss and/or inappropriate use.

See SCO 18.0 and Appendix C1 for more information regarding art-making safety concerns and cautionary practices.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Introduce samples of natural and synthetic fibres to manipulate and experience such as
 - Natural: plant (e.g., cotton, linen), and animal (e.g., wool, silk); and
 - Synthetic: polyester, acrylic, nylon, rayon, spandex
- Present examples of fabrics constructed by different methods (e.g., weaving, felting) and how to identify the construction method of each.
- Provide students with tactile examples of traditional batik.
- Provide a brief overview of the history and process of batik, and 'typical' kinds of textile pieces used.
- Introduce and demonstrate batik techniques such as
 - applying wax resist,
 - mixing dye,
 - dyeing fabric in a bath,
 - removing resist and,
 - printing on fabric.
- Introduce faux batik (that uses a non-toxic batik resist such as gel glue or Mod Podge) as an alternative to traditional batik.
- Demonstrate the resist process using white crayon and pastel with watercolours.
- Introduce and demonstrate felting techniques such as
 - wet felting
 - needle felting
- Demonstrate how to make a simple cardboard handloom.
- Introduce and demonstrate loom knitting techniques.
- Demonstrate the technique of weaving using a hand loom.
- Demonstrate the traditional rug-making process using yarn and/or fabric.
- Introduce and demonstrate thread painting techniques or stitches (e.g., running, back, split, cross, satin and French knot). Facilitate a class discussion around the visual and textural impacts when using different stitches and threads.

Students may

- Make a simple cardboard loom.
- Compare/contrast hand versus loom knitting techniques.
- Research and analyse design and materials used in Newfoundland rugs and/or Grenfell mats.
- Create a Swedish heart using paper or felt sheets.
- Experiment with needle felting using a small amount of fibre.
- In pairs or small groups, take turns knitting a few rows on a loom.

Continued

Resources and Notes

Authorized

Appendices

- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/appendices.html
 - Appendix D2: Resources

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/teaching-and-learning-strategies.html

- Felting Basics
- Rug Hooking Basics
- Weaving on a Cardboard Loom
- Batik in Context

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-(rap).html)

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

Outcomes

Students will be expected to

2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

- 2.1 Drawing (28 hours)*
- 2.2 Painting (28 hours)*
- 2.3 Sculpture (24 hours)*

**ELECTIVE DISCIPLINES
(SELECT 2)**

- 2.4 Printmaking (15 hours)*
- 2.5 Fibre Arts (15 hours)**
- 2.6 Pottery (15 hours)*
- 2.7 Graphic Arts (15 hours)*
- 2.8 Photography (15 hours)*
- 2.9 Public Art (15 hours)*
- 2.10 Functional Art (15 hours)*

Focus for Learning

Sample Performance Indicator(s)

Select a fibre and process to create an artwork that depicts an aspect of your heritage. In your sketchbook/journal, articulate the processes used, rationale for your choice of art medium and significance of your subject matter.

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

Sample Teaching and Assessment Strategies

Students may

- Research and maintain a visual glossary of the different forms and techniques of fibre art. Include annotations or descriptions on the artists' techniques. For example, describe how the artist utilizes resist dyeing techniques to create an image (batik) or creates varying textures with thread (thread painting).
- Research batik patterns and instructions for inspiration and potential incorporation into a resist dyeing work.
- Research a thread painting artist and their techniques. In a journal entry, reflect on the textural and visual impacts of the fibres and/or stitches they used.

Connection

Students may

- Create small batik pieces.
- In their sketchbooks, design an embroidery pattern to recreate, noting stitches they would use to create texture and pattern in their work.
- Create a hat design to loom knit.
- Create a small coaster-sized hooked rug (e.g., Mug Rug)

Consolidation

Students may

- Use yarn and a crochet hook or other hooking tool to make a small hooked mat on a frame or embroidery hoop.
- Create a series of small weavings, using a mini loom made out of tag board or other heavy card.
- Use batik resist to create a design on fabric using the ground colour plus two more.
- Use a loom to knit a small functional piece such as a cup cosy or hat.
- Create a small needle felted object or a wet felted image based on thumbnail sketches of a favourite childhood toy, team mascot or symbol of personal meaning.
- Using a fibre medium of your choice, create a fibre portrait that captures the essential qualities of a person you admire.
- Collect fibres with contrasting qualities to create a fibre painting.

Extension

Students may

- Incorporate an additional dimension to their fibre artwork, e.g., beading in a thread painting or flower appliqué on a loom hat.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/creating,-making,-and-presenting.html

- East Coast Rug-Hooking Designs: New Patterns from an Old Tradition
- Batik Alternative
- Swedish Heart
- Loom Weaving Techniques
- Fibre Art and Its Scope
- Fibre versus textile art
- Fibre Arts Techniques and Terms
- How to Make a Cardboard Loom

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

Outcomes

Students will be expected to

- 2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

2.1 Drawing (28 hours)

2.2 Painting (28 hours)

2.3 Sculpture (24 hours)

ELECTIVE DISCIPLINES (SELECT 2)

2.4 Printmaking (15 hours)

2.5 Fibre Arts (15 hours)

2.6 Pottery (15 hours)

2.7 Graphic Arts (15 hours)

2.8 Photography (15 hours)

2.9 Public Art (15 hours)

2.10 Functional Art (15 hours)

Focus for Learning

Pottery is the first synthesized material ever created by humans. The term refers to objects made of clay that have been fashioned into a desired shape, dried, and either fired or baked to fix their form. Because of its abundance and durability, pottery is one of the most common type of items found by archaeologists and is an indicator of cultural products and progression.

Students may have some prior experience with clay modelling through visual art in the K-9 visual art program and/or Visual Art 1202. Students' experiences in the sculpture discipline also would inform their pottery making.

In this introductory module, students will

- learn about pottery and the key clay skills and techniques of
 - handbuilding with pinch, coil, and slab construction;
 - joining;
 - decorative and finishing processes (e.g., impressing, incising, sgraffito, burnishing, surfacing, glazing and appliqué) and;
 - decorative processes (incising, impressing, stamping, sprig moulds, painting with slip/ engobes/ underglazes, slip resist (paper/ cold wax), resist (cold wax), sgraffito, carving, chattering, wire cutting, screen printing and transfer printing)
- use tools such as
 - needle tools,
 - fettling knives,
 - wire loop tools,
 - ribbon tools,
 - wire clay cutters,
 - wood modeling tools,
 - wooden ribs,
 - steel scrapers,
 - rolling pins,
 - slab rolling kits,
 - tile cutters,
 - handheld extruders and,
 - synthetic sponge.
- learn the difference between air dried and live clay as well as the five stages (i.e., slip, plastic/wet, leather hard, bone dry, and bisque) of drying clay.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Engage students in a discussion around how their dishes are made.
- Show exemplars of clay works and decoration, such as works by Jomon peoples of Japan (impressed decoration and pinched/coiled clay pots) and Bell-Beaker peoples of prehistoric Central and Western Europe (incised decorating on pinched and coil built pottery).
- Show examples of pottery from history and discuss the importance of the development of pottery to humans.
- Introduce building (pinch, coil, slab) and joining (scoring, slip) techniques through demonstration or tutorial videos.
- Demonstrate how to store clay and keep it moist while working on a project.
- Demonstrate use of tools to
 - draw into the clay to decorate,
 - incise and cut pieces out of the clay to create negative space, and,
 - join clay.
- Introduce the drying stages (e.g., wet, leather hard, bone dry and bisque), using images of artworks or pieces of clay at various stages of drying.
- Present different glaze effects using test tiles, local pottery pieces or images from the Internet.
- Provide an overview of the firing process in terms of drying stages, cones, temperature and time.

Students may

- Generate a graffiti wall of pottery concepts and vocabulary.
- Experiment with and record the tactile nature and media properties of the clay at various stages of drying.
- Manipulate different types of clay for their sensory qualities.
- Generate a list of scenarios for using the different building techniques.

Connection

Students may

- Identify the most appropriate technique for making a pottery item (e.g., rustic cup, teapot, large indoor planter) and explain their choice. Their supporting rationale should reference media properties and their suitability (pros/cons) for the art piece.

Resources and Notes

Authorized

Appendices

- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/appendices.html
 - Appendix D1: Change Constant Poster Series~Notes and Activities
 - Appendix D2: Resources

Experiencing Clay, (Teacher/ Student Edition)

- pp. 12, 29, 33, 38, 47, 52, 55, 60, 69-90, 105, 107-137, 143-144, 146, 152-153, 156, 158, 160, 163, 185, 190-196, 264

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/teaching-and-learning-strategies.html

- Pottery Basics

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-(rap).html)

Change Constant poster series

Continued

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

Outcomes

Students will be expected to

2.0 *explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art*

REQUIRED DISCIPLINES

2.1 *Drawing (28 hours)*

2.2 *Painting (28 hours)*

2.3 *Sculpture (24 hours)*

ELECTIVE DISCIPLINES (SELECT 2)

2.4 *Printmaking (15 hours)*

2.5 *Fibre Arts (15 hours)*

2.6 Pottery (15 hours)

2.7 *Graphic Arts (15 hours)*

2.8 *Photography (15 hours)*

2.9 *Public Art (15 hours)*

2.10 *Functional Art (15 hours)*

Focus for Learning

While not an expectation, student exposure to and experience with wheel throwing and firing, when and where possible, is encouraged. On sites with a kiln, works may be fired and glazed. Alternately, the Teachers may take the pieces out to a local studio to be fired. Via either experience, students will have the additional opportunity to become familiar with the firing process in terms of temperature, time, cones and how the kiln works in general. Kiln-specific knowledge, techniques, technical operations, and troubleshooting of common issues can be found in Appendix C1.

Working from a premade bisque piece may be a viable and time effective way for students to experience the glazing process. In either instance, it is recommended premade glazes be purchased and used to avoid exposure to dangerous chemicals such as lead, barium carbonate, and lithium carbonate, as well as to prevent glaze defects. Other considerations when glazing include clay and glaze compatibility and the wearing of gloves when handling glazes.

Alternatively, the decorative and finishing processes may be experienced via drying, painting and sealing an air-dried clay piece.

Teachers and students need to be aware of the significant safety and health issues when dealing with live clays and air dry clays PRIOR to creating artworks.

Although some air dry clays are non-toxic, the dust from some still poses a risk for silicosis. Great care should be taken to minimize dust by keeping clay moist while work is in progress, wetting and wiping all dust away from the work area, and sealing air dry clay pieces with paint and shellac or gloss.

In maximizing art supplies and budgets, teachers may consider summative pieces be left unfinished but documented so the clay may be reused.

It is important teachers note both the interconnection and the distinction between the pottery and functional art disciplines, particularly if these are identified as the two electives of choice, to ensure discrete learning within both disciplines.

Sample Performance Indicator(s)

Document (photograph) your pottery works, representative of the different techniques, for posting in a digital repository or portfolio. Portfolio should include student self reflection on their learning and the various pottery making processes.

Using two handbuilding techniques of your choice (e.g., pinch, coil or slab) and appropriate joining techniques, create a unique functional work of art that employs a minimum of two surfacing techniques. Include planning/thumbnailed sketches and/or patterns you used in the creation of your piece. Reflect on your learning and choice of techniques in a journal entry.

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

Sample Teaching and Assessment Strategies

Students may

- Experiment with and record their experience with decorative processes on a piece of clay.
- Experiment with clay, learning how to join, use slip, score, coil and use tools.
- Experiment with rolling spheres, coils, and slabs of clay. Compare/contrast the technique and end result for each in a journal entry.
- Observe and record the drying stages of their artworks.
- Identify glaze(s) to use on a clay test tile or other piece of their pottery and predict the effects they will achieve.
- Create a small practice pinch teapot form.
- Produce work samples in the form of test tiles for two/three of the following surface decorations such as underglaze sgraffito, paper resist underglaze, painted underglaze, glazing matte, glazing shiny transparent and glazing shiny opaque.

Consolidation

Students may

- Use the pinch or coil pot technique to make an object. Add a handle or spout using the slip and score techniques. Finish with decorative techniques to embellish the surface.
- Build a coil pot with an irregular base (e.g., heart or fish shape). Record any impact the irregular shaped base may have had in their planning and/or execution in a journal entry.
- Create clay relief tiles to build a slab built box with a cover.
- Create a functional piece of art (e.g., ocarina, rattle, etc).
- Use the coil building technique to make a sculpture of an organic or abstract form.
- Use the slab construction method to build a container that displays added and incised surface details. Use decorative techniques to embellish the surface.
- Build a coil pot by joining the coils on the inside and cutting pieces out to create negative shapes.
- Create a mug, plate, serving dish, flower pot with sculptural/3D elements

Extension

Students may

- Throw a mug and add a handle.
- Create pottery using slump and hump moulds.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/creating,-making,-and-presenting.html

- History of Pottery
- Magic mud/water
- Drying Clay
- Pottery term glossary
- Orton Cone Chart
- Glazing defect terms: All about Pyrometric cones Professional Resource
- How to fire a kiln
- Common Glaze Defects
- How to make a test tile

Professional reference(s)

Making Marks by Robin Hopper

The Potter's Dictionary of Materials and Techniques by Hamer and Hamer.

Functional Pottery by Robbin Hopper (2nd ed. 2000.)

Handbuilt Ceramics: Pinching, coiling, extruding, moulding, slip casting, slab work -by Kathy Triplett

The Kiln Book by Frederick Olsen

The Ceramic Spectrum by Robin Hopper

Ceramics for Beginners: Hand Building by Shay Amber

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

Outcomes

Students will be expected to

- 2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

- 2.1 *Drawing (28 hours)*
2.2 *Painting (28 hours)*
2.3 *Sculpture (24 hours)*

ELECTIVE DISCIPLINES (SELECT 2)

- 2.4 *Printmaking (15 hours)*
2.5 *Fibre Arts (15 hours)*
2.6 *Pottery (15 hours)*
2.7 Graphic Arts (15 hours)
2.8 *Photography (15 hours)*
2.9 *Public Art (15 hours)*
2.10 *Functional Art (15 hours)*

Focus for Learning

Both the graphic designer and graphic artist use visuals in their works, but it is the importance and application of the visuals that distinguishes the two.

Visuals in graphic artworks are the platform through which the telling of a story or idea is facilitated, such as in cartoons, graphic novels, comic books or illustrations, etc. This differs from graphic design where content takes centre stage and the communication of concise information is optimized in the form of visuals. The graphic designer's *raison d'être* is to get the viewer to interact with the content within the design, such as through infographics, logo design, print/web/digital design, or instructional/presentation design.

In this module, students will learn about graphic design and how to use typography, visuals and page layout techniques in creating and combining images and texts effectively in a visual composition. They will explore real world applications such as

- corporate design (logos and branding),
- editorial design (magazines, newspapers and books),
- advertising, and;
- product packaging and signage.

Students will explore the design process and projects first with pencil and paper prior to production in digital format/printed copy. The design process is similar to the creative process outlined in SCO 5.0 but with the added factor of client input or impact throughout the process. The client articulates what they are looking for in the initial stages, the designer brainstorms/sketches ideas and selects a few to develop and present to the client for input, and the designer generates final copy based on client feedback, proofing and approval.

Equipment explored in students' image creation may include digital cameras, printers, computers, tablets and styli.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a class discussion around the nature of the relationship between a graphic designer and their client versus an artist and a patron of the arts.
- Present corporate letter logo examples that incorporate both letters and images. Facilitate student analysis/discussion about what the logos are communicating about the nature of the company.
- Demonstrate how to use scan software at appropriate settings and dpi for intended use of image (digital display or print).
- Show images to illustrate the differences and features of file formats of .png, .psd, .jpeg, tiff, gif.
- Present examples of Vector and Raster art images highlighting their differences.
- Using image-editing software (e.g., Paint.Net or GIMP™), apps (e.g., Chrome's photo editing), or simple graphics programs (e.g., Google Draw™), to demonstrate
 - technical/practical process(es) (e.g., importing an image; exporting/saving an image); and
 - aesthetic process(es) (e.g., creating a digital image, creating multiple layers in a digital image, manipulating an image via rotation, cropping, skewing image, altering size, increasing opacity, colour filling and, stamping.)
- Present various examples of typography used in posters, magazines brochures etc., to discuss their effective and affective use in graphic design work.
- Introduce Rules of Typography and Design through exemplary design works.
- Demonstrate how to use software, upload pictures and scan images.
- Facilitate a class discussion around DPI file size and resulting image impact for web based (72 dpi) versus printed (300 dpi) formats of photographs.

Students may

- Using a Venn diagram, compare/contrast Vector and Raster art images.
- Collect examples of typography used in posters, magazines and assess their effective and affective use.
- Match best file format(s) for the nature and/or purpose of images. For example, What file type would be best for printing full colour photographs for maximum colour and value in a promotional poster versus a file type that would be best for web-based use?
- Explore software functions such as how to insert an image, adjust kerning, choose and manipulate font size, colour and type, and create shapes and colour fills.

Resources and Notes

Authorized

Appendices

- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/appendices.html
 - Appendix D2: Resources

Communicating through Graphic Design, (Teacher/Student Edition)

- pp. 68-81, 85-91

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

Outcomes

Students will be expected to

2.0 *explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art*

REQUIRED DISCIPLINES

2.1 *Drawing (28 hours)*

2.2 *Painting (28 hours)*

2.3 *Sculpture (24 hours)*

ELECTIVE DISCIPLINES (SELECT 2)

2.4 *Printmaking (15 hours)*

2.5 *Fibre Arts (15 hours)*

2.6 *Pottery (15 hours)*

2.7 *Graphic Arts (15 hours)*

2.8 *Photography (15 hours)*

2.9 *Public Art (15 hours)*

2.10 *Functional Art (15 hours)*

Focus for Learning

Students will also become familiar with graphic design industry standard software such as Adobe InDesign™ for layout and Adobe Photoshop/Illustrator™ for image manipulation. Alternatively, free industry standard software options that may be considered include Blender™, Autodesk Maya™, Sketchfab™ and apps such as PIXLR Editor. Inkscape is free vector drawing software most often used as an alternative to Adobe Illustrator™.

They will demonstrate technical operations and understandings in their use of the software such as

- Properties of DPI and end format of the file/image
- DPI (dots per inch) and PPI (points per inch) and the differences in print and screen/web resolution;
- Types of image file formats and appropriate format for intended use of the image (.png, .psd, .jpeg);
- Best image resolution (DPI - Dots per inch) for the size/scope of the image when using either raster or vector;
 - Raster file types (.psd, .tif, .jpg, .gif, and .bmp.) are created using photo editing software such as GIMP™, and PhotoScape. Their image quality diminishes significantly as file is enlarged.
 - Vector file types (.ai, .eps, .ps, .indd, .pdf, and .cdr) are created using an image software such as Inkscape and Illustrator. Images can be reduced or enlarged in size without any loss in image quality.
- Rules of typography design layout for creative and effective use of type and kerning (the spacing between characters in a proportional font);
- Creation and manipulation of images;
- Image scanning, uploading, importing, and exporting;
- Use of layers;
- Chroma keying;
- Highlight/shading;
- Rotating, cropping, skewing, and altering image size;
- Colour/font/shape changes; and
- Outline, border and shadow application.

In addition to technical skills, students will continue to develop and apply creative and critical thinking skills as they generate images and determine best format(s) for the intended use of their images.

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

Sample Teaching and Assessment Strategies

Connection

Students may

- Research and maintain an inspiration portfolio of letter logos, avatars, brochures/pamphlet/posters, etc.
- Create a poster or invitation promoting a school event. Students will sketch out layout and consider typography as informed by consultations with event organizers as to what they would like communicated.
- Create an avatar using an image editing software program, demonstrating the use of a variety of tools available within the program. Students will need to consider size/resolution in relation to the avatar's final destination, i.e., online forum versus website versus game.
- Design an original personal font.

Consolidation

Students may

- Choose a company or non-profit organization for which to design a new or updated compound logo (typographic [letters] and pictorial/abstract [recognizable images/shapes]). Generate several possible designs from which to select their best. Scan their drawn version of the logo to reproduce it on letterhead, business cards and signage. in a journal, reflect on the effectiveness or transferability of the logo for each type of product.
- Create a brochure or pamphlet for a hotel or other place (real or fantasy) they would like to promote. It should include images, digital art, subtitles and copy and be usable in both print and digital formats. Students should consider questions such as Did the print/digital formats command different considerations? Did the same design work for both formats?
- Explore image-editing software tools in depth (Photoshop™ or GIMP™). Students may explore chroma keying and layering to assemble digital images when working with multiples in the same artwork.
- Sketch designs for a new cereal box in their sketchbooks/ journals. Select one to recreate in digital 3D.
- Use repeated images in a variety of artworks to change context and meaning.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/creating,-making,-and-presenting.html

- Paint
- GIMP/ Procreate
- Krita
- Canvas
- Artistic Filters
- Tips
- Raster vs Vector
- Comic Strip Templates
- Graphic Artist versus Graphic Designer
- Rules of Typography and Design Layout
- Cereal Box Project
- Graphics/image editors
 - Boxy SVG
 - Canva
 - Desygner
 - Einked
 - Gravit
 - Lucidpress
 - Method Draw
 - Pixlr
 - Polarr
 - Photo Raster
 - PicMonkey
- Free Graphics Editors for Chrome OS

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

Outcomes

Students will be expected to

2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

2.1 Drawing (28 hours)

2.2 Painting (28 hours)

2.3 Sculpture (24 hours)

**ELECTIVE DISCIPLINES
(SELECT 2)**

2.4 Printmaking (15 hours)

2.5 Fibre Arts (15 hours)

2.6 Pottery (15 hours)

2.7 Graphic Arts (15 hours)

2.8 Photography (15 hours)

2.9 Public Art (15 hours)

2.10 Functional Art (15 hours)

Focus for Learning**Sample Performance Indicator(s)**

Create an invitation, poster or brochure, in print and digital formats, for your class art exhibition or a public service announcement. In a journal entry, compare/contrast the processes, factors, impact/results and decisions involved in the creation of each.

Use PIXLR's tools to create a fantasy book cover, music album cover, or art gallery exhibit poster that includes both text and image manipulation. Incorporate at least one image manipulation effect (e.g., double exposure, layers, transparency, masks, overlays) and one typography effect (e.g., image inside text, shattered text). Images used may be your own snap shots or existing copyright free digital options. In a journal entry, reflect on your choice of manipulation effects and their impact on the final product and its intended purpose.

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

Sample Teaching and Assessment Strategies**Resources and Notes****Extension**

Teachers may

- Facilitate a discussion about “truth in advertising” with the Photoshopping of models (e.g., “Dove Campaign for Real Beauty”).
- Present examples and facilitate class comparison of traditional comic/graphic novels and digital comic/graphic novels.
- Facilitate class discussion about storyboards and image layout in a storyboard when telling a story.

Students may

- Make a storyboard for a graphic novel by
 - using a digital program to generate digital thumbnails of their practice sketches/drawings;
 - generating a storyline for their character(s) that has a clear introduction, plot, and resolution; and
 - creating a 4-6 frame comic strip of a conversation between two characters.

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Outcomes

Students will be expected to

- 2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

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2.3 *Sculpture (24 hours)*

ELECTIVE DISCIPLINES (SELECT 2)

- 2.4 *Printmaking (15 hours)*
2.5 *Fibre Arts (15 hours)*
2.6 *Pottery (15 hours)*
2.7 *Graphic Arts (15 hours)*
2.8 *Photography (15 hours)*
2.9 *Public Art (15 hours)*
2.10 *Functional Art (15 hours)*

Focus for Learning

Students will have had exposure to cameras and related photographic equipment in the Cinematic Units of the junior high Visual Art curricula. Many students will be familiar with taking photographs using their phones as well as editing them (e.g., cropping, manipulating colour saturation and lighting) using the apps or tools such as Instagram™ or Snapchat™ on their phones. As such, students' use and exploration of personal digital devices should be embraced alongside industry standard equipment.

It should not, however, be assumed that all students will have a personal device. Similarly, even though today's students may have grown up with emerging technology, it should not be assumed that they will have a familiarity or informed experience with using digital cameras and photo-editing software. Students will come to understand and manipulate the image capturing capabilities and features of both digital cameras and mobile devices.

For industry standard equipment, students will revisit basic operational and technical functions such as

- on/off, charging, deleting images, zoom features on the cameras;
- tripod and lighting setup;
- image uploading to computers and flash drives, and
- manual functions of depth of field such as shutter speed, f-stop, aperture, iso, exposure etc.,

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present a brief history of the camera (i.e., pinhole, film and digital photography, selfies, phone apps, small and large format cameras, darkroom) and the different capabilities and techniques associated with each development; i.e., hand-processing film and photographs versus digital photography. This would also have relevance to SCO 17.0.
- Show examples of how photographers manipulate their subject matter through point of view, camera angle, lighting, colour, contrast, etc. to create meaning.
- Demonstrate the camera's functional features of on/off, charging, deleting images, zoom, portrait and landscape orientations, etc.
- Present exemplars of overlaid photos with grid lines visible to demonstrate how the rule of thirds creates focal points and balance.
- Present photographs from *100 Photos: Most Influential Photos of All Time* to exemplify good composition.
- Explain focus and depth of field.
- Demonstrate how to adjust manual settings of a camera in relation to lighting, depth of field, shutter speed, f-stop, aperture, iso, and exposure. Students may compare/contrast with automatic settings.
- Demonstrate how to upload images to a computer.
- Demonstrate the manipulation of lighting, contrast, and colour saturation and cropping, framing and applying filters using photo-editing software such as Adobe Photoshop™, Adobe Lightroom™, GIMP™, Snapseed™, or Pixlr™.

Students may

- Complete a photographic scavenger hunt of nature/everyday objects. Upload and create a slideshow of the images that explore elements or principles of design or photographic skills like rule of thirds, composition, point of view, lighting and filters.
- Take photographs in both portrait and landscape orientations, with and without a tripod. Compare/contrast the results.
- Take multiple pictures of the same subject matter, varying the exposure times. Compare/contrast the results.
- With their camera set on a tripod, photograph a setting/scene at three different times of day (morning, afternoon and evening) and record, in their journal, how the lighting changed the image.

Continued

Resources and Notes

Authorized

Focus on Photography (Teacher/Student Edition)

- pp. 6-9, 10-13, 25, 53, 132-169, 260-261, 280, 282

The Visual Experience (TE/SE)

- pp. 154, 230-232, 335

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-(rap).html)

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/creating,-making,-and-presenting.html

- *100 Photos: Most Influential Photos of All Time*

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

Outcomes

Students will be expected to

2.0 *explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art*

REQUIRED DISCIPLINES

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2.2 *Painting (28 hours)*

2.3 *Sculpture (24 hours)*

ELECTIVE DISCIPLINES

(SELECT 2)

2.4 *Printmaking (15 hours)*

2.5 *Fibre Arts (15 hours)*

2.6 *Pottery (15 hours)*

2.7 *Graphic Arts (15 hours)*

2.8 *Photography (15 hours)*

2.9 *Public Art (15 hours)*

2.10 *Functional Art (15 hours)*

Focus for Learning

In photography, an artist communicates their vision or perspective through the composition, colour, lighting and camera angle used in their photograph.

From this artistic perspective, students will learn about

- exposure when taking a photograph;
- compositional strategies such as filling the frame, cropping, and the rule of thirds;
- artistic filter options (film grain, fresco, watercolour);
- use of a handheld device versus tripod in terms of movement, lighting, and depth of field.

In order to manipulate their captured images, students will need to learn to use photo-editing software or apps (e.g., Photoshop™ or GIMP™), for cropping, framing, applying filters and manipulating the photograph's lighting and colour saturation.

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

Sample Teaching and Assessment Strategies

Students may

- Upload and alter a photo with editing software to manipulate lighting, contrast, colour saturation, cropping, framing and to apply filters.
- Take photographs that experiment with the use of lighting (e.g., set up lighting, blurred images, shadows/highlights, direction, time of day, high/low lighting, light as subject) to create mood.
- Use a tripod to shoot a portrait in landscape format.
- Shoot photographs that exemplify specific elements or principles of design.

