Visual Art
Grade 8

Government of Newfoundland and Labrador
Department of Education

A Curriculum Guide

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Contents

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Section I
Program Overview and Rationale

Purpose and Rationale

Purpose

The grade 8 visual art curriculum is based on the *Foundation for the Province of Newfoundland and Labrador Arts Education Curriculum,* that provides the framework for arts education and reflects research, theories, and classroom practice.

This guide is a practical framework for art curriculum and is to be used as a resource for learning and teaching. It provides guidelines upon which teachers, administrators, students, and others working collaboratively in the learning community could base decisions about learning experiences, instructional techniques, and assessment strategies.

This curriculum describes learning experiences for grade 8 students that cumulatively provides opportunities for learners to develop knowledge, skills, and attributes they need to express their ideas, understandings, and feelings through art. The guide reflects an integrated view of learning *in* and *through* art. Learning in art is focused on creativity and artistry, where learning through art is about using art and the creative process as a method for students to learn about other curriculum areas.

Outcome diagram on pages 32 & 33

Statements of learning outcomes provide the framework for design and development of curriculum. In addition to general curriculum outcomes (GCO), this document provides key stage curriculum outcomes (KSCO) for the end of grade 9, and specific curriculum outcomes (SCO) for grade 8.

Rationale

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. Art education encourages students to consider the relation between verbal and visual learning or, in other words, visual literacy. Education in art helps students become selective and discriminating in their judgements and improve their understanding of their visual environment.

When schools provide art programs that combine the disciplines of thinking and doing during creative problem solving, they are supporting the individual growth of students and are contributing to the development of their personality. Students who participate in meaningful art programs gain a knowledge of art and its role in human interaction, and 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. The arts energize the school environment, inspire individual excitement in learning, and help make connections with the community.

Arts education encourages students to observe, reflect, and make judgements about what they experience and what they value in the context of society.

Sensory connections with our environment become particularly important in a world that is increasingly dominated by automation and technology. With a strong focus on developing the senses, the arts help students become more aware of the natural and constructed environments. In art classes, students are encouraged to:

- ask questions and seek personal solutions;
- generate a large number of ideas or solutions to questions or problems;
- provide unusual or unique responses;
- be persistent in their visual pursuits;
- take risks and be adventurous;
- imagine and wonder out loud;
- manipulate ideas, change, elaborate, adapt, improve, or modify them;
- be sensitive to aesthetics; and
- constructively criticize.

The arts develop critical understanding of the mass media, including an awareness of intent and techniques and the relationships between media, message, artist, and audience. Arts education encourages students to observe, reflect, and make judgements about what they experience and what they value in the context of society.

Many of the contextualizing and reflecting activities carried out in art classes support the development of visual literacy (the ability to respond to visual images based on aesthetic, emotive, and affective qualities). This visual comprehension is a natural extension of the skills learned in viewing art. Visual literacy also encompasses the ability to respond visually to a text, that is, to create personal interpretations of a poem or story by drawing, painting, making a collage or sculpture, or creating multimedia productions.

Art experiences enhance critical literacy skills, defined by the ability to deconstruct various types of text. Visual texts can be used to question the social, historical, and economic contexts of a situation. Through viewing different types of art created over time and from a variety of cultures, students are given the tools they need to become thinking, informed, caring citizens. They learn to ask themselves questions such as:

- Who created this artwork?
- For who was it created?
- What does it tell me that I already know?
- What has been included and omitted?
- What does it teach me about others and their place in the world?

Contexts for Learning and Teaching

Key Features of Grade 8 Visual Art Curriculum

This art curriculum is defined in terms of outcomes.
The identification of outcomes clarify for students, teachers, parents, and administrators the specific expectations of what students should know, be able to do, and value as a result of their learning in art.

This art curriculum emphasizes the importance of students' active participation in all aspects of their learning.
Students will be engaged in a range of purposeful and inventive experiences and interactions through which they can develop the processes associated with creating, contextualizing, and reflecting on their own and others' artwork.

This art curriculum provides a basis for assessing learning in and through the arts.
A comprehensive assessment process is a powerful tool to enhance student learning. Students will be engaged in analytical, critical, and reflective thinking about their learning in and through art. The use of a variety of assessment strategies will help teachers address students' diverse backgrounds, learning styles and needs, and will provide students with multiple opportunities to demonstrate their progress toward achievement of the designated learning outcomes. This document includes suggestions for a collaborative assessment process that involves all participants. It allows learners opportunities to celebrate their successes and to learn from their attempts.

This art curriculum is designed to nurture the development of all students.
This curriculum recognizes that learners develop and learn at different rates and in different ways. In recognizing and valuing the diversity of students, the learning environment should allow for a range of learning preferences, teaching styles, instructional strategies, and learning resources. Everyone's lives are shaped by issues of social class, race, gender, and culture. Learning contexts and environments must affirm the dignity and worth of all learners.

This art curriculum emphasizes the personal, social, and cultural contexts of learning and the power that art making has within these contexts.
This curriculum promotes self-esteem and self-understanding, as well as appreciation of the world's social and cultural contexts. Students are encouraged to recognize the power of creativity in: constructing, defining, and shaping knowledge; developing attitudes and skills; and extending these new learnings in social and cultural contexts.

Since art making is an extension of personal identity and a defining feature of culture, it is critical that the curriculum respects, affirms, understands, and appreciates personal and cultural differences in all aspects of learning.

This art curriculum provides a framework for making connections with other subject areas.

This curriculum recognizes the importance of students working in and through art. As students learn in the arts, they develop specific skills, understandings and confidence necessary for self-expression. As they learn to make connections with other subject areas by learning through the arts, they are engaged in learning experiences that enable the development of personal, social, and perceptual skills.

Process and Product Equality

Art making is as much about process as it is about the final product. This curriculum focuses on three equally important aspects of art: creation, contextualization, and reflection (refer to page 24 for more about these three unifying concepts). Sometimes art lessons may be primarily concerned with a particular art concept or with exploring materials and how to use them more so than with creating a finished product. Other lessons may revolve around viewing art created by others and thinking about why it was created, how it was created, or how it might be used to improve personal art making.

It is also important that there be ongoing sequential activities in grade 8, designed to guide the development of specific art making skills and processes. Students need opportunities to practice and refine their abilities over time. A range of existing materials, techniques, technologies, and human resources offer many possibilities for enhancing this type of learning. Whatever the focus is, students must always be provided with opportunities to share what has been learned.

Art Across the Curriculum

Art sparks conversation and inquiry. It offers all teachers in the school environment opportunities to collaborate in devising opportunities for rich, connected learning. Conceptual development through art is highly motivating, enriches learning, and connects learning with students' lives. Creating, understanding the context of, and reflecting on art can enhance learning experiences in all other areas of curriculum.

However, infusion of art in other curriculum areas must be designed in such a way that art outcomes are met by participating in the experience. Focusing on art outcomes will mean that the art activity will provide more meaningful learning in the subject areas represented.

Stages of Artistic Development

Creating images is a human activity which begins early in life. Scribbling precedes image making in much the same way as babbling precedes speech. Students expand and build on their abilities as they mature, progressing through a series of stages of artistic development where sets of common characteristics can be identified for age groups. As with all developmental stages, students proceed through them at different rates and often exhibit characteristics of one or more stages at the same time.

After years of studying children's drawings, Viktor Lowenfeld (1947) identified six general stages of emotional and mental development. From Kindergarten to grade 9, students usually proceed through at least four development stages.

- Preschematic (ages 4-7)

In the preschematic stage, *schema* (the visual idea) is developed. Often a child will draw the same object (e.g., a tree in the same way over and over). Images are represented from cognitive understanding rather than through observation.

- Schematic (ages 7-9)

In the schematic stage, shapes and objects are identifiable, contain some detail, and are related in space by using a baseline. Exaggeration, where one part of the image is larger compared to other aspects, is often used to express strong feelings about a subject.

- Dawning Realism (ages 9-12)

Dawning realism is also referred to as the *gang age* because it is common for students to form friendship groupings based on the same gender. Students begin to compare their artwork with others and as a result become very critical of it. Artwork becomes more detailed and realistic.

- Pseudorealism (ages 12-14)

This stage marks the end of art as spontaneous activity as students become more critical of their work. They concentrate their efforts on the final product by applying various perspective techniques to give the illusion of realism (ie., overlapping, shading, atmospheric, two-, and three-point perspective in rendering images). Emotional response can become a directive force in art making at this stage, where the choice of elements and principles of design are decided on emotionally.

An awareness of artistic development stages is necessary in order to establish individual levels of expectations for students, to provide information for selecting suitable art activities, and to support questioning that is developmentally appropriate. Refer to *Stages of Creative Development* in **Appendix A** for further information.

Value Individual Differences

In any group of students, a wide variety of abilities, strengths, and needs is evident in art making. Students vary in visual perception, in their ability to organize visual elements, to handle art materials, and to comprehend and articulate art concepts. It is important to remember that every student is capable of visual expression and that every visual expression is worthy of merit. Refer to the section *Meeting the Needs of All Learners* on page 11 for further information on this topic.

Expanding Subject Matter

Subject matter for grade 8 students is limitless. Students make images about everyday events, about things they have seen, things they know, dream about, or imagine. Primary students often focus on the physical self, but as they grow older their interest in humans expands to include other people such as family members, friends, and people in the community. Elementary students are interested in other aspects of themselves, such as their emotional and social dimensions, as well as natural and built environments.

By grade 8, students are beginning to perceive the world outside their own experiences. Throughout the intermediate grades, students acquire the ability to deal with abstractions. Due to their heightened sense of self-awareness, activities, objects, and events associated with fun, the discovery of new ideas, and other people's ways of doing things are rich sources of material for art making. They are looking for new ways of doing things while they seek independence in an apprehensive world. This new introspection brings with it the need to feel a part of life's processes. As long as the topic is relevant to students, the process of visual expression provides them with many opportunities for introspection and reflection.

Adolescent Learners: Characteristics and Needs

The adolescent years between the ages of 10 and 14 represent a stage in the process of development leading to maturity or adulthood. Because educators have an important role in helping young people prepare for the adult world, they need to know and appreciate adolescent characteristics and their application to learning.

The adolescent learner is involved in a period of rapid and significant change with respect to physical, social, emotional, and intellectual development. These changes are often intense and varied and, therefore, need to be acknowledged by those who direct and foster adolescents' development and learning.

While some general characteristics for adolescents have been identified, there is a need to recognize that there are many variations of these characteristics at each grade and age. The following scheme highlights the characteristics of adolescents and outlines educational implications for initiatives related to their learning. The subsections include: physical, social, emotional, and intellectual development.

- Physical

Early adolescence is a period of accelerated development. This is complicated by the fact that there is enormous variability in growth rates. Strength, energy levels, stamina, and sexual maturity of boys and girls increase at different times and rates. The physical changes alter the way young adolescents perceive themselves. The acceleration of growth and related physical changes make demands on the energies of early adolescents. In learning how to adjust to their "new body," they have periods of over-activity and listlessness. They tend to get more tired until they learn to moderate their activity.

Early adolescents need experiences and opportunities that help them understand their own physical development. Emphasis should be placed on providing opportunities for constructive social interaction and the establishment of a healthy, stable classroom environment. Because of their energy, adolescents require a great deal of physical activity. An activity-oriented approach to learning is important. They need physical activities that stress skill improvement and accommodate wide variations in size, weight, strength, and endurance.

- Social

Adolescents are searching for greater independence. They attempt to define themselves independent of the family unit. As the adolescent engages in more interactions, many involving risk-taking behaviours, family allegiance diminishes and peer relationships take on increased importance. Conformity to the peer group in terms of dress, speech, and behaviour is quite common. They appear to fluctuate between a demand for independence and a desire for guidance and direction. At this time authority still remains primarily with the family but the adolescent will reserve the right to question or reject suggestions from adults. There is a strong desire for social acceptance.

Parental involvement in the lives of young adolescents is still crucial and should be encouraged. There is a need for many positive social interactions with peers and adults. Young adolescents benefit from opportunities to work with peers in collaborative and small-group learning activities. A tremendous amount of their learning occurs in a social context. They require structure and clear limits as well as opportunities for setting standards for behaviour and establishing realistic goals. Activities such as a role-playing and socio-dramas allow them to explore ways of dealing with various situations that may arise.

- Emotional

Adolescents will display a multitude of emotions and in varying degrees. Their moods, temperaments, and behaviours are profound and intense. They seem to change from one moment to the next, are often unpredictable, and their feelings tend to shift between superiority and inferiority. Appraisals of self are often overly critical and negative. They frequently make comparisons and see themselves deficient in many ways. This age group is extremely sensitive to criticism of any kind and is easily offended. Feelings of inadequacy, coupled with fear of rejection by their peer group contribute to low self-esteem. Adolescents see their problems as unique and often exaggerate simple occurrences.

Adolescents need opportunities that allow them to release emotional stress and develop decision-making skills. They also need opportunities for self-assessment to identify their strengths and weaknesses. Learning activities should be designed to enhance self-esteem, to recognize student accomplishments, and to encourage the development of positive attitudes. Young adolescents need opportunities to explore issues and learning activities that are of concern to them.

- Intellectual

Intellectual development varies tremendously among early adolescents. While some are learning to handle more abstract and hypothetical concepts and to apply problem-solving approaches to complex issues, a great many are still in the stage of concrete operations. Adolescents have a present focus as opposed to a future orientation. During this stage they retain a certain egocentrism which leads them to believe that they are unique, special, even invulnerable to harm. Adolescents may be unaware of the consequences of risk-taking behaviour. As their ability to process and relate information increases, there is a tendency to search for an understanding of rules and conventions and to question the relevance of what is taught.

Adolescents need opportunities to develop their formal thinking skills and strategies. This will enable them to move from concrete to abstract thinking when and where appropriate. Adolescents should be exposed to learning situations where they can apply skills to solve real-life problems. They benefit from an experiential approach to learning and need the opportunity to question and analyse situations to develop the skills of critical analysis and decision-making.

Meeting the Needs of All Learners

Art experiences and activities must address the needs of all learners. Teachers can develop creative ways to engage students with varying sensory, physical, social, and intellectual abilities by adapting materials, tools, facilities, and human resources to meet individual needs. For example, students with visual difficulties require many opportunities to experience art and art making through the other senses. Consideration also has to be given to the placement and size of visuals, as well as the degree of contrast and quality of art reproductions and projections.

Open discussion among learners often yields valuable, creative, and collaborative ways to support and assist students in ways of learning differently. Students with exceptionalities can collaborate with partners or use alternate methods, or adaptive devices.

A gender-equitable learning environment allows females and males equal access to strategies and resources. High expectations are articulated for both male and female learners. Gender-fair language and respectful listening are modelled. There is an avoidance of stereotyping with regard to leadership activities, roles, and learning styles. The work of both female and male artists and gender portrayal through artwork are examined regularly. Sufficient time is provided for discussion of issues in this area.

An inclusive classroom values the social and ethno-cultural backgrounds of all students. Diverse family customs, history, traditions, values, beliefs, and different ways of seeing and making sense of the world are important contexts for enriched learning through art. All students need to see their lives and experiences reflected in artwork. They need opportunities to share in their own and others' cultures by examining local and international art.

Students benefit greatly from experiences in art. Whether art making provides an opportunity to express frustrations, anger, fears, or simply offers a time for quiet reflection, it is important to provide a careful balance of support and challenge for students who feel insecure, inept, or different from others.

Assessing and Evaluating Student Learning

Assessment involves the use of a variety of methods to gather information about a wide range of student learning. It develops a valid and reliable snapshot of what students know and are able to do; one that is clear, comprehensive, and balanced. Evaluation should be based on the range of learning outcomes addressed throughout the year. To ensure judgements are balanced, assessment should focus on general patterns of achievement in learning in and through art, rather than on a single instance.

Not all art activities will result in a final product such as a sculpture or a painting, and as some students move through the process, they naturally continue to raise ideas, revise understandings, refine skills, and experience new feelings and attitudes. When artwork is produced as a result of a learning process, it is an extension of the important journey students have taken. Assessment should reflect all of the creative processes used to achieve an outcome. Students should constantly be challenged to examine their artwork, discuss and share ideas with others, and bring learning to new levels of understanding. To this end, assessment strategies should:

- enable all students to discover and build upon their own interests and strengths;
- engage students in assessing, reflecting upon, and improving their learning;
- provide multiple indicators of student performance;
- affirm students' differing learning styles, backgrounds, and abilities;
- reflect the fact that experimentation, risk-taking, and creativity are valued;
- enable teachers to assess both specific and overall tasks;
- provide teachers with information on the effectiveness of the learning environment;
- allow for collaborative setting of goals for future learning; and
- communicate information concerning the learning with all partners, including students and parents/guardians.

Assessment: the systematic process for gathering information on student learning.

Evaluation: the process of analyzing, reflecting upon, and summarizing assessment information and making judgements or decisions based upon the information gathered.

Diverse Learning Needs

Assessment practices must be fair, equitable, and without bias; creating opportunities for students to have a range of opportunities to demonstrate their learning.

Teachers should use assessment practices that affirm and accommodate students' cultural and linguistic diversities. Teachers should consider patterns of social interaction, diverse learning styles, and the multiple ways oral, written, and visual language are used in different cultures for a range of purposes. Student performance takes place not only in a learning context, but in a social and cultural context as well. Teachers should be flexible in evaluating the learning success of all students and seek diverse ways for students to demonstrate their personal best.

In inclusive classrooms, students with special needs have opportunities to demonstrate their learning in their own way and at their own pace, using media that accommodate their needs. They may not move through the process in the same way as their peers; indeed the criteria and methods of achieving success may be significantly different from those of their classmates.

Three Partner Assessment

There are three partners that may have a role in the assessment of student learning in art. At different times, depending on the outcomes being assessed, students, peers, and teachers can add to the understanding of how well students achieve specific outcomes. The degree to which students can participate is determined by their developmental readiness, which increases as students move through grade 8.

1. Student

Self-assessment is perhaps the most powerful type of assessment because students are encouraged to take responsibility for their own learning, which leads to goal setting and more independence. It is important that students are aware of the outcomes they are to achieve and participate actively in assessment by developing their own criteria and learning to judge a range of qualities in their artwork.

Students who are empowered to assess their own progress are more likely to perceive their learning as its own reward. Rather than asking, *What does the teacher want?* students need to ask questions such as *What have I learned? What can I do now that I could not do before? What do I need to learn next?* Through this heightened sense of ownership, students develop essential critical thinking skills, confidence, and independence of thought.

