

Visual Art 3202

Curriculum Guide 2021



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***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.



Acknowledgments

The Department of Education for Newfoundland and Labrador gratefully acknowledges the input and feedback from the 2016-2017 survey/focus groups, guide validation team, pilot teachers and members of the High School Visual Art Working Group in the completion of this work.

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Section One: Newfoundland and Labrador Curriculum

Introduction

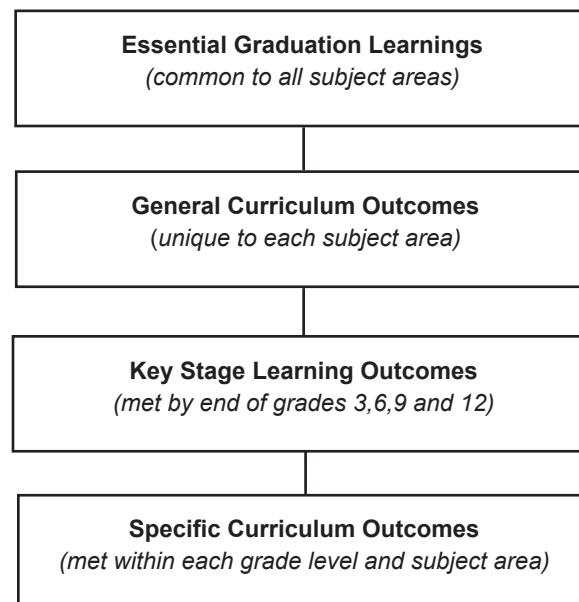
There are multiple factors that impact education including: technological developments, increased emphasis on accountability, and globalization. These factors point to the need to consider carefully the education our children receive.

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

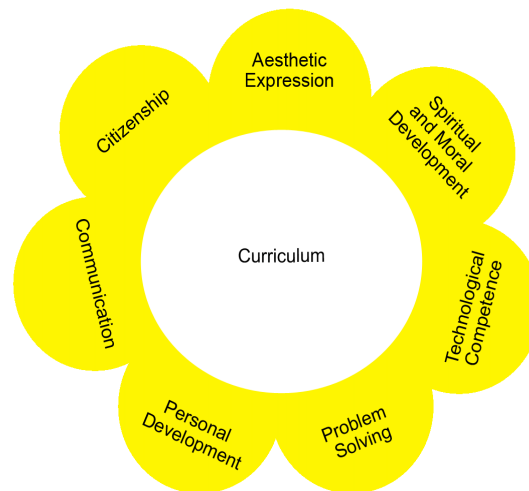
The K-12 curriculum in Newfoundland and Labrador is organized by outcomes and is based on *The Atlantic Canada Framework for Essential Graduation Learning in Schools* (1997). This framework consists of Essential Graduation Learnings (EGLs), General Curriculum Outcomes (GCOs), Key Stage Curriculum Outcomes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

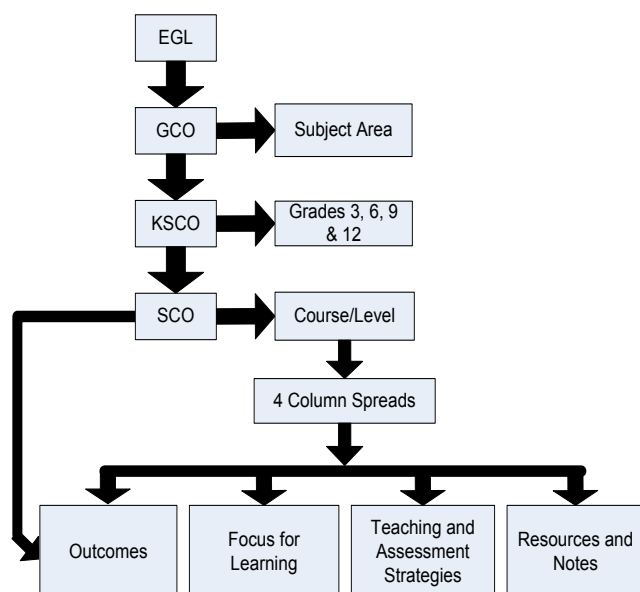
Key Stage Curriculum Outcomes (KSCOs)

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.



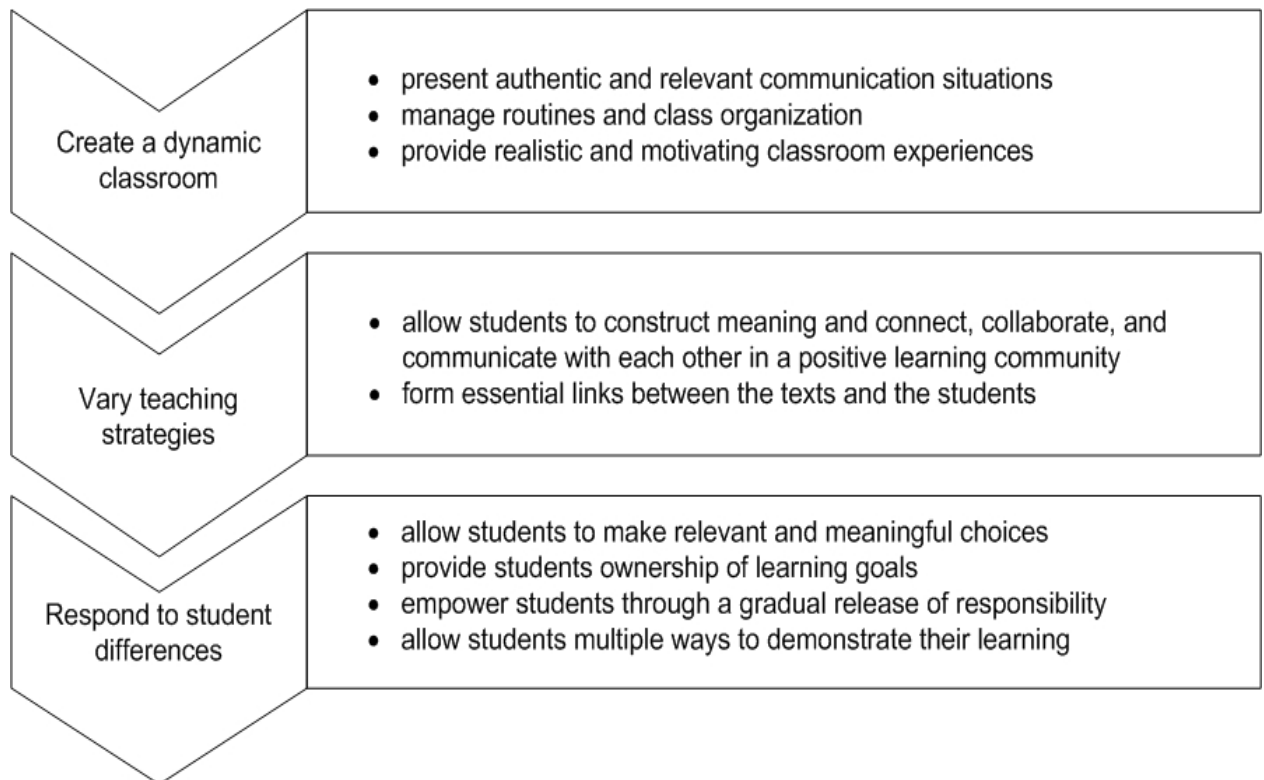
Differentiated Instruction

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

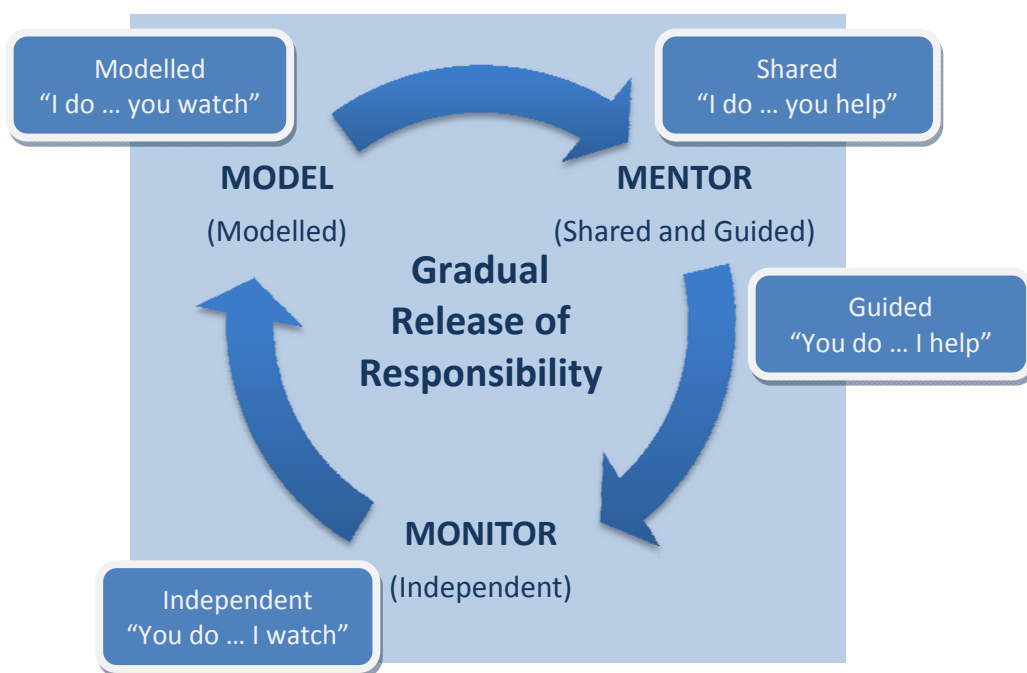
- assign independent study to increase depth of exploration in an area of particular interest;
- compact curriculum to allow for an increased rate of content coverage commensurate with a student's ability or degree of prior knowledge;
- group students with similar abilities to provide the opportunity 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

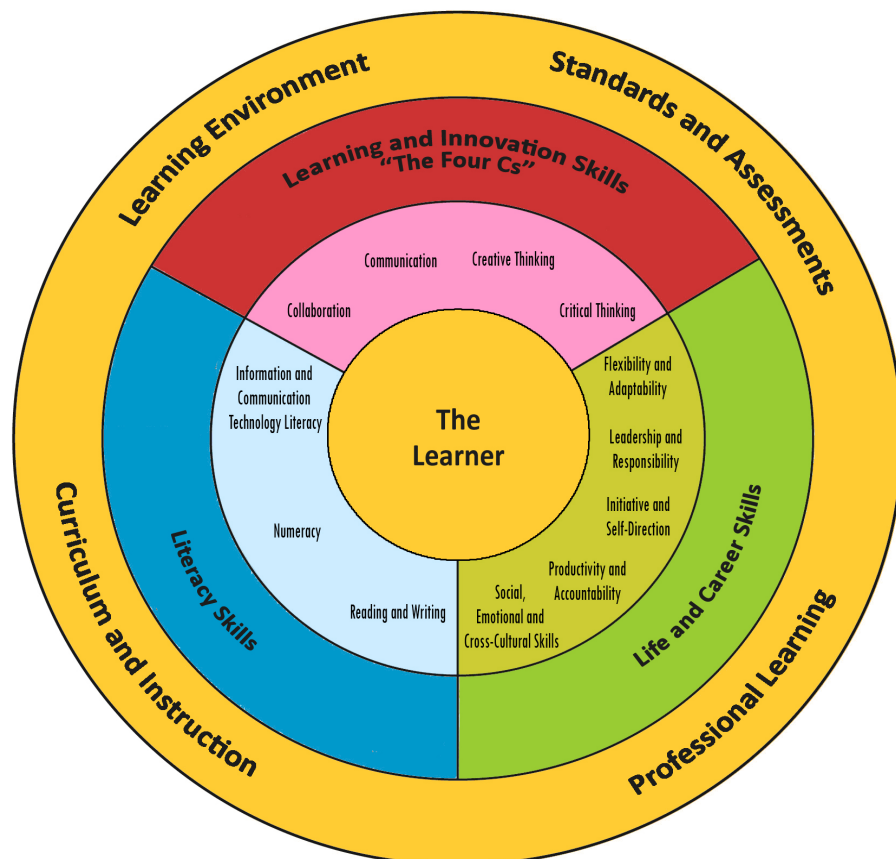
Generation Next is the group of students who have not known a world without personal computers, cell phones and the Internet. They were born into this technology. They are digital natives.

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.



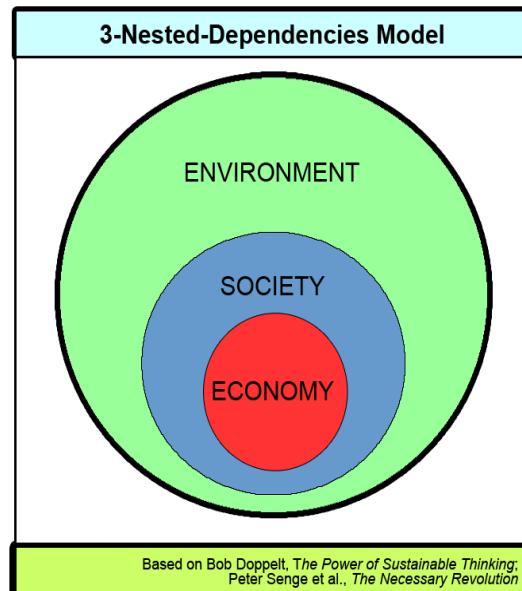
Support for students to develop these abilities and skills is important across curriculum areas and should be integrated into teaching, learning, and assessment strategies. Opportunities for integration of these skills and abilities should be planned with engaging and experiential activities that support 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 practice recognizing and understanding the connections 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.

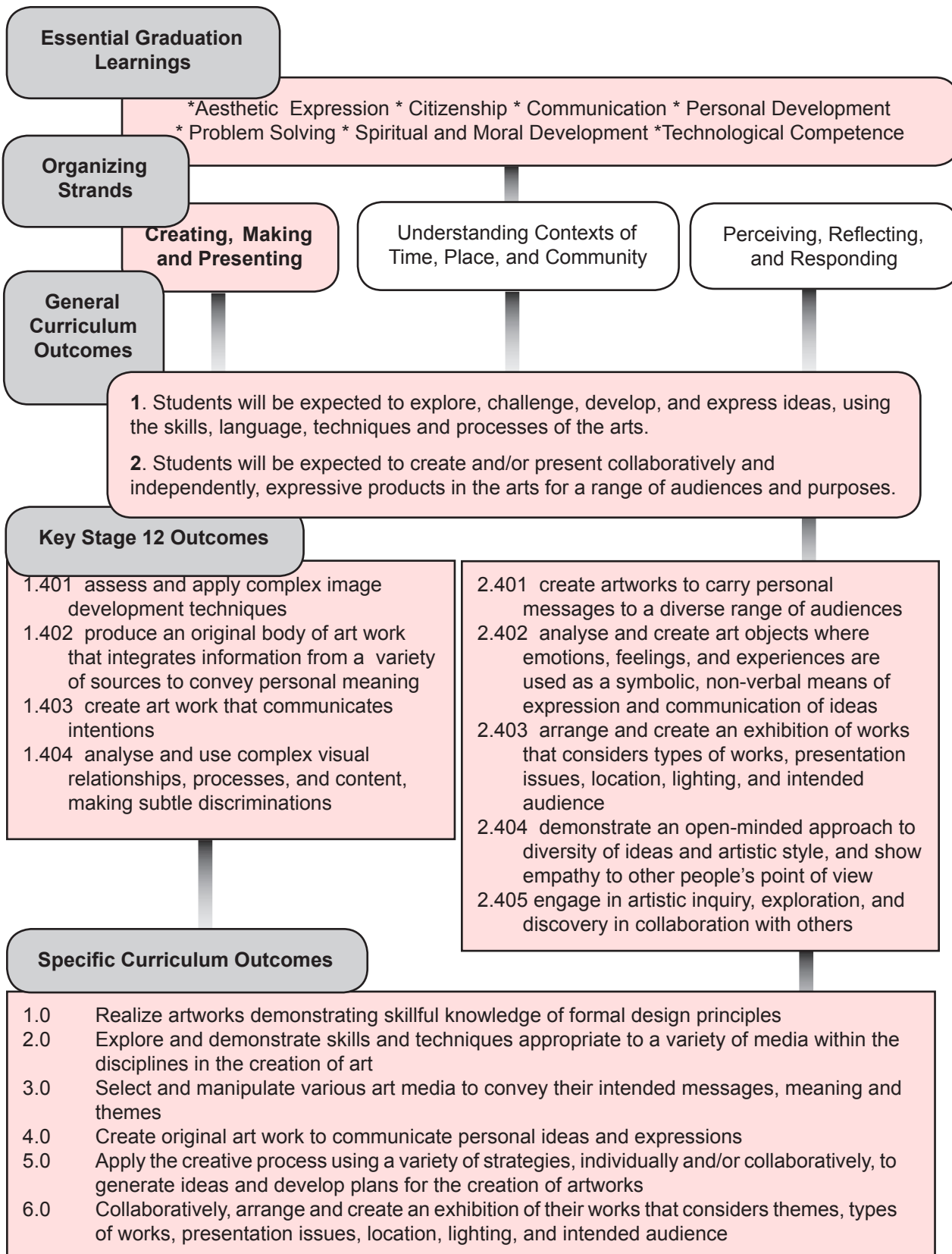
Curriculum Outcomes Framework



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 (KSCOs).

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 3202. 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 linked 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 3202 is an advanced studio-based course that will enable students to further develop their knowledge and skills in visual arts through practical application within five visual art 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 advanced studio work in drawing, painting, sculpture, and two other elective disciplines (different from those explored in level two) 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 3202 builds upon Visual Art 2202, Visual Art 2202 is not a prerequisite for Visual Art 3202. Prospective Visual Art 3202 students who did not complete Visual Art 2202 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

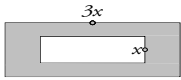
- cautionary notes
- clarity in terms of scope
- common misconceptions
- depth of treatment
- knowledge required to scaffold and challenge student's learning
- references to prior knowledge


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><i>Students will be expected to</i></p> <p>1.0 <i>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]</i></p> <p>1.2 <i>model division of a given polynomial expression by a given monomial concretely or pictorially and record the process symbolically.</i></p> <p>1.3 <i>apply a personal strategy for multiplication and division of a given polynomial expression</i></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>	
<p>Sample Teaching and Assessment Strategies</p> <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 <p>(i) $(6x^2 + 12x - 3) \div 3$</p> <p>(ii) $(4x^2 - 12x) \div 4x$</p> <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>Resources and Notes</p> <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.

