

Visual Art 1202

Curriculum Guide 2019



Education and Early Childhood Development

***Department of Education and Early
Childhood Development***

Mission Statement

***By March 31, 2017, the Department of Education and
Early Childhood Development will have improved
provincial early childhood learning and the K-12
education system to further opportunities for the
people of Newfoundland and Labrador.***

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Section One: Newfoundland and Labrador Curriculum

Introduction

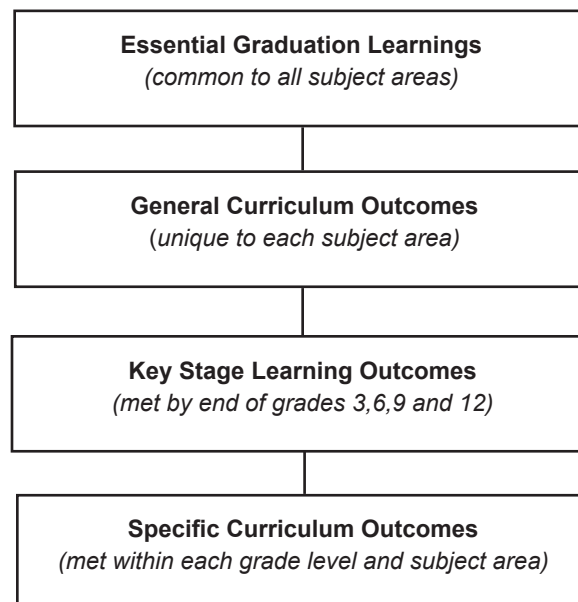
There are multiple factors that impact education: technological developments, increased emphasis on accountability, and globalization. These factors point to the need to consider carefully the education students receive.

The Newfoundland and Labrador Department of Education and Early Childhood Development 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

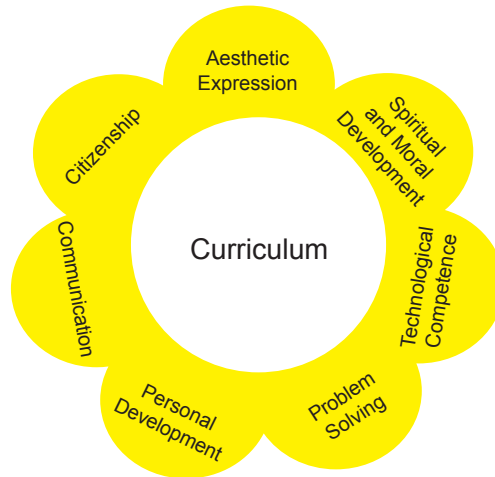
The K-12 curriculum in Newfoundland and Labrador is organized by outcomes and is based on *The Atlantic Canada Framework for Essential Graduation Learning in Schools* (1997). This framework consists of Essential Graduation Learnings (EGLs), General Curriculum Outcomes (GCOs), Key Stage Curriculum Outcomes (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 K-12 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 use the listening, viewing, speaking, reading and writing modes of language(s), and mathematical and scientific concepts and symbols, to think, learn and communicate effectively.

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.

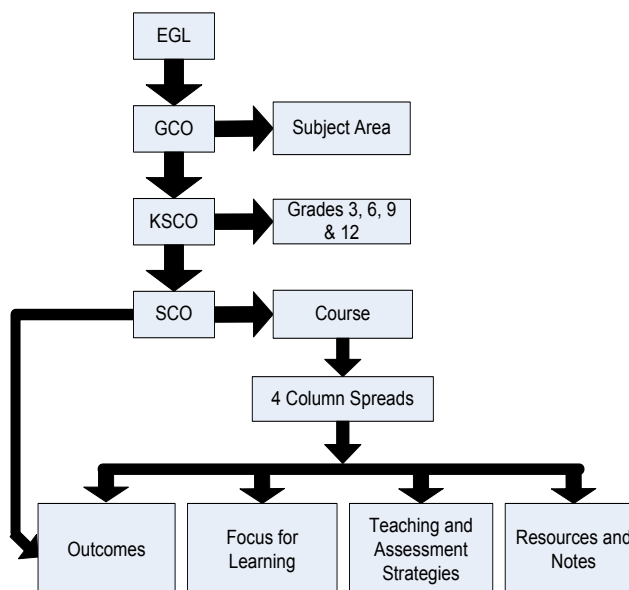
Key Stage Curriculum Outcomes (KSCOs)

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.



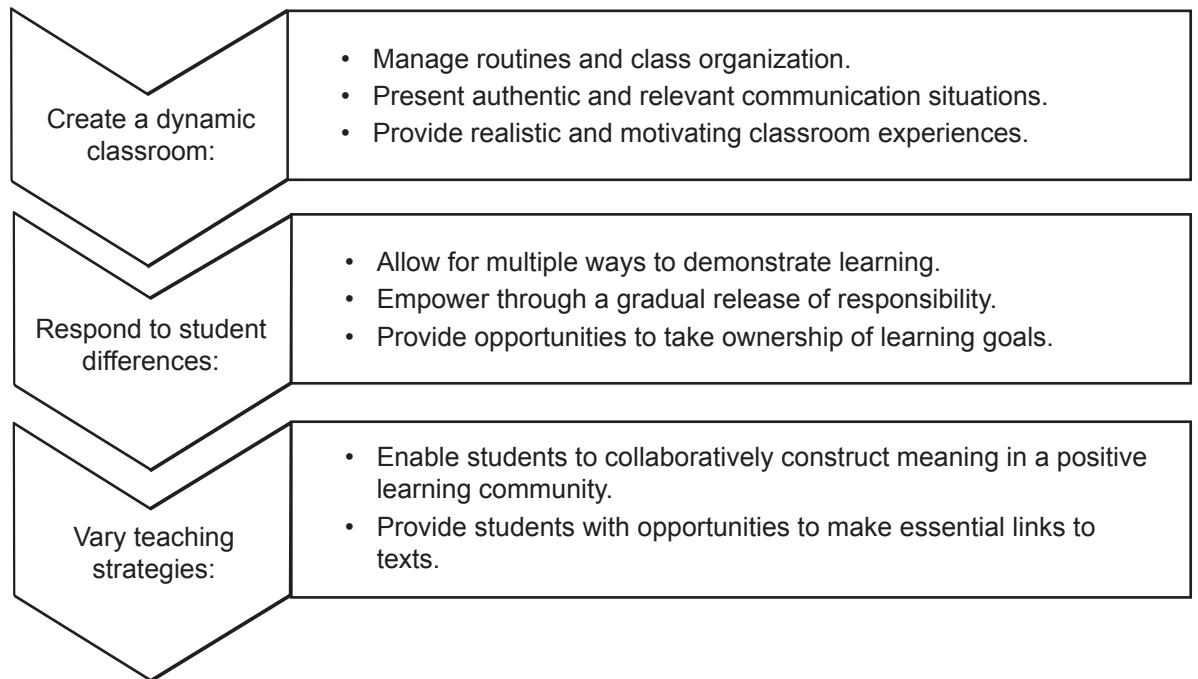
Differentiated Instruction

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, 2008)

Curriculum is designed and implemented to provide learning opportunities for all students according to 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 that provide all students with a safe and supportive place to learn and succeed.

Planning for Differentiation



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., presenting to peers) but the process students use to create the presentation may differ. Some students could work in groups while others meet with the teacher individually. The same assessment criteria can be used for all students.

Teachers should consider flexible grouping 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/or 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/studentsupportservices/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.

*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

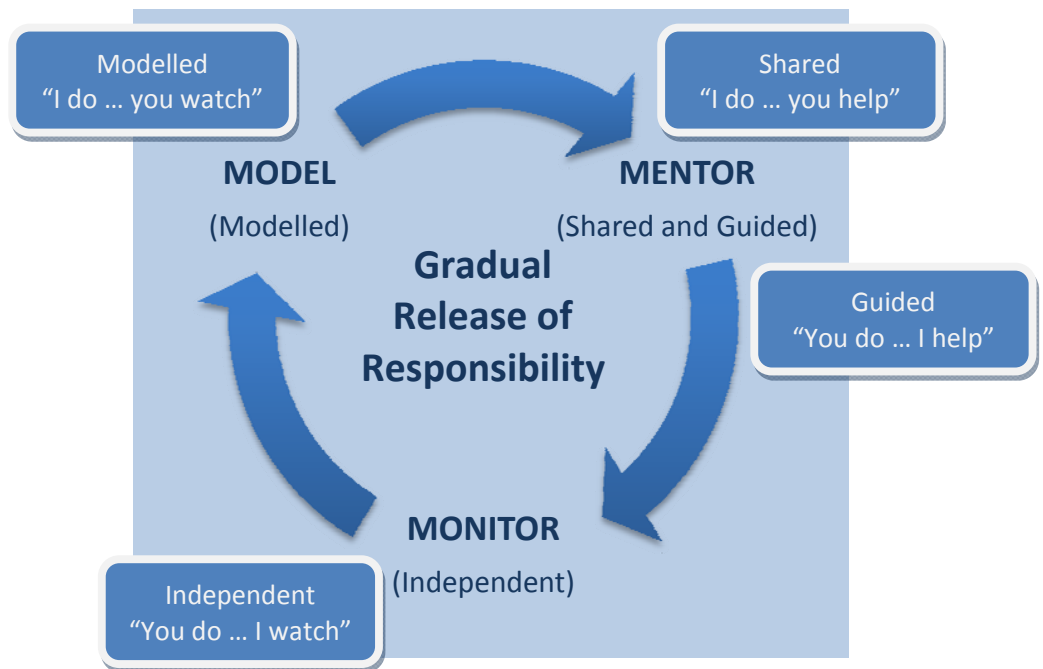
- assign independent study to increase depth of exploration in an area of particular interest;
- compact curriculum to allow for an increased rate of content coverage commensurate with a student's ability or degree of prior knowledge;
- group students with similar abilities to provide the opportunity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

“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

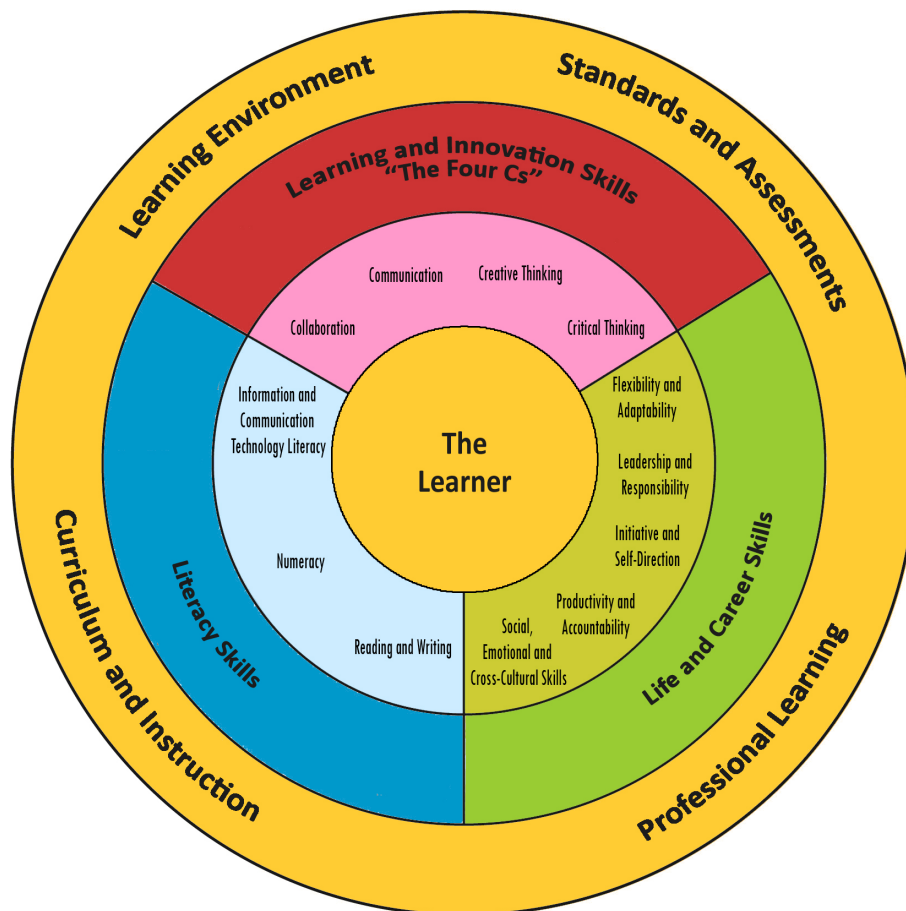
Generation Next is the group of students who have not known a world without personal computers, cell phones, and the Internet. They were born into this technology. They are digital natives.

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.



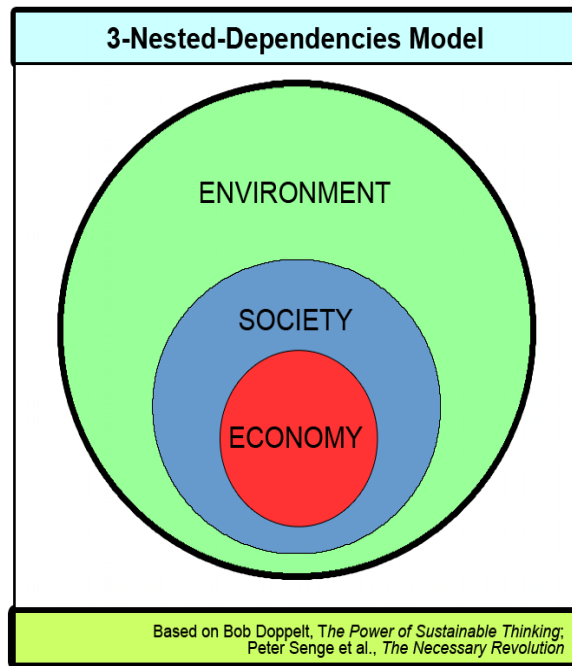
Support for students to develop these abilities and skills is important across curriculum areas and should be integrated into teaching, learning, and assessment strategies. Opportunities for integration of these skills and abilities should be planned with engaging and experiential activities that support 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 various ways: kinesthetically, musically, numerically, textually, verbally, and visually. Students need to experience and practice recognizing and understanding the relations between these areas of human experience if they are to gain the optimal benefit from their education.

Education in visual art helps students become critical and creative thinkers 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 also 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; to develop imagination and personal imagery; to engage in the practical production of art work; to appreciate the art of others; to develop an informed aesthetic and critical awareness; and to evaluate their own work and that of others.

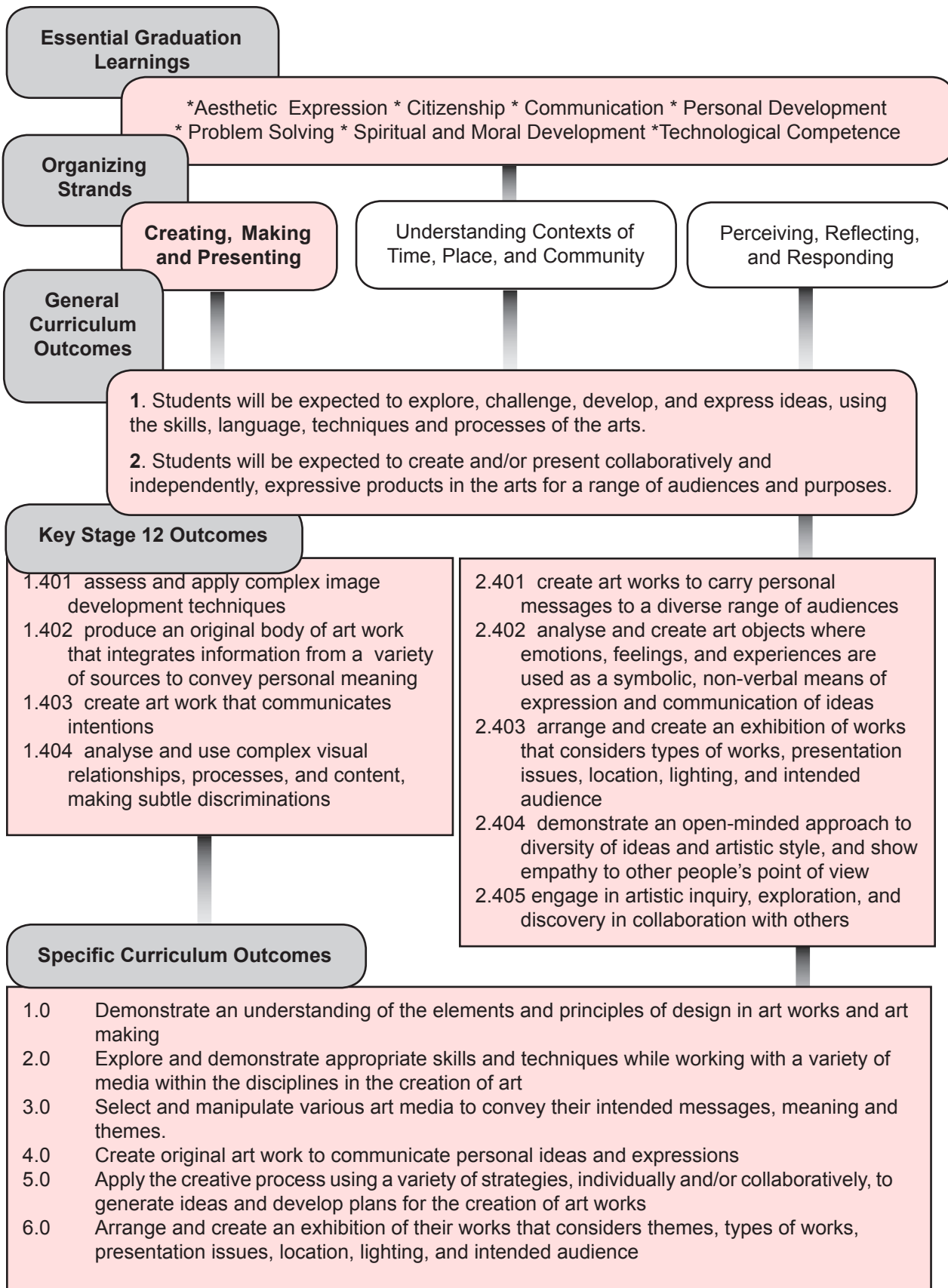
Curriculum Outcomes Framework



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. Therefore it is important 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 that inform the scope and sequence of visual art learnings from school entry to exit and further explanation of the GCOs and KSCOs can be found there.

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 1202. It reflects the flow from the essential graduation learnings, to general curriculum outcomes, to grade 12 key-stage curriculum outcomes, and to specific 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 the 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 art works
- 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 art works 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 art works

- 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 to communicate and/or challenge beliefs and opinions
- 9.0 Explore art-related careers and opportunities
- 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 art works inspired by a variety of cultural, socio-economic, and national origins
- 12.0 Demonstrate an understanding of how individual and societal values affect our response to visual art
- 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.

*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 art works
 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

- 15.0 Demonstrate informed and independent thinking when responding to art works
 16.0 Demonstrate critical thinking and problem solving strategies in resolving visual design challenges
 17.0 Demonstrate an understanding of how meaning can be embedded in works of art
 18.0 Offer and respond to constructive criticism.
 19.0 Investigate the role and impact of technology in the visual arts
 20.0 Demonstrate responsibility in the proper use of required materials, tools, and equipment
 21.0 Explore the relationship between an art work and its audience
 22.0 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 inter-related and are developed most effectively as interdependent concepts. To achieve the visual art outcomes, students must be engaged and involved in authentic visual art experiences of perceiving, responding and creating. Sometimes, students may be engaged in all three simultaneously.

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

Course Overview

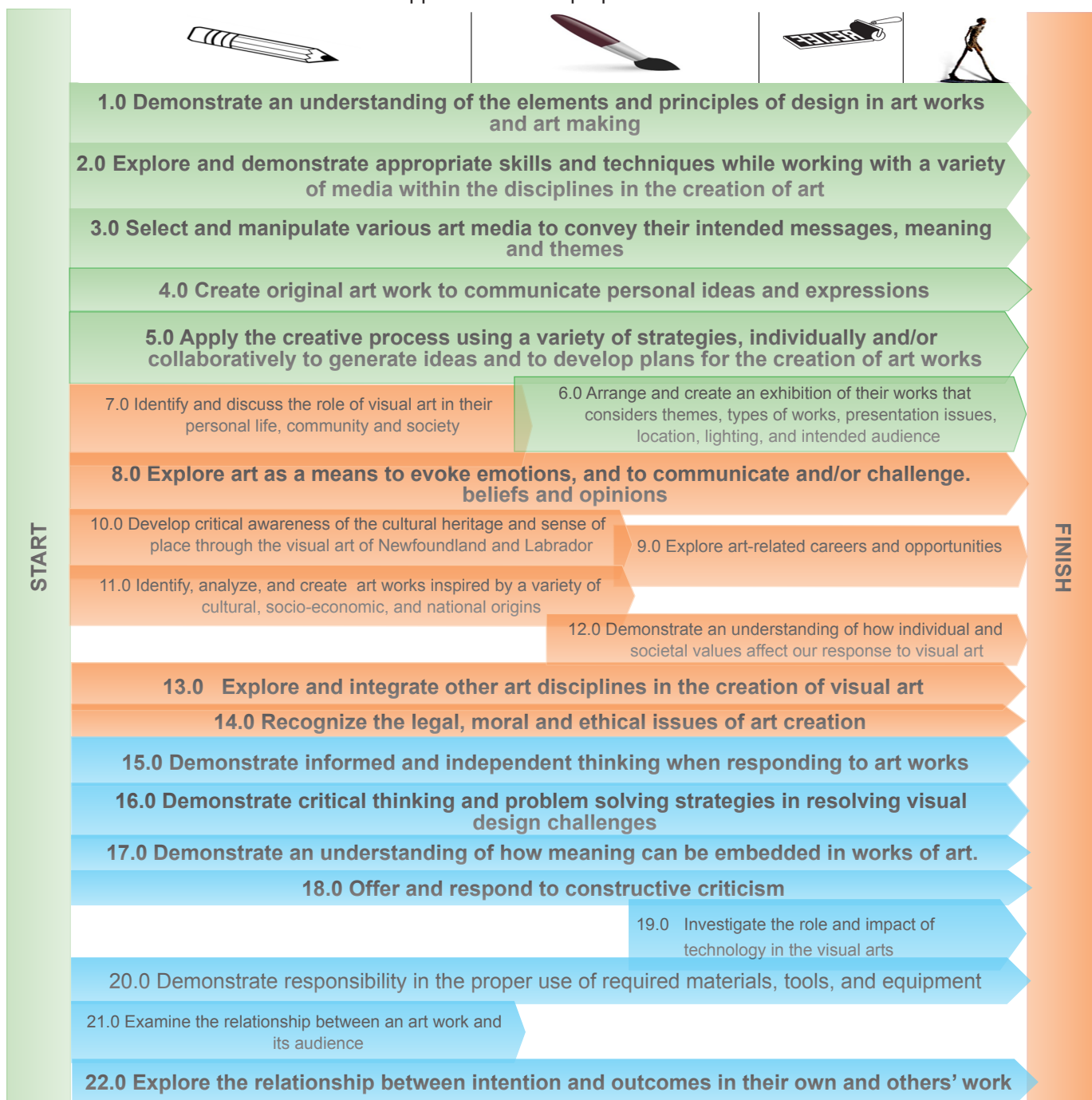
Visual Art 1202 is designed as a practical foundational course that can be expanded and elaborated upon in studio courses at further grade levels. (Refer to Appendix A4) In Visual Art 1202, students will build upon prior experiences with the elements and principles of design. Students will develop foundational and media specific skills and techniques as they create art using a range of media within the disciplines of drawing, painting, printmaking and sculpture.

Students will learn to reflect upon and critically analyze art work they view and create within contexts spanning 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.

Suggested Delivery Plan

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

The visual below represents one suggested approach. The flow and amount of time an outcome should receive over 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 four visual art disciplines of drawing, painting, printmaking, and sculpture to be covered. Refer to Appendix A7 for a proposed course evaluation.



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:

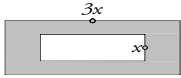
- references to prior knowledge
- clarity in terms of scope
- depth of treatment
- common misconceptions
- cautionary notes
- knowledge required to scaffold and challenge student's learning


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

Resources and Notes

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

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

Suggestions for Teaching and Assessment

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

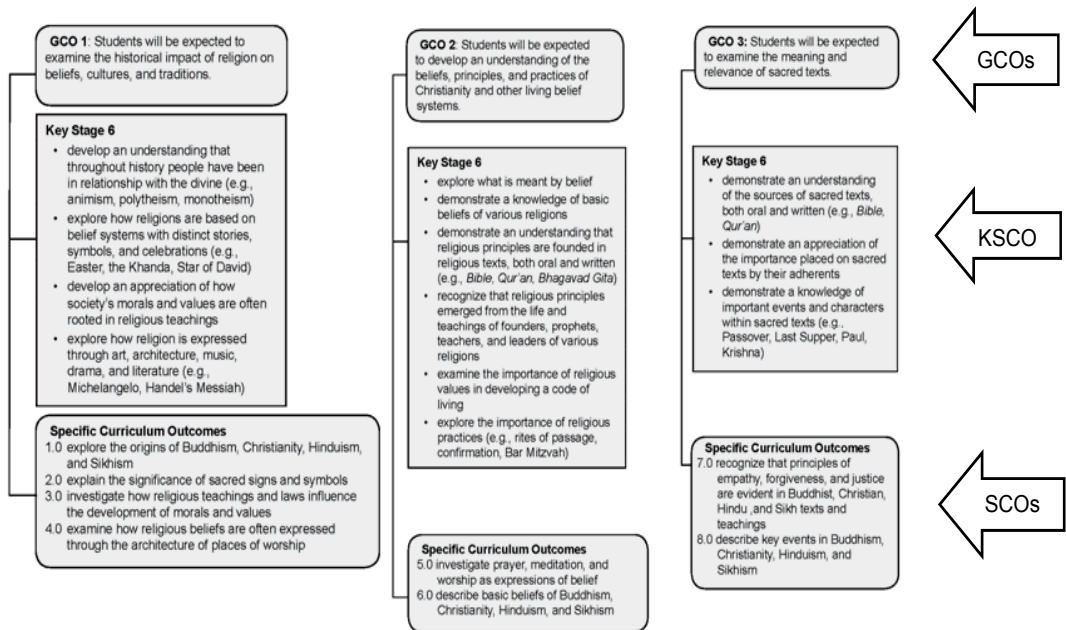
Suggestions for instruction and assessment are organized sequentially:

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

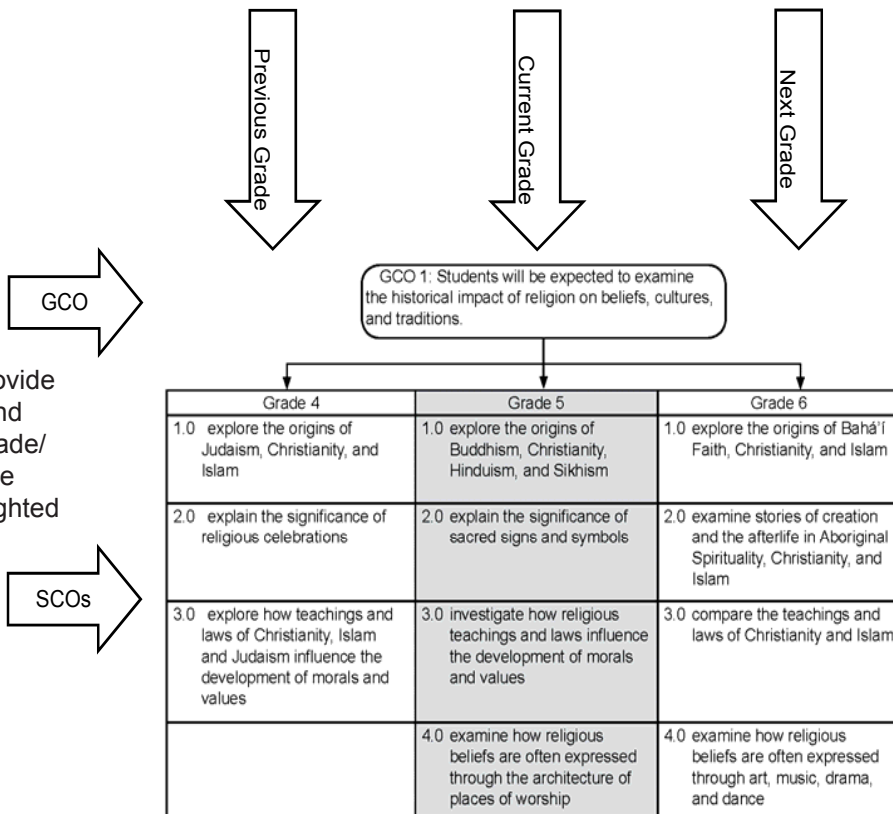
These suggestions provide opportunities for differentiated learning and assessment.