2. Peer

Peer assessment provides opportunities for students to respond to the work of other students and to learn from the responses to their own artwork. The degree of sophistication of peer assessment is dependant on the developmental stage of the student. Grade 8 students practice peer assessment by providing informed peer response.

3. Teacher

Teacher assessment is an important form of assessment. Teachers utilize both formative and summative assessment to ensure an optimal teaching/learning environment. The role of **formative** assessment is to determine the degree of learning that has occurred and to adjust instruction accordingly. **Summative** assessment provides the data used for reporting. Both provide important information and when used together, can build a comprehensive picture of learning.

Appendix F contains a range of assessment strategies and forms.

Strategies for Collecting Assessment Data

Effective assessment of learning requires diverse strategies to gather information. In planning art experiences, teachers should use a broad range of strategies that give students opportunities to demonstrate what they know, can do, and value. The following represents a variety of ways in which students and teachers can assess learning in and through art.

1. Work Sample/ Performance

Students' artistic products are an excellent source of summative assessment data. There are many opportunities to create work samples throughout the art curriculum. Not all work samples are written; teachers should seek variety in output to enable students with different strengths and needs to illustrate their learning. Variety in types of work samples and performances also provides a more balanced picture of the learner:

- Oral – report, taped interview, personal response;
- Written – report, story, art journal, worksheet; and
- Visual – construction, diagram, chart, web, mural, diorama, display, slideshow, photograph, model, mask, costume, sculpture, time line, poster, graphic organizer.

2. Art Journal

Art journals are an important component of a comprehensive summative assessment plan. They provide opportunities to record experiences, inspiration, personal response, as well as a way to assess development. Art journals must be woven into the routines of the classroom and receive recognition when students use them for different purposes. Entries can be brief; a time allotment of 15 minutes is sufficient for students to produce an adequate entry. There will be times when a group journal entry will be more applicable. These can be written on chart paper and posted in the classroom. Two broad areas of use for art journals are sketching and writing.

Sketching:

- Responsive drawing: Students can draw subjects of their choice or topics assigned by the teacher.
- Illustration: Students can sketch or doodle based on specific tasks for illustration (e.g., sketch how a character felt).
- Future planning: Students can sketch their ideas for an upcoming art project that will be executed through another art form such as sculpture, printmaking, or painting.

Writing:

- Research notes: Student can take sketchbooks to the library or on a field trip to record information through drawing and writing.
- Personal reflection: Art journals can be used for personal responses to activities or events (e.g., a field trip, guest speaker, video, or art reproductions). The teacher can also ask students to record key ideas from learning. Journals allow teachers to determine how much a student has understood about a concept or learning event, and what they found interesting or challenging.

- Lists: Students can keep lists of words that prompt images, titles of artwork they like, or ideas for new artwork.
- Questions: As students listen and work, they often have questions they want answered. If the teacher is not immediately accessible, the question(s) can be recorded in their art journals for discussion later.
- Image collection: Students can be encouraged to collect images that may inspire future art making. They can also extend their learning by choosing reproductions of art they like or examples of various design elements and principles.

3. Portfolio

Portfolios are essential to summative assessment in art. A portfolio contains samples of student artwork 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' artwork;
- personal questions or comments about an artwork;
- explanations of steps or procedures used and difficulties and solutions encountered; and
- photos, pictures, and lists of resources used.

There are two main 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: Also known as the *showcase* portfolio, it accumulates at specific times from items in 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 artwork.

4. Observation

In grade 8 classrooms, formal and informal observation is a very important formative assessment strategy. Watching students engaged in classroom art activities gives valuable information on every aspect of student learning. The effectiveness of observation increases when teachers focus on specific curriculum outcomes and design ways to record what has been observed. Observation occurring naturally throughout the learning process can provide information about students':

- day-to-day performances;
- work habits, feelings, and attitudes toward art;
- frustrations, joys, and levels of persistence;
- abilities to work independently and collaboratively in art making;
- preferred learning styles; and
- development of ideas and understanding.

5. Student-Teacher Conference

Teachers meet with small groups or individual students to discuss various activities in art. These conversations yield valuable information for formative assessment, such as students' learning habits, feelings, and attitudes. They provide immediate opportunities for looking at artwork to date and recommending new directions. They allow for on-the-spot planning and goal setting.

6. Questioning

Questioning (ie., testing) within the context of art lessons and during student-teacher conferences, can provide valuable information about student learning for formative assessment purposes. The kinds of questions teachers ask send powerful messages to students about what is valued in the learning process. Open-ended questions challenge students to think critically by allowing students to organize and interpret information, make generalizations, clarify and express their own thinking, understand concepts, and demonstrate originality and creative ability.

7. Questionnaire/Survey

A questionnaire or survey might, for example, follow an interview or project to determine how well the team functioned and how well the individuals within the team participated and contributed. These formative assessment questionnaires may be developed independently or collaboratively by teachers and students.

8. Peer Response

Peer response is a formative assessment strategy, involving students responding to others' artwork. It is useful for evaluating the works being viewed and also the understanding of the students who participated in the discussion. Valuable insights may be gained from students' assessment of and responses to the art and views of their peers.

Four Methods to Record and Organize Assessment Data

Assessment data must be organized and recorded if teachers are to refer to it to improve teaching or use it for reporting purposes. Such records give concrete evidence of students' learning. Four suggested methods for recording data include anecdotal response, checklist, rating scale, and rubric.

1. Anecdotal Response

An anecdotal response is a short narrative description of observations in the classroom. Teachers develop effective means of recording information within the context of teaching (e.g., at-a-glance sheets containing a small space for each student). This information gathered informally is later organized in binders or files. Planned observations may be organized a little differently. Teachers decide which students will be observed, what is being observed, and record the information in its final form within the context of observing.

Anecdotal comments should lead to interpretation and recognition of patterns of learning that emerge over time. Gathering, recording, and reflecting on anecdotal responses based on both systematic and incidental observations of students' learning, yield rich information for making judgements.

2. Checklist

Checklists are methods of recording information gathered through observation. They can be designed for use with an individual student over time, or formatted for use with a small group or a whole class. Checklists can be overwhelming if there are too many in use or too much content is focused on, so teachers need to identify only important concepts, skills, and strategies when creating them. Sometimes teachers devise formats that allow them to use both checklists and anecdotal responses together for greater effectiveness and efficiency.

3. Rating Scale

A rating scale is based on descriptive words or phrases that indicate performance levels. As teachers observe, they compare what is seen with a scale and choose the degree that best describes the observation. Rating scales usually offer three to five degrees of discrimination.

4. Rubric

A rubric is a guideline for rating student performance that can be holistic, where one score summarizes many aspects of a performance, or analytic, where each aspect (criteria) of the performance is scored separately. Rubrics can be used to assess products such as portfolios, learning logs, multimedia work, or performances such as a presentation or a demonstration of a technique. All rubrics should contain these common features:

- focus on measuring a stated outcome;
- use a scale of values to rate performance (highest rating representing the best performance work); and
- describe graduated levels of quality to define specifically the range of performance possible.

The forms in **Appendix F** can be used with various assessment strategies.

Section II
Curriculum Design and Components

Curriculum outcomes are statements articulating what students are expected to know, do, and value in particular subject areas. These statements also describe what knowledge, skills, and attitudes students are expected to demonstrate at the end of certain key stages in their education as a result of their cumulative learning experiences at each grade level in the Kindergarten to graduation continuum. Through the achievement of curriculum outcomes, students demonstrate essential graduation learnings.

Essential Graduation Learnings

Seven statements of essential graduation learnings describe the knowledge, skills, and attitudes expected of all students who graduate from high school in Atlantic Canada. These statements affirm art as an integral component of a balanced school program for all students.

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.

Opportunities for learning in and through art afford students unique ways of knowing and expressing what they know. Through art, students extend their aesthetic awareness and judgement by making art that communicates their ideas, perceptions, and feelings. Learning experiences in art enable learners to understand the role of art throughout history and in their own society. Art experiences help students to develop:

- an enriched appreciation for works of art through time and culture;
- the ability to respond to others' artwork with sensitivity and respect;
- a heightened awareness of the role arts has in lifelong learning; and
- confidence in themselves as makers of art with the potential for using their abilities in future art-related and other careers.

Citizenship

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

Through experiences in art, students broaden their awareness and understanding of social, historical, and cultural diversity. These experiences provide students with opportunities to think of themselves as world citizens, with inherent challenges and responsibilities. Using knowledge and attitudes gained in and through art, students can demonstrate value and respect for cultural diversity in varying contexts.

Communication

Graduates will be able to use the listening, viewing, speaking, reading, and writing modes of language(s), as well as mathematical and scientific concepts and symbols, to think, learn, and communicate effectively.

Through art, students are able to communicate thoughts, experiences, and feelings in ways that are not always possible with words. Experiences in art allow students to:

- demonstrate individuality and critical thinking;
- give shape to their thoughts, feelings, and experiences through their own artwork;
- use a range of critical thinking processes to reflect upon and respond to their own work and the work of others.

Personal Development

Graduates will be able to learn and to pursue an active, healthy lifestyle.

Art provides many opportunities for personal, social, and emotional development. Art experiences enable students to explore and express emotions. This can elevate self-esteem and motivate them to develop as lifelong learners. Through art experiences, students will have opportunities to:

- demonstrate personal growth in self-confidence, independent thinking, open-mindedness, and acceptance;
- take risks and develop a sense of curiosity in learning new things;
- use a sense of humour to explore and develop thoughts, experiences, and feelings as they work alone or with others.

Problem Solving

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

Art activities challenge students to create, contextualize, and reflect. Skills developed by creative and critical thinking are transferable to other areas of study and life. Engagement in critical conversations allows students to develop a deeper understanding of art, personal possibilities, and artists across time and cultures.

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.

Learning experiences with technology in art provide students with opportunities to create visual images using a range of traditional, conventional, and computer tools. These opportunities allow students to investigate the role of art in society and explore the potential of technology for creative expression.

The creative process can be enhanced when students use technology to:

- construct, synthesize, and integrate meanings from a wealth of resources;
- explore and express their thoughts, feelings, and experiences;
- conceive, develop, and revise their artwork as they manipulate the elements and principles of design;
- access artists and museum and art gallery collections, bringing a diverse range of artwork into the classroom;
- facilitate the integration of diverse cultures and ideas;
- allow students to investigate the cultural and historical contexts of artists and their work.

Spiritual/Moral Development

Graduates will be able to demonstrate understanding and appreciation for the place of belief systems in shaping the development of moral values and ethical conduct.

Art experiences provide opportunities for students to understand the historical and cultural aspects of art and how the belief and value systems of people can be expressed through their art making. Throughout history, human rights and the human condition, as well as moral and ethical issues, have been reflected in the art of societies. Discussion, analysis, and evaluation lead to understanding of the forces that shape societies and defines what is and is not ethical conduct.

General Curriculum Outcomes

The eight GCOs are statements that describe what students are expected to know, be able to do, and value upon completion of study in art.

Students will be expected to:

1. explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts;
2. create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes;
3. demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture;
4. 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. examine the relationship among the arts, societies, and environments;
6. apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work;
7. understand the role of technologies in creating and responding to expressive works; and
8. analyse the relationship between artistic intent and the expressive work.

Unifying Concepts

Art curriculum enables students to create work in various forms, make connections in local and global contexts and respond critically to their own work and the work of others.

Curriculum outcomes in the intermediate Art program are grouped according to the following unifying concepts:

- Creating, Making, and Presenting (**Create**);
- Understanding and Connecting Contexts of Time, Place, and Community (**Contextualize**); and
- Perceiving, Reflecting, and Responding (**Reflect**).

It is important to recognize that creating, contextualizing and reflecting are interdependent concepts. When learning experiences are designed to reflect these interrelationships, art activities become relevant and meaningful.

The following table illustrates how the unifying concepts relate to the GCO.

General Curriculum Outcomes	Unifying Concept	
Students will be expected to: 1. explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts; 2. create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes;	**Creating, Making, and Presenting** This strand develops students' creative and technical aptitude. It is assessed by their ability to manipulate media to create art forms that communicate ideas and feelings. Through creating, making, and presenting, students provide evidence of achievement through both the creative process and the final product.	**Create**
3. demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture; 4. 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. examine the relationship among the arts, societies, and environments;	**Understanding and Connecting Contexts of Time, Place, and Community** This strand focusses on understanding and valuing the arts in a variety of contexts. When students contextualize, they explore reasons why art is created. This develops an appreciation for art as an expression of culture and human experience.	**Contextualize**
6. apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work; 7. understand the role of technologies in creating and responding to expressive works; 8. analyse the relationship between artistic intent and the expressive work.	**Perceiving, Reflecting, and Responding** This strand engages students in reflective activities when viewing, creating, and responding to art. They will learn how reflective and informed feedback influences future art experiences and decisions. Upon reflection of their own and others' creative works, using problem-solving strategies and technologies, they examine artistic intent.	**Reflect**

Key Stage Curriculum Outcomes

The following key stage curriculum outcomes (KSCOs), organized according to the eight GCOs , are statements that describe what students are expected to know, be able to do, and value upon completion of grade 9:

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.	1.3.1 Manipulate and organize design elements and principles to achieve planned compositions. 1.3.2 Assess and utilize the properties of various art media and their ability to convey messages and meaning. 1.3.3 Create artworks, integrating themes found through direct observation, personal experience, and imagination. 1.3.4 Respond verbally and visually to the use of art elements in personal works and the work of others. 1.3.5 Analyse and use a variety of image development techniques. 1.3.6 Demonstrate increasing complexity in art skills and techniques.
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.	2.3.1 Invent and incorporate unique visual symbols to create personal meaning in their art. 2.3.2 Analyse and make use of visual, spatial, and temporal concepts in creating art images. 2.3.3 Select, critique, and organize a display of personally meaningful images from their own portfolio. 2.3.4 Acknowledge and respect individual approaches to and opinions of art. 2.3.5 Work interactively, cooperatively, and collaboratively.
3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.	3.3.1 Examine the role and the influence of visual images in their daily lives, including mass media and popular culture. 3.3.2 Evaluate visual communication systems as a part of daily life. 3.3.3 Through their own art, develop concepts and imagery based on personal ideas and experience. 3.3.4 Recognize and describe the role of the visual arts in challenging, sustaining, and reflecting society's beliefs and traditions. 3.3.5 Identify opportunities to participate in the visual arts in school, community, and the world of work.
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.	4.3.1 Develop an appreciation of diversity among individuals as reflected in their artwork. 4.3.2 Recognize the existence of a variety of visual languages that reflect cultural, socioeconomic, and national origins. 4.3.3 Recognize that and investigate how art as a human activity emerges from human needs, values, beliefs, ideas, and experiences. 4.3.4 Demonstrate an understanding of how individual and societal values affect our response to visual art. 4.3.5 Create personally meaningful imagery that reflects influence from a variety of historical and contemporary artists.

5. Students will be expected to examine the relationship among the arts, societies, and environments.	5.3.1 Draw upon other arts disciplines as a resource in the creation of their own artwork. 5.3.2 Use, with confidence, experiences from their personal, social, cultural, and physical environments as a basis for visual expression. 5.3.3 Demonstrate an understanding of how individual and societal values affect our responses to visual art. 5.3.4 Interpret visual parallels between the structures of natural and built environments. 5.3.5 Recognize and respect the ethical and moral considerations involved in copying works.
6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.	6.3.1 Develop independent thinking in interpreting and making judgements about subject matter. 6.3.2 Constructively critique the work of others. 6.3.3 Analyse the works of artists to determine how they have used the elements and principles of design to solve specific visual design problems. 6.3.4 Engage in critical reflective thinking as part of the decision-making and problem-solving process. 6.3.5 Investigate and analyse how meaning is embedded in works of art.
7. Students will be expected to understand the role of technologies in creating and responding to expressive works.	7.3.1 Practise safety associated with proper care of art materials and tools. 7.3.2 Create images that solve complex problems that take into consideration form and function, and understand the value of looking for alternative solutions. 7.3.3 Evaluate and use various media and technological processes for their sensory qualities and ability to convey messages and meaning. 7.3.4 Realize the direct influence expanding technology has had and continues to have on the individual and society.
8. Students will be expected to analyse the relationship between artistic intent and the expressive work.	8.3.1 Analyse artwork and determine the artist's intention. 8.3.2 Analyse why images were created by artists. 8.3.3 Identify and discuss the source of ideas behind their own work and the work of others. 8.3.4 Use feedback from others to examine their own artworks in light of their original intent.

Specific Curriculum Outcomes

The following specific curriculum outcomes (SCOs), organized according to the eight GCOs , describe what students are expected to know, be able to do, and value upon completion of grade 8:

Creating, Making, and Presenting

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

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.

1. Apply the elements and principles of design through a variety of media.
2. Connect art media and techniques to intended meaning in art work.
3. Define sources of inspiration from which to create artwork.
4. Critique artwork using appropriate vocabulary.
5. Develop art skills and techniques.
6. Communicate personal meaning in artwork.
7. Collaborate during the creative process.
8. Create art to inform, entertain, and persuade a targeted audience.

Understanding and Connecting Contexts of Time, Place, and Community

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.

9. Identify multiple perspectives in artwork that challenge and sustain societal norms.
10. List visual art career opportunities in the school, community, and world.
11. Define factors that influence creating and critiquing artwork.
12. Identify the elements and principles of design in natural and built environments.
13. Summarize the copyright procedure for using others' artwork.
14. Describe subject matter in artwork.
15. Identify artists' use of the elements and principles of design.

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.