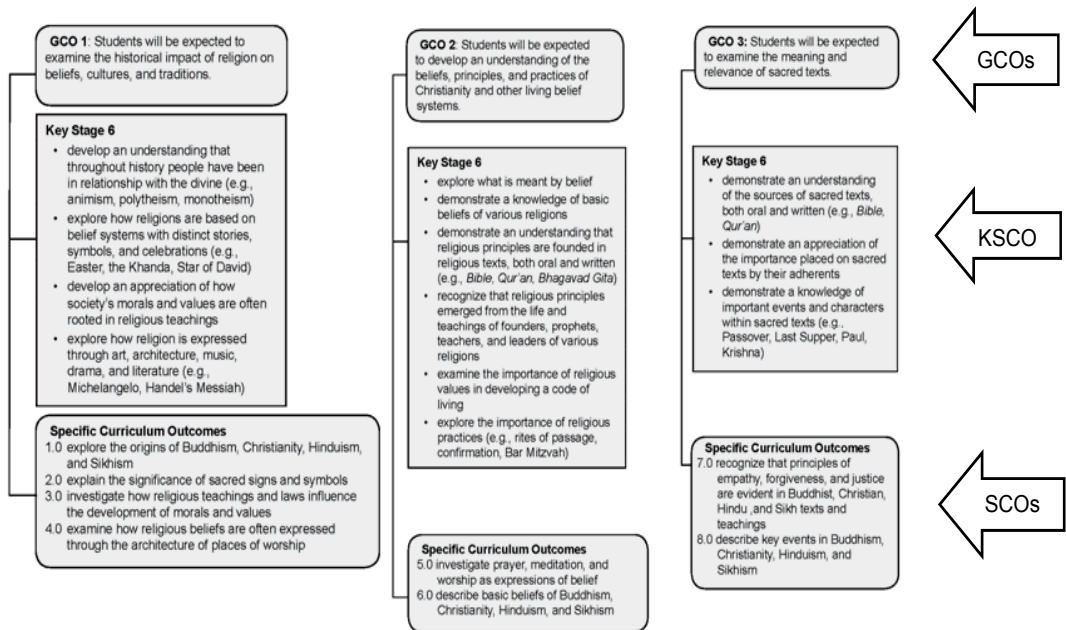
Suggestions for instruction and assessment are organized sequentially:

- **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

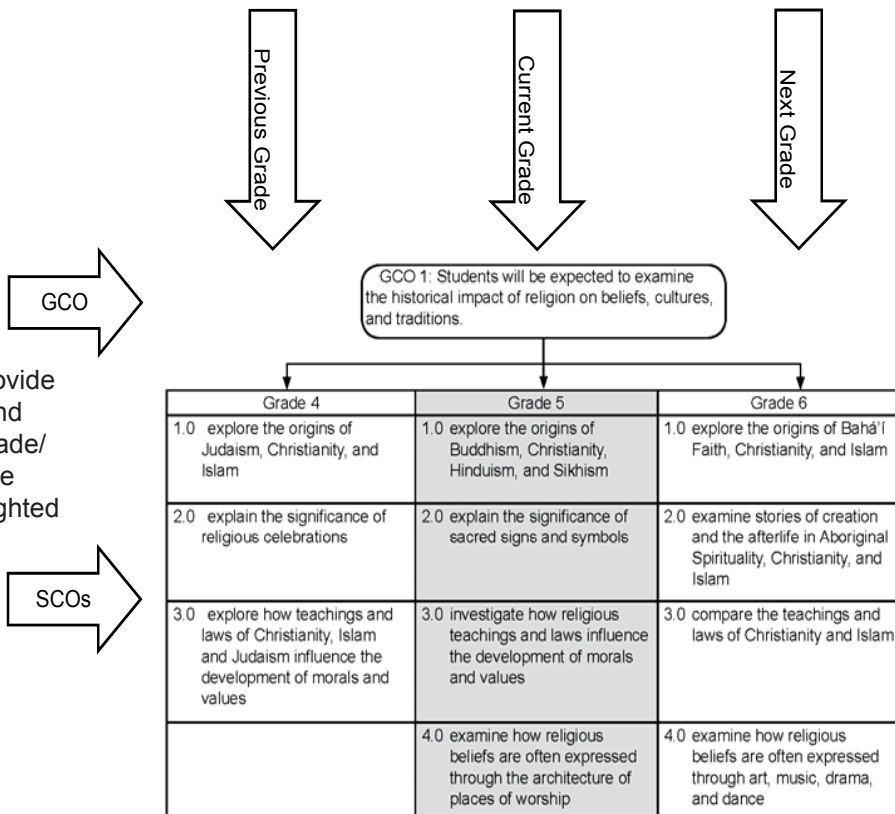
These suggestions provide opportunities for differentiated learning and assessment.

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.



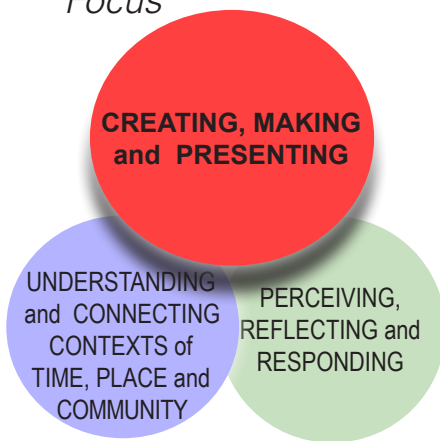
The SCOs Continuum follows the chart to provide context for teaching and assessment for the grade/course in question. The current grade is highlighted in the chart.



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

Creating, Making, and Presenting

Focus



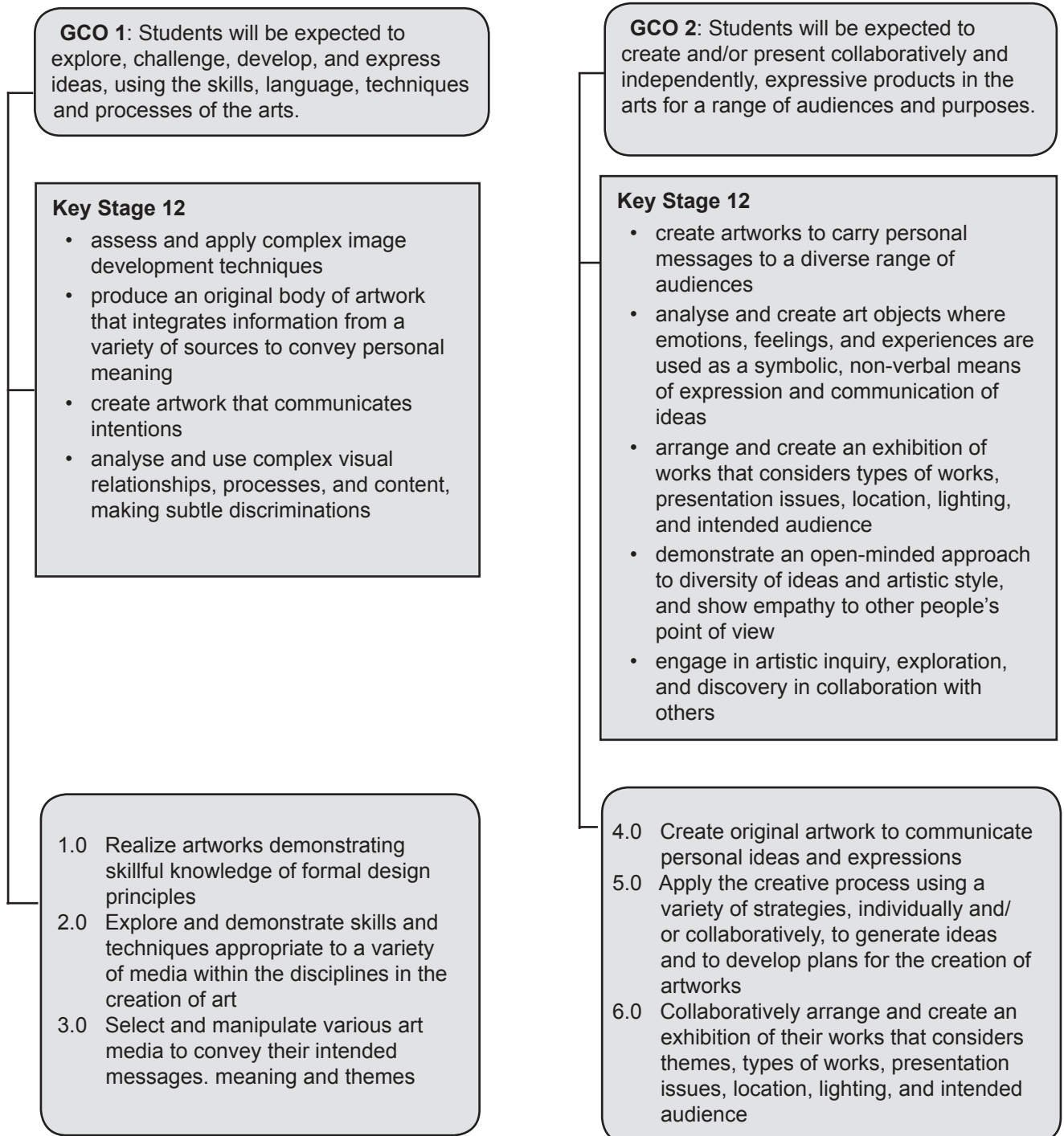
Creating, Making, and Presenting involves students' creative and technical development; that is, their ability to use and manipulate media to create art forms that express and communicate their ideas and feelings. Through these artworks, students provide evidence of achievement, both as the work is being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

The appearance of specific curriculum outcomes 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 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>	<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
<p>4.0 Create original artwork to communicate personal ideas and expressions</p> <p>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</p> <p>6.0 Arrange and create an exhibition of their works that considers themes, types of works, presentation issues, location, lighting, and intended audience</p>	<p>4.0 Create original artwork to communicate personal ideas and expressions</p> <p>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</p> <p>6.0 Collaboratively arrange and create an exhibition of their works that considers themes, types of works, presentation issues, location, lighting, and intended audience</p>	<p>4.0 Create original artwork to communicate personal ideas and expressions</p> <p>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</p> <p>6.0 Make and articulate critical judgments about their own work when collaboratively selecting, arranging, and displaying artworks</p>

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

- 1.0 realize artworks demonstrating skillful knowledge of formal design principles

Focus for Learning

Students will have a practical understanding of the nature of the elements and principles as well as experience in combining elements to generate principles of design in artworks.

Building on these experiences, Visual Art 3202 students will be expected to be more informed, independent and intentional in their use of elements in generating principles of design in their artworks. Composition will be a primary focus.

Composition is the art of arranging and organizing parts or components of an art work. Every image—representational or not—requires organization. How various objects are arranged play a large part in the visual impact of a finished work. Golden ratio (rectangle, square, spiral), rule of odds, rule of space, simplification, geometry and symmetry are just some of the techniques students will learn and apply in the arrangement and composition of their artworks.

There are many different ways of arranging objects, and many different thoughts on how it should be done. The most important thing is to ensure that the arrangement of objects is as visually interesting as possible, and that it enhances the meaning or intention of the work. To create visually interesting compositions, artists tend to use contrast (e.g., size: big/small, arrangement: organized/chaotic). Good compositions also tend to have a dominant mood or feeling. The presence of contrasting elements (e.g., large bright coloured shapes in combination with small dark and heavily textured objects) provides variety, as well as emphasizing the dominant mood of the image.

Visual composition is often described in terms of harmony or dissonance. Does the visual impact of the composition produce a sense of order and harmony or one of randomness and variety? Almost all images can be categorized under one of these two terms.

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

- Show examples of artworks that use the elements of design to convey intended principles within their composition
 - Unity (e.g., Wassily Kandinsky's *Circles in a Circle*)
 - Balance (e.g., symmetrical - Georgia O'Keefe's *Oriental Poppies*, asymmetrical - Katsushika Hokusai's *The Great Wave off Kanagawa*)
 - Rhythm (e.g., Piet Mondrian's *Broadway Boogie-Woogie*)
 - Emphasis (e.g., Edvard Munch 's *The Scream*)
 - Contrast (e.g., Kathe Kollwitz's *Need or Misery*)
 - Proportion (e.g., Grant Wood's *American Gothic*)
 - Repetition (e.g., Kitagawa Utamaro's *Phoenix and Beauties*)
- Introduce compositional techniques. Provide examples of how these techniques are used in conjunction with the elements of art to create the principles of design.
- Review colour harmony schemes. Introduce how colour harmony can be used as a compositional strategy.

Students may

- Collaboratively identify how other artists have created the principles of design in their works, selecting an example of each principle to share with the class.
- Analyze compositional techniques used in artwork, such as the use of triangles, or golden ratio.
- Examine images found in media, such as advertisements or memes. Identify how balance is used to appeal to the viewer, and lead the eye. Determine whether specific patterns emerge in the use of balance for various types of media that relate to the product, idea, or target age group.
- Create an illustrative list of the principles of design.
- Use any element to create any principle. I.e., Use colour to create unity, value to create contrast, line to create rhythm, shape to create proportion, etc.
- Create a book of exemplars of each of the principles of design, identifying the elements that were used in the creation of the principles. Images may be student generated or found.

Connection

Students may

- Make thumbnail sketches of varied compositions to explore symmetrical, asymmetrical and radial balance. Reflect on the level of harmony created by each in a journal entry.

Resources and Notes

Authorized

Appendices

- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/appendices.html
 - Appendix D2: Resources

The Visual Experience, (Teacher/student Edition)

- pp. 32-40, 58-72, 88-96, 116-133, 148-152, 166-190.

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

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

Focus for Learning

Harmonious images may have some or all of the following characteristics

- **balance:** a regular and predictable arrangement of shapes and forms that correspond to our experience of objects in the world
- **symmetry:** a pattern of balance using mirrored design
- **simplicity:** an efficient composition that does not assault the eye with too much information
- **unity:** a feeling that all parts work together in a composition to create the whole
- **predictability:** a visual structure that follows an understandable and known pattern, as in the appearance of proportions in a landscape
- **repetition:** the use of visual elements over and over in a regular pattern

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

- Create a light contour drawing of a landscape or a still life in a sketchbook. Make three photocopies of the original, and apply different elements of art to each image. Identify the principles of design created by the various elements.
- Use grid drawing to distort an image by changing the dimensions of squares within the grid.
- In a small group, collaboratively arrange still life objects in multiple ways to explore the principles of design. Arrangements may be documented by photographing to share with the class.
- Select a previously created artwork. Use a viewfinder to isolate a small section of the work to find an image that uses one or more of the principles of design. Enlarge and recreate this section using a different media than the original.
- Use leading lines within an artwork. Identify the focal point and how the lines work to move the viewer's eye through the artwork.

Consolidation

Students may

- Create a perspective drawing that places an image, without changing its scale, in different positions within the drawing plane. Discuss how this creates instability.
- Create an artwork that is harmonious in nature. Reflect on how they achieved this in a journal entry.
- Create an image that uses a specific compositional strategy (e.g., rule of thirds or geometric composition). Reflect on its use and success in creating principle(s) of design.
- Create a simplistic image, focusing on one subject. Consider the compositional use of space, contrast and balance.
- Using three completely different media (such as a magazine cut out, a found object, and a piece of cloth), compose a unified artwork.
- Explore and assess cultural connections of radial or geometric motifs found in architecture, pottery or stained glass. Using radial balance or tessellations, create a motif to embellish a building or object within your own culture or surrounding community.
- Use the elements and principles to purposely create tension or agitation in an artwork, such as an unbalanced composition. Reflect on the success of the work.

Resources and Notes

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/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

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

Focus for Learning

Images based on dissonance may be described as having the following characteristics

- **instability:** a composition in which the shapes or forms are more or less autonomous, and do not work together in a logical or predictable pattern; the composition feels as though it is about to break apart at any moment
- **asymmetry:** a visual arrangement based on unequal distribution of shapes of different sizes, textures, colours,
- **irregularity or randomness:** the apparent lack of a pattern or underlying sense of structure
- **complexity:** a composition that may appear chaotic or busy; one that is very active to the eye
- **fragmentation:** a composition that has no sense of unity or underlying structure
- **spontaneity:** a composition that appears to have occurred without pre-planning; a lack of an organizing principle in the work
- **variety or variation:** a composition that presents a number of different visual strategies; a range of expressive techniques within the same composition

Being familiar with the characteristics of harmony and dissonance may assist students in understanding, analyzing and describing existing visual images, as well as constructing visual images of their own.

Students may consider these characteristics as a strategy towards projecting a dominant feeling or expressing a polarity within their visual compositions.

Sample Performance Indicator(s)

Design a motif with a background that pairs an element with a principle to generate a harmonious or incongruous composition. Recreate it seven times, pairing a different element and principle with each iteration.

In your journal, create thumbnail sketches of a still life or landscape that demonstrate your experimentations with harmonious and incongruous composition. Select one thumbnail to transform into a finished piece.

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

Extension

Students may

- Draw a detailed and complex image that demonstrates activity, such as a busy city street, using compositional strategies to create specific focal points within the work to lead the viewer's eye.
- Create a series of artworks that combine two elements to demonstrate a randomly chosen principle.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/creating,-making,-and-presenting.html

- MoMA - OnLine Exhibitions
- Golden Ratio
- Art lesson in critique focus on Eastern artist Hokusais
- Movement Lesson
- *Design Principles: Compositional, Symmetrical And Asymmetrical Balance* - Smashing Magazine
- *How Do You Achieve Harmony in Art?*

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

Drawing continues to be explored as a fundamental skill and primary discipline in Visual Art 3202. As a foundational skill, it transcends visual art media, disciplines and artistic processes. It will be pulled through subsequent disciplines and visual art activities as students sketch ideas, create thumbnail sketches, generate plans, resolve visual problems and plan works in their sketchbooks.

As an enduring skill that commands ongoing and regular practice, students should be encouraged to practice drawing via gesture/ contour drawings or thumbnail sketches beyond this discipline and outcome throughout the duration of the course.

Within this discipline, students will build upon and further develop their prior drawing skills and techniques with different drawing media through advanced experiences. Charts found in Appendix A3 articulate the skills, techniques and media identified for in-depth treatment or focus at the respective visual art course levels.

In Visual Art 3202, students' drawing experiences will expand to encompass oil pastel media and techniques (blending, scraffito, colour mixing, layering, heavy/light pressure), space and depth techniques, with particular emphasis on three point perspective and portraiture.

In moving through this discipline, teachers might start with perspective drawing with pencil and/or other student familiar materials, then progress into oil pastels before moving onto portraiture. Such sequencing would frontload students' experience with different media in advance of them determining a medium that would suit them best in creating a portrait.

Students should be reminded or made aware of relevant safety 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: Safety in the Art Room.

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

- Display and discuss artists who have worked in the oil pastel medium, such as: Odilon Redon, Childe Hassam, Mary Cassatt, William Merritt Chase, Jean François Millet, Edgar Degas.
- Discuss and demonstrate the properties of oil pastels, and the need for protecting artwork while in storage.
- Introduce oil pastel techniques: stippling, scumbling, sgraffito, blending - heavy and light pressure, finger, blending stomp, paper towel, oil/solvent.
- Demonstrate using a pencil as a sighting tool for accuracy.
- Review space and depth techniques (e.g., atmospheric perspective, foreshortening, 1-2 point perspective) and terminology (e.g., horizon, vanishing point, orthogonals).
- Display and discuss a variety of 3 point perspective images, such as Escher's "Ascending and Descending" woodcut.
- Demonstrate drawing 3 point perspective. Explain the terms zenith (vanishing point above the horizon line) and nadir (vanishing point below the horizon line), and how the use of either creates a different perspective in the drawing.
- Introduce the concept of portraiture in art using a variety of artists and examples from history to present. Discussion questions may include:
 - Who is captured in the portrait?
 - Are there general trends throughout history?
 - How does the gaze of the subject affect our interpretation of the artwork?
 - Can we tell how the artist felt about the subject by looking at the artwork? What are the clues?
 - What types of mark making are being used?
- Demonstrate the proportions of the face.
- Demonstrate techniques to draw facial features.