How to use a Strand overview

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



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



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

Creating, Making, and Presenting

Focus



Creating, making, and presenting involves students' creative and technical development; that is, their ability to use and manipulate media to create art forms that express and communicate their ideas and feelings. Through these art works, 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 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.

Outcomes Framework

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

Key Stage 12

- assess and apply complex image development techniques
- produce an original body of art work that integrates information from a variety of sources to convey personal meaning
- create art work that communicates intentions
- analyse and use complex visual relationships, processes, and content, making subtle discriminations

- 1.0 Demonstrate an understanding of the elements and principles of design in art works and art making
- 2.0 Explore and demonstrate appropriate skills and techniques while working with a variety of media within the disciplines in the creation of art
- 3.0 Select and manipulate various art media to convey their intended messages, meaning and themes

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.

Key Stage 12

- create art works to carry personal messages to a diverse range of audiences
- analyse and create art objects where emotions, feelings, and experiences are used as a symbolic, non-verbal means of expression and communication of ideas
- arrange and create an exhibition of works that considers types of works, presentation issues, location, lighting, and intended audience
- demonstrate an open-minded approach to diversity of ideas and artistic style, and show empathy to other people's point of view
- engage in artistic inquiry, exploration, and discovery in collaboration with others

- 4.0 Create original art work 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 develop plans for the creation of art works
- 6.0 Arrange and create an exhibition of their works that considers themes, types of works, presentation issues, location, lighting, and intended audience

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 9	Visual Art 1202	Visual Art 2202
1.0 Manipulate design elements and principles to create art work 2.0 Create art work that integrates themes 3.0 Use a variety of art media and image development techniques to convey meaning 4.0 Apply art skills and techniques to create art for a variety of audiences and purposes	1.0 Demonstrate an understanding of the elements and principles of design in art works and art making 2.0 Explore and demonstrate appropriate skills and techniques while working with a variety of media within the disciplines in the creation of art 3.0 Select and manipulate various art media to convey their intended messages, meaning and themes	1.0 Realize art works 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 their intended messages meaning and themes

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 9	Visual Art 1202	Visual Art 2202
5.0 Invent unique visual symbols to create personal meaning in their art 6.0 Organize a collection of personally meaningful art work from their own portfolio 7.0 Work interactively, cooperatively, and collaboratively	4.0 Create original art work 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 art works 6.0 Arrange and create an exhibition of their works that considers themes, types of works, presentation issues, location, lighting, and intended audience	4.0 Create original art work 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 art works 6.0 Collaboratively arrange and create an exhibition of their works that considers themes, types of works, presentation issues, location, lighting, and intended audience

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

Outcomes

Students will be expected to

- 1.0 demonstrate an understanding of the elements and principles of design in art works and art making

Focus for Learning

Elements and principles of design are foundational concepts in visual art best understood through their manipulation and application during the art making process.

Students will have had prior knowledge of and experience with the elements and principles of design through their viewing and manipulation of 2D and 3D art forms throughout the K-9 visual art program. Further information on the Elements and Principles of Design can be found in Appendix A1: Elements and Principles.

Students will reinforce and build upon their K-9 understandings and experiences to explore in more depth those noted in the Art 1202 column of Elements and Principles At-A-Glance charts found in Appendix A2.

ELEMENTS	PRINCIPLES
colour	balance
form	contrast
line	emphasis
shape	proportion
space	repetition
texture	rhythm
value	unity

Teachers will need to consider students' prior knowledge, understanding, and demonstration of the elements and principles. This pre assessment will inform planning for future learning as the elements and principles are revisited, built upon and explored through art making and viewing throughout the course.

Students will be expected to demonstrate and build upon their knowledge of the elements of art and design as well as the expressive and emotive properties of art media through discussion and creation of art works. They should demonstrate an understanding of composition as they use the principles of art and design to organize the elements in their art works to create order and convey meaning. It is expected that students will demonstrate their understanding of the use of the elements and principles in their own artmaking and in the works of others.

Students will need to have frequent and ongoing opportunities to work with these elements and principles to show their understanding. Recognition of elements and principles in differing media may not be immediate for students and, therefore, teachers may need to highlight the principles and elements when exploring and viewing art works in different media. Required media for exposure and exploration in this course is noted in column 2 of SCO 2.0. Similarly, students should be able to view different art works within natural, physical, and built environments.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Using representative art works, engage students in a discussion on how the elements and principles used help convey the meaning of the art work itself.
- Present and discuss a portfolio of student art containing works representative of each of the elements and principles of art.
- Explore each element and principle in isolation and how artists use them to convey meaning.
- Relate the principle of unity to students' prior knowledge/ experience of unity within an essay, where all individual paragraphs relate back to one thesis/theme and each paragraph relies upon similar word choice and imagery, etc.
- Facilitate a class discussion around the presence of patterns in both the natural world (e.g., honey combs, flower petals, pine cones) and man-made environment (e.g., bicycle wheel spokes, house siding, fishing nets) and their use historically (e.g., tessellation tiles, mosaic art, rugs, illuminated manuscripts) and modern day (e.g., fashion, advertising).

Students may

- Generate a graffiti wall that outlines each element and principle and place their completed art work under the heading it exemplifies.
- Write a journal entry on what elements and principles of design are present in the pieces of art work they are making or viewing.
- Work in pairs to create a poster about one element and one principal of design. Posters can be presented to class when finished.
- Create multiple thumbnail sketches that illustrate the elements and principles of design.
- Generate definitions or annotations for the elements and principles.
- Create a collage of photos that represent different elements and principles of design and/or highlight/underscore certain elements/principles.
- Take photographs of everyday things that contain elements and/or principles of design (e.g., architecture, furniture, gardens, clothing, etc).
- Use an online program or app to manipulate elements and principles of design of a photo.
- In groups, find photographs, magazine ads, etc. to create a poster of "good" design features. Share and collate their choices to generate a class visual of effective and ineffective use of elements and principles.
- Create and use elements and principles index cards to tag or identify those used in their peers art works.

Resources and Notes

Authorized

Appendices

- Appendix A1: Elements and Principles
- Appendix A2: At-A-Glance 10-12 Elements and Principles.
- Appendix B1 Elements and Principles Exploration Activities
- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/change-constant-poster-series.html
 - Appendix C2: Change Constant Poster Series~Notes and Activities

Discovering Drawing (Teacher/ Student Resource [TR/SR])

- pp. 11, 30-47, 76, 81, 99, 207

Experience Painting (Teacher/ Student Resource [TR/SR])

- pp. 72-73

Experience Printmaking (Teacher/Student Resource [TR/SR])

- pp. 30-35, 38-43, 58, 75, 93, 126, 137, 164, 186

Beginning Sculpture (Teacher/ Student Resource [TR/SR])

- pp.12,14

The Visual Experience (Teacher/ Student Resource [TR/SR])

- pp. 131-132
- pp. 32-205

Continued

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

Outcomes

Students will be expected to

1.0 demonstrate an understanding of the elements and principles of design in art works and art making

Focus for Learning

As students apply and analyze the use of elements and principles in art works, the art media, artists, and time periods noted in SCO 3.0 and SCO 11.0 respectively, should be considered.

Students should be given opportunities to explore design elements and principles in a variety of media (minimum of 3) from the four disciplines to create varying art works.

While connection strategies and activities in column three are mainly focused on one element or principle in isolation, activities may be combined to address several elements and/or principles simultaneously. Students are expected to continue to apply and fine tune their knowledge and manipulation experience with elements and principles throughout the year as they explore and create art works with different media.

Students will come to understand that the elements of design are the artist's tools or building blocks and that the principles are how those building blocks are used or combined in the creation of art.

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

Sample Teaching and Assessment Strategies

Students may

- Examine art works of Renaissance artists, such as Leonardo da Vinci's *The Virgin of the Rocks* and Limbourg Brothers' *May*, for their use of colour intensity and contrast in creating the illusion of depth.
- Design one side of their portfolio with a list of the elements and principles along with an illustration of each to serve as a quick reference guide in future perceiving and responding activities.

Connection

Students may

- Explore the elements and principles in isolation and combination through a variety of activities and using a variety of media (refer to Appendix B1).

Consolidation

Students may

- Use a project planning sheet to identify what elements and principles of design are going to be used in their portfolio pieces.
- Reflect on what elements and principles of design are present in each other's art work as well as their own.
- Create a drawing that depicts an emotion of their choice, using the expressive and emotive qualities of line, shape, texture, form, value, and colour.
- Create a monochromatic landscape painting of a pleasing or toxic landscape. Prior to completion, review the feelings implied by hot verses cool colour schemes, curvy verses sharp and angled lines. Students should be consistent in their choice of line and colour to evoke the appropriate feeling for their subject matter.
- Identify and classify elements and principles of design in a current work of art.
- View videos on the two methods of creating a translation tessellation. In pairs, create an original translation tessellation using an approach best suited to their goal and learning preference.
- Manipulate the elements and principles of design in unconventional ways (i.e., create an image that is intentionally unbalanced).

Resources and Notes

Authorized

Teaching and Learning Strategies:
www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/teaching-and-learning-strategies.html

- Perceiving Elements and Principles in Art

Supplementary

Change Constant poster series

Continued

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

Outcomes

Students will be expected to

1.0 demonstrate an understanding of the elements and principles of design in art works and art making

Focus for Learning

Sample Performance Indicator(s)

Create and present a portfolio of four art works, your own and/or others', representative of the disciplines studied. In a journal entry, deconstruct and compare how the elements and principles were used in each art work.

Create an art work that intentionally uses all or most of the elements of design. Reflect on how the elements used connect to the principles of design within the completed image.

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

Sample Teaching and Assessment Strategies

- Using strips of black paper on white cardstock, create an abstract collage that reflects an emotionally charged word. Words may be student generated or pulled from a hat. Engage in a group brainstorm to determine the nature of the word and how best to represent it using a variety of lines and planned placement. Consider the following questions:
 - Should values be mostly bright or mostly dark?
 - Should composition be spacious or cluttered, organized or random?
 - Should lines be large or small, thick or thin, curved, jagged or straight?

Stage a classroom gallery walk in which students match the word(s) with art work(s) and analyze the art works' representation(s) of the emotion(s) and their use of elements and principles of design.

Extension

Students may

- Create an art work that uses implied line to move the viewer's eye throughout the work as intended. Use focal points and placement to provide a start and end point for the viewer.
- Create an art work that utilizes all elements and principles of design. The resulting art work may or may not turn out to be aesthetically pleasing.
- Create an original rotation or reflection tessellation of similar subject matter and compare their visual impact. In their journal entry reflect on which is more visually appealing or engaging. Why? Why not? Is one more complex to create or assemble?
- Using either a translation or reflection process, create a tessellation, that uses all negative shapes for one design and all positive shapes for the other.
- Research mathematician/artist M.C. Escher and his use of mathematical problem-solving skills in creating complex patterns and art works.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/creating,-making,-and-presenting.html

- Principles of Design
- Colour Harmony
- Modular sculpture or Golden venture origami
- The Mathematical Art of M.C. Escher" (3:59 minutes)
- MC Escher tessellations and optical illusions
- M. C. Escher inspired Tessellation Art
- Translation Tessellations
 - Spontaneous method (9:57)
 - Planned method (11:14)
- Colour Temperature Creates Depth and Form (Painting Demonstration)

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

Outcomes

Students will be expected to

- 2.0 explore and demonstrate appropriate skills and techniques while working with a variety of media within the disciplines in the creation of art
- 2.1 Drawing
- 2.2 Painting
- 2.3 Printmaking
- 2.4 Sculpture

Focus for Learning

The premise and delivery of the intermediate visual art program leads the student through a unit on design towards a culminating project in the cinematic arts unit. Within the design unit, students will have had opportunities to develop some skills and techniques in creating art within a limited variety of media and disciplines. Students may have had opportunities to explore drawing, painting, printmaking and sculpture, in addition to the digital arts of photography and film in the cinematic arts unit.

This outcome pertains to the technical practices and skills tied to a discipline, media, and/or tool. In visual art, media refers to the materials being used in creating the art work, such as paint, while visual art disciplines refers to the products and/or modes of art making, such as sculpture. Appropriate overarching, as well as medium-specific techniques, will be addressed within this outcome.

As students explore media techniques, it is expected that they will become versed in the conventional or foundational techniques unique to that media. Appendix A3: At-A-Glance 10-12 Disciplines, Media and Techniques specifies the media and techniques to be covered for each of the four disciplines. Appendix B2 suggests additional strategies.

As students acquire and build their bank of techniques and skill sets, they will be able to select and apply skills and techniques most conducive to their art work. Experimentation with alternative or inventive techniques may also be explored.

As the development of skills and techniques is ongoing, this outcome will be revisited throughout the course. When planning instruction, teachers should recognize that students' experience, skill, and technique with a particular media may vary. Depending on the class and students, teachers may have to start at a basic skill level and provide opportunities to develop a more proficient skill set.

In advance of using any new media, material or tool, students should be aware of potential hazards and safety practices. Refer to Appendix C1: Safety in the Art Room. Students should also be reminded of proper care, clean up and storage of materials. Potential hazards and safety practices, as well as responsible use and proper care of visual art materials and tools, is addressed in more detail in SCO 20.0.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Organize students into small groups and supply each group with a picture of a drawing. Student groups imagine the skills/ techniques the artist might have used to create the work in that drawing media and note them on the back of the picture. Student groups exchange pictures and challenge or add to the list created by the previous groups. Discuss.
- Teach the concept of learning how to see before you can learn how to draw.
- Explain the various papers used in drawing (weight and surface quality of paper) and how the choice of paper would be influenced by which drawing media is being used.
- Demonstrate the use of different ruler sizes in relation to paper size when creating a one point perspective drawing, explaining that the placement of the vanishing point on the paper determines the point of view and composition. I.e., Placement of vanishing point at different levels may create different types of perspective such as bird's eye, worm's eye and street view.
- Demonstrate how to create balance and symmetry in art, using tools such as a variety of rulers, MIRA™, 360° protractor, and compass.
- Demonstrate the use of a viewfinder, compass, ruler, pencil, and thumb for measuring and sighting in art work.

Students may

- Using watercolour pencils, experiment with colouring and layering colours in their sketchbooks and making choices about which parts to activate with water and brush.
- Practice loading pen with ink and making various marks with different nibs and ink on heavier paper. Insert marked paper into sketchbook, adding observations next to each exploration.
- Explore how the various drawing materials, surfaces, and techniques can create a variety of visual effects by rotating through timed sandbox stations with a different medium and surface at each station. Students will have ten minutes at each station to draw the same object (e.g., an apple) before moving on to the next station. Once students have done a full rotation, all their drawings should be compiled onto a large sheet of paper for group discussion about what was discovered.
- Create a grid drawing (drawing from a 2D image).
- Demonstrate "sighting" by using a pencil extended at arm's length or a viewfinder to gauge sizing in converting a 3D object into a 2D image on their paper.
- Using various pressures on a single coloured pencil, create a colour value scale ranging from light to dark in their sketchbook. Repeat the value scale by using and blending only two colours.

Continued

Resources and Notes

Authorized

Appendices

- Appendix A3: At-A-Glance 10-12 Disciplines, Media and Techniques
- Appendix B2: Bonus Discipline Specific Activities
- Appendix C1: Safety in the Art Room
- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/change-constant-poster-series.html
 - Appendix C2: Change Constant Poster Series~Notes and Activities

Discovering Drawing (TR/SR)

- pp. 20, 48-67, 70-89, 90-100, 112-114, 118, 190-191, 221

Supplementary

Change Constant poster series

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

Outcomes

Students will be expected to

2.0 explore and demonstrate appropriate skills and techniques while working with a variety of media within the disciplines in the creation of art .

2.1 Drawing

Focus for Learning

Drawing is positioned as the largest unit and first discipline to be explored given its accessibility in exploring and developing foundational skills. Drawing skills transcend the subsequent disciplines of painting, printmaking, and sculpture and are called upon when planning future art works. Students will be expected to complete a minimum of six finished drawings as part of their portfolio.

Foundational skills and techniques for drawing include

- sighting – measuring and comparing lengths, proportions and angles of objects/images in a composition or real life to determine their size, angle, and negative space relationships; and
- 2D Perspective (creating the illusion of dimensionality on flat surface) via
 - linear perspective (1 point) - slanting or orthogonal lines that meet at a point that appears to disappear into the distance (i.e., vanishing points);
 - size – closer objects are bigger; distant objects are smaller;
 - overlapping – closer/larger forms are placed in front or on top of farther away/smaller shapes;
 - placement – farther away objects are placed at the top of an image and closer objects are placed at the bottom;
 - intensity and value – brighter coloured (higher intensity and darker value) objects appear closer than duller coloured (lower intensity and lighter value) objects;
 - detail – more detailed objects appear to be closer than those with little detail; and
 - proportion (comparative relation between things).

Students will explore the properties of the following drawing media

- dry (e.g., graphite pencil, coloured pencil, charcoal, pastel); and
- wet (e.g., pen and ink, watercolour pencil).

A synopsis of drawing media and techniques to be covered within Visual Art 1202 can be found in Appendix A3: At-A-Glance 10-12 Disciplines, Media and Techniques.

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

Sample Teaching and Assessment Strategies

Students may

- Create three value scales using three different media (pencil, coloured lead and charcoal) to show a range of light to dark in their sketchbook.
- Divide their sketchbook into sections to experiment with mark making techniques associated with
 - dry media ~ pencil (2H-6B), coloured pencil, pastel, charcoal
 - stippling, hatching, cross hatching, blending, line, and shading
 - wet media ~ pen and ink - line, hatching, cross hatching, stippling, washes; watercolour pencil - line, hatching, cross hatching, stippling, blending, dry on wet, lifting, water spray.
- In their sketchbooks practice one point perspective using geometric and organic shapes, noting how the placement of the shape in relation to the vanishing point will create a different point of view for each form.
- Practice mirroring techniques using tools such as a light source (table, window, overhead projector surface), MIRA™, ruler, or compass to create balance in a simple image.

Connection

Students may

- Refine blending skills by using a minimum of three different media (e.g., paper stomp, kneaded eraser, drawing pencils) to create a realistic sphere with a strong highlight and shadow.
- Create two realistic drawings of a sphere, using everyday tools (e.g., mechanical pencils, ballpoint pens) in one drawing, and art-specific tools in the other. Assess and compare the techniques and the resulting art piece.
- Using dry drawing media, turn three 2-Dimensional shapes (circle, triangle and rectangle), into 3-Dimensional shapes (sphere, cone, and cylinder) using three different mark making techniques they explored.
- Using one of the dry drawing media, shade an entire sheet of their sketchbook. Using a kneadable or gum eraser and the reductive process, create an image depicting a variety of tonal values.
- Incorporate washes into a pen and ink art work.
- Using coloured pencils, blend and layer colours to reproduce an original coloured image.
- Create form through the use of blending tools (paper stomp, tissue, paper towel, Q-tip) to move and merge the media.
- Create croquis drawings or quick sketches of a moving object to capture movement.
- Explore hatching and cross hatching in a composition of simple forms using pen and ink.

Resources and Notes

Supplementary

Cultural Connections Resource Acquisition Program (RAP) www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/cultural-connections-resource-acquisition-program.html

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

Outcomes

*Students will be expected to
2.0 explore and demonstrate
appropriate skills and
techniques while working
with a variety of media
within the disciplines in the
creation of art .*

2.1 Drawing

Focus for Learning

Sample Performance Indicator(s)

Create

- three drawings of the same still life in three different drawing mediums, or
- a drawing that incorporates the use of three different drawing media.

Write a journal entry discussing the similar or different skills/ techniques used for each media.

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

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Using a drawing medium of their choice, draw a still life, depicting the dimension and surface qualities of the objects.
- Using their own hand as a model, complete one blind contour and one contour drawing. Students view a picture of M.C. Escher's *Drawing Hand* and complete a final hand drawing adding value.
- Create a drawing by using line, shape, texture, form, value, and colour to depict the emotion of their choice.
- Write a reflective journal entry on their perceived technical strengths and weakness.
- Create a mandala using a 360° protractor to map out 12 equal segments. Draw an image in one segment and, using a tracing technique/tool such as a light table, window, graphite or carbon, transfer the drawing to the other segment(s) to complete the image.
- Create a symmetrical image by drawing an image on one half of a divided piece of paper and using a MIRA™ on the other side to finish the drawing.
- Use one point perspective to draw an interior or exterior space.

Extension

Students may

- Sketch a landscape outline and fill in with a variety of textured objects such as feathers, pine cone petals, cellophane, tinfoil. Recreate the collaged image as an implied texture drawing using either pencil or pencil crayon.
- Use one-point perspective to draw an aerial view of a city

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/creating,-making,-and-presenting.html

- Drawing
 - *On Line*
 - Linear Perspective
 - Sighting
 - Observational Drawing Tips
 - Pencil Drawings
 - How to Draw a Realistic Sphere with a Pencil (4:31)
 - How I Draw Realistic Water Drops (2:47)
 - How to Shade Simple Forms with Cross Hatching (11:04)

Note: Cross Curricular Connection

One point perspective drawings are covered in Applied Math 2202, pp. 54-57

Professional reference

- *Drawing on the Right Side of the Brain*, Betty Edward

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

Outcomes

Students will be expected to

2.0 explore and demonstrate appropriate skills and techniques while working with a variety of media within the disciplines in the creation of art .

2.2 Painting**Focus for Learning**

Students will have some understanding of and experience with colour theory and colour mixing from the K-9 visual art program and more recently in the drawing unit. However, review of primary, secondary, and tertiary colours is recommended.

While all elements and principles will be employed in students' art making regardless of the media, some disciplines and media are inherently better positioned to highlight or feature certain concepts for students. Hence, colour related concepts and techniques will feature more prominently in the painting unit given the inherent characteristic of the discipline's media (colour) and the technical challenges in manipulating colour.

Colour harmonies are key in generating an effective colour scheme or design. In Visual Art 1202, students will focus on four of the six harmonies in their art making as noted on the following spread.

Tetradic (four colours in two complementary pairs, creating either a square or rectangular formation on the colour wheel) and split complementary (base colour plus two colours opposite base colour and adjacent to each other on colour wheel) will be addressed in more detail in subsequent Visual Art courses.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Display sample art works completed in different painting media. Facilitate a class discussion on the composition of the art works.
- Present paintings from different time periods and art movements such as works of J. Turner and Christopher Pratt, to illustrate and discuss changes in the nature or properties of paint and its use or application in paintings.
- Demonstrate respective techniques for mixing and applying paint media (water colour, tempera, and acrylic).
- Explain the various papers used in painting (weight and surface quality of paper) and how the choice of paper would be influenced by which painting media is being used.
- Demonstrate techniques and technical set-ups appropriate to painting media and tools, such as mixing watercolour paint on a palette.

Students may

- Analyze painting techniques artist Adam Young used in *Jiggin in a Rough Sea* to evoke the mood.
- Choose an actual texture and determine the correct brush technique to recreate the texture.
- Practice loading brushes with paint and making various strokes on the paper. Insert marked paper into sketchbook, adding observations next to each exploration.
- Divide watercolour paper or pages in their sketchbook into 11 sections to experiment with the water colour painting techniques of: drawing, dry brushing, layering, lifting, resist, salting, splatter, varying opacity, wet on dry, wet on wet, and washes. Record observations or musing of their effect and/or affect.
- Divide a page or pages in their sketchbook into eight sections to experiment with tempera painting techniques of drawing, dry brushing, layering, splattering, varying opacity, wet on dry, wet on wet, and washes. Record observations or musing of their effect and/or affect. Create similar marks using acrylic paint and respond in their sketchbooks to impact the of media in application of painting skills and techniques.

Resources and Notes

Authorized

Appendices

- Appendix A3: At-A-Glance 10-12 Disciplines, Media and Techniques
- Appendix C1: Safety in the Art Room
- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/change-constant-poster-series.html
 - Appendix C2: Change Constant Poster Series~Notes and Activities

Experience Painting (TR/SR)

- pp.40, 94-98, 123-127

The Visual Experience (TR/SR)

- p. 488

Teaching and Learning Strategies:
www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/teaching-and-learning-strategies.html

- Painting

Supplementary

Change Constant poster series

Continued

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

Outcomes

Students will be expected to

2.0 explore and demonstrate appropriate skills and techniques while working with a variety of media within the disciplines in the creation of art .

2.2 Painting

Focus for Learning

In their exploration with painting media students will gain a deeper understanding of:

- Properties of Colour
 - Hue - colour
 - Value - lightness or darkness of a hue by adding white (tint) or black (shade) respectively
 - Intensity - brightness or dullness of colour by preserving colours or adding its complement
- Colour Harmonies
 - Monochromatic - single colour, shaded or tinted
 - Analogous - two colours side by side on a colour wheel
 - Complementary - two colours opposite each other on the colour wheel
 - Triadic - three colours evenly spaced around the colour wheel.
- Colour Schemes/Types
 - Warm/cool

In Visual Art 1202, students will come to understand the properties and capabilities of the respective paint media and paint brushes (flat, round, angular and fan) as well as demonstrate respective paint mixing and brush techniques.

Using a minimum of two paint media, acrylic and watercolour or tempera, students will be expected to demonstrate the following brush techniques:

- dry brushing
- layering
- lifting
- resist
- salting (watercolour only)
- splatter
- wet on dry/wet on wet
- washes
- transparent layering/glazing

A synopsis of painting media and techniques to be covered within Visual Art 1202 can be found in Appendix A3: At-A-Glance 10-12 Disciplines, Media and Techniques.

In advance of using any new media, material or tool, students should be aware of potential hazards and safety practices. Refer to Appendix C1: Safety in the Art Room. Students should also be reminded of proper care, clean up and storage of materials. Potential hazards and safety practices, as well as responsible use and proper care of visual art materials and tools, is addressed in more detail in SCO 20.0.

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

Sample Teaching and Assessment Strategies

Students may

- Identify specific painting techniques and media in their own and others' works of art.
- Experiment using different brushes (flat, round, angular, fan) and palette knives in the application of acrylic, tempera, and water colour paints in their sketchbook. Reflect on the connection between technique and media/tools (e.g., Does the quality of the media [thin or thick paint] impact the technique [dry brushing]?).
- Experiment with colour mixing of paints by creating a 12 section colour wheel using only the three primary colours. Note any differences in colour mixing technique for the different paint media in their journal.
- Create and match colours of presented colour swatches using tempera or acrylic paints.
- Experiment with colour value technique in their sketchbook using tempera paints. Add black or white to a colour of their choice to make as many variations of the colour as they can. Resulting colour swatches should be monochromatic.
- Create a tonal value chart of their chosen colour by varying the amount of black and white added to it. Note any differences in colour mixing technique for the different paint media in their journal.
- Maintain a reflective journal about their experiences/learnings with the media they use. They could consider prompts such as what they enjoyed and why; what they were successful at, what they struggled with, and what they would use each media to express.
- Examine Andy Warhol's portraits of Marilyn Monroe to see how colour experimentation to the same image can alter the finished product.