Connection

Students may

- Experiment with perspective by shooting a subject multiple times using different compositional techniques (e.g., rule of thirds, portrait and landscape orientations, and different angles).
- Create a photograph demonstrating depth of field by using the manual settings of shutter speed, aperture (f-stop), iso, and exposure. Recreate depth of field of same subject matter using their personal device or phone camera. Compare/contrast process and results in a journal entry.
- Take two photos of the same scene that show two different examples of depth of field. Upload and use photo-editing software to adjust their image, if needed.
- Experiment with taking photographs that explore the use of lighting (e.g., natural light, shadows/highlights, set up lighting, blurred images, direction, time of day, high and low lighting).
- Use a tripod to photograph a landscape in low light. Upload and use photo-editing software to adjust the image.
- Manipulate a landscape photograph using photo-editing software to change the colours, lighting and framing.

Consolidation

Students may

- Take a portrait of a person or pet that presents an unconventional composition. Upload the image and use photo-editing software to adjust the image.
- Photograph three familiar objects from unusual points of view (e.g., a person from directly overhead, a tall building from ground level, or a tree while lying underneath it). Upload the images and use photo-editing software to adjust their images.

Continued

Resources and Notes

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

Outcomes

Students will be expected to

2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

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ELECTIVE DISCIPLINES

(SELECT 2)

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2.6 Pottery (15 hours)

2.7 Graphic Arts (15 hours)

2.8 Photography (15 hours)

2.9 Public Art (15 hours)

2.10 Functional Art (15 hours)

Focus for Learning**Sample Performance Indicator(s)**

Upload a photographic portfolio or create a webpage showcasing five images that demonstrate your technical skill as a photographer. Images should reflect the use of

- different filters;
- portrait or landscape orientations;
- the rule of thirds;
- unusual angles;
- unusual colour balances or saturations; and
- unusual lighting.

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

Sample Teaching and Assessment Strategies

Students may

- Using their knowledge of framing, composition, depth of field and lighting to show texture and fill the picture plane, photograph an extreme close up of a small object. Upload and use photo-editing software to prepare this photo for black and white printing.
- Compose one still life with all white objects and a second one with all black objects. Upload and use photo-editing software to adjust your images. Compare, contrast and reflect on the process and impact for both.
- Use their photographic and photo-editing skills to create a photostory that reflects their point of view on a political/global/environmental issue.

Extension

Students may

- Create a portfolio of three images that include a portrait, still life and landscape in challenging lighting situations and use photo-editing software to resolve or correct the problems.

Resources and Notes

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

Outcomes

Students will be expected to

- 2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

2.1 Drawing (28 hours)

2.2 Painting (28 hours)

2.3 Sculpture (24 hours)

ELECTIVE DISCIPLINES (SELECT 2)

2.4 Printmaking (15 hours)

2.5 Fibre Arts (15 hours)

2.6 Pottery (15 hours)

2.7 Graphic Arts (15 hours)

2.8 Photography (15 hours)

2.9 Public Art (15 hours)

2.10 Functional Art (15 hours)

Focus for Learning

This SCO focuses on designing and installing works that encourage passers-by to engage with the public spaces through which they travel, and to provide the viewers opportunities for creative reflection and interaction with facets of that environment or space which might otherwise go unnoticed. Interestingly, this engagement or enticement of passers-by also manifests itself in urban design or city planning.

Students will have had experience displaying their works in public spaces in Visual Art 1202 and in the compulsory disciplines of this course. Building on this, students will focus on ways by which to heighten the viewer's engagement or experience with the artworks themselves, the surrounding space/environment and the artwork within the context of the space. In doing so, students may consider facets such as

- Installation in which the art's location or site is a part of the artwork. The artworks are typically large scale, of mixed media construction and displayed for a temporary period of time. The nature of the site's environment and space and the connection/ placement of the artwork within the space is an integral component in completing the artwork, i.e., a different location would not produce the same artwork.
- Interactivity in which viewer participation is part of the work. Viewer participation fully realizes both the artwork and the viewer's experience of it.

The locations and types of public art to be considered include

- Art in the Natural Environment
 - Environmental Art often makes a statement on environmental issues. It typically enhances or blends into its environment as environmental artists work in harmony with the environment rather than disrupting it.
 - Earth or Land-Based Art is site- or location-based and uses materials extracted directly from nature.
- Art in the Built Environment
 - Murals are large artworks painted on indoor or outdoor surfaces such as the walls of buildings.
 - Street art is typically unsanctioned artwork displayed outdoors on surrounding buildings, streets, trains, and other publicly viewed surfaces and makes a public statement on the society in which the artist lives. Traditional graffiti, which primarily uses spray paint as its medium, is but one example of street art. Other examples of street art include LED, stencil and sticker art. This genre encompasses other media and techniques as well such as: reverse graffiti, "Lock On" sculptures, street installations, wheatpasting, yarn bombing, rock balancing and video projection onto large city buildings.

Students will need to be aware of potential environmental impacts of materials used in street art. For example, many commercial yarns are polyester or nylon and break down into microplastics. 100% cotton or wool would be more environmentally friendly choices.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present examples of interactive art such as
 - Anish Kapoor's *The Bean (Cloud Gate)*
 - Antonin Fourneau's *Water Light Graffiti*
- Present examples of earth or land-based works such as
 - Robert Smithson's, *Spiral Jetty*
 - Marlene Creates' *Paper, Stones and Water* and *Paper and Water Lilies*
- Present examples of installation and site specific art such as
 - Judy Chicago's *The Dinner Party*
 - Gerry Squires' *The Spirit of the Beothuk*
- Facilitate a discussion around architecture (e.g., building, landscape, urban design) and its use of the elements and principles of design in creating an artistic structure that is also sympathetic to its environment (e.g., Frank Lloyd Wright's *Fallingwater*).
- Invite elders/representatives/artists from local indigenous community to share their connection/practices with public/natural spaces. Discussions could include spiritual gardens and outdoor 'works'.

Students may

- Reflect on the effect of location on emotional well-being.
- Identify and describe a space they find unwelcoming. Collaboratively plan how they and a peer would make art to alter the experience of being in the space. Make a sketch of their plans.
- Plan how to invite passersby to notice or interact with a feature of a landscape such as a tree. Execute this plan if feasible. (for example, making small sculptures to hang in a tree, ensuring that the materials are biodegradable, are not harmful and/or do not become litter).
- Research and explore urban centres' approaches (e.g., Antwerp and Liverpool) to community building and engagement through and with public art.
- Design an inclusive graffiti mural for a public space in your community.

Connection

Students may

- Use natural materials to create a temporary land-based piece that will naturally deteriorate or disintegrate in its public environment.

Resources and Notes

Authorized

Appendices

- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/appendices.html
- Appendix D1: Change Constant Poster Series~Notes and Activities

The Visual Experience (TE/SE)

- pp. 10, 183, 192-193 237, 256-257, 267-271

Supplementary

Change Constant Poster Series

- Marlene Creates' *Paper and Water Lilies*

Continued

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

Outcomes

Students will be expected to

2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

2.1 Drawing (28 hours)

2.2 Painting (28 hours)

2.3 Sculpture (24 hours)

ELECTIVE DISCIPLINES (SELECT 2)

2.4 Printmaking (15 hours)

2.5 Fibre Arts (15 hours)

2.6 Pottery (15 hours)

2.7 Graphic Arts (15 hours)

2.8 Photography (15 hours)

2.9 Public Art (15 hours)

2.10 Functional Art (15 hours)

Focus for Learning

Noting the intersection of the facets, locations and types of public art in the preceding, artworks generated in this discipline have the potential to be hybrid or multidimensional in nature.

Public art can have many purposes. It can

- connect to a community's history or a particular site,
- inspire people to look at their environment in a new way,
- bring creativity into the public realm, or,
- facilitate artists reaching a broader audience.

When considering why artists make art for public spaces, careful consideration should be given to the

- intended purpose of the artist,
- effect the chosen location will have on the viewer,
- possible interactions that might result from incorporating the art with its environment, and,
- permanence of the exhibition. Will it slowly disintegrate, be dismantled, or remain as a permanent work?

Some forms and locations of public art may generate class debates or discussions around ownership and appropriate engagement with the artwork(s).

Sample Performance Indicator(s)

As a class or in small groups, identify a local, provincial or global issue and then create a public earth-based, environmental, or mural artwork to bring attention to this issue in your community. Post a hashtag and image of the artwork on a digital platform (e.g., Twitter or Instagram™) to engage viewers. Reflect on viewers' interactions with the artwork and/or the digital space in a journal entry or Google™ Classroom chat.

Collaborate with peers to design a site-specific work in your community that brings attention to a current issue, or relates to the history of your chosen site/location. Create and include signage for viewers to accompany your work.

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Sample Teaching and Assessment Strategies

Students may

- Go to a green space they find peaceful and beautiful to experience the Japanese practice of Shinrin Yoku “forest-bathing”. Make a nature-based land sculpture that might invite others who may come after them to stop and contemplate. They may use sticks, rocks, leaves or other nearby materials while ensuring their creative act does not involve destruction.
- Paint images or phrases on rocks based on a chosen theme and place them along a local walking trail. Photo document their placement/presentation. Invite others in their community to travel and view the artwork along the trail. Following a period of predetermined time, revisit the location, noting if their rock has been moved, added to or is still in place.
- Create and hang a mobile with materials that produce sound when touched by the viewer. Reflect on their creation and its display space in a journal entry.

Consolidation

Students may

- Make art based on an environmental issue that invites public interaction, i.e., a kinetic work made out of plastic and installed near a river, pond, or seashore. Develop and execute a plan to dismantle the work before non-biodegradable materials become litter.
- Visit a beach and collaborate on making earth-based works in the sand or using rocks. Hypothesize and record how time and weather may impact the artwork and its intent.
- Create a site-specific snow sculpture that invites viewer participation. Interview participants about their experience, or if this is not possible, document the changes made by participants.
- Collaboratively, design and create a mural that will inspire and welcome people as they enter their school.
- Liaising with the appropriate officials, collaboratively design art to install in a public space (e.g., walking trail, sport arena) that would encourage public interaction with the space.

Extension

- Connect with a local business to create and install an interactive and sympathetic work.
- Create an artwork that could be used as a fundraiser for a not-for-profit organization.
- Identify an inconsequential or underrated location in their school and/or school grounds in which they they would like to evoke a response or reaction from passersby. Generate artworks and a design/installation plan for them in the space. Record how others view or interact with the work.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/creating,-making,-and-presenting.html

- Creative public spaces
- Interactive public art
- Tate
 - Art terms
 - Site specific art
 - Installation art
- Environmental art
- What is Installation Art?
- Street Art - defined, projects an virtual tours
- Mural Tributes ~ Kobe Bryant
- Robert Morris' *Bodyspacemotionthings*
- Yarn bombing
- Beothuk Interpretation Centre
- Peter Blake's EVERYBODY RAZZLE DAZZLE
- Beyond 'hygge': Learning from Antwerp's artful approach to community-building
- Anish Kapoor's *The Bean (Cloud Gate)*
- Antonin Fourneau's *Water Light Graffiti*
- Robert Smithson's, *Spiral Jetty*
- Marlene Creates' *Paper, Stones and Water* and *Paper and Water Lilies*
- Judy Chicago's *The Dinner Party*
- Gerry Squires' *The Spirit of the Beothuk*

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

Outcomes

Students will be expected to

- 2.0 explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art

REQUIRED DISCIPLINES

- 2.1 *Drawing (28 hours)*
2.2 *Painting (28 hours)*
2.3 *Sculpture (24 hours)*

ELECTIVE DISCIPLINES (SELECT 2)

- 2.4 *Printmaking (15 hours)*
2.5 *Fibre Arts (15 hours)*
2.6 *Pottery (15 hours)*
2.7 *Graphic Arts (15 hours)*
2.8 *Photography (15 hours)*
2.9 *Public Art (15 hours)*
2.10 Functional Art (15 hours)

Focus for Learning

Inspired by new art movements of the 19th century, and as a reaction to the industrial revolution, designers began to apply artforms to a variety of functional items.

Movements included

- Arts and Crafts (1880-1920): An international trend in the decorative and fine arts that promoted traditional craftsmanship using simple forms.
- Art Nouveau (1890-1910): An international style of art, architecture and applied art, whose major objective was to break down the traditional distinction between fine arts (particularly painting and sculpture) and applied arts. This style was most widely used in interior design, graphic arts, furniture, glass art, textiles, ceramics, jewelry and metal work.
- Art Deco (1910-1939): Short for *Arts Décoratifs* and also known as Deco, it is a style of visual arts, architecture and design that first appeared just before World War I and influenced the design of buildings, furniture, jewelry, fashion, movie theatres, modes of transport (cars, trains, ocean liners) and everyday household appliances (radios, vacuum cleaners)
- Bauhaus (1919-1933): A visionary union of art and design in which architecture, sculpture, and painting were combined into a single creative expression. Artisans and designers alike would be capable of creating useful and beautiful objects via metalworking, cabinetmaking, typography, and wall painting, among others.

Artforms that marry both decoration and function within a utilitarian object are manifested in

- Fashion (clothing, jewelry);
- Buildings/structures (architecture, interior design);
- Household items (furniture, upholstery) and
- Crafts (turned bowls, glass vases, baskets).

With these artforms come other monikers and careers beyond artist, such as architect, interior designer, and artisan. Artisans primarily differ from artists in that they are skilled craft workers who work in a non-mechanized manner by using their hands and traditional techniques to create unique, functional and/or decorative items. In Mesopotamian culture, artisans played an important role as they created items for everyday use (dishes, baskets) as well as works of art to glorify their gods.

While art studios and artists are inherently makerspaces and makers, functional art and facets of public art naturally lend themselves to heightening or extending this natural makerspace experience through crosscurricular connections and/or collaborative interactions, such as creating a piece of furniture with students enrolled in Skilled Trades.

Functional art, particularly crafts, has the potential to spark the debate around what constitutes art (fine art, folk art, crafts).

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Using examples and an overview of the art movements that informed functional art, engage students in a discussion about what constitutes functional art.
- Revisit the design process, emphasizing how the final product must meet functional requirements (e.g., lead students through the design process of a pair of earrings).
- Use visuals to facilitate class discussion on aspects of interior design (i.e., the space is aesthetically pleasing, effective and functional and supports user well-being).
- Present examples of everyday functional items that have been artistically designed (e.g., beaded moccasins, handmade/bound books).

Students may

- Brainstorm forms of functional art they use on a regular basis.
- Debate the merits of large scale versus small batch or individual production of functional art pieces. Consider environmental impact, economics, and value of the product(s).
- Research the historical influence of design movements on NL architecture (e.g., roof styles and turrets).
- Research the process of designing conceptual architecture drawings.
- Collaboratively, generate and categorize a list of NL artists/artisans who create functional art.
- View fashion show collections, such as those of *Vogue*, and debate the functionality and aesthetics of their pieces.

Connection

Students may

- Sketch interior layouts that include furniture to serve a specific purpose/function.
- Research a bookmaking technique, and apply it in the creation of a sketchbook/journal.
- Identify community buildings/structures that they find pleasing. Research the industrial designers and their favourite projects, making note of their planning process, etc.
- Research the design process for everyday items such as shoes, phones, chairs, lamps, water bottles, etc.
- Research a design movement, identifying its characteristics and notable designers to create a visual journal page.

Resources and Notes

Authorized

Appendices

- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/appendices.html
 - Appendix D2: Resources

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/teaching-and-learning-strategies.html

- Sketchup 101

The Visual Experience (TE/SE)

- p.274

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-(rap).html)

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

Outcomes

Students will be expected to

2.0 *explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art*

REQUIRED DISCIPLINES

2.1 *Drawing (28 hours)*

2.2 *Painting (28 hours)*

2.3 *Sculpture (24 hours)*

ELECTIVE DISCIPLINES (SELECT 2)

2.4 *Printmaking (15 hours)*

2.5 *Fibre Arts (15 hours)*

2.6 *Pottery (15 hours)*

2.7 *Graphic Arts (15 hours)*

2.8 *Photography (15 hours)*

2.9 *Public Art (15 hours)*

2.10 *Functional Art (15 hours)*

Focus for Learning

The use of recycled or repurposed materials is encouraged in this discipline. This helps open students up to the creative process by seeing how a material commonly found in one area could be used completely differently in art. For example, students can use beach glass to make jewellery or recycle t-shirts, plastic shopping bags, or jeans to braid rugs. Using alternative or recycled materials may also be explored in SCO 3.0.

While fibre arts and functional art both feature aesthetic and utilitarian aspects, the two disciplines differ in both focus and material choice. Fibre arts is a fine art discipline that uses only fibres in the creation of artworks and prioritizes aesthetic value over the utilitarian potential of the artwork. This contrasts with functional art which puts function first and is created from any number of materials. It is essential this distinction be top of mind should fibre arts and functional art be chosen as the two elective disciplines. As such, fibre-based works will not be addressed within this discipline.

Similarly, given the interconnection of the pottery and functional art disciplines, attention will need to be paid to their respective foci (column twos) and strategies (column threes) to ensure any dovetailing of these two elective disciplines, if chosen, also upholds the discrete learning.

Sample Performance Indicator(s)

Create a piece of functional art that serves a utilitarian and aesthetic purpose. In a written reflection, describe how your work fulfills both.

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

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Create a piece of functional art inspired by their cultural identity, heritage and/or community (e.g., jewelry made of local sea glass).
- Embellish an existing functional item (e.g., eyeglass or cell phone case).
- Create an architectural concept design that considers an existing environment, and a specific function (e.g., arcade, library) Produce a 3D scale model of the design.
- Design a unique piece of furniture that serves a specific function for an intended space. Consider the existing decor in that space in the furniture design.
- Identify an interior space to redesign. Create an interior design idea board that identifies various aspects of room design (e.g., furniture, lighting, paint colour, fabric swatches, flooring). Using digital software, redesign the existing space, applying elements from the design board.
- Create a functional art piece in the style of one of the following art movements: Art Deco, Art Nouveau, Bauhaus.
- Design and create a piece of jewelry using an unexpected or unconventional material.
- Recreate a functional household item with an aesthetic appeal (e.g., woven laundry basket, woven chair cover or pillow top, trinket/jewelry/coin bowl or cell phone holder).
- Design and create a fashion accessory such as a belt.

Extension

- Using available technology such as a 3D printer or Cricut™ maker in your school's makerspace, design and fabricate a unique piece of furniture in miniature. Upholster with your chosen fabric.
- Research edible sculptures and conceptual cuisine. Collect images of food and sketch three layout/compositions of three separate meals.
- Create functional art pieces, such as an imprinted tea towel or T-shirt, through reduction printing techniques and/or screen printing process.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/creating,-making,-and-presenting.html

- Tara Bryan Books
- *Vogue's* Fashion Shows
- Artist versus Artisan
- Glassware
- Fine art versus craft versus commercial
- Techniques of basket weaving
- 20-product-designers-follow-instagram-right-now
- Introduction to the product and industrial design process
- Newfoundland Folk Architecture
- Divergent Paths: The Development of Newfoundland Church Architecture
- Bauhaus
- How Form and Function Play into the Rise of Good Design
- Craft Council of Newfoundland and Labrador website

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

- 3.0 select and manipulate various art media to convey their intended messages, meaning and themes.

Focus for Learning

Students will have gained some understanding of the properties of various media through their exploration of media-specific skills and techniques in SCO 2.0.

The primary focus of this outcome, while intertwined with SCO 2.0, is a deeper examination of the sensory and practical properties and capabilities of different media and their impact in the creation and conveyance of meaning in an artwork.

As in Visual Art 1202, students, through practical experiences, will assess the nature of various materials to make informed decisions and critical choices in selecting and using media to best convey the intended message of their artwork.

Building from the focus of conventional manipulation of art media in Visual Art 1202, experimental (e.g., unconventional or innovative) manipulation of the media is at the center of attention for Visual Art 2202.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

Acitvation

Teachers may

- Present examples of works by artists who were experimental in their manipulation of their chosen media from various contexts and time periods. Explain that these artists are experimental because they used the materials in a new manner, which sometimes coincided with innovation in a subject matter or style. Discuss how using materials in unexpected and non-conventional manners is important for innovation in art. Examples of artists who embraced new materials and techniques include van Eyck (oil paint), Pollack (pouring/splattering method), Frankenthaler (acrylic washes), Riopelle (impasto with knives and trowels), Degas (incorporation of real-life clothing on models), Duchamp (found materials for sculpture), Oldenburg (soft sculpture), Cristo and Jean- Claude (environmental art), Andy Warhol (printmaking) and Gropius (Bauhaus School).
- Facilitate a class discussion on the impacts of the experimental approaches on the artworks shown. For example, show and discuss examples of sculptures made with perceived 'unconventional' or 'incongruent' materials such as an army tank made of balloons, Marilyn Levine's *Clay Briefcase*, or Oppenheim's *Le Déjeuner en fourrure*. What impact does the choice of material have on the viewer's experience and interpretation of the sculpture?
- Display artworks from within a discipline but use different mediums. e.g., Paintings in watercolour, acrylic,. Discuss the mediums used in each piece using guiding questions such as:
 - What do you think the medium is?
 - Why do you think the artist chose to work with this medium?
 - In what ways did the artist manipulate the media?
 - What impact did the media or manipulation of the media have on the artwork's message or meaning?
- Present students with unusual materials and facilitate idea generation about
 - non-conventional surfaces on which to print, draw, or paint; such as on objects and on the top of other artworks.
 - non-conventional material use, such as the manipulation of plastic bags, grass and twigs for a fibre-like purpose.

Students may

- In their sketchbook/journal, use mark-making techniques to sample a variety of unconventional media. Reflect on the respective outcomes of each.

Resources and Notes

Authorized

Discovering Drawing

- pp. 28-29, 60-61, 86-87, 110-111, 140-141, 174-175, 208-209, 232-233, 256-257, 280-281

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-(rap).html)

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

3.0 *select and manipulate various art media to convey their intended messages, meaning and themes.*

Focus for Learning

In addition to the media covered in SCO 2.0, recycled or repurposed materials may also be a consideration within this SCO. The use of recycled or repurposed materials may be a catalyst into experimental work and creative process expansion. (see SCO 2.10). Media mixing across disciplines is also encouraged.

Teachers will need to ensure that students are familiar with media properties and their conventional manipulations prior to pursuing or exploring their own or others' innovative applications.

Teachers should establish a safe and nurturing environment to ease any student anxiety over increased risk taking and potential for 'failed' artworks in their experimental pursuits. Happy accidents should be viewed as opportunities for discovery.

Teachers should foster experimental manipulation of the media by providing opportunities to explore alternate techniques and the innovative use of tools. In doing so, teachers and students should be that aware innovative manipulations may also demand new or heightened safety precautions.

Sensory qualities and practical attributes of media have the potential to impact media selection in the creation of an artwork and/or the conveyance of meaning in that artwork. Students will have gained some understanding of this through their exploration of media and discipline specific skills and techniques in SCO 2.0.

This outcome delves into a deep hands-on understanding of the sensory and practical qualities of media and the impact of media choice on the structural integrity and messaging of the artwork.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

Students may

- Create a mini-sculpture using 'non-art' materials such as clothes pins, paper clips, elastic bands, pencils or pieces of paper.
- Experiment with alternate printing materials and surfaces. For example, using a variety of circular objects (e.g., bottle caps, paper rolls, cut plastic bottles) and various inks to create a large scale stamped print. Note experimentation with the thickness of the media and how they apply and layer it on the surface in their journal.
- Use syringes to inject watercolour pigment into water as a method of wet on wet painting. (watercolour)

Connection

Students may

- Experiment with various media and discuss the experience and impact of the media on the artwork. Activities may include:
 - attaching a piece of charcoal to the end of a long stick and drawing an image on a paper-covered floor,
 - crumpling drawing paper and using a variety of drawing materials to experiment with mark marking on its surface,
 - setting an ink drawing (e.g., using media such as pen, ink, sharpie, or coloured marker) to dry and manipulate the dried media by randomly dropping droplets of water from a paintbrush onto their drawings and playing with the pooling ink.
- Experiment with printed images by applying other media such as paint or marker to their surface or tearing the paper images and/or gluing other things to it to create a collage.
- Print layers of relief over a silkscreen print, or vice versa.
- Crop, cut, collage or reassemble details of prints.
- Fold or crumple the printing paper before printing on it. Then flatten it or leave it folded to see the effect.
- Place a lightly textured material under their paper before screen printing it.
- Alter a print by folding, drawing or painting upon it or removing pieces and filling in the negative spaces with another image.
- Thin watercolour with oil or other fluid instead of water. Compare and record the effects in their journals.
- Thicken acrylic paint with a medium or gritty material and apply it to a ground.
- Use tools (e.g., sandpaper) to remove paint from a surface.
- Apply paint to an unusual surface or ground.
- Paint using 'non paint' liquids such as coffee, jam, dish liquid, makeup, etc. Cautionary Note: Brushes should not be used as the application tool if there is potential for damage.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/creating,-making,-and-presenting.html

- Drawing
 - Experimental Drawing
 - Charcoal on Stick
- Painting
 - What is Experimental Art?
 - Sketchbook Ideas
 - Analysis of Artworks
- Sculpture
 - Degas
 - Oppenheim
 - Duchamp
 - Oldenburg
 - Christo and Jeanne-Claude
 - Hemmert's German Panther (balloon tank)
 - Found object
- Printmaking
 - How to tell a reproduction from a print.
 - Experimental Printmaking
- Fibre Arts
 - Barb Hunt
 - Diana Dabinett
 - Christo and Jeanne-Claude
 - Artists who use recycled materials

Continued

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

3.0 select and manipulate various art media to convey their intended messages, meaning and themes.

Focus for Learning**Sample Performance Indicator(s)**

In your journal, maintain and document (e.g., photograph) a running record of the experimental approaches you attempted in your art-making. Include reflections on the creative process, product and your risk-taking skills.

Compare/ contrast the experience of conventional and non-conventional art-making by creating two artworks, one for each approach. Record observations in a journal entry.

Create an artwork that demonstrates innovative manipulation of a chosen media. Write an artist statement that explains how the choice and use of media depicts theme.

- Select with intent an unusual additive to acrylic paint, such as ashes, pencil shavings, or crushed hard candy, to make a meaningful and experimental painting.
- Use an unusual medium to create a drawing such as light, flour, coffee/tea or sawdust.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

Students may

- Make fibres out of 'non-fibre' materials to then weave, knot, knit or hook an artwork. Consider options/questions such as: Can plastic bags be cut into strands to become a fibre? Can plastic wrap be twisted to be a fibre?
- Use twist-ties and dried grass together or separately for weaving.
- Print a photograph and apply oil, solvent, paint or other substance to cause the image to be altered. (Such alternative media may require new or additional safety procedures.)
- Create a work of art using discarded art slides and a modern light source.

Consolidation

Students may

- Drip, splatter, slather or layer paint to create a painting with an eerie, lonely, energetic, exciting, aggressive or quiet atmosphere.
- Create an abstract painting by pouring acrylic paints onto a plastic surface and letting the shapes dry. When dry, remove the pieces from the plastic, assemble, and attach them, with more paint or glue, to a ground.
- Create a series (3) of monoprints on different surfaces (e.g., Plexiglas™, tinfoil, foam, glass) Select and write about the one they feel is most successful and explaining why in a journal entry.
- Create a utilitarian form out of fibres that would render it non-functional, such as weaving, hooking or felting a mug or cup. Using a 'fibre' of unusual material, such as twisted plastic wrap, may also be considered.
- Research and use alternative materials/methods, such as rope, yarn, or wire to join pieces of clay together.
- Use a solvent to transfer the photocopy of an original photograph onto an atypical surface. (Such alternative media may require new or additional safety precautions).

Extension

- Create a drawing of a metaphorical self-portrait. Choose a word or emotion that reflects who you are that you would like to convey to the world. Use an unexpected medium that will best convey the concept. You may use more than one medium in your drawing.
- Experiment with the ancient but less common technique of egg tempera by mixing raw egg with acrylic, tempera or watercolour pigment to create a painting.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/creating,-making,-and-presenting.html

- Pottery
 - Experimenting with Texture
 - Pottery and Stop Motion Animation
 - Marilyn Levine's *Clay Briefcase*
- Graphic Arts
 - 40 Crucial Lessons from the Most Important Graphic Designers
 - Most famous posters
 - Graphic design trends
 - Pictogram
 - History of Typography
 - DESIGN YOUR NAME: Beginning Graphic design Project
- Photography
 - The line between art and photography
 - Juxtaposition in photography
 - The Joy of Photography – When you Capture Great Photos without Knowing It.
 - The Inspiring Story of Accidental Photographer – Clark Little
 - Solvents and image transfers
 - Alternative processes

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

Students will be expected to

4.0 create original artwork to communicate personal ideas and expressions

Focus for Learning

In generating original artworks, students will need to be cognizant of the difference between being inspired by using another's work versus copying it. Copying another's work not only tarnishes the originality factor of the artwork but also raises legal and ethical issues. Ethical issues in art and art-making are addressed in more depth in SCO 13.0.