Students may

- Divide an outlined image into four sections, demonstrating a different shading technique in each section to emphasize the form of the image.
- Divide a sketchbook page into sections to demonstrate oil pastel techniques.
- Complete an oil pastel value scale.
- Compare images of 1, 2, and 3 point perspective to identify differences, similarities, and where vanishing points are located
- Find or take photographs that demonstrate 3 point perspective in architecture.

Resources and Notes

Authorized

Appendices

- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/appendices.html
 - Appendix D2: Resources

Discovering Drawing, (Teacher/ Student Edition)

- pp. 2, 14, 20-21, 304, 48, 54-55, 74, 128-129, 181-214, 225, 298-300, 305-306, 311-312

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

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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 three point perspective, draw a worm's or bird's eye view of a cityscape. Add shading and/or colour to emphasize forms and create mood.

Using oil pastel, create an artwork that demonstrates light and heavy pressure, stippling, scumbling, sgraffito, and appropriate mixing techniques.

Choose and draw an example of Newfoundland architecture that demonstrates three point perspective and pastel blending techniques.

Create a portrait that considers gaze, proportion, and mark making to convey a message about the subject, their relationship to the artist, or contribution to society

Create a portrait that emphasizes mood or emotion in the subject, selecting drawing media and techniques that corresponds with your intentions.

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Sample Teaching and Assessment Strategies

Connection

Students may

- View 'About Face' tutorial. Draw a single feature of a face
- Draw a practice portrait using the correct proportions.
- Observe and practice drawing a peer using the correct proportions.
- Demonstrate oil pastel techniques in a personally generated sketchbook drawing.
- Cover an entire sheet of paper in a heavy layer of oil pastel. Using the sgraffito method, complete a contour drawing.
- In their sketchbooks, demonstrate 3 point perspective by drawing a chair or creating a simple architectural drawing.

Consolidation

Students may

- Use a viewfinder to capture a close-up of an object or feature of an image (e.g., model's face) in a magazine or photograph. Recreate this feature in proportion and perspective, using oil pastel
- Draw an image that demonstrates foreshortening.
- Copy an image, such as Van Gogh's *Starry Night* or Rouault's *The Old King* using oil pastel to explore applied techniques and colour mixing.
- On black or coloured paper, use oil pastel to draw glass objects from observation, capturing the light and reflections on the objects.
- Using a viewfinder, draw a still life of apples using oil pastel techniques.
- Draw a skull (human or animal) in proportion, using oil pastels.
- Draw a galaxy/space scene using oil pastels, pencil crayons and oil to blend.
- Invert the colours in a high contrast photograph using a digital editing app. Recreate using oil pastels.
- Draw a fantasy castle using 3 point perspective.
- Use a mirror to draw a self portrait.
- Take a close-up shot of a person portraying a strong emotion. Use this as a basis for a portrait.
- Draw a portrait or still life with a strong light source angled from below.

Resources and Notes

The Visual Experience (TE/SE)

- pp. 48, 50, 80, 214, 140-141, 486- 487

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/teaching-and-learning-strategies.html

- About Face

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-(rap).html)

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Focus for Learning

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Sample Teaching and Assessment Strategies

Extension

Students may

- Create a “collaged” perspective drawing that uses all 3 types of perspective in a single image, linking together the different scenes with a common theme and colour scheme.
- Create a surrealist perspective drawing that includes a purposefully too large object that appears out of place, making it a focal point within the work.
- Use photography to explore unusual points of view of a mundane object (e.g., locker, inside of a pencil case, trophy case, in a closet). Choose one as a reference for a drawing or painting.
- Design and execute a trompe l’oeil mural.
- Create an anamorphic drawing.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/creating,-making,-and-presenting.html

- Review of Drawing Shading Techniques
- 7 Oil Pastel Techniques
- Introduction to Oil Pastels
- Three-Point Perspective Tutorial with Zenith and Nadir
- Odilon Redon - The Complete Works
- Mary Cassatt - Selected Paintings
- Pastel Presentation and Storage
- How to blend and create light with coloured pencils
- Colour blending Art Sample
- Three point Perspective

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Focus for Learning

Students will have prior experience using watercolour, tempera, and acrylic from Visual Art 1202 and 2202.

Student should understand that while tempera and watercolour paints may be interchangeable, tempera is more forgiving and allows for more coverage than watercolour paint.

In Visual Art 3202, students will build upon their prior painting experiences and explore acrylic and water based oils on canvas.

Students will continue to refine blending skills and explore viscosity-based techniques such as impasto, glazing and scumbling.

- Impasto technique: Paint is thickly applied such that the brush or painting-knife strokes are visible on the canvas and creates a tactile texture when dry. Impasto technique also allows for paint mixing directly on the canvas. Acrylic medium may be used to create impasto effect.
- Glazing technique: A very thin, translucent layer of paint is applied to all or part of a painting or previously painted surface to alter its appearance, tone or colour.
- Scumbling technique: A thin layer of paint is applied over an existing layer using a dry brush and light hand or pressure. Most commonly thought of as an oil painting technique, it can be used with acrylic or watercolour paints.

Teachers should note that traditional glazing with oils is a very time consuming process. While some artists use cobalt drier to help speed the process, its toxicity and mining ethics renders it not recommended for student use. Glazing can work well with thin layers of acrylic, while glazing with water-mixable oils does not. Water-mixable or water soluble oils are expensive and can be thinned with water but tend to produce a streaky result and are not as conducive to the nice layers of glazed colours of acrylics.

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Sample Teaching and Assessment Strategies

Activation

Teachers may

- Review properties of paper used for painting (weight, tooth, colour, composition). Present canvas and masonite and the alternative qualities that it provides to artists (surface texture, durability).
- Demonstrate and define the impasto technique using acrylic and/or water based oils.
- Present a variety of tools and techniques used to apply impasto technique (e.g., loaded brush, palette knives, paint dropped from above).
- Demonstrate how to prepare a canvas with gesso or primer prior to creating an artwork.
- Demonstrate techniques for controlling the thickness of paint; i.e., addition of acrylic gel to thicken, addition of gloss or matte medium to thin, layering using glazing mixing techniques.
- Demonstrate blending using water-based oil paints.
- Present artists and artworks to discuss the use of impasto in
 - conveying feelings and emotions (e.g., Expressionists Van Gogh, Willem De Kooning)
 - creating 3D impressions of folds in fabric, wrinkles in skin, etc.(e.g., Baroque painters Rembrandt, Velaquez)
 - adding sculptural dimensions to artworks (e.g., Abstract artists Jackson Pollack)
 - creating rough textures to emphasize areas of a painting
 - conveying the intense quality of light in surface highlights.
- Using acrylic and acrylic medium, demonstrate layering techniques such as
 - glazing over areas of dry paint using transparent paint prepared for glazing and,
 - scumbling over areas of dry paint using opaque, lighter layers of paint.
- Present artists and artworks to discuss the use of glazing in
 - depicting luminosity or the sensation of light reflecting off focal areas of the picture from below darker layers of paint (e.g., Vermeer) and
 - softening details in a painting.
- Present artists and artworks to discuss the use of scumbling in
 - creating a sense of atmosphere and depth (e.g., Turner) and
 - breaking up large areas of canvas to make it less monotonous.

Continued

Resources and Notes

Authorized

Appendices

- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/appendices.html
 - Appendix D2: Resources

Experience Painting, (Teacher/ Student Editon)

- pp. 118-145, 148-173, 229, 277- 278

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-(rap).html)

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Focus for Learning

Through their exploration, students will come to know the properties and capabilities of each media.

- Water-based oils are smoother in comparison to acrylic paint.
- A little amount of water soluble oils goes a long way, and oil paint will go a lot further than acrylic.
- Both acrylic and water based oils offer a textured, low relief feel as they allow for the build up of paint. For acrylics, this can be accentuated with the use of gel medium.
- Acrylic paint and acrylic gloss mediums are best suited for glazing techniques.
- Water based oil paint has a much longer drying time and is not suitable for short timelines/projects.
- A paint's degree of viscosity or resistance to stirring or movement, and its stickiness is impacted by its thickness. The thicker the paint, the greater its viscosity and vice versa.

Students will learn about the properties of canvas/canvasboard and how to prepare it for painting. They will also consider other surfaces or bases such as using masonite board for oils and stretched canvas for acrylics.

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Sample Teaching and Assessment Strategies

Students may

- Feel and describe the surface of an impasto-painting sample.
- Properly prepare a canvas.
- Experiment with applying heavy-bodied acrylic or water based oils to sit atop heavy-weight paper or canvas.
- Experiment with painting directly onto stretched raw canvas or masonite.
- Identify artworks which use viscosity based and/or blending techniques. Describe how the techniques are used.
- Experiment using a variety of paint viscosities and layers.
- Experiment with colour, value and texture by creating swatches using a variety of impasto, glazing, scumbling and blending techniques.
- Experiment using different tools (brushes, palette knives) in the application of acrylic/water soluble oils using impasto, glazing and scumbling techniques. Reflect on the connection between technique and media/tools. (e.g. Does the quality of the media (thick or thin, opaque or transparent paint) impact the technique (impasto, glazing, or scumbling)?
- Experiment with building impasto with a palette knife by layering and scratching into the surface (scraffito) on scrap pieces of canvas paper or board.

Connection

Students may

- Select and recreate famous paintings in the styles of Post-Impressionism, and Fauvism to gain experience with impasto brush work.
- Using oil paint, demonstrate blending in a still life of a carrot or apple.
- Using a base image with areas of light and dark, recreate the image twice - once using the glazing technique of light with darker layers above, and once using the scumbling technique of dark with lighter layers above. Compare the differences in technique in your sketchbook.
- Explore the properties of acrylic/water based oils by dividing heavy paper or canvas into 4 blocks. Choose a simple image. In one block, paint the image using impasto techniques. In the second block, experiment with glazing. In the third block, use scumbling. In block 4, combine techniques.
- Explore the concept of light and shadow by blending oil paint.
- Explore the concept of physical texture in art by varying the application of paint to canvas using impasto and layering techniques and a variety of brushes or palette knives.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/creating,-making,-and-presenting.html

- Canvas Painting
- Canvas Painting for Beginners: Everything You Need to Know
- How to Prepare Canvas for Acrylic Paint
- How To Gesso a Canvas For Oil Painting
- Beginner Oil: How to prepare a canvas for an oil painting
- Acrylic Scumbling (Dry Brush Painting Technique)
- Blending and Scumbling - Acrylic Painting Lesson
- Impasto - Explore Acrylic Painting
- How to do Impasto Painting in Acrylics with Artist Bob Rankin
- Impasto
- Rembrandt impasto
- Video on Van Gogh impasto
- Polllock

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Focus for Learning

Sample Performance Indicator(s)

Create a landscape painting showing dramatic lighting using acrylic that employs glazing, scumbling and impasto techniques.

Create a portrait or still life using water-based oil paint that employs the impasto technique.

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Sample Teaching and Assessment Strategies

Consolidation

Students may

- Create two paintings of an everyday object or landscape. Use different paint viscosities to express a different mood in each artwork.
- Plan and create a landscape on canvas using impasto, glazing, scumbling, or blending to achieve an area of focus and demonstrate atmospheric perspective.
- Using acrylic/water based oils, create a triptych that incorporates a different technique (impasto, glazing, scumbling) in each section. Reflect on how each technique helps to build meaning in each panel.
- Plan and create an artwork based on a scene from a story they know well. Use impasto, glazing, or scumbling techniques to create emphasis.
- Choose an existing artist or artwork that uses either impasto, glazing, scumbling or blending techniques. Compose an artwork that mimics their style and incorporates this technique.
- Rework a previous painting using impasto, glazing, scumbling, and blending techniques to better convey detail, feelings, and emotions in the piece.

Extension

Students may

- Plan and create a painting that incorporates impasto, glazing or scumbling techniques to compare/contrast two different moods or feelings. Describe how the colour mixing changes to accommodate the variety of techniques.
- Using a limited palette, plan and create a painting that incorporates impasto, glazing or scumbling techniques to emphasize the focal point of the picture.
- Consider the artwork from two different periods (e.g., baroque, abstract expressionism). Create an artwork using impasto, glazing or scumbling techniques that combines elements from both periods to create meaning. Track the development of their artwork and explain their thought process in their sketchbook.
- Explore and experiment with water-soluble oil pastels in their journal by trying out techniques such as blending with a dry hand, brushing with water, brushing with a white paint wash and brushing with black paint wash.
- Create a painting using water-based oil pastels.
- Paint a still life or portrait using only a palette knife.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/creating,-making,-and-presenting.html

- 6 Basic Acrylic Painting Techniques for Beginners
- Painting Lesson - How to Glaze With Acrylics
- Acrylic Glazing. A Match Made In Heaven.
- How to Glaze with Acrylics
- What is Scumbling Technique in Oil Painting?
- 9 Oil Painting Techniques For Beginners
- SmartArtBox - Impasto oil painting w/ palette knife tips
- How to Glaze with Oils
- Oil Painting Glazing Tutorial
- Impasto Painting

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Focus for Learning

Students may have prior experience with making free-standing and relief sculptures in K-9, Visual Arts 1202 or 2202. Through these experiences, they would be familiar with

- subtractive technique of carving using soap, foam, plaster, or wood,
- additive technique(s) of
 - modelling with plasticine or clay both into a form and over an armature and,
 - assembling standardized units or modules of preexisting/ found (e.g., pop bottles, toilet paper rolls) or generated objects.

Casting refers to both the process (pouring liquid into or shaping pliable material within/over a mould) and the product (the resulting solidified form). In direct casting (pouring liquid into a mould) the shape or mould from which the form was generated is lost once the casting is done. Many artists model forms to create moulds from which to cast. The reusability of moulds enable the artists to create editions of their artworks. (Tate)

Casting does not necessarily command the replication of an entire 3D object. Covering an object in a material to create a copy, such as the tape sculptures of George Segal, is the simplest form of casting.

In Visual Arts 3202, students will learn direct and mould casting techniques to create sculptures using materials such as plaster, clay, duct tape, plaster gauze, latex and Styrofoam™ as well as make their own moulds.

Students will also learn the skills of casting and filling moulds to produce a plaster relief sculpture (mould casting) and sculpture in the round via tape cast.

Students may also create the mould from which to cast their sculpture. Using technologies, such as a 3D printer and software, to generate the mould may be a consideration and would have crossover with SCO 17.0.

Students will continue to develop their understanding and use of positive and negative space in sculptural designs, inclusive of display and surrounding spaces of the sculpture, as they create more complex forms, i.e., creating a free standing sculpture (sculpture in the round) that expresses movement or a less stable balance, such as a dancer grounded on only one leg. Such a work would have ties with SCOs 1.0 and 15.0.

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Sample Teaching and Assessment Strategies

Activation

Teachers may

- Review the basics of the modeling processes.
- Introduce types and techniques of casting.

Students may

- Examine and reflect on how fossils are formed.
- Experiment with casting moulds by pouring water, jello or chocolate into preexisting moulds such as ice cube trays, truffle moulds, jelly moulds, etc.

Connection

Students may

- Research packing or plaster tape sculptures and determine the difference between a casting and a modeled sculpture.
- Sketch out a basic shape, then a sketch of that shape altered to represent an object, then that object with detail in order to help understand and examine the modelling process. [This could also serve as the student's plan for a modelled sculpture.]

Resources and Notes

Authorized

Beginning Sculpture, (Teacher/Student Edition)

- pp. 27- 51, 55-102

The Visual Experience, (TE/SE)

- pp. 286-287

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/teaching-and-learning-strategies.html

- Tinkercad 101

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-(rap).html)

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

- Create cast sculptures in a collaborative group that can be installed in an unusual space in your school. This piece may be a single piece that was created in pairs, or may incorporate multiple cast pieces from the class. Pieces may be made using direct casting or mould casting.
- Mould cast simple, every day objects in plaster and display them alongside their “real” counterparts, such as a cast apple among a bowl of fruit. Document the work digitally.
- Make multiple casts of one object and finish the surface differently on each one (e.g., painted, oiled, glued and glittered, etc.).

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Sample Teaching and Assessment Strategies

Consolidation

Students may

- Create a packing tape or plaster casting of one of their limbs. Alternatively, as a group, cast an entire figure.
- Design and create a sculpture that begins with a basic geometric form (e.g., sphere, cube, cylinder). Add to the shape to enhance the form, and finalize with detail.
- Find or create a simple object (e.g., piece of fruit) to cast in a two piece mould. One half of the class may create and use the two piece mould. making a casting for each member of the group to finish, paint, etc.
- Create a negative of a unique fossil to cast as a plaster relief tile.
- Press a found object into modeling clay to create a mould. Cast the resulting cast with plaster.
- Create a piece of functional artwork that encompasses an artistic sculptural aspect (e.g., a phone holder/case shaped like a serpent tail).
- Create a body cast that shows the body mid-movement. Props can be used to emphasize actions. Students can work in groups to make their sculptures interact with each other. Display in an area of their choosing where the audience can also interact and walk around the artworks.

Extension

Students may

- Duplicate a more complex object using a tape or plaster cast. (*casting*)
- Create a bust or sculpture of a face or animal (e.g., a clay face over a Styrofoam™ head).
- Use rubber or latex to make a flexible mould of a complex object of their own design and cast it using a plaster mother mould.
- Create a 3D printed 2 piece mould for clay or silicone.
- Create individual 3D printed sculptures based on a particular theme to construct a large scale installation that incorporates all sculptures.
- Cast a two -part mould in collaboration with a peer.
- Make a 3D printing or a cast of an object. Install it in various environments, and photodocument it in each spot. Post it to social media like Twitter™ or Instagram™. (See *Merina the Mermaid* on Instagram™.)

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/creating,-making,-and-presenting.html

- Sculpting an Elephant
- 3D mould
- Casting Defined
- Mould Making Tutorial: How To Make a Brush-On Rubber Mould of a Bust
- Plastic Tape Figure Cast Sculptures
- Handmade Paper Cast (uses clay mould)
- Cast Handmade Paper from Plaster Moulds
- History of Mould Making and Casting
- Life Casting of Hands in 30 Minutes
- DIY: How to make a Silicone Mould/Mould Putty using SOAP - EASY
- Make Your Own Silicone Moulds - Easy Mould Making (Mould) - For Candle Or Resin Moulds
- 25 Cement Projects You've Never Seen Before
- How to Create a Tape Sculpture - Casting Method 1
- Tape Cast Figure Tutorial

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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.