Connection

Students may

- Demonstrate wax resist using white crayon or candles and water colour.
- Refer to the watercolour technique blocks in their sketchbook to determine techniques that could be used within a painting.
- Explore the relationship between markmaking and texture using paint. Students choose an implied or actual texture and determine the best paint, tool (e.g., brush, sponge), and technique to recreate that texture.
- Explore the techniques and properties of tempera paint by dividing a page into four blocks. Choose a simple image. In one block paint the image using washes, in a second block use flat colour, in third block use blending, and in the fourth block use layering for details.

Continued

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/creating,-making,-and-presenting.html

- Painting
 - Watercolour Basic Skills And Techniques
 - *Jigging in a Rough Sea* by Adam Young
 - Andy Warhol portraits
 - Colour Harmonies

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

Outcomes

*Students will be expected to
2.0 explore and demonstrate
appropriate skills and
techniques while working
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creation of art .*

2.2 Painting

Focus for Learning

Sample Performance Indicator(s)

Create three paintings of the same still life in different painting mediums. Write a reflective journal entry discussing the similar or different skills/techniques used for each media.

In a colour family or harmony of your choice, create a still life or landscape that incorporates three different application methods to create texture.

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

Sample Teaching and Assessment Strategies

Students may

- Create two watercolour paintings of an everyday object. One should convey a warm scheme and the other, a cool scheme.
- Create an abstract painting using a colour harmony of their choice (complementary, analagous, triadic, or monochromatic).
- Create a colour harmony painting by dividing a chosen image into four quadrants and painting each quadrant a different colour harmony (e.g., monochromatic, complementary, triadic and analogous) Reflect on how the colour choices alter and affect the finished image and how the viewer relates to them.

Consolidation

Students may

- Create a landscape that uses atmospheric perspective (with a background, middleground and foreground) using a monochromatic colour harmony.
- Create two paintings of the same imagery; one using tempera paint and the other, acrylic. In their sketchbook, explain the differences in the painting process and techniques used as well as the differences in the appearance of the paintings.
- Create a painting using at least three different techniques that emphasizes brush strokes to achieve implied texture. In their sketchbook, reflect on why these techniques were used and their impact.
- Create a likeness of an existing/famous art work. Mimic colouring mixing and brushwork of the artist's style.

Extension

Students may

- Create a painting that incorporates the use of three different painting media. Write a reflective journal entry discussing the similar or different skills/techniques used for each media.
- Splotch paint on a canvas using watercolour splatter and/or straw blowing. Examine the splatter to find an image within the work and finish using other painting techniques. Reflect on the results.
- Create an Impressionist style oil pastel drawing of a favourite or familiar setting by applying short oil pastel strokes, choosing non-traditional colour(s) to capture light, and smudging the oil pastel slightly to create a blurred effect.
- Create a 3D colour abstract painting that incorporates a variety of shapes of different sizes that overlap and uses all ROYGBIV colours. Ensure the drawn focal point is not painted a red, orange or yellow colour.

Resources and Notes

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

Outcomes

Students will be expected to

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

2.3 Printmaking**Focus for Learning**

Given the design of the intermediate visual arts program, students' opportunities to delve into and develop techniques in the organic or traditional visual art disciplines (e.g., drawing, painting) may be limited. With this in mind, this may be students' first experience with printmaking since elementary grade levels.

The five methods of transferring an inked image to another surface are outlined below:

- Relief printing – The created image to be inked is a surface raised a few inches from a flat background. The raised surface is the image. Art exemplars would include woodcuts, engravings, collagraphs and stamps.
- Intaglio printing - The image is scratched on a metal plate and ink is pushed into the grooves. The grooves create the image. Art exemplars would include etchings and engravings.
- Lithography - A grease crayon creates an image on limestone, zinc, or aluminum which is then dampened with water and ink. The printing press process transfers the image.
- Screen printing – A stenciled image is placed on a silk screen and paint is squeezed through the open areas on the screen with a squeegee.
- Monotyping - An image is prepped on the plate's surface typically without permanently altering the plate. Unlike the four above, in monotyping the image is transferred only once and the plate is destroyed or cleaned and reused.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Display sample printmaking art works (e.g., Hokusai's *Great Wave off Kanagawa*, Andy Warhol's *Campbell's Soup Cans*, Bansky's stencil prints) to illustrate and assist in class exploration of the evolution of printmaking techniques and purposes, such as "high" art, commercial art, art for the masses, 'fast food' art (art that must be created quickly), and art to reach a large audience.
- Present representative prints from Newfoundland artists of the various printmaking methods, such as Anne Meredith Barry's *Six Murre*s, Christine Koch's *Gros Morne*, Don Wright's *Night Spawning*, Colin Macnee's *The World as of St. Michael's* for relief (block) print; Don Wright's, *Squid 44, No. 3 and Codfish Red* for monoprint and Anne Meredith Barry's *The Eye of Spring* and Audrey Feltham's *Beetlemania II* for collagraph.
- Explain the quality (weight and surface) of various papers used in printmaking and how the choice of paper would be influenced by the printmaking media being used.
- Explain the importance of line quality (e.g., thickness, variety, depth) in implying texture. Demonstrate effective mark making into the plate to create a balance of light and dark in the image (i.e., Too few marks results in a poor balance of light and dark). Show exemplar prints to illustrate.
- Demonstrate basic relief printing skills and techniques (Refer to Appendix B2: Bonus Discipline Specific Activities).

Students may

- Examine examples of stage proofs that demonstrate the value of proofing in improving and developing an image.
- Experiment with pulling a print from a teacher generated demo plate to focus on the inking and printing process.
- Experiment with the concept of reverse imaging, by planning a design for printing using black construction paper and white coloured pencil.
- Experiment with different line and texture qualities in a styrofoam relief print, using various tools such as popsicle sticks, toothpicks, push pins, nails, pencils and found objects to make impressions. After group experimentation, explore different cutting tools and their effects in a lino or SoftKut® block.

Connection

Students may

- Before making their collagraph plate, explore pattern, shape and texture by making and drawing from various rubbings of textures around the classroom. Students may cut shapes and arrange the textures in a drawing to serve as a springboard for a collagraph.

Continued

Resources and Notes

Authorized

Appendices

- Appendix B2: Bonus Discipline Specific Activities)
- Appendix A3: At-A-Glance 10-12 Disciplines, Media and Techniques
- Appendix C1: Safety in the Art Room.
- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/change-constant-poster-series.html
 - Appendix C2: Change Constant Poster Series~Notes and Activities

Experience Printmaking (TR/SR)

- pp. 13, 28-29, 44, 60, 138-140, 197, 196

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/teaching-and-learning-strategies.html

- Printmaking101
- Linocut Project
- Transfer of Knowledge

Supplementary

Change Constant poster Series

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

Outcomes

Students will be expected to

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

2.3 Printmaking

Focus for Learning

Printmaking techniques and experiences students will explore and develop inside this unit encompass

- basic relief (printed by hand/baren; subtractive processes - cutting into styrofoam or linoleum plate; additive processes - building up collagraph relief by gluing materials to a plate);
- monoprinting techniques with paint or ink on a plate; Printing techniques (loading brayer, inking plates, using one colour and rainbow roll, pulling a print - baron, hand, press);
- mixing custom colours;
- registration (plate orientation and placement on the paper to create ink-free margins); and
- editions (multiple consistent pulls from the same plate).

Understanding the relationship between positive and negative space and reverse imaging is a key concept and learning within this discipline.

Making multiple images from one matrix in printmaking does not mean that prints are “copies”. Each print is an original image made from the matrix. A student’s hand is a matrix, for example, that may be printed over and over again when inked. Each handprint is original with the value of the first print being no different from the last. Similarly, the first edition number is no more or less valuable or desirable than the last. As a result, a printmaker, in making multiples, can reach a larger consumer audience with reduced investment of creative time and costs, compared to a painter for example, due to the creation of a single matrix. Paradoxically, reproductions of artists’ drawings or paintings are scanned and mechanically reproduced copies of the original. Students should be made aware of this distinction between an artist print and a reproduction print.

Teachers should ensure students are aware of safe and healthy practices when working within the printmaking discipline and demonstrate proper care, clean up and storage of printmaking materials. Refer to Appendix C1: Safety in the Art Room. Potential hazards and safety practices, as well as responsible use and proper care of visual art materials and tools, is addressed in more detail in SCO 20.0.

A synopsis of printmaking media and techniques to be covered within Visual Art 1202 can be found in Appendix A3: At-A-Glance 10-12 Disciplines, Media and Techniques.

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

Sample Teaching and Assessment Strategies

Students may

- Pull several stage proofs of their relief image, adding more marks into the plate as they progress towards a well developed image.
- Experiment with different colours of ink or paper to explore the impact that this has on their image and meaning. Mix a custom colour using the inks available.
- Experiment with different brushstrokes, lines, shapes, colours and textures in a monoprint. Remove or change their image and print it a second time to see the effects.
- Experiment with different line, shape and texture qualities in a collagraph by using varied materials such as leaves, onion bags, sand, rocks, sandpaper, crumpled paper, string, buttons, and pasta.
- Print the same image multiple times on the same paper, or on an unusual surface like newspaper or gift wrap.
- Experiment with different colour combinations in a rainbow roll. Try rolling the brayer horizontally, diagonally, or vertically on the plate.
- Experiment with various cutting tools to achieve different marks in a relief print.
- Experiment removing or drawing into wet and dry paint or ink on a monoprint plate.
- Experiment with the impact that different coloured inks or papers have on their relief print.
- Experiment with printing their image multiple times on one surface.
- Plan how materials and shapes will be layered and sized to imply foreground, middleground, and background and placed on the plate to create a focal point in the design stage of a collagraph.

Consolidation

Students may

- Select image(s) from their design sketches to create a small edition of their prints which may be a varied edition.
- Create a one colour relief print (show stage proofs and a small edition, plus any colour prints).
- Build a collagraph plate and make several prints, allowing for alterations in the process.
- Create a varied edition of monoprints that demonstrates progressive addition and removal of marks to alter the same plate.
- Make a relief print that focusses on using line and shape to create an image that displays rhythm.
- Use materials such as spaghetti on a cardboard to make an architectural collagraph print.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/creating,-making,-and-presenting.html

- Monoprinting with Cut Paper
- Relief (block) Print Art works/Artists:
- Collagraph Art works/Artists
- Newfoundland printmakers

Continued

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

Outcomes

Students will be expected to
2.0 explore and demonstrate appropriate skills and techniques while working with a variety of media within the disciplines in the creation of art

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

Create a portfolio showcasing your printmaking skills in relief, collagraph and monoprint. Your portfolio should reflect samples and/or evidence of

- black and white and colour inking in single stage printing (e.g., rainbow roll or puzzle technique);
- relief prints;
- additive and subtractive work in a collagraph;
- additive and subtractive work in monoprinting;
- proofing process for a minimum of one finished print;
- properly signed and editioned prints; and
- a curated portfolio.

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

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

Students may

- Make a monoprint that has been drawn into, either when wet, or dry.
- Create a seasonal prints series, using different media, in combination or in isolation. Write a reflective journal entry discussing the similar or different skills/techniques used for each media.
- Create a small edition of three prints that explore line, repetition and rhythm and reflect a balance of light and dark. A reflection on the proofing process and the artists proof that explored alternative techniques, such as a rainbow roll, should be included in your process portfolio.
- Make a print that explores geometric or organic shapes and negative space.

Extension

Students may

- Experiment with more advanced techniques, such as puzzle printing using styrofoam or reduction printing.
- “Wreck their plate” to generate new prints (i.e., They may cut the styrofoam plate apart and print from it in new ways or in combination with other students’ works).

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

Outcomes

Students will be expected to

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

2.4 Sculpture**Focus for Learning**

There are three basic forms of 3D art:

- Free-standing, or sculpture in the round, is surrounded by space all around and can be viewed from all angles.
- Reliefs, (bas - carving or sculpture in which figures are raised a few inches from a flat background; haut - carving or sculpture in which figures are carved to stand out from a surface; and sunken or incised relief - carving is sunk below the level of the surrounding surface)
- Light-related (holograms) and mobile/kinetic sculptures, are more recently, pushing the boundary on the traditional definition of sculptures.

Students had experience in creating 3D art or forms for their animations in the cinematic arts unit of the Visual Art 7-9 program. They also created a 3D image through relief printing in the printmaking unit. Distinguishing between shape and form and understanding the relationship between positive and negative space is a key concept within this discipline. Students will experience and demonstrate these particular elements of design, in more depth here.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present exemplar art works and facilitate a class discussion on the processes and techniques used by the sculptor.
- Show videos or pictures of additive sculptures in progress so that students can see the assemblage process in time-lapse and understand the role of armatures as supports. Similarly, show videos of subtractive sculptures to assist students in visualizing form in reverse and raise safety awareness when using carving tools.
- Introduce relief as a stepping stone to full three dimensional sculpture.
- Discuss form, proportion, and shape as particularly important elements and principles of design in sculpture.
- Present examples of artists and their art works using contemporary materials, such as the use of corrugated board by artists Mark Langan and Sylvie Reno.
- Demonstrate armature techniques using materials such as wire, foil, crumpled paper, and tape.
- Introduce sculpting media (e.g., soap or plaster blocks) and their respective properties. Demonstrate respective techniques for manipulating.
- Demonstrate how to incise lines as guides in reductive work.
- Demonstrate techniques and technical set-ups appropriate to sculpting media and tools.
- Demonstrate how to use the various tools used for subtractive/ additive clay sculpture, surfacing techniques and slab construction (e.g., ribbon cutter, wire cutter, metal kidney tool, incising tool, slab rolling kit comprised of rolling pin, canvas and wooden sticks of various depths).
- Demonstrate how to use a tile cutter in the creation of a clay relief tile.
- Demonstrate how to create additive and subtractive surfacing techniques in a clay relief tile.
- Model “slipping and scoring” when sculpting using an additive method.

Resources and Notes

Authorized

Appendices

- Appendix A3: At-A-Glance 10-12 Disciplines, Media and Techniques
- Appendix C1: Safety in the Art Room.

Beginning Sculpture (TR/SR)

- pp. 32-41, 107, 137, 139

Continued

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

Outcomes

Students will be expected to
 2.0 explore and demonstrate appropriate skills and techniques while working with a variety of media within the disciplines in the creation of art

2.4 Sculpture

Focus for Learning

A bird's eye of the two main processes and four basic techniques of creating sculpture in the round and respective art exemplars are captured in the chart below.

	Techniques		Exemplars
SUBTRACTIVE	Carving	A base of hard material, such as stone or wood, is cut into or chipped away to create a shape.	<ul style="list-style-type: none"> • Dan Webb's <i>Shroud</i> • Michelangelo's <i>Pieta</i>
ADDITIVE	Casting	Melted material, typically metal, is poured into a mold.	<ul style="list-style-type: none"> • August Rodin's <i>The Thinker</i> • Henry Moore's <i>Family Group and Two Piece Reclining Figure No. 3</i>
	Modeling	Soft or malleable material such as, clay, is built up onto itself or over an armature.	<ul style="list-style-type: none"> • movie special effects • prop making
	Assembling	Different materials are gathered and joined together.	<ul style="list-style-type: none"> • Pablo Picasso's <i>Still Life</i> • Man Ray's <i>Indestructible Object</i>

In this course, students will build upon their experiences to further develop their skills and understanding with free standing sculptures.

For this course, students will experience both additive and subtractive processes through carving, modeling and assembling sculptures.

Media for respective sculptural processes may include

- clay/plasticine, recycled material such as paper pulp for modeling;
- soap, plaster, foam for carving; and
- found materials, papier maché, wire for assembling.

Casting is not addressed within the scope of this course.

A synopsis of sculpture media and techniques to be covered within Visual Art 1202 can be found in Appendix A3: At-A-Glance 10-12 Disciplines, Media and Techniques.

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

Sample Teaching and Assessment Strategies

Students may

- Practice relief building using rolled plasticine.
- Practice subtractive sculpture using a small plaster block.
- Discuss why an armature would be necessary for some types of sculpture.
- Discuss skills an artist may need in order to work with each given type of sculpture or what planning would be necessary to build a sculpture that uses an armature.
- Experiment with surfacing techniques through clay relief tile. Divide a clay block into eight squares and use clay tools to create examples of piercing, carving, sgraffito, stenciling, stamping, inlay, burnishing, and appliqué.

Connection

Students may

- Take photos of their sculpting project from start to finish documenting the process and their progress. In their journal, reflect on both the process and the product.
- Using found materials (e.g., water bottle) or materials such as tinfoil and tape, create an armature for an original papier maché sculpture based on a predetermined form (e.g., a car). Assemble materials to create the desired shape and provide structure to the sculpture to maintain balance and form. Finish the sculpture in a unique way by applying appropriate media, such as paint, coloured paper, fabric, or found objects for an intended effect.
- Plan an abstract form in their sketchbook. Decide which sculptural material would be best suited to bring this form to fruition. Create a small version of their planned abstract form using their chosen materials.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/creating,-making,-and-presenting.html

- Sculpture
 - Sculpture Techniques, Lesson Plans, Visual Examples & History (from J. Paul Getty Museum)
 - Cast Paper Sculpture
 - Corrugated Board Relief Sculpture by Mark Langan
 - Corrugated Board Free-standing Sculpture by Sylvie Reno
 - J. Paul Getty Museum - K-12 Teacher/Student resource
 - Sculptural Art works/ Artists
- Papier maché

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

Outcomes

Students will be expected to
2.0 explore and demonstrate appropriate skills and techniques while working with a variety of media within the disciplines in the creation of art

2.4 Sculpture

Focus for Learning

In advance of using any new media, material or tool, students should be aware of potential hazards and safety practices. Refer to Appendix C1: Safety in the Art Room. Students should also be reminded of proper care, clean up and storage of materials. Potential hazards and safety practices, as well as responsible use and proper care of visual art materials and tools, is addressed in more detail in SCO 20.0.

Sample Performance Indicator(s)

Create a yin and yang sculpture that demonstrates both additive and subtractive processes.

Create two separate sculptures, representative of both the additive and subtractive processes.

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

Sample Teaching and Assessment Strategies

Resources and Notes

Consolidation

Students may

- Create a low relief sculpture using cardboard with a minimum of five layers. Begin by making thumbnail sketches of the low relief. Make decisions about imagery and the number of layers necessary to create the dimensions.
- Choose an object that is normally quite small, such as a paper clip, thumb tack, bug, watch, and use papier maché to re-create it on a larger scale. View and compare with 'oversized' art work of Claes Oldenburg.
- Carve a sculpture from a pre-poured soft plaster block (e.g., plaster/vermiculite mix).
- Build a low relief sculpture using layers of gauze plaster roll on cardboard.
- Create a relief tile depicting space, using subtractive techniques to recess the background; incising or drawing into the clay to create the midground; and, using "slip and scored" additive clay to produce foreground elements.
- In small groups, create a collaborative clay sculpture that uses additive and subtractive processes. Record their group's approach to and engagement in the brainstorming, creative and collaborative stages.
- Make a papier maché sculpture that involves modelling tin foil and tape to create the armature. Problem solve to ensure the tin foil and tape takes into account proportion, stability and balance issues. Cover the modeled armature in papier mache or other found materials.

Extension

Students may

- Create a sculpture with a more complex armature or more intricate details.
- Using armature or tie wire, create a wire sculpture that conveys an "illusion of movement". Document the planning and process of their wire sculpture in their sketchbooks through line drawings and reflections upon design challenges. How will the sculpture stand or support itself? How will movement be depicted in a still object?"

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

Outcomes

Students will be expected to

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

Focus for Learning

Students will have gained some understanding of the properties and qualities different media and disciplines offer as they explored media-specific skills and techniques in SCO 2.0.

This outcome delves deeper into examining the sensory qualities and practical properties and capabilities of different media and their impact in the creation of and conveyance of meaning in an art work.

Through practical and hands on experiences in handling varied art media, students should be able to determine the nature of the various materials and surfaces and make predictions about their effects and end results.

Students should make informed decisions and demonstrate critical choice of media to best convey their message when creating art work. Media best suited to creative intent may not always be the expected conventional choice. Similarly, manipulation of the chosen media may not be executed in accordance with foundational skills and techniques explored in SCO 2.0.

While it is expected students will develop and demonstrate 'conventionally' correct technical background in the use of the materials, experimentation in an intuitive manner should also be encouraged.

Student journal entries and sketches will provide insight and support into the effectiveness of media choice and manipulation in conveying their message. Students may also defend or critically rationalize their product in light of their intent through an artist's statement. Student use of art journals is encouraged and suggested in multiple outcomes of Visual Art 1202. Refer to Appendix B7: Art Journals for context of use.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Display a variety of art work within a discipline but using different mediums (e.g., paintings in water colour, acrylic). Discuss the mediums used in each piece using guiding questions:
 - What do you think this medium is?
 - Why do you think the artist chose to work with this medium?
 - In what conventional ways did the artist manipulate the media? Unconventional? Why?
 - What impact did the media or manipulation of the media have on the art work's message or meaning?
- Facilitate brainstorming with the class about possible themes to explore.

Students may

- Generate a sensory and capabilities list of media explored, in their sketchbook/journal. Reflections on their personal experience with the media should also be noted.
- Explore why artists choose to work in a particular medium or in multiple mediums.
- Research how different artists manipulate media.
- Sketch/plan their idea/concept for different media. Discuss with a classmate which media best suits their intention.
- Research artists who express themes similar to what they would like to express.
- View and assess the connection between art medium and message in different art works.

Connection

Students may

- Create a minimum of two copies of their art work in two different media. Compare/contrast the effectiveness of each media in conveying their message.
- Generate a thumbnail, study, or maquette of their conceived art work to assess their media choice.
- Divide a sheet of paper into quadrants to experiment with four different media and add annotations about their findings.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/creating,-making,-and-presenting.html

- Guitar in Various Media

Continued

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

Outcomes

Students will be expected to

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

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

Use a minimum of three different media to create a mixed media work. Write a reflective journal entry on the choice of media and its impact/effectiveness in the resulting art work.

Select an art media and discipline to create an art work that reflects your interpretation of a theme. In your journal, record your planning and creation stages and include

- a rationale for your media/discipline choices, inclusive of media properties/capabilities;
- a defense as to why the selected media was key in conveying your message, and how a different media may not have yielded the same result; and
- a reflection on the artistic outcome/product.

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

Sample Teaching and Assessment Strategies

Students may

- Reimagine or conceptualize what one of their art works would be like if created in a different discipline/media. What would the impact of their design be if it was a large sculpture? What would their sculpture design be like if it was a painting?
- Create four separate pieces of the same still life in four different mediums. Reflect on how the mediums they used affected their art work:
 - How are these materials different/similar?
 - What medium was easiest to work with for you?
 - What medium was hardest to work with for you?
 - Which media is better suited to you? your art work?

Consolidation

Students may

- Plan and create an art work with an intended message, selecting an art media that complements and enhances their intentions in the final product. Write an artist statement that explains their choice of media and imagery.
- In a journal entry, reflect on which medium helps them express their ideas best. and why.
- Research and examine artists and their preferred art media/ disciplines. Consider questions such as Why did Van Gogh paint instead of sculpt? Why did Warhol choose silkscreen printing instead of oil painting?.
- Create a mixed media art work and defend why their use of multiple media was critical in communicating the message.
- Use blending techniques with a variety of media (e.g., white conté, graphite, black conté, pastel pencil), kneaded eraser and blending stump, to create two images of realistic raindrops. One image should be on white paper, and the other on grey. Assess the impact of paper colour in creating the illusion of depth. Was one more effective or better suited in creating depth? Record their finding in their journal.

Extension

Students may

- Reinterpret an artist's work in a different media or discipline (e.g., a sculptural interpretation of a Monet painting). In an artist's statement, discuss the creative process and the effectiveness or impact of the reinterpretation.

Resources and Notes

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

Outcomes

Students will be expected to

- 4.0 create original art work to communicate personal ideas and expressions

Focus for Learning

For many students, high school is one of the more important times of self-discovery in their lives. In addition to its aesthetic and educational value, visual art can serve as an avenue towards this process of self-analysis. (The various roles of visual art in the student's and others' lives are explored in more depth in SCO 7.0.) Students should be encouraged to begin to develop their own personal imagery to distinguish their art from that of others.

Students' personal and independent thoughts and ideas will serve as the inspiration and message in their original art works. Ethical or social issues frequently provide the spark for expressing personal opinions or messages.

Teacher facilitated discussions around ideas to be explored and expressed should be sensitive to students' right to freedom of expression and independent thought, the school context/audience, and their approach to and opinions of art. Art as a means to communicate is explored in more depth in SCO 8.0.

Many artists try to understand themselves and the world around them through their art work and, therefore, the teacher should show examples of art works and discuss artist intentions with the aim of helping students connect larger ideas with artmaking.

Building upon their experiences with the elements and principles of design (SCO 1.0), various art media (SCO 3.0) and their respective skills and techniques (SCO 2.0), students will be expected to demonstrate critical, reflective, and informed choices in the visual art discipline, medium, and materials for their art work. Their choices will also be informed and shaped by their personal message.

Further to this, teachers may, in addition to SCOs 2.0 and 3.0, consider intertwining art works/artists to be studied in SCO 11.0. Students may, for example, analyze Impressionistic art works such as Monet's studies of light; Van Gogh's use of colour, line and composition in *Starry Night*, or Degas' use of the viewer's perspective in paintings of Parisian nightlife or dancers in communicating a specific meaning.

While the primary focus in Visual Art 1202 is on the traditional or conventional uses of art media, it is recognized that in communicating personal ideas, students' manipulation of the visual art media in the creation of their original art piece may extend beyond those traditional or conventional applications.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a discussion around the concept of originality and the premise of original ideas or art work. The following questions could be used:
 - Are there any original ideas? Art works?
 - How do appropriation and plagiarism compare?
 - How do you use the internet in the generation of original art work (e.g., appropriation versus plagiarism; recreating versus being inspired by an internet image in generating an original piece)?
- Display art work representative of the Renaissance, Impressionism, and Pop Art to facilitate a discussion on how artists have successfully expressed their personal ideas using the elements and principles. Consider the following:
 - Vermeer's *Girl with a Pearl Earring* – How does the use of contrast and perspective contribute to meaning?
 - Raphael's *Madonna and Child* – The triad placement of the mother and children creates a shape that is repeated throughout renaissance history. How does the use of this symbolic layout add to our understanding of the work?
 - Monet's *Haystacks* or *Houses of Parliament* series – His studies of time and light evoke a different reaction with the same or similar composition. How does the interpretation of the same or similar composition change with the use of colour?
 - Degas' ballet dancers series – How does the viewer's perspective in the composition create an emotional connection? How would a shift in perspective alter the perception of the work, such as if the viewer was facing the stage from the audience?
 - Van Gogh's *Starry Night* or other works – How does his use of line capture movement and contribute to the interpretation of this work? How would it change if he painted in a blended style?
 - Warhol's *Campbell's Soup Cans* or *Marilyn Monroe* – how does the repetition of the image create meaning? How would it read if it were a single image instead of a repeat?
- Introduce an artists' use of symbols in memento mori or vanitas paintings.

Resources and Notes

Authorized

Discovering Drawing (TR/SR)

- pp. 24-25, 51, 64, 72, 76, 81, 86, 95, 106, 113, 118, 120,128

Experience Painting (TR/SR)

- pp. 82, 140-141, 194- 195

Experiencing Printmaking (TR/SR)

- pp.18, 148, 190-191

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

Outcomes

Students will be expected to

4.0 create original art work to communicate personal ideas and expressions

Focus for Learning

Students designed and incorporated symbols of personal meaning into their art works in grades 7 and 9. The value of symbols is the ability to convey a message succinctly in a single visual. The amount of effort, therefore, that goes into designing and developing logos or symbols is significant. Building upon these visual art experiences, students should generate and incorporate symbols of personal meaning into their original art works to support the idea or message they are trying to convey in their art work.

Student use of conventional symbols in this course will prepare them for use of symbolism, a higher order use of symbols, in the next level of visual art courses.