When creating original artworks to communicate personal ideas, students will explore, develop and demonstrate

- voice or style,
- alternative /innovative use of traditional symbols.

Students will have had some experience in identifying, deciphering and using symbols in artworks in conventional and concrete ways; i.e., doves as a symbol of peace. In Visual Art 2202, they will examine and explore alternative/innovative applications of traditional symbols in artworks.

Students should become aware that visual art expressions have a power beyond decorative and entertainment purposes. Visual art is a language spoken through images and it can be learned and used as a tool to convey personal meaning.

In writing, voice is defined as an author's style. It conveys the writer's unique personality and character through the idiosyncratic use of grammar, punctuation, and dialogue. In art, voice is defined as an artist's unique and recognizable artistic style through the particular use of materials, colour palette, and techniques.

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present works that communicate personal ideas and expressions such as the Expressionist work of van Gogh or the Surrealist work of Frida Kahlo or Dali.
- Present and discuss the impact of artworks in which the artist used symbols conventionally/unconventionally.
- Facilitate a class discussion about the difference between using another's work for inspiration versus copying and using another's artwork (e.g., Marcel Duchamp's *L.H.O.O.Q.*, inspired by Leonardo da Vinci's *Mona Lisa* versus Edouard Manet's *Portrait of Emile Zola*).
- Present tips on how to be inspired without copying.

Students may

- View works by artists such as Kandinsky, Mondrian, or Picasso and identify the hallmarks of each artist's styles.
- Discuss and assess the use and meaning of colours, symbols or figures in artworks, such as Edvard Munch's *Dance of Life*. Research to compare class discussion and interpretation with the artist's intended meaning.
- Research Frida Kahlo's use of symbolism to embed meaning in her work.
- Sketch a piece of clothing that reflects personal "style" of dress. In a journal entry, reflect about what the clothing implies about the owner.
- Discuss music styles they like to listen to and why.
- Identify authors they like to read and why. Is it the story, how the author tells it or both?
- Record personal ideas in an art journal to brainstorm potential subject matter.
- Create an elevator speech about what is important to them.
- In pairs, independently write a letter to the same recipient about the same topic, i.e., to their teacher about their recent field trip. Exchange letters with their partner and discuss each other's 'voice'.

Connection

Students may

- Create artwork that incorporates unconventional symbols, such as emojis, into their artwork.
- Create a personal avatar that communicates their own uniqueness.

Continued

Resources and Notes

Authorized

Discovering Drawing

- Chapter 9, Making Meaning Through Drawing pp. 239-261.

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/teaching-and-learning-strategies.html

- Maximizing the Visual Journal

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-(rap).html)

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

Students will be expected to

4.0 *create original artwork to communicate personal ideas and expressions*

Focus for Learning

In developing their creative voice, students should progress through the phases of

- **Discovery:** Reflecting on artistic skills/ideas that are significant for them, what to explore next, and exemplar artists to consider;
- **Emulation:** Mimicking of others' works to build/develop desired skills;
- **Divergence:** Moving away from emulation and their comfort zone towards seeking opportunities to take strategic risks with their work; and
- **Crisis:** Considering what is next in order to continue to develop and grow.

Todd Henry, founder of *Accidental Creative*, suggests guiding questions for each of the stages that teachers may consider for use with their students.

Teachers and students alike should be sensitive to the risk-taking involved in pursuing self-expression, personal ideas, and voice in artwork. Independent journal and sketchbook exercises provide a great avenue through which students may safely and more openly express themselves and/or explore their ideas.

Sample Performance Indicator(s)

Create an artwork that incorporates an alternative use of a traditional symbol. Include an artist's statement that explains the symbol's conventional meaning and its purposeful creative use to convey an alternative meaning.

Track your personal journey and progression through the development phases of your creative voice through journal entries and/or visual timeline.

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Sample Teaching and Assessment Strategies

Students may

- Examine their sketchbook and portfolio subject matter and then compare common themes and styles to other artists' works. They will consider personal voice by reflecting on:
 - What distinguishes their works? From others' works?
 - What style or manner of working is present? Is a style present?
 - How are others' 'voices' represented in their respective works?
- Create symbols that represent what is important to them. These may be concrete and real such as their family or abstract concepts such as love or freedom.
- Research artworks in which the same symbol was used in conventional and alternative ways, i.e., the use of Christian symbols (e.g., crown of thorns or crucifixion, by Frida Kahlo and artists of the Renaissance). In a class blog, post their thoughts on the symbol's use and its impact on the viewer/artwork.
- Examine Cubist or Surrealist approaches to the 'self-portrait' and the counter intuitive use of traditional symbols such as in the work of Lebanese artist Yvette Achkar.

Consolidation

Students may

- Create a unique symbol to express an abstract idea of personal importance to incorporate meaningfully into their artwork.
- Create a mixed media silhouette self-portrait that incorporates symbols reflective of their life and/or who they are.
- Create artwork in the style of their favorite artist that incorporates their own personal imagery. In a journal entry, highlight the personal aspects of the artwork as well as the artist's style that speaks to them.
- Create a metaphorical self-portrait incorporating personal symbols. Write an artist statement that reflects on the personal meaning of their work.
- Create a work that is symbolic of the things most important to them. Use awareness of colour symbolism and psychology to heighten the meaning embedded in the work. Write an artist statement that reflects on the personal meaning of their work.

Extension

Students may

- Create a body of work that demonstrates their own unique style and reflects personal meanings and themes. The body of work may include several pieces in one discipline or several pieces in multiple disciplines.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/creating,-making,-and-presenting.html

- Artists/Artworks Inspired by Other Artists/Artworks
 - Marcel Duchamp's *L.H.O.O.Q* ~
 - Edouard Manet's *Portrait of Emile Zola*
- Commercial Use of Artists Works
- How to Be Inspired Without Copying
- How to Develop Your Unique Artistic Style
- Artist's Voice
- Author's Voice in Fiction Writing
- *The 4 Phases Of Developing Your Creative Voice* by Todd Henry
- Good artists copy, great artists steal
- Creative inspiration vs. imitation
- Creativity and Idea Generation
- Artworks
 - Munch's *The Dance of Life*
 - Interpretation of Munch's *The Dance of Life*
- Frida Kahlo and symbolism

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

Students will be expected to

- 5.0 apply the creative process using a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of artworks

Focus for Learning

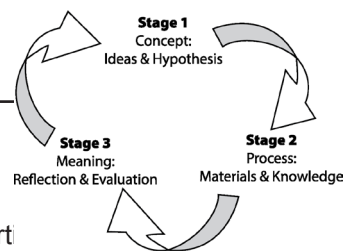
“Creative thinking inspires ideas. Ideas inspire change. Art matters.”
Barbara Januszkiewicz

While challenging to define precisely what creativity is and how, where, why and when it comes about, it flourishes in a climate which nurtures self motivation. Part of this process can require the ability to be self-reflective. Introspection is an important aspect of the creative process, allowing one to draw ideas or inspirations from within. To be creative, one must be able to shape, explore and transform one’s own ideas. Creativity draws crucially on our ordinary abilities. The creative thinker often finds connections where most do not, seeing the same thing as everyone else but seeing it in a different way.

The creative process begins at the point where one

- explores a thought or idea,
- has a creative problem to solve,
- expresses a point of view or opinion, or
- pursues a direction.

There are three stages involved with the basic model of this process, beginning with the concept. The application of the students’ knowledge of art processes and media to the development of the idea or hypothesis occurs in stage two. During stage three, ongoing reflection and evaluation occurs as materials and processes are explored to expand the idea/hypothesis or develop new ones. The graphic and chart that follow are intended to encapsulate the creative stages and processes.



<p>IDEA GENERATION (message ~ purpose)</p>	<ul style="list-style-type: none"> • Inspirational sources • Brainstorming • Discussion • Research – view other art • Recording – web, list, sketch, clippings • Possibilities – imagination; ‘what if’ musings
<p>PLANNING (blueprint)</p>	<ul style="list-style-type: none"> • Discipline/ Media • Design • Thumbnail sketches • Studies
<p>CREATION (execution ~ realization)</p>	<ul style="list-style-type: none"> • Problem-solving* [Problem-solving strategies for resolving of visual design challenges are explored in more depth in SCO 15.0] • Critique • Evaluation

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a class discussion around where and how artists get ideas for their artwork.
- Introduce the norms of collaboration or facilitate students co-creating.
- Engage students in a variety of idea generation activities such as:
 - Brainstorming as many ideas as quickly as possible while following the formal rules of brainstorming (no criticizing, quantity over quality);
 - Engaging in mental exercises (e.g., internal research, visualization, memory search, meditation);
 - Experimenting or manipulating media and objects and studying the results;
 - Playing freely with media (through doodling, cartooning) and nonstop creative play on the intended subject to crystallize ideas and feelings;
 - Inventing with questions (Who? What? When? Where? Why? What if?);
 - Using synectics as visual metaphors;
 - Finding similarities in visual, emotional or conceptual qualities
 - Observing (i.e., Looking at the subject from many points of view - visual, intellectual, and emotional. Breaking the object into smaller parts); and
 - Looking at visuals such as original art, reproductions, magazines, television.

Students may

- Generate a graffiti wall of ways to generate ideas. These may include:
 - Storyboards
 - Mind maps
 - Thumbnail sketches
 - Doodles
 - Research
 - Group discussion
 - Experimentation (media)
- Use a word generator to create an artwork based on three randomly selected words.
- Devise/draft a team plan for future collaborative work.

Resources and Notes

Appendices

- Appendix B3 - Rubrics
- Appendix B5 - Creative Process Template
- Appendix A6 - Seven Norms of Collaboration
- Appendix A5 - Features of the Creative Process
- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/appendices.html
 - Appendix D2: Digital Resources

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-(rap).html)

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

Students will be expected to

5.0 apply the creative process using a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of artworks

Focus for Learning

Students should have some experience with the cyclical and fluid nature of the creative process and idea generation. In Visual Art 1202, students' engagement in these skills and processes is primarily teacher facilitated/guided and employs selected conventional or common strategies. In Visual Art 2202, students will explore alternative strategies in generating ideas and developing plans for creating artworks collaboratively.

Collaborative work is challenging. In order for true collaboration to occur, all parties need to want to work together. That desire to work together may stem from the nature of the work and/or the persons involved. In this instance, teachers may need to create opportunities to spark students' desire to want to work together.

Of equal significance, are the guidelines for collaborative engagement. Teachers may need to model or directly teach collaborative best practices/strategies that can be found in Appendix A6: Seven Norms of Collaboration.

Sometimes collaborator roles and efforts may not always be equal. In these instances, teachers should circulate the room during collaborative work to observe/record progress and to intercede as necessary.

As working in groups may be challenging for some students, the Teachers may be assistive by establishing the groups versus students self-selecting. Initial collaborative work in groupings of 3-4 persons may also prove helpful.

Sample Performance Indicator(s)

In groups of three to four, create a piece of artwork. Accompany your artwork with a recording, digital media or print, to document the group's creative process, interactions, and reflections on the collaborative effort. Things to consider in your recording and reflection pieces are

- Idea generation strategies explored;
- The consensus process in selecting an idea, discipline and media;
- Members' roles and level of engagement; and
- Norms of collaboration used.

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Sample Teaching and Assessment Strategies

Connection

Students may

- Research and attempt alternative/new idea generation activities. Reflect on the experience in a journal entry.
- View artist testimonials or documentaries about their collaborative works and write a reflection piece in their journal.
- Complete a 'Group Sketch' about a particular idea or theme.
- Compile found images from sources (e.g., Pinterest [™]) into a 'Project Inspiration File' and create an artwork that connects the images.
- Collectively complete a 'Doodle Mind Map' to capture their ideas.
- Brainstorm and assess group members' ideas.

Consolidation

Students may

- In groups of their choosing, plan and create an artwork about the concept of collaboration/teamwork or about the meaning and value of creativity.
- Create a three person 'exquisite corpse' drawing with one student drawing the head of a character/figure, another drawing the body and the third student drawing the legs without looking at what each other artist did until the end reveal. Repeat the activity but with prior group planning and viewing during the creation. Compare and discuss activities and results.

Extension

Students may

- Plan and create an artwork with peers with whom they have never or have infrequently collaborated. Reflect on the process.
- In small groups, co-create an artwork in an assembly line fashion. (Each person has one hour to actualize their piece of the artwork before passing it off to the next person.) Reflect on their respective styles and how they felt watching the other person work.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/creating,-making,-and-presenting.html

- How to draw a thumbnail sketch
- Exquisite Corpse - Hugo Crosthwaite | The Art Assignment | PBS Digital Studios
- How to make an Exquisite Corpse Drawing
- Creativity and Idea Generation
- Idea Generation

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

Students will be expected to

- 6.0 collaboratively arrange and create an exhibition of their works that considers themes, types of works, presentation issues, location, lighting, and intended audience

Focus for Learning

Through Visual Art 1202, students will have gained experience in managing the mechanics involved in the displaying of their artworks such as venue space dimensions, lighting and technical preparation of art pieces. Exhibitions would have been showcases of students' best works from within a specific predetermined discipline(s) and/or an eclectic mix representative of multiple discipline(s) and staged within a familiar space such as the classroom.

Intentional and purposeful working together as a group to plan and stage an exhibition based on a theme and/or outside audience/location is the focus for Visual Art 2202. As with SCO 5.0, collaborative skills will come into play but not in the same capacity or level as collaborative creative work.

As a class or in small groups, students will determine a theme and/or audience for their exhibition and generate artwork(s) to complement that goal. Alternate or more public venues may warrant attention to additional or different logistical/mechanical considerations such as

- Privacy or security settings with an online digital gallery;
- Student release forms;
- Travel time/scheduling;
- Venue rules/regulations of public spaces outside the school; and
- Visibility or aesthetic impact in a hallway.

Students may need to consider the following questions in their planning and staging of an exhibition.

- Who is the intended audience of the show? Is the intended audience evident in the art pieces selected?
- Is the exhibition space used wisely? Do areas look bare or empty? Does the space look organized and presentable?
- Is the artwork displayed appropriately? Are the images too close together? Look hastily hung? Is there space for the viewer to experience the sculpture in the round?
- Is lighting used to enhance the work? Is the correct type and/or angle of light source used?
- How will the exhibition be promoted? Invitations (print/digital), poster and/or social media? Will it reach the intended audience?

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a class discussion around the role of a curator versus an artist in the selection and/or arrangement of their artworks for an exhibition.
- Guide students through a local gallery in the community or an online exhibition to discuss spatial relationships among artworks and with an audience.
- Present industry standard and cost effective ways to prepare artworks for display.
- Present and facilitate a class discussion around examples of the types of spaces that can be used for exhibits, considering their availability, cost, public accessibility and appropriateness in accommodating the artworks.

Students may

- Arrange a series of art posters according to a theme or theme(s) they may see. Consider how different combinations of works may impact the viewer's experience.

Connection

Students may

- View an exhibit and in a journal entry, reflect upon the manner in which the artworks were displayed and the impact on the viewer's experience and meaning making. They may answer questions such as:
 - How did the gallery display the works? Theme? Artist? Other? Was it effective?
 - Did the gallery hang works salon style, or at more modern eye level format? How would another format impact the viewer's experience? What is your preference?
 - What was the effectiveness of the framing, lighting, and labelling? What was their impact on the viewing experience?
- Experiment with arranging or organizing their artworks in the classroom via themes, subjects, visual art media, alphabetical order, etc. Photo document the arrangements and, using a graphic organizer such as a Venn diagram, compare the pros and cons of each. Select the best option.
- In pairs, take turns role-playing as an artist and curator in planning an exhibition.
- Experiment and digitally document artworks from the viewer's point of view such as standing on a pedestal, standing on the ground/floor, looking up at work hung from the wall/ceiling. Reflect on the respective merits, effectiveness or impact in a journal entry.

Resources and Notes

Authorized

Appendices

- Appendix B3 - Rubrics
- Appendix B3 - Portfolios
- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/appendices.html
 - Appendix D2: Digital Resources

Supplementary

Cultural Connections Resource Acquisition Program (RAP)
[www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-(rap).html)

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

Students will be expected to

6.0 *collaboratively arrange and create an exhibition of their works that considers themes, types of works, presentation issues, location, lighting, and intended audience*

Focus for Learning

While students may be cognizant of works displayed in public spaces or in their homes, teachers need to be aware that they may not have experienced art within a formal art space such as an art gallery, and therefore, may be potentially unfamiliar with

- Theme based exhibitions
- The role or work of a curator
- Layout plans/ installation requirements, and
- Exhibition promotion.

In scenarios where a student may not be comfortable displaying their work, teachers may encourage them to display without their name or using a pseudonym or pen name. Alternative spaces warranting different or expensive art presentation materials/hardware may be resolved with cost effective and alternative options such as

- Collaboration with skilled trades class in creating frames for a specific exhibition,
- Donations,
- Inexpensive frames from a local thrift store, or
- Recycled frames.

Sample Performance Indicator(s)

As a class, install and present an exhibition of your collective work. Your exhibition must display evidence of:

- Collaborative work;
- A theme;
- A targeted audience;
- Appropriate art preparation (matting, framing) and presentation (hanging, lighting, labelling);
- Effective use of venue/space;
- Exhibition title;
- Artist summaries explaining the relationship of own artwork to group theme/space/audience; and
- Exhibition promotion.

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Select or imagine an unconventional space in which they might display a collection of artwork. Create a mock-up of this exhibit space using a collage, sketch, or digital design. Write a reflection on the types of things they encountered in exhibiting in the 'new' space.
- Plan and assess exhibition effectiveness of three spaces within their community. In small groups, reflect on and discuss:
 - How the spaces may affect the display of the same works;
 - How different artworks may need to be considered for each of the different venues;
 - How they can vary display options in each of the spaces;
 - How their artworks will be displayed appropriately, and
 - How their selection of space or selection of artworks will provide or limit access to viewers.
- Plan and stage a group/class exhibit based on one of their class projects or themes (e.g., Halloween).
- Project an image as part of a multi-media installation.

Extension

Students may

- Use alternate venues in displaying their works such as websites, brochures, zines, etc. Students will need to consider the difference and/or impact of a 'live' versus digital viewing. How does accessibility compare? Are there similar or different challenges/advantages?
- Stage a silent auction art exhibit for a noteworthy cause of their choosing. They may engage a peer or guest speaker to open the event and a peer musician to perform during the exhibit.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/creating,-making,-and-presenting.html

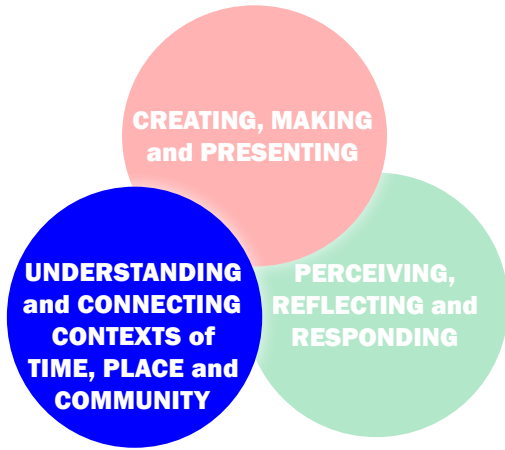
- How to curate an art exhibition
- Think Like a Curator
- Ideas for collaborative art shows
- Reference/Suggestions for setting up an exhibition/show

Section Three: Specific Curriculum Outcomes

Understanding and Connecting Contexts of Time, Place, and Community

Understanding and Connecting Contexts of Time, Place, and Community

Focus



Connecting Contexts of Time, Place, and Community focuses on evidence, knowledge, understanding, and valuing the arts in a variety of contexts.

The appearance of the specific curriculum outcomes (SCOs) found in the four column spreads flow and align with the understandings and processes targeted under the organizing strands. As these processes are interconnected, the suggested strategies for an identified SCO often address multiple SCOs, both within and across organizing strands, and multiple modes of artistic engagement simultaneously.

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

The graphic that follows provides a visual representation of the general and key stage 12 curriculum outcomes and their relation to the specific curriculum outcomes for this strand.

Outcomes Framework

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

Key Stage 12

- 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

7.0 Identify and discuss the role of visual art in their personal life, community and society

8.0 Explore art as a means to evoke emotions, and/or to communicate and/visual art in or challenge beliefs and opinions

Outcomes Framework cont'd

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

Key Stage 12

- 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

- 9.0 Develop critical awareness of the cultural heritage and sense of place through the visual art of Newfoundland and Labrador
- 10.0 Identify, analyze, and create artworks inspired by a variety of cultural, socio-economic and national origins.
- 11.0 Demonstrate an understanding of how individual and societal values affect our response to visual art

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

Key Stage 12

- 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.

- 12.0 Explore and integrate other art disciplines in the creation of visual art.
- 13.0 Examine and debate the legal, moral and ethical issues of art creation

SCO Continuum

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

Visual Art 1202	Visual Art 2202	Visual Art 3202
7.0 Identify and discuss the role of visual art in their personal life, community and society 8.0 Explore art as a means to evoke emotions, and communicate and/visual art in or challenge beliefs and opinions 9.0 Explore art related careers and opportunities	7.0 Identify and discuss the role of visual art in their personal life, community and society 8.0 Explore art as a means to evoke emotions, and/or to communicate and/visual art in or challenge beliefs and opinions	7.0 Identify and discuss the role of visual art in their personal life, community and society 8.0 Explore art as a means to evoke emotions, and/or to communicate and/visual art in or challenge beliefs and opinions

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

Visual Art 1202	Visual Art 2202	Visual Art 3202
10.0 Develop critical awareness of the cultural heritage and sense of place through the visual art of Newfoundland and Labrador 11.0 Identify, analyze, and create artwork inspired by different cultures, artists and time periods. 12.0 Demonstrate an understanding of how individual and societal values affect our response to visual art	9.0 Develop critical awareness of the cultural heritage and sense of place through the visual art of Newfoundland and Labrador 10.0 Identify, analyze, and create artworks inspired by a variety of cultural, socio-economic and national origins. 11.0 Demonstrate an understanding of how individual and societal values affect our response to visual art	9.0 Develop critical awareness of the cultural heritage and sense of place through the visual art of Newfoundland and Labrador 10.0 Identify, analyze, and create artworks inspired by a variety of cultural, socio-economic and national origins. 11.0 Demonstrate an understanding of how individual and societal values affect our response to visual art

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

Visual Art 1202	Visual Art 2202	Visual Art 3202
13.0 Explore and integrate other art disciplines in the creation of visual art 14.0 Recognize the legal, moral and ethical issues of art creation	12.0 Explore and integrate other art disciplines in the creation of visual art 13.0 Examine and debate the legal, moral and ethical issues of art creation	12.0 Explore and integrate other art disciplines in the creation of visual art 13.0 Examine and debate the legal, moral and ethical issues of art creation

GCO3 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

Students will be expected to

- 7.0 identify and discuss the role of visual art in their personal life, community and society

Focus for Learning

In this course, students will be expanding and building upon their understanding of the role and value of visual art gained in Visual Art 1202. In Visual Art 2202, these will be examined through a provincial lens. Some variables that may play into determining the role of art provincially are

- the cultural/historical variance from one region of the province to another;
- contexts/settings of artworks (e.g., historic buildings, provincial offices, public outdoor murals, sculptures and monuments); and
- types of artworks (e.g., functional crafts, folk art).

It should be noted that some of the roles discovered at the personal level may also be the same as those found in artworks from a provincial perspective. In such instances, the learning or insight gained may be that

- the same roles exist beyond an immediate personal sphere;
- artworks exist in new or unconventional locations/contexts/venues; and
- the role of an artwork alters/changes from one context/setting to the next.

Some roles or functions of artworks may embrace

- aesthetic beauty/enjoyment;
- artistic expression of cultural heritage, values, etc.;
- functionality (e.g., turned bowl);
- provocation; and
- memento.

GCO3 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present interviews/documentaries of NL artists from across the province, speaking about their artworks and the role of their art. Discuss any regional variances.
- Introduce folk art and discuss its role in creating, defining or mirroring culture.
- Plan a field trip to a cultural institution or location that is in their area (e.g., Botwood murals, student/artist tile installation in the Lawrence O'Brien Arts Centre in Goose Bay, Diana Dabinett paintings in the Deer Lake Airport, hooked mats at a local museum, the Royal Canadian Legion cenotaph, the Provincial Seaman's Museum in Grand Bank, The Rooms, Anna Templeton Centre, Craft Council, or a public mural/monument). Engage students in a discussion about the roles of the artwork(s) being conveyed in light of their discipline and location.
- Invite guest speakers/artists to present their body of work and the role art has in their lives.
- Facilitate a class discussion around the role of organizations such as BPAC, VANL, CNVAS, LAWN, and AANL
- As a class, generate a graffiti wall of the roles and significance of art found in their local community and in the arts and cultural institutions they may have visited.
- In a journal entry, reflect on the role or purpose of visual art in their lives.
- Plan a field trip or organize a class presentation on the art-making traditions of the Indigenous groups of Newfoundland and Labrador.

Connection

Students may

- Explore contemporary NL artists who self-identify as Indigenous and whose work is inspired by their culture (e.g., Megan Musseau, Mary Ann Penashue and Jordan Bennett) .
- Research art opportunities such as contests like the Heritage Places or Royal Canadian Legion poster contests, exhibition opportunities like the province's Arts and Letters Exhibition, or arts grants and programs offered in collaboration with other agencies like Parks Canada.
- Select a work(s) from the *Change Constant* series and assess the role and/or value of the artwork pictured. Defend their assessment with a rationale.

Resources and Notes

Authorized

Appendices

- Appendix A8
- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/appendices.html
 - Appendix D1: Change Constant Poster Series~Notes and Activities

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-(rap).html)
Change Constant poster series

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-(rap).html)

Continued

GCO3 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

Students will be expected to

7.0 *identify and discuss the role of visual art in their personal life, community and society*

Focus for Learning

Through their examination and assessment of the role of artworks from a provincial perspective, students will also learn of NL artists and arts related careers and opportunities. Students will also become aware of art related opportunities that local and provincial governments support and promote through their sponsorship of art grants.

Sample Performance Indicator(s)

As a class, plan/curate an exhibition of artworks by artists from across the province. Included works must reflect variance in their regional/geographic locations and roles. Each selection should be accompanied by a curatorial statement to illustrate the work's cultural importance and value to the viewer.

GCO3 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Sample Teaching and Assessment Strategies

Students may

- Research publicly displayed artworks viewers may find challenging, such as Bill Rose's *Tourist Piece* (2017), and assess the role and value of these works within the context of the location.
- Create a statement about a piece of public art in their community, considering both the role it plays and its value to their community.
- Photograph artwork encountered while on a field trip. Put the photos in their sketchbook/journal or embed them in a slideshow and include a commentary on the role or multiple roles each piece plays in their community.

Consolidation

Students may

- Interview a conventional or non-conventional professional working in the visual arts field about the role of visual arts in their life and/or the purpose of their artwork.
- Create an artwork that expresses a perceived provincial value and articulate this in an artist statement.
- Locate an important public artwork that is found beyond the school community. Collect research about its artist, design features/process, location considerations, and purpose. Create an interpretive panel to teach an audience about this work's role.
- Select a work(s) from the *Change Constant* series they feel exemplifies or challenges a provincial culture/value. Present the work and their rationale to the class.

Extension

Students may

- Create an exhibition of artworks that reflect three of the roles of art from a provincial perspective.
- Visit post-secondary institutions to see opportunities in visual arts or visual arts related programs.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- Role of Art in Society
- The Importance of Art in Daily Life
- Functions of Art
- Art Related Careers
- VANL
- LAWN
- CNVAS
- AANL
- Bill Rose

GCO3 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

Students will be expected to

- 8.0 explore art as a means to evoke emotions, and/or to communicate and/visual art in or challenge beliefs and opinions

Focus for Learning

The arts as a means of communication is an underlying theme students will have already experienced through the junior high visual art program and Visual Art 1202, and in other domains such as English Language Arts. In Visual Art 2202, students will explore art as an avenue in challenging beliefs and evoking viewer response.

Artists use art to evoke emotions, to communicate - and sometimes - to challenge beliefs and opinions. Van Gogh used art to share his joys and turmoil with us as viewers. Picasso made *Guernica* to show his outrage at the horror of war. Pollock's painting methods were influenced by Indigenous traditional beliefs. Students should recognize that art can achieve these ends, but they should also begin to realize that they, too, have emotions, beliefs and opinions to explore and share through their own artmaking.