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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-3202/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-3202/teaching-and-learning-strategies.html

- Screen Printing

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/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-3202/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-3202/resources/appendices.html
 - Appendix D2: Resources

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/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-3202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/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, i.e., 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-3202/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 would also 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-3202/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-3202/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-3202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/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 teacher 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-3202/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. 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-3202/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 entry, 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-3202/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.

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 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.

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), 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-3202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-(rap).html)

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/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

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

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); and
- 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 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

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)**

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, unusual colour balances or saturations;
- portrait or landscape orientations;
- the rule of thirds;
- unusual angles; 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 the 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-3202/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.

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

- 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-3202/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-3202/resources/appendices.html
 - Appendix D2: Resources

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/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-3202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/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-3202/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

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

Outcomes

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 manipulated various media in conventional and experimental manners from Visual Art 1202 and Visual Art 2202 respectively.

The primary media explored would be consistent with those targeted within the disciplines studied. They will have gained knowledge of the properties and capabilities of the media, and the impact on conveyance of meaning or product when manipulated in conventional and experimental ways.

Building upon this knowledge, students will be intentional and deliberate in their approach to manipulating art media for their predetermined intent. It is expected students will move beyond the conventional and experimental realm, and be innovative in their selection, combination and manipulation of art media.

Innovation and experimentation are closely linked together. Experimentation is a crucial part of innovation, and some would argue that there is no innovation without experimentation. Experimental approaches are a gateway that may lead to innovative results.

Experimental ideas or techniques would be those considered untested and not yet established or finalized, whereas innovative ones would have been successfully tested and proven.

Teachers may introduce the concept and examples of current day innovations via other realms (e.g., technology). Artworks and artists of abstract expressionism may provide teachers and students a starting point or introduction to experimental and innovative techniques.

In this SCO and SCO 4.0, teachers must ensure a safe and nurturing environment as students are encouraged and challenged to move outside of their comfort zone and take risks in their experimental pursuits.

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.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Display a variety of artworks that use art media in non-traditional and unconventional ways. Discuss the media used in each piece using guided questions such as
 - What art media do you think is being used in this piece?
 - Why do you think the artist chose to work with this medium?
 - In what conventional ways do you think the artist chose to manipulate this media? Unconventional? Why?
 - What impact did the media or the artist's manipulation of the media have on the artwork's message or meaning?
- Present artists who pushed the boundaries of art by challenging conventional methods, driving new methods and movements, such as
 - Gestural application of paint by Jackson Pollock (e.g., dripping paint on canvas on floor) and Helen Frankenthaler (e.g., pouring thinned pigments onto untreated canvas).
 - Colour field painting of Mark Rothko (e.g., vertically stacking two to three rectangular canvasses or forms).
 - Duchamp and Dada pushing the notional boundary of art having to be beautiful, and paving the way to conceptual art.

Students may

- Explore and reflect on the concept of innovation in the technology world.
- In their sketchbook, brainstorm and reflect on unconventional and found materials and their properties that students may consider incorporating into an art piece.
- Reflect on the impact unconventional materials may have on the meaning or message of an artwork. (e.g., picture of nature made with collected, natural materials).
- Research artists whose artworks were considered experimental at that time. Generate a poster that presents three artists and their innovations.
- Research artists who are using existing methods or materials in new and innovative ways. Share their findings with the class, and discuss. (e.g., crocheted leaves or cut paper landscapes).

Connection

Students may

- Stitch a contour drawing using fibre, needle and paper.
- Paint with an unconventional medium (e.g., coffee, melted candy).
- Create an artwork using tools not designed for that particular medium (e.g., using spoons to paint).

Resources and Notes

Authorized

- The Visual Experience*, (TE/SE)
- pp. 216, 286

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

Outcomes

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 small groups, design and create an innovative installation piece that reflects the use of an art medium and/or tool in an experimental manner. Record your experimental efforts and reflect on the innovativeness and effectiveness of your artwork in an accompanying artist's statement.

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.

Sample Teaching and Assessment Strategies

Students may

- Create a drawing by laying sticks on a surface to generate the image. Capture the image by photographing or gluing sticks in place on the surface.
- Use tissue paper and Mod Podge ® to create an image, mixing colours through layering.
- Read artist testimonials of their process or journey to innovation.
- Explore and discover experimental drawing techniques, and non-traditional media such as: liquid glue, masking tape, whiteout pen.
- Collage a variety of torn or cut paper types onto a canvas or drawing board. Draw an image over the entire surface using 3 different drawing media, including oil pastel.

Consolidation

Students may

- Create an artwork that incorporates another artist's innovative technique or approach. Reflect on the results and experience in a journal entry. Reflect on how they might build on the artist's innovation.
- Select an artwork from their process portfolio to revisit using an innovative technique by which they were inspired.
- Identify a trait of family member to communicate within a two dimensional artwork. Artwork should incorporate two different media - one traditional (e.g., paint) and one unconventional media (e.g., push pins). In a journal entry, compare/contrast the properties and impact of the media on the message, identify the innovative aspects of their artwork, and outline their pathway/process in creating a piece with innovative aspects.

Extension

Students may

- Combine unconventional techniques, materials, and tools with unconventional art viewing experiences such as black lights, light from below, loud music.
- Considering the work of Duchamp and the notion of conceptual art, create their own readymade artwork with a title that reflects what lens through which they want their artwork to be viewed.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/creating,-making,-and-presenting.html

- Innovation versus experimentation
- 5 Innovative Artists Who Redefined How Art Is Created
- Importance of Framing Art Making Around Meaning
- 20 Artists Who Took Art To The Next Level
- 10 Unique And Bizarre Ways Artists Make Amazing Art
- Abstract Expressionism
- MoMA: Duchamp
- Pam Hall

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

Outcomes

Students will be expected to

4.0 create original artwork to communicate personal ideas and expressions

Focus for Learning

Lexico defines originality as “the ability to think independently and creatively” and having “the quality of being novel or unusual.”

In generating original artworks, students will need to be cognizant of the differences between being inspired by another’s work versus copying it. They should be familiar with common phrases such as

- inspiration,
- paying homage,
- appropriation,
- copying.

and the ethical, legal and moral issues surrounding the making of original art. This is covered in more depth in SCO 13.0.

From Visual Art 1202 and 2202, students will have had some experience in identifying, deciphering and using symbols in artworks in conventional and concrete ways as well as examining and exploring alternative/innovative applications of traditional symbols in artworks, respectively.

In Visual Art 3202, students will delve further into how meaning can be embedded into works of art through the exploration of symbolism. Symbolism differs from conventional and/or counterintuitive use of symbols in that the object used communicates “an entirely different meaning that is much deeper and more significant.” *literarydevices.net*

The meaning of symbols shift depending on the context in which they are used and may hold many different meanings depending on a person’s cultural background. For example, a chain could communicate unity or imprisonment depending on when, where and how it is used as well as who views the work.

Originating in the late 19th century, symbolism is both an artistic and literary movement that uses symbolic imagery to express ideas. It is the meaning behind an artwork’s forms, lines, shapes, and colours that is emphasized. Symbolism gives form and enables expression to the indescribable or inexpressible, such as dreams and visions. Any symbols used are not necessarily familiar or universal emblems of mainstream iconography (e.g., dove = peace) <https://www.theartstory.org/movement/symbolism/>

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.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Display and discuss artworks containing high levels of personal symbolism, such as Jan Van Eyck's *Arnolfini Wedding Portrait* (1434). Discussion should highlight that
 - while the artworks contain personal symbolism, they are open to many interpretations by the viewer and
 - other qualities of the artworks (e.g., artists' individual style and voice and cultural background) contribute to their meaning,
- Present artworks of a variety of styles and facilitate discussions around individual differences in style, and how these affect the interpretation of the meaning in the pieces. (e.g., *City Seen: Artists' Views of St. John's* 1785-2010).
- Display the body of work of an artist to show the development of their style.
- Establish a climate that fosters creativity in the classroom by
 - discussing what differentiates being inspired, paying homage, appropriation, and copying artworks;
 - introducing the 4 phases of creativity (Discovery, Emulation, Divergence, Crisis) with emphasis on the last two phases, and;
 - highlighting the importance of risk-taking in the creative process.

Students may

- Research a famous artist who uses symbolic imagery to express ideas. Draw a sketch of one of the artist's works of art, and record the symbols with possible interpretations.

Connection

Students may

- In a journal/sketchbook, sketch one object and brainstorm a variety of meanings.
- Create a list of persona values in their sketchbook, design or assign an object to symbolize a minimum of 5. Narrow the selection to a single value to explore further, creating a series of thumbnail sketches in a variety of artistic styles to represent it.
- Research an artwork that they consider inspirational. Complete a journal entry or short presentation explaining how they would make a piece of art inspired by that piece, including a description of the materials, style and symbols that they would use to personalize it.

Resources and Notes

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-(rap).html)

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/creating,-making,-and-presenting.html

- How to be Inspired Without Copying
- Good Artists Copy, Great Artists Steal
- The Line Between Inspired By And Copied From And How To Stay On Its Right Side
- The Accidental Creative: How to be Brilliant at a Moment's Notice
- The Only Way You Will Ever Need to Teach Symbolism
- Symbolism
- Flat-lay Design

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

Outcomes

Students will be expected to

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

Focus for Learning

Representative artists and artworks explored may include

- Odilon Redon's *Crying Spider*
- Gustav Klimt's *The Kiss*
- Elihu Vedder's *The Cup of Death*
- Jacek Malczewski's *Thanatos*
- Gustave Moreau's *Orpheus*
- Victor Borisov-Musatov's *The Pool*
- Mikhail Vrubel's *Demon Seated*
- Jan Van Eyck's *Arnolfini Wedding Portrait*

Symbolism is also a focus of students' critical analysis of artwork in SCO 14.0.

In Visual Art 2202, students were introduced to finding and developing their voice or style as an emerging artist. They would have identified and explored their particular use of materials, colour palette and techniques that were distinctly recognizable as their own.

In Visual Art 3202, students will continue to develop and refine their style or voice. In doing so, they may revisit the phases noted below, with particular attention to the divergence and crisis stages.

- Discovery - Students self reflect on artistic ideas/skills significant to them, what next to explore, and exemplar artists to consider.
- Emulation - Students mimic others' works to build/develop desired skills.
- Divergence - Students move away from emulation and their comfort zone towards seeking opportunities to take strategic risks with their work.
- Crisis - Students consider what is next in order to continue to develop and grow.

Todd Henry's *The Accidental Creative* suggests guiding questions students and teachers may use for each of the stages.

The pursuit of self-expression, personal ideas and voice in artwork involves risk-taking on behalf the student. In addition to a respectful classroom climate, student journals and sketchbooks can also provide a safe place in which students can explore and express themselves and ideas more openly.

Sample Performance Indicator(s)

Plan and create an original artwork that uses symbols in a creative and personal way to express an emotion, opinion or belief. Write an artist's statement that articulates your voice, style and use of symbolism in the piece.

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.

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

Students may

- Create an artwork that incorporates personally relevant symbols.
- Create a work that represents an important personal concept or experience using personally generated symbols.
- Choose an artwork that inspires them to create a piece that reflects who they are. Changes may reflect personal differences in setting, symbolism, style and voice.
- Create an autobiographical artwork that demonstrates personal style and voice.
- Create an artwork that uses a conventional symbol to represent an unexpected but personally relevant concept/message. Articulate the connection in a journal entry.
- Create an artwork by photographing an arrangement of personally symbolic items in a flat lay composition to convey meaning. Digitally and/or manually manipulate the resulting photograph to further personalize the artwork and demonstrate their artist voice.
- In their journals, write a reflection on what they need to do next to continue to grow their artistic skills or style, and their plan to move in that direction.

Extension

Students may

- Critique a peer's work and provide feedback regarding effective use of symbols and personal style.
- Create a body of original works inspired by an artwork by exploring a specific aspect related to the original, such as imagery, composition, media technique, symbolism, etc.

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

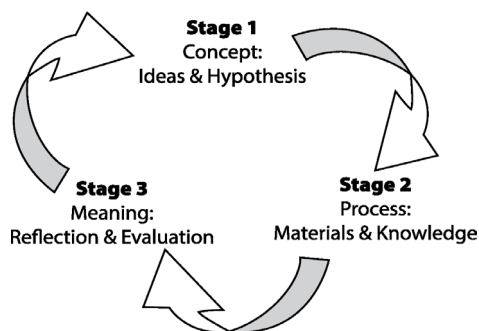
Outcomes

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 will be familiar with the cyclical and fluid nature of the creative process, represented in the graphic below, and idea generation, from their experiences in Visual Art 1202 and 2202.



They would also be familiar with the stages and strategies of

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

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.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Show examples of artists' working sketchbooks, relating personal investigation to their more well known developed works (e.g., da Vinci's study for *The Last Supper*).
- Display the body of work of an artist to show the development of their style and themes over time.
- Discuss artists' use of subject matter. Present an artist's series based on a single theme/imagery (e.g., Van Gogh's sunflowers) and discuss their exploration/use of the theme/image.
- Review the seven norms of collaboration in Appendix A6.

Students may

- Debate the merits of fixing, working around, or altering a mistake versus starting over as part of the creative process.
- Investigate an artist who developed artwork by exploring a concept. For example, Don Wright's *Red Trench* investigates people's place in and relationship with nature as does the work of Marlene Creates and Pam Hall.
- Revisit work they have already created in their sketchbook or portfolio. Create a journal entry to reflect on where they have sourced ideas from, making notes if they have noticed any themes or preferred styles emerging in their own work.
- Examine a previously created artwork. Brainstorm ideas with peers for changes to the artwork, or suggestions for new works inspired by the original.

Connection

Students may

- Research the works of a favourite artist and investigate any studies, sketchbooks, or other process-oriented information about where and how the artist developed their ideas and work over time.
- Collaboratively create a display board to share artists, artworks, media, hashtags, etc., to inspire creative idea generation.
- Maintain a sketchbook with sketches, notes, journal entries and notations, photographs, clippings, found items, or other objects to fuel their own artistic production.
- Generate an ongoing list of artmaking prompts, adding to it when a new idea is sparked.
- Generate multiple thumbnail sketches to develop ideas and solve design challenges.
- Document personal examples of trial and error, such as photographing or keeping an artwork or a piece of it they may have otherwise discarded to demonstrate their own creative process.

Resources and Notes

Authorized

Appendices

- Appendix A6: Seven Norms of Collaboration

Discovering Drawing, (TE/SE)

- pp. 73, 242

Experience Painting, (TE/SE)

- p. 170

Beginning Sculpture, (TE/SE)

- pp. 19-21

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/teaching-and-learning-strategies.html

- Idea Generation and Creative Collaboration
- Risk Taking

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-(rap).html)

Continued

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

Outcomes

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

In Visual Art 3202, students will develop and demonstrate increased ownership of their creative process and strategies, in independent and collaborative settings.

Collaborative work is challenging as all involved need to want to work together in order for true collaboration to occur.

To foster collaborative work, teachers may need to create opportunities that spark students' desire to want to work together as well as model or directly teach collaborative best practices/strategies (Refer to Appendix A6: Seven Norms of Collaboration). Classroom organization can also foster organic collaboration, such as using table groupings instead of desks. Students selecting their own seating arrangements can also encourage willingness to work with others as well as generate ideas for an artwork.

As working in groups may be challenging for some students, the teacher 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)

Document the creative journey of an idea you developed over the course of an art production. This idea may be present in one, or several of your works. Documentation may include artefacts such as: any initial stimuli, brainstorming notes (e.g. mind maps), records from sketchbooks, trial pieces, failed attempts, peer responses, photos of the piece in progress, personal journal responses, and the final resolution or piece, if executed.

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.

Sample Teaching and Assessment Strategies

Students may

- Use peer collaboration to generate new ideas when they reach an artist's block.
- Engage in a timed collaborative drawing activity such as a variation on *Write Around/Marathon Writing* differentiated instruction strategy. Beginning with a single doodle and at the sound of the timer, pass the artwork around the room to be added to by others. This can be used for future idea generation, such as isolating a small section, growing an existing idea, or refining the collaborative piece.
- In a sketchbook, produce a study of a single concept or image.
- Maintain a daily sketchbook exploring any topic of choice, without censoring, to develop a variety of ideas. Sensitive subjects may be removed for privacy. After a period of time (week or a month), reflect on how these sketches can be used to fuel future work, and select one idea to develop into a finished artwork.

Consolidation

Students may

- Select a theme and conduct their own research to generate artwork. Record their progress from idea generation, various stages of development, and the final product in a reflective journal entry or in a stop-motion style video or slideshow.
- Create sketches of multiple views of the same object on a single sheet of paper. Choose one view or isolate a section of the drawing to develop into a finished piece.
- With a peer, collaboratively generate artworks intended to complement each other. Document the creative process in notations, sketches, and reflections.

Extension

Students may

- Develop a small body of work that includes sketches, notations, and realized artworks exploring a single theme or concept. Input from peers may help generate ideas, or provide valuable feedback during the artistic process.
- Explore unfamiliar imagery that is outside of the student's preferences. Plan, execute and finish an artwork around this imagery. Reflect on the challenges and success of the work when artmaking outside of their comfort zone.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/creating,-making,-and-presenting.html

- 10 beautiful sketchbooks of famous artists
- Seven norms of collaboration
- Pam Hall
- *Towards an Encyclopedia of Local Knowledge*
- Marlene Creates
- Artists' sketchbooks
- Differentiated Instruction In the Inclusive Classroom: 65 Strategies for Success
- Design and Art Challenges to Exercise Your Creative Muscles

Professional Reference

Creative expression, creative education, Robert Kelly

- A 'Creative Journey: The Concept of Raven', pp.35-45

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

Outcomes

Students will be expected to

- 6.0 make and articulate critical judgments about their own work when collaboratively selecting, arranging, and displaying artworks

Focus for Learning

Students will have experience with the curation and technical preparation of their artworks and management of the mechanics (e.g., dimensions and lighting of venue space) involved in staging an exhibition from Visual Art 1202 and 2202.

In Visual Art 1202, the display consisted of a showcase of students' best works from within a specific predetermined discipline(s) and/or an eclectic mix representative of multiple discipline(s) staged within a familiar space (e.g., classroom). In Visual Art 2202, collaborative planning and staging of an exhibition based on a theme and/or outside audience/ location was the focus. In Visual Art 3202, students will take ownership in determining ways to display their portfolios and intentionally plan a solo body of work specifically for a public or juried exhibition.

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

- Audience: Who is the intended audience of the show? Is the intended audience evident in the art pieces selected?
- Use of Space: Is the exhibition space used wisely? Do areas look bare or empty? Does the space look organized and presentable?
- Artwork Display: 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?
- Lighting: Is lighting used to enhance the work? Is the correct type and/or angle of light source used?
- Promotion: How will the exhibition be promoted? Invitations (print/digital), poster and/or social media? Will it reach the intended audience? (Crossover potential with Graphic Arts elective.)