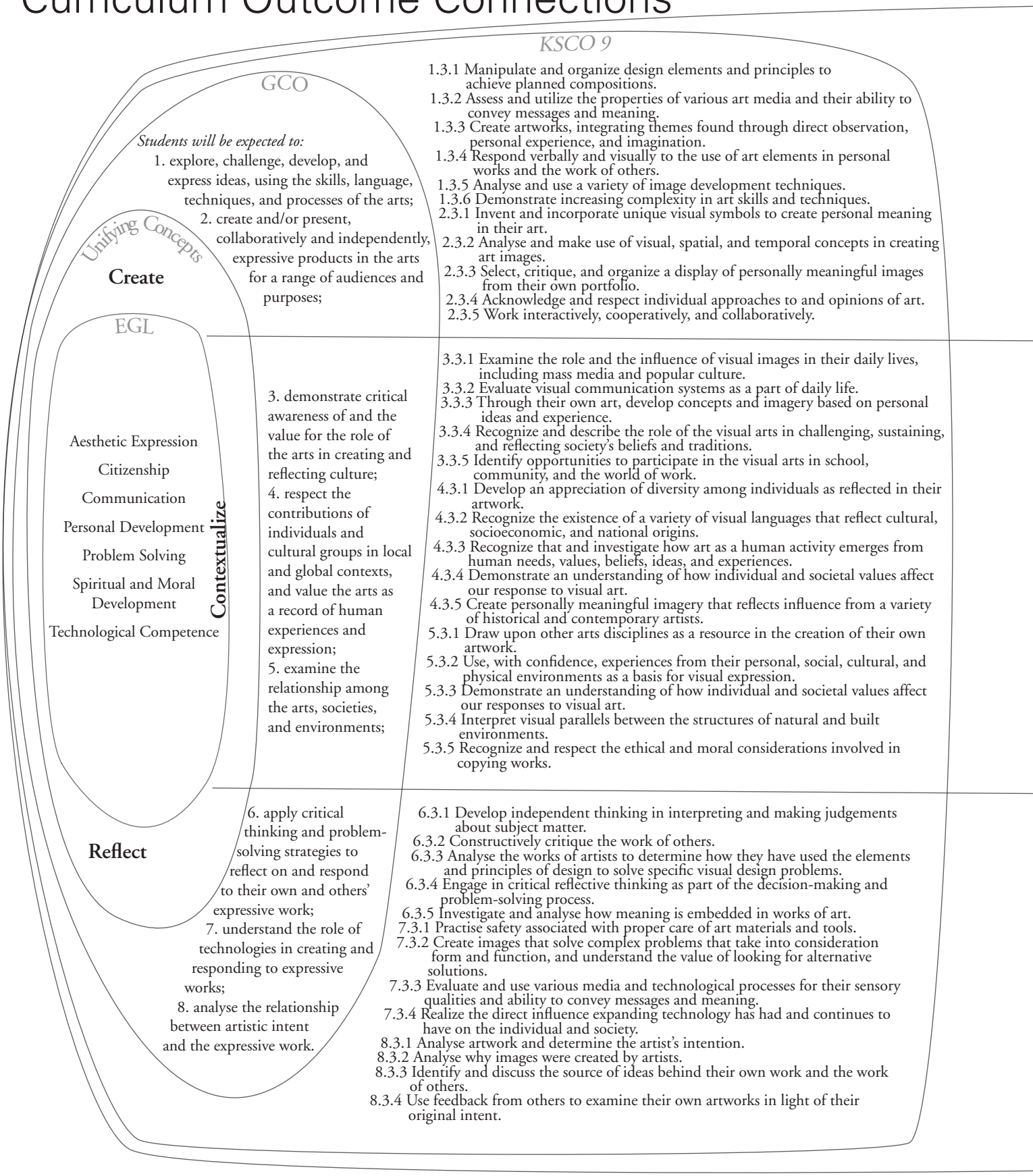
8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

16. Reflect throughout the creative process.
17. Identify how art expresses intention and meaning.
18. Demonstrate care of materials, tools, and work space.
19. Summarize the influence technology has on art making process and product.
20. Explain why artists create artwork.

In summary, the diagram on the following two pages outlines every curriculum outcomes for the grade 8 visual art student.

The EGLs are located at the core of the diagram on page 36. The three unifying concepts (**Create**, **Contextualize**, and **Reflect**) organize the GCOs, KSCOs, and the SCOs, which expand outward from the EGL core.

Curriculum Outcome Connections



SCO 8

1. Apply the elements and principles of design through a variety of media.
2. Connect art media and techniques to intended meaning in art work.
3. Define sources of inspiration from which to create artwork.
4. Critique artwork using appropriate vocabulary.
5. Develop art skills and techniques.
6. Communicate personal meaning in artwork.
7. Collaborate during the creative process.
8. Create art to inform, entertain, and persuade a targeted audience.
9. Identify multiple perspectives in artwork that challenge and sustain societal norms.
10. List visual art career opportunities in the school, community, and world.
11. Define factors that influence creating and critiquing artwork.
12. Identify the elements and principles of design in natural and built environments.
13. Summarize the copyright procedure for using others' artwork.
14. Describe subject matter in artwork.
15. Identify artists' use of the elements and principles of design.
16. Reflect throughout the creative process.
17. Identify how art expresses intention and meaning.
18. Demonstrate care of materials, tools, and work space.
19. Summarize the influence technology has on art making process and product.
20. Explain why artists create artwork.

Intermediate Road Map

	7 **UNDERPINNING: Basics**	8 **UNDERPINNING: Games**	9 UNDERPINNING: Global
DESIGN	 **Design Journal** *Wire Saddle*	 **Design Journal** *Sewn Signatures*	 **Design Journal** *Altered/Movable*
	Design Elements and Principles *Logo/Voice*	**Design Elements and Principles** *Motto/Character Development*	**Design Elements and Principles** *Themes/Setting*
	Assorted Media, Artists and Contexts *Drawing and Painting*	**Assorted Media, Artists and Contexts** *Printing and Mixed-Media Collage*	**Assorted Media, Artists and Contexts** *Abrasive/Liquid Media and Sculpture/ Maquette*
BRIDGE	**Story Telling Framework** *Linear narrative*	**Story Telling Framework** *Multi linear narrative*	**Story Telling Framework** *Cyclical narrative*
	Concept Generation *Storyboard/Narration*	**Concept Generation** *Storyboard/Narration*	**Concept Generation** *Storyboard/Narration*
CINEMATIC ARTS	**Early Motion Devices** *Flipbook*	**Early Motion Devices** *Thaumatrope*	**Early Motion Devices** *Zoetrope*
	Cinematic Techniques *Stop motion*	**Cinematic Techniques** *Stop motion – split screen*	**Cinematic Techniques** *Stop motion; pixilation; live action; special effects*
	Pre-production • Crew Duties Assigned with team contract (scheduling & time management) • Research (concept, medium, style) • Gather (script, sound, identify locale, props, set) • Creating (video, photo, draw, paint)	**Pre-production** • Crew Duties Assigned with team contract (scheduling & time management) • Research (concept, medium, style) • Gather (script, sound, identify locale, props, set) • Creating (video, photo, draw, paint)	**Pre-production** • Crew Duties Assigned with team contract (scheduling & time management) • Research (concept, medium, style) • Gather (script, sound, identify locale, props, set) • Creating (video, photo, draw, paint
	Post-production • Sound record/edit • Animation edit • Marketing & promotion • Rights & ownership	**Post-production** • Sound record/edit • Animation edit • Marketing & promotion • Rights & ownership	**Post-production** • Sound record/edit • Animation edit • Marketing & promotion • Rights & ownership
DESIGN	**Product production** • Printmaking (t-shirts, posters) • DVD design • Printing posters, screening program	**Product production** • Printmaking (t-shirts, posters) • DVD design • Printing posters, screening program	**Product production** • Printmaking (t-shirts, posters) • DVD design • Printing posters, screening program
CINEMATIC ARTS	**Screening** 	**Screening** 	**Screening** 

Section III
Specific Curriculum Outcomes

Using the Four Column Layout

The grade 8 visual art program actively engages students in the aesthetic and interactive nature of games and cinematic arts. Cinematic arts, also known as filmmaking, refers to the art or technique of making films or movies.

Students are offered a broad spectrum of tools and problem-solving strategies to create game-based cinematic work, ulitizing traditional and contemporary art forms.

The program is designed for differentiated instruction. Active learners are offered choices and matched with tasks compatible with their individual learning profiles. Students will generate original content and design at their own pace of learning. A collaborative art room is required, where students work together as a production team to design and present valuable cinematic work.

Section III expands upon specific curriculum outcomes (SCO) for grade 8 visual art. A four column organization is used.

- Column 1: Specific Curriculum Outcomes (SCO)
- Column 2: Elaborations
- Column 3: Teaching and Assessment Strategies
- Column 4: Resources and Notes

Section III is intended to be read sequentially according to columns two and three. For this reason, SCOs in column one do not appear in numerical order. Where multiple SCOs are listed, primary SCOs top the list in bold type.

UNIT	ROADMAP via SPREAD	
DESIGN	1	• **Theme:** Culture, ideas and art forms change. • **Focus:** Impact of technologies. [Sewn signature; games]
	2	• **Theme:** Targeting audience. • **Focus:** Mainstream and sub-culture [games]
	3	• **Theme:** Developers and consumers of early games. • **Focus:** Innovation and problem solving. [Hooked rugs]
	4	• **Theme:** Role Playing as Exploration/Inspiration • **Focus:** Use of elements and principles of design as a means of expression.
	5	• **Theme:** Developing believable character. • **Focus:** Role playing puppets and motto development.
	6	• **Theme:** Sources of Inspiration • **Focus:** Games as cinematic work.
	7	• **Theme:** Frameworks for storytelling. • **Focus:** Genre and multilinear narrative.
	8	• **Theme:** Transforming plot into cinematic work. • **Focus:**Prototype to product.
CINEMATIC ARTS	9	• **Theme:**Technological advancements influencing art design and content. • **Focus:** Early motion devices - Thaumatropes.
	10	• **Theme:** Communication and expression. • **Focus:** Critical and constructive reflection
	11	• **Theme:** Pre-production. • **Focus:** Production roles of the team.
	12	• **Theme:** Pre-production. • **Focus:**Planning
	13	• **Theme:** Choosing appropriate art media. • **Focus:** Creating style with design elements and principles.
	14	• **Theme:** Production. • **Focus:**Camera and lighting equipment techniques.
	15	• **Theme:** Post-production. • **Focus:** Editing and copyright.
DESIGN	16	• **Theme:** Custom designed cinematic material. • **Focus:** Arts forms to create promotional material.
CINEMATIC ARTS	17	• **Theme:** Exhibiting artwork. • **Focus:** Marketing, promotions and debut screening.

Unit 1: Design

Theme: Culture, ideas and art forms change. **Focus:** Impact of technologies.

Specific Curriculum Outcomes	Elaborations
Students will be expected to: 1. **apply the elements and principles of design through a variety of media.** 11. define factors that influence creating and critiquing artwork. 6. communicate personal meaning in artwork.	Culture and ideas are transmitted through the arts. The time span of an artist's life can be referenced in the content and design of their artwork. Over time, culture and ideas evolve for the same reasons artistic forms change. Apart from the specifics of artists' lives and historical forces that may have shaped their work, art history also records general developments in art content (subject matter/reference) and design (form/medium/technique). Investigating the meaning of a work of art and how it was made can reveal a lot about the time, mind, and place the artist occupied. Visual artists are not limited to working in a single or traditional art form (painting, sculpture, and printmaking) but can combine forms and even devise new ones. Photography is an example of an evolving form used for artistic purposes. The origin of contemporary digital cameras is the pinhole camera that dates back to the 10th century. Please refer to the two **Change Constant** portfolio cards, *Container Ship at the Dock* and *The Buggeln Boys*, by Manfred Buchheit for examples of pinhole photography (card text reprinted in **Appendix C** for ease of reproduction for student use). In addition, the content or subject matter of photographic imagery has changed, keeping pace with the evolving camera format. Students could generate ideas for new art forms by asking: If film was the new art form in the 20th century, what can be predicted to be known as the new form of the 21st century? Games, from traditional folk games to contemporary digital games, embody a wealth of knowledge about aesthetics and interactivity. A game has the ability to convey what it is like to experience a subject visually and as a system of rules. As opposed to being passive observers of static art objects, games transform viewers into players who actively engage with visuals. Interactivity can provide players with novel experiences that may include contrary perspectives, cultural issues, even fantasy universes. To explore future directions for games, refer to Costikyan's *Maverick Award Speech*, **Appendix C**. Students will experiment with and analyse a variety of games to determine if they could qualify as an effective new art form. Students will maintain a process portfolio of their art pieces created over the year. Students will create/compose their showcase portfolio from this process portfolio.

Teaching and Assessment Strategies	Resources/Notes
Activation Students create sewn multiple signature design journals with pockets (refer to **Appendix C** for more about multiple signature book works). This standard signature of 8 pages may be expanded upon as required. The design journal is intended for student use over the duration of the course. Students will use their journals to explore design elements and principles, develop concepts and skills, reflect and record potential ideas/concepts/issues for future animation in cinematic arts component. Students could interact with games and discuss how games use elements and principles of design to target specific audiences (refer to **Appendix B** and **www.k12pl.nl.ca** elementary art videos for more information about design elements and principles). Some questions to engage discussion are: • Which games are currently popular? What audience(s) do these popular games target? • What are the appealing features of these games (narrative, sound, character, visuals, status of winning, etc.)? • How would you describe the visuals of these games (reference the elements and principles of design)? • How does its visual design appeal to a targeted audience (specific gender, personality, culture)? • Do elements and principles of design differ between game genres (fantasy, simulation, role-play, arcade)? Students may collect examples of visual representations of their favorite games to identify and analyse the use and effectiveness of the elements of art. *Connection* Students can respond to the following prompt: If film was the new art form that quickly became a predominant one in the 20th century, make a prediction as to what the new and predominant art form of the 21st century will be. After working in small groups to identify new art forms and reasons for their choices, students could share their ideas to the class. The teacher could direct discussion by asking how digital games could and/or could not be considered a new art form. Other prompts to broaden the discussion could be: • Why are painting, sculpture, drawing, printmaking, and photography established art forms? What other forms are taught in art schools (graphic design, film, jewlery)? • What arts relate to games (cinematic work, theatre, music)? • Could a game's visual design make it an effective art form? Explain. • Does the content of a game qualifies it as a work of art. • If you could create a game as a work of art, what would the game be about (content) and what would it look like (design)? *Consolidation* Students recall the details of their favorite game and record the specifics (without referencing the actual product) in their journals using available media (pen & ink, pencil, paint, watercolour). After completing the journal entry, students could compare their recollection by referencing the actual product. • What are the differences between their recollection and the commercial product? • Why do these differences exist? What is the significance of the difference?	*RESOURCES* Appendix B • Elements and principles of design pg. 88-94 Appendix C • **Change Constant** text for Buchheit's artwork referenced pg. 96-97 • Greg Costikyan, "Maverick Award Speech," pg. 107 • Sewn bound design journal (multiple signatures) pg. 108 *NOTES* Online resources **www.k12pl.nl.ca** intermediate art videos: • *Book Work: Multiple Signature with Sewn Binding* **www.k12pl.nl.ca** elementary art videos: • 14 videos about design elements and principles

Unit 1: Design

Theme: Targeting audience. **Focus:** Mainstream and sub-culture.

Specific Curriculum Outcomes	Elaborations
Students will be expected to: **9. identify multiple perspectives in artwork that challenge and sustain societal norms.** 20. explain why artists create artwork. 15. identify artists' use of the elements and principles of design. 17. identify how art expresses intention and meaning.	Not every visual designer concentrates on targeting audience during the creative process. Artists create for the sake of expressing ideas, opinions, or to tell a story. They may create to work out a problem or to experiment with a new media or technique. When their artwork enters the public domain however, people can easily be affected by it, whether it was intended for them or no audience at all. Audience population determines mainstream and sub/counter-culture. Mainstream consists of a majority of people accessing a commercially prescribed culture, which includes consumer goods like music, clothing, and entertainment products. Contrarily, sub-culture consists of a minority population of like-minded individuals who counter the status-quo or mainstream. The sub-culture minority engages in self exploration through questioning societal norms as opposed to passively accepting them. To assist with the upcoming *Activation* section, teachers could introduce students to the following artists and their works that question mainstream culture: • Marcel Duchamp (1887-1968), *Bicycle Wheel* and *Fountain* • Brian Jungen (1970-), *Shapeshifter* and *Court* • Barbara Kruger (1954-), *Your Gaze Hits the Side of My Face* and *I Shop Therefore I Am* • Bill Rose (1952-), *Zone of Silence* and *A Brief History of Tyranny* • Cindy Sherman (1945-), *Untitled Film Stills* series Publishers (the directors of game developers) could claim there is no such thing as bad publicity. From their marketing perspective, any publicity contributes to product promotion at the largest consumer scale. The more attention directed at a product generates interest and publishers translate interest as potential increased sales.

Teaching and Assessment Strategies	Resources/Notes
Activation Students may share/present their favorite game. Teacher facilitates class discussion around the nature of the games' stories. Is it representative of maintstream culture? Subculture? Sub culture stories sometimes manifest themselves in mainstream culture through products. The teacher could lead a discussion using the following questions: • How does a product enter into the mainstream? • How is mainstream culture transmitted? • How are people informed about sub-culture? • When does sub-culture become mainstream culture? • When does a product leave mainstream culture? • Could a product retired from mainstream culture become mainstream again? *Connection* • Students may collect logos representative of sub and main stream cultures to create a collage. • Teacher facilitates class discussion. *Consolidation* There is a desire for newness in mainstream society. Many people, whether they can afford it or not, acquire the latest popular products. Students can reflect on consumer culture by following these prompts: • What are the positive and negative aspects of mainstream consumer culture? • What are the positive and negative aspects of sub-culture? • What mainstream of sub-culture componets are followed by the students within the classroom? • When is conformity acceptable and when is it not (bullying, racism, creative expression)? Students could manipulate one of their chosen sub culture logos to bring it to mainstream culture.	*RESOURCES* *NOTES* Online resources • Marcel Duchamp www.understandingduchamp.com and www.metmuseum.org/toah/hd/duch/hd_duch.htm • Brian Jungen www.gallery.ca/en/see/collections/artist.php?iartistid=25208 • Barbara Kruger www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A3266|A%3AAR%3AE%3A1&page_number=&template_id=6&sort_order=1 • Bill Rose www.artocracy.ca and www.billroseart.com/essay.swf • Cindy Sherman www.metmuseum.org/Collections/search-the-collections/190018569?rpp=20&pg=1&ft=sherman%2c+cindy&pos=1

Unit 1: Design

Theme: Developers and consumers of early games. **Focus:** Innovation and problem solving.