Types or groupings of beliefs to consider include

- Cultural, which are traditions and/or customs of a particular group;
- Personal, which are one's own attitudes and values towards concepts like love or integrity;
- Indigenous, which are a system of beliefs in religion and spirituality shared by a particular group of people; and
- Popular, which are the points of view of the broader population that arise due to the circumstances of a particular time.

In conveying beliefs, artwork can evoke emotion overtly through use of subject matter or imagery, or subtly through choice of media, elements/principles, and symbols/ visual metaphors.

As some symbols and visual metaphors may be culturally specific, students will need to consider the viewer/audience in their creation and to avoid cultural appropriation. Likewise, as students explore their beliefs on topics such as spirituality and politics, they should be sensitive and respectful of others' values and experiences.

GC03 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present different artworks expressing the same belief and facilitate a discussion around the artists' approaches in communicating it. How do they compare/contrast?
- Present Kent Monkman's *The Wooden Boat People* to facilitate a discussion about how indigenous artists are using the elements and principles of art to reclaim history and challenge stereotypes.
- Facilitate a group discussion on the use of the elements and principles in conveying a range of beliefs in a variety of images such as:
 - German Expressionist printmakers' use of line, or German Expressionist painters' use of colour in communicating their social and political beliefs and evoking strong emotional reactions as in Kathe Kollwitz's *Hunger* or Kirchner's *Self Portrait with Model 1907*
 - World War II propaganda poster series, *We Can Do It*, and its message or beliefs about women and their traditional role in society at that point in time.
 - Beliefs around war as expressed in portraits by Ludwig Meidner, Goya's *Disasters of War* etchings or *Third of May*, Picasso's *Guernica*, and Van Gogh's *The Potato Eaters*.
- Facilitate a class examination of Grant Wood's use of symbolism to convey a popular belief in his *American Gothic*.
- Using Frida Kahlo's paintings, facilitate class discussion on how the artist's personal beliefs and pride in her cultural identity are illustrated through subject matter.
- In a journal entry, reflect on their personal and cultural beliefs.
- Create a visual glossary of symbols that communicate emotions, ideas or beliefs.

Connection

Students may

- In small groups, view and explore artworks by Newfoundland and Labrador artists and discuss how they challenge popular beliefs.
- Examine the works and words of Indigenous artist, Jordan Bennett, such as *tamiow tle'owin*, 2016, and determine the beliefs with which the artist agrees or challenges.
- View various artworks such as Bill Rose's *The Meek Shall Inherit the Earth* and Mary West Pratt's *Service Station 1978*. For each, categorize the type of belief the artist/artwork is conveying and assess how it was portrayed, from both artistic and cultural points of view.

Continued

Resources and Notes

Authorized

Appendices

- Appendix A8: Critical Analysis of Artwork

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-(rap).html)

GCO3 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

Students will be expected to

8.0 explore art as a means to evoke emotions, and/or to communicate and/visual art in or challenge beliefs and opinions

Focus for Learning

Sample Performance Indicator(s)

As a class, create an artwork based on a social justice/political issue that reflects cultural, personal, popular and/or Indigenous beliefs.

Select three of your works of art and write a reflection statement for each exploring what you were aiming to evoke in/communicate to the viewer.

GCO3 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Sample Teaching and Assessment Strategies

Students may

- Incorporate and assess the effectiveness of emojis or memes in communicating their message.
- Research the use of five different memes as modern propaganda and social and political commentary.
- Generate sketches of multiple cultural or religious symbols in their sketchbooks/journals. Research and record their respective meanings and uses next to their sketches.

Consolidation

Students may

- As a class, create a mural reflective of a cultural belief.
- Design an artwork that reflects their core beliefs or a belief they agree with.
- Express a popular belief through the creation of ‘inspirational memes’.
- Create a diptych illustrating a belief held in childhood and one they currently hold.
- Create an artwork expressing their belief around a human rights or environmental issue.
- Make an artwork that reflects a personal belief or challenges a popular belief. Display it and gather viewer feedback using an exit card to see other’s reactions to the belief portrayed.

Extension

Students may

- Create an artwork that challenges a popular belief, such as gender norms stereotypes, or cultural myths.
- Create a recruitment poster for the RCMP or army that conveys your or society’s belief around the call to duty.
- Create a triptych illustrating a popular opinion of the past, the current popular opinion of the same issue, and their hope for the future of that same issue.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- Why Kathe Kollwitz is still controversial
- Kathe Kollwitz’s work
- Kathe Kollwitz’s *Hunger*
- Kirchner’s *Self Portrait with Model* (1907)
- Paintings on the theme of love
- Canadian War Museum
- A Discussion of How Art Can Be Used To Reflect, Promote, or Challenge Cultural Beliefs
- We Can Do It poster
- Jordan Bennett
- Bill Rose’s *The Meek Shall Inherit the Earth*
- Mary West Pratt’s *Service Station* (1978)
- Eastern Edge’s *Identify Project*
- Goya’s *Third of May*
- Kent Monkman’s, *The Wooden Boat People*

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Outcomes

Students will be expected to

- 9.0 develop critical awareness of the cultural heritage and sense of place through the visual art of Newfoundland and Labrador

Focus for Learning

In Visual Art 1202, students will have developed critical awareness of the cultural heritage and sense of place of the province primarily through visual artworks from historical times (migratory fishery, colonialism) and regional locales.

In Visual Art 2202, visual artworks of the Indigenous groups in Newfoundland and Labrador will be the focus of students' learning experiences in developing their critical awareness of the cultural heritage and sense of place of the province. Students' exploration will encompass the culture and artmaking traditions (textile embellishment, tea dolls, carvings used for trade) of the Indigenous groups in Newfoundland and Labrador, both past (Beothuk) and present (First Nations: Mi'kmaq (Qalipu and Miawpukek), Innu and Inuit: Nunatsiavut Inuit, Southern Inuit of NunatuKavut). Students will learn how the beliefs and traditions of the Indigenous groups of Newfoundland and Labrador influenced art-making traditions. The concept of communicating beliefs in art is explored in depth in SCO 8.0.

Students will become familiar with the types of artmaking and materials for each of the Indigenous groups, such as drawing, model and mask making, woodcarving, weaving and painting and the use of soapstone, leather, and bone.

They will also explore the traditional cultural symbols each of the Indigenous groups use to express their specific ideologies and social structures and to represent aspects of their culture.

Questions or themes to explore might include:

- What is the evolution of the cultural traditions and art in historical versus contemporary contexts.
- Have the separate Indigenous groups influenced each other's cultures in a significant way?

In their examination of traditional cultural symbols used in Indigenous artworks, students will need to be cognizant of misappropriation. Understanding and respecting that another's cultural symbols can have an unintended impact if used out of context (e.g., misrepresentation of the Indigenous group) will be a key learning.

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present a timeline overview of pieces of Indigenous visual art/ culture and facilitate discussion around the cultural heritage or sense of place being communicated. Overview may include:
 - Demasduit and Shawnadithit drawings; models, textile designs and symbols of Beothuk, Inuit, Naskapi, Montagnais, Mi'kmaq.
 - art from the 1900s, which may include artworks of Josephina Kalleo, Gilbert Hay, George Flowers, and Emily Flowers (tea dolls).
 - evolution of Indigenous art in contemporary times using artworks of Jerry Evans, Dinah Anderson, Mary Ann Penashue, Jordan Bennett and Megan Musseau.
- Introduce the cultural symbols of Indigenous groups presented in artworks.
- Introduce the concept of misappropriation through artworks that incorporate cultural symbols respectfully versus those that use them out of context. Consider how using, defacing, or altering a cultural symbol in a negative way may cause feelings of discrimination, fear or slander.
- Facilitate a discussion around the prints by Jerry Evans in which images have been reclaimed from being culturally appropriated.

Connection

Students may

- Create a memory map in the style of Marlene Creates to investigate their own history in connection to their sense of place.
- Create a visual glossary of 10 Indigenous symbols.
- Research Indigenous symbols that have been appropriated and in what ways. They may record their findings and reflections in a journal entry.
- Find an example of a visual that they would re-claim or change. They may record (sketch) the image and their rationale within a journal entry.
- Select a piece of Indigenous art to present to the class. Presentation would include the name of the artist, artwork title and date, materials used to create the artwork and an interpretation of the symbols in the artwork.

Resources and Notes

Authorized

Appendices

- Appendix A8 - Critical Analysis of Art Work
- Appendix B3 - Rubrics
- <https://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/appendices.html>
 - Appendix D1: *Change Constant* Poster Series~Notes and Activities

Supplementary

Cultural Connections Resource Acquisition Program (RAP)
[www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-(rap).html)

Change Constant poster series

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Outcomes

Students will be expected to

9.0 *develop critical awareness of the cultural heritage and sense of place through the visual art of Newfoundland and Labrador*

Focus for Learning

Sample Performance Indicator(s)

Create a sketchbook/journal page reflecting your research on traditional cultural symbols used in the artworks of three Indigenous groups. Compare/contrast what each symbol says to you about their cultural heritage or sense of place. Support your position with your research.

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Compare/contrast the sense of place represented in historical Indigenous art versus contemporary Indigenous works. Has the representation changed? How? Why?
- Analyze the manner in which artists like Marlene Creates, Bill Ritchie and Gerald Squires have been influenced by Indigenous people or their art. Consider how Indigenous people would react to their works.

Extension

Students may

- Generate a symbol/image reflective of their sense of culture and place.
- Re-claim a misrepresentation of a cultural symbol from your own culture. Make your own drawing/painting/sculpture of that reclaimed symbol or image.
- Enter their artwork into the Heritage places poster contest.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- Indigenous Peoples of Newfoundland and Labrador
- Shawnadithit birch bark canoe model
- Artwork of Jerry Evans
- Newfoundland and Labrador Art Symposium
- Heritage Foundation NL: Heritage Places Poster Contest

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Outcomes

Students will be expected to

10.0 identify, analyze, and create artwork that incorporates visual images inspired by a variety of cultural, socio-economic, and national origins

Focus for Learning

In Visual Art 1202, students gained an overview of art history and explored the development and features of western art through the touchstones of Renaissance art, Impressionism, and Pop art.

The development of abstraction in art (the simplification or schematization of forms or ideas) will be the focus in Visual Art 2202 as examined through the 20th century art movements of Modernism, Surrealism and Expressionism. Teachers will need to be cognizant of and sensitive to class demographics when identifying artworks for student viewing.

In generating an abstract work, artists typically begin with a subject rooted in reality versus non-objective art which makes no connection or reference to the real or natural world.

The concept of abstraction present in each of the art movements may be simplified as

- an abstraction of ideas in Modernist styles of Fauvism, Cubism, and Abstract Expressionism;
- an abstraction of emotions in Expressionism; and
- an abstraction of symbols in Surrealism.

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Introduce the concept of modernism as a reaction to the development of photography.
- Explain the difference between abstract and non-objective art.
- Show Matisse's *The Snail* and ask students to examine the artwork to determine if the composition is based on a particular subject matter. After revealing the title to the class, facilitate a class discussion about the difference between objective and non-objective art and how abstraction can distort a subject's appearance to varying degrees.
- Present examples of:
 - Fauvism via Matisse
 - Cubism via Picasso
 - Abstraction via Mondrian
 - Non-objective abstraction via Kandinsky
 - Abstract Expressionism via Jackson Pollock and Mark Rothko
 - Expressionism via Chagall, Edvard Munch or Kathe Kollwitz
 - Surrealism via Salvador Dali, Rene Magritte, Frida Kahlo.

Students may

- View artworks representative of various movements to generate a word wall listing hallmark characteristics of those movements.

Connection

Students may

- Using a graphic organizer, compare/contrast how artworks from the three movements approach/represent the same subject matter.
- Following class discussion about abstract properties found in Matisse's *The Snail*, use square or rectangular pieces of paper shapes to simplify and abstract a chosen natural form.
- Using magazine cut-outs, collaboratively create a Surrealistic collage.
- Research and record Surrealism techniques in their sketchbook/journal and make notes on two to three of interest to them to try out in their sketchbook/journal.
- Experiment with the Surrealist technique of soufflage using paint or ink. Use the resulting abstract images to further develop forms they see in the soufflage creations. For example, a student may see a butterfly in their soufflage to develop further.
- Experiment with the frottage (rubbing) technique and incorporate it into a Surreal drawing.

Resources and Notes

Authorized

Appendices

- Appendix A8 - Critical Analysis of Art Work

Continued

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Outcomes

Students will be expected to 10.0 identify, analyze, and create artwork that incorporates visual images inspired by a variety of cultural, socio-economic, and national origins

Focus for Learning

In addition to becoming familiar with artists' and their artworks, students will learn to identify and emulate hallmark features of the respective art movements. The chart that follows provides a snapshot of the movements' quintessential features and artists.

MOVEMENT	ARTWORK HALLMARKS	ICONIC ARTISTS
Modernism* <i>*While this could refer to any work between 1850 and 1950, Visual Art 2202 will focus on the modernist styles of Fauvism, Cubism, and Abstract Expressionism.</i>	<ul style="list-style-type: none"> • Movement away from photographic or realistic accuracy in representing an image or subject matter • Exploration of paint and its properties • Exploration of the formal qualities of the elements and principles of art • Focus of development of 3D space replaced with focus on bold flattened shapes and planes • Abstract natural forms made to suit formal design • Use of forms with no reference to subject 	<ul style="list-style-type: none"> • Fauvism: <ul style="list-style-type: none"> - Matisse - Derain • Cubism: <ul style="list-style-type: none"> - Picasso - Braque • Abstract Expressionism: <ul style="list-style-type: none"> - Rothko - Pollock - Mondrian
Surrealism	<ul style="list-style-type: none"> • Influenced by studies of the subconscious • Features realistic-looking forms within surreal situations • Abundance of symbolic use 	<ul style="list-style-type: none"> • Salvador Dali • Rene Magritte • Frida Kahlo • Max Ernst • de Chirico
Expressionism	<ul style="list-style-type: none"> • Use of colour, brushstrokes, marks, symbols for self-expression. • Use of techniques such as: <ul style="list-style-type: none"> - Soufflage (liquid paint is blown to inspire or reveal an image) - Frottage (textural effects or images created by rubbing paper laid on top of a granular or relieflike surface with graphite, chalk, charcoal, etc.) 	<ul style="list-style-type: none"> • Kandinsky • Edvard Munch • Kathe Kollwitz • Chagall • Egon • Schiele • Kirchner • Jimmy Ernst

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Sample Teaching and Assessment Strategies

Students may

- Write a journal entry about their understanding and reaction to abstraction in art, pre and post exposure. What has changed? Why?
- Make several thumbnail sketches to express an emotion.

Consolidation

Students may

- Emulate the style of an abstract artist with paint using a reproduction or image they search on their phone.
- Choose colours of oil pastel that match their mood, create an Expressionist-inspired drawing.
- Make a pastel sketch of a landscape in a Modernist style such as Fauvism.
- Make a charcoal still life drawing in the Cubist style.
- Create an Expressionist figure sketch of dancers, athletes, or figures in motion.
- In collaborative groupings, use a Surrealist technique to generate a drawing or painting such as Cadavre Exquis or Exquisite Corpse.
- Create a sketchbook/journal page on an art style and its most famous or quintessential artist.
- Create an artwork influenced by the movement of their choice.
- Represent an emotion or other intangible subject/matter through an Abstract, Surrealist or Expressionist style.
- Complete a comparison analysis of artworks such as Vermeer's *The Milkmaid* (1660) and Matisse's *The Dessert: Harmony in Red*. Comparison should reference the styles, brushstrokes, sense of space, use of colour, and degree of realism - pre and post camera/photography.
- Create a Surrealist drawing or painting based on their dreams.
- Create an Expressionist painting that depicts an emotional life event.
- Choose a natural form and simplify it in a series of thumbnail sketches. Create an abstract or Cubist painting or pastel drawing based on their simplification of this form.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/understanding-contexts-of-time,-place-and-community.htm

- Modern Art
- Fauvism
- Matisse
- Matisse's *The Snail* (1953)
- Derain
- Cubism
- Picasso
- Expressionism
- AB EX NY: MoMA and Abstract Expressionism
- Expressionist Artists
 - Edvard Munch
 - Marc Chagall
 - Kathe Kollwitz
- Abstract and Non-Objective Art
- Kandinsky
- Mondrian
- Rothko
- Pollock
- Surrealism
- Kahlo
- Dali
- Magritte

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Outcomes

*Students will be expected to
10.0 identify, analyze, and
create artwork that
incorporates visual images
inspired by a variety of
cultural, socio-economic,
and national origins*

Focus for Learning

Sample Performance Indicator(s)

In your sketchbook/journal, use one source of inspiration to generate a triptych in which each panel reflects the hallmark features of one of the three art styles studied. Include a synopsis of the respective movement's features under each image.

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Sample Teaching and Assessment Strategies

Extension

Students may

- Research the life and significant work of a favorite artist. Reproduce this artwork and then create an original work that has been influenced by the experience of learning more about this artist, artwork time period, and/or style. Write an artist statement that explains how the artist and favourite artwork influenced the student/ student work.
- Curate an art blog of the three movements.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/understanding-contexts-of-time,-place-and-community.htm

- Surrealist techniques
- Cadavre Exquis
- “Dali and Disney” documentary provides an analysis of an artist influencing pop culture. (contains nudity)
- To see Destino
- Galleries
 - MoMA
 - Tate
- Sketchbook Page – Artist/ Style
- Art Blog

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Outcomes

Students will be expected to

11.0 demonstrate an understanding of how individual and societal values affect our response to visual art

Focus for Learning

Values are the important and lasting ideals about what is good/bad or desirable/undesirable as shared by the members of a culture. For example, innovation and community involvement are considered important in the world of business. (businessdictionary.com)

Serving as broad guidelines for a myriad of scenarios, values also play a major role in influencing a person’s behaviour or attitude.

In Visual Art 1202, students will have explored their individual and personal values in relation to their responses to visual artworks. In Visual Art 2202, students will examine the impact of the values of peers and immediate surrounding community on their responses to artworks.

The values of individuals of significance, such as peers, may be the benchmark against which personal opinions or values are validated. Sometimes, individual values or opinions prevail while other times, personal responses are swayed by peer pressure.

SCO 14.0 addresses the concept of independent thinking in relation to informed critical analysis.

An individual’s/peer’s bias or expertise may also be factors students will need to identify and weigh when considering their peer’s values.

Exploration/reflection questions may include:

- Who are my peers within/outside school?
- Are my peers my friends or classmates?
- Whose voice matters? Matters more? Why?
- How is art valued by my classroom peers? What types of art do they value?

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a class discussion on the definition and examples of values.
- Present for class discussion, a timeline of artwork that has been influenced by society. Class discussions would include how the interpretations or representations reflect the values and norms of that particular time period and how concepts for similar artwork has changed as society evolved.

Students may

- In a journal entry, reflect on things important to them.
- Generate a graffiti wall reflective of the values or things the class believes is important. Discuss similarities/departures.
- Reflect on where they typically view artwork and how the locations might impact the viewer's perceived value of the work and/or how the location itself may reflective of the values of those who frequent it. Locations to consider may include:
 - Art Gallery
 - Commercial art stores
 - Digital spaces/sites
 - Environmental installations
 - Office buildings
 - Outdoor/public murals
 - Religious venues
- Create a plaster casting of their face. Collect objects that represent their values to make a non-representational self portrait.

Connection

Students may

- In a Google Classroom™ stream, discuss an environmental artwork, relying on personal values to drive commentary. Compare/discuss values expressed.
- Record types and locations of artworks within their community to interpret and assess the value the community places on artwork.
- Create a poster that encourages positive values, reflective of school's societal and cultural norms.

Resources and Notes

Authorized

Appendices

- Appendix A8 Critical Analysis of Artwork
- Appendix B3 - Rubrics
- Appendix B7 - Art Journals
- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/appendices.html
 - Appendix D2: Digital Resources

The Visual Experience

- Chapter 1: What is Art? pp. 2 -11
- Chapter 2: How Should We Look at Art? pp. 12-29

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Outcomes

*Students will be expected to
11.0 demonstrate an
understanding of how
individual and societal
values affect our response
to visual art*

Focus for Learning

Sample Performance Indicator(s)

In small groups, view and rank ten eclectic artworks, previously seen or unseen, on a value scale of 1 – 10; one being the artwork(s) you value the most and ten, the least. Compare and discuss your weightings with your group members.

Write about your findings in a journal entry, answering the following questions:

- What were the similarities and differences in my group members' ratings?
- Why did I rank the pieces as I did?
- What makes my #1 choice so valuable to me? My #10 choice so insignificant?
- Do I think my decisions were influenced by anything?
- Would I change my ratings based on my peers' ratings? Why/why not?

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Create a silhouette self-portrait of collaged symbols reflecting their personal values.
- In their sketchbooks/journals, reflect on how the location of an artwork may influence or impact the perceived value of an artwork by the viewer and/or venue owner. Considering three different locations for an artwork of their choosing, hypothesize the impact each location communicates about the ‘value’ of the artwork.
- Think/pair/share their preferences or values about a particular piece of artwork. In a journal entry, record their personal value of the artwork before and after the pair/share activity, noting whether or not their value of the art has changed and why/why not.
- Identify and discuss an artwork that would be deemed “unacceptable” in modern society due to changing values and the impact of the shift in values on the ‘value’ of the artwork (e.g., Civil War statues being removed from public spaces). Students could look at works such as these or from the province’s history (provincial Coat of Arms), or the original historical images Jerry Evans uses in his work, to understand how values change over time and how reactions may be dependant upon cultural experiences.
- Select an artwork they feel is reflective of a local community value. In their sketchbook/journal, reflect on the art elements and personal experience or perspective that helped them to connect to the message and imagery. Their reflection should include why and how.

Extension

Students may

- Identify an artwork that would be considered “unacceptable” by current day values. Create a parody that critiques the original work and displays a more modern or sensitive commentary on the value. In their design journals, identify the value and explain why and how the artwork is reflective, noting any connection with personal experience and values.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- How Changes in Cultural and Societal Values are Reflected in Artwork
- Thelma Golden: How art gives shape to cultural heritage
- What Are Your Values? Deciding What’s Most Important in Life
- The Value of Arts and Culture to People and Society
- Social Value of Arts

GCO5 Students will be expected to examine the relationship among the arts, societies, and environments.

Outcomes

Students will be expected to

12.0 explore and integrate other art disciplines in the creation of visual art

Focus for Learning

In Visual Art 1202, students integrated other art disciplines, such as literature, into their art-making and artworks. Visual Art 2202 explores this concept in more depth by integrating sound or music for a multi-sensory approach to artwork. The alignment of visual art’s elements and principles with many of the elements of music (e.g., rhythm, harmony, form) makes for a natural blending of the two fine arts disciplines.

Students may have prior experience in incorporating sound elements from the junior high curriculum in the creation and use of audio tracks in digital storytelling. They may also be familiar with the use of music paired with visuals in music videos and title sequences in movies or shows.

In this SCO, students will explore and create artworks that utilize sound as an element of their artmaking in one or more of the following manners:

- Art that incorporates sound: installations that pair both components to create the whole for a full multisensory experience.
- Art that is inspired by sound: artwork that implies sound, or is driven by it.
- Art that creates sound: art that can be manipulated to produce sound by either the viewer or the environment.
- Art as a form of narration could also be viewed as an integration with written work, illustrations and narrative visual art being tied to stories that already exist.

Sample Performance Indicator(s)

Collaboratively, create a large-scale artwork that blends visual and audio elements.

GCO5 Students will be expected to examine the relationship among the arts, societies, and environments.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Discuss the differences among visual art that incorporates sound, is inspired by sound, and creates sound.
- Discuss and brainstorm with students how mark making can be influenced by audio, how their personal music selections may influence the mood and aesthetic, and how this can be applied to artmaking.
- Present artists who have successfully integrated sound in their visual works to create a multisensory experience for the viewer (e.g., Cardiff's and Miller's *Paradise Institute* and *40 Part Motet*).

Connection

Students may

- Identify and discuss how site specific sounds may impact the mood and impact of an artwork (e.g., roaring waves near an environmental work or whispers in a gallery).
- Examine Mondrian's *Broadway Boogie Woogie* to learn how an artist can use the elements and principles to convey a sense of sound. Without knowing the artwork title, students first share assumptions about this work's energy and meaning. After a "grand reveal" of the artwork title, they then look for artistic clues in the painting (colour, repetition, line, spacing, unity, rhythm) in order to recognize the work as visual jazz score.
- Select or create an audio track to accompany a slideshow of visual works (e.g., song, spoken word) to enhance the viewing experience. Reflect on the impact of their audio selection.
- Create artwork emphasizing the sound associated with an onomatopoeia word.
- Research visual artists who incorporate audio in their art.
- Use sound devices to produce an experimental artwork, such as an amplifier to move watercolour droplets on a piece of paper.
- Collectively choose a piece of music or sound to play while artmaking and during a public viewing of the finished work.

Consolidation

Students may

- Collaborate with music students to produce a work of art.
- Create interactive art that produces sound.

Extension

Students may

- Create an multisensory installation incorporating sound.

Resources and Notes

Authorized

The Visual Experience

- pp. 230-233

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- Paul Prudence - Visual music
- Cymatics: Turning sound into art
- Resonance Experiment
- Coloured Noise
- Lines - an Interactive Sound Art Exhibit
- Mondrian's *Broadway Boogie Woogie*

GCO5 Students will be expected to examine the relationship among the arts, societies, and environments.

Outcomes

Students will be expected to

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

Focus for Learning

Students will have previously explored and developed an understanding of the legal issues surrounding appropriate/inappropriate image usage in Visual Art 1202.

In Visual Art 2202, students will explore the ethical issues related to art-making, particularly the use of other artists' imagery in their artwork. This imagery would include copyrighted images such as logos, advertisements, symbols, photographs as well as appropriated art.

Ethics may be defined as principles informed by social codes, while morals are internal principles defined by beliefs.

GCO5 Students will be expected to examine the relationship among the arts, societies, and environments.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a discussion around ethical issues in art-making and their impact on the artist and the audience. Discussion points could include:
 - Copying others' images/ideas can lead to a misrepresentation of one's level of creativity/image making skills and how the artist is viewed by other artists and the audience.
 - Copying others' images/ideas versus being inspired by other's artworks. For example, in *Portrait of Emile Zola*, the Japanese woodblock in the background is Edouard Manet's way of paying homage to the Japanese influence on the Impressionists.
 - Appropriation of images, e.g., the use of the company's label in Andy Warhol's *Campbell's Soup Cans* (1962).
 - Stealing other's ideas versus the concept of true original thought or innovation, e.g., designer Franc Fernandez's meat dress (2010), and Jana Sterbak's *Vanitas: Flesh Dress for an Albino Anorectic* (1987).
- Present and discuss examples of commercial industry/companies incorporating artists' works into their product advertisements or marketing.
- Facilitate a discussion around a controversial example of art theft, where a company/artist has clearly stolen the style/concept/image from another artist; e.g., Solo's *Star Wars Posters* and Sony Music's *Legacy Compilations*. Other copyright infringement cases that may be considered for discussion are
 - Modern Dog vs Target
 - Cariou vs Prince
 - Indie pin and patch designers vs Zara
 - Fairey vs Associated Press
 - Koons vs Rogers/United Features Syndicate/Blanc

Pose questions such as:

- Why would a large company borrow/steal an image/concept from another artist/company?
- What does the artist gain in borrow/stealing from someone else?
- What is the damage done to the artist?
- How does this affect the audience? How does the audience feel about the company/artist after seeing these comparisons?

Students may

- Write a journal reflection about a time when someone may have taken their idea, art or non-art related.

Resources and Notes

Authorized

Appendices

- Appendix A8 - Critical Analysis of Art Work

GCO5 Students will be expected to examine the relationship among the arts, societies, and environments.

Outcomes

*Students will be expected to
13.0 examine and debate the
legal, moral, and ethical
issues related to the
creation of artworks*

Focus for Learning

Students will be able to articulate and demonstrate an understanding of the appropriate use of images as well as the ethical ramifications of inappropriate use.

Students often think that ‘borrowing’ or copying artists’ images is acceptable and that plagiarism only occurs in the literary world. While students should be aware of copyright and the legal side of images and art-making from Visual Art 1202, teachers may need to revisit this piece with their students.