Equally important to the 'what' is the 'how' students will organize/plan their art work. Composition is essentially the art of arranging and organizing forms. How various objects are arranged plays a large part in the visual impact of a finished work. Composition is a complicated process, involving perspective, colour, shape, texture, rhythm, symbolism, the special characteristics of the tools selected for the task, and the unique abilities of the creator.

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. Visually interesting compositions tend to employ contrast and have a dominant mood or feeling.

Visual compositions are often described in terms of harmony or contrast. Characteristics of both are noted in the chart on the following spread.

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

Sample Teaching and Assessment Strategies

Teachers may

- Present a range of art pieces representative of the four disciplines in SCO 2.0, and historical/cultural contexts and artists (SCO 11.0). Use these for identification and discussion of embedded symbolism and their meaning.
- Make connections between the use of expressive lines (in both drawing and painting) to convey an intended emotion.
- Present and facilitate class discussion around exemplars of original personal imagery such as those of David Blackwood, Christopher Pratt, or Impressionist painters such as Monet, or Degas.

Students may

- Play an idea/image/word association game (e.g., dove for peace or the cross associated with religion).
- Sketch a number of their favourite places in their sketchbooks, making notes as to why they are favourites, Select one and create a drawing based on their preliminary work.
- Create a Bucket List Drawing. Reflecting on five things they would like to do, try, own, eat, and succeed in, complete a coloured drawing based on their list.
- Use their sketchbook as a brainstorming tool to work out ideas and plan for larger art works.
- Examine art works to determine and recognize conventions artists used to convey their personal message in the finished art work (e.g., symbolism, irony).
- Research an artist considered to be a pioneer who, while inspired or influenced by another artist, still created original work. Present examples and connections in a poster.

Connection

Students may

- Brainstorm a list of social and ethical issues that directly affects them and others within their community. Reflect on how these issues make them feel. Create an art work that reflects their feelings.
- Create a work of art with a non-traditional media (e.g., Kool-Aid® or tea Painting, Silly Putty™ Sculpture, Candy Wrapper Collage) that conveys a personal message. Explain the connection of the media with the message.
- Using the elements and principles, create an abstract art work that conveys a personal message.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/creating,-making,-and-presenting.html

- Paintings of Personal Expression
- How Important is Originality in the Art Room?
- Art work Exemplars with Original Personal Imagery
- Memento mori

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

Outcomes

Students will be expected to

4.0 create original art work to communicate personal ideas and expressions

Focus for Learning

harmony		contrast	
balance	a regular and predictable arrangement of shapes and forms, that correspond to our experience of objects in the world	instability	shapes or forms are more or less autonomous, and do not work together in a logical or predictable pattern
symmetry	a stable pattern of images, much like a traditional quilt	asymmetry	unequal distribution of shapes of different sizes, textures, colours
simplicity	a composition that does not assault the eye with too much information	complexity	very active to the eye making it appear chaotic or busy
unity	a feeling that all parts work together in a composition to create the whole	irregularity or randomness	lack of a pattern or underlying sense of structure
predictability	a visual structure that follows an understandable and known pattern, as in the appearance of objects in a landscape	fragmentation	no sense of unity or underlying structure
repetition	the use of visual elements over and over in a regular pattern	spontaneity	lack of an organizing principle in the work making it appear to have occurred without pre-planning
		variety or variation	presents a number of different visual strategies

Sample Performance Indicator(s)

Plan and create three pieces depicting a singular or multiple personal idea(s). Media, dimension, composition, and use of the elements and principles in the art work(s) should reflect and support your intended message. Write one overarching artist statement to explain and support the three unified works or a separate statement for each of the art works.

Create an art work that reflects a personal reaction on a current social issue. Your work should incorporate the use of a symbol.

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

Sample Teaching and Assessment Strategies

Resources and Notes

Consolidation

Students may

- As a class, create an Emotion Triptych reflecting three emotions that they have collectively experienced. Subdivided into three distinct groups, students may determine visual art media and personal imagery to use in creating their assigned emotion within a frame.
- Create a diptych integrating the same symbol in each image, such as a skull. Each piece should be created with a different colour scheme or composition. Reflect on how the difference can impact the intended message.
- Create an “expressive self portrait” that uses symbols to represent their likeness vs. a realism approach.
- View the art work of their peers to analyze how others expressed similar personal ideas.

Extension

Students may

- Critically examine images found on social media platforms, such as those of Dove’s *Real Beauty* campaign, and assess if and in what ways they may have been digitally altered/enhanced to depict an idealized form of the world or people. Consider #nofilters on instagram. Counter to these images and as an expression of empowerment, create a self portrait or series of self portraits (triptych) that celebrates different aspects of themselves.

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

Outcomes

Students will be expected to

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

Focus for Learning

Students have had prior experience in planning art work through their sketchbooks and journaling, as well as storyboarding in the cinematic unit of the intermediate visual art program.

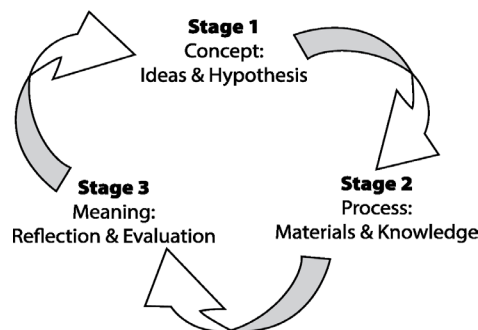
There are three types of portfolios the student artist needs to consider and maintain throughout the course. The first two, process and product, have application here, while the showcase portfolio is more aptly featured in SCO 6.0.

The process portfolio is a working portfolio; be it fine-tuning a technique, exploring a new medium or working through thoughts and ideas. It can serve as a springboard of ideas or concepts for future projects – new or altered ideas and concepts. Likewise, ideas and content generated here may never end up in a product or display portfolio. The use of a process portfolio enables students to view how their art works or intentions evolve. As a running visual record, it would demonstrate an artist's performance over a period of time. Its purpose being to improve on something.

Teacher and student evaluations and assessments, student self-critique and analysis and artist's statements should also reside in the artist's portfolio. The product portfolio features pieces or projects created to meet a predetermined set of expectations or outcomes. All student product portfolios would have similar pieces of evidence.

This outcome is threaded throughout the course as idea generation and planning is at the core of both the course and students' art pieces.

The cycle of creativity is on-going whenever students are engaged in making their own work. The creative process, while cyclical and fluid, typically begins with the concept, as represented in the graphic below.



The application of the students' knowledge of art processes and materials to develop the idea or hypothesis occurs in stage two. Stage three, involving reflection and evaluation, may occur numerous times throughout the whole creative process as materials and techniques are explored to expand the idea/hypothesis or develop new ones.

There are many models, but the process outlined on the following spread, encapsulates the key components of the creative process.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present artist testimonials or documentaries speaking about their creative process, independently and collaboratively.
- Present examples and facilitate a class discussion around the connection to and impact of thumbnail sketches and planning on the final product.
- Engage students in idea generation activities such as
 - listening to sounds (music, nature, song);
 - reading words (poems, quotes, literature); and
 - looking at images (others' art work).

Students then develop plans to create an original piece based on their inspiration from the list above. Once students have chosen and planned their piece, teachers may group students according to what they chose (sound, word, image) for a sharing and suggesting session amongst peers.

Students may

- Interview an artist to inquire about his/her creative process.
- Experiment with free online art generators.
- Explore ideas in their process portfolio based on their own ideas or online generated ideas.
- Generate thumbnail sketches of their ideas for planning future projects.
- Generate a working list in their portfolios of future projects/plans for art work.
- Examine what inspires other artists and, in turn, reflect on what inspires them. Create a list of these items to refer to when generating future art work ideas.
- Collaborate with other students and discuss where each other finds inspiration for the creative process. Through the sharing of these ideas students may find other sources of inspiration that they never thought of previously.
- Make a drawing in response to the same initial stimulus, and then observe the varied responses among their peers.
- Develop an image from an ink splatter or charcoal smudges on paper.

Resources and Notes

Authorized

Appendices

- Appendix A5: Features of the Creative Process
- Appendix B5: Creative Process Template
- Appendix B6: Portfolios

Discovering Drawing (TR/SR)

- pp. 60-63, 199-202, 210-212, 220

Experience Painting (TR/SR)

- p. 220

Experiencing Printmaking (TR/SR)

- pp. 135, 184, 28-29

Beginning Sculpture (TR/SR)

- pp. 19, 159

Creative Expression, Creative Education, Robert Kelly (Teacher Resource [TR])

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

Outcomes

Students will be expected to

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

Focus for Learning

Idea Generation (message/purpose)

- Brainstorming
- Discussion
- Inspirational sources
- Possibilities – imagination; ‘what if’ musings
- Recording – web, list, sketch, clippings
- Research – view other artists/art works

Planning (blueprint)

- Design
- Discipline/Media
- Thumbnail sketches
- Studies

Creation (execution/realization)

- Problem solving* [Problem solving strategies in resolving visual design challenges is explored in more depth in SCO 16.0]
- Critique
- Evaluation

Reflection and evaluation is ongoing and a constant throughout the creative process. See Appendix A5 for additional information.

Teachers should consider devoting some instructional time to the idea generation stage. Despite the world of digital access and sharing (e.g., *Google®* and *Pinterest®*), students may have difficulty coming up with their own ideas. Students also often jump at their first idea in response to a design problem.

Author Robert Kelly suggests that generating multiple ideas first, enables one to choose from among several promising ideas. Taking the time to generate and refine concepts and ideas to be developed in art work leads to stronger art work and is a time-tried process followed by artists. Preliminary planning may not only reduce or eliminate any potential challenges but may also help focus the student on the art work that they create. In the idea or concept stage, therefore, it is important teachers promote and support students’ divergent thinking skills and ensure ideas generated in this stage not be viewed as entirely right or entirely wrong. Establishing supportive rules to support creativity and collaboration in a safe environment is encouraged. While the creative process above has application in independent or collaborative works, the strategies used may vary.

Sample Performance Indicator(s)

Maintain a running record of your creative process from idea generation to planning to creation. You may include ideas that were explored but not developed, as well as those that were carried through to a finished project. Your record should note idea generating techniques, sketches, notes, research or investigations used to arrive at your best work.

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

Sample Teaching and Assessment Strategies

Connection

Students may

- Examine and compare architect's blueprints of your school with the proposed artist's drawing of the building. Generate sketches of the school building current day.
- Work in small groups to explore a common design theme (e.g., animal rights, culture, consumership, censorship). Each group should create plans (not final products) for three different media/approaches (e.g., poster, photograph, drawing, billboards) that would explore their common theme.
- Create and use a creative process template (refer to Appendix B5) when planning and executing art pieces they create throughout the course.

Consolidation

Students may

- Maintain a record of strategies used in the creation of their art piece. Evaluate the effectiveness of each in achieving their desired outcome.
- Collaborate with another student to plan and create one piece of art work. Devise a joint creative process. How did the joint creative process compare to independent or solo work?
- In a reflective journal entry, assess their creative process, noting if/how their ideas changed from conception to final product. Why? Why not? What worked? What would they do differently?
- Write a reflection about the process of idea generation, to planning and creation of a finished piece. Support the text with visuals.
- Use guiding forms in Appendix B6 to complete reflections on their portfolios.

Extension

Students may

- Create a drawing illustrating the metamorphosis of an object into a creature in four to five steps. Document the artistic process through a photo essay, time lapse video or other medium.
- Plan and execute an art work in a media of your choice. Document the artistic process through notations in your sketchbook, and/or taking photographs of each stage of development. Reflect on the process, inclusive of any issues that arose and steps taken in resolving them.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/creating,-making,-and-presenting.html

- Art Generators
- Dali's Creative Process
- Robert Kelly, creative process, environments and assessment
- Idea generation techniques
- Creative process models
- How to enhance creative thinking
- Creative process assessment tool

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

Outcomes

Students will be expected to

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

Focus for Learning

The showcase portfolio 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. Depending on the intended audience or purpose of the exhibition, pieces from the product portfolio may also be considered. Similarly, meaningful art pieces for the artist do not always translate into best work. Whether best, meaningful, or project driven, exhibition pieces are finished art works.

Students should display or present their pieces of work throughout the course. Teachers will need to be sensitive to potential student anxiety and ensure a safe and nurturing environment.

Teachers may provide students the opportunity to exhibit relevant discipline specific art pieces at the end of each unit to the class or create and contribute to a year end, class generated exhibition for the school. Teachers should also provide opportunity for students to experience viewers' reactions to their work.

Whether informal (classroom) or formal (public space), exhibitions are generated for a specific event or purpose and have a set time span. Some factors to be considered including but not limited to are

- Venue – lighting (natural and electric), space dimensions;
- Logistics– art travel (if applicable);
- Art presentation – technical preparations such as matting, mounting and framing; installation requirements; artistic considerations such as an artist's statement and dating and signing art work; and
- Exhibition set up – aesthetic display of art work.

Students should be encouraged to view their work from an audience's distance and perspective when creating art work for exhibit. They should be encouraged to consider their work from an objective point of view in order to have a better understanding of how their work will look to others.

Sample Performance Indicator(s)

As a class, collaboratively curate an exhibition using your portfolio pieces based on an identified theme or purpose. Curation should include promotional announcements (posters, invitations, and/or oral announcements), set-up, installation, exhibit opening, and break-down.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Invite a curator to speak to the class about orchestrating an exhibition.
- Engage students in a discussion around aesthetic and artistic considerations of an exhibition, such as the intended audience, theme, and space logistics.
- Introduce students to standard ways of preparing art pieces for display, such as matting and mounting for 2D work, creating a base for 3D pieces, creating exhibit labels for their art works.

Students may

- View and deconstruct an online exhibition; determining its theme or intended audience, why certain types of works were included, and the impact or effectiveness of location.
- Compare/contrast separate exhibitions sharing the same theme.

Connection

Students may

- Maintain a product and showcase portfolio.
- Create art works for an exhibition based on a theme or with an audience in mind.
- Write artist statements to clarify their work and provide viewers with a better understanding of their process, intentions, and choices.

Consolidation

Students may

- In small groups, collaborate to arrange an art exhibit based on a common thread (theme, medium). Discuss, plan and assign tasks to be addressed in staging the exhibit. Create invitations that reflect and announce the nature of the exhibit.
- Create and plan an exhibit of four finished pieces representative of the four disciplines, in respective media of your choosing.
- Create a time lapse video of your team staging an exhibition that includes an assessment of the process and end product.

Extension

Students may

- Make a short video clip of your classroom exhibition to share with online viewers outside of the school community (e.g., school *Facebook*™ page or website).
- Mount a “pop-up” exhibition of your works in another venue, such as a senior’s home, a town hall or local business.

Resources and Notes

Authorized

Experiencing Printmaking (TR/SR)

- pp.78, 199

Beginning Sculpture (TR/SR)

- p.178

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/creating,-making,-and-presenting.html

- Virtual Exhibits
 - MoMA
 - National Gallery of Art, USA
- Curation

Section Three: Specific Curriculum Outcomes

Understanding and Connecting Contexts of Time, Place, and Community

Understanding and Connecting Contexts of Time, Place, and Community

Focus



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

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.

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

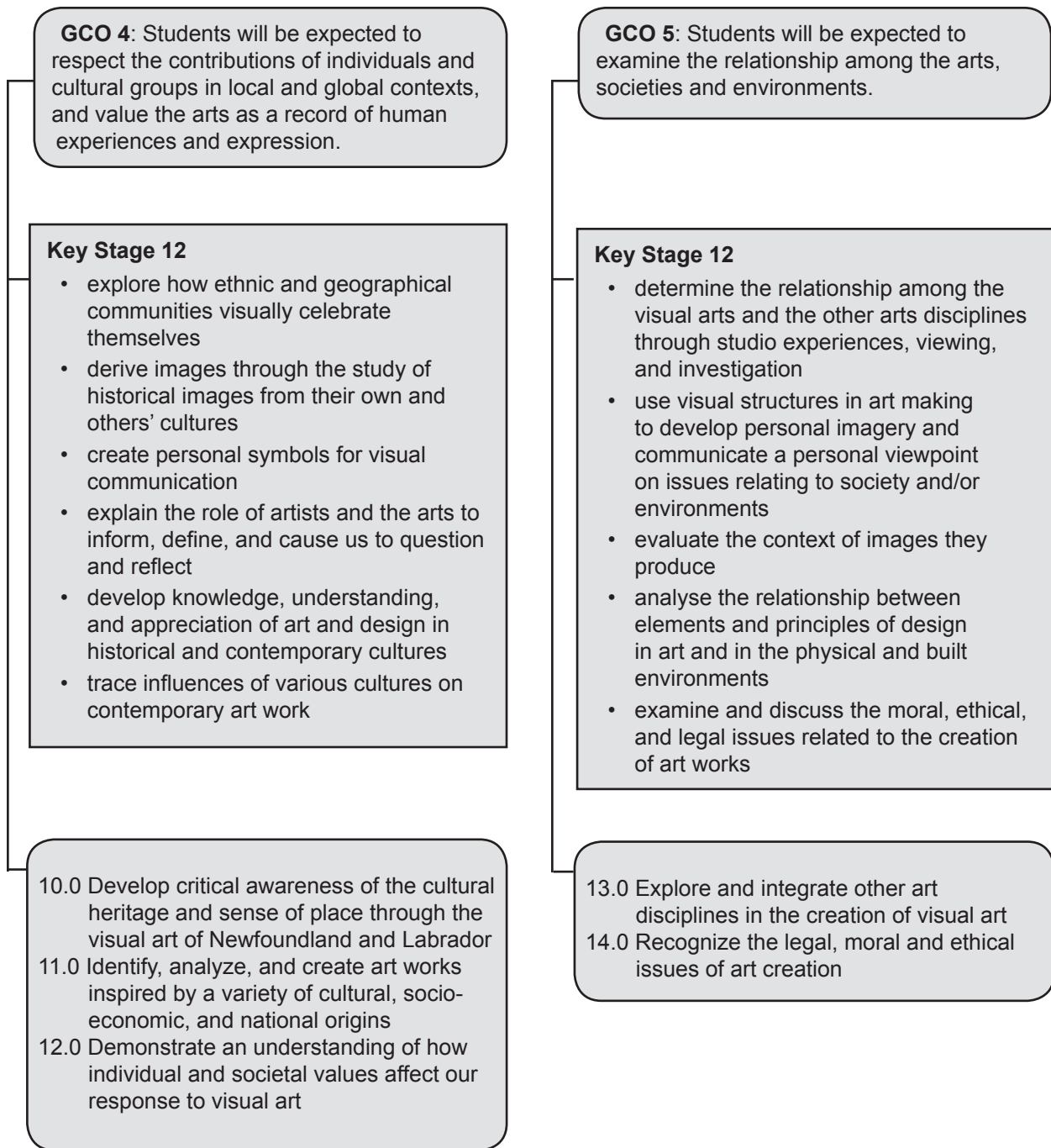
- analyse and make informed judgments about the role that visual creations have in our everyday modes of expression
- demonstrate an understanding of the complexities of art works
- understand the influence of the visual arts, their impact on daily life, and their power to create, alter, and reflect culture
- understand how ideas, perceptions, and feelings are embodied in art works 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 to communicate and/or challenge beliefs and opinions

9.0 Explore art-related careers and opportunities

Outcomes Framework continued



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 9	Visual Art 1202	Visual Art 2202
8. Examine the role and the influence of visual art in their daily lives 9. Analyze the role of the visual arts in challenging, sustaining, and reflecting society's beliefs and traditions	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 to communicate and/or challenge beliefs and opinions 9.0 Explore art-related careers and opportunities	7.0 Identify and discuss the role of visual art in their personal life, community and society 8.0 Explore art as a means to evoke emotions, and 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 9	Visual Art 1202	Visual Art 2202
10. Develop an understanding of how art work reflects diversity among individuals 11. Investigate how art emerges from human needs, values, beliefs, ideas, and experiences 12. Create personally meaningful imagery that reflects influence from a variety of historical and contemporary artists	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 art works inspired by a variety of cultural, socio-economic, and national origins 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 art works 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 9	Visual Art 1202	Visual Art 2202
13. Incorporate other arts disciplines in the creation of their own art work 14. Respect the ethical and moral considerations involved in copying and/ or incorporating works 15. Recognize impact of societal and individual values on personal responses to visual art	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

GCO3 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

The visual arts are meant to be seen and serve different roles and functions across and within personal lives, communities, and societies. Some art works may express ideas and comments on political or social issues, or depict moments from everyday life or simply explore shapes, colours, sizes, and/or textures. Visual art can have an aesthetic appeal and artistic design while simultaneously serving a functional role, such as jewelry, turned bowls, road signage, book cover, posters, architect's blueprints, etc.

Visual art can be a source of enjoyment, relaxation, or escapism, such 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.

Through further study, students may discover visual art serves different purposes across and within personal lives, communities and societies. Its role or impact may be shaped by the context and/or location in which it is experienced. Teachers will need to cultivate a classroom environment which is sensitive to the student demographic and promotes student empathy and understanding of others' relationships with, and connection to, visual art.

When considering art in society, teachers may hold discussions surrounding art in popular culture (e.g., commercials, film, clothing, social media). Students may consider how these shape perceptions of the world and how society is reflected through this art work.

Students should explore the presence of visual art in their daily personal life and immediate community, considering the following questions:

- When and how often do they see it?
- Where do they see it?
- What is its purpose?

GC03 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 what constitutes art and where it is found. Discussion should include the types (folk, fine, environmental) and locations (gallery, restaurant, park) of art.
- Facilitate a class discussion around scenarios/environments in which visual art is present in their students' lives without their choice or awareness. Examples may include film, videos, apps, websites, games, signage, posters, etc. Do they recognize these as forms of art or visual expression?
- Arrange an exploration walk through the local community to identify and sort visual art encountered en route or within community buildings (e.g., church, community store or gallery). How do these pieces fall into the different art types previously discussed? What is the function of this art work?
- Invite a local artist into the classroom (face to face or virtually) to discuss their art and the role art plays in their life.

Students may

- Brainstorm a list of the possible roles of visual art.
- Reflect on the current role or function art served in their younger years
- Identify and categorize art that they see within their classrooms or school.

Connection

Students may

- Analyze a variety of posters/advertisements to determine how they represent the time period in which they were made. How are they a reflection of the community/society from which they came?
- Discuss the school crest. What is being represented? How does the school crest represent society and community within the school?
- Research art works found in unusual or non-traditional places within their town/city/surrounding community that are intended to beautify the space (e.g., a concrete wall turned mural or traffic boxes painted to look like another object). Why did the artist create these? What purpose did/do they serve?
- Maintain a running record of the visual art/imagery they see within their school for a week. Sort and organize according to types and/or roles. Discuss.
- Record instances of visual art they experience or perceive in the natural environment. Discuss their purpose.

Resources and Notes

Authorized

Discovering Drawing (TR/SR)

- pp. 4-9, 134-137, 202-203.

Experience Painting (TR/SR)

- pp. 14-17

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- Role and Importance of Art in Our Lives:
- Traffic Box Art Program

GCO3 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)

Create a photographic presentation/display of examples of the art you see regularly in your own life. Discuss the role or purpose each piece of art work plays in your personal life, community, or society. Your finished project can be a *Photostory*®, poster, slideshow, video, or some other form.

GCO3 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****Consolidation**

Students may

- Create an advertisement for a fictitious company or community organization that could appear on a billboard or in a local magazine.
- Create a slab constructed clay box for personal items that are significant to them.
- Deconstruct text book covers. Sketch or digitally create an alternate textbook cover for one of their own textbooks that would inspire others to pick it up.
- Create a relief tile in clay that tells personal story/narrative about art in their life.
- Make an art work in any medium that reflects the value of art and artmaking in your life. Write an artist statement to support your work.
- Create a collage based on visual art in their life.
- Identify an area within their community they would like to 'beautify'. Design a mural for that space that reflects an aspect of their community/culture.

Extension

Students may

- Create a photo essay about a piece of public art that is valuable to them and their community. The photo essay should include an illustration of the work, details about the artist, how and why the art was selected and installed, and the role it has played in their community.

GCO3 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 communicate and challenge beliefs and opinions.

Focus for Learning

Communication is the ability to engage with and convey meaning. Communication is effective when the intended message of the sender has been understood by the receiver. Effective communication implies a sender and a recipient share and understand a common communication system. The communication process is only completed once the receiver has understood the intended message.

Effective communication through visual art requires consideration and understanding of other factors. Revisiting Marshall McLuhan’s expression “the medium is the message”, the medium or discipline of visual communication chosen commands thoughtful consideration given its potential to influence and impact the message. Likewise, cultural contexts need to be taken into account when communicating across cultures.

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. It can express a variety of moods and impact a person’s mood and mental state. Ideas or experiences being expressed may be rooted in social justice or change and therefore teachers should be sensitive to class demographic and exercise prudence when identifying social issues to explore.

An artist can challenge the established norm (aesthetic expression or thinking), one’s own or others’ perspectives/point of view, or reflect/support societal norms through their art work.

Building upon the knowledge and understandings of SCOs 7.0 and 11.0, students will gain an understanding of the context and communicative power of visual art across the ages. Students should also have a grasp of visual literacy through the Language Arts curriculum. SCOs 1.0, 2.0 and 3.0 may also be intertwined within the outcome.

GCO3 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 around questions such as does an artist have a responsibility to
 - communicate the truth?
 - be knowledgeable or informed in the subject matter of their art making?
- Show simple images and sample art works (e.g., emojis) and ask students what and how the images evoke or share the emotion or message.
- Show clips from a series of videos without sound and ask students what emotions are being affected. How does the video visually affect emotion using elements and principles of design and imagery?
- Show art work that challenges beliefs (e.g., Seal Hunt - Anti & Pro Seal Hunt, Cod Moratorium or World War I and II propaganda) and discuss the message being communicated and belief being challenged.
- Present and discuss art works and their various functions (e.g., propaganda art, religious art, graphic art, satirical art, folk art, pop art). This may include editorial cartoons, war posters, Holocaust photographs, graffiti or street art and contemporary church art.
- Present art work by Banksy as a segue to discussing art challenging societal norms. Note: Some work by Banksy contains graphic content that may require teacher pre review in advance of showing to the students.

Students may

- Draw or use coding or graphic programs to create their own emojis to convey three different emotions.
- Identify and share at least four clips from videos that evoke and communicate emotion.

Connection

Students may

- View and discuss the opinions and beliefs being challenged within Brian Jungen's found/repurposed art work.
- Examine the message in Lin Evola-Smidt's *Peace Angels* made from recycled guns. How does the medium impact the message?
- Analyze examples of digital images or advertising to rank their success in engaging the viewer.
- Discuss what is being communicated in the various forms of art found in the school.
- In a journal entry, reflect on art works that speak to them. Explain.

Resources and Notes

Authorized

Appendices

- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/change-constant-poster-series.html
 - Appendix C2: Change Constant Poster Series~Notes and Activities

Discovering Drawing (TR/SR)

- pp. 4-9, 79, 119-125, 202-203, 210-213

Experience Painting (TR/SR)

- p 200

Supplementary

Change Constant Poster Series

GCO3 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 communicate and challenge beliefs and opinions.*

Focus for Learning

Sample Performance Indicator(s)

Imagine that the school brought in a uniform policy. Reflect on how you would feel about that and represent your thoughts within a Pop Art poster.

GCO3 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

Consolidation

Students may

- Create Remembrance Day posters that convey or evoke an emotional association with the event (e.g., sympathy, empathy, pride). Using *Google*® survey, poll the student body on their response and/or the impact of their art.
- Create a poster or t-shirt design meant to encourage a change in beliefs (e.g., anti-violence, supporting a charity, changing a school rule).
- Compare/contrast the effectiveness or impact of a message conveyed via a news report versus the same message conveyed through an art work.