Specific Curriculum Outcomes	Elaborations
Students will be expected to: 2. **connect art media and techniques to intended meaning in art work.** 11. identify factors that influence creating and critiquing artwork. 8. create art to inform, entertain, and persuade a targeted audience.	Digital games currently popular in mainstream culture are mostly about men/women killing men/orcs/zombies/monsters. Students will be encouraged to develop original game content via considering stories from marginalized or sub-cultures that ~~are~~ may be missing from games. Designers of early digital games were computer engineers who had access to computers at universities in which they worked or studied. They created games about subjects they researched (physics), fiction they read (space adventures), and role-playing games they enjoyed (*Dungeons & Dragons*). When computers became a common household commodity, mainstream users modified these early games. The audience scope of digital games expanded as a result of advancements in technology and communication systems, such as (free) computer software and the internet that became available to anyone to develop and share games. By grade 8, students should be able to identify the artistic process with problem-solving and risk-taking. Through active engagement in the creative process, they would have experienced continuous decision making as they manipulated materials, ideas, and influences. With practice they will learn an idea expressed in one medium may be more effective if expressed through another medium. To make games a new art form of the 21st century, students' design and content will have to shift outside the existing models to express their unique interests and aesthetic sensibilities. Innovation is explored in the upcoming *Connection* section. The purpose is to stimulate students' creativity to generate content and design ideas. Artists may choose to use standard materials available in art supply stores and also alternative materials such as recyclables and found objects. There is an abundance of discarded materials available for re-purposing. Up-cycling is a term used to describe the act of creating an object of value from items considered useless. As examples, odd pieces of silverware or computer parts can be transformed into jewelry; wooden pallets can be transformed into coffee tables or bookcases. In the past, second-hand items were considered to be intended for the counter-culture population, but this is no longer the case. Re-purposed items are now considered trendy (or in other words, mainstream). The Design Unit will continue to encourage students to identify personal content from their lives as sources of inspiration for the subject matter and design of their artwork.

Teaching and Assessment Strategies	Resources/Notes
Activation Hooked rugs are artistic products that are both decorative and functional. Traditionally the rugs were an innovative solution to insulate drafty homes. Teachers could reference artists who recycle materials for artwork in the **Change Constant** portfolio (card text reprinted in **Appendix C**): • Frank Lapointe, *Newfoundland Postcard Series: Peter's Last Hunt* • Captain Carl Barbour, *Southside, Barbour's Tickle, Newtown. B.B. c.1885* Teachers could lead a discussion on problem-solving. Students could reflect about occasions when they had to improvise. Perhaps it involved using an alternate item for a tool that was unavailable. • What was the reason of utilizing the alternate item? • Did it do the job as effectively as the required tool? • Given the same circumstance, would you choose the same item or would you choose a different item? *Connection* Students could experience the excitement of using non-traditional materials such as pennies, candy, images, and found objects in art production. When students decide on subject matter, they may select an appropriate medium that relates to the subject. For example, an image about a waterfall constructed out of plastics could make an environmental statement. When works are completed, students can reflect on their creations by using the following prompts: • How does the material relate to the subject matter of the work? • Is the meaning of artwork intended by the artist or is it constructed by the audience? • How does material relate to mainstream or sub-culture? *Consolidation* The media used can convey meaning in an artwork. An audience 'reads' the media, especially when it is not conventional, to interpret meaning for the work. Their own preconceptions may alter the artist's intended meaning. To illustrate this, students could engage in a class critique of the work produced, beginning with the explanation of the students' choice of material used to convey their message: • Are there works that have a single interpretation? What is the reason for this? • Explain if the meaning is or is not universal. • How can there be multiple interpretations of a single work? • Would the meaning of the work change if a different material was used?	*RESOURCES* Appendix B • Elements and principles of design pg. 88-94 Appendix C • **Change Constant** text for Lapointe's and Barbour's artwork referenced pg. 98-99

Unit 1: Design

Theme: Role Playing as Exploration/Inspiration **Focus:** Use of elements and principles of design as a means of expression.

Specific Curriculum Outcomes	Elaborations
Students will be expected to: **2. identify art media and techniques for intended meaning in artwork.** 6. communicate personal meaning in artwork. 20. explain why artists create artwork. 9. identify multiple perspectives in artwork that challenge and sustain societal norms. 15. identify artists' use of the elements and principles of design. 16. reflect throughout the creative process.	As previously mentioned, artists create art for a variety of reasons, that include challenging societal norms or sustaining them, and to experiment with media or techniques. Their art may act as a vehicle to express feelings, thoughts, and opinions that may or may not be authentic to them. That is to say, their artwork could be visual portrayals of grief, love, or desire they actually felt or alternatively, they may role-play as a method to explore empathy. Cards that reference artists in the **Change Constant** portfolio who experiment with role-playing are (cards' text reprinted in **Appendix C**): • Heidi Oberheide, *Pothead Whales/Point au Gaul Series: Silence* • Donald Wright, *Catherine's Green Monster* Many cultures incorporate role-playing in traditional celebrations. For example, Mummering, the North American Aboriginal pow-wow ceremony, Chinese New Year spring festival, and Slovenian Kurentovanje carnival include costumes worn by people to enhance their participatory experience. Games also use role-playing to enable players to experience situations they could not experience in reality. Early role-playing games introduced the concept of a game master whose role could be compared to that of a storyteller, preparing and guiding players through a structured narrative. Whether authentic to the artist or a result of role-playing, the elements and principles of design are the means by which expression is communicated to the viewer. Colour and shape may be the obvious elements recognized for their expressive qualities (red/passion; black/despair; smile/happiness; frown/depression). Students should be encouraged to use the elements and principles in novel ways to read and create expressive works. Students could understand artistic inspiration by imagining, *what if*. As opposed to basing interpretations of an artwork on the obvious literal references presented, students could pay closer attention to the subtle nuances contained within visuals. For example, in column 3 they are asked to observe how a hand gesture, posture, clothing, or gaze could convey more intense expressive qualities than a smile is capable of revealing. Media and techniques used by the artist also contribute to the overall expressive quality of a work. An artist who chooses to drizzle paint from a can or to throw a brush at their canvas will produce marks that convey a different feel than those applied by more traditional means. This unit will continue encouraging students to develop creative storytelling strategies through two-dimensional art media.

Teaching and Assessment Strategies	Resources/Notes
Activation Students participate in a recall exercise. Teachers present three to five expressive artworks for a limited amount of time (10-15 seconds) during which students study the works in silence. The subject matter of the works can vary from self-portraits to abstractions (Frida Khalo, Mary Cassat, Franz Marc, Emily Carr, Jackson Pollock, or the art of Fauvism). After the brief viewing, in small groups, students could recall and discuss for a limited time (two to five minutes) the prominent or memorable expressive qualities of the work, referencing the elements and principles of design. Someone within the group informally records observations. After the images have been viewed, groups can provide an overview to the whole class of what they understand to be the expressive characteristics of the artwork. Prompts to assist with the reflection discussion are: • How does colour (or other element) reflect a particular mood or expression? • Explain how balance (or other principle) can express restfulness or disorder in an image. • What personal connections, if any, do you have with the artwork? Students experiment with colour theory via changing colours of a graphic image. Discuss change in impact/message of image as a result of colour change. *Connection* • The teacher could exhibit the expressive artworks again but for a longer duration. The groups can review the images, making new observations not previously recorded. Prompts to guide the second reflection discussion could be: • Is expression only portrayed in a smile? • What were the elements and principles of design that convey expression that were missed in the initial viewing? • Explain how the media and techniques used can be expressive. • How could there be different interpretations of expression in the same artwork? *Consolidation* In their design journals, students create multiple expressive self-portrait sketches. They could focus on emphasizing personal qualities that in their opinion, makes them unique. The sketches do not have to be rendered realistically, but be expressive using the elements and principles of design. Students can add fictional aspects to their characters (other-worldly qualities that enhance their uniqueness). Successive sketches could examine different aspects of the character. This may include costumes or outerwear for bikes, snow boards, and skateboards. Props like musical instruments or sports equipment could be added for effect. Students could photograph themselves in poses as a template to manipulate with pencil/paint/collage or digitally with photo editing software.	*RESOURCES* Appendix C • **Change Constant** text for Oberheide's and Wright's artwork referenced pg. 100-101 Appendix B • Elements and principles of design pg. 88-94 Appendix E • Critical Analysis of Artwork pg. 144-149 Artists & Art periods across time • http://www.teacheroz.com/art.htm Color theory/psychology • http://www.teacheroz.com/art.htm • http://www.worqx.com/color

Unit 1: Design

Theme: Developing believable character. **Focus:** Role playing puppets and motto development.

Specific Curriculum Outcomes	Elaborations
Students will be expected to: **6. communicate personal meaning in artwork.** 17. identify how art expresses intention and meaning. 16. reflect throughout the creative process. 3. define sources of inspiration from which to create artwork.	Students can translate their expressive self-portrait sketches into two-dimensional puppets that will be the prototypes for their 3D cinematic game pieces and/or avatars. Game rules will be devised through role-playing with other classmates' 2D puppets. Role-playing will allow them to test their character's believability. The first step in the process of making a believable character is assigning it a motto (see **Animation Bible**). The motto refers to the character's view of itself and the world in which it inhabits. Motto details reflect the character's goals, beliefs, sensitivities, age, education, values, and flaws (refer to **Appendix C** for additional motto prompts). Teachers could activate students' understanding of motto by referencing *To the Fisherman Lost on the Land*, by Gerry Squires from the **Change Constant** portfolio (card text reprinted in **Appendix C**). Some prompts teachers could use to deepen the discussion are: • Describe the character in the boat? • What is the character feeling? • Explain if you can emphathize with the character. • Explain if the character in the boat is believable. • What would make the character more or less believable? • How does the setting contribute to the character's motto? Role-playing is an effective method to deepen character development. Improvising situations and conversations with classmates' 2D puppets will advance responses and movements in spontaneous and authentic ways. The development of character will assist with the appointment of cinematic groupings, as well as, the content (scripts/storyboards) and design (settings/props) for the cinematic work. Students and teachers are encouraged to be flexible during the character development process as change is expected to occur while students test their mottos during play. This unit will continue with instructing students to transform their hinged puppets into three-dimensional characters who will have leading roles in the cinematic production(s). Therefore, it is necessary for students to record details of character development in their design journals as they occur, rather than leaving them to recall. Things to consider: Teachers need to ensure students' content is suitable to K-12 demographic.

Teaching and Assessment Strategies	Resources/Notes
Activation Students develop a motto for their self-portrait sketches. Creating traits, other than the physical ones, will add to the depth of a fictional character to make it more believable. Some prompts to direct character development are: • What is the age and gender of the character? • Who makes up the character's family? • What is the character's favorite foods, pets, childhood memories? • What does the character fear the most? • What is the character's purpose in life? *Connection* After refining their character sketches and back story, students can create a hinged paper puppet of their character, embellished with available media (ex. watercolour, pastel, tempera). The purpose is to further enhance the expressiveness of their original character sketches. Introduce movement using the hinge feature to explore expression. When completed, students could compare their hinged characters with the sketches in their design journals. Reflection prompts could include: • What changes, if any, have evolved in the character? • Explain if movement further enhances character's expression? • Explain if the new media enhanced the expressiveness. • Would another medium have been more effective? Explain. *Consolidation* Working in short improvisation sessions with a series of changing partners, students could explore how their characters interact though role-play. Teachers could use the following prompts (refer to **Appendix C** for additional prompts for character development): • What would your characters say or do to each other? • What would your characters do together for fun? • Do they need oxygen to survive? • If they went out to a restaurant, what would they eat? In their design journals, students could reflect on the exercise, noting what situations did/did not work and which character interactions were positive/negative. More prompts to deepen character believability: • Describe your character's voice? What language does it speak? • Did your character change depending on who it interacted with? Explain. • What new traits did your character develop from the interaction role-play? Students will view example(s) of digital game characters from multiple games interacting within one cinematic work. (*Wreck It Ralph; Tron; Toy Story)*	*RESOURCES* The Animation Bible • Character motto pg. 61 • Paper pivot hinge pg.278-279 • Puppet animation pg. 256-264 • 2D stop-motion media pg. 232-241, 276-279 Appendix B • Elements and principles of design pg. 88-94 Appendix C • **Change Constant** text for Squires' artwork referenced pg. 105 • Prompts for character development pg. 113 *Wreck It Ralph* • http://www.youtube.com/watch?v=87E6N7ToCxs

Unit 1: Design

Theme: Sources of Inspiration **Focus:** Games as cinematic work.

Specific Curriculum Outcomes	Elaborations
Students will be expected to: **3. define sources of inspiration from which to create artwork.** 7. collaborate during the creative process. 16. reflect throughout the creative process. 17. identify how art expresses intention and meaning.	Games embody a wealth of knowledge about aesthetic and interactivity issues. They have become a popular and influential medium because they elicit emotional reactions in their players (fear, power, aggression, wonder, joy) and bring friends and family together. These reasons can also be applied to cinematic work. Other commonalities existing between games and cinematic works include: characters (villains, heros); genre (fantasy, romantic, adventure); ratings (G, PG, R); and narrative (linear, interactive, gag). As with games, cinematic works have the ability to pace the viewer's access to information through the speed at which the story is told with visuals and sounds. The production of both art forms involve a team of people who collaborately work in specialized roles (developing storyboards, composing music, creating visuals, animating characters, establishing budgets, and launching promotions). Teachers could reference *Labrador Mythology Series: Trout* and *Ookpik the Believer*, by William Ritchie from the **Change Constant** portfolio (card text is reprinted in **Appendix C** for ease of reproduction for student use) to engage students in a childhood game of *I Spy*. Some questions to lead the discussion are: • What are the rules of *I Spy*? • How could a game of *I Spy* contribute to the development of a story narrative? • Why has Ritchie disguised human characteristics in the trout and owl? Students could also discuss the role traditional or folk games have on transmitting culture by referring to the **Change Constant** portfolio card, *Education*, by Josephina Kalleo (card text is reprinted in **Appendix C**). Kalleo's work could also be used to introduce storyboarding format for students. Cos-play or "costume play", in its broadest terms, applies to any costumed role playing in non-stage venues, regardless of cultural context. This performance art could serve as another avenue for students to explore characters or ideas and/or interact to create a subculture. Actively engaging students in the development of their own games, as opposed to being passive consumers of available ones, provides them with a socially relevant context for learning. Game planning provides an entry point into their cinematic work.

Teaching and Assessment Strategies	Resources/Notes
Activation Based on the results from the interactive role-playing, students may self identify their cinematic groups or are assigned by the teacher. Teachers could facilitate a discussion about gaming. Some discussion prompts could include: • Identify some of the common narratives, themes, and rules within games. • What are the common character stereotypes in games? How do they contribute to the storyline? Is there any parallel between fairy/folk tales? • If there were no game rules, what challenges would develop? Would you still want to play? Explain. • What can be learned from playing games? • What are the rewards for playing games? **NOTE:** Variation/alteration of preexisting plotlines may be considered as source of inspiration, such as Fractured Fairy Tales. *Connection* Within their cinematic groups, students share the mottos for each of their hinged characters. Characters will then "meet" and improvise further interactions. During this meet and greet session, students will brainstorm and record in their design journals, possible circumstances that could bring all of the characters together within their custom-made game cinematic work. The information gathered will be used to develop a plot line. Some things to consider are: • Settings, conflicts, and commonalities existing between characters. • Challenges to overcome and rewards to earn. • Rules to set parameters for the game's beginning, middle, and end. • Genre to give the game a consistent look and feel. • Competition and opportunities for collaboration with other players. *Consolidation* Students clearly articulate the objective of their game. Groups could informally present their game rules, characters, challenge(s), reward(s), and setting(s). Teacher and other students could provide feedback in response to areas that need further clarification. If necessary, students make edits to create a final game-cinematic plan. *Extension* Students may create digital backgrounds for their characters; develop a comic book cover; green screen photography; explore advanced techniques of character building/construction.	*RESOURCES* **The Animation Bible**, Maureen Furniss • Developing personality pg. 60-63 Appendix C • **Change Constant** text for Ritchie's artworks referenced pg. 103-104 • **Change Constant** text for Kalleo's artwork referenced pg. 105 Appendix D • Seven Norms of Collaboration pg. 140-141

Unit 1: Design

Theme: Frameworks for storytelling. **Focus:** Genre and multilinear narrative.

Specific Curriculum Outcomes	Elaborations
Students will be expected to: **8. create art to inform, entertain, and persuade a targeted audience.** 9. identify multiple perspectives in artwork that challenge and sustain societal norms. 16. reflect throughout the creative process. 6. communicate personal meaning in artwork. 7. collaborate during the creative process.	Students could determine ways to present game content through genre and narrative design (refer to **The Animation Bible** for more about genre and narrative design). Their game will be the story that is told through their cinematic work. **Genre** defines a category in games, cinematic works, literature, and other types of communication that is based upon repeated patterns in character, story, setting, and other aspects of a work. Some well-known genre classifications include comedy, mystery, musical, western, and horror. There is no set number of genres because they can overlap and are always evolving. In an art historical context, genre can refer to both the content and design of a work of art. For example, genre could refer to the hierarchy in painting subject matter, promoted by the European art academies during the 16th-19th centuries. The highest order of rank for painting content was historical events while the lowest rank was still life. Also, a painting may have a defining genre or design style defined as abstract, expressionist, impressionistic, etc. **Narrative design** determines how the story links the series of images in a game, cinematic, or other visual artwork. The structure of an game or cinematic production's narrative design can be described in various ways, including: linear, multilinear, interactive (nonlinear), gag, episodic, compilation, cyclical, thematic and effect. To begin the process of determining story content, students can be assigned a multilinear narrative design. This design consists of a number of stories being told simultaneously. The presentation of multilinear narrative may take different forms. For example, the screen could be split to offer the audience multiple points of view occurring at the same time. Also, cross-cutting transitions could be applied that would allow for action to occur at the same time in different places as a method to add suspense and/or humour. Teachers could reference the following cinematic and literary works when introducing multilinear narrative design to students: • Paul Driessen's film, *The End of the World in Four Seasons*; • Carlos Saldanha's and Chris Wedge's movie, *Ice Age*; • David Macaulay's book, *Black and White*; and

Teaching and Assessment Strategies	Resources/Notes
Activation Students could discuss reasons why investigators interview multiple witnesses of a crime. Some questions to ask are: • Can the whole story be told from a single point of view? • Why do people remember different details about the same event? • Why are there conflicting points of view of the same event? Teachers may conclude the discussion by drawing a parallel to one's experiences in playing games. Some prompts to guide the discussion are: • Do people who play the same game have the same experience. • Within the students' custom games, what other points of view can be expressed to tell a deeper story? Students develop a storyboard from their plotline. Production team members separate to create their respective character's interpretation of the plot. Once completed, producion team will conference to arrive at a consenus regarding the overall storytboard. (refer to the basic storyboard template in Appendix C). Once completed, students can begin to devise a script. *Connection* Teacher could introduce multilinear narrative sequencing. *The Tell*, by George Noseworthy from the **Change Constant** portfolio could be used to engage students in interpreting who the storyteller is among the characters gathered in the shed by the ocean (card text reprinted in **Appendix C**). Some questions teachers could ask are: • What does *tell* mean in the title? • Who is the storyteller? What makes that character the storyteller in your opinion? • What do you think his story is about? • Are there other signs indicating that someone else knows the story and wants to add to it? Explain. *Consolidation* After students complete first drafts of their scripts, they may revise them. Based on revisions of their scripts and storyboards, each group can divide tasks such as gathering props and art materials (refer to **The Animation Bible** for more about essential studio elements, scheduling, and budgeting).	*RESOURCES* **The Animation Bible**, Maureen Furniss • Essential studio elements pg. 81-83 • Genre pg. 39-40 • Narrative design: Multilinear pg. 40-41 • Schedule & budget pg. 77-79 • Scripts pg. 69-70 • Storyboard pg. 73-74 • Style guides pg. 84-85 Appendix C • **Change Constant** text for Noseworthy's artwork referenced pg. 106 • Basic storyboard template pg. 115 Points of View • **Flipped** byWendelin VanDraanen (7-9 ELA Annotated Bibliography http://www.ed.gov.nl.ca/edu/k12/curriculum/documents/english/biblio_int/2012_Intermediate_ELA_Annotated_Bibliography.pdf) Script writing • http://www.bbc.co.uk/writersroom/send-a-script/formatting-your-script • http://scriptshadow.net/10-things-you-can-do-right-now-to-improve-your-script/ Scriptwriting and production management software • *Celtx* https://www.celtx.com/index.html Digital Storyboard Templates • http://www.jasonohler.com/pdfs/storyboard_template.pdf

Unit 1: Design

Theme: Transforming plot into cinematic work. **Focus:** Prototype to product.