In their study of ethical art-making, students will explore issues/ concerns such as

- Notification of audience if show and/or audience interaction will be recorded;
- Use of release forms;
- Use of other people’s images/ideas without permission/credit; and
- Audience appropriate content versus censorship.

Sample Performance Indicator(s)

Create an original artwork based on/inspired by the style of a famous artist’s work. The influence/impact of the artist’s style should be evident in your artwork without copying their image/concept. Thumbnail sketches and a reflection entry about how your artwork is original and how the artist inspired you should accompany your art piece.

GCO5 Students will be expected to examine the relationship among the arts, societies, and environments.

Sample Teaching and Assessment Strategies

Connection

Students may

- Research reactions/reviews (e.g., critical, legal, financial, commercial) to the incorporation of commercial art within an artwork such as Warhol's Green Coca-Cola Bottles (1962) or Brillo Soap Pads (1969).
- Select an image from a digital source they would like to use to make art. Research how to secure permissions to use it as a source.
- Debate censorship versus audience appropriate content. Are they the same? What are some of the considerations for audience appropriateness?

Consolidation

Students may

- Create an artwork that respectfully pays homage to an important influence in their life.
- Generate/recreate a study drawing, painting of a masterwork, or a detail in a masterwork. Label their work, appropriately acknowledging it as a study of the work of their selected artist by them.
- Using a variety of source images, construct a 'new' artwork that combines them in a collage, drawing or multimedia piece. Note and reflect on changes or modifications made to the originals in their sketchbook/journal or digital capture.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- Ethics for Artists
- Ethical Challenges for Artists
- What is the relationship between Art and Ethics
- Is it okay to copy and sell another's work? Plagiarism and the Golden Rule
- Viewers sketching master works
- Ethics in Art-making
- Jana Sterbak's *Vanitas: Flesh Dress for an Albino Anorectic*
- Solo's *Star Wars* Posters and Sony Music's Legacy Compilations
- 5 Famous Copyright Infringement Cases
- Legalities 30: Jeff Koons and copyright infringement
- Steal Like An Artist: Austin Kleon
- Copyright Matters!

Section Three: Specific Curriculum Outcomes

Perceiving, Reflecting, and Responding

Perceiving, Reflecting, and Responding

Focus



Perceiving, Reflecting, and Responding 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.

The appearance of the specific curriculum outcomes (SCOs) found in the four column spreads flows and aligns with the understandings and processes targeted under the organizing strands. As these processes are interconnected, the suggested strategies for an identified SCO often address multiple SCOs, both within and across organizing strands, and multiple modes of artistic engagement simultaneously.

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

The graphic that follows provides a visual representation of the general and key stage 12 curriculum outcomes and their relation to the specific curriculum outcomes for this strand.

SCO Continuum

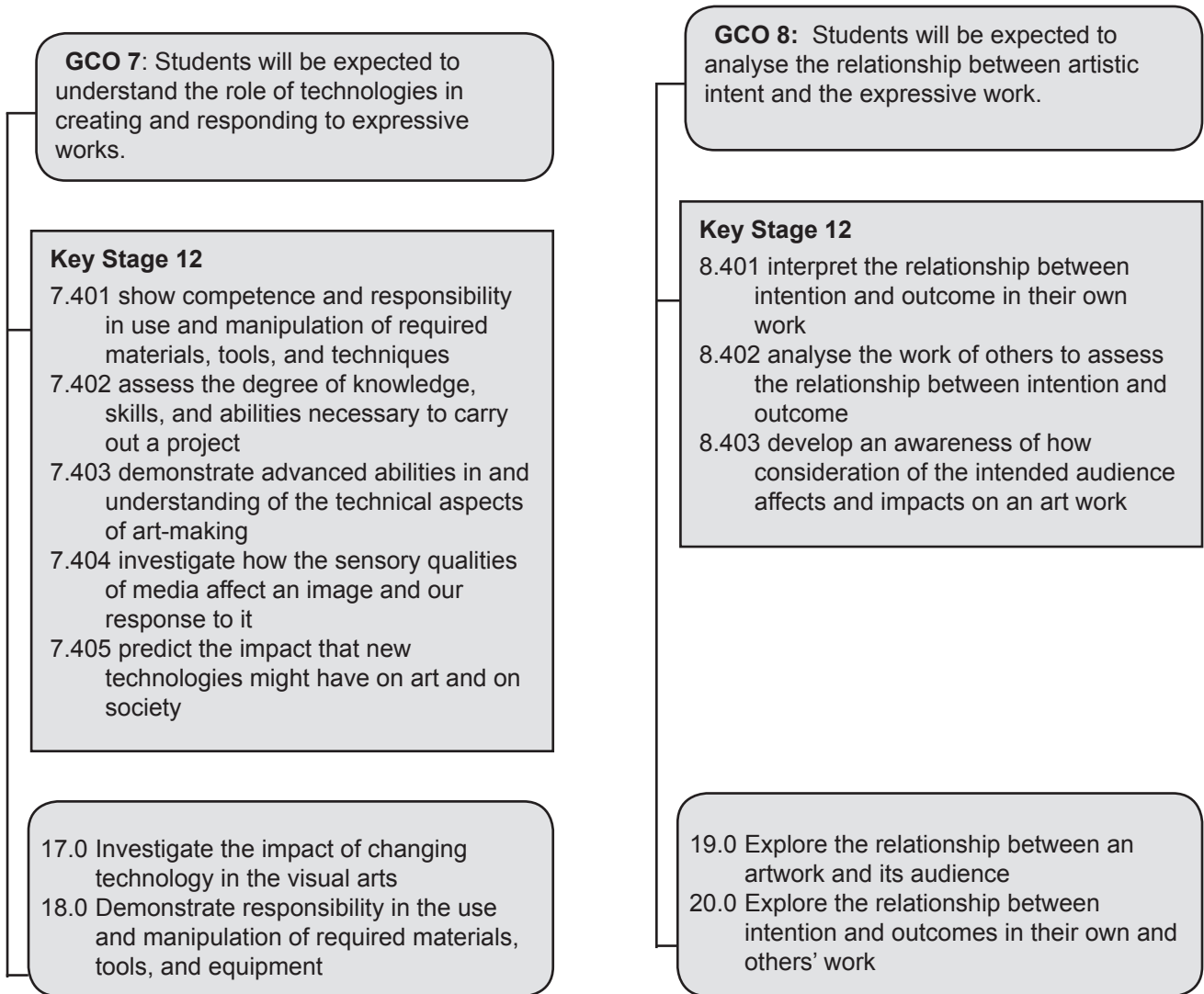
GCO 6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work.

Key Stage 12

- 6.401 describe, analyse, interpret, and evaluate artworks
- 6.402 use appropriate art vocabulary in oral and written communication to articulate informed aesthetic responses
- 6.403 evaluate and justify content, subject matter, symbols, and images in their own and others' art
- 6.404 recognize that the principles of design can be used to show relationships in an image
- 6.405 evaluate, both formally and informally, their own art work
- 6.406 articulate informed aesthetic responses that demonstrate critical reflection

- 14.0 Demonstrate informed and independent thinking when responding to artworks
- 15.0 Demonstrate critical thinking and problem-solving strategies in resolving visual design challenges
- 16.0 Offer and respond to constructive criticism

Outcomes Framework cont'd



SCO Continuum

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

Visual Art 1202	Visual Art 2202	Visual Art 3202
15.0 Demonstrate informed and independent thinking when responding to artworks 16.0 Demonstrate critical thinking and problem-solving strategies in resolving visual design challenges 17.0 Demonstrate an understanding of how meaning can be embedded in works of art 18.0 Offer and respond to constructive criticism	14.0 Demonstrate informed and independent thinking when responding to artworks. 15.0 Demonstrate critical thinking and problem-solving strategies in resolving visual design challenges 16.0 Offer and respond to constructive criticism	14.0 Demonstrate informed and independent thinking when responding to artworks 15.0 Demonstrate critical thinking and problem-solving strategies in resolving visual design challenges 16.0 Offer and respond to constructive criticism

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

Visual Art 1202	Visual Art 2202	Visual Art 3202
19.0 Investigate the role/ impact of technology in the visual arts.	17.0 Investigate the impact of changing technology in the visual arts	17.0 Investigate the impact of changing technology in the visual arts
20.0 Demonstrate responsibility in the proper use of required materials, tools, and equipment.	18.0 Demonstrate responsibility in the use and manipulation of required materials, tools, and equipment	18.0 Demonstrate responsibility in the use and manipulation of required materials, tools, and equipment

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

Visual Art 1202	Visual Art 2202	Visual Art 3202
21.0 Examine the relationship between an artwork and its audience 22.0 Explore the relationship between intention and outcomes in their own and others' work	19.0 Explore the relationship between an artwork and its audience 20.0 Explore the relationship between intention and outcomes in their own and others' work	19.0 Explore the relationship between an artwork and its audience 20.0 Explore the relationship between intention and outcomes in their own and others' work

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

Students will be expected to
 14.0 demonstrate informed and independent thinking when responding to artworks

Focus for Learning

Through prior learning opportunities with teacher facilitation, students will have gained some understanding of and experience in the critical analysis of artworks. In their analytical practice, students will have engaged in the DAIE (description, analysis, interpretation and evaluation) process as they viewed historical and significant works of artists, with particular attention to the presence, combination and resulting effect of the elements and principles of design within the artworks.

At this level, it is that expected students will become more independent and expand their analysis to artworks inclusive of their own and those of their peers. While students may be readily able to speak to the elements and principles of design without prompting, they may still need support in the analysis, interpretation and evaluation of the artworks. As such, teachers should model the process to help students work through the four steps in order to gain an understanding that each step leads progressively to the next. Students need to experience others' talk about art before they can have confidence in their own efforts.

Other variations on the DAIE process may also be considered in light of the class demographic.

When discussing art in class, teachers will need to ensure students feel that the space is safe and open to varying opinions or responses to artworks, particularly when student artworks are the focus of the critical analysis.

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a class discussion regarding the importance of being informed viewers in the interpretation and evaluation of artworks, particularly works that are not of personal preference or potentially perceived as challenging (e.g., Barnett Newman's *Voice of Fire*, Kahlo's *Wounded Deer*, works of Banksy, Mondrian, Rothko or Pollock).
- Model each step of the DAIE process.
- Discuss the use of colour psychology in visual arts. Present several images that use colour as a specific element to create composition and meaning.

Students may

- Create a chart, list, or visual in their portfolio or sketchbook/ journal of the elements and principles of art for quick reference to facilitate their observation and critical discussion of artworks.
- Increase their exposure to and knowledge of critical art analysis by viewing art description videos such as John Singer Sargent's *Carnation, Lily, Lily, Rose* or listening to audio clips of art curators discussing works, such as Sir John Everett Millais' *Ophelia*.
- Engage in a colour association game, in which they instantaneously say a feeling or mood in response to a colour shown. Compare responses and discuss how they may use colour to embed meaning in their future works.
- Digitally manipulate a single image to represent several different colour palettes and determine the psychological impact of colour for each palette.
- Analyze the psychological use of colour in advertisements.
- Research and analyze the use of colour by a variety of artists from different time periods and different cultures. Are there notable colour palettes repeated by different artists at the same time? Is the colour symbolic?
- Use a distinct colour palette to create an artwork that connects the imagery to the psychological use of colour. Reflect on the use of colour as a compositional strategy and its connection to the imagery.

Connection

Students may

- In a journal entry, reflect on their use of the elements and principles of design to embed meaning in their work.
- Compare/contrast the use of colour by different artists or the use of same colour by different artists.

Resources and Notes

Authorized

Appendices

- Appendix A8 : Critical Analysis of Art Work
 - Viewing and Responding to Art
- Appendix B3: Rubrics
 - The Language of Art: Communicating With A Critical Eye Assessment Rubric
- Appendix B8 - DAIE Guiding Template
 - Four Step Method: Description, Analysis, Interpretation, and Evaluation of a Work of Art worksheet
- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/appendices.html
 - Appendix D2: Digital Resources

The Visual Experience

- Chapter 1: What is Art? pp. 2 -11
- Chapter 2: How Should We Look at Art? pp. 12-29
- Art Criticism Step by Step
 - Line, p. 44
 - Shape and Form, p 76
 - Value and Colour p.104
 - Space, p.134
 - Texture, p.158
 - Principles of Design p.192
 - 2-D media p.238
 - 3D media p. 280
 - Western Art History pp. 432, 470

Continued

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

*Students will be expected to
14.0 demonstrate informed and independent thinking when responding to artworks*

Focus for Learning

While critical analysis of the elements and principles in an artwork may also form part of a viewer's feedback, the focus of constructive criticism in SCO 16.0 expands beyond that.

Critical analysis and research can dispel the belief that art is hard to understand. With the right tools, terms, research and practice, students can interpret, understand and appreciate art beyond their initial, visceral reactions, inclusive of artworks unfamiliar or questionable to them.

By the end of Visual Art 2202, students should be able to demonstrate informed responses and independent thinking in their interpretation of and appreciation for their own work and the works of others.

Students' independent thought will require less prompting and become more complex as they progress through the three high school visual art courses.

Sample Performance Indicator(s)

Write or digitally record a critical response to an historical art piece unfamiliar to you. Your response should reflect

- vocabulary of the elements and principles of design;
- the description, analysis, and interpretation process;
- an image of the artwork; and
- appropriate permissions for use, as applicable.

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Sample Teaching and Assessment Strategies

Students may

- Examine Rothko's *Make a Case* for the value and meaning of the Abstract Expressionism. In groups, consider how Rothko selects colour, painting size, brushwork, and exhibition space. Discuss how these factors express the work's mood and/or meaning.
- In small groups, practice the DAIE process with selected art posters and a guiding worksheet.
- In pairs, complete a critique of a work of their choice (consider options such as Edvard Munch's *The Scream*, Piet Mondrian's *Broadway Boogie Woogie*, or Salvador Dali's *Persistence of Memory*) following the DAIE process.

Consolidation

Students may

- Find an artwork they feel contains a certain message and write a brief explanation in their sketchbooks/journals.
- Apply the DAIE to the work of a peer, recording thoughts as sketchbook entries. Discuss their reflections with their peer.
- Introduce colour psychology using works with strong colour use, such as Van Gogh's *The Night Cafe* (1888) or *Self Portrait September* (1889, Musée d'Orsay).
- Present an oral or written reflection or interpretation of an artwork from art history.

Extension

Students may

- Visit a virtual or bricks and mortar art gallery and choose an artwork on which to write an informed response in the vein of a critique for an art periodical. Alternatively, it may be digitally captured and shared with the class via a class YouTube™ channel or Google™ Classroom account.
- Stage a panel discussion with two or more art enthusiasts about the work of an artist.

Resources and Notes

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/...>

- *Understanding Formal Analysis*
- Psychological Properties Of Colours
- *An Exercise in Reverie: Finding Meaning in Art*
- Audio description of Sargent painting
- Short audio clip(s) on Millais' *Ophelia*- parts 1, 2 and 3
- Brief interpretation(s) of Van Gogh's *Self Portrait*
- Barnett Newman's *Voice of Fire*
- The Case for Mark Rothko

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

Students will be expected to
 15.0 demonstrate critical thinking and problem-solving strategies in resolving visual design problems

Focus for Learning

As with SCOs 14.0 and 16.0, it is expected that students' independence will increase in their engagement with and demonstration of this outcome from Visual Art 1202.

In Visual Art 1202, students, with teacher facilitation and assistance, will have encountered and resolved a variety of design problems. Building on this experience, students in Visual Art 2202 will expand their critical thinking and problem-solving skills as they independently identify visual art challenges, generate and try out solutions, and resolve the issues within their own artworks. In doing so, students will learn to plan proactively, as well as develop perseverance and a growth mindset.

Students will be engaged in this outcome over the duration of the course as visual design problems or challenges are encountered in their art-making. Some of the common challenges and possible solutions students may have experience with include the following:

Visual Design Problem	Possible Solutions
Inaccurate proportion and/or scale	<ul style="list-style-type: none"> • Sketch general areas and layout first before drawing small areas of detail in isolation. • Employ proportion techniques such as <ul style="list-style-type: none"> • canon of proportions • grid method • sighting of angles • measurement with a pencil • viewing of reference images
Lack of balance, composition and flow.	<ul style="list-style-type: none"> • Avoid "dead" areas (empty, flat or uninteresting space). • Consider both positive and negative space in a composition.
Poor sense of depth and use of space.	<ul style="list-style-type: none"> • Use shading to resolve shallow depth issues. • To resolve further-away depth issues consider: <ul style="list-style-type: none"> • scale of foreground vs. background elements • principles of atmospheric/aerial perspective and • use of vanishing points and orthogonal lines.
Lack of focal point(s)/ emphasis	<ul style="list-style-type: none"> • Identify areas of primary focus first, followed by secondary and tertiary. • Use colour, shape, line and value to create emphasis or lead the viewer's eye around the piece. • Establish vanishing point(s) when using perspective.
Lack of contrast	<ul style="list-style-type: none"> • Avoid using too many mid-range tones. • Take a black and white photograph of coloured work in order to see the tonal balance.
Confusing symmetry/ asymmetry	<ul style="list-style-type: none"> • Use a mirror to create a reflection or symmetry in a design. • Reduce ambiguity of an asymmetric work by exaggerating the asymmetry.

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present a slideshow of artworks with inherent design problems/flaws (e.g., proportion in van Gogh's *Man with Saw* and Manet's depth/placement in *A Bar at the Folies Bergère*) to show how even famous artists can experience and grow from design challenges. Help students identify visual design issues and find respective solutions, using prompts such as:
 - What feels off about this work?
 - What is effective in the piece?
 - Where is the focal point, and is it intentional?
- Present videos of the creation of artworks. Pause at different timestamps and have students hypothesize potential challenges and solutions. Compare/discuss solutions.
- Present exemplars of similar student artworks in which common design flaws do and do not appear to highlight how to spot them and way(s) they were resolved. Teachers will need to ensure student artworks are not identifiable.

Students may

- Write a reflection describing a common visual design problem they encountered and how they addressed this problem.
- Predict challenges when in the planning stages of an artwork to proactively troubleshoot design issues. Challenges may arise from the design, engineering or the media used.

Connection

Students may

- View artist testimonials of design challenges they encountered and resolved. Record solutions that are new to them in their journal.
- Research design challenges/solutions.
- Identify design challenges common or inherent in projects, such as resolving horizon line, vanishing point, and orthogonal lines in completing a two-point perspective drawing.
- Use the DI strategy of *Give One/Get One* to think/pair/share design challenges/solutions.
- Anticipate design problems of an art creation via
 - Constructing a prototype
 - Drawing several sketches
 - Creating rough drafts while experimenting with materials
 - Practicing and refining two-dimensional design.

Resources and Notes

Authorized

Appendices

- Appendix A1 - Elements and Principles
- Appendix A2 - At-A-Glance 10-12 Elements and Principles
- Appendix A8 - Critical Analysis of Art Work
- Appendix B3 - Rubrics
- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/appendices.html
 - Appendix D2: Digital Resources

Communicating Through Graphic Design: TE

- The Design Process - pp. 53-67

Experience Clay: TE

- Firing Problems and Solutions - pp. 200-201
-

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

*Students will be expected to
15.0 demonstrate critical thinking
and problem-solving
strategies in resolving
visual design problems*

Focus for Learning

The challenges/solutions in the preceding chart can apply in both 2D and 3D works. Three-dimensional works, however, require students to understand 3D space on a 2D drawing plane, understand points of view and apply spatial skills. As such, students may encounter other or more complex challenge/solution combinations beyond technical execution.

Problem-solving for 3D/sculptural artwork would also include making choices on what materials to use, and what tools to use to make additive and subtractive sculptures when creating an artwork in the round with a front, sides and back.

How two dimensional versus three dimensional artwork design compare.	
2D	• design principles expressed on 2D surface use elements of line, shape, colour, value, texture and space.
3D	• design principles related to depth/space in 3D use elements of mass, volume, form, plane, line and texture.

Both technical and spatial 3D challenges are covered in more depth in the sculpture discipline and in Visual Art 3202.

To develop and gain independence in their critical thinking and problem-solving skills, students may need to seek out other resources and input/expertise beyond their teacher.

Within art, sometimes design problems are too far-gone to correct, and beginning again with a new work and an awareness of prior pitfalls may be the only viable option/solution.

Online exemplars or anonymous student artworks from prior years may be a wonderful resource in highlighting common design challenges and their respective resolution(s).

Sample Performance Indicator(s)

Present one of your two dimensional artworks in which you tackled a design challenge. Accompany your artwork with a written reflection about your art-making practice and the design challenge(s) faced. Reflection should include: a description of the initial concept/vision, design problem(s) encountered, brainstormed solutions (sketches, experiments, notes, etc). and evaluation of the effectiveness of the chosen strategies in resolving the issue(s).

Maintain a record of design challenges/solutions encountered throughout the creation of an artwork. Record should include

- hypothesized and actual challenges,
- hypothesized and actual solutions,
- research and use of alternate resources/sources, and
- evaluation and results of solutions.

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Practice solutions for future works such as completing shading exercises in their sketchbooks/journals or making armatures or maquettes.
- Track challenges encountered and solutions explored in their artmaking.
- Review completed drawings in their sketchbook/journal and reflect on and assess the progression of their problem-solving skills and solutions.
- Post art creation, reflect on design choices by answering questions such as:
 - Did I run into any design issues?
 - What solutions did I generate?
 - Did my design choice resolve my issue?
 - Could anything else have worked better?
 - What would I do differently if revisiting the artwork?
- Digitally document the development/creation of one of their artworks at the beginning, middle and end stages. Create a slideshow storyboard of the photographed stages that includes an annotation of the challenge/solution experience for each stage.
- Resolve a reoccurring challenge by attempting a new/shared solution or hack. Compare its effectiveness with their 'old' strategy.

Extension

Students may

- Assume a leadership role in assisting peers in generating alternative solutions to design problems.
- Research and create a collection of art "hacks" online via a blog, web page, or social media platform. Alternatively, maintain a running record of your hacks or fixes and publish these on an ongoing basis in a blog or website.

Resources and Notes

Suggested

Resource Links: [https://www.k12pl.nl.ca/curr/10-12/...](https://www.k12pl.nl.ca/curr/10-12/)

- 2D to 3D
- *Think like an Architect, draw like an Engineer* Teacher Guide ~ Greenwich Academy Engineering and Design Lab
- Engineering & Design Lab
- Common Drawing Mistakes
- Showing Art Students the Value of Problem-solving

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

Students will be expected to

16.0 offer and respond to constructive criticism

Focus for Learning

Constructive feedback engages critical thinking and offers well-reasoned ideas in a proactive manner towards improving a predetermined outcome or goal. The focus of the feedback should be clear, timely, relevant, and specific to the artwork. Any feedback that targets issues should be solutions-based and suggest practical, actionable options.

Feedback should not be restricted to the product only, and should occur throughout the evolutionary or creative process. It may be of particular value in the early stages of developing an idea or solving a design problem.

Feedback may take many forms and come from several informed sources such as the familiar voices of peers, teachers or outside sources, such as a juried exhibition or another visual art class.

In Visual Art 1202, students' practice in offering and responding to constructive criticism would have been with teacher modeling, facilitation and monitoring. In Visual Art 2202, student ownership and demonstration will increase as they engage in more self and peer feedback in one on one or small group settings.

As the purpose of the feedback is to positively encourage students' development or advancement of their concept-building and image generation skills, students may request a critic to identify and provide feedback on a perceived area of strength and/or weakness.

In instances of peer reviews or critiques of other's final products, students will determine criteria for analysis and evaluation of their respective works. In addition to the recipient experience, students, as critics, will also make informed judgments about artworks, using appropriate terminology to articulate constructive feedback.

In both instances, teachers will need to foster and ensure a safe open space for students in which to engage with each other, particularly as students will be engaged in this outcome for the duration of the course. Students will be expected to demonstrate fair-mindedness, unbiasedness and empathy in their interactions.

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Review positive feedback practice, as recipient and critic, through modelling.
- Consider their classroom layout and student groupings within the classroom to facilitate opportunities for informal and ongoing constructive criticism among students throughout the artistic process. Informal discussions can form the basis of formal critiques, as well as encourage students to become more open and confident in their opinions.
- Create online classroom experiences for students to post work and generate classroom discussions.

Students may

- Sort and label examples of feedback comments under constructive or destructive categories. Examples could include
 - Constructive:
 - Adding more variety of shadows, from light to dark, can help to create more depth in your image.
 - You can create emphasis in the foreground by using warm colours on a specific object.
 - Adding more details to the background can help bring the image together.
 - Destructive:
 - Your picture is sloppy looking, I don't like it.
 - You need to learn how to colour better - learn how to stay within the lines.
 - You draw like a preschooler. Maybe you should just draw basic shapes.

Connection

Students may

- Practice using correct art and design vocabulary, the art criticism process, and constructive statements to develop their ability to skillfully respond to personal or peer works.
- Research an art critic to identify their approach in responding to artworks, and the influence their critiques have had on artists and their artmaking.
- Research and compare a variety of art critique formats (e.g., videos, articles, exhibition reviews, social media commentary) to determine their respective effectiveness in communicating feedback or insight.

Continued

Resources and Notes

Authorized

Appendices

- Appendix A8: Critical Analysis of Art Work
- Appendix B: Evaluation Suggestions - The Language of Art: Communicating With a Critical Eye Assessment Rubric
- Appendix B8: DAIE Guiding Template

The Visual Experience

- Criticism and Critics, pp.18-19
- A Critical Method, pp. 20-27, 29
- Art Criticism Step by Step pp. 44-45, 76-77, 104-105, 134-135, 158-159, 192-193, 238-239, 280-281, 318-319, 346-347, 372-373, 402-403, 432-433, 470-471

Discovering Drawing: TE

- Criticism and the Critical Process, pp. 13-15

Communicating Through Graphic Design

- How to...Analyze a Graphic Design - p. 43

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

*Students will be expected to
16.0 offer and respond to
constructive criticism*

Focus for Learning

Both critic and recipient should strive to be fair-minded and unbiased in their interactions. The recipient should be receptive to and suspend judgment of new ideas offered (i.e., reflecting on feedback before making a decision to accept/action or dismiss). The feedback cycle may also provide opportunity for reevaluation as both recipient and critic assess effectiveness of suggested/applied feedback.

Students will often want to comment on a friend's work instead of someone they do not know well. The same is true for the recipient. The teacher will need to foster and encourage students to have a different peer provide feedback on their work in different feedback cycles in order to gain a variety of responses and insights.

Constructive criticism becomes an invaluable tool in raising and maintaining standards collectively and growing shared ownership of both the process and production in collaborative work. It will be of particular importance in Visual Art 3202 with its increase in collaborative work.

Sample Performance Indicator(s)

Using a critique form, complete a critique of your artwork or that of another student.

In a group of three, select an artwork from your process or product portfolio to share with the other members in your group, and ask them to identify one "area of strength" and one "area of growth". Record and reflect on each member's feedback. Was the feedback the same? Why/why not? What constructive ideas will you try? Would you seek their feedback in future feedback cycles? Why/why not?

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Sample Teaching and Assessment Strategies

Connection

Students may

- In pairs, provide feedback on a partner's artwork. Include two strengths and two suggestions that might resolve an identified issue. Respond to the feedback offered to them in their sketchbook/journal.
- Using proper art terminology, engage in informal critiques during the art-making process to foster independence and flow of creative ideas, and apply the concept of critiquing work in a natural setting.

Consolidation

Students may

- Actively seek targeted feedback on an aspect of their art from a peer.
- Using a print or digital sketchbook/journal, document informal critiques of one of their works throughout the creative process. Reflect on how they might have derived their concept, or improved their artwork.
- Conduct and share a formal critique of a peer's artwork with them. The manner or format in which it will be shared (one on one discussion, email) should be determined by the respective students in advance.
- Respond to feedback via revisiting the artwork and trying out the suggestions.
- As a class, complete an anonymous 'round robin' critique of each student's chosen artwork. Students circulate to view the artworks and then write a two line comment about a success/need for improvement on an index card that will be deposited in respective feedback envelopes. All comments must be constructive.

Extension

Students may

- Select and critique an unfamiliar work of art. Following completion of their critique, research the artist and the artist's concept. Revisit their critique and reflect on if/how their research may have changed their initial response. Why? Why not?