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.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Engage students in a discussion of what features hold a body of work together (e.g., theme, style, size, media, subject matter) by showing
 - bodies of retrospectives (e.g., Yayoi Kusama's *Inifinity Mirrors*),
 - works in the Political Minimalist style (e.g., Doris Salcedo, Felix Gonzalez-Torres and Ai Wei), or
 - solo/group exhibitions catalogues (e.g., *Printmaking on the Edge*, or *Uncommon Clay*).
- Model and talk through the process of identifying select artworks (3) from many that meet a display's or exhibit's criteria.
- Discuss the connection of theme (e.g., the REDress Project) or space/audience (e.g., hospital displays are usually pleasant and soothing) with exhibition choices.
- Explain different art exhibition types, such as
 - Juried: Participants compete for a prize, inclusion in a show, representation by a gallery, etc. The work is judged by one or more people.
 - Invitational: Participants are asked to submit artwork.
 - Open: Non juried, and open to informal or street installations such as yarn bombings and graffiti. (Note: There may be legal implications for street installations without appropriate permissions.)

Students may

- Engage in a discussion of places in which they have seen artwork on display, noting if there was a typical style, size or media that certain venues were better suited to accommodate. Why/Why not?
- Visit, in person or online, a commercial gallery or public exhibition space (e.g., *The Rooms*, *Eastern Edge Gallery*, *Emma Butler Gallery*, *Grenfell Art Gallery*, and *Provincial Arts and Culture Centre Galleries*). Examine the artworks on display, read the artists' statements and didactic panels, and reflect on how the works hold together as a body of work. If possible, ask the curator, gallery owner, or artist, how the works were selected.
- Curate selections from class artworks to create bodies of work according to theme, style, or subject matter. Arrange the works first by theme, then by style or subject matter. Reflect in an exit card about which grouping they felt worked best and why.

Resources and Notes

Authorized

- Discovering Drawing*, (TE/SE)
- p. 243
- Beginning Sculpture*, (TE/SE)
- pp. 156-165, 178-183, 188

Supplementary

Cultural Connections Resource Acquisition Program (RAP)
[www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-(rap).html)

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

Outcomes

Students will be expected to

6.0 make and articulate critical judgments about their own work when collaboratively selecting, arranging, and displaying artworks

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

Curate a body of your work to display in your 'dream' venue for a predetermined audience. Your curation and display should demonstrate consideration and/or inclusion of

- gaining permission to use the space;
- promotional material and avenues;
- how art will be displayed (e.g., matted or floating canvases);
- space and exhibition layout;
- installation and lighting;
- labelling;
- artist statements and didactic panels; and
- 'opening' of the exhibition to your desired audience.

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.

Sample Teaching and Assessment Strategies

Connection

Students may

- Collaborate to generate a theme they will use for the creation of bodies of work for a public exhibition.
- Identify 3 artworks that they feel represent their signature style, and reflect in their sketchbook on their choice and what factors link these works together.
- Identify a potential public exhibition space for a body of work that would allow them to reach their intended audience. Sketch the layout of how they would employ the space. Explain their decisions.

Consolidation

Students may

- Make intentional selections from their year's work to include in an exhibition. Write an artist statement to go with their body of work that articulates why the pieces were chosen.
- Develop a display portfolio where artwork can be grouped by theme or media, protected and easily accessed. Write an artist statement to accompany your electronic or traditional portfolio.
- Develop a digital portfolio showcasing a body of work grouped by theme, media or style to be used to apply to post-secondary institutions.
- Collaborate with peers to plan and execute an exhibition of their artwork in a public space.
- Document and submit their work and an artist statement to a juried exhibition.

Extension

Students may

- Make a theoretical plan as a class considering the question, If they wanted to create a stir about a social issue, how would they achieve it? Choose an unconventional work and suggest a venue where it might not normally be welcomed and would challenge the status quo.
- Write an application to a venue (e.g., local gallery or space) to exhibit their artwork.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/creating,-making,-and-presenting.html

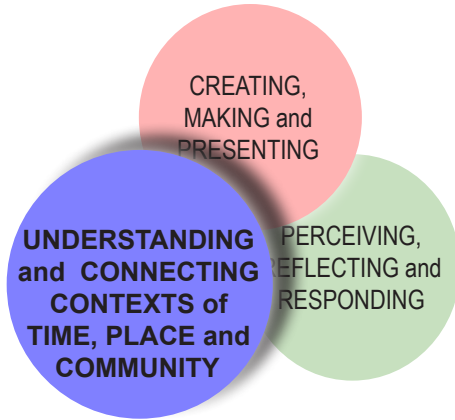
- Infinity Mirrors
- Doris Salcedo
- Felix Gonzales-Torres
- the REDress project
- Norms of Collaboration
- Collaboration and Exhibitions

Section Three: Specific Curriculum Outcomes

Understanding and Connecting Contexts of Time, Place, and Community

Understanding and Connecting Contexts of Time, Place, and Community

Focus



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

The appearance of specific curriculum outcomes 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 the 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/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 the 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/or to communicate and/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/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/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

GCO 3 Students will be expected to demonstrate critical awareness of and the 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

Visual arts serve different roles and functions across and within personal lives, communities, and societies. Some artworks may express ideas and comments on political or social issues, depict moments from everyday life, or simply explore shapes, colours, sizes, and/or textures. Visual art can be a source of enjoyment, relaxation, or escapism, such as experienced when viewing films or playing video games. It can offer an avenue towards well being and emotional release. It affords an outlet for personal expression, recording events, commentary, communicating ideas, and telling stories. Its role or impact may be shaped by the context and/or location in which it is experienced. Visual art can have an aesthetic appeal and artistic design while simultaneously serving a functional role, such as jewelry, turned bowls, road signage, book covers, posters, architect’s blueprints, etc.

The inherent aesthetic nature of visual art is one of the foci for this outcome in Visual Art 3202. In exploring this, students will be expected to recognize their own personal preferences and develop an understanding and respect for the preferences of others.

Art for art’s sake should be celebrated for what it does to grow students’ minds, and teachers should recognize that students have different goals in mind when choosing to study the arts. The arts are often given merit for their capacity to connect with and strengthen retention and success in other subject areas. However, arts education researchers Lois Hetland and Ellen Winner suggest that the arts have capacity to serve a larger and more global purpose on their own, beyond a supporting role to other content areas. For example, art making develops a unique set of skills and modes of thinking (engagement, persistence, risk taking, exploration, observation, reflection, and envisioning) known as Studio Habits of Mind, that are vital to not only students’ cognitive development but also modern society.

Art making as a livelihood will also come into focus here as careers in the visual arts are explored. Students will explore viable career options, current and emerging, in the visual arts, inclusive of the pathway to that career path.

Teachers should note that art related careers and opportunities would have been covered by students who completed Visual Art 1202. In such instances, teachers may consider focusing on emerging or alternate career options not covered within the level one course or concentrating the focus of this outcome on the aesthetics of visual art.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a class discussion on aesthetics, aesthetic value and any connections to personal/regional responses, i.e., what may or may not appeal to someone may be informed by their personal/cultural background and values. Consider/compare western and eastern art.
- Display and discuss artworks that reflect different world views and current global societal issues (e.g., Michael de Adder's viral political cartoon, Banksy, Ai Wei).
- Guide a class discussion on reasons for art making. Are there other purposes for creating art, beyond viewing it? (Consider, for example, Buddhist Mandalas to guide prayer and meditation, art making as therapeutic activity towards improving and enhancing emotional well-being.)
- Display information on art-related careers and opportunities that are relevant today.
- Discuss the role of social media in advancing art-related opportunities and exposure.

Students may

- Research the industry designers behind some of their favourite mass produced items such as sneakers, cars, logos, and clothing brands.
- Visit social media posts of contemporary artists to examine how these artists have curated their feeds and to market themselves.
- In small groups, research and discuss their aesthetic responses to artworks based on same subject matter (e.g., storm) or different genres (installation, abstract).
- Generate a list of art related careers/opportunities. Select and research a career/opportunity, inclusive of its scope, skill sets, training, pay scale etc., to create a recruitment poster.

Resources and Notes

Authorized

The Visual Experience (TE/SE)

- pp. 326-349, 364, 389

Supplementary

Change Constant Poster Series

GCO 3 Students will be expected to demonstrate critical awareness of and the 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

Sample Performance Indicator(s)

Articulate whether an artwork has a positive or negative aesthetic value for you. Explain why someone from a different social or cultural group may have an opposing opinion on the aesthetics of this work.

Generate a list of art-related careers and their respective requirements, inclusive of interpersonal, technical and educational assets.

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

Sample Teaching and Assessment Strategies

Connection

Students may

- Make a sketch of the kind of art they believe is of global value or importance. This may reference works by other artists. Support it with their rationale.
- Create a study of a work that they think has influenced or transformed the world. Accompany it with a brief explanation of why they consider the work a transformative example.
- Create a visual journal page that explores their artistic aesthetic preferences, and reflects on whether their peers have a similar aesthetic sense.
- Discuss the aesthetics/aesthetic appeal of a functional versus designed version of an utilitarian everyday household item (e.g., travel mug).
- Discuss the aesthetics/aesthetic appeal of designer/brand name versus non-label clothing items.

Consolidation

Students may

- Recreate a sketch or visual idea using different aesthetic rules (i.e., Eastern vs. Western). Compare and discuss the aesthetics presented in art representations of different cultural contexts and groups (e.g., western art vs. eastern art).
- Research an art career, its and educational requirements. Create an artwork that fits the theme of the career that could be used for a portfolio submission. For example, a character or scene for a video game, or a fashion mockup.
- Design new signage for their town, and make aesthetic decisions that would appeal to locals and visitors.

Extension

Students may

- Individually or in a group, design a marketable art product that could be mass produced.
- Design street art for a particular spot, putting the focus on who would see it and what their aesthetic sense might be.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- Careers
- Can Art Change the World?
- Industrial Designers
- Introduction to the Product and Industrial Design Process
- Aesthetic Principles of Different Eras & Cultures
- Eastern vs. Western Art
- Studio Habits of Mind

GCO 3 Students will be expected to demonstrate critical awareness of and the 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/or challenge beliefs and opinions

Focus for Learning

Communication is the ability to engage with and convey meaning.

Effective communication implies that a sender and a recipient share and understand a common communication system. Effective communication through visual art requires consideration and understanding of additional factors such as the art media, or discipline and cultural contexts. These have the potential to influence and impact the message.

Communication through visual art engages not only the cognitive but also the affective domain, given its expressive qualities. Visual art appeals directly to our feelings and emotions and, therefore, has the unique capability to heighten the communication.

Visual Art 1202 students explored visual arts as a language and mode of communication. Beliefs (cultural, personal, Indigenous and popular in nature) were the focus of students' analysis and art making in Visual Art 2202. Students will explore opinions and personal thoughts on a theme or concept as voiced in their own and other's works in Visual Art 3202.

Sample Performance Indicator(s)

In response to an article in the daily news, create an artwork that clearly expresses a personal opinion or thought in an evocative manner.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a class discussion on how artworks can evoke emotions, clarifying that evocative artworks may elicit both positive and negative emotions for the viewer.
- Present a slideshow of art images considered to be 'evocative', and/or purposely challenged the opinions and beliefs of viewers at the time of its creation. Discuss the artists' purpose, and how the viewer's circumstances might influence their reaction to the artworks.
- Present artists/artworks that challenge social and corporate responsibility and values (e.g., Waseka Nahar and Zainab Anwar's *Dark and Lovely* in response to product marketing *Light and Lovely*).

Connection

Students may

- Create a list of views, beliefs, prejudices or stereotypes that they have been exposed to through the media. Analyze this list for concepts and beliefs that are widely accepted or not widely accepted.
- Make thumbnail sketches of ideas for works that challenge others' views, beliefs, prejudices or stereotypes.
- Research well-known art that has challenged an opinion or belief in the past. Create a plan to re-create one of the pieces using contemporary subjects.

Consolidation

Students may

- Identify a prejudice or stereotype and create an artwork that challenges it.
- Consider a time when their view on an event/issue did not align with that of popular opinion. Create an artwork that captures both the event/issue and their commentary.

Extension

Students may

- Using only text as a drawing and shading mechanism, create a image. The word or phrase used should be specific to a personal opinion, and guide the imagery. Alternatively, image and text could be counter to each other.

Resources and Notes

Authorized

Beginning Sculpture, (TE/SE)

- pp. 50-51

Experiencing Printmaking, (TE/SE)

- pp. 6-7, 165, 192

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- Beyond Documentation: Art as Challenge and Commentary
- Power & Persuasion: Art as Social Commentary
- 10 Artists Who Tackle the Social Issues of Today
- Greatest Protest Art Examples - From Picasso to Banksy
- Let Your Art Convey Your Message
- 64 Powerful Street Art Pieces That Tell The Uncomfortable Truth
- 10 Ways to Convey Emotion in Your Artwork

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

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

As culture evolves, so too does one’s sense of place. Sense of place is connected to context extending beyond geographic location. The sense of place and culture communicated in various artworks may not present a single or shared understanding or experience. Likewise, all students may not share the same sense of place or culture. Therefore, teachers must establish a safe and respectful space that embraces cultural and linguistic diversity.

In Visual Art 1202 and 2202, students will have explored sense of place and culture as expressed in the historical and Indigenous artworks of NL respectively. Students’ understanding of sense of place and cultural heritage was explored in Social Studies 8 and in greater depth in NL Studies 2205.

Building upon these learnings, the focus for learning in this third level course is ‘sense of place’ as explored through the artwork of contemporary visual artists of the province and their own artistic experiences.

Contemporary art, not to be confused with modern art, is the art of current day whose beginnings originated in the second half of the 20th century.

As contemporary artists work in a globally influenced, culturally diverse, and technologically advancing world, their art making occurs within a larger contextual framework. Diverse and eclectic, their art challenges or transcends conventional/established boundaries, presenting as more cross cultural in nature.

Students will critically examine the works of contemporary artists from different parts of Newfoundland and Labrador. Teachers may consider innovative/unconventional artists and artworks representative of the three required disciplines (i.e., drawing, painting, and sculpture) noted on the next spread, effectively addressing SCOs 2.0, 3.0, and 9.0 simultaneously. Exemplars are highlighted in the list that follows.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Define the term 'contemporary' as it relates to culture and visual art, providing examples of contemporary artists.
- Introduce students to local contemporary artists and/or their artwork through artist or gallery visits, and workshops.
- Present a selection of Newfoundland and Labrador artwork that highlights a sense of place. Historical artworks may be used comparatively to demonstrate the development of contemporary NL art.

Students may

- Collaboratively define the phrase 'sense of place', identifying examples to support their definition.
- Brainstorm their personal sense of place in a visual journal entry or using collaborative methods.
- Generate a list of artworks in their community/neighbourhood that create a contemporary sense of place (e.g., murals, graffiti, advertisements, clothing, folk art, architecture).
- Examine the work of contemporary local artists and infer their sense of place.
- Compare examples of current NL artists with those from the past and analyze changes in media, style, or imagery.

Connection

Students may

- Sketch their favourite place in Newfoundland and Labrador from memory.
- Develop a list of provincial artists and artworks with whose sense of place they identify, explaining their connection in a sketchbook entry.
- Explore the term 'cultural landscape' in their sketchbook through thumbnails or rough sketches and annotations to identify elements of culture, objects, activities, and places of importance.
- Take photos of their physical and cultural spaces, focusing on the characteristics of these spaces that make them unique. What do they say/communicate? Upload to a shared folder or gallery.
- Select images that are relevant to modern NL culture. Sketch out multiple thumbnails to plan a final artwork, identifying the media that would best express their view of contemporary sense of place in NL. Artworks may be geographically or contextually connected.
- Select a contemporary NL artwork/artist to explore and analyze their work in depth.

Resources and Notes

Authorized

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/teaching-and-learning-strategies.html

- Place-Based Learning

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-(rap).html)

Change Constant Poster Series

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

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

Contemporary NL artists that demonstrate sense of place in their works:

- Adam Young
- Andrea Cooper
- Angela Hardy
- Emily Pittman
- Grant Boland
- Heather Cambell
- John Maccallum
- John MacDonald
- Jordan Bennett
- Kym Greeley
- Lori Doody
- Mary Ann Penashue
- Michael Massie
- Mike Gough
- Ned Pratt
- Philippa Jones
- Robin Smith Peck
- Steve Payne
- Will Gill

Sample Performance Indicator(s)

Create an artwork that is representative of your contemporary sense of place. Include an artist’s statement that explains your perspective and how your media choice and technique connect to your concept.

Assess and compare the ‘sense of place’ conveyed in current day Newfoundland and Labrador tourism ads with your sense of place. Create an original video or poster collage to reflect any convergences and divergences. Accompany with a written reflection.

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

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Create a digitally altered image that inserts or superimposes a contemporary selfie or object into an old photo taken in NL. Choosing local and/or family photographs is encouraged.
- Contemporize a traditional NL folk art form with a current theme, materials or technique.
- Create a three point conceptual architectural drawing that blends historical design styles typical of NL with modern elements. For example, Fogo Inn, or The Rooms. Consider the placement of the building by drawing the landscape in which it would be theoretically built.
- Draw a visual map that features personal connections to places and events.
- Create an artwork that highlights their sense of place. What aspects of their work underscore a contemporary sense of place and how? How does their sense of place compare with their peers? Their parents? Grandparents?

Extension

Students may

- Using a drawing medium of their choice, create a rotoscope that represents their sense of place. Include an artist's statement and evidence of copyright permissions for their derivative work.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- N.L. residents feel strongest sense of belonging
- Capturing a Sense of Place—What Does It Mean To You?
- VANL-CARFAC
- Visual Arts - NL Heritage
- National Geographic Unique Lodges of the World: Fogo Island Inn
- Fogo Island, Canada: Part 2 - Architecture
- Angela Hardy
- Rotoscoping

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

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

Critical analysis, recognition and application of the hallmarks or features of art from respective historical and cultural origins is the thrust of this SCO. Stages/processes of critical analysis is addressed in more detail in SCO 14.0.

Students will have experience with this outcome through artworks representative of the Renaissance, Impressionism and Pop art movements (Visual Art 1202) and the 20th century Modernism, Surrealism, and Expressionism movements (Visual Art 2202).

In Visual Art 3202, students' explorations will move away from artworks of Western origins and focus on current and contemporary artworks of non-Western cultures (e.g., Asia, Africa, India, Latin America and Middle East) for a minimum of three diverse origins.

Teachers may consider exemplars of current non-Western art and artists noted under Suggested Resource Links.

Western cultures typically focus on the individual, whereas the collective, or social connections form a focus for many Eastern cultures. As part of their art analysis, students may also touch on these and other contextual differences and distinctions between Western and non-Western cultures and the effect that these have on the features of the art from each place. Students may also uncover the blurring of cross cultural features.

As with SCO 9.0 and when applicable, teachers are encouraged to twin contemporary non-Western artworks explored within art disciplines covered. Teachers may also consider incorporating the art discipline connection within the respective discipline units covered in SCO 2.0.

landscape features	Eastern	Western
horizon line	higher	lower
pictorial subjects	context centered scenes	object centered scenes

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present examples of contemporary non-Western art from Latin America, Africa, the Middle East, and Asia.
- Present examples of post-colonial art from Africa or Latin America. Facilitate a class discussion on a viewer's personal set of values/judgements and their response to the work of other cultures, inclusive of student awareness of cultural appropriation, and the power and privilege of the gaze.
- Discuss how factors like socio-economics, history, power, privilege, and colonialism play a role in defining a culture and its art.