Specific Curriculum Outcomes	Elaborations
Students will be expected to: **5. develop art skills and techniques.** 2. identify art media and techniques for intended meaning in artwork. 16. reflect throughout the creative process. 18. demonstrate care of materials, tools, and work space. 12. identify the elements and principles of design in natural and built environments.	• Phoebe Gilman's book, *Something From Nothing*. Students' games are intended to be the basis of their cinematic work. Games and cinematic work have a lot of features in common. The game's author (the creator of its content and design) and the movie director have control over the pace at which information is revealed. Where they differ is in the act of viewer engagement. Games allow viewers to be players who improve their gaming skill through practice at playing games. Cinematic works do not usually play like games, where viewers can alter the sequence of events. As previously discussed, role-playing puts students in charge of directing their own learning about content and design development. Interacting with their own and classmate's prototype 2D puppets provides students with opportunities to examine relationships, other personalities, situations, and perspectives. In column 3, students are asked to review their scripts and storyboards to determine the 3D physical characteristics of their characters. When choosing materials for their 3D characters, students have to work within the limitations of materials available while still maintaining the character's integrity. Puppet construction should support the story and suit student technical ability. Possibilities of materials utilized for 3D characters are: papier mâché, polymer clay, fabric, found objects, socks, gloves, paper, building blocks, etc. Please note, if props/setting will be made from paper mâché, it would be a good time to complete them at the same time as the paper mâché characters (refer to **Appendix C** for more information about paper mâché techniques).

Teaching and Assessment Strategies	Resources/Notes
Activation In preparation for the cinematic work, students could translate hinged characters into 3D media to create armatures or puppets (refer to **Appendix C** for more about paper mâché). In the planning stages, students should consider media, background, tools, and props that would enhance their character's back story. Some things to consider: • scale of characters to suit the setting • the availability of materials • time line • articulation of characters • set design • clothing and embellishments *Connection* Students create 3D puppets. *Consolidation* After the 3D puppets are made, students construct sets that suit their genre and narrative. Students can choose and gather art media for the cinematic production. After consulting time lines and storyboards, students can begin creating backgrounds(environment) and characters (refer to **The Animation Bible** for more about background). Students are expected to share materials, equipment, and studio space. The expectations and responsibilities for art room participation and conduct should be clearly communicated. Students may design posters that encourage a respectful art room environment. Posters could indicate the responsibilities and appropriate use of materials, equipment, and space (refer to **Appendix H** for art room safety).	*RESOURCES* **The Animation Bible**, Maureen Furniss • Background pg. 26-28 • Puppet animation pg. 256-264 • Replacement method pg. 31-32; 276-277 • 3D stop-motion media pg. 242-252 Appendix C • Papier mâché pg. 113 Appendix H • Safety in visual arts pg. 172-173 *NOTES* Online resources Teaching with Puppets • http://www.ed.gov.nl.ca/edu/k12/curriculum/documents/art/index.html Health Canada Information for Art Class Teachers: Chemical Safety • http://www.hc-sc.gc.ca/cps-spc/pubs/indust/art-eng.php

Unit 2: Cinematic Arts

Theme: Technological advancements influencing art design and content. **Focus:** Early motion devices - Thaumatropes.

Specific Curriculum Outcomes	Elaborations
Students will be expected to: **19. summarize the influence technology has on art making process and product.** 5. develop art skills and techniques. 15. identify artists' use of the elements and principles of design. 16. reflect throughout the creative process.	Technology has influenced artistic modes of expression throughout time. People, such as Alexander Calder, animated three-dimensional inanimate objects for many purposes, including to educate and entertain. Early motion devices, referred to as automata, depicted various figures including animals and humans. The earliest documentation of automata dates back to 3rd century BCE. The magic lantern, the early slide projector developed in the 17th century was one of the first widely used projecting devices in the pre-cinema era. In the late 18th century, Etienne Gaspar Robert (1764-1837), a Belgian physicist, traveled France with his modified magic lantern entertaining audiences with his *phantasmagoria* performances. The development of photography in the mid-nineteenth century, along with the research conducted by artist Eadweard Muybridge (1830-1904) and scientist Etienne-Jules Marey (1830-1904) aided the pursuit of motion studies. Their photos captured incremental movements that, when viewed in sequential order, created a persistence of vision that underlies the principle of animation (refer to **The Animation Bible for more about** early motion devices and inventors of motion advancements.) Thaumatropes illustrate how superimposed images give the illusion of movement. The thaumatrope, originating from 1825, was promoted as an educational tool (refer to **The Animation Bible** and **Appendix C** for more about thaumatrope). The thaumatrope also demonstrates persistence of vision. When two or more sequential images flip by quickly, our eyes merge the images together creating an illusion of movement. It is believed an afterimage persists .04 of a second. This fraction of a second that takes our brains to perceive the image creates persistence of vision. To illustrate this phenomenon, flip through the upper corner of **The Animation Bible**. You will notice that as you flip the pages, the chapter numbers will merge into each other, creating a persistence of vision. Optical or visual illusions, whereby visually perceived images differ from objective reality, have been employed since by several artists. Jim Henson's 1986 film, *Labyrinth*, has a fairy tale-like plot where the female character Sarah must save her kidnapped brother in an odd fantasy land. The movie uses optical illusions and camera tricks, as the viewer embarks on the rescue journey with Sarah where nothing is what it seems. World famous graphic artist, Maurits Cornelis Escher (1898-1972) is renown for prints displaying impossible reality. *Drawing Hands*, *Sky and Water*, *Ascending and Descending*, exemplify manipulation of perception and perspective. Things to consider: • The internet provides a rich source of information and examples of early and contemporary motion devices. Teachers should exercise caution when using the web as a resource and preview samples before presenting in the classroom. To avoid viewing inappropriate content, media files can be downloaded and embedded in digital presentations. • For more information about the benefits of animation in the classroom and cross-curricular connections, refer to **NFB StopMoStudio** website for the *Educator's Strategy Guide*.

Teaching and Assessment Strategies	Resources/Notes
Activation Teachers may ask students to share their knowledge of animations by asking what their favorite animation is and what materials were used to create the work. Students could consider reasons why people throughout history have been interested in animating lifeless objects. Is there an element of magic in bringing inanimate objects to life? Students may explore and discuss artwork employing optical illusions, such as that of Escher and Henson. *Connection* In preparation for class, teachers could view the **NFB StopMoStudio** *Principles of Animation* (Clip 4) and share with students the three principles of animation identified: 1. picture, 2. repeat the picture and make a small change; and 3. speed. Students can create a thaumatrope. *Consolidation* Teachers can engage students in reflecting on the effectiveness of creating convincing incremental movement. Students may discuss: • the phenomenon of persistence of vision; • things that could be improved upon in their thaumatrope; and • other media to demonstrate incremental movement.	*RESOURCES* **The Animation Bible**, Maureen Furniss • Thaumatrope pg. 132-133 • Early motion devices pg. 116-131 • Etienne Gaspar Robert pg. 122 • Etienne-Jules Marey pg. 119, 120-21, 127 • Eadweard Muybridge pg. 119-20, 121, 124, 295, 185 Appendix C • Thaumatrope template pg. 110-111

Unit 2: Cinematic Arts

Theme: Communication and expression. **Focus:** Critical and constructive reflection.

Specific Curriculum Outcomes	Elaborations
Students will be expected to: **4. critique artwork using appropriate vocabulary.** 7. collaborate during the creative process. 16. reflect throughout the creative process. 11. define factors that influence creating and critiquing artwork. 6. communicate personal meaning in artwork.	Not unlike other art media, artists use animation as a medium of communication. Animations can entertain, inform, or persuade. They can be used to represent tangible experiences, such as skateboarding, and intangible concepts, such as spirituality. As students begin the process of revising initial game ideas on which to base an animated work, they have to reflect on and consult others about the value of their ideas. What will the work ultimately achieve? Constructive discussions about artwork fosters the creative process. It enables students to present and reflect on their future directions not originally considered. With experience, students will gain objectivity in determining what is valuable about their work and what could be removed. The constructive feedback of peers are not always right—but they are not always wrong. Serious consideration must be given to all opinions, even if they are not acted on. Refer to **The Animation Bible** for more about concept, audience, value, and feedback. Things to consider: • Students must be responsible for their choice of delivery and perspective. (refer to **Appendix E** for artwork analysis advice). Questions for discussion: - Tell me about your work. Who is your intended audience? - How might your artwork be perceived/interpreted by others? - What, in particular, about your artwork would give viewers this interpretation? - Could anyone be offended by your work? For what reasons? - If it is not your intention to be offensive, what could you change that would convey your intention?

Teaching and Assessment Strategies	Resources/Notes
Activation Teachers may discuss the collaborative work completed by students in their design journals about their game characters, rules, and story. Students can review emerging interests, challenges, audience, and purpose. Variation/alteration of preexisting plotlines may be considered as source of inspiration. Fractured Fairy Tales. *Connections* Within their cinematic groups, students create an action plan that finalizes cinematic ideas from their previous brainstorming exercise. Along with the theme, the action plan will identify the audience and the purpose of making a cinematic work.The action plan will be presented to the class to generate feedback and input. Students should take this opportunity to practise constructive criticism. Feedback from peers/team members is to be presented respectfully and valued (refer to **Appendix E** for tips on critical analysis of art). *Two Strengths and a Wonder* is a method to stimulate positive reactionary responses to ideas (refer to **Appendix F** for other peer assessments). Students are encouraged to make two positive comments and suggest one possible alternative, enhancement, or consideration regarding the design elements and principles or the student's intention: I (appreciate/like/understand/identify with/think about)_____. I (appreciate/like/understand/identify with/think about)_____. I wonder what if _____. *Consolidation* The whole class may discuss the action plans presented by smaller groups, making note of the connections between overlapping themes. *Extension* The class may collectively create one animated work as opposed to several isolated ones. The single work may comprise of different chapters/scenes incorporating various media and characters that share a common theme. Students who can visualize the big picture may prepare for the lead role of the direction/production team by proposing to the class possible format(s) for the cinematic work.	*RESOURCES* **The Animation Bible**, Maureen Furniss • Developing the concept pg. 66-68 • Audiences pg. 14-15 • Value & feedback pg. 16-17 Appendix E • Viewing and responding to art pg. 144-149 Appendix F • List of assessment forms pg. 152

Unit 2: Cinematic Arts

Theme: Choosing appropriate art media for animation. **Focus:** Creating style with design elements and principles.

Specific Curriculum Outcomes	Elaborations
Students will be expected to: **18. demonstrate care of materials, tools, and work space.** 12. Identify the elements and principles of design in natural and built environments. 15. identify artists' use of the elements and principles of design. 2. connect art media and techniques to intended meaning in art work. 17. identify how art expresses intention and meaning. 16. reflect throughout the creative process. 7. collaborate during the creative process.	Stop-motion animation is largely defined with the categories of 2D and 3D. Examples of 2D media include drawing, painting, collage, and fabric. 3D media examples include modelling clay, building blocks, found objects, food, and dolls. Stop-motion objects are lit and photographed in much the same way as live-action images. Stop-motion figures are affected by gravity, have actual texture, cast shadows, and create perspective as they are moved through space. Clay can be manipulated and reshaped to animate it, but wood cannot because it is rigid. However, clay or wood figures can be animated through the replacement method, creating alternate body parts that are used in sequence to develop animated movement (refer to **The Animation Bible** for more about 2D and 3D media). The media chosen will determine the style (refer to **The Animation Bible** for more about style). Elements and principles of style to consider are: • Form: The shapes of forms can be described as organic or geometric. • Texture: Refers to the way a surface looks (smooth, rough, velvety, hairy, metallic) that creates visual interest and provides information to viewers. • Line: Artists have many choices when it comes to line quality. Gestural lines are free-flowing and spirited, and can energize a work. Lines also can be soft or smudged, dashed, uneven in pressure, and brushed on using wet media and numerous other ways. • Colour: Colour is usually perceived before imagery and therefore tends to make the initial impression in a composition. Colour can be discussed in terms of four dimensions: hue, temperature, value, and intensity. Some artists begin with an idea/story and look for a medium that can express it. Others specialize in using a specific medium and create their idea/story based on the characteristics of that medium. Not only is it important to carefully consider the production media used to create the animation, but also the media used to record and distribute the product. An example of this is the issue of image resolution (the fineness of the grain of captured images). Low image resolution is appropriate for small online posts whereas larger resolutions would be required for projections on a big screen. For many years, the most common media used to create animation were acrylic paints and acetate-adhering inks that were used on clear sheets called *cels*. The practice of cel animation originated in the 1910s. Digital media has changed animation production, in part because they have made it potentially cheaper and more accessible (refer to **The Animation Bible** for more about digital media).

Teaching and Assessment Strategies	Resources/Notes
Activation Teachers may facilitate a discussion based on students' prior experience with various art media (refer to **The Animation Bible** for more about medium). Groups could review their scripts to determine: • What media would best suit our story? • What features of that medium do we prefer? • What medium would support the meaning of our cinematic work? • What are the limitations of that medium? • What media are available in the classroom? • What materials can be brought from home or found? *Connections* Students can choose and gather art media for the cinematic production. After consulting time lines and storyboards, students can begin creating backgrounds and characters before capturing their animation (refer to **The Animation Bible** for more about background). Students are expected to share materials, equipment, and studio space. The expectations and responsibilities for art room participation and conduct should be clearly communicated. Students may design posters that encourage a respectful art room environment. Posters could indicate the responsibilities and appropriate usage of materials, equipment, and space (refer to **Appendix H** for art room safety). *Consolidation* Students can review and evaluate the effectiveness of their media in conveying their story. They may have to revise their original plan. The creative process involves risk taking, mistakes, and successes. Teachers should allow ample time for students to explore techniques and art materials, understanding that this process is contributing to the evolution of increased skills and techniques. *Extension* Students with previous experience with available art media could form small interest groups with novice students to review the properties and techniques for chosen media. Learning stations could be arranged for students to experiment with media before deciding to use it in their cinematic work. Encourage students to consider multi-media as opposed to relying on a single medium throughout the entire production.	*RESOURCES* **The Animation Bible**, Maureen Furniss • Background pg. 26-28 • Digital media pg. 286-325 • Installation & performance animation pg. 272-275 • Medium pg. 17-21 • Mixed media & drawing pg. 180-205 • Pixilation pg. 265-271, 280-283 • Puppet animation pg. 256-264 • Replacement method pg. 31-32; 276-277 • Style pg. 21-35 • Style guides pg. 84-85 • 2D stop-motion media pg. 232-241, 276-279 • 3D stop-motion media pg. 242-252 • Water & oil-based media pg. 208-229 • Essential studio elements pg. 81-83 Appendix H • Safety in visual arts pg. 172-173 *NOTES* Online resources Health Canada Information for Art Class Teachers: Chemical Safety • http://www.hc-sc.gc.ca/cps-spc/pubs/indust/art-eng.php

Unit 2: Cinematic Arts

Theme: Pre-production. **Focus:** Production roles of the team.

Specific Curriculum Outcomes	Elaborations
Students will be expected to: 7. **collaborate during the creative process.** 10.list visual art career opportunities in the school, community, and world. 13. summarize the copyright procedure for using others' artwork. 16. reflect throughout the creative process. 5. develop art skills and techniques. 18. demonstrate care of materials, tools, and work space.	The cinematic arts process is a collaborative one so setting the tone for a mutual learning environment is essential at the onset of the production stage. Roles of a filmmaking team can be found pg 118-119 of Appendix C, of which some are: • Director: the leader of the team who ensures everybody is working together effectively. This doesn't mean that the director is the most important person. Everybody needs to work together in order to be successful. The director keeps everyone on track. • Writer: understands the overall structure of the film and writes text (captions or dialogue). Together, the director and writer envision the film and work together to make sure the final result meets that vision. • Director of Photography/Cinematographer/Camera Person: composes shots, plans camera movements, and consults with the director on lighting. Each image in a film has to help tell the story, and the cinematographer and director have to think about the purpose of each shot. • Editor: takes the images used in the film and pieces them together to make the final story. Editing a film has been described as writing a story in pictures. The editor creates the rhythm and movement of the film, builds the scenes into a complete story, and makes the most out of the available footage. • Sound Editor/Sound Mixer: decides which sounds (effects, ambient sound, music) to use and where to place them for maximum impact. We usually think of filmmaking as visual, but sound is extremely important as well. Sound and image work together to create impact. When roles have been assigned/determined, students may want to consider drafting agreements of understanding and planning calendar. Team members create their own clauses before signing and dating the agreement. Agreements will assist in the assessment process and will help ensure individual roles and responsibilities are clearly understood by all (refer to the sample agreement in **Appendix C**). After completing agreements , students may begin adding detail to their storyboards elaborating about the beginning, middle, and end of their cinematic production. The detailed storyboard contains initial ideas about the elements of their cinematic work including genre, plot, characters, setting, costumes, dialogue, camera angles, music/sound effects (refer to **The Animation Bible** and **NFB StopMoStudio** for more about storyboards).