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/perceiving,-reflecting-and-responding.html

- Printable Artworksheets
- Critique Handout
- How to critique
- How to Critique Art Guide
- Feldman's Method of art criticism.
- Feldmans Four Steps to Art Criticism
- Critique Form(s)

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

Students will be expected to

17.0 investigate the impact of changing technology in the visual arts

Focus for Learning

Technology in the arts is inclusive of those processes, tools, and products used in the design, development, creation, and presentation of artworks. Artists have a myriad of technologies at their disposal, from current day to those throughout the entire history of the arts. Whatever technology or tool is selected, it can affect art-making in many ways, as well as influence image making by opening new avenues of creative experimentation.

In Visual Art 2202, current day digital technologies will be the focus. The contemporary technologies covered may include but not be limited to:

- Tools: stylus, 3D printing pen
- Software: photo editing, design
- Equipment: digital camera, projector, computer, Cricut™, 3D printer

Given digital technologies' ongoing and fast-paced evolution, their impact in visual arts is constant and ever changing. The nature of a technology's impact could be reflected in the format of the artwork, the speed at which it is generated, the ease of execution, or the safety considerations of materials. For example, 3D printers relieve a sculptor of the physical execution of their work and design software makes it easier for the designer to combine and/or manipulate images.

Particularly with the latter, teachers will need to ensure students are aware of and operate within ethical standards of practice around copyright and intellectual property when creating 'new' works and incorporating the work of others.

Students will also need to understand and practice safe Digital Citizenship. A photograph lasts forever and it can be shared virtually. Once the image is shared, the photographer can no longer control who does or does not have access to see, manipulate or share that image. Safe Digital Citizenship may also have implications for other SCOs such as 18.0.

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Provide a brief overview of the analog to digital evolution of drawing, painting, sculpture, printmaking, or photography.
- Facilitate a class discussion around the benefits and drawbacks of traditional and modern modes of art reproduction. For example,
 - A one-off handmade reproduction of a painting, versus factory reproductions, versus digital reproductions in 2D and 3D formats or,
 - The pixelated image of a commercial print versus the floating edge of a pulled print.
- Facilitate a class discussion on the use of technology to manipulate an image. e.g., colour saturation in NL's tourism TV ads.

Students may

- Research artists who are creating or being innovative with technology in their art-making.
- Assess static, live, Snapchat™ and Instagram™ images.
- Visually identify digital versus handmade works of art.

Connection

Students may

- Photograph an existing artwork to view on a screen. Compare/contrast the two versions on the artwork in a Venn diagram, T chart or other graphic organizer.
- Scale a drawing using both a grid system and then a projector. In a journal entry, reflect on what changed using the projector.
- Research the development and impact of a digital technology in art-making. Create a timeline, booklet, slideshow or video that details the researched evolution and its impact on art.

Resources and Notes

Authorized

The Visual Experience

- Photography and film, pp. 230-233
- Video and computer art, pp. 234-235
- Project - 3D Photo sculpture, pp. 292-293

Discovering Drawing: TE

- T 11 - "Using the internet in the Drawing Studio"

Experience Painting: TE

- Technology and Painting p. 27
- Technology and dry media, p.75
- Technology and transparent media, p.104
- Technology and acrylics, p.135
- Technology and Non-Traditional Painting. (all brief) p.241

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

*Students will be expected to
17.0 investigate the impact of
changing technology in the
visual arts*

Focus for Learning

Sample Performance Indicator(s)

Recreate an artwork you created in a traditional medium using a new technology. Reflect upon the impact that using a new medium had on your creative experience and on the final product.

Create an animation (e.g., via Scratch™) reflecting three different technologies and their impact in art-making.

Research artists who utilize technology to reach a wider audience, via social media networking, digital galleries, and digital reproduction. Discuss the importance of technology in modern production, marketing, and distribution.

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Using a drawing app or paint software, create an artwork that is representative of an organically produced piece. Write a reflection about the benefits and drawbacks of the technology during the artistic process.
- Complete a planned artwork, such as a simple drawing, both digitally and by hand. Compare the processes and outcomes.
- Take a series of photos using different digital technologies, such as a digital camera and a phone. Compare/contrast and describe the positives and negatives of using each format.
- Create a time-lapse of the production of an art piece to post alongside the finished artwork. In an artist's statement, debate the merit of the time lapse piece as a final product/artwork in its own right.
- Compare editions of a handmade or original print from a traditional printing press with editions from a modern digital print. Reflect on its creative and economic impact in a journal entry.
- Create a simple 3D sculpture using both a 3D printer and another traditional medium. Compare both the product and creative experience in a journal entry.
- Create an artwork that incorporates projections on a surface such as a ceiling or wall.

Extension

- In your sketchbook/journal, create a study series exploring a changing technology. Each image should be created with the technology at various stages in its evolution. For example, first apply ink with a brush, then a quill/stick, then a pen nib, then a marker, and finally, a digital technology. Reflect on the merits of each tool and its impact on mark making.
- Make a digital gallery or portfolio of your work that can be seen by people anywhere.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/perceiving,-reflecting-and-responding.html

- How to set up a digital gallery
- How is digital drawing different from traditional art?
- Smartphones vs cameras: do you still need a dslr\?
- Camera Phone vs Digital Camera
- 3D Printing Artists
- 14 Ways 3D Printing Has Changed The Art World
- 23 artists who use Technology as their canvas
- Inside the Process Behind Kent Monkman's Art

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

Students will be expected to

18.0 demonstrate responsibility in use and manipulation of required materials, tools, and techniques

Focus for Learning

Students will have prior knowledge of and experience with safe and responsible use of art materials and tools from art experiences in junior high visual art and/or Visual Art 1202. These should be reviewed with the students. Given the scope of Visual Art 2202, there may be art experiences in which the media, tool and/or discipline is new or unfamiliar to the student and therefore require more and dedicated instructional time and attention to their care, maintenance, and safe and responsible use.

Through learning about proper care, maintenance, and safe and responsible use (e.g., washing brushes and pens thoroughly and storing them handle side down), students will also become aware of the consequences of inappropriate care or use (e.g., damaging the ferrules and causing the bristles to become unglued when brushes are left soaking in water).

It is very important that students only work with materials and processes that are safe. Appendix C1 provides further information on safety considerations and also notes materials to avoid and provides suggestions for safe substitutes. A first aid kit should also be accessible in the visual art room.

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Review or introduce care, maintenance, and safe and responsible use of materials and tools.
- Facilitate class discussion around potentially hazardous materials and necessary precautions.
- Engage students who are more experienced in demonstrating the correct use of art equipment and materials to the class or small groups.
- Demonstrate how to gauge the proper and respective amount of paint to pour for their watercolour or acrylic painting.
- Demonstrate how to use tools specific to each project medium (e.g., how to mix plaster, change a utility knife blade, handle/ use a carving tool).
- Discuss the dangers of alkaline agents in glaze (Lithium, Barium, soda ash, leachable metals, white lead/ red lead in low fire glazes) and colouring agents (Chrome, Cadmium, Antimony, Nickel, Vanadium, Cobalt, Manganese and Copper).
- Demonstrate how to use Personal Protective Equipment (PPE) when appropriate, e.g., dust masks for mixing plaster or dealing with wood or clay dust and eye goggles for wire sculpture.

Students may

- Identify potential hazards in the art room.

Connection

Students may

- Make a personal checklist or poster of safe and responsible behaviours and place it in prominent place.
- Demonstrate proper tool use before accessing cutting tools, such as knife safety by cutting away from oneself, protecting and avoiding damaging surfaces, and retracting and locking the blade.
- Demonstrate how to use a bench hook to cut their plate in a safe manner.
- Create a hazardous materials list such as a WHMS sheet for clay, or other media.
- Demonstrate responsibility in material use (e.g., using proper inking techniques that do not waste ink or damage the brayer).

Resources and Notes

Authorized

Appendices

- Appendix C1: Safety in the Art Room
- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/appendices

-

Experience Painting

- pp. 269 - 282 (handbook)

Beginning Sculpture

- pp. 199 - 203 (handbook)

Discovering Drawing

- pp. 293 - 312 (handbook)

Focus on Photography

- pp. 385 - 404 (handbook)

Experience Printmaking

- pp. 194 - 197 (handbook)

The Visual Experience

- pp. 482 - 495

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

*Students will be expected to
18.0 demonstrate responsibility
in use and manipulation of
required materials, tools,
and techniques.*

Focus for Learning

Student ownership in equipment responsibility is increased in Visual Art 2202 as they assume leadership roles in the management and storage of materials, e.g., demonstrating best practices in using materials and equipment such as logging paint brushes in and out, securing and storing supplies in appropriate areas, and cleaning equipment and work areas.

By way of example, responsibility in the use and manipulation of printmaking materials, tools, and equipment include

- appropriate cleaner and protective gear when cleaning plate surface;
- proper clean up of tools and inking plates;
- proper use of lino cutters (i.e., shallow versus deep cutting) to avoid slippage while carving; and
- safety benefits of bench hooks.

Sample Performance Indicator(s)

Maintain a self assessment checklist of the safe and responsible practices you follow/use throughout the course

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Demonstrate proper care, use and clean up of a screen.
- Demonstrate safe use of art materials during art-making (e.g., cleaning of clay tools, storage of clay, handling of utility blades, organization of drawing materials).
- Clean and store equipment at the end of their art activity to maintain a clean work space post art-making.
- Complete a short quiz on safe practices for any given discipline or medium.
- Complete a personalized checklist of responsible use and manipulation of materials, tools, and techniques during every art class.
- Demonstrate proper use of PPE and complete a personalized checklist of use.

Extension

Students may

- Create a safety checklist and/or cleanup task sheet for the class to use based on a specific project.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/perceiving,-reflecting-and-responding.html

- Pottery Safety Quiz
- Care and Maintenance of all types of paint brushes

Professional reference(s)

- *Clay and Glazes for the Potter* by Daniel Rhodes

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

Students will be expected to

19.0 explore the relationship between an artwork and its audience

Focus for Learning

The demographic or characteristics of an audience (e.g., age, environment, social standing, economic status, gender) may play a role in how an artwork is conceived by the creator or received by the viewer. In exploring this outcome, students will examine whether the intended audience affects an artist’s decisions and vice versa; whether different audiences and audience reactions may influence an artist’s work.

An overview of this symbiotic connection between an artwork and its audience is investigated in Visual Art 1202. In Visual Art 2202, students will view the relationship between art and its audience through the commercial lens, specifically the commercial art of advertising, inclusive of graphic design, branding, logos and book illustrations.

Commercial art is art created primarily for advertising and employs a variety of platforms (e.g., magazines, websites, apps, television) to reach viewers with the intent of promoting interest in and sale of products, services, and ideas.

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present and facilitate a class discussion around commercial art exemplars such as TV commercials (products), magazine ads, billboards, logos, album covers, product packaging, and posters for shows and movies. Guide students in identifying the use of the principles and elements of art and design in capturing the audience's attention and delivering the message.

Students may

- In teams, debate the artistic merit of commercial versus fine art.
- Identify brands of products currently popular (e.g., Converse footwear). Discuss the longevity of their popularity and any connection of their popularity to their brand or branding trajectory.
- Assess why products may reach other audience demographics (e.g., children's books and adults)

Connection

Students may

- In their journals, analyze and record the effectiveness of three different advertisement formats for three different items such as a product label (toothpaste), a television series/movie poster and a service (message) in capturing the attention of and delivering the message to their targeted audience. Their journal entry should include a reflection on the impact of the same commercial art on a different audience demographic. What changes, if any, would need to be made to the artwork?
- Research and record 'generic' – not stereotyped – aspects of three audience demographics and the implications for commercial art design.
- Compare/contrast Art Nouveau posters of Henri de Toulouse-Lautrec with current day posters.
- Research famous artworks that have been re-produced for commercial purposes, such as Andy Warhol's *Campbell's Soup Cans*, Da Vinci's *Mona Lisa*, and Grant Wood's *American Gothic*. Compare/contrast intent of original work with the commercial version. Is the commercial version effective? How did the commercial artist address any ethical or legal issues?

Resources and Notes

Authorized

Communicating Through Graphic Design

- Client Review, pp. 66-67
- How to...Broadcast/Narrowcast, p. 139

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/cultural-connections-resource-acquisition-program-(rap).html)

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

Students will be expected to

19.0 explore the relationship between an artwork and its audience

Focus for Learning

Students will explore the ways in which commercial art can evoke, inform and manipulate a consumer's opinion, thinking or actions. They will examine subliminal messaging through its use of the elements and principles of art and design. Legal and ethical issues in art-making examined in SCO 13.0 will also come into play here.

Students will also consider and appreciate the impact a person's prior knowledge and experiences may bring to the intended meaning of a work.

Teachers may explore a wide range of art formats within the commercial and advertising realm, including

- Album covers,
- Book covers,
- Television commercials,
- Magazine ads,
- Posters to advertise TV series and movies, and
- Product packaging.

Sample Performance Indicator(s)

Create a piece of commercial art to appeal to a particular audience.

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Select two similar products and create relevant labels that connect with their respective targeted audience, such as an nutritional/energy drink for athletes versus an elderly person. Outline their critical artistic choices in a journal entry.
- Read and design a cover for a children's book that would attract the appropriate age group.
- Choose a piece from art history to incorporate into their commercial artwork in a surprising manner to capture their demographics' interest. Students will need to demonstrate ethical practices in their use of others' work in this activity.

Extension

Students may

- Create posters to advertise a school event, such as an art exhibit.
- Create a product, product packaging and product display.
- Create a piece of commercial art that defines and promotes your fictitious product/service or event to an identified audience. Invite feedback from three different demographics. Assess the connections of each group in a journal entry.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/perceiving,-reflecting-and-responding.html

- Advertising inspired by famous painters
- The art and origins of logo design
- *Campbell to release Warhol-inspired soup cans*
- Book Covers
- Commercial Art Defined

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

Students will be expected to

20.0 explore the relationship between intention and outcomes in their own, and others' work.

Focus for Learning

In Visual Art 1202, students will have explored the three main spawning grounds of an artist's intent – biography, medium choice and conveyance of meaning – and its relationship to or realization in the final product.

In Visual Art 2202, focus will be on an indepth attention on the effective conveyance of intent/meaning via manipulation of the elements and principles within students' own artworks.

In Visual Art 1202, students will have explored the relationship between an artist's intentions and the outcome in others' work, specifically that of their peers. In Visual Art 2202, the exploration focus will be on the students' own work and their deliberate intentions around

- Choice/mastery of media,
- Communication of intended theme,
- Development of intended style, and
- Effective manipulation of the elements and principles in achieving their goals.

This outcome, as with others, is naturally and inherently intertwined with many other outcomes as intentions are inevitably present in the art-making process, whether through the choice/use of media, technique, subject matter and theme or message.

Sample Performance Indicator(s)

Plan an artwork with an intended outcome. After completion, reflect about whether you have effectively achieved this outcome. Ask for peer feedback about how they perceived the work. If the intended outcome was not reached, reflect upon how things could have been done differently to achieve the desired outcome.

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a class discussion on Van Gogh's *Self Portrait* September 1889, and his intent, as noted in a correspondence to his brother.

Students may

- Compare/contrast critic's analysis and their own response to the same work.
- Examine artist statements.

Connection

Students may

- Analyze masterwork exemplars that depict strong examples of an artist's intended message.
- In small groups or pairs, determine the intent of an artwork of their choosing. Research the artist/artwork and compare findings with their original thoughts.
- Select an artwork from their portfolio they feel was not effective in achieving their intended outcome(s). In a journal entry, reflect on the reasons why and avenues/changes to pursue that might make it more effective.
- Engage in a class debate about a famous artwork that is open to more than one interpretation.
- Create artist statements or proposals prior to beginning a work or submitting a work for evaluation.

Consolidation

Students may

- Assess an artist's use of the elements and principles of design within an artwork and their effectiveness in conveying the intent.
- Through an artist statement, explain how they are using the elements and principles to create their intended theme or effect.

Extension

Students may

- Create a self portrait depicting a certain emotion, using a style and media they feel best suits that mood. In small groups, discuss their intent and the resulting outcome.

Resources and Notes

Authorized

The Visual Experience:

- pp. 44, 76, 104, 134, 158

Discovering Drawing

- The purposes of drawing, pp. 6-15

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-2202/resources/resource-links/perceiving,-reflecting-and-responding.html

- On how to write an artist statement
- Van Gogh's *Self Portrait* (September 1889)
- Critical Analysis of Van Gogh's *Self Portrait* (September 1889)

Appendices

Appendix A: Planning For Instruction

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Appendix A- Planning For Instruction

A1 - Elements and Principles

Elements of Design The elements of design are the visual tools artists use to create certain effects in their artwork. The elements are:

Colour	Has three attributes: hue, intensity, and value. Colour depends on a source of light to be defined.
Form	Three-dimensional object that encloses volume.
Line	A mark with length and direction; can be implied by the edges of shapes and forms.
Shape	Two-dimensional enclosed area that can be organic or geometric.
Space	Area around or within objects; it can be two- or three-dimensional.
Texture	Quality of a surface; its effects can be visual (simulated) or real/tactile (actual).
Value	Quality or variation of lightness or darkness of a colour.

Principles of Design The principles of design are the ways in which artists organize the elements of design in their artwork. The principles are as follows:

Balance	Arrangement of one or more elements of design; can be symmetrical or asymmetrical.
Contrast	Use of opposing elements (e.g., large and small shapes, light and dark colours) to engage the attention of the viewer and add distinctions between various elements of an artwork.
Emphasis	An outstanding or interesting area of an artwork created by the use of contrasting elements or by focussing on a particular element (e.g., strong colour, dark shape, distinct texture, etc.).
Proportion	Relative size of parts to one another within the whole.
Repetition	One or more elements are repeated in an artwork to create rhythm and pattern.
Rhythm	A type of visual movement in an artwork, usually created by the arrangement of line, shape, and colour. Direction of the visual path taken by the eye through an artwork; created by the arrangement of line, shape, and colour.
Unity	Feeling of harmony between all parts of an artwork.

Line Overview

Use the following notes about the elements of design to introduce the suggested activities for students.

- Lines have a variety of descriptors: thick, thin, straight, curved, direct, meandering, long, short, broken, vertical, horizontal, diagonal, dark, light, soft, sharp, jagged, and smooth.
- Lines are used to create shapes.
- Patterns are created when lines are repeated (e.g., stripes, plaids, radiations, zigzags).
- A line is created when one shape touches another shape.
- Lines can be arranged to simulate texture.
- Lines repeated in the same direction (*hatch*) or overlapped (*crosshatch*) create shades and shadows.
- A contour line defines the edge of a shape and form.
- Lines suggest direction and movement or become the path of motion.
- Implied lines, such as an eye's gaze or finger pointing, are invisible but continue to direct viewing movement linearly.

Line Activities

- Students could make lines in space with their bodies. Try this activity when listening to different kinds of music or sounds.
- Create lines representing the path of motion of different objects (e.g., a bird flying, a vehicle driving, a fish swimming).
- Draw as many different kinds of lines as possible. Refer to the natural and built environment for ideas.
- Use different materials to make different kinds of lines (e.g., pencil, crayon, paint brush, wire, chalk, finger paint, stick in the sand).
- Examine the use of line in artwork.
- Cut strips of paper in different kinds of lines and group them according to similarities and differences.
- Divide a sheet into fourths and use different lines in each square to make a quilt design based on line.
- Use pipe cleaners or another type of soft wire to model different kinds of lines.
- Cover a sheet of coloured construction paper with black crayon and scratch different lines with plastic cutlery or similar safe tool that would not rip the paper.
- Cut lengths of yarn to create different types of lines.

Colour Overview

- The primary colours for colour mixing using pigments are magenta, cyan, and yellow. When mixed in a variety of combinations, they will make all colours of a colour wheel and grey.
- The primary colours for colour mixing using light (e.g., LEDs) include red, green, and blue. When combined in pairs, they will make the secondary light colours magenta, cyan, and yellow.
- Blacks, whites, grays, and browns are referred to as *neutrals*.
- Colours are also referred to as *hues*.
- Colours can be light or dark.
- Colours may be opaque or transparent.
- Colours can be bright or dull.
- Colours can be strong or weak. *Intensity* refers to the purity or strength of a colour. In digital art, this is referred to as saturation.
- If white is added to a colour a *tint* is made.
- If black is added to a colour a *shade* is made.
- Colour families (*analogous colours*) are made up of colours that are similar.
- Colours can be *warm* (reds, oranges, yellows) or *cool* (blues, greens, purples).
- Colours are sometimes considered symbolic (e.g., purple for royalty). N.B. Colour organisation and assignment is cultural and interpreted in a variety of ways depending on place and time.
- Only one colour and its tints or shades are used in a composition defined as *monochromatic*.
- Colours opposite one another on the colour wheel are *complementary*. The complement of red is green; yellow complements purple; and orange is the complement of blue.
- By their placement, colours can be used to create space (distance/depth) in artwork. The diminishing of colour intensity to lighter and duller hues gives the illusion of distance and is called atmospheric (or aerial) perspective.

Colour Activities

- Add dabs of black and white to colours to create shades and tints.
- Use paint chips to compare different tints and shades of the same colour.
- Make a basic colour wheel using paint, colour paper, or found objects.
- Critically analyze the use of colour in artwork.
- Make compositions using only primary or secondary colours.
- Make compositions using a monochromatic scheme (e.g., tints and shades of red).
- Use cut paper shapes to create compositions using complementary colours (e.g., orange and blue).
- Overlap and glue primary colour tissue paper to create secondary colours.
- Experiment with layering colours using crayons or colour pencils to create a variety of colours.
- Create abstract collages by cutting colourful shapes from magazines.

Value Overview

- Value is the lightness or darkness of a colour.
- Hues, another word for colours, can be lightened by adding white (to create a *tint*) and darkened by adding black (to create a *shade*).
- Hues, may be lightened or darkened, depending on the colour combination, by adding grey (to create a *tone*).
- Value creates mood.
- Value creates form (highlights imply areas on an object that is getting the most light, and shade implies the areas where light does not touch the surface of the object).
- Light values are placed in the background of a picture to create the illusion of distance.
- Darker values can be created by hatching, crosshatching, stippling, and shading.
- Value scales are arranged from lightest to darkest.

Value Activities

- Mix a tablespoon of white paint with a dab of blue paint using a paint brush. Paint a sample of the tint on paper. Continue adding small amounts of blue paint to the white while noticing how the painted samples eventually become more blue.
- Draw five squares in a row. Lightly shade inside all squares with a pencil. Then shade squares two to five a second time, and squares three to five a third time, and four to five a fourth time. Finally shade square number five a fifth time to make it the darkest sample of value.
- Study books illustrated in black and white to examine the values from white to black.
- Explore the idea of shadow (absence of light) by placing transparent and opaque objects on an overhead projector or in front of a flashlight.
- Experiment by painting pictures using white, grey, and black paint.
- Make a full strength puddle of watercolour paint and apply a sample of the colour on paper using a paint brush. Continue to add water to your puddle of paint and make a new mark each time the paint is diluted. Encourage students to make at least six progressively paler marks to create a value scale for that colour.
- Critically analyze artwork to discover how artists use value to create the work.
- Make a random, continuous scribble and choose sections of it to paint using different values from light to dark.
- Create a torn paper seascape using different values of blue paper.

Texture Overview

- There are countless types of textures (e.g., rough, smooth, slippery, fuzzy, spongy, woolly).
- Textures can be *actual* (felt) and *visual* (seen).
- Some textures are regular and even; others are irregular and uneven.
- Textures can be used to create emphasis (focus the viewers' attention to a specific area of the artwork).
- The textural appearance of an object varies according to the angle and intensity of the light striking it.
- If the texture of an object is clearly defined, it gives the illusion that the object is closer to the viewer.
- Textures can make objects appear more real.
- Line, value, and colour are important elements used in creating texture.

Texture Activities

- Students may take a texture walk around the classroom or outdoors, noting various textured surfaces.
- Create texture by creating rubbings (holding paper over a textured object and rubbing across it with a pencil or crayon). Then have students create a collage from the rubbings.
- Critically analyze artists' use of texture in artwork.
- Have students create large texture collages for tactile experiences using real materials (e.g., scraps of fabric, sandpaper, tree leaves, crumpled tin foil).
- Explore texture through calligraphic printmaking using found objects (e.g., sponge, cork, washers, burlap, lace).
- Use wallpaper or fabric scraps to make a texture chart.
- Make a self portrait using textured materials or rubbings.
- Imprint textures from real objects onto three-dimensional materials such as clay.
- Mix salt, sand, or other natural material to tempera or acrylic paint to create textural effects.

Shape/Form Overview

- Shapes have two dimensions (found in paintings and drawings).
- Forms have three dimensions (found in sculptures and textile works).
- Shapes and forms can be open or closed.
- Shapes and forms can vary in size.
- Shapes and forms can be repeated at regular intervals to create a pattern.
- Shapes and forms can be created inside other shapes and forms.
- Shapes and forms can act as symbols.
- Shapes and forms can be positive or negative.
- The size relationship of one shape or form to another shape or form is called *proportion*.
- Light defines form (volume) of an object.
- Space exists between and around shapes and forms.
- Shapes and forms may be small, irregular, geometric, organic, representative, or abstract.

Shape Activities

- Make shape collages (e.g., a circle collage, using circular objects cut from magazines).
- Make silhouette shapes by holding objects before a light source such as a slide projector or flashlight.
- Create large mobiles made from a variety of shapes to suspend from the ceiling.
- Critically analyze the use of shape in artwork.
- Turn forms (3D) into shapes (2D) by making silhouettes using a digital projector or overhead projector.
- Lay 3D objects on paper and trace around them to make 2D shapes.
- Fold paper and cut a shape from the centre. Glue the positive and negative shapes onto two separate pieces of paper.

Form Activities

- Find examples of forms in the environment (e.g., a globe of the world is a sphere; a tree trunk is a cylinder).
- Ask students to look at forms from more than one angle.
- Explore the space around a form.
- Create new forms from smaller forms such as building blocks, cartons, boxes, etc.
- Create different forms out of clay.
- Create sculptures from clay and emphasize the importance of creating an interesting form. Discuss how the form occupies space. Place finished forms on display against a black or white background. Discuss the success of the forms created. Are there forms that are more intricate than others? How do they compare? Discuss.


Space Overview


- Space can be two-or three-dimensional.
- Space is defined as the area around or inside a shape (2D shape has space defined by height and width) or form (3D form has space defined by height, width, and depth).
- Space may be deep, shallow, or flat.
- The empty area around an object is *negative* space.
- *Positive* space is the enclosed area surrounded or defined by negative space.
- To create a 3D sense of depth on a 2D surface, artists use various illusionary tactics including
 - non-linear perspective: using overlapping objects, varying the size or position of objects, atmospheric or aerial perspective, or applying colour value (tints and shades).
 - linear perspective: applying one-and two-point perspective.

Space Activities


- Experiment with filling space by repositioning cutout shapes on a work surface (floor or desk).
- Use a stencil to draw a few shapes on a piece of paper. Use one colour for the inside of the shapes (to identify positive space) and another colour for the outside space (signifying negative space).
- Cut out five different sizes of a geometric shape (circle, square, etc.) and arrange the spaces by overlapping them in several combinations (from largest to smallest; smallest to largest).
- Look at landscapes (real or depicted in artwork) and discuss how background colours are paler than those colours used in the foreground.
- Cut out shapes from cardboard and tape them to paper using masking tape. Have students paint around the shapes. Remove the cardboard cutouts to reveal the unpainted positive space.
- Using masking tape, create a linear perspective image on a bare wall or board.
- Take a photograph of a school hallway as an example of linear perspective. Overlay a transparency, or add a digital layer in a drawing app to outline the image and locate the vanishing point.


A2 - At-A-Glance 10-12 Elements and Principles


	Visual Art 1202	Visual Art 2202	Visual Art 3202
ELEMENTS of Design 			
Colour	Colour Theory <ul style="list-style-type: none"> • Complementary • Monochromatic (tints tones, and shades) • Analogous colours • Triadic • Primary/Secondary/ Tertiary 	<ul style="list-style-type: none"> • Tetradic 	
Form	<ul style="list-style-type: none"> • Geometric forms (sphere, cone, pyramid) • Organic forms 		
Line	<ul style="list-style-type: none"> • Contour Line (include blind contour) • Gestural Lines • Expressive Lines • Directional lines • Weighted lines 	<ul style="list-style-type: none"> • Implied line 	
Shape	<ul style="list-style-type: none"> • Geometric Shapes • Organic Shapes 	<ul style="list-style-type: none"> • Negative/positive shape 	
Space	<ul style="list-style-type: none"> • One-point perspective • Positive and Negative Space • Fore, middle and back grounds • Page and white space 	<ul style="list-style-type: none"> • Atmospheric/aerial perspective • Two-point Perspective 	<ul style="list-style-type: none"> • Three-point Perspective
Texture	<ul style="list-style-type: none"> • Implied and actual textures 		<ul style="list-style-type: none"> • Impasto
Value	<ul style="list-style-type: none"> • 10 step value scale • The illusion of light and shadow. 		