Students may

- Provide examples of non-Western cultural influences they encounter in their daily life, such as animation, music, fashion, and food.
- Reflect on what being culturally aware or sensitive means, and the concerns other cultures may have about cultural appropriation. How would they feel if others appropriated aspects of Newfoundland's and/or Labrador's visual or linguistic culture? Record their response in a brief journal entry.

Connection

Students may

- Search hashtags like #nonwesternart or #southafricaart or follow contemporary non-Western artists like Ai Weiwei (#aiweiwei) and Doris Salcedo (#dorissalcedo) on social media. Summarize and reflect on what they perceive to be the features of the artworks.
- Determine identifying features of contemporary non-Western art by analyzing examples of contemporary movements and artists from at least 3 origins from among Latin America, Asia, Africa, the Middle East and East Asia.
- Research and identify common themes or ideas in non-Western art movements such as Afropolitan, Political Minimalist or Political Pop.
- Research spiritual practices or beliefs in non-Western cultures and their symbolic representation or expression within artworks, such as mandalas. Create an artwork in response to what you learned. Reflect upon the experience in a journal entry.
- Make fanart that incorporates features of non-Western art. Identify features in an accompanying journal entry.
- Represent a non-Western culture meaningfully by completing "The Soul of Japan" activity from *The Visual Experience*. Research non-Western cartoon style art (anime) and incorporate features into a new work.

Resources and Notes

Authorized

The Visual Experience, (TE/SE)

- pp. 192, 352, 372-379, 402-403, 408

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

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)

Choose a non-Western contemporary artist or a non-Western art movement, and explore the imagery and themes that define the work. Create an artwork in response to your learning that reflects the significance of the imagery or themes and circumvents cultural appropriation.

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

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Collaboratively create an artwork that makes commentary on an issue they encountered while learning about non-Western art.
- Create an artwork that reflects an idea or concept that was common across cultures studied.
- Drawing inspiration from a non-Western artist or style studied, create an artwork that comments on their own culture. Accompany their artwork with an artist's statement.

Extension

Students may

- Research a contemporary non-Western artist. Create an artist page, slideshow, digital art or installation piece about the artist and their work, style/voice and themes.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- About Contemporary Art
- Contemporary Non-Western Art/Artists
- Latin American Art
- Doris Salcedo
- Vik Muniz
- Representation Does Matter...Latin American Art in Museums
- Words/Matter: Latin American Art and Language at the Blanton
- Asian Artists
- African Art and Artists
- Middle Eastern Art
- Indian Artists
- Netiquette

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

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

Students will explore the connection visual art has with its surrounding circumstances or conditions as well as with the shared values and interests of a community. A culture’s visual art may be influenced by aspects of that culture such as its social and economic organization and experience, climate, and access to technology. The emotions and ideas that visual art expresses, the contexts in which it is created and viewed, and the viewer’s attitudes toward visual art and visual artists vary between regions and periods. To understand the nature of visual art within an identified culture or moment in time requires an examination of the symbiotic nature of societal values, thinkings, and trends and would consider the following aspects:

- Trends - what is popular at a certain point in time. These may be reflected/paralleled in fashion, pop culture and entertainment.
- Mainstream versus sub cultures - majority versus minority populations. A majority population typically subscribes to a commercially prescribed culture while a minority population of like-minded individuals counter or question the status quo or mainstream.
- Societal values - what society judges to be important or deserving of high regard on a personal or social level, inform and shape the culture of a population. Societal values are subscribed to by the current populace and passed on to its future generations.
- Social issues - problems that impact a significant number of individuals within a society.
- Social media and its role or impact in the visual arts community.

In Visual Art 1202 and 2202, students explored the impact of personal and peer values on one’s response to artworks. Societal values will be the focus in Visual Art 3202. Societal values, such as respect for human dignity and fundamental rights, are abstract conceptions of what is deemed important and worthwhile, and inform social norms (e.g., attitudes, behaviours, beliefs) within a population. If a society, or group of people, value the institution of marriage, for example, it may impose strict sanctions prohibiting adultery. Students will have some understanding of values and societal values through the social studies and Ethics and Philosophy/ Social Justice curricula.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present and facilitate a class discussion around the canon of art.
- Highlight the impact of societal perspective on an art's value by presenting examples of artists whose work may have been rejected by their contemporary art critics and society, only to have a profound influence on the development of art movements, styles, and media (e.g., The Impressionists, Duchamp's readymades).
- Highlight how one's perception or value of an artwork value can change over time because of changes in societal thinking (e.g., Michaelangelo's *David* and the presence/absence of the fig leaf or statues and historical monuments such as those of Edward Cornwallis, John A, MacDonald, Gassy Jack, and their removal).
- Discuss social media's use of algorithms in curating content and its impact in reflecting, influencing or establishing societal values on artworks.
- Present artworks that sparked controversy because of contemporary values and events. Discuss how values and reactions can impact the acceptance of artwork; sensitive topics may encourage censorship (e.g., Eric Fischl's *Tumbling Woman*).

Students may

- Discuss the meaning of 'societal values' and how it shapes popular culture. What values are deemed important in a larger society? Are these values challenged? How? By whom? How does society instill or share values? Do all voices within society have representation? How are societal values subscribed to or instilled within the current populace?
- Investigate popular culture and trends in art and design, music, fashion, movies and films, etc. Determine the influencers (e.g., current events, technological developments) on society's acceptance of trends.
- Record images observed on social media within a determined period of scrolling (e.g., 10 minutes, 1 hour). Determine the main themes that emerge in both personal, viral and advertised content. Compare this content to mainstream/current day societal values. Determine if their own perspective is represented or challenged in the majority of the content.
- Identify an artwork they do not enjoy and explain. Describe to whom this work may appeal and why.
- Explore non mainstream or subculture art and compare the merits and drawbacks of artmaking outside of mainstream art culture. Present findings and images to the class.
- Collect images that reflect a societal value.

Resources and Notes

Authorized

The Visual Experience, (TE/SE)

- p. 374

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-(rap).html)

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

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

In examining the relationship between visual art and societal values, students could explore inquiry based questions such as:

- What value does a society place on the arts? What voices or perspectives inform this conclusion?
- Whose voice matters? Do some voices matter more? Why?
- What styles of visual art are present within a society? What do they communicate about that society's value of visual art? Has the society's value changed over time? If yes, in what way and what were the impacting factors/events?
- What is the role of visual art within that particular society or environment?
- How does the value of visual art compare across societies?
- How do societal values or values of individuals of significance compare with students' values?
- What do community and school-based visual art programs and studio lessons communicate?

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

Sample Teaching and Assessment Strategies

Connection

Students may

- In a visual journal page, define the word 'art'. Using examples, consider what they would or would not include and explain their position.
- Research how a particular group is represented in the media in both the past and present. How have artists/artworks endorsed or challenged this representation?
- Research artists outside the mainstream. Select three representative pieces of artwork to present to the class that exemplifies the values embraced by that demographic. How is their art a reflection of their culture? Create a visual journal page to present these artworks and research.
- Research artists or art collectives that have challenged and influenced a change in society over time on a specific issue (e.g., The Guerilla Girls).
- Select a meme that has been used in different ways by different social groups. Compare their messaging and intent with that of the the original meme. Draw conclusions about the thinkings of the different social groups (e.g., *Pepe the Frog's* use in Western and Eastern cultures).

Consolidation

Students may

- Create a painting that explores a societal theme of personal importance.
- Create a painting that presents a major societal issue, such as pollution, gender identity, or race.
- Create a magazine cover with an unlikely cover model. Reflect on why this model was chosen, and what societal values are represented or challenged.
- Create an artwork that explores a personal perspective that is contrary to a societal value.
- Draw a fashion illustration that reflects societal values in the design of the model and the clothing.
- Incorporate a popular meme or news headline into an artwork.
- Create a social justice poster that integrates both imagery and text in its design.
- Create a portrait of someone who advocates societal change, or upholds societal values. Consider how the media and design encapsulates the societal value/change within the portrait.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- Eric Fischl's *Tumbling Woman* - NY Post
- *A History of Protest Art Through Examples - From Ai Weiwei to Banksy - WIDEWALLS (Content may not be suitable to all viewers. Viewer discretion is advised.)*
- *The secret life of us* - The Guardian
- *Five Reasons Why We Need Art* - Speak Art Loud
- Japanese Art
- The canon in art history: concepts and approaches

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

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)

Create an artwork that explores a perceived common societal value, providing a personal perspective through your imagery and media choice. Write an accompanying artist statement.

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

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

Students may

- Research/present an artist/artwork that sparked controversy. Assess the connection of the controversy to societal values.
- Visit, online or in person, locations where art is sold (e.g., galleries, art auctions) and examine/assess price tags of different artpieces. Consider different genres, styles, media, artists, time periods. Compare price points and draw conclusions about society's view or value of the art.

GCO 5 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

Art and artists are influenced and inspired by other fine arts disciplines in the creation of art. In Visual Arts 1202 and 2202, students explored the integration of literary works or text, and sound or music in their own and other’s artworks. In Visual Arts 3202, students will consider the integration of time-based and movement-based arts into their creation.

Time and movement are inextricably linked; the invention of photography has influenced such documentation of the passage of time, both technically and as subject, more than any other medium. Photographers and filmmakers in particular, work on capturing time and movement, and Muybridge’s early photographs of motion, and the invention of the moving picture helped the viewing world see movement and time in a new way.

Over the past 150 years, photography, film, installation art, land-based art, and performance art have expanded artists’ opportunities to explore, document, and share experiences of movement and the passage of time. New digital technologies and cell phones with cameras enable everyone to create visual works that record and document time and movement.

Time based artworks, such as video, film or computer technologies, have duration as a dimension as they are revealed to the viewer over a period of linear time.

Such artworks pose complex technical and ethical challenges to conservators that collect, preserve and exhibit the pieces. (i.e., The artwork’s life expectancy and experience are impacted by the inherent obsolescence of the artist-selected equipment and technologies. Also, as many time-based media artworks only exist when they are installed, every iteration can be considered a different representation of the artwork.) Preserving the fragile identity of time-based media artworks is a challenge and the Solomon R. Guggenheim Museum is one of the first museums in the world to allocate conservation staff for this purpose. As such, the Guggenheim is a pioneer in developing and establishing new conservation practices of time-based media art internationally.

Exemplar artists and artworks to explore may include

- Bruce Nauman’s *Performance Corridor*
- Christian Marclay’s *Video Quartet 2002*
- Roderick Buchanan’s *Sodastream 1997*

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present examples of artists/artworks that incorporate time and motion through timelapse videos (Dustin Farrell, Vadim Tereshchenko and Randy Halverson) or multiple exposure photographs, and kinetic sculptures (e.g., Alexander Calder's mobiles, Sarah Sze's installation/mobiles, Jean Tinguely's mechanical artworks, Lygia Clark's *Bicho arquitetura fantástico nº1*, George Rickey's *Untitled*).
- Present examples of art that incorporates time based art works using computer technologies (e.g., Jesús Rafael Soto's LED artworks which are encoded using computer programming).
- Demonstrate how to make small objects move with a pulley, a swing, an inclined plane (slide), lever, wheel and axle.

Students may

- Research artworks with moving parts (e.g., Tara Manuel's *Shadowy Souls* or Matt Smith's *Automata*).
- Visit their local playground and assess the interactivity and visual appeal of the structures.

Connection

Students may

- Create a cardboard moving puppet.
- Create a pinwheel.
- Make a swing.
- Use their phone to video-record close-up objects in motion (e.g., leaves blowing in the wind, running water, river, waterfall).
- Create photographs with different exposures to demonstrate how the passage of time and light are intrinsic to photography.

Consolidation

Students may

- Create and install a light-weight mobile sculpture that will move freely in the wind. Video capture its motion and sound and create a looping GIF to capture its motion.
- Create and manipulate time-lapse videos to show movement of time slowed down, speeded up or both.
- Create an artwork with interactive or moving parts, such as a lift the flap book, or a pulley that moves an object through the work.
- Create a chain reaction artwork. Use video to capture the movement (e.g., OK Go's *This Too Shall Pass* - Rube Goldberg machine).

Resources and Notes

Authorized

The Visual Experience, (TE/SE)

- pp. 171, 183, 246, 282

Beginning Sculpture, (TE/SE)

- pp. 10, 18

GCO 5 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

While kinetic art is any art that contains movement perceivable by the viewer (e.g., optical illusions, tessellations) students will focus on kinetic sculptures, such as mobiles, that move naturally (wind powered or viewer manipulated) or are machine operated (battery or motor operated).

Exemplar artist's and artworks to explore may include

- Alexander Calder
- George Rickey

Cautionary note: An installation's potential impact on its environment or public space must be considered and addressed in advance. Conversations with and permissions from respective urban planners or local authorities must occur in advance of installation.

Sample Performance Indicator

Individually or in collaboration with others, create an artwork that captures or is based on the virtual or actual passage of time or movement.

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

Sample Teaching and Assessment Strategies

Students may

- Plan and make an artwork that invites audience participation such as a kinetic piece that encourages the viewer to move parts or manipulate to generate movement.
- Plan and implement a mural drawing that includes audience marks and drawings. Consider Yoko Ono's *My Mommy is Beautiful* conceptual art installation that invites viewer engagement through the posting of handwritten messages.

Extension

Students may

- Plan and execute a performance based work. Incorporate text, sound, visuals and movement. Document the event with video.
- Make a video of a walk on a path, in a crowd or other experience. Add voice-over commentary, a song, or a poem in real time or during the editing process.
- Create a time lapse or tilt shift video of a sunset or busy street.
- Create an interactive artwork either digitally or tangibly using coding technologies.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- Time-Based Media
- Performance-based: Marlene Creates' *A Virtual Walk of The Boreal Poetry Garden*
- David Hoffos
- How to make non-overlapping multiple exposures
- Multiple Exposure Photography
- Time lapse tutorial: How to create a time-lapse video, step-by-step
- Alexander Calder and George Rickey
- Pepa Chan's *Resurfacing*
- Time Lapse Video artists
- How to make a cardboard puppet
- Simple Machines for Kids
- OK Go's *This Too Shall Pass*
- How to make a butterfly robot
- The History of Kinetic Art

GCO 5 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 moral, ethical, and legal issues related to the creation of artworks

Focus for Learning

This outcome revolves around the recognition and demonstration of best practices when encountering legal, moral and ethical issues in the creation of art, their own and that of others. Students explored legal issues (e.g., copyright, reproduction rights and permissions, intellectual property, subject consent) in Visual Art 1202, and ethical issues (e.g., propaganda or hate messages as an artwork’s content or subject matter, cultural appropriation, nature or composition of art materials, tools or processes) were the focus in Visual Art 2202.

In Visual Art 3202, while students will come to realize some issues transcend categorization (e.g., cultural appropriation with its ethical and moral concerns), moral issues will be the primary focus. Morality can be defined as the particular system of values or principles used by a specified person or society to conduct themselves. Students may be familiar with the concept and their personal definition of morality from Ethics & Philosophy 2101.

Morality is a highly subjective and sensitive concept as individuals’ beliefs about what is right and wrong may not only be strong and iron-willed, but also in direct contrast to the moral beliefs of others. Teachers will need to ensure a safe and respectful environment is established. Class discussions must be sensitive to the class demographic and balanced with conversations about artist’s voice, freedom of expression, individual values, importance of unique perspectives, and censorship.

Moral issues explored may include:

- alteration of a visual image that prejudices the artist’s reputation; and
- association/use of visual image for a cause, product, service, or institution which the artist does not endorse.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a class discussion around morality, its development stages and factors that inform moral decision making.
- Facilitate class debate on the morality of scenarios such as:
 - subversive use of imagery (e.g., Michaelangelo's *Sistine Chapel*)
 - master artist given full credit for works that involved others in their creation
 - artworks not fully executed by artist (e.g., printing of Warhol's prints outsourced to commercial printers)
 - destruction of art as part of the art experience (e.g., Banksy. Rauschenberg's *Erased de Kooning*) and
 - commercial appropriation of art for advertising (e.g. Volkswagen's use of Ai Wei's *Soleil Levant*).
- Facilitate a class discussion around censorship and reasons or justifications for the suppression of artworks or artists such as:
 - artwork presents values society finds challenging or abhorrent (e.g., sexual exploitation, abuse of power, hate messages, glorification of illegal or criminal acts) and
 - gallery's bias in works/artists they show (e.g., artist's social standing in the community, artists with criminal convictions).

Students may

- Debate whether they would expect to be credited if they had helped to create a large artwork where they made decisions and their workmanship was demonstrated. Reflect on whether they believe it to be right/wrong and articulate why in a journal entry. Alternately, following the debate, reflect on whether their original position changed and articulate this and their rationale in a journal entry
- Research artists who engaged commercial printers or underpainters to execute/complete their work (e.g., Andy Warhol). How/were the 'others' credited? Does it matter? To whom does the artwork belong?
- Debate the morality of claiming an artwork, inspired by another's, as an original artwork.

Resources and Notes

Authorized

GCO 5 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
moral, ethical, and legal
issues related to the
creation of artworks*

Focus for Learning

Sample Performance Indicator(s)

Research an artist and create an artwork or alter an image that you feel reflects positively on your chosen artist's reputation. Articulate your stance in a journal entry.

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

Sample Teaching and Assessment Strategies

Connection

Students may

- In a journal entry, reflect on how they would react if they were offered a high commission to create work that mirrors a morality code different from their own, or that required them to copy another artist's style.
- Collaborate on making a visual timeline of censored artists and works from the 20th century.
- Create a sketch that incorporates personal imagery and symbols to represent an element of their personal morale code.

Consolidation

Students may

- View Ai Wei's digital prints of *Dropping a Han Dynasty Urn* (1995). Debate the morality of the artist destroying an ancient cultural artifact (2000 year old Chinese urn) as part of the art experience/message.
- Research and present photographers who take pictures of people or animals in dire straits and sell these images to earn an income. Should they earn income from other people's unfortunate circumstances? Is the state of rightness altered if the artists compensate the subjects for their photography? What if the pictures are intended to be used to bring about social change, particularly for the subject?
- Create a work that reflects their moral stance on an issue.
- Make a moral statement by "culture jamming". Select an image from popular culture and put their own moral twist on the image.