Teaching and Assessment Strategies	Resources/Notes
Activation Teachers can introduce students to filmmaking and production roles by surveying them to gage their knowledge of: • film crew (refer to **Appendix C** and **The Animation Bible** for more about production roles); • special effects (refer to **NFB StopMoStudio** for more about pioneering animation); • prior experience in creating or viewing cinematic arts; and • other relevant areas of interest (favorite film, director, actor, quote) • other visual art careers/roles tied to cinematic arts *Connections* Students choose their production roles and convince group members by completing the following sentence: "I think I would do a good job at being a (*production role*) because I (*explanation based on experiences/ interests/curiosities*)". Checklists of production tasks may also be used to determine students' role preferences (refer to **Appendix C** for production roles). It is important for teachers to stress the equality of all the production team roles. Students within one group can take on more than one role. The variety of roles will facilitate differentiated instruction and inclusion. *Consolidation* Near the end of class, students can record in their design journals their group's progress for that day. Students should reflect upon what they have accomplished and the goals they have yet to achieve. *Extension* Students must be cognizant of the legal implications of copying another's work without permission. Those students who decide to use existing copyrighted artwork/music will have to request and receive permission to do so from the original artist/writer/music label (refer to **The Animation Bible** for more about rights and ownership). The Canadian Musical Reproduction Rights Agency Ltd. (CMRRA) is a non-profit music licensing agency, which represents the vast majority of music copyright owners in Canada. Refer to their website that outlines regulations for requesting permission from artists/composers to use recordings in film and other audio-visual productions. **Appendix C** includes basic information on Visual Artists of NL (VANL) and CMRRA, including an excerpt of their synchronization licensing application form. Students could review guidelines and pursue copyright to use professional artists' work in their group's cinematic production.	*RESOURCES* **The Animation Bible**, Maureen Furniss • Schedule & budget 77-79 Appendix C • Team agreement pg. 112 • Sample team planning timeline pg.122 • Detailed storyboard template pg. 116 • Cinematic storyboard pg.117 • Production roles pg. 118-119 Appendix D • Seven Norms of Collaboration pg. 140-141 Copyright • http://vanl-carfac.com/ • www.cmrra.ca • http://www.cmec.ca/ Publications/Lists/ Publications/Attachments/291/ Copyright_Matters.pdf

Unit 2: Cinematic Arts

Theme: Pre-production **Focus:** Planning

Specific Curriculum Outcomes	Elaborations
Students will be expected to: 7. **collaborate during the creative process.**	Students' goal for creating an animation is to express their ideas. In order to ensure they are communicated clearly and effectively, time and resources need to be wisely used. KWL charts are one means of identifying what students know, want to know, and what they have learned (refer to **Appendix C** for KWL chart sample). Using KWL charts enable students to form ideas and plan manageable animation projects, staying within the necessary confines of allocated time and budget (refer to **The Animation Bible** for more about essential studio elements, scheduling, and budgeting). When deciding what they need to know, students can engage in research that may be completed in a number of ways: • conducting online research; • visiting the school's resource centre; • arranging and conducting interviews (refer to **Appendix C** for interview tips and release forms); • writing letters of permission to use a recorded song (refer to **Appendix C** for music copyright information), extra studio space within the school, or found materials; • viewing films/animations; • making cross-curricular connections; and • contacting and visiting costume and prop banks. Students could set goals to work towards for each class in order to minimize the number of obstacles they might face, especially involving the confines of allocated time and resources. Teachers are encouraged to schedule time at the end of each class when students can reflect on what they have accomplished, what they need to accomplish, or what needs to change. Teachers can reassure students that one of the ways people learn new things is through mistakes and accidents. It is important to nurture positive and flexible thinking strategies. Something to consider: • Make computer time as productive as possible. One way to ensure shared resources are used to the greatest advantage is to assign pre-animation exercises. These include pre-tests and storyboards (the rough draft of the animation) demonstrating students have thoroughly thought about their assignment and goals, identifying the media and roles assigned to each member of the team.

Teaching and Assessment Strategies	Resources/Notes
Activation Team members can discuss production needs (e.g., sound, equipment, software, knowledge, etc.): • What materials are available? • Do we need to conduct an internet search and/or an interview? • How much time is allocated for this project? • Will we work together in addition to class time? • Where will these projects be made and viewed/posted? • What copyright issues do we need to consider? Will we use recorded music or create our own? • What problems might we encounter? • How will we react when something challenging arises? • What is our plan B? C? *Connection* Teachers may encourage student groups to create KWL charts to decipher the things they know and need to know in order to carry out their productions (**Appendix C** includes a sample KWL chart). Students can create time lines for their projects, as well as organize and sort the production tasks among group members. Students should set realistic time lines and be flexible in their thinking and planning (**Appendix C** includes an example of a time line). When goals are determined, students can begin the research component for the production (refer to **The Animation Bible** for more about research). This may include internet or library research and scheduling interviews with tradition bearers or other relevant individuals. *Consolidation* Near the end of class, students can record in their design journals their group's progress for that day. Students should reflect upon what they have accomplished and the goals they have yet to achieve. *Extension* Students who have completed their research work can begin using cameras to document the remaining groups still developing KWL charts and time lines. This provides students with an early opportunity to learn the functions of the camera and the process of documenting a filmmaking process. This documentation can be compiled as a bonus material to the animation (ex. bloopers or behind the scenes).	*RESOURCES* **The Animation Bible**, Maureen Furniss • Research pg. 13-14 • Schedule & budget 77-79 • Essential studio elements pg. 81-83 Appendix C • KWL chart pg. 120 • Time line pg. 121 • Interview tips & techniques pg. 123 • Interview checklist pg. 124 • Interview release form pg. 125 ***NOTES*** Online resources **www.nfb.ca/playlist/stopmostudio** NFB StopMoStudio: • *Basic Equipment Overview* (Clip 3) • *3 Principles of Animation* (Clip 4) • *Production: Step by Step* (Clip 8)

Unit 2: Cinematic Arts

Theme: Production. **Focus:** '*Lights Camera Action*' - camera and lighting equipment techniques.

Specific Curriculum Outcomes	Elaborations
Students will be expected to: **18. demonstrate care of materials, tools, and work space.** 5. develop art skills and techniques. 2. connect art media and techniques to intended meaning in art work. 7. collaborate during the creative process. 15. identify artists' use of the elements and principles of design. 16. reflect throughout the creative process. 11.define factors that influence creating and critiquing artwork.	Teachers should discuss proper handling of the camera(s) and other recording equipment. Students could sign an agreement of appropriate use, which could include the following terms: • when in use, the camera is secured to the tripod or attached to the user by the wrist strap; • when not in use, the camera is turned off to conserve battery power; • camera is returned to its protective case after use; • camera batteries are charged after use; • do not touch the camera lens; • recording equipment is kept away from messy art media; • digital images are downloaded or the memory card is ejected after use and returned it to its designated storage place; and • camera settings are not to be changed without consulting the teacher. Camera angles can be varied to create emphasis, suspense, and special effects. Angles include zoom in or out, tilt, pan, or canted (refer to **Appendix C** for thumbnails illustrating the various camera angles). Tripods are essential to ensure the steadiness of the camera and shot consistency. For special effects, cameras can be removed from the tripod and hand-held. Lighting to the cinematographer is like paint to the painter. It can also be as varied as sound is to the musician. Students can choose to use natural or artificial lighting. When filming in natural light, pay attention to the position of the sun in relation to the subject. Explore varied weather conditions when filming certain moods (e.g., sunny day for a happy scene; overcast, rainy day for a somber scene, or vice versa). When filming in artificial light, experiment with the angle, height, and brightness of the lighting to achieve the right atmosphere. Some common lighting techniques include: • filming with the light behind the camera; • lighting the set/character from below; • lighting the set/character from the side; • filming the character in silhouette; • frontal lighting the subject; and • creating patterned lighting (cutting out shapes from cardboard and projecting the cut out shape on the subject/scene). Cinematic works are carefully crafted in terms of sound as well as visuals, which are designed in a complementary relationship (refer to **The Animation Bible** for more about sound). Each component of the sound track—dialogue, score, sound effects, and well-placed silence—contributes to the overall impression of an animated production.

Teaching and Assessment Strategies	Resources/Notes
Activation Students can view short films that use special lighting, camera angles, and sounds, but no dialogue. Suggested films that can be viewed online are: Robert Florey, *The Love of Zero* (1927); Lindsay Fleay, *The Magic Portal* (1989); and Amanda Forbis & Wendy Tilby, *When the Day Breaks* (1999). Students may discuss: • How light is used to create atmosphere? • How camera angles impact meaning? • How effective the lighting and camera angles are in conveying a message, emotions, or actions? • How were cut out shapes used over the camera lens to manipulate the scene? • How effective the sound effects are in conveying a message, emotions, or actions; • How materials are manipulated to create a variety of sounds (e.g., ripping newspapers can give the illusion of fabric tearing); and • How they could create sounds imitating: - echoes - leaves rustling - ocean waves crashing - thunder storm - footsteps - dragging - fire crackling - horses hooves - blades on ice *Connections* Students may continue producing their animation, safely experimenting with camera angles, lighting, music, sound, and special effects. *Consolidation* Students evaluate the effectiveness of the camera angles and lighting effects they have produced to determine if they need to devise alternatives.	*RESOURCES* **The Animation Bible**, Maureen Furniss • Sets & lighting pg. 98-99 • Sound pg. 48-52; hearing sound 56, 70-72; visualizing sound 162-165 • Rights & ownership pg. 80-81 Appendix C • Camera angles pg. 126 • VANL mandate pg. 127 • CMRRA synchronization licensing pg. 128 ***NOTES*** Online resources **www.nfb.ca/playlist/stopmostudio** NFB StopMoStudio: • *Basic Equipment Overview* (Clip 3) • http://vanl-carfac.com/ • www.cmrra.ca Copyright • http://www.cmec.ca/Publications/Lists/Publications/Attachments/291/Copyright_Matters.pdf Opensource audio editor/recorder • http://www.fileparade.com/listing/122137/Audacity?gclid=CKnUiY-7prsCFS4aOgodcloALQ Students requiring recorded music rights to post on social media (YouTube, Facebook) will need to obtain permission directly from the music publisher. Research can be done by looking up song(s) at: • www.ascap.com • www.bmi.com

Unit 2: Cinematic Arts

Theme: Post-production. **Focus:** Editing

Specific Curriculum Outcomes	Elaborations
Students will be expected to: **16. reflect throughout the creative process.** 4. critique artwork using appropriate vocabulary. 17. identify how art expresses intention and meaning. 8. create art to inform, entertain, and persuade a targeted audience. 19. summarize the influence technology has on art making process and product. 18. demonstrate care of materials, tools, and work space. (pinnacle)	The post-production process includes everything necessary to prepare the animation for screening in a variety of formats (refer to **The Animation Bible** for more about production and post-production processes). Will the cinematic work be screened in a theatre or on a handheld device? The answer to this question will determine the format of your work. The process of editing is a lengthy one. Students should back-up original photos/videos and save edited photos/videos with new file names. Only when digital files have been secured in the group's folder on a designated computer, they can be deleted from the camera's memory card. The authorized editing software intended for this program is user-friendly and provides quality online support for any questions or challenges students may encounter. Editors will be able to easily navigate the editing software to import images and videos, record or import sounds/music, and apply special transition effects. An animation title should entice the audience while encapsulate the central idea of the cinematic work. Editors should consider the font type when creating a title, and choose one that reflects the genre of their animation. Typically, credits include the name of the film, names of the crew members, sound effects, granted copyright work, and the year the film was released. It will also acknowledge any other people who have been involved in the process (e.g., business owners, archivists, maintenance personnel). Students may make multiple copies of their animation, design their cover, write the cover notes, and put copies in the school library. To advertise their production, groups will establish an advertising campaign (refer to **The Animation Bible** for more about marketing and promotion of cinematic work). Something to consider: • Teachers should be aware student's original storyboard may have evolved. It is important to allow flexibility for students to make changes to their original vision.

Teaching and Assessment Strategies	Resources/Notes
Activation Editing begins as a group effort. Students within the group may view the footage to determine how it will be arranged. As a group, some considerations they can discuss are: • parts of the film that best convey the intended message; • length of the animation; and • order of the footage which gives the most meaningful impact. *Connections* Students who have the role of editor will need to follow some basic editing guidelines. It may be helpful if they referred to the tips outlined in **Appendix E** for viewing and responding to film. Guidelines may include: • ensure consistent volume and screen direction when cutting between shots; • select purposeful transitions that contribute to the story; • record sound effects after the visual editing process; • credit everyone who contributed to the production and development of the cinematic work; and • constantly save updated edits to the digital work to prevent losing any edits due to unforeseen circumstances. *Consolidation* Student editors should gather their team members to review the final draft product for constructive feedback. Each group can reflect on the effectiveness of the draft production and compare it to the original storyboard to determine if further editing is required. Self and peer assessment can be completed at this time (refer to **Appendix F** for assessment forms). *Extension* While one or two of the students within the group edit the animation, the other members of the group can begin to plan the design of the promotional products that will market their cinematic work (poster, DVD booklet, animation title or characters to be transformed into trading cards or plush toys.) NOTE: Students should be provided with opportunities to explore all aspects of cinematic production. Consider learning stations so students with previous experience with available art media could form small interest groups with novice students to review the properties and techniques for chosen media. Learning stations could be arranged for students to experiment with media before deciding to use it in their cinematic work.	*RESOURCES* **The Animation Bible**, Maureen Furniss • Production and post-production pg. 88-113 • Marketing & promotion pg. 79-80 Appendix E • Viewing & responding to film pg. 148-149 Appendix F • List of assessment forms pg. 152

Unit 2: Cinematic Arts

Theme: Custom designed cinematic material. **Focus:** Arts forms to create promotional material.

Specific Curriculum Outcomes	Elaborations
Students will be expected to: **8. create art to inform, entertain, and persuade a targeted audience.** 7. collaborate during the creative process. 5. develop art skills and techniques. 2.connect art media and techniques to intended meaning in art work. 3. define sources of inspiration from which to create artwork. 1. apply the elements and principles of design through a variety of media. 17. identify how art expresses intention and meaning. 19. summarize the influence technology has on art making process and product.	Custom designed products can promote awareness about the cinematic work in the school and community. Tangible products promoting and marketing cinematic work could include: - CD and DVD packaging - envelopes - flyers - invitations - logo of their production team - plush toys - postcards - posters - press kit - stationery - stickers - trading cards Marketing products could also be intangible (e.g., advertising on the school PA or the local radio station). Teachers could encourage students to create products reflecting the style/genre of their cinematic productions. For example, if they created a mystery, their announcements could be a series of clues leading up to the public screening. Promotional products must be relevant to the identified purpose and audience (refer to **The Animation Bible** for more about production and post-production processes). Promotional products can be created using various art forms, including sewing, drawing, painting, sculpting, photographing, photocopying, and sound recording (refer to the online intermediate videos on **www.k12pl.nl.ca**). Students should choose media that will effectively promote their animated work. In order to engage students in a variety of media and tasks, teachers could consider organizing media stations (refer to **Appendix D** for advice on organizing a art-friendly classroom). Once a student has achieved a level of competency in a particular media, they could assist others in the learning process. Things to consider: • Members of different animation groups may work safely together at the same media stations (refer to **Appendix H** for more about safety in the visual arts). • The amount of promotional material developed will be determined by the time allocated. • Student editors may have to work simultaneously with students designing and creating promotional products.

Teaching and Assessment Strategies	Resources/Notes
Activation Students revisit their design journals to review the components of effective design. Teachers may facilitate a discussion about effective ways of promoting cinematic work. Suggested questions are: • What types of game/film advertisements are familiar to you (e.g., posters outside cinemas, bus stop advertisements, video covers, etc.)? • What promotional products have informed you about a game/cinematic work? Who was the intended audience? • Why do you think the advertisement was effective? Did the advertisement make you want to play the game or see the film? • How does the advertisement reflect the nature/genre/style of the game/cinematic work? • What are some examples of ineffective advertisements (e.g., trailers that reveal too many details or the end of a movie)? • Why are spoilers popular? (Spoilers reveal information about important plot details that may lessen the viewing pleasure of a cinematic work.) *Connections* Students can regroup, brainstorm, and determine the most effective promotional product(s) and media for their cinematic work. Products should be consistent with the overall vision of the cinematic work. Students need to: • assess the availability of art materials; • consider allotted time to complete the promotional products; • determine level of skill and comfort in working with available media; • assign team member roles (e.g., printmaker, photographer, graphic designer, recorder, etc.); • assist teacher in setting up, using, and dismantling the media stations; and • distribute completed promotional materials to the school, community, or online. *Consolidation* Students pitch their draft promotional products to the class. Peer assessment is conducted to evaluate the effectiveness or appropriateness of the promotional material presented. Areas of overlap may be identified (e.g., admission tickets, DVD production) so collaboration between groups is necessary. *Extension* After the cinematic works have been edited, the editors from each group may collaborate to create a trailer promoting their collective work.	*RESOURCES* **The Animation Bible**, Maureen Furniss • Production and post-production pg. 88-113 Appendix D • Organizing an art-friendly classroom pg. 142 Appendix H • Safety in visual arts pg. 172-173 ***NOTES*** Online resources **www.k12pl.nl.ca** intermediate art videos: • *Design* • *Promotional Material* Health Canada Information for Art Class Teachers: Chemical Safety • http://www.hc-sc.gc.ca/cps-spc/pubs/indust/art-eng.php

Unit 2: Cinematic Arts

Theme: Exhibiting artwork. **Focus:** Marketing, promotions and debut screening.

Specific Curriculum Outcomes	Elaborations
Students will be expected to: **17. identify how art expresses intention and meaning.** 20. explain why artists create artwork. 15. identify artists' use of the elements and principles of design. 14. describe subject matter in artwork. 11.define factors that influence creating and critiquing artwork. 9. identify multiple perspectives in artwork that challenge and sustain societal norms. 4.critique artwork using appropriate vocabulary. 3. define sources of inspiration from which to create artwork. 2. connect art media and techniques to intended meaning in art work.	The animated production may be finished, but there is still work to do. Marketing and promotion intentions are to reach targeted audience(s), inviting them to a scheduled screening or online posting (refer to **The Animation Bible** for more about final details). By the time the premiere draws near, a good publicist will have written releases and collated press kits containing stills from the cinematic work, a plot summary, production information, a list of the principal crew members and voice talents, and contact information. There are many ways to stage a debut screening. Debuts may be as simple as a screening in a classroom. The grade 8 program is designed for an end-of-course event that brings together family, press, the community and, of course, the production crew. Aside from the purpose of summative assessment, the reason to hold a debut screening is to celebrate the culmination of the creative process in a product. The screening will be the venue in which a sense of accomplishment is bestowed upon all involved. This is the time to enjoy students' successes and to thank others for their help. Consider distributing copies of the cinematic work to those involved. Students can write *thank-you* letters (on custom designed handmade letterhead) to supporters.