	Visual Art 1202	Visual Art 2202	Visual Art 3202
PRINCIPLES of Design 			
Balance	<ul style="list-style-type: none"> • Symmetrical • Asymmetrical • Radial 		
Contrast	<ul style="list-style-type: none"> • Opposites of elements <ul style="list-style-type: none"> - complementary colours - contrasting shapes • Black and white in a high contrast image (block print, photographs, optical illusions) 		
Emphasis	<ul style="list-style-type: none"> • Focal point through contrast, size/scale, shape or form, colour, value and directional line. 		
Proportion	<ul style="list-style-type: none"> • Accurate/realistic proportions <ul style="list-style-type: none"> - size relationship of objects within an art work in relation to each other (relational size) - size relationship between an art work and the viewer 	<ul style="list-style-type: none"> • Human form - figure 	<ul style="list-style-type: none"> • Portraiture - face
Repetition	<ul style="list-style-type: none"> • Tessellation • Optical illusion • Zentangles • Layering • Pointillism 		
Rhythm	<ul style="list-style-type: none"> • Repetition of shape, colour and line <ul style="list-style-type: none"> - as a means of creating a sense of movement - as a characteristic of optical illusions. 		
Unity	<ul style="list-style-type: none"> • Introduced through the use of any element (such as colour, line, shape, texture, space) working together. 		

A3 - At-A-Glance 10-12 Disciplines, Media & Techniques

	Visual Art 1202	Visual Art 2202	Visual Art 3202
DRAWING 			
Media	<ul style="list-style-type: none"> • Dry media - pencil (2H-6B), coloured pencil, pastel, charcoal, • Wet media - pen/india ink, watercolour pencil 		<ul style="list-style-type: none"> • Oil pastel • Water soluble graphite
Tools/materials/equipment (aka Bases)	<ul style="list-style-type: none"> • Sketchbooks • Papers of various colours, tooth and weights, (charcoal paper with a tooth, 90lb drawing paper,) • Tortillions • Kneaded and gum eraser, • Calligraphy pens and nibs • Ruler, compass, protractor, Mira 		
Techniques (inclusive of mechanical as well as aesthetic)	<ul style="list-style-type: none"> • Mechanical/Technical <ul style="list-style-type: none"> - loading nib with ink - how to hold drawing utensils - how to vary pressure and angle to change line quality • Techniques (drawing) <ul style="list-style-type: none"> - blind/contour - observational - gesture - sketching • Proportion (sighting, grid drawing) • Subtractive drawing w/eraser • One point/linear perspective (intro) • Shading (value scale, gradation, blending, hatching/cross-hatching, stippling, directional line) • Wet Media: line, hatching, cross hatching, stippling, washes; watercolour pencil: line, hatching, cross hatching, stippling, blending, dry on wet, lifting, water spray • Dry Media: stippling, hatching, cross hatching, blending, line, and shading 	<ul style="list-style-type: none"> • Perspective (two-point) • Human form - figure 	<ul style="list-style-type: none"> • Perspective (three-point) • Portraiture - face

	Visual Art 1202	Visual Art 2202	Visual Art 3202
PAINTING 			
Media	<ul style="list-style-type: none"> • Acrylic • Watercolour or Tempera 	<ul style="list-style-type: none"> • Watercolour pencils • India ink • Coloured Inks 	<ul style="list-style-type: none"> • Water based oils
Tools/materials/equipment (aka Bases)	<ul style="list-style-type: none"> • Brushes (flat, round, fan and angular watercolour and acrylic) • Palettes and palette knives • Sponges • Watercolour Paper 90lb • 90 lb smooth paper 	<ul style="list-style-type: none"> • Canvas • India ink brushes 	<ul style="list-style-type: none"> • Canvas • Masonite • Palette knife
Techniques (inclusive of mechanical as well as aesthetic)	<ul style="list-style-type: none"> • Brushwork <ul style="list-style-type: none"> - proper holding of brush - dry brushing - lifting off - spattering • Paint <ul style="list-style-type: none"> - salting (watercolour only) - wet on wet/ wet on dry - colour mixing/blending - flat/gradient wash - layering - resist 	<ul style="list-style-type: none"> • Scumbling • Scoring/Sgraffito • Landscape <ul style="list-style-type: none"> - horizon line - rule of thirds • Spatial techniques <ul style="list-style-type: none"> - size - placement - overlapping 	<ul style="list-style-type: none"> • Impasto • Glazing

	Visual Art 1202	Visual Art 2202	Visual Art 3202
SCULPTURE 			
Media	<ul style="list-style-type: none"> • Additive <ul style="list-style-type: none"> - clay/plasticine - papier-mâché - recycled material, wire, or paper pulp - plaster gauze and piping - tin foil • Subtractive <ul style="list-style-type: none"> - clay/plasticine - plaster of Paris - soap or foam 	<ul style="list-style-type: none"> • Clay • Wire • Plaster gauze 	<ul style="list-style-type: none"> • Plaster • Clay • Tape or plaster gauze
Tools/materials/equipment (aka Bases)	<ul style="list-style-type: none"> • Knives • Adhesives <ul style="list-style-type: none"> - white glue - glue guns - hot glue sticks - glue sticks - masking tape • Modelling tools <ul style="list-style-type: none"> - slab rolling pin - canvas, loop and ribbon tools - shapers - sponge, - clay cutter - rasp/files • Cutting tools <ul style="list-style-type: none"> - pen knives - box cutters - scissors 		<ul style="list-style-type: none"> • Boards
Techniques (inclusive of mechanical as well as aesthetic)	<ul style="list-style-type: none"> • Subtractive (carving into) <ul style="list-style-type: none"> - in the round - in relief carving (+and-) • Additive (building onto) <ul style="list-style-type: none"> - assemblage- putting pre-existing things together - modeling - building malleable material up onto itself; over an armature 	<ul style="list-style-type: none"> • Modular sculpture 	<ul style="list-style-type: none"> • Casting <ul style="list-style-type: none"> - pouring plaster into clay • Mould making

A4 - SCO Foci Continuum

Visual Art 1202		Visual Art 2202		Visual Art 3202	
SCO	Focus	SCO	Focus	SCO	Focus
1.0 Demonstrate an understanding of the elements and principles of design in artworks and art making.	<ul style="list-style-type: none"> Foundational E & P basics 	1.0 Realize artworks demonstrating skillful knowledge of formal design principles.	<ul style="list-style-type: none"> Combining elements to generate principles - teacher facilitated 	1.0 Realize artworks demonstrating skillful knowledge of formal design principles.	<ul style="list-style-type: none"> Informed, independent and intentional use of E to generate P/ design in artworks Composition
2.0 Explore and demonstrate appropriate skills and techniques while working with a variety of media within the disciplines in the creation of art.	<ul style="list-style-type: none"> Drawing 1.0, Painting 1.0, Sculpture 1.0 + Printmaking 1.0 	2.0 Explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art.	<ul style="list-style-type: none"> Drawing 2.0, Painting 2.0, Sculpture 2.0 + 2 others 	2.0 Explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art.	<ul style="list-style-type: none"> Drawing 3.0, Painting 3.0, Sculpture 3.0 + 2 different others
3.0 Select and manipulate various art media to convey their intended messages, meaning and themes.	<ul style="list-style-type: none"> Conventional manipulation 	3.0 Select and manipulate various art media to convey their intended messages meaning and themes.	<ul style="list-style-type: none"> Experimental/ Innovative manipulation 	3.0 Select and manipulate various art media to convey their intended messages meaning and themes.	<ul style="list-style-type: none"> Deliberate and intentional non-conventional/ experimental (innovative, creative) manipulation for a preconceived reason.
4.0 Create original art work to communicate personal ideas and expressions.	<ul style="list-style-type: none"> Embedding meaning via conventional techniques (color, symbols, logos) and visual composition . 	4.0. Create original art work to communicate personal ideas and expressions.	<ul style="list-style-type: none"> Embedding meaning via alternative/ innovative use of traditional symbols; counterintuitive use Development of voice/artist's voice 	4.0. Create original art work to communicate personal ideas and expressions.	<ul style="list-style-type: none"> Symbolism Refining voice/ artist's style
5.0 Apply the creative process using a variety of strategies, individually and/ or collaboratively, to generate ideas and develop plans for the creation of artworks	<ul style="list-style-type: none"> Creative process/ strategies 	5.0 Apply the creative process using a variety of strategies, individually and/ or collaboratively, to generate ideas and develop plans for the creation of artworks.	<ul style="list-style-type: none"> Exploration of alternate strategies collaboratively 	5.0 Apply the creative process using a variety of strategies, individually and/ or collaboratively, to generate ideas and develop plans for the creation of artworks	<ul style="list-style-type: none"> Student independence and ownership
6.0 Arrange and create an exhibition of their works that considers themes, types of works, presentation issues, location, lighting, and intended audience.	<ul style="list-style-type: none"> Classroom showcase Select / present eclectic best work(s) from their portfolio within a targeted discipline. 	6.0 Collaboratively arrange and create an exhibition of their works that considers themes, types of works, presentation issues, location, lighting, and intended audience.	<ul style="list-style-type: none"> Group/class determines a theme collective 	6.0 Make and articulate critical judgements about their own work when collaboratively selecting, arranging, and displaying artworks.	<ul style="list-style-type: none"> Student intentionally plans a solo body of work (2-3 pieces) specifically for a public and/or juried exhibition. Student determines way(s) to display their own portfolio.

Visual Art 1202		Visual Art 2202		Visual Art 3202	
SCO	Focus	SCO	Focus	SCO	Focus
7.0 Identify and discuss the role of visual art in their personal life, community and society.	<ul style="list-style-type: none"> Personal/ surrounding community 	7.0 Identify and discuss the role of visual art in their personal life, community and society.	<ul style="list-style-type: none"> Provincial perspective Visual awareness Art-related opportunities 	7.0 Identify and discuss the role of visual art in their personal life, community and society.	<ul style="list-style-type: none"> Society(global/ worldview) Aesthetic value Art-related careers
8.0 Explore art as a means to evoke emotions, and/or to communicate and/or challenge beliefs and opinions.	<ul style="list-style-type: none"> Communication 	8.0 Explore art as a means to evoke emotions, and/or to communicate and/or challenge beliefs and opinions.	<ul style="list-style-type: none"> Beliefs <ul style="list-style-type: none"> cultural personal Indigenous popular 	8.0 Explore art as a means to evoke emotions, and/or to communicate and/or challenge beliefs and opinions.	<ul style="list-style-type: none"> Opinions Personal thoughts on their chosen theme/topic
9.0 Explore art-related careers and opportunities.	<ul style="list-style-type: none"> Art-related careers/ opportunities 				
10.0 Develop critical awareness of the cultural heritage and sense of place through the visual art of Newfoundland and Labrador	<ul style="list-style-type: none"> Heritage - past, regional/ community 	9.0 Develop critical awareness of the cultural heritage and sense of place through the visual art of Newfoundland and Labrador	<ul style="list-style-type: none"> Indigenous 	9.0 Develop critical awareness of the cultural heritage and sense of place through the visual art of Newfoundland and Labrador	<ul style="list-style-type: none"> Contemporary/ current
11.0. Identify, analyze, and create artworks inspired by a variety of cultural, socio-economic, and national origins.	<ul style="list-style-type: none"> Renaissance, Impressionism and Pop Art (western) 	10.0. Identify, analyze, and create artworks inspired by a variety of cultural, socio-economic, and national origins.	<ul style="list-style-type: none"> 20th century <ul style="list-style-type: none"> Modernism (specifically in Abstract Expressionism, Fauvism, Cubism) Surrealism Expressionism 	10.0. Identify, analyze, and create artworks inspired by a variety of cultural, socio-economic, and national origins.	<ul style="list-style-type: none"> Contemporary/ current Non western cultures/cross cultural
12.0 Demonstrate an understanding of how individual and societal values affect our response to visual art.	<ul style="list-style-type: none"> Individual/ personal values 	11.0 Demonstrate an understanding of how individual and societal values affect our response to visual art.	<ul style="list-style-type: none"> Peers/community values 	11.0 Demonstrate an understanding of how individual and societal values affect our response to visual art.	<ul style="list-style-type: none"> Societal values
13.0 Explore and integrate other art disciplines in the creation of visual art.	<ul style="list-style-type: none"> Visual art and literary arts (literature/text/ poetry) 	12.0 Explore and integrate other art disciplines in the creation of visual art.	<ul style="list-style-type: none"> Visual art and music/ sound 	12.0 Explore and integrate other art disciplines in the creation of visual art.	<ul style="list-style-type: none"> Visual art and movement (kineticsculptures, time based art)
14.0 Recognize the legal, moral and ethical issues of art creation	<ul style="list-style-type: none"> Legal 	13.0 Examine and debate the legal, moral, and ethical issues related to the creation of artworks	<ul style="list-style-type: none"> Ethical (extrinsic) <ul style="list-style-type: none"> appropriation ensorship 	13.0 Examine and debate the legal, moral, and ethical issues related to the creation of artworks	<ul style="list-style-type: none"> Moral (intrinsic)

Visual Art 1202		Visual Art 2202		Visual Art 3202	
SCO	Focus	SCO	Focus	SCO	Focus
15.0 Demonstrate informed and independent thinking when responding to artworks.	<ul style="list-style-type: none"> Analysis primarily focused on description (elements and principles) 	14.0 Demonstrate informed and independent thinking when responding to artworks.	<ul style="list-style-type: none"> Development of progressive stages of critical analysis with focus on interpretation and colour psychology. Informed response 	14.0 Demonstrate informed and independent thinking when responding to artworks.	<ul style="list-style-type: none"> Continued development of progressive stages of critical analysis with focus on evaluation and symbolism. Informed, aesthetic response
16.0 Demonstrate critical thinking and problem-solving strategies in resolving visual design challenges.	<ul style="list-style-type: none"> Generation of multiple strategies 	15.0 Demonstrate critical thinking and problem-solving strategies in resolving visual design challenges.	<ul style="list-style-type: none"> Students self identify and resolve challenge(s), generating and trying out solutions. 2D challenges 	15.0 Demonstrate critical thinking and problem-solving strategies in resolving visual design challenges.	<ul style="list-style-type: none"> Students engineer/set visual design challenge(s) to resolve Higher level design challenges 3D challenges
17.0 Demonstrate an understanding of how meaning can be embedded in works of art.	<ul style="list-style-type: none"> Symbols Colour 				
18.0 Offer and respond to constructive criticism.	<ul style="list-style-type: none"> Offer and respond to constructive criticism (technical) Proper visual art terminology 	16.0 Offer and respond to constructive criticism.	<ul style="list-style-type: none"> Continued development of skills Small group/peer settings/critiques 	16.0 Offer and respond to constructive criticism.	<ul style="list-style-type: none"> Whole/large group setting Student ownership
19.0 Investigate the role and impact of technology in the visual arts	<ul style="list-style-type: none"> Historical context of technology and art. Introduction to digital resources and methods (i.e., painting on canvas vs painting digitally). 	17.0 Investigate the impact of changing technology in the visual arts.	<ul style="list-style-type: none"> Modern/Current day technology in art Digital art/resources (Photography, Photoshop) 	17.0 Investigate the impact of changing technology in the visual arts.	<ul style="list-style-type: none"> Futuristic technologies (materials/resources) and their impact on art and art creation in the future.
20.0 Demonstrate responsibility in the proper use of required materials, tools, and equipment.	<ul style="list-style-type: none"> Awareness of safety issues concerning materials, space and equipment. Basic maintenance 	18.0 Demonstrate responsibility in the use and manipulation of required materials, tools, and equipment.	<ul style="list-style-type: none"> Self identify and demonstrate safe practices in their art media choices/manipulation. 	18.0 Demonstrate responsibility in the use and manipulation of required materials, tools, and equipment.	<ul style="list-style-type: none"> Assess and evaluate the impact of art making on the global environment. (ethical)
21.0 Examine the relationship between an artwork and its audience	<ul style="list-style-type: none"> Connection between art work design/purpose and identified audience/location. 	19.0 Explore the relationship between an artwork and its audience	<ul style="list-style-type: none"> Advertising/commercial world 	19.0 Explore the relationship between an artwork and its audience.	<ul style="list-style-type: none"> Political/propaganda
22.0 Explore the relationship between intention and outcomes in their own and others' work.	<ul style="list-style-type: none"> Recognition of relationship between intent and outcome in art (intended verses perceived meaning/purpose). Others' work 	20.0 Explore the relationship between intention and outcomes in their own and others' work.	<ul style="list-style-type: none"> Own work (media, themes, styles) Effectiveness of artwork. 	20.0 Explore the relationship between intention and outcomes in their own and others' work.	<ul style="list-style-type: none"> Others' and own works Viewer's perspective

A5 - Features of the Creative Process

Discussing the process of creativity aids in recognizing the artistic creation as a culmination of ideas and materials, experimentation, and place and time (context). One step will influence the next. Individuality must be encouraged with the knowledge that we all are influenced by our environment, others' art work, and ideas. Creating personal art work is one of the most valuable components of the visual art curriculum, therefore diversity should be promoted rather than discouraged.

Stages of creative process are not universal but there are common expectations. These include (not necessarily in sequential order):

Idea: It is imperative to base a project on the interests and curiosities of the student. The idea has to be engaging for the student to have the momentum to see it through to the end.

Questions to assist idea generation:

- What are your dreams, ideas, fantasies, goals, or ambitions?
- What are you curious about?
- Where can you find ideas?
- Where might you look for ideas?
- Where have you NOT looked for ideas?
- Are you inspired by the art work of an artist or designer?
- What is your creative challenge?
- What visual problem do you have to solve?
- How can you create a visual problem to be solved?

Brainstorm: There may be more than one idea to explore and research through the creative process. Determine a focus that will generate a creation in the time frame, budget, ability, resources, and space provided. Creating a thought map can sort ideas, discover links, and encourages deep thinking

Questions to assist imagination and inspiration:

- What if...?
- How can you look from another point of view or perspective?
- Where can you mine or extract ideas from other information sources?

Plan: Experiment with a variety of media, beginning with sketches and notes, recording initial thoughts for composition, colour, media, scale, list of materials required, intended audience, exhibition space, thumbnails, storyboarding, and/or scripting.

Questions to assist with planning and focusing:

- What visual research is required?
- How can a graphic organizer (thought map or Venn diagram) or brainstorming help to organize your thinking?
- Have you “let go” of your initial thinking and played around with your idea or concept?
- Have you had a conversation with someone else about your idea?
- Have you listened to your inner voice or followed an intuition?
- What emotions are affecting your creative thinking?
- What experiments can you do with the art materials?
- What other approaches or techniques have you tried?

Research: Determine what you already know about the idea. Generate a list of questions that need answering. Research the questions using other sources such as primary/secondary sources - interviewing, online searching, gallery visits, viewing other artists' work.

Suggestions to assist with research:

- What resources are available for me to access (library, resource room, computer lab, etc.)? What process is involved in using the equipment or borrowing materials from these centres?
- Is there anyone in the school or community who could assist me in my research?
- Are my questions open-ended?
- Can my list of questions be condensed to a couple of focused questions that will focus the direction of my research?
- Are the resources that I am accessing good choices?

Create: Determine steps for media process. Prepare to be challenged and diverted from initial planning. Do not get discouraged if you have to reconsider media choices, theme, ideas and direction.

Questions to assist with creation:

- What happens if you change the form or context of an image or object?
- How might a different visual art style affect your work: abstraction, distortion, symbolism, transformation?

Reflect and evaluate the initial intention of your work. Ask yourself if your work meets the set objectives and clearly identifies your intentions. What discoveries have you encountered along the art-making journey? Does the piece make you think of new directions for future work? If you are going to exhibit the art work, prepare for a class discussion.

Questions to assist with reflection:

- What else needs to be done?
- Have you shared your thinking and/or work with someone else? What did they say?
- What does this art work mean? Are multiple meanings possible?
- How has your art work changed or evolved from its initial plan or design?
- Is this art work finished? How do you know?
- What were your original intentions in making this art work?
- How have your original ideas changed while making this art work?
- What has surprised you about this work?
- What have you learned about working with this medium, technique or materials?
- How has this art work shaped or altered your personal thoughts or feelings?
- What skill or idea have you learned well enough to teach to someone else?
- Did you find this art making experience satisfying? Why or why not?
- How can you effectively present this art work?
- Have you given this art work a title?
- Does your art work need a frame, a base, display background or other display format?
- Who are your spectators or audience?
- Does your art work need a written explanation or artist's statement?

A6 - Seven Norms of Collaboration

7 Norms of Collaboration: What does it LOOK like?

Promoting a Spirit of Enquiry	
When members promote a spirit of enquiry they ...	When members don't promote a spirit of enquiry they ...
<ul style="list-style-type: none"> • Advocate for their own ideas and provide rationale for their thinking 	<ul style="list-style-type: none"> • May say, "It's my way, or no way!"
<ul style="list-style-type: none"> • Thoughtfully inquire into the ideas of others 	<ul style="list-style-type: none"> • May dismiss others' ideas and suggestions
<ul style="list-style-type: none"> • Provide equitable opportunities for everyone to participate 	<ul style="list-style-type: none"> • Dominate the meeting and not allow others to contribute
<ul style="list-style-type: none"> • Disagree respectfully and openly with ideas 	<ul style="list-style-type: none"> • Attack a person, not the idea
Pausing	
When members pause they ...	When members don't pause they ...
<ul style="list-style-type: none"> • Listen attentively to other's ideas 	<ul style="list-style-type: none"> • May not allow others to contribute
<ul style="list-style-type: none"> • Allow time for silence after asking a question or making a response 	<ul style="list-style-type: none"> • May not allow others to think about what is being said
<ul style="list-style-type: none"> • Reword in their own minds what others are saying to further understand what is being said 	<ul style="list-style-type: none"> • May misinterpret what is being said
<ul style="list-style-type: none"> • Wait until others have finished before entering the conversation 	<ul style="list-style-type: none"> • Dominate the meeting and not allow others to contribute
Paraphrasing	
When members paraphrase they ...	When members don't paraphrase they ...
<ul style="list-style-type: none"> • Acknowledge others' comments 	<ul style="list-style-type: none"> • May not acknowledge others' contributions
<ul style="list-style-type: none"> • Are able to clarify others' comments 	<ul style="list-style-type: none"> • May misunderstand others' ideas
<ul style="list-style-type: none"> • Are able to summarize and organize others' comments 	
<ul style="list-style-type: none"> • Can shift a conversation to different levels of abstraction 	<ul style="list-style-type: none"> • May not allow the group's ideas to fully develop
<ul style="list-style-type: none"> • May use non-verbal communication (smile, open palms to gesture, fist-pumps, etc.) 	<ul style="list-style-type: none"> • May use non-verbal communication (frown or stare, arms folded in defiance, audible sighs, etc.)
Probing	
When members probe they ...	When members don't probe they ...
<ul style="list-style-type: none"> • Seek agreement on what words mean 	<ul style="list-style-type: none"> • May not correct misunderstandings about what words mean
<ul style="list-style-type: none"> • Ask questions to clarify ideas 	<ul style="list-style-type: none"> • May not be clear about suggested ideas
<ul style="list-style-type: none"> • Ask questions to discuss implementations and consequences of ideas 	<ul style="list-style-type: none"> • May not fully realize the implications and consequences associated with suggested ideas

Putting Ideas on the Table	
When members put ideas on the table they ...	When members don't put ideas on the table they ...
<ul style="list-style-type: none"> Propose all relevant information 	<ul style="list-style-type: none"> May not include key ideas or suggestions
<ul style="list-style-type: none"> Think about the relevance of their ideas before speaking 	<ul style="list-style-type: none"> May propose irrelevant or peripheral information
<ul style="list-style-type: none"> Provide facts, inferences, ideas, opinions, suggestions to the group 	<ul style="list-style-type: none"> May not make reasons and rationale clear
<ul style="list-style-type: none"> Explain the reasons behind statements, questions and actions 	
<ul style="list-style-type: none"> May remove or modify their own ideas, opinions, points of view as discussion unfolds 	<ul style="list-style-type: none"> May say, "It's my way, or no way!"
Paying Attention to Self and Others	
When members pay attention to themselves and others they ...	When members don't pay attention to themselves and others they ...
<ul style="list-style-type: none"> Are aware of their own thoughts and feelings while experiencing them 	<ul style="list-style-type: none"> May not be aware of emotional reactions to the discussion
<ul style="list-style-type: none"> Are aware of others' tone of voice patterns and non-verbal communications (facial expressions, body language, sighs, position, etc.) 	<ul style="list-style-type: none"> May not be aware of communication signals from others
<ul style="list-style-type: none"> Are aware of the group's mood overall 	<ul style="list-style-type: none"> May not be clear about the group's purpose and sense of connection
Presuming Positive Intentions	
When members presume positive intentions they ...	When members don't presume positive intentions they ...
<ul style="list-style-type: none"> Believe that others mean well 	<ul style="list-style-type: none"> May believe that others are not trying their best
<ul style="list-style-type: none"> Restrain impulsive responses triggered by their own emotions 	<ul style="list-style-type: none"> May respond impulsively based on emotions
<ul style="list-style-type: none"> Use positive assumptions when responding to and inquiring of others' ideas 	<ul style="list-style-type: none"> May use assumptions when responding to and inquiring of others' ideas

Group productivity and satisfaction increase with growth in the consistency with which group members practice the behaviors that are associated with the Norms of Collaboration. The Norms are intended for use among group members both in meetings and in general. Effective use of the Norms will require consistent and repeated attention. Facilitators develop a repertoire of ways to address the norms, so that this can become a regular opening and closing event at most or all group meetings. It's all about 'practice, practice, practice.'

Garmston, R. J., & Wellman, B. (2002, 2006). *The adaptive school: Developing and facilitating collaborative groups.*

A7 - Proposed Course Evaluation

CREATING, MAKING, and PRESENTING60%

SKILLS

- PERFORMANCE - Art Portfolio/Exhibition, Artworks in Various Media, Technical Skills, Aesthetic/Artistic Expression
- CREATION - Idea Generation, Creative Process, Visualization
- VISUAL LITERACY - Elements and Principles, Composition Skills, Rules of Perspective, Golden Proportions

UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE AND COMMUNITY15%

CONTENT/CONTEXT

- ARTWORKS/ ARTISTS- Range of Cultural/Historical Contexts and Styles
- CRITICAL AWARENESS/UNDERSTANDING - Symbiotic Connections with Environment
- COMMUNICATIVE POWER OF VISUAL ART

PERCEIVING, REFLECTING AND RESPONDING25%

COGNITION

- VISUAL ART ANALYSIS/INTERPRETATION
- Problem-solving - Resolving Visual Design Challenges
- CRITICAL VIEWING/THINKING
- FEEDBACK - Constructive Feedback

A8 Critical Analysis of Art Work

Viewing and Responding to Art

Teachers can enhance students' understanding of visual images by guiding them through the viewing process. Questioning will invite students to respond with critical awareness to art; it will move them beyond an initial look and encourage them to describe, analyse, interpret, and evaluate (contextualize) what they are seeing. Opportunities should be provided to talk about student art work as well as the work of professionals.

Contextualizing and reflecting on art is a personal experience. Each viewer brings unique perspectives and associations, depending on their life experiences. One person can respond in more than one way to the same artwork. Responses vary and shift in emphasis from viewer to viewer and from art work to art work. Three types of responses include:

- emotional response: focusing on the feelings evoked by an art work
- associated response: based on connecting personal experiences to the art work
- formal intellectual response: resulting from an analysis and informed interpretation of the art work

An inclusive, comfortable atmosphere will support critical thinking. Students need to feel they are in a safe environment where their views will be accepted and valued. It is vital that teachers encourage a sense of adventure and openness when talking about personal response; getting across the idea that there are no correct answers. Risk taking should be praised and celebrated. Encourage elaboration of student answers through specific questioning. Beginning in kindergarten, students should be exposed to a wide range of art work representing different time periods and cultures.