Extension

Students may

- Create dual art works (e.g., posters, logos) to convey a message related to a socio-political issue. One should be created for an audience that is aware of the issue, a second for an audience that is not aware of an issue.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- Artists
 - Banksy
 - Lin Evola-Smidt
 - Brian Jungen
- Royal Canadian Legion Posters

GCO3 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

9.0 explore art-related careers and opportunities

Focus for Learning

It is important for students to be aware of career choices and options, know how to find further information and make an informed decision about a path in visual arts should they desire it. Students should identify and consider opportunities for visual art engagement as a career path and/or hobby. Cross curricular connections with Career Development 2201 provides a viable avenue for students to explore visual art vocations and contemplate future career paths.

To make informed decisions, students need to consider practical aspects such as the investment of time and money associated with training in addition to personal facets such as job satisfaction, life-work balance, and financial compensation. Professional testimonials and job shadowing could be effective in conveying these pieces.

Students should come to realize that visual art engagement can take many forms - directly as an artist or indirectly as a gallery curator. Students will also come to recognize that art careers exist outside the stereotypical fine arts domain and some people make art throughout their lives, but not as their main source of income. For some artists, it may be a sideline or an aesthetic pursuit.

Opportunities in the visual arts industry have evolved over the centuries to encompass four main categories:

- Commercial art – This art has a business oriented design and purpose to attract consumers and promote products and services. It typically combines text with art work. Commercial artists include illustrators*, graphic designers, art directors, and photographers. (*Other types of illustrators include medical illustrators, comic book artists, and caricaturists.)
- Fine art - The artist conceives an idea for a piece for the purpose of self-expression or for a commissioned work for a client. Fine artists include painters, calligraphers, ceramic artists, printmakers, sculptors, and mixed media artists.
- Craft - This encompasses needle arts, jewelry making, mosaic, basketry, and wood working..
- Multimedia art – This type of art combines computers, digital and electronic tools in the art piece.

In addition to the traditional fields of painting, drawing, printmaking and sculpture, visual arts today encompasses illustration, photography, filmmaking, computer animation, needlework, as well as many other art fields.

GCO3 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

- Invite professionals of various visual art-related occupations into the class (face to face or virtual) to present and engage in discussions with the class.
- Facilitate discussion of transferable skills learned through the visual arts that can be used in various occupations.

Students may

- Create, organize and discuss a graffiti wall or a word cloud of what visual art related jobs/fields exist, identifying those that are cross-overs, missing and emerging.
- Generate a list of skills and knowledge they themselves have developed through their experience with art (e.g., colour theory, resolving visual design challenges) and brainstorm a list of cross-over skills (e.g., painting – interior designer; drawing – architect; children’s book illustrator; sculpting - carpenter.)

Connection

Students may

- Research what opportunities exist within their community.
- Choose a job or field of interest and complete a KWL chart to guide further research and/or interview a person in the job.
- Examine career ads/postings to determine skill sets, experience, knowledge and training required.

Resources and Notes

Authorized

Discovering Drawing (TR/SR)

- pp. 26, 46, 66, 88, 108, 130, 156, 180, 198, 218.

Experience Painting (TR/SR)

- pp. 32, 56, 84, 114, 144, 172, 196, 222, 250.

Beginning Sculpture (TR/SR)

- p 186

The Visual Experience (TR/SR)

- pp. 326-349

GCO3 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

9.0 explore art-related careers and opportunities

Focus for Learning

Art-related employment options include but are not limited to

- Art Directors
- Art Teachers
- Art Therapists
- Artists
- Cartoonists
- Digital Designers
- Exhibit Designers
- Fashion Designers
- Fashion Illustrators
- Fashion Stylists
- Film and Television Directors
- Furniture Designers
- Gallery Owners and Directors
- Graphic Designers
- Greeting Card Designers and Writers
- Illustrators
- Interior Designers and Decorators
- Jewelers and Jewelry Repairers
- Makeup Artists
- Medical Illustrators and Photographers
- Multimedia Artists and Animators
- Photographers
- Production Designers and Art Directors
- Publicity Photographers
- Video Game Art Directors

Expanding upon the cinematic units in the grade 7-9 visual art curriculum, students will explore paths beyond film and film related opportunities. They will come to know visual art careers are not confined to stereotypical positions of art historians and fine artists and that visual art related skills come to bear in other jobs, such as museums, art therapy, restoration work, textiles and fashion, trades and crafts.

Sample Performance Indicator(s)

Create a graphic representation of an overview of a profession in visual art. The snapshot should include an exemplar of the profession’s work, nature and length of training required, an assessment of its current viability, role, and relevance. Hypothesize about the viability of the profession ten years from present; whether it would remain status quo, evolve or become defunct.

GCO3 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

Consolidation

Students may

- Generate a current list of visual art related careers using *myBlueprint* or other career-finding programs. Select one and present their findings on the career's description, salary, geographical location, etc.
- Research post-secondary and other institutions that offer arts related courses/arts education and investigate their entrance requirements.
- Create a diorama focused on an art related career.
- Visit job sites and job shadow. Write a journal entry on the nature and level of visual art skills involved.

Extension

Students may

- Interview a visual art professional to determine required qualifications (e.g., training, experience, skills), pros and cons of the profession, and vocation evolution.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- Visual Arts Industry Guide
- Illustrators
- myBlueprint
- Labour Market

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

Outcomes

Students will be expected to

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

Focus for Learning

Students have had prior exposure to artists and art works of Newfoundland Labrador through the grade 7-9 visual art curriculum and the supplemental resource, *Change Constant*. Students' understanding of sense of place and cultural heritage was explored in Social Studies 8 and is explored in more depth in NL Studies 2205.

While traditional arts and crafts (e.g., rug hooking, net knitting, and quilting) may readily exemplify a particular sense of place or cultural heritage, this SCO is intended to target and develop students' critical awareness of cultural heritage and sense of place as communicated through visual art. Heritage is not synonymous with traditional.

Students will critically examine the works of artists from different parts of the province. These artists and art works should be representative of the four disciplines explored in this course - drawing, painting, printmaking, and sculpture. Exemplars of these are highlighted in the chart below and can also be found in the *Change Constant* poster series.

DRAWING	<ul style="list-style-type: none"> • Marlene Creates' <i>The Distance Between Two Points is Measured in Memories</i>, • Josephina Kalleo • Pam Hall's <i>Two Twine Needles from the Objects on the Wharf Series</i>, <i>Inshore Artifacts</i> series
PAINTING	<ul style="list-style-type: none"> • Helen Parsons Shepherd's <i>Bus Stop (NFLD Spring)</i>, • Christopher Pratt's <i>Winter Moon</i>, <i>The Places I Go</i>, <i>Winter Road: West of Georges Lake</i>
PRINTMAKING	<ul style="list-style-type: none"> • Anne Meredith Barry's <i>Coastal Journey #3 Approaching Nain</i> • David Blackwood's <i>Molly Glover Leaving Bragg's Island</i>, <i>Bragg's Island</i>, <i>Hauling Oram's House</i> • Don Wright's <i>Wriggle Rod Fence</i> • Colin Macnee's <i>The World as of St. Michael's</i>
SCULPTURE	<ul style="list-style-type: none"> • Gerald Squires' <i>The Spirit of the Beothuk</i>

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a discussion of “what is sense of place?”
- Present a selection of Newfoundland and Labrador artists and art works that highlight a sense of place, both current and past. Engage students in critical discussions of the works as a class.
- Whenever possible, introduce students to local artists and/or their art work through artist visits, gallery visits, and workshops.

Students may

- Select an Newfoundland and Labrador art work/artist presented to explore and analyze in more depth.
- In a journal entry illustrate your sense of place using thumbnail sketches.
- Examine art work of local artists and infer their sense of place.

Connection

Students may

- Take photos of their physical and cultural landscape to be uploaded to a common *Google*® drive. As students are taking photos of their physical landscape, they should focus on notable or otherwise distinctive/significant areas of their community. Cultural landscape photos may include traditional crafts (e.g., rugs, quilts, blanket boxes, handmade household items) and other traditional handmade items. Through discussion, determine what the photos communicate about the cultural heritage and their sense of place.
- Select images relevant to them and begin the planning process of creating an image which would express their view of their cultural heritage and sense of place, creating planning sketches and determining the visual art discipline best suited for their final piece.

Consolidation

Students may

- Create a piece of art work that is representative of their sense of place. Include an artist’s statement.

Resources and Notes

Authorized

Appendices

- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/change-constant-poster-series.html
 - Appendix C2: *Change Constant* Poster Series~Notes and Activities

Supplementary

Cultural Connections Resource Acquisition Program (RAP) www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/cultural-connections-resource-acquisition-program.html

Change Constant Poster Series

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

Outcomes

Students will be expected to

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

Focus for Learning

The sense of place and cultural heritage communicated in the various art works may not present a single or shared understanding or experience. Likewise, all students may not share the same sense of place or cultural heritage. Therefore, teachers must establish a safe and respectful space that embraces cultural and linguistic diversity.

Sample Performance Indicator(s)

Create a piece of art work representing how you connect to your community and what is important to you. Your piece will become part of a larger collaborative work reflective of the entire class community.

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

Sample Teaching and Assessment Strategies

- Create an autobiographical book cover reflecting who they are. It may include their past/present, their heritage and their current culture.
- Use an art work by a Newfoundland and Labrador artist as an inspiration to explore a similar subject matter. Write a reflection on how they were influenced by the artist, and how their awareness of the province's cultural heritage has been enriched by the artist's work.
- Emulate the work of a favourite Newfoundland Labrador artist. Write an artist statement that reflects why they chose this artist and their work, and what they learned about the artist, Newfoundland Labrador culture or the artist's sense of place.

Extension

Students may

- Represent an evolution of sense of place through a visual art collage.
- Draw or paint a 'landscape' for today and a 'landscape' for people living in Newfoundland and Labrador 100 years ago. Alternate settings besides 'landscape' may also be considered for this project.

Resources and Notes

Suggested

Newfoundland and Labrador Studies: Selected Topics

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- The Rooms
- Rug Hooking Guild of Newfoundland & Labrador
- Drawing
 - Marlene Creates
 - Pam Hall
- Painting
 - Christopher Pratt
 - Helen Parsons Shepherd
- Printmaking
 - Anne Meredith Barry
 - David Blackwood
 - Don Wright
 - Colin Macnee
- Sculpture
 - Gerald Squires

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

Outcomes

Students will be expected to

11.0 identify, analyze, and create art works inspired by a variety of cultural, socio-economic, and national origins

Focus for Learning

Students had prior exposure to artists and art works of various cultures, artists and time periods through the K-9 visual art program, with particular attention to the art works and artists of Newfoundland and Labrador.

Critical analysis and application of the hallmarks or features of art from respective historical and cultural contexts is the thrust of this SCO. While not limited to these, the primary art periods or movements to be focused on and explored in depth in this course are the Renaissance, Impressionism and Pop Art, as a movement. The latter should not to be confused with Popular or Contemporary Art (time period).

These three art periods/movements also embrace coverage of art works representative of the course's four art disciplines.(i.e. Renaissance (drawing and sculpture), Impressionism (painting) and Pop Art (printmaking)). In strengthening this connection, teachers are encouraged to introduce images of various art works from the three time periods/art movements that have strong ties to their respective disciplines. Teachers may also consider incorporating the art-discipline connection within the respective discipline units covered in SCO 2.0.

Some overarching hallmark features, representative artists, and contextual information of these movements and periods are noted in the chart that follows.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a discussion about what culture is and what is meant by “different cultures” as a prelude to discussing how different “periods of Art” are defined.
- Invite an artist in residence or local artist to present to the class or arrange a class visit to a local artist studio to view and discuss with the artist, their art, art-making practices, and influences. Discussions may also include their opinion on ‘borrowed’ material/ ideas.

Students may

- Analyze art work and make inferences about the culture and society from which the art was produced.
- Examine the relationship between art works and their time period or culture of origin, noting how the art work is often reflective of its environment (e.g., location, events, social climate, context). Select a time period and piece of art produced at that time. Represent the connection between the art and its context in a photo story or other medium of their choice.
- Maintain a lexicon diary in their journal of key features and personal observations or descriptors of different art works and styles explored.
- Research artists and art works that have influenced and been influenced by other artists, time periods and cultures.

Connection

Students may

- Explore the art works of the Renaissance:
 - Examine da Vinci figure drawings and then create a variety of blind, modified contour and tonal drawings of their hands. Chalk or charcoal may be effective media in early rendering attempts of tonal drawings.
 - Model a hand from clay after examining the hand drawings, paintings and sculptures of Leonardo da Vinci and Michelangelo. Students should reference the drawings of hands they previously completed.
 - Examine the illusion of space/ perspective in art works to inform and create a linear perspective drawing using vanishing points and horizon lines.
 - Examine the drawing studies of subjects by da Vinci, and then create their own drawing that explores multiple views or varieties of the same subject within a single art work.
 - Experiment with drawing techniques (one point perspective and media (pen and ink)

Resources and Notes

Authorized

Discovering Drawing (TR/SR)

- pp. 19, 41, 55, 58, 83, 97, 189, 125, 191, 209.

Experience Painting (TR/SR)

- pp. 17, 50, 77, 190, 216

Experience Printmaking (TR/SR)

- p.99

Beginning Sculpture (TR/SR)

- p. 5

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/teaching-and-learning-strategies.html

- Painting

Continued

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

Outcomes

Students will be expected to
 11.0 identify, analyze, and create art works inspired by a variety of cultural, socio-economic, and national origins

Focus for Learning

	Renaissance	Impressionism	Pop Art
Years	Began in Italy during the 14th century and reached its height in the 15th century	1860s	Late 1950's and 60's
Features	Rebirth of classical styles of art focussing on realism with techniques such as linear and aerial perspective	Artists captured their images without detail but with bold colours and focussed on an accurate depiction of light	Common place or mundane objects used as subject matter, centered around consumerism and materialism
Artists	Leonardo Da Vinci, Michelangelo (Buonarroti), Raphael (Sanzio)	Edouard Manet, Camille Pissaro, Edgar Degas, Alfred Sisley, Claude Monet, Berthe Morisot and Pierre Auguste Renoir	Andy Warhol, Roy Lichtenstein, Claes Oldenburg, David Hockney, George Segal
Art works/	DaVinci: <i>Study of Hands</i> (1474) and <i>The Last Supper</i> (1495-98), and <i>Mona Lisa</i> (1503-06); Michelangelo: The Sistine Chapel, (1508-12), <i>David</i> , (1501-04) and <i>Pieta</i> (1499); Raphael: The School of Athens (1509-1511) and <i>The Sistine Madonna</i> , 1512	Monet: <i>Impression Sunrise</i> (1872); Degas: <i>Dance Class at the Opera</i> (1872) and <i>The Absinthe Drinker</i> (1876); Pissaro: <i>Hay Harvest in Eragny</i> (1901); Sisley: <i>The St. Martin Canal</i> (1870); Renior: <i>Dance at the Moulin de la Galette</i> (1876)	Warhol: <i>Campbell's Soup Can</i> (1968) and <i>Marilyn Monroe</i> (1967); Lichtenstein: <i>Whaam!</i> (1963); Oldenburg: <i>Floor Burger</i> (1962) and <i>Clothespin</i> (1976); Segal: <i>Gay Liberation Monument</i> (1992); Hockney: <i>A Bigger Splash</i> (1967)

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

Sample Teaching and Assessment Strategies

Students may

- Explore the art works of the Renaissance:
 - Examine the studies of objects/people to create an art work that explores multiviews or an exploratory drawing of a single topic.
- Explore the art works of Impressionism:
 - Experiment with brush techniques such as impasto, drybrush, glazing, and scumbling.
 - Create an original painting in the style of an impressionist painter, such as Monet or Renoir. Focus on colour mixing and brushstroke.
- Explore the art works of Pop Art:
 - Experiment with stencil prints and multiple copies of art work.
 - Examine the works of Pop Art printmakers and sculptors, such as George Segal, Andy Warhol and Claes Oldenburg, to inform a class creation of a papier maché food item, such as *Colossal Candy Paper Maché*.
 - Create a four grid lino print of a mundane object in the style of Andy Warhol. The print should highlight how colour variation and repetition can change a single image.
 - Analyze the comics and brightly coloured and graphic works of Roy Lichtenstein to inform a self portrait painting in his style.

Consolidation

Students may

- Identify the time period or culture of various art works viewed from a digital gallery.
- In small groups, select two art works from two cultures in the same time period (e.g., Pop art in Western culture and Pop art in Asian Culture). In their sketchbook, create a Venn diagram of how the art works are alike and how they are different, with consideration of technique, imagery and message.
- Create an art parody by selecting a “famous” art work from one of the three time periods (e.g., Mona Lisa) and then alter it in some way.
- Create a message in a bottle. Using recycling glass bottles, students design and paint a bottle based on their research of an artist from one of the three art periods. Write and insert a message from the perspective of their researched artist.
- Create art works in each of three time periods using materials that are suitable to the movement (e.g., Renaissance - graphite).
- Make a painting inspired by one of the art periods, styles, artists or art works studied that connects with them. Write a journal entry explaining the personal connection.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- Digital Galleries
 - MoMA
 - The Louvre
- Art Gallery of Ontario
- J. Paul Getty Museum
- National Art Gallery of Canada
- The Rooms
- Art Periods/Movements
 - Renaissance
 - Impressionism
 - Pop Art
 - The Art Story
- Artists
 - Roy Lichtenstein
 - Claes Oldenburg

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

Outcomes

Students will be expected to

11.0 identify, analyze, and create art works inspired by a variety of cultural, socio-economic, and national origins

Focus for Learning

Throughout this examination, students should be simultaneously exposed to various cultures, artists, and art work and not restricted to western art or cultures. Teachers will need to have a global understanding of these various art movements and be aware of and sensitive to cultural diversity within their school and local area.

Students will need to be aware of the difference between appropriation of imagery and the plagiarism of concepts, and exercise ethical practices when creating art work inspired by diverse cultures and artists. These themes arise in SCOs 4.0 and 14.0.

Sample Performance Indicator(s)

Create a Triptych image using the same subject matter in each frame, but changing the style to reflect each time period (Renaissance, Impressionism, and Pop Art).

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

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

Students may

- Create an art work that merges two stylistic periods (e.g., a pop art take on a Renaissance piece or an impressionist style of a modern object).
- Make a visual timeline of the progression from the Renaissance to Impressionism to Pop Art. Include an analysis of the key features of each style and how the work reflected the culture of its time period.
- From one of the art periods covered, research an artist of interest who was not covered in class. Select an art work to analyze and compare with art period features.
- Create a game in which players would debate and place presented art works into their appropriate style/period in art history.

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

Outcomes

Students will be expected to

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

Focus for Learning

Merriam - Webster’s online dictionary equates value with “relative worth, utility, or importance” and “something (such as a principle or quality) intrinsically valuable or desirable”. Social Sciences author Michael Haralambos, says value “defines what is worth having and worth striving (for).”

Social values form an important part of the culture of the society. In addition to providing general guidelines for social conduct and behavior, societal values are the criteria people use in assessing their daily lives, determining priorities and choosing a course of action. Similarly, the values of individuals of significance, such as peers, may be the benchmark against which personal opinions or values are validated. Both sources have the potential to impact personal values and opinions. Sometimes individual values or opinions prevail while othertimes personal responses are swayed by societal pressure. SCO 15.0 addresses the concept of independent thinking further.

Be it on a personal or societal level, values are defined as those things deemed to be important or deserving of high regard.

In Visual Art 1202, students will focus on the impact of the values of individual(s) on their personal response to visual art. Context, such as an individual’s bias or expertise, may also be examined when reflecting on the individual’s values.

Exploration/reflection questions may include the following:

- What type(s) of art are valued by the individual? High/fine art or folk art? Who made the art that is valued?
- Who are the perceived voices of significance within the world of the students?
- Whose voice matters? Do some voices matter more? Why?
- How do values of individuals of significance compare with students’ values?

In addition to class discussions on the various types of art (e.g., high/ fine, commercial, craft, fashion, folk, Indigenous, representational, abstract), teachers should ensure students understand and embrace the concepts of respect, acceptance and benevolence.

Sample Performance Indicator(s)

Choose an art work and write a journal entry on your response to the piece. Then listen to a curator’s assessment of the work. Add to your journal entry, indicating how your response to the work changed as a result of the assessment.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Lead a discussion on how the concept of beauty changes across culture and time, as seen through visual expression (e.g., Historical Egyptian versus Rubenesque versus *Facebook*™).

Students may

- Write a journal entry, expressing their thoughts and reflections on class discussion of the following questions:
 - What is art? Why is a particular piece considered art? Why is some art valued more than others (either intrinsically or extrinsically)? Who assigns this value?
- Discuss peer pressure and its impact on their day to day choices.
- Discuss the impact of celebrity endorsement/status on how an art piece is perceived/received.
- View and discuss reviews by critics and their subsequent impact on personal view of the art work.
- Generate a graffiti wall reflective of the values or things the class believes are important. Identify and rank their top five personal values (e.g., self-expression, freedom, respect). How can these values affect our response to visual arts, such as preferred styles of art, media or subject matter?

Connection

Students may

- Create a self portrait that includes elements and symbols reflecting their personal values, beliefs and cultural background.
- Record the types of art within their home/bedroom. What does this say about their value of art? About their values?

Consolidation

Students may

- Think-pair-share their preferences or values on a particular piece of art. In a journal entry, record their personal value of the work before and after the think-pair-share activity, noting whether or not their value of the art has changed. Why or why not?
- Create a work of art that would appeal to individuals with similar interests/values. Reflect on why people with similar interests would like the same styles of art.

Extension

Students may

- Create a folk art version of an “important” or “high” art historical piece.

Resources and Notes

Authorized

Experience Painting (TR/SR)

- pp. 69, 253-268

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- Types of Art
 - Craft
 - Folk
 - Indigenous

Note: Cross Curricular Connection

Health Grade 9

- Values - SCO 3.

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

Outcomes

Students will be expected to

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

Focus for Learning

The arts is an umbrella term for a group of creative disciplines that provide and represent an outlet for creative expression and concrete manifestation of that creative impulse. Depending on the time period in history, the header and its subset of creative disciplines have varied in nomenclature. While how the arts are defined, interconnected and organized may continue to evolve, for the purposes of this SCO, the arts are defined and organized as noted in the chart below.

Performing Arts	Literary Arts	Visual Arts
Art form in which a live human performance is the principal product.	Art form or product does not require a performance in order to be experienced but can be through public oral recitations.	Art form or product does not require a performance in order to be observed and experienced.
<ul style="list-style-type: none"> • Dance • Music • Performance Art • Theatre 	<ul style="list-style-type: none"> • Ballad • Folktale • Poetry 	<ul style="list-style-type: none"> • Architecture • Conceptual (Installation) Art • Drawing • Painting • Fibre Art • Photography • Sculpture

Multidisciplinary art is a result of thinking across disciplines and creating an event or product combined of two or more disciplines, such as operas (music, drama, visual art and dance) and ballets (dance and music). Students have had exposure to multidisciplinary combinations through their experiences with music videos, films, video games, movie soundtracks, concerts incorporating multi-media components (film/visuals and music) and dance recitals.

Teachers should engage students in discussions around conventional or familiar combinations of art disciplines, such as music and visual art within film and dance, music and visual art within musical productions.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present art works that transcend disciplines, such as the dance and drawing combination in MoMA's Performance Exhibition Series *On Line: Drawing Through the Twentieth Century*.
- Introduce examples of performance art, such as Kandinsky's stage composition *The Yellow Sound* that incorporates colour, movement (e.g., pantomime) and music or Louise Moyes' Moore-Gallant that combines music, dance, and film in a stage performance.
- Introduce modern art works that combine visual and music, such as
 - *Blackpool High Tide Organ* — a site-specific tide and wind musical sculpture;
 - *Singing Ringing Tree*; or
 - Collaborative live performance of Ann Southam's *Simple Lines of Enquiry* with David Rokeby's *Machine for Taking Time* video installation.
- Introduce crossover examples of couture fashion and runway shows with visual arts, music, and culture, such as an experience at the Met Gala.
- Introduce art works that combine visual and literary arts, such as illustrated folk tales, Shel Silverstein's illustrations and poetry, Google® doodles, advertisements, illuminated manuscripts, and narrative art (Renaissance).

Students may

- Explore art works that illustrate or are inspired by literature such as
 - Carravaggio's paintings of Biblical stories;
 - Renaissance paintings of the Madonna and Child;
 - Illustrated poems of William Blake; and
 - Gerry Squire's *Cassandra* or Gilbert Hay's *Sedna* rooted in mythology.
- Explore other arts forms, such as the movie *Girl with a Pearl Earring* and the novel *Luncheon of the Boating Party*, that were inspired by and share the same titles of art works by Vermeer and Renoir, respectively.

Resources and Notes

Authorized

Appendices

- Appendix A6:Seven Norms of Collaboration

Discovering Drawing (TR/SR)

- p. 63 fig. 3-21

Experience Painting (TR/SR)

- Chapter. 9-Other ways to paint, pp. 226-251

Beginning Sculpture (TR/SR)

- Collaborative Installation p. 164

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

Outcomes

Students will be expected to
 13.0 *explore and integrate*
other art disciplines in the
creation of visual art

Focus for Learning

Students should have knowledge of and experience in multidisciplinary work, through their digital media pieces created in the cinematic units of the grade 7-9 visual art program. They should also be familiar with other multidisciplinary products, such as music videos as well as integrated art works in the form of illustrated children’s books and comics books.

In Visual Art 1202, the literary arts will be the focus of students’ exploration and integration of other arts disciplines into visual art works. Students may have some prior experience and knowledge of visual and text combination through commercial art, graphic design and advertising.

Sample Performance Indicator(s)

Collaborate with another student to create a piece of art work that incorporates visuals and text. Text may be hand drawn lettering or digital. In your artists’ statement, describe the role and impact of each discipline in communicating your work’s message.

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

Sample Teaching and Assessment Strategies

Connection

Students may

- Identify multidisciplinary art works in their immediate environment.
- Compare/contrast the impact of text versus word art.
- Research visual artists who integrate other disciplines into their work.
- Examine the illustrations of Dr. Seuss and Maurice Sendac. Discuss how this type of art enhances their understanding of and enjoyment of language.
- Examine and reflect on aesthetic qualities of different font.
- Create a movie poster or advertisement using font and text to complement the essence of the feeling or emotion being conveyed.
- Choose a literal or figurative image from a text studied in English Language arts class to illustrate and demonstrate their understanding and response to the text.
- Create an illustrated dictionary page, where they select and highlight a word and visually create the definition over the rest of the text on the page.

Consolidation

Students may

- Using a collection of each of their favourite sensory images, create an “I Am Poem” by illustrating this poem in collage form.
- Incorporate a poem or seminal words into their painting.
- Embed words into a self portrait stencil print that describe the artist.
- Individually or in collaboration with another student, create an art work based on a poem or song that incorporates text from the source in the finished art work. (Refer to Appendix A6: Seven Norms of Collaboration)
- Create a humorous illustration of an idiomatic expression by incorporating visual text effects, such as the use of strong black outlines, contrasting and vibrant colours, imaginative and/or fantastical characters, simple page layout, repetition of line and shape.

Extension

Students may

- As a class, plan, create and present an art work inspired by and reflective of a series of words or work of literature. Source material/text should be referenced in their artist’s statement.
- Create and stage a themed art show that exhibits their work and their source material. Assess the impact of displaying both their original work and source materials with the exhibition.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- Multidisciplinary
 - Visual Art and Dance
 - The Singing Ringing Tree
 - Visual Art and Poetry
- Helvetica-a doc about typography and graphic design
- Idiomatic Expressions
- Literary works inspired by art works

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

Outcomes

Students will be expected to
 14.0 recognize the legal, moral and ethical issues of art creation

Focus for Learning

In this outcome, students will become aware of and learn best practices when encountering legal, moral and ethical issues in the creation of art, their own and that of others.

Legal issues as they relate to the industry can revolve around

- copyright of works;
- exhibition rights;
- intellectual property;
- reproduction rights and permissions; and
- use of images of people (e.g., positive = permissions; negative = use in defamatory manner).