Teaching and Assessment Strategies	Resources/Notes
Activation Discuss previous experiences when students celebrated accomplishments. Consider what was involved in the planning for a celebration: - invited guests - tables - name tags - entertainment (music) - awards - games - master of ceremony - food (special considerations) - red carpet - dress code (level of formality) - special venue - scheduled time and date - photographer/journalist *Connections* Students can identify the appropriate components and budget of a successful premiere. Within the whole group, students may assume roles for planning and implementing identified actions. *Consolidation* The premiere is the showcase portfolio that can be assessed by the teacher, guardians/parents, and students. A checklist/rubric can be used to measure the degree of how well students perform during the premiere in addition to the evaluation of the finished product (refer to **Appendix F** for more about assessment forms). After the premiere, students can engage in self reflection. This may include, but is not limited to a journal entry, discussion with whole/small group, or a documented presentation. *Extension* Teachers could assign students from other courses/grades to act as journalists during the premiere. Teachers could devise a list of questions that can be shared with students prior to the premiere. The grade 8 film crew may be interviewed about their role in creating the cinematic production at a press conference for example. Their responses could be recorded (video/audio) for summative assessment purposes. Students could use existing materials to produce a digital scrapbook or blog that exhibit their creative processes and their premiere experiences. They could also upload their cinematic works to the internet for a larger audience to view and respond to. Copyrighted material will have to be secured before posting online.	*RESOURCES* **The Animation Bible**, Maureen Furniss • Distribution pg. 103-106 • The debut pg. 106-107 • Festivals pg. 107 Appendix F • List of assessment forms pg. 152

Specific Curriculum Outcomes	Elaborations

Section IV
Appendices

Appendix A
Stages of Creative Development

Scribble
Approximate Ages 2-4

Children at this stage are engaged in the physical act of mark-making. Common characteristics of the scribble learner are:

- derive enjoyment from purely making marks even though children at this stage have little or no control over motor activity;
- they make no connection between their mark-making with actual representations of the visual world;
- their scribbles begin as disordered but will eventually become controlled repetitions of motions;
- after six months of scribbling, marks usually become more orderly as children engage in the ability to represent meaningful subjects/objects; and
- they may begin to assign names to their marks towards the latter part of the scribble stage.

Preschematic
Approximate Ages 4-7

Graphic communication begins at the preschematic stage as children consciously make forms which relate to their environment. Common characteristics of the preschematic learner are:

- shapes tend to be geometric;
- egocentric in nature; motivated by personal topics (school, pets, friends, family);
- symbols are repeated without much variation (e.g., circle to depict a head, a flower, a body, or a tree);
- definite form in representing person (head, torso with arms and legs) and with time, details such as hands, feet, fingers, nose, and teeth are represented; distortion and omission of body parts are common;
- figures are drawn looking at the viewer and usually smiling;
- drawings show what the child perceives as most important about the object or figure; this accounts for the simplified representation without much detail;
- little understanding of space as objects are placed haphazardly and appear to float and objects are seldom drawn in relationship to one another in size or position;
- draw intuitively as they know things to be (e.g., sky as a band of blue; sun as a yellow circle or a quarter of a circle in upper corner of the paper; eyes positioned high in the forehead; mouth as a single curved line); and
- colour use is determined by emotion rather than logic.

Schematic
Approximate Ages 7-9

At the schematic stage, definite symbols (*schema*) are established and are highly individualized because they develop from the student's conceptual understanding rather than from direct observation. Common characteristics of the schematic learner are:

- use a baseline to organize objects in pictorial space;
- draw distant things the same size as those nearer but position them higher on the page;
- reflect knowledge of the environment (baseline at bottom and the sky positioned along the top with little content in between);
- subjects depicted may be exaggerated to express strong feelings (e.g., a parent is taller than a house, flowers are bigger than a school bus);
- bold, direct, and flat representation of ideas;
- bird's-eye view perspective is favoured from which the drawing appears to be seen from a high vantage point;
- multiple views are depicted within one drawing as a means of expressing a complex idea or sequences of a story;
- X-ray" drawing may be evident (representing both the inside and outside of an object or figure);
- flipover technique (drawing paper is turned completely around) when illustrating people on both sides of the street or people around a table, resulting in some objects and people being depicted upside down
- use colour more logically but restrict its use to one hue (e.g., one green used for trees, grass, leaves and one blue used for the sky and water);
- effort is made to render details (e.g., hair ribbons, jewellery, freckles, logos on clothing, fingernails);
- items become related in space as they develop techniques such as overlapping over time;
- multiple baselines are depicted as a way to portray distance; and
- distinguish gender differences, usually in clothing and hair styles.

Dawning Realism
Approximate Ages 9-12

Students at the dawning realism stage begin realizing that they are members of a society in which their own peer group becomes particularly important. Students start comparing artwork and become increasingly critical of it. They are more independent of adults but more anxious to please peers. Common developmental characteristics associated with this stage are:

- increasingly self-conscious about the quality of their artwork and skills;
- understanding of the picture plane emerges (visible baseline disappears from images);
- the sky meets the horizon in landscape depictions;
- people depicted in portraits are usually in profile;
- human figures display specific details with gender and occupational roles clearly defined;
- human figures may appear stiff as a result of students placing a lot of emphasis on detail rather than on motion;
- more conscious and deliberate in planning to achieve natural, realistic proportions, and pleasing compositions; and
- earnest attempts are made at creating depth (overlapping, tinting, and shading).

Pseudorealism
Approximate Ages 12-14

In the Pseudorealism stage, Lowenfeld begins to distinguish characteristics between two groups of children: the *visual* type and the *haptic* type. In both groups, there is a tendency to try to make realistic drawings. Common developmental characteristics associated with this stage are:

- concerted effort is made to create the illusion of realism by applying several techniques of perspective;
- figures possess joints and there is an emphasis on correct "posing";
- there is a shift in interest from narrative drawing to drawing from observation, as well as an interest in making drawings appear three-dimensional;
- while the visual type prefers to use colour naturalistically, the haptic type uses colour subjectively to express emotion;
- colour is often left out completely to allow the artist to concentrate on other visual elements; and
- this is a period of technical and media experimentation.

Decision Stage
Approximate Ages 14-17

This stage of artistic development is considered by some educators to be the most critical in the development of artistic pursuit. It is at this stage when students will decide whether to continue drawing or view it as a time consuming activity without merit. Common developmental characteristics associated with this stage are:

- increased ability to make independent decision about subject matter, techniques, media, and style;
- due to the increased level of self criticism inherent at this age, these young adults may decide that drawing is an inherited skill that do they do not possess and therefore will choose to stop drawing;
- for those who exhibit drawing skill may develop confidence and continue to develop their artistic abilities;
- students at this age are easily discouraged and may discontinue to draw despite their level of skill; and
- begin to realize the creative process as being more valuable than the final product.

Appendix B
Elements and Principles of Design

Elements of Design

The elements of design are the visual tools artists use to create certain effects in their artwork. The elements are:

Line	A mark with length and direction; can be implied by the edges of shapes and forms.
Colour	Has three attributes: hue, intensity, and value. Colour depends on a source of light to be defined.
Value	Qualities or variation of lightness or darkness of a colour.
Texture	Quality of a surface; its effects can be visual (simulated) or real/tactile (actual).
Shape	Two-dimensional that encloses an area that can be organic or geometric.
Form	Three-dimensional object that encloses volume.
Space	Area around or within objects; it can be two- or three-dimensional.

Principles of Design

The principles of design are the ways in which artists organize the elements of design in their artwork. The principles are as follows:

Balance	Arrangement of one or more elements of design; can be symmetrical or asymmetrical.
Rhythm	A type of visual movement in an artwork, usually created by the arrangement of line, shape, and colour.
Movement	Direction of the visual path taken by the eye through an artwork; created by the arrangement of line, shape, and colour.
Repetition & Pattern	One or more elements are repeated in an artwork to create rhythm and pattern.
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 artwork created by the use of contrasting elements (e.g., strong colour, dark shape, distinct texture, etc.).
Unity	Feeling of harmony between all parts of an artwork.

Line Overview

Use the following notes about the elements of design to introduce the suggested activities for students.

- Lines have a variety of descriptors: thick, thin, straight, curved, direct, meandering, long, short, broken, vertical, horizontal, diagonal, dark, light, soft, sharp, jagged, and smooth.
- Lines are used to create shapes.
- Patterns are created when lines are repeated (e.g., stripes, plaids, radiations, zigzags).
- A line is created when one shape touches another shape.
- Lines 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.

Line Activities

- Students could make lines in space with their bodies. Try this activity when listening to different kinds of music or sounds.
- Create lines representing the path of motion of different objects (e.g., a bird flying, a vehicle driving, a fish swimming).
- Draw as many different kinds of lines as possible. Refer to the natural and built environment for ideas.
- Use different materials to make different kinds of lines (e.g., pencil, crayon, paint brush, wire, chalk, finger paint, stick in the sand).
- Examine the use of line in artwork.
- Cut strips of paper in different kinds of lines and group them according to similarities and differences.
- Divide a sheet into fourths and use different lines in each square to make a quilt design based on line.
- Use pipe cleaners or another type of soft wire to model different kinds of lines.
- Cover a sheet of coloured construction paper with black crayon and scratch different lines with plastic cutlery or similar safe tool that would not rip the paper.
- Cut lengths of yarn to create different types of lines.

Colour Overview

- The 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 artwork. 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, colour paper, or found objects.
- Critically analyze the use of colour in artwork.
- Make compositions using only primary or secondary colours.
- Make compositions using a monochromatic scheme (e.g., tints and shades of red).
- Use cut paper shapes to create compositions using complementary colours (e.g., orange and blue).
- Overlap and glue primary colour tissue paper to create secondary colours.
- Experiment with layering colours using crayons or colour pencils to create a variety of colours.
- Create abstract collages by cutting colourful shapes from magazines.

Value Overview

- Value is the lightness or darkness of a colour.
- Hues, another word for colours, can be lightened by adding white (to create a *tint*) and darkened by adding black (to create a *shade*).
- Value creates mood.
- Value creates form (highlights imply areas on an object that is getting the most light, and shade implies the areas where light does not touch the surface of the object).
- Light values are placed in the background of a picture to create the illusion of distance.
- Darker values can be created by hatching, crosshatching, stippling, and shading.
- Value scales are arranged from lightest to darkest.

Value Activities

- Mix a tablespoon of white paint with a dab of blue paint using a paint brush. Paint a sample of the tint on paper. Continue adding small amounts of blue paint to the white while noticing how the painted samples eventually become more blue.
- Draw five squares in a row. Lightly shade inside all squares with a pencil. Then shade squares two to five a second time, and squares three to five and 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).
- 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 artwork to discover how artists use value to create the work.
- Make a random, continuous scribble and choose sections of it to paint using different values from light to dark.
- Create a torn paper seascape using different values of blue paper.

Texture Overview

- There are countless types of texture (e.g., rough, smooth, slippery, fuzzy, spongy, woolly).
- Textures can be *actual* (felt) and *visual* (seen).
- Some textures are regular and even; others are irregular and uneven.
- Textures can be used to create emphasis (focus the viewers' attention to a specific area of the artwork).
- The textural appearance of an object varies according to the angle and intensity of the light striking it.
- If the texture of an object is clearly defined, it gives the illusion that the object is closer to the viewer.
- Textures can make objects appear more real.
- Line, value, and colour are important elements used in creating texture.

Texture Activities

- Students may take a texture walk around the classroom or outdoors, noting various textured surfaces.
- Create texture by creating rubbings (holding paper over a textured object and rubbing across it with a pencil or crayon). Then have students create a collage from the rubbings.
- Critically analyze artists' use of texture in artwork.
- Have students create large texture collages for tactile experiences using real materials (e.g., scraps of fabric, sandpaper, tree leaves, rumpled tin foil).
- Explore texture through calligraphic printmaking using found objects (e.g., sponge, cork, washers, burlap, lace).
- Use wallpaper or fabric scraps to make a texture chart.
- Make a self portrait using textured materials or rubbings.
- Imprint textures from real objects onto three-dimensional materials such as clay.
- Mix salt, sand, or other natural material to tempera or acrylic paint to create textural effects.

Shape/Form Overview

- Shapes have two dimensions (found in paintings and drawings).
- Forms have three dimensions (found in sculptures and textile works).
- Shapes and forms can be open or closed.
- Shapes and forms can vary in size.
- Shapes and forms can be repeated at regular intervals to create a pattern.
- Shapes and forms can be created inside other shapes and forms.
- Shapes and forms can act as symbols.
- Shapes and forms can be positive or negative.
- The size relationship of one shape or form to another shape or form is called *proportion*.
- Light defines form (volume) of an object.
- Space exists between and around shapes and forms.
- Shapes and forms may be small, irregular, geometric, organic, representative, or abstract.

Shape Activities

- Make shape collages (e.g., a circle collage, using circular objects cut from magazines).
- Make silhouette shapes by holding objects before a light source such as a slide projector or flashlight.
- Create large mobiles made from a variety of shapes to suspend from the ceiling.
- Critically analyze the use of shape in artwork.
- Turn forms (3D) into shapes (2D) by making silhouettes using a digital projector or overhead projector.
- Lay 3D objects on paper and trace around them to make 2D shapes.
- Fold paper and cut a shape from the centre. Glue the positive and negative shapes onto two separate pieces of paper.

Form Activities

- Find examples of forms in the environment (e.g., a globe of the world is a sphere; a tree trunk is a cylinder).
- Ask students to look at forms from more than one angle.
- Explore the space around a form.
- Create new forms from smaller forms such as building blocks, cartons, boxes, etc.
- Create different forms out of clay.
- Create sculptures from clay and emphasize the importance of creating an interesting form. Discuss how the form occupies space. Place finished forms on display against a black or white background. Discuss the success of the forms created. Are there forms that are more intricate than others? How do they compare? Discuss.

Space Overview

- Space can be two or three-dimensional.
- Space is defined as the area around or inside a shape (2D shape has space defined by height and width) or form (3D form has space defined by height, width, and depth).
- Space may be deep, shallow, or flat.
- The empty area around an object is *negative* space.
- *Positive* space is the enclosed area surrounded or defined by negative space.
- To create a 3D sense of depth on a 2D surface, artists use various illusionary tactics including:
  - non-linear perspective: using overlapping objects, varying the size or position of objects, or applying colour value (tints and shades).
  - linear perspective: applying one and two point perspective.

Space Activities

- Experiment with filling space by repositioning cutout shapes on a work surface (floor or desk).
- Use a stencil to draw a few shapes on a piece of paper. Use one colour for the inside of the shapes (to identify positive space) and another colour for the outside space (signifying negative space).
- Cut out five different sizes of a geometric shape (circle, square, etc.) and arrange the spaces by overlapping them in several combinations (from largest to smallest; smallest to largest).
- Look at landscapes (real or depicted in artwork) and discuss how background colours are paler than those colours used in the foreground.
- Cut out shapes from cardboard and tape them to paper using masking tape. Have students paint around the shapes. Remove the cardboard cutouts to reveal the unpainted positive space.

Appendix C
Project Assignments

Change Constant: Manfred Buchheit, *The Buggeln Boys*

Biography

Manfred Buchheit is best known for photographic images created from his experiments with the simply constructed pinhole camera.

Buchheit was born in Alsace, France, in 1943. He arrived with his family in Canada in 1950, settling in Ontario where he later attended the Ontario College of Art and began a career as a medical graphic artist.

In 1971, after living three years in Detroit, Michigan, Buchheit moved to St. John's, NL, where he began working as a professional photographer. In 1977, he was awarded a Canada Council Art Grant as an Artist-in-the-Community. He also taught art and photography with Memorial University of Newfoundland Extension Service.

Buchheit's photographic imagery has undergone several major thematic changes. His initial focus on urban settings, largely the streets of historic downtown St. John's, shifted to rural settings when he moved to Holyrood, NL.

Buchheit is presently self-employed, specializing in photographic services for the reproduction and preservation of historical photography.

Discuss

Manfred Buchheit, *The Buggeln Boys*, 1981

The three boys depicted in the photograph appear to be having fun in a playground. Movement is implied by the photograph's tapered content at the left and right edges. This effect is a quality of Buchheit's pinhole camera. It emphasizes the focal point, the Buggeln boys, who are momentarily captured on film. This image is almost symmetrically balanced, which instills in its viewer a sense that the playground is a complete swirling world unto itself.

The youngest boy could not stand as still as the other boys, which explains why his face is blurred beyond recognition. Do not consider his motion as a mistake but as a contributing factor of the overall fun and energetic motion naturally occurring in this portrait of a playground scene.

A pinhole camera can easily be made from scratch. The body of the camera has to be a light-tight container. For this, people have experimented with shoeboxes, biscuit tins, suitcases, and even rooms! The photographer controls the light that enters the camera body through a tiny pinhole. Photographic paper/film is placed inside the camera, opposite from the pinhole, where it receives an inverted image. Buchheit and other artists have produced creative photographs by experimenting with a camera that has more than one pinhole.

- Why do you think the artist choose a monochromatic colour scheme instead of applying more than one colour to the photograph?
- Does the image remind you of times you spent in playgrounds? Are playgrounds popular places for children nowadays? Discuss their new places of interests.

Change Constant: Manfred Buchheit, *Container Ship at the Dock*

Biography

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Discuss

Manfred Buchheit, *Container Ship at the Dock*, 1981

Photography (a Greek word meaning, "to draw with light") is the art of making pictures with light. A pinhole camera, which Buchheit used to make this image, can easily be made by hand. The body of the camera has to be a light-tight container. For this, people have experimented with shoeboxes, biscuit tins, suitcases, and even rooms! The photographer controls the light that enters the camera body through a tiny pinhole. Photographic paper/film is placed on a support inside the camera, opposite the pinhole, where it receives an inverted image. Buchheit and other artists have produced creative photographs by experimenting with a camera that has more than one pinhole.