Expect students to respond to art work in different ways. Some will respond emotionally to a piece (e.g., *That makes me feel happy.*) Some may associate a scene with a place they already know. Others may look at a piece and respond with, *That's so weird!* Others will simply describe what they see. Each response is valid and deserves respect. It is the level of quality and depth of conversation that follows initial responses that determines the level of critical thinking. The following five-step viewing framework was adapted from a structure proposed by Edmund Feldman in *Varieties of Visual Experience* (Prentice Hall, 1972). Students can develop deeper insights and understandings when they use the progression of questioning and viewing steps outlined in this framework.

Description: The Facts

Focus on the facts of the art work.

- Who created it?
- What is the title?
- When was it created?
- What is the medium?
- What is the size of the work?
- Where is it located today?
- Describe what you see in the art work.
- Describe the subject matter. What is it all about?
- What elements of design are used?
- What is the relationship between these elements?

Analysis: The Way It's Organized

Focus on the materials and principles and how they are used.

- How have the materials been used in this piece?
- Is this a good choice of materials for this art work?
- How has the artist used the elements to achieve the principles of design?
- How has the artist manipulated the principles of design to evoke an emotional reaction from the viewer?
- What is your emotional reaction to the work?
- How does the artist make you interested in the art work?
- What is the subject matter as seen through its iconographic elements, e.g., historical event, allegory, mythology, etc.?

Interpretation: What It's Saying

Focus on what the art work means.

- What is the main idea or meaning of the work? What does it say about the artist's ideas?
- What does the art work tell you about the time or place it was made?
- What are the historical, cultural, personal contexts that inform the work?
- How does this art work make you feel?
- Does the art work remind you of other things you have seen or done?
- What evidence inside or outside the artwork supports my interpretation?
- How does your experience inform your interpretation? Could it be interpreted differently?
- How do contemporary societal events and views influence the historical interpretation of the artwork?

Evaluation: Was It Successful?

Reflect on the formal success, as well as the cultural, historical and/or personal value of the artwork.

- How successful has the artist been at making a well balanced, unified composition?
- What do you like about this art work?
- What have others said about this work?
- Is this artwork an important piece in the artist's body of work, or for other contexts such as culture or history? What is its value to society?
- Would you change anything if you could?
- Based on the evidence considered (formal aspects, interpretation, other perspectives on the work) what is your judgment about the quality of the artwork?
- How can this art work inform how you make your own work?

When teachers first introduce viewing art work using a questioning framework, students' answers may be brief and lacking in detail. Teachers can impact the quality of conversation by using supportive techniques such as

<i>Acknowledgement</i>	<i>Paraphrasing/Summarizing</i>	<i>Clarification</i>
<ul style="list-style-type: none"> • The teacher acknowledges every student's comment in a positive way, <i>Thank you Alanna, for offering that idea.</i> The teacher may also choose to write a student's response on the board. 	<ul style="list-style-type: none"> • The teacher supports student response by rewording it (sometimes more clearly) <i>What I hear you saying is that the second art work is more exciting.</i> After several comments have been made, ask the class to summarize what has been said up to that point, <i>What opinions have we heard so far?</i> 	<ul style="list-style-type: none"> • The teacher looks for more information and meaning: <ul style="list-style-type: none"> - Student: <i>I like the colours.</i> - Teacher: <i>What colours do you like?</i>

<i>Justification</i>	<i>Refocusing</i>	<i>Giving Prompts</i>
<ul style="list-style-type: none"> • The teacher looks for support for the initial statement: <ul style="list-style-type: none"> - Student: <i>I think the artist wants us to like summer.</i> - Teacher: <i>What is it about the painting that makes you think that?</i> 	<ul style="list-style-type: none"> • The teacher refocuses attention to an issue of concern: <ul style="list-style-type: none"> - Teacher: <i>Does that information make you change your mind?</i> 	<ul style="list-style-type: none"> • The teacher gives the student a hint to prompt thinking when it appears the student is not going to respond: <ul style="list-style-type: none"> - Teacher: <i>Tell us what you notice about the shapes.</i>

When introducing critiquing to the class for the first time, ask which students would like to have their art work discussed by the class. After the critique process feels familiar to students, more will be willing to participate. Suggestions for positive critiques are:

- Talk about respect for each artist’s work and the importance of supporting all efforts.
- Encourage positive phrasing and focus on the strengths of an art work.
- Provide students with a list of possible questions to ask and comment formats to help them develop positive response skills.
- Try to address each art work. Avoid preference words like “the best”, “favourite”, or “awesome”.
- Focus on the outcomes of the lesson in discussions. Begin the critique by reviewing what students were supposed to learn from the lesson. Look for the presence of this learning in the work created. Also, emphasize the learning process rather than the final product.

The following suggestions help students get started in their discussion:

- That art work shows _____ really well.
- One thing that really stands out in the art work is _____.
- I would like to see more of _____.
- I think that _____ would make this art work even better.
- I am confused by _____.
- I see _____ in several pieces of art work.
- One thing you could think about for your art work is _____.

Generic Questions

Describe it

- What objects and what people do you see in this art work?
- What words would you use to describe this art work?
- How many shapes can you find? Are any of the shapes repeated?
- What kinds of lines can you find? Describe them.
- What is the subject of the art work?
- How would you describe the art work to a person who has never seen it?

Relate it

- Does it remind you of other works of art you know or other things you have seen?
- What things do you recognize in the art work?
- How is the art work similar and dissimilar to the one we just looked at?

Analyze it

- How did the artist use the space in this art work? Do the objects/people fill up the space or is there a lot of space around them?
- Can you identify the negative space?
- What qualities do you see in this art work (e.g., dripping paint, sloppy or messy lines, very precise lines, dots or circles that seem almost to spin)?
- Which colour, shape, etc. is used the most?
- Are the colours in the art work warm or cool? Which colour is used the most? Is colour used to make a pattern?
- What can you tell me about the person in the art work? Are there any clues about how the person lived?
- What question would you ask the artist about this art work?

Interpret it

- What would you call this art work if you were the artist? Why did you decide on this title? What other titles would also apply?
- What is happening in the art work? How did the artist arrive at that idea?
- What sounds would this painting make if it could?
- Why do you think the artist created this art work?
- Does this art work tell you anything about the artist?
- What do you think the artist's view of the world is?
- What does the art work mean?

Evaluate it

- Which part of the art work stands out the most? How does the artist make you notice it (bigger, closer to the viewer, more texture, lighter or darker than what is around it, lines lead your eye there, etc.)?
- What grabs your attention in the art work?
- What do you think the artist worked particularly hard at while he or she created this art work?
- Do you like this art work? Why or why not?
- Why do you think people should see this work of art?
- What change would you make of this art work if you could?
- What is the best thing about this art work?

Viewing and Responding to Film

Here are some prompts to guide you through the process of watching short films. By focusing on story, content, and technique, you can start thinking about what you like and dislike, how the films were made, and what techniques they use.

Story

- What is the film about?
- What is the setting and who are the main characters?
- When does the story take place? How can you tell?
- From whose perspective is this story told? How does this perspective shape how the story is told?
- How would this story be different if told from another subject's perspective?
- Reflect on the arc of the story. Describe the beginning of the story (set-up), the middle (confrontation), and the end (resolution). If the film has a non-traditional structure, discuss how it differs from a typical arc.
- What is the meaning of the story?
- Who is the intended audience for this film? How do you know?
- How does this film make you feel? Why do you think this film made you feel this way?
- What are the major themes that emerge from this story/film?
- How do you think this story would be different if it were presented as a poem, a radio show, a play, a book, a commercial? Reflect on how the form of the story shapes the content.

Content

- What did you learn from this film that you did not know before watching it?
- Did this film change or alter your perspective on the issue it presented? If so, how?
- From whose perspective was this story told? What does this perspective tell us about the person who is telling the story? What can we learn about this person or group of people?
- What do you think motivated the filmmaker to make this film? What do you think motivated the subjects to participate in the making of this film?
- Describe how your own personal experiences shape how you interpreted this film. Reflect on how others may interpret this film differently.
- Are there any stereotypes presented in this film? If so, how does it dispel or reinforce them?
- Whose point of view is absent from this film?
- Does this film promote a specific ideology or way of thinking? Did this ideological perspective draw you in or push you away from the content presented in the film?
- Do you think that this film could be perceived as controversial? If so, how and by whom?
- If you were to rate this film or review it, what would you say about the film and the filmmaker? Why?

Technique

- What techniques are used to attract the attention of the audience?
- How would you describe the style of editing used in this film? How does the style of editing shape the story?
- Describe the lighting in this film. How does lighting set the tone for the story?
- Describe the camera angles used and say what they communicate to the audience.
- Describe the tone of the film and how this tone is achieved.
- Does the film use narration, dialogue, music, sound effects, or a combination of these elements? If so, describe how choices relating to these impact the story.
- Describe any special effects and how they help the story progress.
- If you were the filmmaker, what choices would you make that are different from the choices actually made in the making of this film?
- In your opinion, what is the strongest technical element of this film (e.g., editing, lighting, sound, cinematography, animation, etc.)?

Appendix B- Teaching and Assessment Activities/ Tools

B1 - Student Specific Curriculum Outcome Checklist

I can...		RATING SCALE				
		Emerging - Mastered				
		1	2	3	4	5
1.0	Realize artworks demonstrating skillful knowledge of formal design principles.					
2.0	Explore and demonstrate skills and techniques appropriate to a variety of media within the disciplines in the creation of art.					
3.0	Select and manipulate various art media to convey intended messages meaning and themes.					
4.0	Create original artwork to communicate personal ideas and expressions.					
5.0	Apply the creative process using a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of artworks.					
6.0	Collaboratively arrange and create an exhibition of their works that considers themes, types of works, presentation issues, location, lighting, and intended audience.					
7.0	Identify and discuss the role of visual art in my personal life, community and society.					
8.0	Explore art as a means to evoke emotions, and/or to communicate and/or challenge beliefs and opinions.					
9.0	Develop critical awareness of the cultural heritage and sense of place through the visual art of Newfoundland and Labrador.					
10.0	Identify, analyze, and create artworks inspired by a variety of cultural, socio-economic, and national origins.					
11.0	Demonstrate an understanding of how individual and societal values affect our response to visual art.					
12.0	Explore and integrate other art disciplines in the creation of visual art.					
13.0	Examine and debate the moral, ethical, and legal issues related to the creation of artworks.					
14.0	Demonstrate informed and independent thinking when responding to artworks.					
15.0	Demonstrate critical thinking and problem-solving strategies in resolving visual design challenges.					
16.0	Offer and respond to constructive criticism.					
17.0	Investigate the impact of changing technology in the visual arts.					
18.0	Demonstrate responsibility in the use of required materials, tools, and equipment.					
19.0	Explore the relationship between an art work and its audience.					
20.0	Explore the relationship between intention and outcomes in my own and others' work.					

B2 - Evaluation Suggestions

Sketchbooks

Sketchbooks and/or art journals containing students' sketches or artworks can become part of their art portfolio.

Portfolios

Encourage students to keep an electronic portfolio of their artwork produced. Blogs, on-line galleries, peer reactions, and artists' statements can express intentions and feedback including thoughts about, discoveries, challenges and successes with the art making process.

Teaching Peers

Encourage students to teach their skills and share their knowledge with peers and others. This is an excellent way for students to reinforce their learning and contribute to the knowledge base/inspiration of others.

Peer/Self Evaluation

Before students submit their work, pair them with a peer evaluator group in order to get feedback on any final edit that might be needed. The process can assist students to explain their actions, explore the differences in the way they each interpret and visualize the same information, and develop interpersonal skills through communicating their ideas and helpful criticisms to each other.

Document Dialogue

Record feedback, through video or sound, during the pre, during and post production of the artwork. The document dialogue can be viewed by the teacher and/or class. This is an excellent method for those students who are uncomfortable or unable to speak about their work in public. Students may find they will be more articulate when not being placed in the spotlight to justify their intentions.

Journal and Artist Statements

Cross-curricular opportunities are encouraged. Students may be able to use journal entries and artist statements in Language Arts process writing projects (voice, personal journal entries, descriptive writing, etc.).

Constructive Criticism

Constructive criticism is necessary to appreciate the purpose of conducting critiques. Discussions about artwork continues the process of creativity. A venue for the audience's reaction fosters informed peer responses. This enables the student to reflect on their creative process and future directions not originally considered by the art maker.

B3 - Rubrics

Viewing and Responding Rubric

3	<ul style="list-style-type: none"> • provides a thorough description of the subject matter • names/describes all obvious elements and principles of design • states an opinion using two or more reasons
2	<ul style="list-style-type: none"> • names and describes the obvious aspects of the subject matter • names/describes the most obvious elements and principles of design • states an opinion and gives one reason
1	<ul style="list-style-type: none"> • names/describes one or two aspects of the subject matter • identifies one or two elements or principles of design • states an opinion but gives no support

Reflective Journal Rubric

4	<ul style="list-style-type: none"> • Identifies and thoroughly discusses design elements. • Shows excellent understanding of the meaning of the artwork. • Supports ideas with specific examples. • Responds with reflection and critical insight.
3	<ul style="list-style-type: none"> • Identifies and thoroughly discusses design elements. • Shows excellent understanding of the meaning of the artwork. • Supports ideas with specific examples. • Responds purposely and with thought.
2	<ul style="list-style-type: none"> • Identifies and thoroughly discusses design elements. • Shows excellent understanding of the meaning of the artwork. • Does not support ideas with examples. • Responds with little thought and minimal effort.
1	<ul style="list-style-type: none"> • Offers little or no discussion of design elements. • Shows excellent understanding of the meaning of the artwork. • Does not provide details to illustrate meaning. • Responds without showing thought and effort.

Production Rubrics

Elements and Principles	4	Planned several options; effectively used elements and principles of design to create an interesting composition; used space effectively.
	3	Used several elements and principles of design; showed an awareness of filling the space adequately.
	2	Showed little evidence of any understanding of the elements and principles of design; no evidence of planning.
	1	Did the minimum or the artwork was not completed.
Originality	4	Tried several ideas; produced a unique work; demonstrated understanding of problem-solving skills.
	3	Tried one idea; produced work on someone else's idea; solved the problem in a logical way.
	2	Tried one idea; copied work from another image; no problem-solving evident.
	1	No evidence of trying anything unusual.

4	<ul style="list-style-type: none"> • proficient use of elements and principles of design • outstanding problem-solving skills • outstanding effort; goes beyond expectations
3	<ul style="list-style-type: none"> • above average use of elements and principles of design • some evidence of problem-solving skills • worked hard to meet expectations
2	<ul style="list-style-type: none"> • basic use of elements and principles of design • little evidence of problem-solving skills • minimum effort evident
1	<ul style="list-style-type: none"> • little evidence of application of elements and principles of design • no evidence of problem-solving skills • project not finished

Art History Visual Journal

Overall Style and design /5		Evidence of planning to effectively use space
		Unique work produced that demonstrates an understanding of the artist
		Elements and principles of design effectively used to create an interesting composition
Artist profile /5		Identifies artist name
		Identifies artist's DOB/DOD
		Includes a brief biography of the artist
Painting critique /10		Identifies art movement and markers of that style (if applicable), and contemporary artists
		Demonstrates informed and independent thinking in identifying the artists' painting style, naming specific painting techniques used
		Demonstrates informed and independent thinking in identifying subject matter
		Identifies focal point and justifies with specific supports
		Identifies colours and significance of colour choices
		Overall, response is reflective and shows critical insight
TOTAL /20		

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

Student Name: _____

Use the following criteria to assess completed work.

4	Highly Proficient	Demonstrates mastery. Exceeds course expectations.
3	Proficient	Meets course expectations.
2	Somewhat Proficient	Demonstrates some knowledge and skills with inconsistencies.
1	Inexperienced.	Demonstrates little or emerging skills/knowledge.

The critique - written or oral - presents clear and convincing evidence that the student

_____ correctly and fully describes the work of art.

_____ shows knowledge of analysis tools.

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

_____ understands the criteria for evaluating a work of art.

_____ communicates using precise arts vocabulary.

Total Points: ____/20

B4: Teacher/Student Conferences

Teacher-Conference Notes

Student Name: _____

Reflection on: _____

Date: _____

Student's reflection:

Criteria that were met:

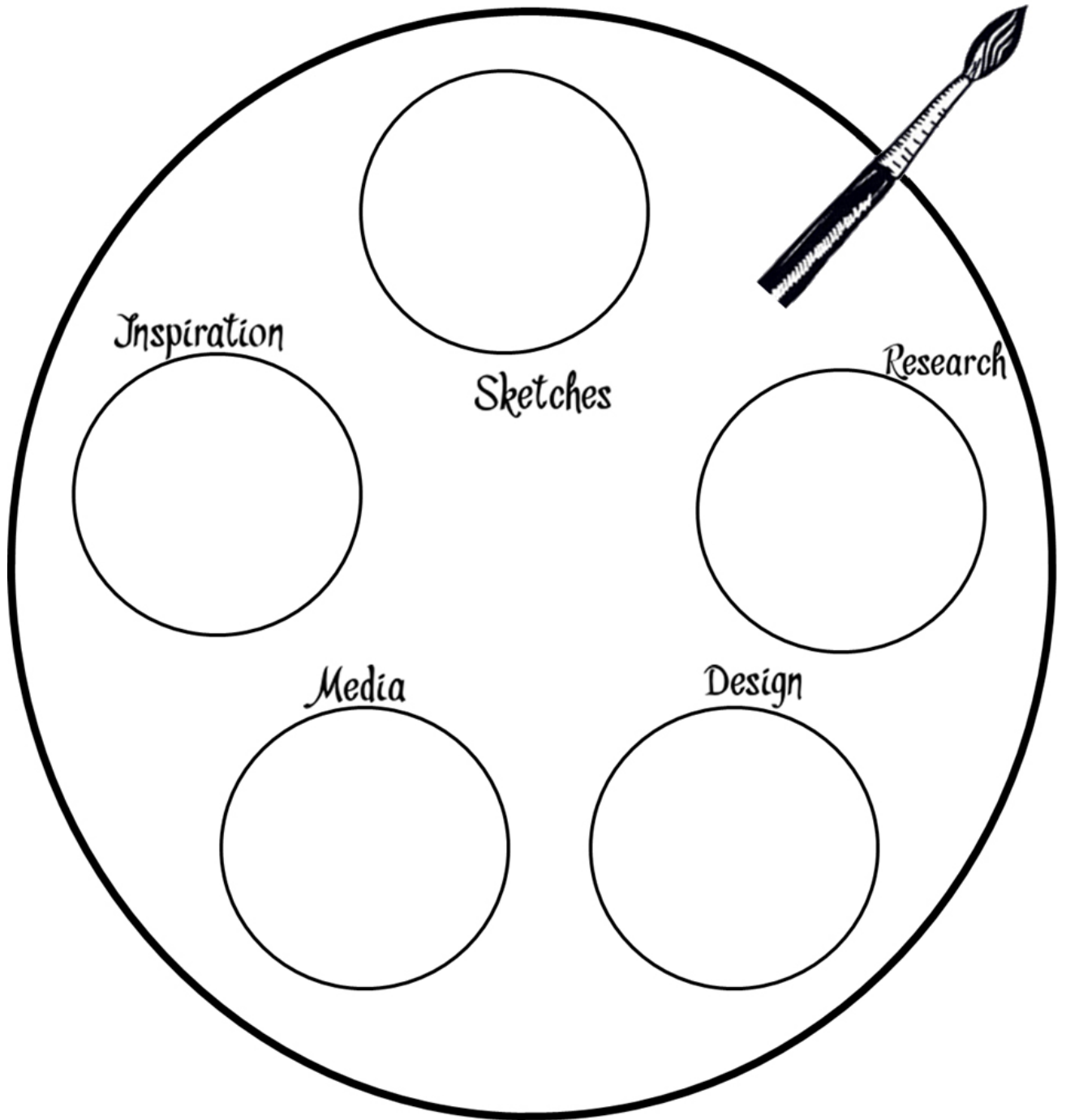
Areas for development:

Teacher's reflection:

Areas of growth: (eagerness to share portfolio; organization of portfolio; connections to the criteria and insight into student learning)

Student's goals:

B5 - Creative Process Template



B6 - Portfolios

Portfolios are essential to summative assessment in art. A portfolio contains samples of student art work over a period of time. It is a powerful assessment form that represents a rich source of authentic information on projects and efforts. Depending on how portfolios are used within the class, they may contain:

- Samples of work such as drawings, paintings, or prints in progress;
- Samples of reflective writing or sketches;
- Responses to own or others' art work;
- Personal questions or comments about an art work;
- Explanations of steps or procedures used and difficulties and solutions encountered; and
- Photos, pictures, and lists of resources used.

There are three types of art portfolios:

- **Process portfolio:** Also known as *work* or *storage* portfolio, it contains material related to student achievement. The teacher decides what will be included in the process portfolio but it is usually maintained by the student.
- **Product portfolio:** It accumulates items at specific times from the process portfolio. Samples can be student or teacher selected, but must demonstrate achievement of specific outcomes and provide students an opportunity to reflect on their art work.
- **Showcase portfolio:** It is intended to contain collections of a person's best work as chosen by the individual and is typically the portfolio from which showcase or exhibition pieces are selected.

Process Portfolio Reflection

Name: _____ Date: _____

When I look at my process portfolio, I feel:

From reviewing my process portfolio, I can tell my strengths are:

From reflecting about my process portfolio, two things I need to work on are:

Showcase Portfolio Reflection

Name: _____ Date: _____

What is the work about?

Why do you want to add this work in your showcase portfolio?

How do you feel about your work?

What did you learn from making this work?

B7 - Art Journals

Art journals are an important component of a comprehensive summative assessment plan. They provide opportunities to record experiences, inspiration, personal response, as well as a way to assess development. Art journals must be woven into the routines of the classroom and receive recognition when students use them for different purposes. Entries can be brief; a time allotment of 15 minutes is sufficient for students to produce an adequate entry. There will be times when a group journal entry will be more applicable. These can be written on chart paper and posted in the classroom. Two broad areas of use for art journals are sketching and writing.

Sketching:

- Responsive drawing: Students can draw subjects of their choice or topics assigned by the teacher.
- Illustration: Students can sketch or doodle based on specific tasks for illustration (e.g., sketch how a character felt).
- Future planning: Students can sketch their ideas for an upcoming art project that will be executed through another art form such as sculpture, printmaking, or painting.

Writing:

- Research notes: Student can take sketchbooks to the library or on a field trip to record information through drawing and writing.
- Personal reflection: Art journals can be used for personal responses to activities or events (e.g., a field trip, guest speaker, video, or art reproductions). The teacher can also ask students to record key ideas from learning. Journals allow teachers to determine how much a student has understood about a concept or learning event, and what they found interesting or challenging.
- Lists: Students can keep lists of words that prompt images, titles of artwork they like, or ideas for new artwork.
- Questions: As students listen and work, they often have questions they want answered. If the teacher is not immediately accessible, the question(s) can be recorded in their art journals for discussion later.
- Image collection: Students can be encouraged to collect images that may inspire future art making. They can also extend their learning by choosing reproductions of art they like or examples of various design elements and principles.

B8 - DAIE Guiding Template

Four Step Method: Description, Analysis, Interpretation, and Evaluation of a Work of Art worksheet

Artist's Name _____

Title of Artwork _____

Description [The viewer describes in detail the elements of design that they see in the art work. They should provide enough detail so that the listener or reader can visualize what the viewer is seeing.]

In description, list only factual information and aspects that are strictly observable and verifiable such as the artwork's

- Label (title of work of art, artist, size, medium, location, date of production)
- Subject Matter (be as specific as possible) and presence of
- Elements and Principles

Analysis [This is the examination of the relationship of elements and principles in the composition. See Appendix A8 for sample analysis questions.]

In analysis, the focus is on artistic choice. The viewer looks for relationships and considers questions such as

- How has the artist organized the subject matter, elements, and principles?,
- What sensory Formal Qualities present themselves?, and
- What techniques were used?

Interpretation [This involves the viewer's perception of the artist's intention or art work's goal, supported by research and their description and analysis.]

Interpretation must be rooted in the visual image itself or in verifiable sources of information beyond the artwork. The viewer is cautioned in creating meaning beyond what is verifiable and therefore should consider

- Visual clues left by the artist in the work of art,
- The use of metaphor and
- Any additional sources such as the artist's personal commentaries and exhibition catalogues

Evaluation [The aesthetic classification of the art piece would be supported by the preceding three stages, or an evaluation of the important...]

Evaluation refers to the overall importance of a work, to an artist's body of work, to a particular style or movement, a culture. to history as well as monetary value. It also refers to the quality of the artwork and is based on the three previous steps in the critique process. Criteria for consideration should include:

- Expressive qualities
- Craftsmanship
- Sensory formal elements
- Personal response

C1 - Safety in the Art Room

Art Material Consideration

Art materials may contain hazardous substances that can affect the health of students and teachers. It is very important that students only work with materials and processes that are safe. The following information includes materials to avoid in the art class, as well as suggestions for safe substitutes.

MATERIALS TO AVOID and/or USE WITH CAUTION	USE
Powered tempera paint (contains dust and may contain toxic pigments)	Liquid or disc tempera paint. If you have powdered tempera paint, mix away from students and use a mask.
Instant papier maché (creates dust and may contain harmful toxins like asbestos)	Make papier maché from newspapers and white paste.
Chalk pastels, chalk (creates dust)	Oil pastels, dustless chalk
Solvents (turpentine) or solvent containing toxic materials (Alkyd paints, rubber cement)	Water-based products. Natural solvents such as vegetable or mineral oils.
Aerosol sprays	Water-based paints applied with brushes or spatter techniques
Epoxy, airplane glue, and other solvent-based adhesives	White glue, hot glue (with caution)
Permanent markers	Water-based markers, Permanent markers (high school settings) with good ventilation.
Commercial and cold water dyes	Fibre-reactive dyes
Latex balloons (anaphylaxis potential)	Paper or air filled plastic bags, beach balls, etc.

Some health risks and concerns related to pottery include

- Clay dust or silica exposure can be harmful. Inhalation of silica is VERY dangerous and can lead to a potentially fatal lung condition called silicosis.
- Glazes and sanding pottery also have risks involved. LEAD FREE dinnerware safe glazes and food safe glazes must be used for classroom use. Vinyl gloves must be worn while glazing, to avoid soluble alkali being absorbed through the skin.
- Some students may find the clay extremely drying on their skin and therefore should be encouraged to use scent free moisturizers after working with clay. Students with skin conditions (e.g., eczema) may need to wear gloves and may have difficulty working with the material in this module.
- Matte glazes containing barium are not generally food safe and should not be applied on food surfaces.
- Spraying of glazes must not be attempted in the classroom as the absorption of heavy metals and alkali materials is vastly increased when glaze particles are atomized.
- Dust masks/ chemical respirators must be used while clay is altered in dry or fired forms. Students must wear protection during sanding/ grinding.
- If sanding is required prior to glazing, thoroughly wet the bisqued piece and use wet emery paper to sand in order prevent inhalation of silica particles.

Basic Safety Rules

For the most part, safety in the art class is simply a matter of common sense. Some rules are listed below.

1. Become familiar with students' allergies and special needs.
2. Become familiar with supplies and read packaging information.
3. Read labels to determine whether materials are hazardous. Use non-toxic materials whenever possible.
4. Properly dispose of unlabeled containers. Keep liquids in tightly covered, clearly marked containers.
5. Store materials safely. Keep lids on all liquids and powders.
6. Do not permit food in the art class; in the event that food or drink is a necessity, keep away from artworks and supplies.
7. Do not apply fixative or spray paints in the students' presence. Apply only if absolutely necessary, in a well-ventilated area.
8. Use adequate ventilation.
9. The safe use of sharp tools must be demonstrated before any student is permitted to use one, and even then, students must be carefully supervised. Students should wear goggles when using these tools.
10. Do not let clay particles spread in the atmosphere. Clean tables with damp sponges and floors with damp mops. Do not sand clay pieces.
11. Sponge or mop any liquid spills (paint, ink, etc.) immediately.
12. Have every student wash their hands after art class.
13. Include safety procedures in classroom instruction when appropriate and provide reminders. Speak to students frequently about safety concerns.
14. Post signs in the classroom reinforcing safety rules and, when necessary, provide verbal warning.
15. Always model appropriate procedures and wear necessary protective gear (e.g., gloves, aprons, safety glasses, etc.). Ensure students do the same.
16. Keep abreast of public notices on art material hazards.

Students with special needs may require more consideration. A student who has to work very close to his/her work is likely to inhale fumes or dust. Students on medication should not be exposed to some materials. It is best to check with parents/guardians.

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