Extension

Students may

- Deconstruct an artwork from an earlier time that might pose moral challenges in current society. Alter and re-create it to correct any injustice they perceived.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

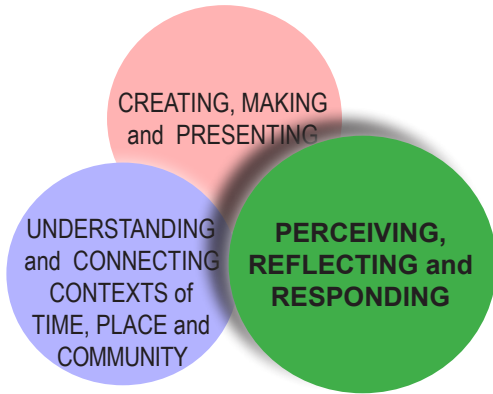
- Art Controversy
- *The Sistine Secrets: Unlocking the Codes in Michelangelo's Defiant Masterpiece*, by Rabbi Benjamin Blech and Roy Doliner
- Ai Wei-Chinese activist artist sues Volkswagen
- Culture Jamming
- Street art and morality
How a vandal's conception of morality will make you rethink society ...
- Ethical Photography
- Migrant photographs:
- Starving polar bear controversy:
- Banksy
- Banksy's *Girl With Balloon*
- Ai Wei's *Dropping a Han Dynasty Urn*
- Stages of Moral Development

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 specific curriculum outcomes 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 artwork

- 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

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

Key Stage 12

- 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

- 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

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

Key Stage 12

- 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 artwork

- 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

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 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 20.0 Demonstrate responsibility in the proper use of required materials, tools, and equipment	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	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

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

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

Outcomes

Students will be expected to

14.0 demonstrate informed and independent thinking when responding to artworks

Focus for Learning

Through prior learning opportunities, students will have an understanding of and experience in the critical analysis of artworks. In their analytical practice, they engaged in the DAIE process as they viewed historical and significant works of artists, the works of others (e.g., peers) as well as their own. Students engaged in all four stages of DAIE analysis but with a focus on description (e.g., the presence of the elements and principles of design within artworks) and analysis (e.g., the combination and resulting effect of the elements and principles of design within artwork) in Visual Art 1202, and interpretation in Visual Art 2202.

In Visual Art 3202, it is expected that students' independence and proficiency in critical analysis of artworks will increase as they continue to practice and engage in all four stages of analysis. Students may be readily able to speak to the elements and principles of design without prompting, but may still need support in the analysis, interpretation and evaluation of the artworks. Evaluation, a particular focus in Visual Art 3202, may include an appraisal of the artist's voice and use of symbolism within their artwork (refer to SCO 4.0). In honing this process, it is expected that students will be able to make independent, informed and aesthetic responses to artworks.

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. Students talking about or responding to art is not only a key visual art skill, but also an invaluable experience/ gateway towards developing SEL competencies of self awareness (e.g., confidence) and relationship skills (e.g., independent thought).

At the end of Visual Art 3202, students should be able to demonstrate informed responses and independent thinking in their interpretation and evaluation of their own work and the works of others.

Sample Performance Indicator(s)

Maintain a reflection diary on your analysis skills and experiences.

Maintain a critical analysis portfolio. Reflect on and assess your analysis skills experience at the beginning, middle and end of the course.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Review the DAIE approach to art criticism, with emphasis on higher order thinking skills and their use in criticizing art. Consider using the *Art Criticism Step by Step Activity* from *The Visual Experience*.
- Employ Terry Barrett's *Principles of Interpretation* to prompt thoughtful discussions and criticisms of art with students.
- Review and discuss respective guiding questions of the four stages of the DAIE process. Refer to Appendix A8.
- Facilitate a discussion on how personal experiences and values may influence one's interpretation and/or evaluation, which may vary from one person to the next.
- Model application of the DAIE method using widely recognized or highly publicized artworks from the canon of art.

Connection

Students may

- Participate in in-person or virtual museum/gallery visits to experience formal/informal presentations and discussions of artworks.
- Identify and explore an artist of the month as a way to practice analysing and critically responding to artworks.
- Design a page for an artist in their sketchbook demonstrating study of a master work, inclusive of their research, observations and interpretations.

Consolidation

Students may

- Using guiding questions (Appendix A8) and/or the DAIE guiding template (Appendix B8), complete a journal analysis of an unfamiliar image/artist. Reflect on how the analysis affected their appreciation or understanding of the work compared to their initial observation.
- In pairs, but independent of each other, write an analysis of the same image. Compare/contrast analyses. Reflect on the impact of a second perspective on their original analysis.
- Apply the 4-step DAIE approach to view a favourite work by a master artist, past or present. They will use their own conclusions to inform and inspire an original artwork, documenting the connections in a journal/sketchbook as they progress.

Continued

Resources and Notes

Authorized

Appendices

- Appendix A8: Critical Analysis of Artwork

The Visual Experience, (TE/SE)

- pp. 44, 76, 104, 238, 280, 346, 372, 402, 432, 470

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

Outcomes

Students will be expected to

14.0 demonstrate informed and independent thinking when responding to artworks

Focus for Learning

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

Sample Teaching and Assessment Strategies

Students may

- Engage in a Battle of the Masterpieces! As a class or in small groups, each student chooses their favourite artwork and defends why their chosen piece is the best by describing, analyzing, interpreting and evaluating it.
- Collaboratively, create a Masterpiece Gallery. Each student selects a master work from art history and writes content for an accompanying didactic (educational/interpretative) panel.

Extension

Students may

- Create and design postcard size analyses to “send” to your favourite artists in response to their works.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/perceiving,-reflecting-and-responding.html

- *Art Criticism and Formal Analysis*, Terry Barrett, 1994 University of Wisconsin, Green Bay
- Barrett's *Principles of Interpretation*
- Sample Lesson Plans Met Museum
- *The Only Way You Will Ever Need to Teach Symbolism*, Sara Johnson, 2015
- *Symbols and symbolism explained*

Professional References

- *Criticising Art: Understanding the Contemporary*, Terry Barrett, 1994
- *Short Guide to Writing About Art, A*, 11th Edition, Sylvan Barnet, Tufts University, 2015.

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

Outcomes

Students will be expected to

15.0 demonstrate critical thinking and problem-solving strategies in resolving visual design challenges

Focus for Learning

Students encountered and resolved a variety of design problems in their art making experiences in Visual Arts 1202 and 2202. In Visual Art 2202, students expanded upon their critical thinking and problem-solving skills as they independently self-identified visual art challenges, generated and tried out solutions and resolved issues within their own artworks.

Thinking critically about and resolving visual design challenges is a part of the art-making process and will therefore continue to be a focus throughout the duration of Visual Art 3202. (Resolving design challenges also comes into play for the majority of outcomes within the Creating, Making and Presenting strand.) Whereas prior experiences were primarily teacher facilitated and focussed on 2D, in Visual Art 3202 students will be expected to

- Set or engineer visual design challenges to resolve;
- Engage with higher level design challenges; and
- Resolve 3D design challenges.

Students will have experience resolving 3D challenges in 2D art making as they created space and points of view. In Visual Art 3202, students' 3D design challenges will focus on 3D media (sculpture) and spatial and technical skills and execution.

In Visual Art 3202, students will be expected to project and circumvent potential pitfalls. They will also come to understand that sometimes design problems may be 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.

To develop and gain independence in their critical thinking and problem-solving skills, students may need to seek out external or other resources and input/expertise beyond their teacher.

As a result of their prior learning, it is expected that students will be familiar with common pitfalls and their resolutions. Online exemplars or anonymous student artworks from prior years may be a wonderful resource in highlighting common design challenges and possible respective resolution(s).

Sample Challenges and Solutions are noted in the chart on the following spread.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present student examples of previous design challenges. Outline the project parameters, and discuss the various approaches students took to execute and resolve issues within their work.

Students may

- Reflect on their own past teacher-directed design challenges to identify the process and desired outcome. Share work from those challenges to understand that solutions come in many forms.
- Examine sculptural works that would have posed a challenge to the artist (e.g., Constantin Brâncuși's *Bird in Space/L'Oiseau dans l'espace*, Jeff Koons' *Balloon Dogs*, Claes Oldenburg and Coosje van Bruggen's *Spoonbridge with Cherry*, Matt Calderwood's *Found Objects* series). Predict the difficulties the artist would have encountered and discuss how they may have solved them. Compare with artist's solutions.
- Brainstorm a list of challenges unique to 3D works and possible solutions.

Connection

Students may

- Create gesture drawings of a person, animal or object in motion. Using thumbnail sketches and annotations, create a free standing/self supporting 3D version of one of the poses.
- Use modelling clay or other media to experiment with balancing abstract forms.
- Experiment with recreating actual (tactile) textures in both 2D and 3D media. Compare results.
- Participate in monthly sketchbook design challenges (e.g., *Inktober*)

Resources and Notes

Authorized

Beginning Sculpture, (TE/SE)

- pp.12-18, 121-148

Discovering Drawing, (TE/SE)

- pp. 24, 59, 242

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

Outcomes

*Students will be expected to
15.0 demonstrate critical thinking and problem-solving strategies in resolving visual design challenges*

Focus for Learning

3D Visual Design Challenges	3D Visual Design Solutions
How would I aesthetically integrate a functional feature/material (e.g., hinge or supporting pedestal)?	<ul style="list-style-type: none"> • Place/arrange figure in a standing pose with the leg(s) doubling as built in support. • Paint/cover hinge mechanism in complementary colour scheme.
How would I turn or modify a pre-existing static sculpture into one with kinetic movement?	<ul style="list-style-type: none"> • Attach/add a pinwheel.
How would I assemble a standing sculpture without using any adhesives or joining material?	<ul style="list-style-type: none"> • Create a 3D puzzle figure.
How would I aesthetically illuminate a tape cast sculpture from the inside out?	<ul style="list-style-type: none"> • Insert battery or solar powered lights inside sculpture.
How would I suspend an artwork to give the illusion of it free floating?	<ul style="list-style-type: none"> • Use clear string/rope such as fishing line or nylon string.

Sample Performance Indicator(s)

Set a 3D design challenge for yourself. Create an artwork based on it. Accompany your resulting product with a written reflection that includes

- descriptions of the initial concept/vision and design challenge;
- hypothesized challenges/solutions;
- research and use of alternate resources/sources researched;
- brainstormed solutions (sketches, experiments, notes etc.);
- actual challenges encountered;
- solutions explored or considered;
- evaluation of the solutions generated; and
- evaluation of the effectiveness of the chosen strategies in resolving the issue(s).

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

Sample Teaching and Assessment Strategies

Consolidation

Students may

- In small groups, collaborate on designing a 3D challenge for the class. As a class, select one to be completed.
- Complete a student-proposed sculpture design challenge. Document the process, including any difficulties faced with meeting the desired outcome. Reflect on the success of the work in a class critique.
- Design and execute an asymmetrically balanced sculpture.
- Use sculpting material contrary to the concept or features of the finished product (e.g., hard material to emulate flowing water, soft material to create a rigid design).
- Revisit a design challenge that was unsuccessful in the past. Document/compare design processes and outcomes. Reflect on their new learning in a journal entry.
- Create a sculpture for a visually impaired audience.
- Create a 3D representation of a 2D artwork.
- Find an object from the school grounds to incorporate in the creation of an artwork. Record your artistic process in your journal, inclusive of how the object will be incorporated and identifying/resolving technical and/or aesthetic challenges related to that. Include a reflection/assessment on the outcome.
- Select 3 pieces in 3 media that you found challenging. Use sticky notes to identify the challenge and demonstrate how you arrived at an acceptable solution for each one. Take a digital image of each work with the sticky note comments and upload to your digital portfolio.

Extension

Students may

- Use modelling software to design a 3d printable object.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/perceiving,-reflecting-and-responding.html

- Sculpture Challenges
- The Art of Stone Balancing
- Jeff Koons on *Balloon Dog (Orange)*
- *Spoonbridge and Cherry*, Claes Oldenburg
- Improve Your Art With These Awesome Design & Art Challenges
- Anamorphic Drawing

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

Outcomes

Students will be expected to

16.0 offer and respond to constructive criticism

Focus for Learning

Constructive feedback engages critical thinking as valid and well-reasoned ideas are offered in a proactive manner towards improving a predetermined outcome or goal. The focus of the feedback should be on the work and should be clear, specific, timely, and relevant. Feedback targeting issues should be solutions based and suggest practical, actionable options. Feedback should not be restricted to the product only, and should occur throughout the creative process. It may be of particular value in the early stages of developing an idea or solving a design problem. Feedback from multiple informed sources and at different stages of the creative process should be encouraged in order to gain a variety of responses and insights.

Within visual art, the purpose of feedback is to positively encourage students' development or advancement of their concept-building and image generation skills. Students may request critics to identify and provide feedback on a perceived area of strength and/or weakness and may also determine/provide the criteria for analysis and evaluation of their work. Students, as critics, will be expected to offer informed judgments about artworks, using appropriate terminology to articulate constructive feedback.

Critics and recipients should exercise fair mindedness and unbiasedness in their interactions. The recipient should be receptive to and suspend judgment of new ideas offered; reflecting on feedback before making a decision to apply or dismiss. The feedback cycle may also provide opportunity for reevaluation as both recipient and critic assess effectiveness of suggested/applied feedback.

Moving through Visual Art 1202 and 2202, students' experiences with this outcome progress from constructive criticism of an artwork's technical aspects and using appropriate terminology with teacher facilitation to student ownership in increased engagement in self and peer feedback within small groups.

In Visual Art 3202, students will build on their feedback skills and knowledge through experiences within whole group settings with limited to no teacher intervention. Within these collaborative and large group scenarios, constructive criticism becomes an invaluable tool in raising and maintaining standards collectively and growing shared ownership of both the process and product.

With student ownership of the feedback cycle as the target within Visual Art 3202, students development and practice of SEL competencies will also come into play. Teachers may need to remind students of guiding questions for Critical Analysis of Artwork (Appendix A8).

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Review common perspectives from which artworks are critiqued (e.g., historical/cultural, aesthetic).
- Review the intent and features of constructive criticism and its relevance to both the process and product.
- Differentiate between the types of feedback (e.g., formal and informal) highlighting their benefits and contexts of use.
- Establish a class climate and set of guidelines that promote and encourage a regular and constructive feedback cycle/routine.
- Review art-related vocabulary for effective feedback.
- Present and discuss rubrics or exemplars of self or peer assessments.
- Use a talking/sharing circle to introduce and establish rules of talking, expressing thoughts and being respectful and constructive during class critique of peer artwork.

Students may

- Create a poster differentiating between constructive and negative criticism.
- Collectively, generate and post feedback guidelines to be used in class.

Connection

Teachers may

- Relinquish feedback ownership/responsibility to the students.

Students may

- Design a rubric tailored to an area on which they would like to receive feedback. Engage a peer to provide feedback using the rubric.
- Track feedback from peers about an ongoing project.
- Help peers to generate ideas, assist in solving project-related problems, and help fix technical issues.
- Research/view and assess critiques of famous works.
- Provide and receive an informal critique.
- Debate the value of seeking/receiving feedback from familiar and unfamiliar voices.
- Discuss how to assess and use feedback. Consider questions such as Does it have to be used? Are all sources of feedback created equal? How do you weigh one feedback source against another?
- Identify a personal skill on which they wish to improve, and choose an avenue to develop the skill such as peer collaboration, or online videos or tutorials. Compare the before and after results.

Resources and Notes

Authorized

Appendices

- Appendix A8: Critical Analysis of Artwork

The Visual Experience, (TE/SE)

- pp. 20-28, 44

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

Outcomes

*Students will be expected to
16.0 offer and respond to
constructive criticism*

Focus for Learning

Sample Performance Indicator(s)

Engage with peers in informal critiques of artworks during various stages of their art-making process with little to no teacher prompting. Record and maintain a feedback portfolio that documents their response to constructive criticism and changes to their artworks based on feedback from peers.

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

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Provide an informal critique of on-going work by a peer or group of peers in exchange for constructive feedback from the peer(s) on their in-progress work.
- Independently seek constructive feedback from peers during various stages of their on-going work.
- Seek feedback from three different groups of three to four peers during various stages of their art-making process. Reflect on any impacts of the feedback in a journal entry.
- Respond to constructive criticism by incorporating some suggested solutions or approaches in their on-going work.
- Present, either formally or informally, the influence and interactions with peers that occurred while working on a particular project.
- Participate in a whole class critique of their artwork. Record class comments and write a reflection in their sketchbook/journal.
- Roleplay an adjudicator of a juried exhibition, providing an oral analysis of a peer's submission.

Extension

Students may

- Seek and record feedback from an unfamiliar but informed source. Reflect on the feedback, experience and outcome in a journal entry.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/perceiving,-reflecting-and-responding.html

- *A Simple Tool for Peer Feedback in the Art Room*, The Art of Education University
- *4 Reasons Critiques Need to Be Part of Your Curriculum*, The Art of Education University

GCO 7 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 includes those processes, tools, and products used in the design, development, creation, and presentation of artworks. Artists have a myriad of technologies at their disposal that can affect image making in many ways as well as influence image making by opening new avenues of creative experimentation.

Visual Art 1202 provided students with an historical context and evolution of art and technology. In Visual Art 2202, students explored current day digital technologies, as well as the ethical standards of practice surrounding copyright and intellectual property when creating 'new' works from pre-existing images.

Futuristic technologies, inclusive of processes and tools, and their impact on art creation will be the focus for Visual Art 3202.

The futuristic or emerging types of technologies students will explore may be just newly minted, prototypes, or currently exist only as hypothetical concepts or ideas. As such, the impact of such futuristic technologies' on art and art making (e.g., the format and/or nature of an artwork, the speed at which it is generated, the ease of execution, or the safety considerations of materials), may be hypothetical or predictive in nature. Similarly, students' experiences and explorations may include hypothesizing or predicting the types of technologies that may emerge in light of current trends, information or research.

Technology's impact on the display or presentation of art and viewer experience will also be explored. For example, online spaces have the potential to make art more accessible to a wider audience, afford a less formal experience than that of bricks and mortar art galleries and present pre-curated/pre-determined artworks and viewing perspectives. Moving digital works define the duration of the viewer's gaze versus the viewer determining their viewing time with static works.

GCO 7 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 timeline/overview of the major changes in technologies in the last 50 years and their impact on visual arts in the present day.
- Present and discuss artworks that incorporate new technologies.
- Present and discuss innovative/emerging digital processes in creating art (e.g., Diana Smith's code written artworks).
- Present science fiction works or historical videos that have predicted the future. Discuss their varying degrees of success.

Students may

- Brainstorm a list of personal and everyday technologies that have emerged or evolved within their lifetime (e.g., phone). Assess the impact on their lives and/or on their artistic experiences.
- Research and compile a list of artists considered to be on the cutting edge of new technologies. Share in groups or with the class.
- Discuss the impact of technology on a viewer's engagement with an artwork, i.e., compare/contrast online versus in person viewing of artwork and debate their merits.
- Research NFTs and their impact on visual artists in commodifying digital images.
- Research how accurate predictions about future technologies are made. Consider the predictions of Ray Kurzweil.

Connection

Students may

- Collaboratively create a timeline of new technologies used in art, continuing on beyond present day with their predictions for the next 10, 20 or 30 years.
- Consider personal technology used every day, and reflect on how that may improve or change in the future. Present findings in a visual journal entry.
- Compare/contrast a new and traditional art making tool or process (e.g., drawing or painting with a tablet). Consider questions such as
 - What technology was easier to work with?
 - What challenges did they face?
 - What did the new technology enable them to do better than traditional media?
 - Was there any impact on the aesthetic?
 - Was there an impact on the creative process? Creation timeline?
 - Who is benefited and who is marginalised by these changes?
- Research how/why new products are conceived, and realized.