Art works of the Renaissance present an interesting twist on intellectual property and copyright as Renaissance artists' art works were often produced by others in that particular artist's studio rather than being actualized solely by the artist him/herself. While the artist did conceive and visualize the concept or idea for the art piece, no recognition or acknowledgement was awarded the other artists.

Moral issues 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 for which the artist does not endorse.

Moral or ethical impacts could encompass cultural appropriation. Different from "acculturation or assimilation, cultural appropriation is the adoption or copying of elements of another people's culture by those of a different cultural group to the extent that those cultural practices become associated with the mimicker, and not the people who the practices originally belonged to. That is, the nature and intent of the original cultural property is used outside of its original cultural context" [http://en.wikipedia.org/wiki/Appropriation_%28music%29]

Imants Tillers' *The Nine Shots* raised controversy in 1986 as critics claimed the painting had not only appropriated Aboriginal imagery but also copied the imagery from Aboriginal artist Michael Jagamara Nelson's painting *Five Dreamings*.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a List, Sort and Label activity with class. In groups, students will determine differences and crossovers of infringements by sorting examples according to their perceived category of legal, moral, and ethical issues.
- Discuss copyright regulations with students.
- Invite a lawyer to discuss copyright/legal issues with the class.
- Facilitate a class discussion around legal, moral, and ethical issues in art creation using representative artist/art works such as Jeff Koons, Damien Hirst, Marcel Duchamp, and Robert Rauschenberg's *Erased De Koonin*.

Students may

- Discuss and assess the use of their cell phone's features within ethical practice.
- Discuss how they access music. Debate the legal nature of streaming, downloading, ripping, etc.
- In a journal entry, reflect on the ethics of incorporating content from a 'free download' into their art work. If the download content was free, does this absolve them of acknowledging the source and/or presenting their art work as original?
- Reflect on a time when they may have inadvertently "borrowed" someone else's idea.
- In a journal entry, reflect how they would feel or react if their art work was copied without their permission by another who gained monetarily or prestigiously from it. What actions would they take to address the infringement?
- Create a visual journal or a slideshow that explores one or more works that push the boundaries legally to reflect on their opinion.
- Present a collaborative slideshow to discuss work that pushes the boundaries legally.
- Research artist Matt Furie and his battle with copyright infringement of his character, *Pepe the Frog*.

Resources and Notes

Authorized

Experience Painting (TR/SR)

- pp. 139, 200

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/teaching-and-learning-strategies.html

- Art and Intellectual Property

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

Outcomes

*Students will be expected to
14.0 recognize the legal, moral
and ethical issues of art
creation*

Focus for Learning

In the visual arts, appropriation is often used to describe, in a general way, the use of borrowed elements (e.g., images, forms or styles from art history and popular culture, or materials and techniques from non-art contexts) with little or no transformation, in the creation of a new work.

Interestingly, while the ‘intentional borrowing, copying, and alteration of preexisting images and objects’ without signed permissions or consent is considered unlawful, appropriation, or plagiarism, has been used by artists for centuries; taking on significance mid-20th century and in Pop Art particularly.

The rise in technological developments and digital media since the 1970s would also increase the need for awareness and vigilance around and attention to best practices

Ethical issues may arise from

- the art work’s content or subject matter (e.g., propaganda or hate messages); and
- the nature or composition of art materials, tools or processes (e.g., use of non eco-friendly material in environmental works).

While students may be exposed to a variety of infringement categories in Visual Art 1202, legal issues in the creation of art works will be the focus for this outcome.

Teachers will need to ensure class discussions around art work’s content or subject matter are sensitive to the class demographic as well as balanced with conversations about artist’s voice, freedom of expression and individual values and censorship.

Sample Performance Indicator(s)

Create a parody of an existing famous art work that changes or lampoons the original intended message. Defend how the work is your own original work and created within legal guidelines in an artist statement.

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

Sample Teaching and Assessment Strategies

Connection

Students may

- Engage in a debate of artist ownership of art work, considering artists who design concepts which are then physically created by someone else (e.g., Renaissance art works). Is it okay the artist claims sole credit for the completed piece?
- Research and present examples of art fraud and consequences.
- Discuss how copyright laws around the world can affect how work is shared, reproduced, and distributed, especially with the universality of technology (e.g., Chinese Art factories in cities such as Dafen).
- Research ways in which artists or websites may protect the intellectual property of digital images of their art pieces (e.g., use of a copyright symbol with pop up note on best practices, protecting images through watermarks or digital locks).
- Discuss the timelimit of copyright for pictures.

Consolidation

Students may

- Research copyright regulations to create a copyright poster in the Pop Art style.
- Incorporate royalty free clip art in their art piece.
- Incorporate work from another artist's work legally by correctly acknowledging the source or securing permissions from the artist.
- Review the article *The Moral Rights in a Banksy?* Identify and discuss the moral, ethical, and legal rights within this case. Write a reflective journal addressing these three issues. Do you agree with the judge's ruling in this case? Why or why not?
- Analyze and debate the legal practices of altered works, such as Marcel Duchamp's L.H.O.O.Q (1919).

Extension

Students may

- Research and compare the legal issues related to fine art printmaking editions versus. poster prints. How are they alike? Different? Is it okay to sign a poster print like a hand printed edition? How does this create confusion for an art buyer? How does the artist profit?

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/understanding-contexts-of-time,-place-and-community.html

- Ethics of Cultural Borrowing
- Appropriation
- Artists Rights
- Moral Rights of Banksy
- Stolen Art work
- Chinese Art Factories in Dafen:
- *L.H.O.O.Q.* by Marcel Duchamp.(1919)
- Marcel Duchamp
- The Art Story
- *Coloured Mona Lisa* by Andy Warhol (1963)
- Government of Canada, A Guide to Copyright
- Copyright Information
- MediaSmarts
 - Online Ethics
 - Sharing Personal Information
 - Ethics and Intellectual Property
 - Ethics and Plagiarism

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 art works through increasing knowledge and understanding of, and appropriate responses to, the expressive qualities of art works.

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.

Outcomes Framework

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

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

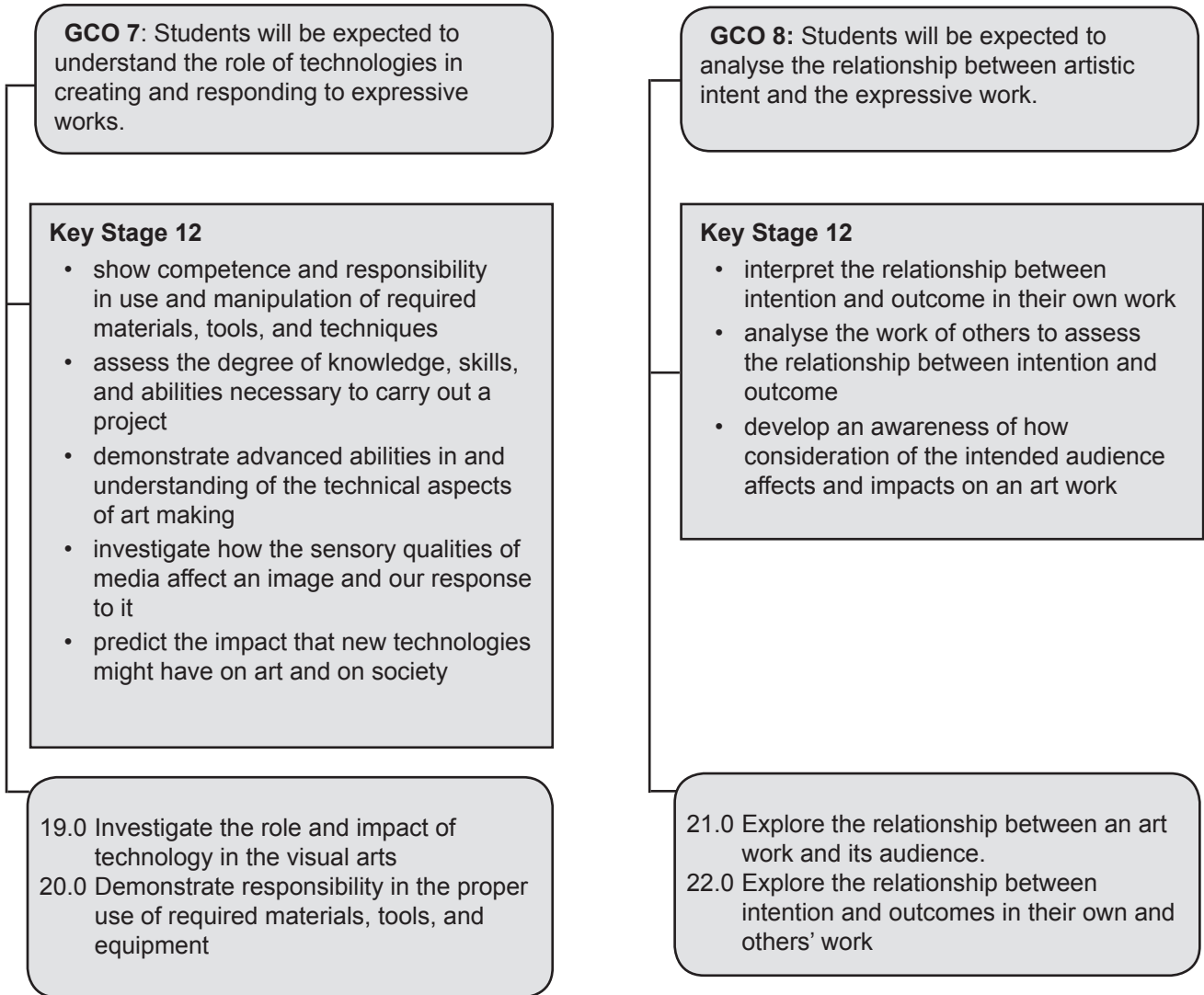
15.0 Demonstrate informed and independent thinking when responding to art works

16.0 Demonstrate critical thinking and problem solving strategies in resolving visual design challenges

17.0 Demonstrate an understanding of how meaning can be embedded in works of art

18.0 Offer and respond to constructive criticism

Outcomes Framework continued



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 9	Visual Art 1202	Visual Art 2202
16. Analyse how meaning is embedded in works of art. 17. Analyse the works of artists to determine how they have used the elements and principles of design to solve specific visual design problems. 18. Engage in critical reflective thinking as part of their own decision-making and problem-solving process. 19. Assess the use of various media and technological processes for their sensory qualities and ability to convey messages and meaning.	15.0 Demonstrate informed and independent thinking when responding to art works. 16.0 Demonstrate critical thinking and problem solving strategies in resolving visual design challenges. 17.0 Demonstrate an understanding of how meaning can be embedded in works of art. 18.0 Offer and respond to constructive criticism.	14.0 Demonstrate informed and independent thinking when responding to art works. 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 9	Visual Art 1202	Visual Art 2202
20. Use feedback from others to examine their own art works in light of their original intent. 21. Analyse artists' work, their own and others, and discuss their source of inspiration and intent. 22. Practise safety associated with proper care of art materials and tools.	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 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 9	Visual Art 1202	Visual Art 2202
23. Examine the influence technology has on the individual and society. 24. Constructively critique art works.	21.0 Explore the relationship between an art work 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 art work and its audience. 20.0 Explore the relationship between intention and outcomes in their own and others' work

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

Students will be expected to

15.0 demonstrate informed and independent thinking when responding to art works

Focus for Learning

This SCO requires students to be

- fluent in visual art concepts, skills, processes and terminology;
- familiar with a variety of selected artists and art works;
- knowledgeable and versed in credible information seeking processes and sources; and
- autonomous in thinking while cognizant and respectful of others' perspectives.

Students' responses to art works should include opportunities for technical critical analyses (art analysis/interpretation), aesthetic effectiveness, and personal or visceral reactions. All responses should be informed by background knowledge, research and/or experiences.

Students should also come to recognize the characteristics of their own visual art preferences, develop an appreciation for the preferences of others, and potentially develop and expand their own visual art repertoire. Students should recognize their preferences as tied to a personal visceral and aesthetic response. They should come to appreciate and respond to other forms of visual art that may not elicit a personal aesthetic response and should be able to deconstruct and respond to it based on objective criteria and not solely on personal preference or opinion. Within a safe learning environment, students should come to understand that individuals may respond differently to the same work and that each person brings their own cultural perspective and unique personal history to visual arts experiences.

The critical analysis process involves critical thinking, which in turn implies questioning, evaluating, making cogent judgements, finding connections, and sorting. Openness to other points of view and various means of expression and creation are also key criteria for critical thinking.

Through engagement with this outcome, students should become adept in the stages of the critical analysis process - analysis and interpretation, consideration of cultural context, expression of aesthetic judgement and ongoing reflection.

As their proficiency increases, students should demonstrate increased

- independence in their ability to develop and express an informed response;
- sophistication in their ability to critically analyze works;
- thoughtfulness in their approach to art works, and
- resolve in reserving judgement until they have gathered sufficient information.

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Model the process of critical analysis (DAIE) in viewing art pieces with students. Discuss the merit and scaffolding nature of each stage.
- Present examples of art works, such as Allan Gilbert's *All is Vanity*, where a viewer's original perception or opinion changed upon closer viewing, description and analysis.

Students may

- Reflect on social and mass media and their impact on their opinions. How informed are the postings? Does peer pressure or like features change their opinions?
- In a small group, analyze an art work, identifying the main elements and principles that provide meaning as an introduction to DAIE. For example, how does use of colour and line create meaning in Van Gogh's *Starry Night*?

Connection

Students may

- Provide an aesthetic response to a particular work, supporting their point of view (e.g., "this painting speaks to me because it is...").
- Describe and analyze a classmate's work. Compare with student's artist statement or working sketches.
- In small groups and using the DAIE process, practice describing the elements of design and analyzing how the artist has created the principles of design. Analyze works such as van Gogh's *The Poplars at Saint-Remy* or other visuals reproduced as in the *Change Constant* poster series.

Resources and Notes

Authorized

Appendices

- Appendix A7: Critical Analysis of Art work
- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/change-constant-poster-series.html
 - Appendix C2: *Change Constant* Poster Series~Notes and Activities

Discovering Drawing (TR/SR)

- pp. 10-11, 27, 47, 67, 89, 109, 131, 157, 181, 219.

Experience Painting (TR/SR)

- pp. 52, 110, 140, 168, 192, 218, 246,

The Visual Experience (TR/SR)

- pp.158-159

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/teaching-and-learning-strategies.html

- Students Talking Art series

Supplementary

Change Constant Poster Series

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

*Students will be expected to
15.0 demonstrate informed and independent thinking when responding to art works*

Focus for Learning

In analyzing art works, teachers could guide students through the DAIE process outlined below. This process would also be of value in SCO 17.0.

- **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.
- **Analysis** – This is the examination of the relationship of elements and principles in the composition. See Appendix A7 for sample analysis questions.
- **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.
- **Evaluation** – The aesthetic classification of the art piece would be supported by the preceding three stages, or an evaluation of the importance of the work to art history, the art style or the artist's oeuvre.

While students may be exposed to all four levels of the DAIE process, it is the development of skills in the Description and Analysis stages that will be the primary focus in Visual Art 1202. The teacher may need to reframe the students' understanding of "analysis" as they may think this stage is about meaning. In the DAIE process, the analysis stage looks at how the artist manifested the principles of design and it is not until the interpretation stage that meaning is uncovered.

Sample Performance Indicator(s)

Following the DAIE process, write a response to a collection of art works by an artist unfamiliar to you. Your response should include a reflection on your first thoughts about the art work versus post analysis, noting if there was any change. Why? Why not?

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Analyze and present to the class a 'new to them' art work.
- Research and present an art work not of their preference or originally understood. Reflect on their original perceptions or personal responses, noting any changes at the end of their research and presentation.
- Assume the role of interpreter and lead the class through an analysis of selected works from the *Change Constant* series or other source. The classroom could be staged to resemble an exhibition or gallery space with art works positioned throughout accordingly.
- In pairs, interpret their partner's selected work(s). Compare and discuss their perceptions/interpretations.

Extension

Students may

- In a virtual closed forum (e.g., *Google Classroom*®), share and discuss observations and opinions about an art work within the user group.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/perceiving,-reflecting-and-responding.html

- Art Criticism Models
 - Four Step Art Critique
 - Feldman's Model of Art Criticism
- Visual Art Glossary
- Finding the Story Behind the Painting
- BBC Modern Masters biographies
- Famous Artists
- Famous Paintings

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

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

Focus for Learning

This outcome focuses on critical thinking and problem solving. In problem solving, both critical and creative thinking are important. Their interdependence is evidenced as one analyzes a problem, generates potential solutions, chooses and implements the best solution, assesses the effectiveness of the solution, and in some cases, initiates the whole process again.

Challenges and solutions explored could stem from students' own art making experiences and/or those of others. Students should be able to identify and help resolve visual design problems in their work and the work of others through formal critiques, informal discussions and application.

Some of the challenges and solutions students explore will be reflective of the student demographic and may include, but not be limited to the following:

Common Visual Design Problem	Possible Solutions
Proportion/Scale	<ul style="list-style-type: none"> • Sketch general areas and layout first before drawing small areas of detail in isolation. • Employ proportion techniques such as <ul style="list-style-type: none"> - canon of proportions, - grid method, - sighting angles, - measuring with a pencil, and - viewing of reference images.
Balance, composition and flow	<ul style="list-style-type: none"> • Avoid areas of "dead" (empty space, flat or uninteresting) space • Avoid objects that 'drag' the eye out of the frame (e.g., sun in upper corner) • Consider negative and positive space in the composition
Sense of depth and use of space	<ul style="list-style-type: none"> • Use shading to resolve shallow depth issues. • To resolve further-away depth issues consider <ul style="list-style-type: none"> - size and scale of foreground vs. background elements, - principles of atmospheric perspective, and - using a vanishing point and orthogonal lines.
Lack of focal point(s)/ emphasis	<ul style="list-style-type: none"> • Identify areas of primary focus first, followed by secondary and tertiary. • Use colour, shape, line and value to create emphasis or lead the viewer's eye around the piece. • Establish vanishing point(s) when using perspective.
Lack of contrast	<ul style="list-style-type: none"> • Avoid using too many mid-range tones. • Take a black and white photograph of a coloured work in order to see the tonal balance.
Confusing symmetry/ asymmetry	<ul style="list-style-type: none"> • Use a MIRA™ to create a reflection in a design. • Reduce ambiguity of an asymmetric work by exaggerating the asymmetry.

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present exemplars of common problems for each element and principle. Students should try to identify the 'mistakes' and suggest ways to troubleshoot or 'fix' them.
- Introduce various "go-to" methods for remediating common mistakes, such as using a grid to remedy a proportion issue.
- Invite representatives of the visual art industry within the community to present and discuss their challenges and solutions to the class.

Students may

- Research, view and discuss artists' works and testimonials regarding challenges encountered and resolved.

Connection

Students may

- Use graph paper to resolve symmetrical challenges.
- Use sketchbooks to work through solutions to the design challenge of their art work.
- Use rough sketches to explore strategies that focus on composition and filling up the frame.
- Engage in visual problem solving by employing synectic triggers.
- Create a drawing which will be handed to another student to make a change that must be incorporated.
- As a class, create three different plans for a class art work. Students separate into three teams. Each team is assigned one of the plans to guide their production of the art work. Students assess the effectiveness of the three plans based on the creative processes and art works produced.

Resources and Notes

Authorized

Discovering Drawing (TR/SR)

- pp 20, 51, 72, 75, 81, 95, 113, 118, 120, 205, 214

Experience Painting (TR/SR)

- pp. 71-73

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/perceiving,-reflecting-and-responding.html

- Visual Design Challenges
- Synectic triggers

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

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

Focus for Learning

Some challenges, such as rendering, are technical in nature and often media specific. Design challenges, for example, will often be different in sculpture than they are in printmaking. As a result, the list for these would be too exhaustive and situational and are often best identified and resolved as they arise during students' art making. As well, SCO 2.0 focuses on media specific technical aspects.

Regardless of what discipline students are working in, they will always encounter critical thinking and problem solving challenges as design problems exist at every stage until the work is complete. Students should be encouraged to view these perceived challenges and 'mistakes' as opportunities for exploring innovative alternatives. In doing so, they will become aware that there are often multiple solutions to a visual design challenge.

Sometimes students will not be ready or able to identify design problems in their own work or the work of their peers, especially at the foundation level. Teachers should show examples (not produced by the class) of common design issues in order to lead a discussion of what works and what does not.

Sample questions to guide discussions may include the following:

- What makes this particular piece work?
- Is there anything "off" about this piece?
- What design features does the art work have that adds to its overall effectiveness?
- How did the artist manipulate you by leading your eye?
- What is something that could have been done differently that could also have worked?

When moving into design challenges in students' art works, the focus should be on highlighting potential solutions. Teachers should also be mindful of students' ability levels when offering feedback. A safe and respectful environment should be established as challenges are identified and solutions explored.

Sample Performance Indicator(s)

Experiment with three potential solutions to an art making challenge. Record the solutions attempted and respective results in your journal. Make a recommendation as to the most practical and effective solution and support it with your results and reflections.

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

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

Students may

- Determine assessment criteria to critique their in-class art making, identifying the challenges and exploring proposed solutions. Reflect on and evaluate the effectiveness of the solution. Assessment criteria could encompass non-art specific skills, such as collaboration, critical thinking, and communication.
- Generate strategies to address structural soundness or balance and weight in the design of a sculpture.
- As a class or in teams, resolve monthly design challenges. Teachers may assign a specific challenge based on the elements and principles of design or a connected theme. Students will track and record their process in their sketchbooks and present their solutions in their thumbnail sketches or art work.
- Hypothesize challenges they may encounter in the planning stage of an art work. Maintain a production record during the creation of the art work. At the end of the project, write a reflection piece on whether challenges were avoided or what challenges arose and how they were resolved.

Extension

Students may

- Develop their rough sketch of an observational drawing into a refined drawing or finished painting.
- Reflect on their own art making experiences and challenges in a journal entry, tweet, digital audio/audio-visual, webpage, blog, etc. They may also experiment with solutions explored and reflect on their effectiveness.
- Revisit a piece of art work, product or process, they completed earlier in the course. Using their new knowledge and experience, identify and resolve any flaws.

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

Students will be expected to

17.0 demonstrate an understanding of how meaning can be embedded in works of art.

Focus for Learning

Feldman's Model of Art Criticism (DAIE) was suggested as a strategy towards developing students' informed and independent thinking in SCO 15.0. The method will play a more prominent role within this SCO as students delve deeper into the strategies and techniques artists use to embed their idea or message into their art work.

Merriam-Webster's online dictionary defines the act of embedding as enclosing something closely in and making it an integral part of the whole. This would imply a deliberate and conscious effort on behalf of the artist in conceiving, planning and designing how their message will be entrenched in their art work.

Through their exploration of art works in SCO 7.0, students encountered a myriad of roles or purposes of art. They should realize not all pieces of visual art communicate a message or meaning. Some works of art are functional in nature (e.g., turned bowls), others serve as design accents (e.g., home décor), and others exist for purely an aesthetic response. e.g., In conceptual art, it is the concept(s) or idea(s) that take precedence over aesthetic, technical, or material concerns.

This SCO will focus on art and the techniques or strategies that lend themselves well to encapsulating messages or embedding meaning.

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Model Feldman's Model of Art Criticism.
- Facilitate a class analysis of various art works to determine their meaning and how the artist strived to convey it. What was effective?
- Introduce the concept of symbolism and identify symbols in popular art works, such as those of Frida Kahlo.
- Present and discuss art works in which conveyance of meaning is secondary to technical skill or non-existent. Discuss.
- Present a range of art pieces representative of different art and disciplines, historical/cultural contexts and artists for identification and discussion of embedded symbols and their meaning (e.g., Jane Ash Poitra's *Romanticized Indian*).

Students may

- Engage in a class debate as to whether all art has meaning. Is meaning or purpose the same thing?
- Reflect on the message or meaning in a family coat of arms, flag, logo, graffiti symbol or tattoo.
- Identify symbols in their lives. Analyze their effectiveness in communicating the message and the creator's approach to embedding their meaning into it (e.g., media choice, use of design elements and principles).
- Identify elements and principles of design that contribute to meaning, and how specific elements, if changed, could alter the meaning.

Resources and Notes

Authorized

Appendices

- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/change-constant-poster-series.html
 - Appendix C2: *Change Constant Poster Series*~Notes and Activities

Discovering Drawing (TR/SR)

- pp.3-9, 11, 79,

Experience Painting (TR/SR)

- pp.130-131

The Visual Experience (TR/SR)

- pg. 400

Supplementary

Cultural Connections Resource Acquisition Program (RAP) www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/cultural-connections-resource-acquisition-program.html

Change Constant Poster Series

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

Students will be expected to

17.0 demonstrate an understanding of how meaning can be embedded in works of art

Focus for Learning

In addition to the manipulation of elements and principles and properties of different media in conveying meaning, students will explore the use of

- colour psychology, and
- symbols (these are addressed in SCO 4.0 as well).

Common or stereotypical colour associations include

- black - drama, death, elegance, seriousness;
- blue - contemplative, hopeful, deep, surprise, harmony, sadness;
- brown - earth, life, growth/decay;
- green - variable, from the associations with growth and the environment, to sickness and poison, envy;
- orange - warm, active/contemplative, soft;
- pink - happy, carefree, young;
- red - energy, excitement, emotion, danger, passion, attention seeking (e.g., fire trucks, exit signs);
- violet - royalty, mysticism, passion;
- white - purity, innocence; and
- yellow - energetic and bright; with a light quality.

Teachers should be aware of student demographics as some symbols and their meaning may not transcend age or culture.

Sample Performance Indicator(s)

Create an abstract art work that incorporates a symbol of personal meaning.

Create an art work that uses symbols to embed the class's values. Your symbols may be stereotypical or original in design.

Incorporating symbols, create a piece of art work that represents a theme of your choice (e.g., loss, love, politics,). Present and discuss art work and theme.

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Sample Teaching and Assessment Strategies

Connection

Students may

- Employ the use of personal symbolism in their work.
- Find and discuss examples of art work in which the same symbol is used to convey different messages or meaning.
- Create symbolic self-portraits by manipulating words/symbols relevant to their personality/interests and adhering them to a silhouette of their head.
- Generate a wordle or word cloud of their hobbies. Discuss what is prominent and how the software conveyed its prominence.
- Examine symbols in Indigenous art work, such as the Mi'kmaq's double-curve motif.
- Create a graffiti wall with each student adding a symbol that best represents them.

Consolidation

Students may

- Design and incorporate a symbol to include in an art work. In a journal entry, describe and explain how it supports the message or meaning of their work.
- Create an art work to communicate a message or convey meaning. The accompanying artist's statement should outline their message and how features of their art work (i.e., media choice, manipulation of elements and principles) convey it.

Extension

Students may

- Create a non-figurative self portrait by incorporating five objects of personal significance (e.g., hockey skates, stuffed animal, eye glasses) into a still life drawing or painting.
- Maintain a graffiti wall throughout the course. At the end, review and examine any changes they see represented in the wall.

Resources and Notes

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/perceiving,-reflecting-and-responding.html

- Symbols
- Artist Documentaries
- Wordle

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

Students will be expected to
18.0 offer and respond to
constructive criticism

Focus for Learning

Constructive feedback engages critical thinking. It involves the ability to objectively analyze and evaluate works, processes and exhibitions or displays, so that valid and well-reasoned ideas, both affirming and critical, can be offered in a proactive manner towards improving a predetermined outcome or goal. Its focus is 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 end 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.

Constructive or positive criticism is not synonymous with complimentary commentary in that the former offers concrete suggestions or alternate approaches towards improvement or better serving the goal versus offering appreciative observations in the latter.

Feedback may take many forms and come from several informed sources. It can come from familiar voices, such as a peer, class or teacher or from outside sources, such as a juried exhibition or another visual art class. In instances of peer reviews or critiques of others' work, students should be encouraged to determine criteria for analysis and evaluation of their respective works.