What are the impetuses?

Resources and Notes

Authorized

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/teaching-and-learning-strategies.html

- Tinkercad 101

GCO 7 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)

Research and reflect on current day incorporation of new technologies or innovative uses of existing technology. Based on your findings, design a concept artwork suggestive of future trends/developments.

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

Sample Teaching and Assessment Strategies

Students may

- Debate the merits and aesthetics of using new versus old technologies in art making, i.e., using a 3D printer to execute a free standing sculpture. Is the product still art? Will the organic hands-on technical skills be rendered obsolete? Is this good or bad? Is it art making if the technology does the work? Would the technology replace/be the sculptor?
- Identify and discuss old technologies that are still relevant and in use current day (e.g., pencil).
- Examine and surmise why artists may choose to return to old technologies, such as an instant or pinhole camera to capture images instead of a digital camera.
- Use 3D printers to make relief or freestanding sculptures with software such as Sculptris™, Tinkercad™ or Sketchup™.

Consolidation

Students may

- Plan the details of an art piece that uses a new technology in an innovative way that could be plausible in the future. Their plan should include the entire design process from thumbnails, notes, to a finished concept design.
- Make predictions about new a technology or an evolutionary stage of an existing technology and its impact on art making. Support their prediction with research and emerging trends.

Extension

Students may

- Complete a project using an older or obsolete technology. Reflect on the process and product in comparison to their experience with current technologies.
- Write about an art process/format that they would revive and why (e.g., self-developing film).

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/perceiving,-reflecting-and-responding.html

- *7 Ways Technology is Changing How Art is Made*, Smithsonian
- *How Technology is Changing the way Art is Made*, The New York Times
- 1920's - What The Future Will Look Like
- Ray Kurzweil predictions
- Technology changing how people experience art and museums
- Data-driven art: Teresa Connors
- Rise of technology in art
- Diana Smith

GCO 7 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 prior art experiences in Visual Art 1202 and 2202.

In addition to reviewing these, there may be art experiences in Visual Art 3202 in which the media, tool and/or discipline is new and/or unfamiliar to the student. In these instances, increased and dedicated instructional time and attention to the care, maintenance and safe and responsible use of the tools will be required.

Student ownership and leadership in the responsible use, management and storage of equipment continue to be a focus at this level. Tools may be assigned for the duration of the project, and their condition assessed when returned.

In Visual Art 3202, students will also assess and evaluate the impact of art materials and art making from ethical and environmental perspectives.

It is very important that students only work with materials and processes that are safe. Appendix C1: Safety in the Art Room provides further information on safety considerations, materials to avoid, and suggestions for safe substitutes. A first aid kit should also be accessible in the visual art room.

GCO 7 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

- Present examples of conventional art materials or techniques that are hazardous to human and environmental health (e.g., glazes using cobalt driers in oil painting, solvents used in printmaking or painting, paint and solvent fumes when cleaning paint brushes, chemicals absorbed through skin contact). Explain the impact of these materials on both human and environmental health.
- Present environmental and site-specific art that is environmentally friendly.
- Present and discuss materials that are less harmful and more sustainable (e.g., water based oils and egg tempera) than traditional materials.
- Introduce and make students familiar with warning labels on materials.
- Demonstrate proper use, maintenance and storage of materials and equipment when introduced.

Students may

- Generate a list of materials commonly used in making art in their school. Make note of warnings on any labels and of which products carry warnings. Critically consider proper use, cleaning, and storage.
- Find out where the products they use in artmaking were produced. What are the working conditions of the producers? How does the company manage waste and environmental concerns?
- Identify opportunities to recycle/repurpose in the art room (e.g., using leftover snack/meal containers for paint mixing, water and storage; reclaiming yarn from discarded weavings for reuse in other projects).
- Follow *Going Green* (link in column 4) clean up and disposal of materials.
- Create a checklist for the use, care and clean up of new to them art media and tools.

Connection

Students may

- Generate a poster of three ethical practices in the use of an art material or tool in art making.
- Take stock of what waste occurs in the art classroom on a given day. Investigate what materials and how they are discarded from an environmental point of view. Generate suggestions about how they can reduce waste in an efficient and environmentally safe manner.
- Select and research where and how an art tool (e.g., brush) was made. Was it ethically made? Why or why not?

Resources and Notes

Authorized

Beginning Sculpture, (TE/SE)

- pp. 34, 43, 58, 68, 72, 75, 94, 108, 110, 117

The Visual Experience, (TE/SE)

- pp. 268-269

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/teaching-and-learning-strategies.html

- Art Hacks

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-(rap).html)

GCO 7 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

Sample Performance Indicator(s)

Create an artwork that reflects ethical choices in your selection and/or use of materials, tools and/or techniques. Identify the ethical choice(s) made and context (social, political, environmental, animal-rights) in an accompanying artist panel or statement.

Promote *Earth Day* initiatives by assembling a collaborative environmental themed artwork from found and/or recycled materials. Create and share an artistic time lapse video of the art process, inclusive of the found and/or recycled materials locations, transformation, and environmentally-friendly disposal methods.

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

Sample Teaching and Assessment Strategies

Students may

- Participate in a group discussion about what constitutes ethical art making materials. Debate what is acceptable and what is not acceptable. Reach a consensus for a definition of materials “harmful” to the environment or to global sustainability.
- Research one harmful material that was used in the past and find a safe alternative to it. Students will share their findings with the class, explaining why it is harmful and why the alternative material is better.
- Find out what kind of paint brushes are being used in their classrooms. Compare and research where and how natural bristles are harvested and synthetic bristles are manufactured. Debate the ethical or environmental impact of natural hair versus synthetic bristles.
- Create posters that contain checklists of care handling and clean up of specific material and equipment.

Consolidation

Students may

- Collaboratively create an environmental and site-specific artwork that considers ethical and environmental issues.
- Create art with natural materials that can be returned to the environment when no longer needed. Note: Students need to be aware of any additional materials added and how it may impact the environment if reappropriated.
- Create an artwork that uses repurposed materials, with particular emphasis on those that cannot be recycled such as
 - reusing cardboard from binders or old text book covers to make their sketchbook,
 - making their own paper/drawing surfaces out of found or recycled paper, and
 - creating papier-mâché project using shredded paper or recycled cardboard.

Extension

Students may

- Create a ‘going green’ art installation in their school with pieces created entirely of recycled materials.
- Make a how-to video demonstrating good brush cleaning and storage, proper tool use in sculpture, etc.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/perceiving,-reflecting-and-responding.html

- WHIMAS warning symbols
- Information for Art Class Teachers: Chemical Safety
- *Ethical living: can art be environmentally friendly?*, The Guardian
- *Going Green: Environmentally Friendly Practices for Artists*, Agora Gallery
- *Reducing Waste in the Art Room*, Ms. Kit Lang
- Removing paint solids from rinse water
- Animal by-products in art materials
- Textile artists using recycled materials
- Recycling and Artwork
- Environmental Artists Who Celebrate Nature and Promote Positive Social Change
- Green Artists Who Are Making Climate Change And Conservation A Priority

GCO 8 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 - context and time period, social standing, economic status, gender) may play a factor in how an artwork is conceived by the creator or received by the viewer. Viewer’s perspective also comes into play in SCO 20.0. 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 and longevity.

This symbiotic connection between an artwork and its audience was introduced in Visual Art 1202 and explored further in Visual Art 2202 from a commercial perspective, primarily advertising. In Visual Art 3202, students will examine the nature of artworks with political persuasion such as political/satirical cartoons and propaganda posters.

Students will explore the ways in which political art can impact a viewer’s opinion, thinking or actions and examine subliminal messaging or use of the Principles and Elements of Art and Design in achieving this. Students will also consider and appreciate the impact a person’s prior knowledge and experiences may bring to the intended meaning of a work.

There is also the possibility that artwork can be used for propaganda and political purposes other than those originally intended by the artist.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present political cartoons, both historical and present day. Lead students through a discussion about their messages, contexts, and imagery.
- Present types and features of satire in literary works.

Students may

- Brainstorm ways art can challenge an audience (e.g., new styles, sensitive subject matter or content, viewer biases).
- Deconstruct political memes. Viewer discretion advised.
- Analyze political cartoons that represent both past and present issues. What is the cartoon about? How has the artist chosen to address the topic? What is the perspective presented? Who is the target audience?
- View propaganda images from both past and present to determine their message and context. How has the artist presented the issue to convince the audience of their perspective?

Connection

Students may

- Research a contemporary artist who has engaged in protest art. Create a slideshow, essay, or visual journal page that explains the artist's perspective, and the public perspective. State a personal opinion on the piece.
- Create meme thumbnails to convey a political or satirical message with consideration of the intended audience. Would the impact/relationship be the same if viewed by a different demographic? How/would the artwork change if it was to be viewed by a different audience?
- Visit places/locations (e.g., galleries, outdoor murals, environmental art, public sculptures) that display art. Observe and document how you or others view or interact with the work (e.g., passive viewing, focussed mediation, touching or sitting on it). What do such interactions communicate about the art piece, the audience and their relationship? Why?

Resources and Notes

Authorized

Appendices

- Appendix A8: Critical Analysis of Art Work

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-(rap).html)

GCO 8 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

Sample Performance Indicators

As a class, identify a school-based issue to explore. Identify your target audience and voice your satirical commentary in an artwork.

Identify a societal issue to explore. Create propaganda art and a protest piece around the same topic/issue, and identify your target audience for both. Reflect in a journal entry the changes you employed to reach each audience.

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

Sample Teaching and Assessment Strategies

Students may

- Assess the medium of political or satirical art (e.g., digital [meme], print [poster]) and its connection with/impact on its audience.
- Research and examine art/artists of political or satirical themes. Describe the demographic to whom the artwork would appeal. Would not appeal. Why/why not?

Consolidation

Students may

- Create a meme with a political message.
- Select and analyze an existing political image. What is its message? Who is the audience? Recreate the image for a different audience.
- Pick a well-known artwork and incorporate the image into a contemporary political poster.
- Plan and implement a community graffiti project that invites the public to address a community concern.
- Plan and draw a design for an artwork that may be challenging to a specific audience, while still meeting the artist's creative intent.
- Create propaganda art and a protest piece around the same topic.

Extension

Students may

- Research a political artwork from the past and recreate it to reflect a current contemporary political issue.
- Create a caricature of someone famous that pokes fun in a good hearted way.
- Create a self caricature.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/perceiving,-reflecting-and-responding.html

- On *Red Trench*
- On *Voice of Fire*
- Controversial Cornwallis statue
- Works of Art That Made People Really Mad
- *The surprisingly radical politics of Dr Seuss*, Fiona Macdonald
- 6 Principles of Persuasion Explained With Propaganda Posters
- Create a Caricature in Photoshop in One Minute
- Protest Art Examples: From Ai Weiwei to Banksy
- Analysis of Propaganda Posters (teachers resources) Canadian War Museum
- Creative Resistance: A Showcase for Activist Art
- Yoko Ono's *My Mommy is Beautiful*
- *What Is Satire? How to Use Satire in Literature, Pop Culture, and Politics—Plus Tips on Using Satire in Writing*- MasterClass Articles
- Top 10 Cleverest Satirical Artworks
- How Memes Are Making Protest Art More Powerful

GCO 8 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

Students will be expected to identify and assess the relationship between an artist's intent and the outcome in their own and in the works of others. When looking at artworks, students should consider the following:

- Did the outcome match the intent?
- What factors may have influenced or altered the outcome?
- Was the impacting factor something the artist prepared for or was it unknown? Was it a positive or negative impact?

Students will also examine the relationship between artistic intents and outcomes from the perspective of the viewer. They will explore artworks in which the outcome matched the artist's intent but was not received by the viewer. Viewer's perspective, inclusive of their background and society's values, will factor into this exploration/examination.

In Visual Art 3202, students are developing a higher degree of independence in their artmaking. Students should consider and reflect upon their intention and how their viewers perceive the outcome in their works.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Revisit manifestations of artist intent (e.g., biographical, conveyance meaning, exploration of media) with students, reminding them that whatever the intent, it should be reflected in the final product.
- Review the design process and a final piece in which the planning project is directly evident (e.g., thumbnails, notes), emphasizing changes that occurred as the work progressed.
- Display artwork that may have changed or evolved from its original concept over the course of the creative process. Facilitate a discussion on reasons for such changes (e.g., design challenge arises, technical skill set does not meet required execution level, or a new idea emerges).
- Present examples of publically funded works that were not well received by audiences (e.g., Don Wright's *Red Trench* and Barnett Newman's *Voice of Fire*).

Students may

- Select an artwork they created that did not work out as intended. Identify the problems they faced. Generate a possible solution they could try.

Connection

Students may

- Research an artist's main ideas and themes by reading their artist statement. Look at and assess whether the artist's works communicate their intent. Share their assessment in a visual, written work, or an oral presentation.

Resources and Notes

Authorized

Appendices

- Appendix A8: Critical Analysis of Art Work

Supplementary

Cultural Connections Resource Acquisition Program (RAP) [www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-\(rap\).html](http://www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/cultural-connections-resource-acquisition-program-(rap).html)

GCO 8 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

Sample Performance Indicator

Select a work to share with a viewer, and ask for their reaction. In a journal, reflect upon how the viewer received your work. If your intent was not communicated to the viewer, explore why this was the case.

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

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Document the progression of their idea/intent for an artwork from its inception through the creative process and its final presentation to an audience. Documentation may include sketches, progress photos, and observation/reflection notes in their digital portfolio. Determine and present whether their intent was achieved via an illustrated journal entry, a poster with text and image, or an oral presentation.
- Maintain a reflection portfolio on works created and how they were received by viewers.
- Create an artwork for a specific person with their personal and aesthetic preferences in mind. Record and/or photograph the planning (e.g., selection of colour palette, art medium, theme/subject matter, etc.) and creation of the artwork. Reflect on the success of the work with their specific person.
- View a political art piece from another culture and interpret its message within an oral discussion. Compare/discuss their analysis with the intended message. Reflect on cultural differences.

Extension

Students may

- Create an artwork for an identified audience. Invite viewer response about what they saw using an anonymous response box. How do the responses align with their intent? What impact, if any, did the audience demographic play?

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-3202/resources/resource-links/perceiving,-reflecting-and-responding.html

- Critiquing Artwork
- *The Importance of the Artist's Intent*, Daniel Conrad
- *Intent and Contextuality: Why Authors Don't Matter (Except When They Do)*
- *Who decides what art means?*, Hayley Levitt
- *Creative Intention*
- *Artistic Intention: Visual Art*, Johnathon Shaw
- *Message understood?*, The Guardian
- Artist intent versus viewer interpretation
- *Does Art Need an Audience?*, Donald Fox
-

Professional Reference(s)

Death of the Author, Roland Barthes CRC PRESS 2018

Creative Expression, Creative Education, Robert Kelly and Carl Leggo.

- *The Thick Paintings*, Eric Cameron, p.143

Appendices

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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:

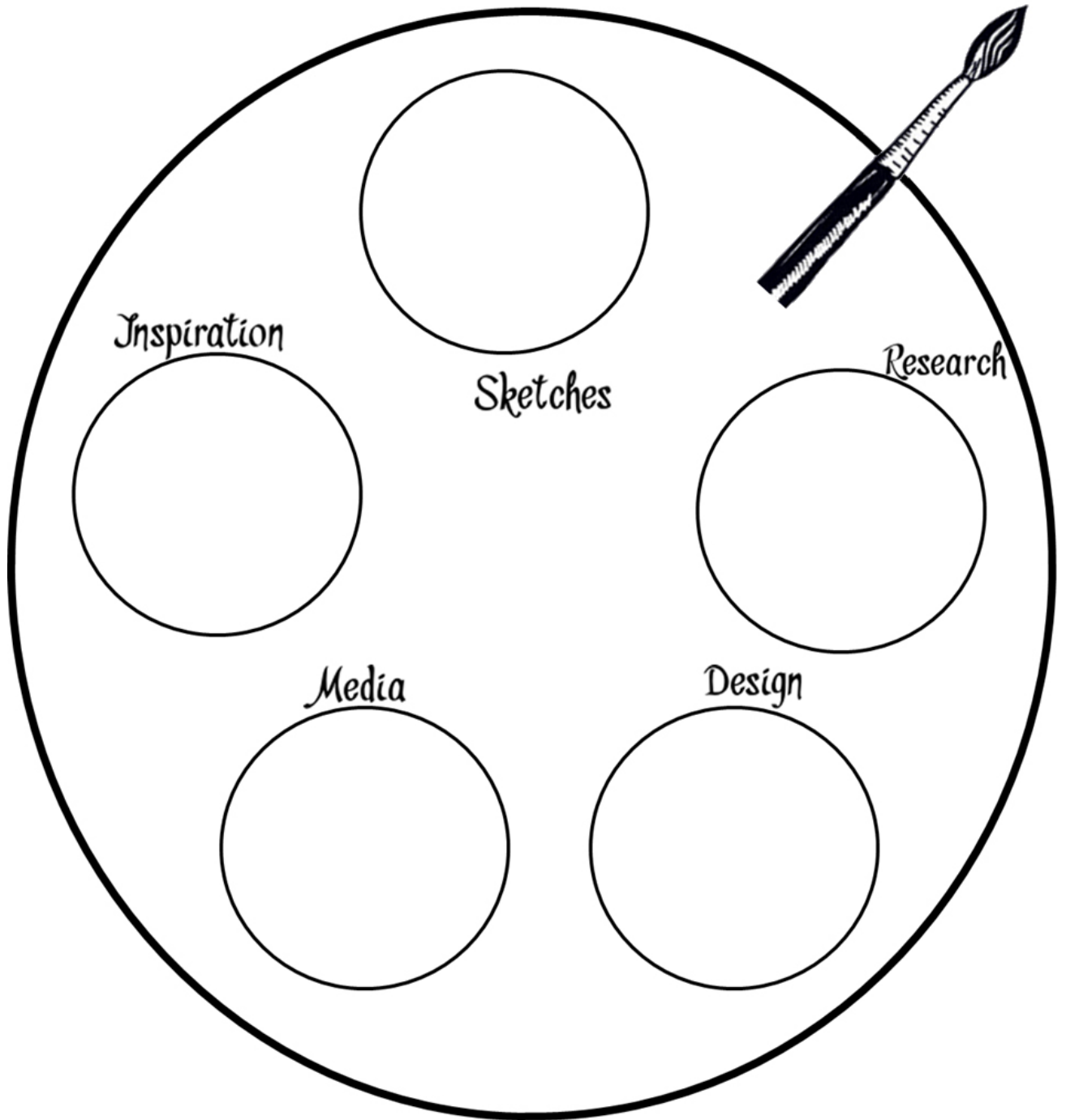
Areas for development:

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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September 2021
ISBN: 978-1-55146-730-6