Students, as recipients, should experience a combination of both sources of feedback. Constructive criticism from outside viewers and familiar voices has the potential to offer a fuller picture as other perspectives come to light. Care should be taken as to when to engage what feedback source as it is dependent on the developmental status or nature of the art work, type of feedback being sought and student comfort level.

Students, as critics, should make informed judgments about art works (emerging and finished products), using appropriate terminology to articulate constructive feedback.

Both critic and recipient 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 accept, apply or dismiss. The feedback cycle may also provide an opportunity for reevaluation as both recipient and critic assess the effectiveness of suggested/applied feedback.

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate student discussion around the value and purpose of constructive feedback.
- Provide exemplars of 'positive' critiques and adjudications for students to deconstruct and analyze for effectiveness, constructive language, level of objectivity, and bias.
- Provide exemplars of 'negative' critiques and facilitate class discussion around the value and impact on the recipient and his/her response.

Students may

- Reflect on prior experiences, such as involvement in sports teams, to discuss the nature and role of constructive criticism in improving performance.
- Examine reviews of non-visual art related events, such as restaurant reviews or music concerts, and analyze for constructive language, level of objectivity, and bias.
- Brainstorm other forms of feedback besides critiques.
- Determine features of constructive feedback by reviewing sample critiques.
- View and critique art work of their favorite artist and hypothesize what they would say to influence them.
- Generate a checklist critique form to assess works.

Connection

Students may

- Share and discuss their ideas and thumbnail sketches with a classmate. In a journal response, reflect on their peer's feedback, noting the changes they would consider. Why or why not?
- Review and evaluate their own critique checking for appropriate (helpful and constructive) language, personal biases, or preferences.
- Read and respond to a critique of an art exhibition they attended based on their experience of viewing the works. Critique the critique.
- Research and reflect on the process and criteria for juried art exhibitions.
- Reflect on their personal response to feedback. Whose opinion matters to them? Does not matter to them? Why? Why not?
- Determine criteria for analysis and evaluation of their work.

Resources and Notes

Authorized

Appendices

- Appendix A6: Seven Norms of Collaboration.
- Appendix B3: Rubrics
- Appendix B4: Teacher/Student Conferences

The Visual Experience (TR/SR)

- pp. 44-45, 76-77, 134-135, 280-281, 346-347

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/perceiving,-reflecting-and-responding.html

- Juried Exhibitions
- National Gallery of Canada

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

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

Focus for Learning

In collaborative work, constructive criticism is a valuable tool in raising and maintaining standards collectively and growing shared ownership of both the process and product. Refer to Appendix A6: Seven Norms of Collaboration.

Teachers may need to introduce students to effective and constructive feedback, and the use of appropriate language and visual art vocabulary, through modeling and/or viewing and critiquing works of art masters first. Establishing a conducive and positive environment for such work is key, particularly as students are engaged in this outcome for the duration of the course.

Sample Performance Indicator(s)

In pairs, provide and respond to constructive feedback.

- In your role as critic, provide feedback that includes three practical and realistic strategies or thoughts towards improvement for the other student artist to consider. Your responses should be constructive and use appropriate visual art terminology.
- As a recipient of feedback, reflect on the feedback given. Providing a rationale for your decisions, select the feedback you are going to act on and apply the suggestions through your revisions.

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Sample Teaching and Assessment Strategies

Resources and Notes

Consolidation

Students may

- Peer review a work, noting three likes or strengths and one area for consideration.
- Select three of their own works from their process or product portfolio to critically self-evaluate using a rubric, reflective journal or rating scale. (refer to Appendix B3) Works may be three different pieces or one piece at different stages in the learning process. The latter approach would be a useful strategy in plotting technical development.
- Identify areas on which they would like constructive feedback from a peer or the teacher. refer to Appendix B4) Select a suggestion to try out and evaluate the outcome and/or product.

Extension

Students may

- Submit art work for a juried exhibition and write a reflection on response received.
- Post a finished work in a *Google Classroom*® or other forum for peer feedback. Consider and assess feedback for future works and/or 'editions'.

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

Students will be expected to

19.0 investigate the role and impact of technology in the visual arts

Focus for Learning

Technology in the arts is inclusive of those processes, tools, and products used in the design, development, creation, and presentation of art works. Artists are able to utilize the most recent technologies, along with those from the entire history of the arts, to present and represent.

“A technological device or technological process rarely becomes obsolete to the artist. An artist may choose to use any technology from any period of history if it is suitable. The final appearance and presentation of the art work is strongly influenced by the technologies of production. When an artist engages in an artmaking process or creates an art product, choices and decisions must be made about the appropriate technology of production and how an audience may respond to these efforts.” Pg 8 – *Foundation for the Province of Newfoundland and Labrador Arts Education Curriculum*

All tool making and tool use is a form of technology. The French sociologist Jacques Ellul suggested that technology could be defined as “the totality of all rational methods in every field of human activity”. Such a broad definition includes just about everything invented by people throughout the millennia.

While the term technologies is often considered synonymous with computers and other digital devices, the term is not restricted solely to those digital in nature. Each artist’s tool is an example of technology, whether it be a pencil, a brush, an etching press, or a computer. Each tool has a range of capabilities with potential impact for and on expression.

Technology affects image-making in many ways and can influence image making by opening new avenues of creative experimentation.

GC07 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 highlights of technological developments and their impact in visual arts from the first cave drawings, to the printing press, to digital printing and other current day technologies. Facilitate a class discussion around predictions for the future.
- Introduce artists who developed and/or embraced new technologies in their art making. Discuss how the artists' work progressed by using new technologies.

Students may

- Examine and discuss the composition of online/digital image making tools, such as *Instagram*®, *Canva*®, *Photoshop*® *Scratch*®.
- Use a variety of brushes with paint. Observe how different brushes create different effects.
- Create an image using different paint technologies. Students could begin with an old technology such as egg tempera, then watercolour, tempera, oil, acrylic, etc. How has the advent of the art technologies changed your various paintings?
- Research and discuss the use of the 'pixel' in art technologies through the ages, from pointillism to contemporary art.

Connection

Students may

- Compare/contrast artists' self-portraits with selfies or avatars. What would Van Gogh's selfie look like today?
- Reflect on the capabilities of digital phones in capturing and sharing images. How has the development of these tools and technologies impacted our photographs?
- Discuss the impact of the internet and digital technologies in impacting or generating original art work. Address potential pitfalls of appropriation and plagiarism.
- Explore the evolution and impact of changes in creating 3D objects via casting vs. 3D printing.
- Examine the evolution and impact of changes on accessibility/proliferation via digital art creation tools (e.g., Youtube enabling global sharing/learning; Apps increasing accessibility to art and art making).
- Research and present artists whose works have been impacted as a result of changes or developments in technologies.
- Use *Pixlar*® editor to create a Pop Art portrait from a photo.

Resources and Notes

Authorized

Experience Painting (TR/SR)

- p. 241

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/perceiving,-reflecting-and-responding.html

- Smithsonian
- History of Oil Paint
- Impact of Technology on Art Making
- Free Image Making Tools
- Diana Smith's "*Pure CSS Francine*".

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

*Students will be expected to
19.0 investigate the role and
impact of technology in the
visual arts*

Focus for Learning

Some technologies or developments that transformed the processes or types of images artists make include :

- the development of oil paint in the fifteenth century with its vibrant and long lasting colours, shortened drying time, and forgiving qualities so that it could be easily removed from the canvas to revise a work;
- the invention of the camera in the nineteenth century;
- the invention of a pottery wheel or kiln; and
- digital technologies and their impact in creating contemporary art.

Fast paced evolution in digital technologies continues to offer new challenges and opportunities in the visual arts, such as design software and 3D printers and their impact on sculptural works. Digital technologies may also provide “new ways to mix different types of media, allowing more human interaction or simply making the process of creating it easier.” Smithsonian.com

Students’ hands on exploration of technologies may be limited to those current and readily available.

As part of their exploration, students will determine characteristics and capabilities of the technology and assess its impact on the expressive work.

Teachers will need to ensure students are aware of and operate within ethical standards of practice around copyright and intellectual property when creating ‘new’ works incorporating other’s work.

Sample Performance Indicator(s)

Research and present the evolution of an art technology, media or process of your choice and its impact on artists’ art making current day.

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

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

Students may

- Sketch a blueprint for an artist's studio, using a pencil and then a digital software program. Assess the impact of the technologies on the blueprint.
- Create a diptych of a selfie or avatar. A second selfie or avatar should then be created using a medium other than a digital one.
- Take a drawing or a photograph, and scan it into a computer. Manipulate the image using a free online paint software (e.g., Gimp, Inkscape, Photoscape). How does the switch from one medium to another create new possibilities?

Extension

Students may

- Create a triptych that reflects the use of an art medium from three different stages of technological development (e.g., firepit charcoal, willow charcoal, compressed charcoal, charcoal pencil) Reflect on the properties and capabilities of each media.
- Experiment with different surfaces, such as naturally found objects (e.g., rock, birch bark), cloth, handmade paper, or commercially made paper. Reflect on the capabilities and limitations of each surface.
- Explore works generated using code, such as Diana Smith's "*Pure CSS Francine*".

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

Students will be expected to
 20.0 demonstrate responsibility in the proper use of required materials, tools, and equipment

Focus for Learning

Independently and/or or with others, students are expected to communicate and apply proper safety skills and knowledge when working with tools, equipment, and products in the workspace. Throughout the course of study, students are expected to share materials, equipment, and studio space. The expectations and responsibilities for art room participation and conduct should be clearly communicated.

For the most part, safety in the art class is simply a matter of common sense, such as locking up potentially dangerous materials; knowing where the first aid kit and fire extinguisher are located; and wearing appropriate safety garments when and where required. Students will also be expected to demonstrate care and responsibility in the maintenance and preservation of art related materials and spaces.

Some art materials may contain hazardous substances that may be inhaled, ingested, or absorbed and can affect the health of students and teachers. It is very important that students only work with materials and processes that are safe. Also, some students may require more consideration, such as students on medication where exposure to some art materials may be more harmful.

Appendix C1 provides further information on safety considerations and also notes materials to avoid in the art class, as well as suggestions for safe substitutes.

Sample Performance Indicator(s)

Design posters that encourage a respectful art room environment. Posters could indicate the responsibilities and appropriate use of materials, equipment, and space.

GC07 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

- Demonstrate safe practices at the beginning of each discipline unit (drawing, painting, printmaking and sculpture) and reiterate throughout.
- Demonstrate proper care of tools (brush differences, cleaning and storage, palettes, etc.).
- Use checklists to monitor and evaluate students' performance. (Clean-up, set-up, and safe practices).

Students may

- Perform safety quizzes (dependant upon complexity of tools and procedures).

Connection

Students may

- Engage in a game of 'spot the danger'. Students identify dangerous or hazardous scenarios captured in images and suggest preventative or proactive measures they would have taken to avoid the scenario.
- Design and create a safety poster regarding potential hazards and solutions.
- Create an inventory list and process for organizing and managing tools, such as paintbrushes.

Consolidation

Students may

- Explain the proper care of tools, equipment and products to a peer.
- Establish a rotating team of students responsible for clean-up duties at the end of each class.
- Clean, securely seal, and store materials at the end of each class.
- Demonstrate safe practices when using materials.
- Create art work using alternate or eco-friendly materials.
- Maintain a running record or use a checklist of safe and proper tool/equipment use.

Extension

Students may

- Create a digital demo of the safe and proper use/maintenance of an art tool or media.

Resources and Notes

Authorized

Appendices

- Appendix C1: Safety in the Art Room

Experience Painting (TR/SR)

- Painting tools and materials. p. 273-284.

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/perceiving,-reflecting-and-responding.html

- Block Printing

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

Students will be expected to

21.0 explore the relationship between an art work and its audience

Focus for Learning

The demographic or characteristics of an audience, such as age, environment, social standing, economic status, and gender, may play a factor in how an art work is conceived or received. In exploring the relationship between an art work and its audience, students will examine whether the intended audience affects an artist's decisions as well as the impact different audiences and audience reactions may have on an artist's work.

In this examination, the class could explore the following questions:

- Are the art works created or selected for an exhibition chosen in light of the target audience (akin to marketing strategy)?
- Does audience reaction impact the artist's future works? Do artists alter their art works in response to audience reaction from a previous location? (sales perspective)
- Do pieces for a traveling exhibit change for each location? Are pieces selected for a traveling exhibit based on their destinations? Does the context or location in which the art is viewed impact the audience? The art?
- Does the impact on the audience change if the audience chooses to be exposed to the art work (e.g., conscious decision to visit a gallery or attend a screening of a film) or if it is imposed upon them (e.g., environmental art or corporate art)?

Teachers will need to be sensitive to class demographic when presenting and discussing art works of a controversial nature.

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present and facilitate a class discussion around various art/ audience scenarios, such as corporate art, installation art, performance art, gallery art.
- Arrange a class field trip to a local gallery. Students may write a reflection of their experience in their journal.
- Facilitate a class discussion around art works that could be considered offensive to some. Should artists base their works on artistic intent or political correctness/society's "norm"?

Students may

- Reflect on the art work in their home or school. What is the nature of the art work? How do they 'interact' with it? What does the nature of the art work tell about their family? Teachers? Classmates?
- Discuss the work of graffiti artists, such as Banksy.
- Discuss the rationale of singing a national anthem at a sporting event. Why are certain artists chosen? Why were artists successful or unsuccessful in their performance?
- Examine exhibition reviews.
- View thumbnails of art pieces, for which demographic of audience they would be well received. Not well received? Why? Why not?

Connection

Students may

- Brainstorm locations where audiences would encounter art works. What impact does the context or location play in the viewer's experience of the art work? Consider virtual, environmental and formal locations.
- Examine the art work of artists synonymous with a particular style/media (e.g., Monet's Impressionistic paintings) and the art work of those whose style/media choice is ever changing. What is the connection between the art works and their audiences? Is the artist's evolving style in response to the audience, their artistic development, or both?
- Interview gallery attendees post exhibition about their experience.
- Interview a gallery curator for their observations on the audience/ art work connection during a recent exhibition.
- Observe attendees during a gallery opening and draw conclusions about the audience/art work relationship.

Continued

Resources and Notes

Authorized

Experience Painting (TR/SR)

- pp. 207-212

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/perceiving,-reflecting-and-responding.html

- Niki Hollahan
- Claude Monet

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

*Students will be expected to
21.0 explore the relationship
between an art work and its
audience*

Focus for Learning

Sample Performance Indicator(s)

Hypothesize ...“If I were exhibiting art for _____ (setting/group), what decisions/choices would I make? Why?

Identify three different places (e.g., museums, stadium ads, magazines, galleries, craft shops) in which art work is displayed and reflect on the make up of the targeted audience. Considering the target audience for each location, what decisions do you feel the artist made while planning their art work? Why?

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Sample Teaching and Assessment Strategies

Students may

- Compare/contrast the role or nature of the audience in viewing 2D art works, versus. 3D art works versus. performance art versus installation pieces. Consider installation works of Niki Hollahan's yarn bombing and interactive art works such as Yoko Ono's *White Chess Set* (1966).
- Reflect on compromises they would be willing to make to see their art form be commercially successful.

Consolidation

Students may

- Stage an exhibition of art work for a senior's citizen home or other alternate gallery space.
- Stage an exhibit and invite audience response. What did you learn about your art work? The audience? Based on their feedback, is there anything you would change? Why? Why not?

Extension

Students may

- Visit three different locations where art work is on display (e.g., gallery, public space, private residence) and document the art work. In your field notes, reflect on the types, styles, media, and content of the art work(s) in each space, noting any differences or similarities in what appears in each environment.
- Research and examine art works considered subversive at the time of their creation. Has this view changed current day? Has the audience/location changed? How have any changes impacted the reaction to the art?
- Create an art piece for display in three different locations. Predict how and why it might be received by viewers in the respective spaces.

Resources and Notes

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

Students will be expected to

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

Focus for Learning

Artistic intent extends beyond the communication of an idea or message. The term 'intent' carries permutations of meaning when referring to visual artists and their works.

An artist's intent could stem from

- biographical motives
 - fame, profit or competitive success
 - the satisfaction of patrons
 - emotional catharsis
 - the desire to establish or contribute to a body of related work
- conveyance of meaning
 - manipulating the elements and principles of design, to communicate a specific impression to the viewer.
- medium choice
 - conceiving a work and realizing it, problem solving as required, in the chosen medium (SCO16.0 addresses the resolution of visual design problems in more depth)
 - aiming at a desired outcome and allowing characteristics of chosen media to influence the development and realization of the creative idea (The qualities and characteristics of different media are addressed in more depth in SCO 3.0)

During the creative process, the visual artist may start with an outcome that may change over the course of creation, and even after the work is complete. Another factor is the receiver themselves. The intentions of the artist may have little or nothing to do with how the work is received by the viewer. Not everyone takes the same message away from the finished piece and nor is it the expectation that every art work must explicitly convey its meaning or artist's intention.

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present selected art works from *Change Constant* series for students to hypothesize artist's intent or art work's message. Compare and discuss responses with artist's statement.
- Present and facilitate a class discussion of music program notes (for composer's intent) and performer's notes (for performer's intent) in advance of listening to a piece of music.
- Present Don Wright's *Red Trench* and the impact of media response in the art piece's subsequent removal from public display.

Students may

- Read artist statements and assess their connection with their respective visual art pieces.
- Examine pieces in an art exhibit with a particular event/theme and discuss their respective effectiveness or suitability.
- View artists' testimonials.

Connection

Students may

- Write artist's statements to accompany their art works.
- Analyze and provide critical commentary on a variety of art works.
- Using a graphic organizer, compare and contrast different works with similar intent and assess their respective effectiveness in achieving the intended outcome.
- Play a game of artistic "telephone", in which each student begins a drawing and, at set time intervals, trades the piece with another student. At the end of the game, the original artist reflects on the process and the resulting work and its connection to their original concept.

Resources and Notes

Authorized

Appendices

- www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/change-constant-poster-series.html
 - Appendix C2: *Change Constant* Poster Series~Notes and Activities

Experience Painting (TR/SR)

- pp. 179,182-186,

Supplementary

Change Constant Poster Series

Suggested

Resource Links:www.k12pl.nl.ca/curr/10-12/visual-art/visual-art-1202/resources/resource-links/perceiving,-reflecting-and-responding.html

- Don Wright's *Red Trench*

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

Students will be expected to

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

Focus for Learning

As students explore the connection between what a visual artist sets out to express and how it is manifested or perceived, they may consider the following questions:

- What are the informed choices a visual artist makes to communicate their intention?
- Is the meaning the same or altered in edition prints of the same work(e.g., Andy Warhol's Marilyn Monroe screen prints series)? Does the curator have a different artistic intent than the visual artist?
- How is same intent expressed in different works by different visual artists?

In their own work, students should be encouraged to be mindful of their creative process from start to finish by reflecting on their initial thumbnail sketches and their connection to the intent or message they want to convey; problem solving via rough drafts or small scale models; and considering feedback throughout.

Teachers should note valuable learning about the relationship between intention and outcome in art works will still occur even though not all students will produce what they intended. The realization or technical proficiency in generating the art work will vary.

Sample Performance Indicator(s)

Create and present an art work based on an event in your life with a specific intent in mind. Engage your peers in discussions of your work and it's manifestations of your intent.

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

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

Students may

- Compare their sketches, studies and notes from their journals with their final product. What changed? What stayed the same? Why? Why not?
- Peer assess the connection between their artist's statements and art works.
- Select art works, from the *Change Constant* series or other online source, for an in class exhibition of art work based on a theme of their choosing. Peer assess the effectiveness of the choices.

Extension

Students may

- View artists' works in which outcomes diverged from original intent due to visual design challenges. Reflect on the diversion's impact on the artist's original intent in a journal entry.

Appendices

Appendix A: Planning For Instruction

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Appendix A- Planning For Instruction

A1 - Elements and Principles

Elements of Design	The elements of design are the visual tools artists use to create certain effects in their art work. 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 that encloses an 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	Qualities 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 art work. The principles are as follows:
Balance	Arrangement of one or more elements of design; can be symmetrical or asymmetrical.
Contrast	Use of several elements (e.g., large and small shapes, light and dark colours) to engage the attention of the viewer.
Emphasis	An outstanding or interesting area of an art work created by the use of contrasting elements (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 art work to create rhythm and pattern.
Rhythm	A type of visual movement in an art work, usually created by the arrangement of line, shape, and colour. Direction of the visual path taken by the eye through an art work; created by the arrangement of line, shape, and colour.
Unity	Feeling of harmony between all parts of an art work.

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 suggest direction and movement or become the path of motion.
- 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 aimed in the same direction create depth and a vanishing point.

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 art work.
- Cut strips of paper in different kinds of lines and group them according to similarities and differences.
- Divide a sheet of paper 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 (non-toxic brand) 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. Dip the yarn in glue and stick to heavy paper or cardboard.

Colour Overview

- The three *primary* colours are red, yellow, blue.
- If two primary colours (red, yellow, blue) are mixed together, a *secondary* colour results (orange, purple, green).
- 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.
- 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).
- 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 art work. Distant colours are duller and lighter than foreground or middle ground colours.

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, coloured paper, or found objects.
- Critically analyze the use of colour in art work.
- 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-coloured tissue paper to create secondary colours.
- Experiment with layering colours using crayons or coloured 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*). They can also be darkened by adding the complementary colour.
- Value creates mood.
- Value creates form (highlights imply areas on an object that are 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 appear in the foreground.
- 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 (e.g., to examine the values from white to black).
- Examine a black and white version of a colour photograph. Compare predictions of what colours the various values will be with the outcomes. Discuss what informed your predictions.
- 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, gray, 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 art work 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 texture (e.g., rough, smooth, slippery, fuzzy, spongy, woolly).
- Textures can be *actual* (felt) and *implied* (seen).
- Some textures are regular and even; others are irregular and uneven.
- There are countless types of texture (e.g., rough, smooth, slippery, fuzzy, spongy, woolly).
- Textures can be used to create emphasis (focus the viewers' attention to a specific area of the art work).
- 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 art work.
- 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.
- Students identify textured items in a mystery box only by touch.
- Hold a textured item in one hand while completing a blind contour drawing of it with the other hand.

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.
 - vary in size.
 - be repeated at regular intervals to create a pattern.
 - be created inside other shapes and forms.
 - act as symbols.
 - be positive or negative.
- The size relationship of one shape or form to another shape or form is called *proportion*.
- Light defines the 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 art work.
- 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. (e.g., A cylinder may appear to be sphere when viewed from the top or bottom.)
- 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, 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 art work) 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.


A2 - At-A-Glance 10-12 Elements and Principles


	Visual Art 1202	Visual Art 2202	Visual Art 3202
ELEMENTS of Design 			
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 	
Form	<ul style="list-style-type: none"> Geometric forms (sphere, cone, pyramid) Organic forms 		
Value	<ul style="list-style-type: none"> 10 step value scale The illusion of light and shadow. 		
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 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
Colour	Colour Theory <ul style="list-style-type: none"> Complementary (tints and shades) Monochromatic Analogous colours Triadic Primary/Secondary/Tertiary 	<ul style="list-style-type: none"> Tetradic 	

	Visual Art 1202	Visual Art 2202	Visual Art 3202
PRINCIPLES of Design 			
Balance	<ul style="list-style-type: none"> • Symmetrical • Asymmetrical • Radial 		
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 		
Repetition	<ul style="list-style-type: none"> • Tessellation • Optical illusion • Zentangles • Layering • Pointillism 		
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 		
Unity	<ul style="list-style-type: none"> • Introduced through the use of any element (such as colour, line, shape, texture, space) working together. 		
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

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
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,) • Stomp, kneaded and gum eraser, • Calligraphy pens and nibs • Ruler, compass, protractor, Mira 		<ul style="list-style-type: none"> • Canvas
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) <p>Wet Media: line, hatching, cross hatching, stippling, washes; watercolour pencil: line, hatching, cross hatching, stippling, blending, dry on wet, lifting, water spray</p> <p>Dry Media: stippling, hatching, cross hatching, blending, line, and shading</p>	<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"> • 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 • Palette knife
Techniques (inclusive of mechanical as well as aesthetic)	<ul style="list-style-type: none"> • Brushwork <ul style="list-style-type: none"> - dry brushing - lifting off - proper holding of brush, - 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 • Scarring 	<ul style="list-style-type: none"> • Impasto • Glazing

	Visual Art 1202	Visual Art 2202	Visual Art 3202
<p>SCULPTURE </p>			
Media	<ul style="list-style-type: none"> • Additive <ul style="list-style-type: none"> - clay/plasticine - papier mache - 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 (airdry or kiln fired) 	<ul style="list-style-type: none"> • Casting (additive/ subtractive) <ul style="list-style-type: none"> - plaster - clay
Tools/materials/ equipment (aka Bases)	<ul style="list-style-type: none"> • Knives • Adhesives • White Glue • Glue guns • Hot glue sticks • Glue sticks • Masking tape • Modelling tools • Newspaper (paper for mache) • Scissors 		<ul style="list-style-type: none"> • Boards • Clamps
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"> - impress into clay - pouring into clay • Moulding

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 art works and art making.	<ul style="list-style-type: none"> Foundational E & P basics 	1.0 Realize art works demonstrating skillful knowledge of formal design principles.	<ul style="list-style-type: none"> Combining elements to generate principles - teacher facilitated 	1.0 Realize art works 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 art works 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 - intentional non-conventional/ experimental - (innovative, creative) - 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 (van Eyck) 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 art works	<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 art works	<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 art works	<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 <ul style="list-style-type: none"> 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 critical and articulate judgments about their own work when collaboratively selecting, arranging, and displaying art works	<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 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 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
11.0. Identify, analyze, and create art works 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 art works 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 Surrealism Expressionism 	10.0. Identify, analyze, and create art works 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 moral, ethical, and legal issues related to the creation of art works	<ul style="list-style-type: none"> Ethical (extrinsic) <ul style="list-style-type: none"> appropriation ensorship 	13.0 Examine and debate the moral, ethical, and legal issues related to the creation of art works	<ul style="list-style-type: none"> Moral (intrinsic)
15.0 Demonstrate informed and independent thinking when responding to art works.	<ul style="list-style-type: none"> .Analysis primarily focused on description (elements and principles) 	14.0 Demonstrate informed and independent thinking when responding to art works.	<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 art works.	<ul style="list-style-type: none"> Continued development of progressive stages of critical analysis with focus on evaluation and symbolism Informed, aesthetic response

Visual Art 1202		Visual Art 2202		Visual Art 3202	
SCO	Focus	SCO	Focus	SCO	Focus
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 problems.	<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 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 use of required materials, tools, and techniques	<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 art work 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 art work and its audience	<ul style="list-style-type: none"> • Advertising/ commercial world 	19.0 Explore the relationship between an art work 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 (&what 'intent' means) and outcome in art-what is the purpose (assigned) • 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 	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

Discuss with students the process of creativity. Recognize that artistic creation is 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 intermediate art curriculum. 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. Determining a focus that will generate a creation in the time frame, budget, ability, resources, and space provided. Create a thought map.

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 a good choice?

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, appropriation, 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 Inquiry	
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 ...
Listen attentively to other's ideas	May not allow others to contribute
Allow time for silence after asking a question or making a response	May not allow others to think about what is being said
Reword in their own minds what others are saying to further understand what is being said	May misinterpret what is being said
Wait until others have finished before entering the conversation	Dominate the meeting and not allow others to contribute
Paraphrasing	
When members paraphrase they ...	When members don't paraphrase they ...
Acknowledge others' comments	May not acknowledge others' contributions
Are able to clarify others' comments	May misunderstand others' ideas
Are able to summarize and organize others' comments	
Can shift a conversation to different levels of abstraction	May not allow the group's ideas to fully develop
May use non-verbal communication (smile, open palms to gesture, fist-pumps, etc.)	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 ...
Seek agreement on what words mean	May not correct misunderstandings about what words mean
Ask questions to clarify ideas	May not be clear about suggested ideas
Ask questions to discuss implementations and consequences of ideas	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, Art works 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

- Art workS/ 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 art work. 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 in different ways to art work. 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).

Introduction

Provide an introduction to the facts of the art work.

- Who created it?
- What is the title?
- When was it created?
- Where was it created?

Description

Describe what you see in the art work.

- Describe the subject matter. What is it all about?
- What elements of design are used? Describe them.

Analysis

Focus on the materials and how they are used.

- What materials are used? How have they been used?
- Is this a good choice of materials for this art work?
- What elements of design are used?
- How does the artist make you interested in the art work?

Interpretation

Focus on what the art work means.

- Why do you think the art work was made?
- What does the art work tell you about the time or place it was made?
- How does this art work make you feel?
- Does the art work remind you of other things you have seen or done?

Evaluation

Decide if it is a successful art work.

- What do you like about this art work?
- Do you think the artist has created a successful piece of art?
- Would you change anything if you could?
- Does this piece remind you of another art work?
- How can this art work change 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:

Acknowledgement

The teacher acknowledges every student's comment in a positive way, *Thank you Alanna, for offering that idea.* The teacher may also choose to write a student's response on the board.

Justification

The teacher looks for support for the initial statement:

Student: *I think the artist wants us to like summer.*

Teacher: *What is it about the painting that makes you think that?*

Refocusing

The teacher refocuses attention to an issue of concern:

Teacher: *Does that information make you change your mind?*

Giving Prompts

The teacher gives the student a hint to prompt thinking when it appears the student is not going to respond:

Teacher: *Tell us what you notice about the shapes.*

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)?
- 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?
- Which colour, shape, etc. is used the most?
- 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 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 (i.e. editing, lighting, sound, cinematography, animation, etc.)?

Appendix B- Teaching and Assessment Activities/Tools

B1 - Elements and Principles Exploration Activities

Students may

- Explore **colour** by
 - mixing paint (tempera or acrylic) in the three primary colours to create the three secondary and six tertiary colours. Colour swatches may be created and labeled in their sketchbook for future visual reference.
 - blending two different coloured pencils to create a range in value across a ten grid scale.
 - creating a monochromatic painting using black and white with only one colour of their choosing or a limited palette of complementary colours and white. Discuss the resulting visual impact/effect.
 - creating a collage colour wheel from colours found in and cut from magazines.
 - creating and reproducing an image with different colours/ colour schemes (monochromatic, complementary, analogous, warm/cool).
 - creating a composition using warm/cold colours.

Explore **form** by

- creating a low relief sculpture.
- creating a wire sculpture depicting shape and/or form.
- modeling simple 3D forms in clay flattening them out to gain a concrete understanding of how 3D form translates from/into 2D shape (clay illustration).
- experimenting with shading (or variations in value) in 2D art works to create the illusion/appearance of depth/form
- combining multiples of a single simple form or shape to build a more complex form such as a modular sculpture or origami.

Students may

- Explore **line** by
 - creating contour line drawings of different objects.
 - creating gesture drawings of fellow students.
 - exploring different qualities of line using brush and ink.
 - constructing a variety of lines in size (length and thickness) and direction (horizontal, vertical and diagonal) and reviewing how such lines could be used to represent organic and non-organic objects. Select a line and then a combination of lines that could be used to represent such objects.
 - experimenting with broken, more intense and faded values of lines as a means to communicate direction and flow in a composition. Broken, solid and weighted (light or dark) lines have the ability to lead the viewer along a preconceived pathway.
 - drawing groups of intersecting or overlapping lines to define or imply positive and negative space.
 - creating a blind contour of an image through feeling the shape and texture of an organic object and following the line with a pencil until the other hand has finished its guided tour around the object.
- Explore **shape** by
 - classifying cut out shapes from a magazine as geometric or organic. Discuss how artists can draw their design ideas from both sources. Reflect on how such knowledge will be assistive in a later collage project.
 - discussing differences between organic and geometric classifications, recognizing that many geometric shapes can fit together perfectly (in a pattern) to form a larger and/or “stable” shape (or even form).
 - creating a modular sculpture or origami project to develop an understanding of shapes within a form.
 - creating a collage using organic and geometric shapes.

Students may

- Explore **space** by
 - overlapping buildings in a cityscape drawing to develop foreground, middleground and background.
 - using positive and negative space to add contrast (coloured printing ink vs. white paper) and variation in a cut paper print using silhouettes with interior cuts.
 - using silhouette cut outs from magazines to create a fashion themed collagraph involving layers of materials and shapes.
 - using two different coloured sheets of paper. Cut out the positive shape of an animal on one sheet and glue it onto the second coloured sheet. Glue the resulting negative shape from sheet one onto the reverse side of sheet two. Discuss.
 - painting a countryside landscape depicting foreground, middleground and background by making objects (trees) closer to the viewer larger and those farther away (sheep) smaller.
 - creating a one point perspective drawing in their sketchbook.
 - creating a collagraph using found materials to explore positive and negative space.
 - experimenting with weighted line to create an illusion of space, using thick lines in the foreground and thinner lines when moving towards the background.
 - using warm colours (red, orange, yellow) to bring objects to the front and cool colours (green, blue, violet/purple) to recede objects into the background.

Students may

- Explore **texture** by
 - using clay and simple tools to add texture to a clay sculpture or creating a sculpture of 'texture swatches'.
 - collecting textured surfaces for use as rubbings or as a surface for their work.
 - repeating or varying line shape and thickness in mark making with a pen or coloured pencil to create simulated texture, such as a concrete brick or an animal's fur.
 - layering colours to create implied texture.
 - using rubbings from textured surfaces in their work.
 - representing, on paper, textures felt on items in teacher/class created mystery object boxes.
 - experimenting with a variety of weighted lines to create implied textures in observational drawings.
- Explore **contrast** by
 - drawing an object or still life that is dramatically lit.
 - viewing/analyzing works of Lichtenstein and Warhol and then creating a pop art inspired painting using only complementary colours.
 - creating optical illusion images using only black marker on white paper.
 - creating a drawing on black paper using white charcoal or chalk.
 - drawing two images of the same object use two different mediums to convey contrasting textures.

Students may

- Explore **emphasis** by
 - creating a perspective drawing with a clear focal point.
 - creating a painting that uses colour to demonstrate emphasis.
 - experimenting with colour value.
 - experimenting with the sizing of shapes and forms.
 - creating a work that uses scale to demonstrate emphasis.
 - drawing an image using only graphite pencil. Colour only one part of that drawing and discuss any impact or change to the image.
 - using the direction of line to lead the viewer to a point or center of interest in a composition.
 - experimenting with weighted line in select areas of an art work to lead the viewer's eye to an intended location within the art work.
- Explore **proportion** by
 - drawing a tiny object in a large format.
 - assessing the impact of looking at a tiny art work up close and intimately, versus the impact of being in front of a huge Jackson Pollock painting.
 - using a pencil at arm's length (sighting) to gauge proportions when drawing a still life.
 - dividing a page into foreground, middleground and background and adding objects of decreasing size, contrast and detail on each of the three areas.
 - dividing a page into horizontal thirds and drawing an object decreasing in size as it moves from the bottom to the top of the page. Assess the impact of the change position and size of the object on how the image is interpreted.

Students may

- Explore **repetition** by
 - using repeating geometric and or overlapping shapes within a composition.
 - creating a decorative pattern on a 3D object.
 - incorporating pointillism in a drawing.
 - creating and analyzing Zen tangles.
 - creating a modular sculpture using stacking bricks, interlocking pieces, golden venture origami.
 - experimenting with repetitive brush strokes to create a textural or environmental representation in a painting (tree leaves, rain drops).
 - layering similar lines/shapes together within a work for a particular end, such as creating the illusion of fur or grass.
 - Using an online coding program such as *Scratch*™ to create a simple animation using blocks of code.
- Explore **rhythm** by
 - creating a landscape with repeating elements such as rolling hills, sun rays, or wind.
 - creating Impressionistic inspired art work while listening to music.
 - create optical illusions.
 - combining two elements of design to create art that intentionally moves the viewer's eye around the art work.
 - viewing and assessing how art works move their eye.

Students may

- Explore **balance, unity and rhythm** by
 - making an asymmetrically balanced image.
 - creating unity in an image through the use of colour, line, shape or texture.
 - creating a mandala to demonstrate radial symmetry.
 - creating a diptych image by drawing a subject in the center of a folded page. Visually divide the image into halves by colouring each side using different colours or colour scheme.
 - creating two images of same subject matter where one image is symmetrical and the second image asymmetrical. Compare and discuss images.
 - assembling a set of still life objects in various compositions and determining the degrees of balance/unity created.
 - drawing the same image in each quadrant of a piece of paper but varying the colour/colour scheme of each quadrant's image and background. Discuss.
 - implying physical movement of objects in an art work by repeating the same shape, multiples shapes of pattern of lines on a page; adding directional lines behind an object to indicate direction from which it is coming and/or adding shading; or blurring behind an object to imply fast speed of an object.
 - analyzing an artist's use of compositional movement to guide the audience to view the art work in its intended sequence (e.g., left to right, circular). Discuss why an artist might do this. Create an image that moves the viewer's eye around the page.

B2 - Bonus Discipline Specific Activities

DRAWING

Teachers may

- Present sample art works completed in different drawing media. Engage students in discussions on what skills the artist may need in order to work with each given media.
- Display sample art works completed in different drawing media. Facilitate class discussion on the composition of the art works.
- Demonstrate techniques and technical set-ups appropriate to drawing media and tools.
- Discuss observational drawing and demonstrate how to begin an overall work by starting with light, gestural drawings to establish proportions, size, and layout.
- Demonstrate how to manipulate a kneaded eraser and a blending stump to produce smooth blending.

Students may

- Explore the variation in pressure (weighted lines) when using different graphite (hardness/softness ranging from 2H-6B) in mark-making. Does this change when marking on different papers?
- Brainstorm a list of everyday tools (e.g., finger, tissue, gum, cloth eraser, Q-tip) that can be used for smooth blending and discuss the advantages/disadvantages of each.
- Use brushes to create washes with india ink.
- Demonstrate the subtractive technique of using an eraser as a drawing tool.
- Create two value scales in their sketchbooks, one using a variety of pencils (2H-6B) and the second using varying pressures of a single pencil. Compare/contrast the techniques and results.
- In their sketchbooks, record observations or musings of the effect and/or affect and impact of media in application of drawing skills and techniques.

PRINTMAKING

Teachers may

- Present iconic exemplars of the history of printing and various types of printmaking (additive and subtractive).
- Demonstrate basic relief printing skills and techniques, such as
 - transfer (reverse) a design from a sketchbook to a plate;
 - use lino cutting handles and blades;
 - use scissors, utility knives and cutting boards to prepare a collagraph plate;
 - use a bench hook when cutting into a relief plate or block;
 - draw into styrofoam using a dull pencil or pen;
 - use lino cutters to cut the lino block;
 - how much ink to apply to an inking plate and where to place it;
 - how to load the ink onto the brayer;
 - how to properly ink the plate;
 - how to position the paper on the plate;
 - how to print image using a hand, baren, or spoon without smudging;
 - how to pull off a print in a smooth continuous motion so that the margins remain clean, the paper uncrumpled, and the ink does not leave a stop line on the image;
 - how to use proofing to improve your image;
 - how and where to store your prints while they are drying; and
 - more advanced colour techniques such as
 - how to mix different coloured inks with putty knife, avoiding contaminating the jar;
 - how to apply ink to create a rainbow roll;
 - how to cut a plate into puzzle pieces and to ink them to create a multi-coloured print;
 - how to apply inks or paints to a surface for monoprinting; and
 - how to pull a monoprint by hand or by using a press if available.

Teachers may

- Demonstrate how to build a collagraph plate up with materials by gluing materials to the plate, and how to varnish or seal the plate using Mod Podge or white glue thinned with a little water, to make it less porous.
- Demonstrate how to print the collagraph using a hand, baren, spoon or press.
- Introduce and show examples of a printmaking method that does not produce multiples, such as the monoprint, and discuss why an artist might choose this painterly method of making a print.
- Demonstrate how to apply paint or ink to a plate for monoprinting and how to remove wet or dried materials by “drawing into” the image.

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. • Response is reflective and shows critical insight.
3	<ul style="list-style-type: none"> • Identifies and discusses most design elements. • Shows good understanding of the meaning of the artwork. • Supports some ideas with specific examples. • Response is purposeful and shows thought.
2	<ul style="list-style-type: none"> • Identifies and discusses several design elements. • Shows basic understanding of the meaning of the artwork. • Ideas are not supported by examples. • Response shows little thought and minimal effort.
1	<ul style="list-style-type: none"> • Little or no discussion of design elements. • Shows uncertain understanding of the artwork. • No details are included to illustrate understanding. • Response shows no thought or 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 based 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	

Implied Texture Drawing

	Composition	Texture	Variety
6	Student considered the whole space of the page, negative space is minimal and interesting.	Image is highly rendered, shading and line work intricately detail the surface texture of all objects drawn.	Student used 5-6+ objects with widely varied textures to create their image
5	Negative space is minimal, placement was planned.	Shading and line work detail the surface texture of all objects drawn.	Student used 4-5 objects of varying textures to create their image
4	Negative space is obvious, but student attempted to fill it in by carefully considering placement.	Shading and line work detail the surface texture of most objects drawn.	Student used 3 objects of varying texture to create their image
3	Negative space is obvious, placement is poor, but student attempted to use the whole page	Shading and line work somewhat detail surface texture on some objects.	Student used 2 types of objects with different textures to create their image
2	Negative space is distracting, placement is poor.	Very little line and shading work deliberately done to emphasize texture.	Student used 2 types of objects to create their image. Texture was similar.
1	Layout is poor, minimal positive space, awkward placement. The piece appears unfinished.	Student did not attempt to create texture, or what work is done is very minimal.	Student used one type of object to create their image.

TOTAL: /18

One Point Perspective Drawings

Image	5	4	3	2	1
Colouring Technique	Colour used to effectively enhance the image. Very neatly applied	Colour choice used to enhance the image	Colour use satisfactory; quality is inconsistent	Colour used is distracting from image/ somewhat messy	Very little colour/ applied with little care
Perspective Lines	All orthogonals line up to the dot. The student has demonstrated advanced knowledge of perspective	All orthogonals line up to the dot. The student has demonstrated good knowledge of perspective	All orthogonals line up to the dot. The student has demonstrated fair knowledge of perspective	Not all orthogonals line up to the dot. The student had some difficulties with perspective	Many orthogonals do not line up to the dot. The student had great difficulty with perspective
Details/Style	Drawing is very intricate, expressive and detailed.	Drawing is expressive and has many details.	Drawing has some details; student attempted to make the drawing expressive.	Drawing is not very detailed, and lacks style.	Drawing lacks detail and expression.

Image	5	4	3	2	1
Unity	Student has unified both images in style, colour and expression.	Student has unified both drawings in style and colour.	Student has somewhat unified both drawings in style and colour.	Student has attempted to unify both drawings with either style or colour.	Student did not attempt to unify both drawings.
Atmosphere	The atmosphere is obvious and strong in both images.	The atmosphere is obvious and unified in both images.	The atmosphere is somewhat unclear and not consistent in both images.	The atmosphere is different in both images.	Student did not attempt to create atmosphere.

Total: /25

One Point Perspective

Understanding 1PT Perspective	The student shows advanced knowledge of how to draw in 1 pt perspective. All orthogonals line up with the vanishing point.	The student shows knowledge of how to draw in 1 pt perspective. All orthogonals line up with the vanishing point.	The student has some trouble with drawing in 1 pt perspective, Most orthogonal lines meet the vanishing point.	The student needs work on drawing in 1 pt perspective, few lines meet the vanishing point.
Details	Drawing is intricately detailed and displays a high level of engagement and creativity.	Drawing is detailed and personal.	Drawing has some detail, and the student attempted to include a few personal touches.	Drawing has minimal detail, the image is very basic and plain.
Shading, colouring	All objects are shaded/coloured well .	Most objects are shaded/coloured well.	Some objects are shaded/coloured well.	Few objects are shaded/coloured well.
Composition	Student has a solid understanding of composition and uses the space well	Student has fair skill with composition	Student tries to use good composition	The student does not appear to be able to apply composition
Process	Student spent much time planning and executing the project.	Student spent time planning and executing image.	Minimal planning, but some effort displayed in execution.	Student did not plan and did not fully develop their art work.

Pen and Ink Collage

	5	4	3	2	1
Collage	Imagery is well composed, challenging and shows a range of required techniques.	Imagery is challenging and shows some range in techniques. It shows good composition.	Imagery is mediocre but planned to show a limited range of techniques.	Imagery is simple, but thought out to make an interesting composition.	Imagery is very simple; the student constructed the collage to make the project easy.
Grid Drawing	Student executed the grid drawing with great care and pride, effectively copying the image.	Student executed the drawing with great care and pride, with a few obvious differences in scale and proportion.	Student had some difficulties with process, but took great care and pride in the final product.	Student had many difficulties with the grid drawing, but made a valiant attempt.	Student did not follow grid or changed many elements from the original.
Pen and ink	Student demonstrated excellent skill with pen and ink. The drawing is tidy, intricate and detailed, showing a variety of line.	Student demonstrated good skill with pen and ink. The drawing is detailed and shows a variety of line.	Student demonstrated adequate skill with pen and ink. There are some areas that are messy.	Student had some difficulty with pen and ink; project appears rushed, or "shaky"	Student had great difficulty with pen and ink; project was messy

Implied Line Pen and Ink Project

Visual Direction /20	Strong visual direction and great use of space to direct the eye	Good visual direction, good use of space	The piece has been created with a lot of negative space drawing in a 'thin line'	Direction attempted, but weak in creating strong direction	No obvious direction, minimal attempt made
Creativity /10	Excellent ~ Completely original work	Great ~Majority of work original	Good ~ mix of simulated and original work	Weak ~ limited original work	Poor ~ no original work; copying evident
Employment of pen and ink techniques (line, hatching, stippling, stamping, wash, etc.) /20	employed a wide variety of techniques to enhance design	Employed 3-4 unique techniques to enhance	employed 2-3 unique techniques to enhance	Student attempted simple techniques with minimal variety	Student used one technique on the entire image
Quality of lines/ neatness /10	None or very minor blemishes, overall image is quite neat	Minor blemishes, overall image is neat	A few blemishes that distract, but overall image is neat	messy, but clearly attempted to be neat	The final image is quite messy
TOTAL /60					

Watercolour Painting

	Composition	Colour	Painting style
6	Student considered the whole space of the page, negative space is minimal and interesting.	Colour choices are dynamic and engaging, enhancing the overall appearance of the image.	The student's style is unique, creative and uses multiple types of applications to create an image that works well together.
5	Negative space is minimal, placement was planned.	Colour choices were well thought out and work well together.	The student's style is unique, consistent and works well together.
4	Negative space is obvious, but student attempted to fill it in by carefully considering placement.	Student considered colours, but some don't quite fit, or appear jarring.	The style is consistent and works well together.
3	Negative space is obvious, placement is poor, but student attempted to use the whole page	Colour mixing and considering matching tonal values would have improved the work.	The style is not consistent, but the student attempted to create a specific style. The final piece could have been neater.
2	Negative space is distracting, placement is poor.	Colour choices were poor, little mixing or thought went into placement.	The overall image doesn't work well together, elements look out of place. The finished project may appear messy.
1	Layout is poor, minimal positive space, awkward placement. The piece appears unfinished.	Colour choices were poor, random, or minimal.	A clear style is not evident, student did nothing to make their image unique. The finished product is messy.

TOTAL: /18

Painting Techniques Booklet Rubric

	TECHNIQUE PAINTED /2	TITLE /1	DESCRIPTION /1
Thick			
Thin			
Impasto			
Dry Brush			
Dry Blending			
Wet Blending			
Broken Colour			
Splatter			
Resist			
Masking			
Imprint			
Sgraffito			
Glazing			
Cover	3 Techniques		/3
TOTAL			/55

Soft Cut/Relief Print

Edition		
	3 prints + shop proof	/4
	Prints are identical	/4
	Prints are labelled with numbers/SP	/4
	Prints are titled	/4
	Prints are signed	/4
Process		
	Printing (marks/white spots)	/8
	Edges – clean	/4
Imagery		
	Creativity	/5
	Composition	/5
	Effort/Complexity/Use of line	/5
TOTAL		/47

Clay Vessel

Hand building: Skill and technique	The walls and bottom of the vessel are uniform in thickness. Assembled pieces are structurally sound.	The walls and bottom of the vessel are mostly uniform in thickness. Assembled pieces are well attached.	There is variation in the walls and bottom of the vessel. Assembled pieces are mostly attached.	The vessel is poorly constructed and structurally unsound.
Craftsmanship	Executed great care and patience. Textures are uniformly applied, burrs smoothed out.	May be some nicks or stray marks visible, but do not detract from the overall look. Textures are mostly uniform.	Stray marks and nicks are visible and detract from the finish. An attempt made at uniformity, but not consistent. Burrs not smoothed out.	The vessel is poorly finished, textures may be inconsistent or sloppy/burrs not smoothed out.
Creativity	Design is unique and detailed; evidence of careful planning. Details have been sculpted or inlaid to create a vessel that is both utilitarian and sculptural.	Design is expressive with some unique features. Design is both utilitarian and sculptural.	The vessel is mainly utilitarian with little creative details sculpted.	The vessel is utilitarian with no additional creative details sculpted.

Claes Oldenburg Inspired Sculpture

	4	3	2	1
Representation	Clearly representative of specific object; details are accurate. Large scale used to reflect work of Oldenburg.	Representative of specific object, some details included to enhance. Large scale of work is reflective of Oldenburg.	Somewhat representative of intended object, few details included to enhance. Scale is more reflective of true to life object, slightly enlarged.	Is not representative of intended object, few details included. Scale not changed from original.
Craftsmanship - Sculpture	Very smooth construction, no stray glue. Papier maché: smoothly applied, little to no flaps, covered every single spot.	Mostly smooth construction, few glue or tape marks visible. PM: Smooth application, little flaps, covered almost every area	Somewhat smooth construction, visible tape/ glue marks. PM: Several areas of flaps present, left some areas not papier maché.	Rough construction, visible tape/ glue marks. PM: Areas of flaps everywhere, large areas left without papier maché.
Craftsmanship – Finished details (paint or other materials)	Application totally opaque in every area, crisp division lines, value very smooth in transition, no drips, covered everything.	Application opaque in almost every area, pretty crisp lines, smooth transition, covered almost every part.	Some areas translucent, needed to be a little neater with painting, transition of value a little choppy, missed some areas.	Painting very translucent, sloppy application, missed several areas, messy application.
Effort	used time excellently, followed and listened to all directions, tried problem solving on own.	Listened pretty well, needed a few reminders, could have problem solved a little more, most class time used smartly.	needed to listen and follow directions more, needed to try on own more.	did not listen most classes, time during class was often wasted, gave up or did not try your hardest.

TOTAL:

/16

B4: Teacher/Student Conferences

Teacher-Conference Notes

Student Name: _____

Reflection on: _____

Date: _____

Student's reflection:

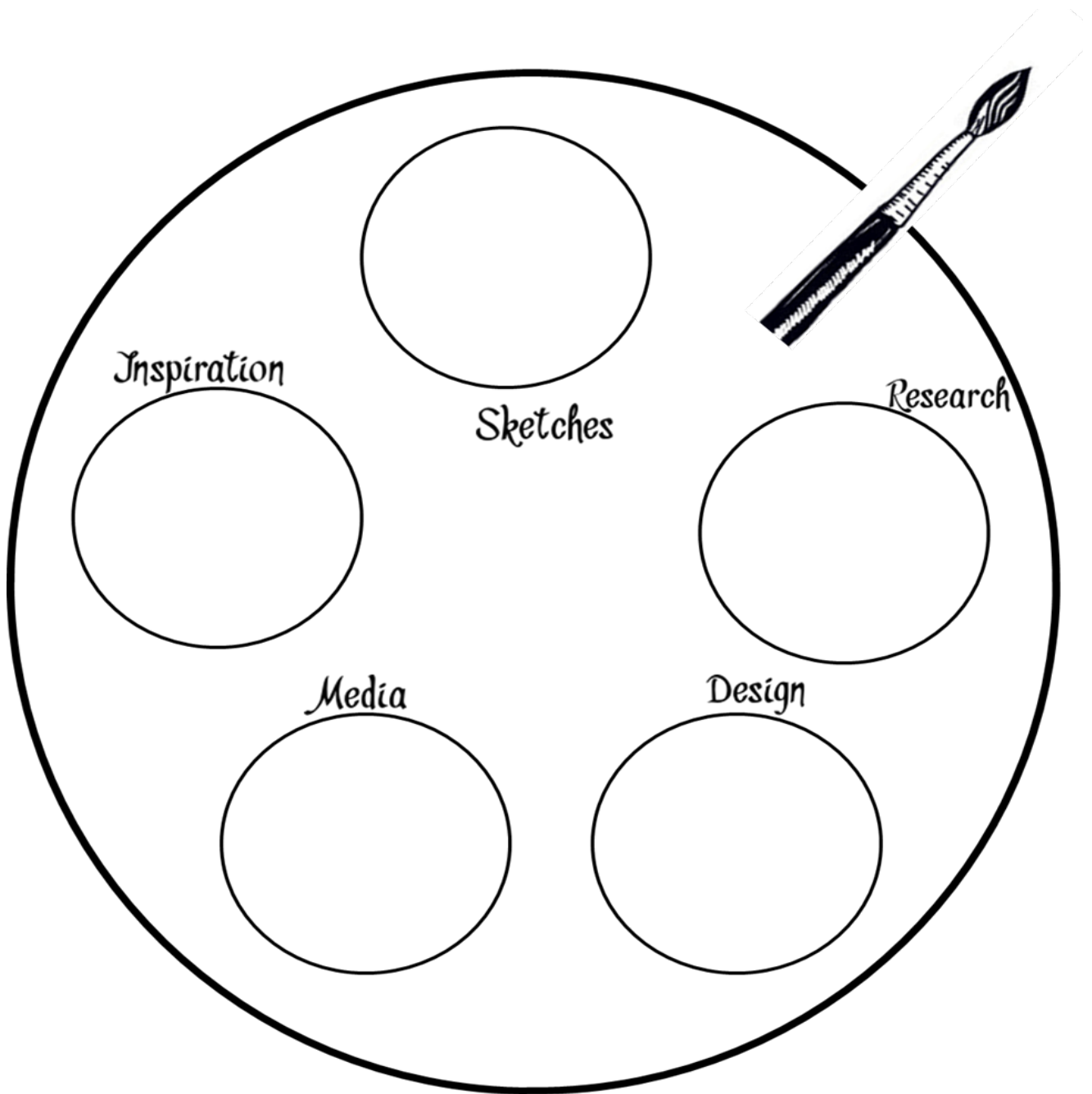
Criteria that were met:

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)

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 art work they like, or ideas for new art work.
- 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.

Appendix C- Resources

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 only (vegetable oil)
Aerosol sprays	Water-based paints applied with brushes or spatter techniques
Epoxy, airplane glue, and other solvent-based adhesives	White glue
Permanent markers	Water-based markers
Commercial and cold water dyes	Fibre-reactive dyes
Latex balloons (anaphylaxis potential)	Paper or air filled plastic bags, beach balls, etc.

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.
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. Have students wear protective clothing.
10. 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.
11. Do not let clay particles spread in the atmosphere. Clean tables with damp sponges and floors with damp mops. Do not sand clay pieces.
12. Sponge or mop any liquid spills (paint, ink, etc.) immediately.
13. Have every student wash their hands after art class.
14. Talk to students frequently about safety concerns.
15. Post signs in the classroom reinforcing safety rules and, when necessary, provide verbal warning.
16. Make sure to include safety procedures in classroom instruction when appropriate and provide reminders.
17. Always model appropriate procedures and wear necessary protective gear (e.g., gloves, aprons, safety glasses, etc.).
18. Keep abreast of public notices on art material hazards.
19. Keep food and drink away from art and supplies.

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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