Are there any clues which reveal a temporal element in this photograph? Notice the person who walks along the dock. How long do you think was the exposure of this photograph, based on the blurred motion of this figure? Do you think Buchheit chose his subject as carefully as a painter would have done so?

This container ship was built to endure rough waters and high winds encountered long distances from land. In port, however, Buchheit captures its majesty in the stillness of the St. John's harbour, the principle port in the province. The harbour has an interesting history of sheltering ships. Considering the title, what do you think is being contained? What products are imported and exported from St. John's or your community?

- Photography was developed in France and England in the 1820s and 1830s. Explain why you consider photography a legitimate form of art such as the traditional disciplines of painting, printmaking, and sculpture?
- How do you imagine new technologies affecting art in the future?
- Have you ever noticed people referring to ships with feminine pronouns? The Federal Government of Canada officially stated in the 1990s, that ships were not to be referred to with feminine pronouns (her or she). Why do you think this decision was made?

Change Constant: Frank Lapointe, *Newfoundland Postcard Series: Peter's Last Hunt*

Biography
Frank Lapointe is a multi-talented artist who has experimented with a variety of media over the years.

He was born in Port Rexton, Newfoundland, in 1942. After graduating with honours from the Ontario College of Art, he spent several years teaching art in Ontario and Newfoundland. From 1972-73, he worked as curator of the Memorial University Art Gallery.

Lapointe has taught fine arts and has designed sets for theatre in Trinity, NL. He has been closely involved with the Sound Symposium, a major event held in St. John's biennially. The remarkable house he built on the edge of a forty-six meter cliff in Tors Cove, NL, has been featured in several magazines.

Newfoundland Postcard Series, his best-known work, was created over three years and includes over twenty editions of lithograph prints using authentic old postcard messages from around the province.

Discuss
Frank Lapointe, *Newfoundland Postcard Series: Peter's Last Hunt*, 1985
This is one lithograph print from the *Newfoundland Postcard Series*. Similar to the other prints that make up the series, *Peter's Last Hunt* displays the front and back of postcards.

The imagery in Lapointe's postcard series is based on authentic postcard pictures and postcard messages, stamps, and envelopes. Lapointe has no direct relation to the characters who wrote and sent the postcards. These pictures and messages are from the turn of the nineteenth century, speaking of the experience of the artist's grandparents' generation.

Lapointe demonstrates an understanding that the interpretation of history reflects perspectives, frames of reference, and biases. The postcards present a broad overview of various aspects of Newfoundland and Labrador history. They tell personal, first-hand narratives of ships lost at sea, of acts of heroism in rescue operations, and of loved ones separated by the seafaring life.

Lapointe presents his viewers with a voyeuristic perspective on aspects of the province's history. At one time, these postcards were private correspondences, intended only to be read by the addressee. The majority of the postcard senders and receivers have died by now, which reinforces the historical component of their messages.

- What is your opinion on artists integrating information from several sources to construct and communicate meaning?
- It is interesting to think about how history is recorded and understood as truth. Is it possible for anyone to have an unbiased perspective on any historical event or topic? Discuss.

Change Constant: Captain Carl Barbour, *Southside, Barbour's Tickle, Newtown, B.B. c. 1885*

Biography

Captain Carl Barbour painted from memory, documenting his family's heritage rooted in historic northern Bonavista Bay, Newfoundland.

Barbour was born in 1908 in Newtown, Newfoundland, into an established family of merchants, ship-owners, and sea captains. He received his Ship Master certificate when he was 28 years old enabling him to command sailing ships and provincial ferries.

In 1973, he documented the Barbour family history in a 137 page book titled, The Exploits and Anecdotes of the Barbour Family of Bonavista Bay. He visually documented the history of his family with his paintings.

He used exterior house paint to make his first painting, which he produced when he was 16, of a local church. It was another fifty years before he painted again. In 1974, he was fixing lines on a boat when he fell eight feet to the deck, breaking his left arm, wrist, and knee. For two years, he could not work onboard ships and so pursued his interest in painting.

Over the next fourteen years, Barbour produced dozens of paintings. They were primarily drawn from memory, with some reference to historical photographs.

Captain Barbour died in 1990.

Discuss

Captain Carl Barbour, *Southside, Barbour's Tickle, Newtown, B.B. C.1885*, 1975

This artwork depicts actual landmark houses, surrounded by storage sheds, a church, and various types of sailing vessels located in and around Barbour's Tickle. Captain Barbour decided to paint this defining hometown scene from a front-on perspective, without applying value gradation or shading techniques. He has employed the technique of overlapping shapes to create an illusion of three-dimensional space; the green foreground shape overlaps the blue ocean mid-ground that contains the schooners and other sailing vessels, which overlap houses and other structures lining the background.

Barbour was a certified seafarer who received no formal art training. His personal ideas and life experience have been the inspirational source from which he has developed artistic style and imagery. Examples of his hobby paintings are referred to as folk or naïve art.

It is typical for visual art instructors to provide their students with a knowledge base of art history and traditional art techniques in drawing, painting, sculpture, and printmaking. At the same time, art students are encouraged to experiment with untraditional art materials and techniques in the process of art making. The rapid advancement in technology provides artists with an ever-evolving palette of art media (materials) and methods to experiment with and manipulate.

- Is academic training in visual art necessary for a person to be considered an artist?
- Can folk art and fine art be defined by the materials artists use or how they use it?
- Where is there artwork on view in your community? Where would be a good place to exhibit public art in your community? If you were commissioned to create public artwork, what would it be about? What materials would you use to make it?

Change Constant: Heidi Oberheide, *Pothead Whales/Point au Gaul Series: Silence*

Biography
Heidi Oberheide's art is the result of years practicing a technique that combines drawing, painting, and lithography.

Oberheide was born in Germany in 1943 and moved to the United States in 1962. She studied art at Southern Illinois University where she earned a Masters of Fine Arts in drawing and printmaking in 1971.

After teaching briefly at Nova Scotia College of Art and Design in Halifax, she moved to Newfoundland and played a leading role in establishing St. Michael's Printshop. In 1983, Oberheide returned to the United States where she currently lives and works in Washington.

The subjects of Oberheide's work usually involve the interaction of forces between nature, including humans and animals. The seacoast was of special interest to her and with fellow artist Donald Wright, she often accompanied whale researchers on their field studies. The work that resulted from these experiences often attests to the sense of bewilderment and loss she felt when confronted with situations such as whales caught in fishing gear or mass whale beachings.

Windows have been a significant and constantly evolving element in her work too. They first appeared in graphite drawings, positioned alone in the landscape. Then, as Oberheide started experimenting with the printmaking technique of photo-lithography, the window began reflecting the landscape, while also revealing room interiors with furniture and figures.

Discuss
Heidi Oberheide, *Pothead Whales/Point au Gaul Series: Silence*, 1980
Oberheide's Newfoundland work has always come from her involvement with the seacoast environment in which she lived.

On July 14, 1979, there was a beaching of over 150 pothead whales at Point au Gaul in Lamaline on Newfoundland's Burin Peninsula. Oberheide was in the crowd that watched while scientists and local fishermen fought vainly to get the whales off the beach and prevent them from returning. 135 whales died as a result. It was discovered later that a little over 40% of the dead females were either pregnant or lactating.

At the time of the whales' beaching, it was foggy. Oberheide's choice of colour for the lithographic print somehow softens the tragic scene. She offers the viewer an opportunity to peer through a veil to the smooth bodies of the whales. The whales are a delicate slate blue as they loom in what appears to be a protective bubble.

The stranding of these pothead whales at Point au Gaul is quite typical of whale strandings. Most occur in sloped, sandy beaches where the whale's sonar is relatively ineffective, perhaps indicating that the animal is confused or disoriented. The passiveness of the stranded animals and their determination to re-strand is also characteristic. Some biologists account for this because of the animal's need to stay with its social and family group. The reason for beachings, however, remains a mystery.

- Can you detect a kind of subdued anger in the image?
- Demonstrate an understanding of how changes relating to experiences concerning death have affected your perceptions of dying or living.

Change Constant: Donald Wright, *Catherine's Green Monster*

Biography
The primary theme of Donald Wright's artwork is nature and people's personal relationships with it.

Wright was born in Timmins, ON, in 1931. Intermittently from 1959 to 1966, he studied printmaking at the Ontario College of Art.

In 1967, he moved to Newfoundland, worked as an art specialist with Memorial University of Newfoundland Extension Service, conducting art classes for children and adults throughout the province.

In 1972, he co-founded St. Michael's Printshop with Heidi Oberheide. The printshop enabled Newfoundland artists to produce fine art prints and attracted attention from professional Canadian artists and those from Europe and elsewhere to want to visit Newfoundland to make art.

Wright also made films, documenting rural NL communities and traditional activities of pre-confederate Newfoundlanders.

In the 1980s, faced with his own impending death, Wright's art became increasingly personal and powerful, reflecting on the cyclic pattern of nature, especially his own place within it.

Wright died in 1988.

Discuss
Donald Wright, *Catherine's Green Monster*, 1975
This monster belongs to Catherine, the artist's daughter. When Catherine was a child, she had nightmares about monsters, which is the reason why she drew so many pictures of them.

Is Catherine's green monster about to attack? Could it be singing an opera instead? Those wide-open eyes, that mischievous grin, and the eight fully extended claws add up to one scary, green monster! Its face resembles a cat's but its two long ears (or are they horns?) make it look like a goat. How could this monster be less scary looking? With your imagination, try changing its colour to pink. Is it as scary as Catherine's green monster?

Wright learned a lot from Catherine's monster drawings. He appreciated the style of her flowing lines, choice of solid colours, and her techniques of implying texture and proportion. Wright transferred his children's drawings into woodblock prints as a means of practicing art techniques which differed from his own.

- What new techniques could a professional artist learn from copying children's artwork?
- Have you tried to record a lived experience through visuals? Why did you choose to express your experience in this way?

Change Constant: Gerry Squires, *To the Fisherman Lost on the Land*

Biography
Gerald Squires is known for his portraits, surrealistic paintings, and dramatic Newfoundland and Labrador landscapes.

Squires was born in Change Islands, Newfoundland, in 1937. When he was 12, his family moved to Toronto, ON. At the age of 15, after his first artistic training through commercial art classes, Squires began painting. He studied for a year at the Ontario College of Art before taking a position as a newspaper illustrator.

In the late 1960s, Squires quit his job to devote himself full-time to his art and had several solo exhibitions. Returning to Newfoundland in 1969, he eventually settled in Ferryland, where he lived in an abandoned lighthouse with his wife and two daughters. They later relocated to Holyrood.

Squires was elected to the Royal Canadian Academy of Arts and appointed to the Order of Canada in 1998.

Discuss
Gerald Squires, *To the Fisherman Lost on the Land*, 1976
From this image, can you understand how Squires' ideas, perceptions, and feelings about NL culture are embodied in his artwork? As the title suggests, this image is a potentially tragic scene. A desperate looking figure is about to crash the little oarless boat into the rocky shore.

To the Fisherman Lost on the Land has a harrowing perspective. Thrashing stormy waves heading toward a treacherous landing is going to be disastrous for the fisherman, with only the skeletal remains of a boat to cling to. Metaphorically speaking, a parallel can be made between the dramatic qualities of Squire's painting and the 1990s fishing moratorium in NL. The collapse of the inshore fishery threatened most provincial fisher people's ability to earn a living from the sea.
The age-old industry was coming to an end, leaving them helplessly peering into a bleak future.

Squires has developed imagery that communicates a personal viewpoint on issues relating to NL society and environment. He is aware of the dichotomy between the Newfoundland he grew up in as a boy and the Newfoundland he knows as an adult. The traditional way of life based on the inshore fishery was a source for NL's cultural identity. Squires' painting illustrates fear and frustration that stem from the change of this way of life.

- Research traditional folk songs, literature, drama, and the layout of NL communities that reflect peoples' dependence on the sea. How have these changed since the collapse of the fishery?

Change Constant: William Ritchie, *Labrador Mythology Series: Trout*

Biography
Landscapes and animals displaying human characteristics are frequent subjects in William Ritchie's work.

Ritchie was born in Windsor, ON, in 1954. After attending several art colleges in Southern Ontario, Ritchie moved to Halifax where he graduated with a Bachelor of Fine Arts from Nova Scotia College of Art and Design in 1976. That same year he traveled to Nain, Labrador, to work for Memorial University of Newfoundland Artist-in-the-Community Program.

His Labrador Mythology Series is based on a unique collaboration with the Labrador sculptor, Gilbert Hay. Hay shared his knowledge of Inuit mythology and survival tactics in the Labrador wilderness in return for Ritchie's instruction in the fine art of silkscreen and lithography.

Not limited to printmaking only, Ritchie also works in watercolour, acrylic paint, film, and digital media. After a six-year residency in Nain, Ritchie returned to Newfoundland to work at St. Michael's Printshop.

In 1997, Ritchie opened Caplin Cove Press, a small fine art printshop in the community of St. Michael's, NL.

Discuss
William Ritchie, *Labrador Mythology Series: Trout*, 1983
This is an image of a trout, identifiable by the shape of its head, the hint of red on its belly, and the speckles along its sides. However, it is an unusual example of a trout in that it has two human faces concealed between its gill and eye.

According to Inuit belief, the force that created the world remains an ingredient, so to speak, in all living things such as the plants, animals, and humans. Ritchie is demonstrating this understanding that all things in nature are inherently connected. Plants provide food and oxygen for animals and humans and in return, humans and animals provide nutrients for plants.

Ritchie's Labrador Mythology Series: Trout illustrates that all living forms are related and must maintain a healthy balance for the sake of universal survival. We all share the responsibility of environmental conservation and preservation. The environment and people are interdependent, which defines us all as environmentalists.

- Discuss ways in which people, animals, and plants are interdependent.
- If people pollute or over-fish waterways, trout or any other animal that lived in the water or feed on trout would cease to exist or else have to adapt to a new environment in search of food or habitable conditions. How has your school or community worked together to protect and promote a sustainable environment?

Change Constant: William Ritchie, *Ookpik the Believer*

Biography
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In 1997, Ritchie opened Caplin Cove Press, a small fine art printshop in the community of St. Michael's, NL.

Discuss
William Ritchie, *Ookpik the Believer*, 1985
Ookpik, Raven, Sedna, and other Inuit legendary characters all have one thing in common with humans – the spirit of the Creator. All things created by the Creator are interdependent, according to traditional Inuit belief. Ritchie visually interprets this natural interdependency in this image.

This soaring snowy owl named Ookpik, an Inuit word for snowy owl, has a human face (hint: look for the nose) concealed in the feathers covering Ookpik's lower back. Ritchie is demonstrating his respect for the Inuit tradition of storytelling through this image. Humans who maintain a balance with nature and its resources are honouring creation. Respecting nature's balance is demonstrated through Ritchie's Labrador Mythology Series.

The advent of residential schools and the Indian Act at one time restricted cultural ceremonies and teachings. Since that time, Aboriginal people have struggled to maintain their stories, language, and cultural teachings to share with future generations.

- Research how cultural identity can be threatened when people are forced to live in opposition to their beliefs. Research news stories such as the 1990 Oka crisis, a land dispute between the Mohawk nation and the town of Oka, Quebec which lasted two months and resulted in one death. The crisis developed from a dispute over plans to expand a golf course on a sacred burial ground.

Change Constant: Josephina Kalleo, *Education*

Biography
Josephina Kalleo's artwork has been referred to as one of the best visual descriptions of traditional Labrador Inuit life.

Kalleo was born in Nain, Labrador, in 1920. She began to draw while working for the Torngasok Cultural Centre in Nain, transcribing tapes of spoken Inuktitut, the traditional Inuit language.

Using colour, felt-tipped markers, she created images from her childhood that depicted the traditional ways of the Inuit. The illustrations were of activities such as hunting, fishing, craftwork, and religious celebrations.

These drawings, along with Kalleo's explanations of them, were published in 1984 in a book titled, **Taipsumane**, an Inuktitut word meaning 'them days'. It contains forty-five illustrations accompanied by trilingual text: standard English, Moravian Inuktitut, and Inuit syllabics. The forty-five original illustrations are part of the province's permanent art collection.

Kalleo died in 1993.

Discuss
Josephina Kalleo, *Education*, ND
The children depicted in Kalleo's drawing appear to be enjoying themselves as they play traditional games and learn Inuit syllabics in a classroom. Kalleo has drawn from her personal, social, and physical environments as a basis for her visual expression. This picture was drawn from memory, not from direct observation.

Kalleo implies depth only within the illustrated activity scenes, by overlapping figures. She creates a collage of actions, which are not occurring simultaneously on a hillside, but rather collectively in her mind as she recalls her childhood education.

Kalleo recorded her memories of school by writing in the book, **Taipsumane**:

> *School was a little different then. When I was a child, English wasn't spoken in school. It wasn't the language of instruction. We had to memorize everything. Part of the curriculum included: the alphabet, the Ten Commandments, reciting parts of the New Testament, hymns that we would sing in church, arithmetic, and a grammar book. We didn't learn anything about English culture. Everything was in Inuktitut language. I am 60 years old now… It was good then.*

Kalleo visually documented her personal history and cultural traditions. Her drawings tell stories about what life was like when she was a child growing up in Nain, Labrador.

- What do you think the plants, depicted in the background along the hillside, have to do with education?
- Do you share similar educational experiences with Kalleo? Discuss the commonalities and differences.

Change Constant: George Noseworthy, *The Tell*

Biography
Primarily a painter of landscapes, George Noseworthy attempted to express what he referred to as rhythmics, the harmonious dynamics between the sea, land, wind, and the people of Newfoundland and Labrador.

Noseworthy was born in New York in 1929. After graduating from New York State University Institute of Applied Arts and Sciences and the Art Student's League, he worked for twenty-one years as an art director for major advertising agencies and publishers in New York.

Come Home Year, in 1966, marked an official time for former Newfoundlanders and Labradorians, or people with ties to the province, to return to Newfoundland and Labrador for a visit. Noseworthy's parents were originally from the island, which inspired him to spend his summer of 1966, touring the province. He bought a house, moved to Hibbs Cove, NL, and immediately began to paint and become involved with the community, helping to establish one of the first museums and children's art and music centres outside St. John's, NL.

In 1970, Noseworthy became the first artist to paint the annual seal hunt on location, creating thirty-three pieces of work.

Noseworthy died in 1985.

Discuss
George Noseworthy, The Tell, 1969
Among this gathering of men is a boy and a dog, in a shed by an ocean. This interior space depicts a traditional Newfoundland and Labrador shed, also known as a store or room.

Stores and rooms serve the purpose of a meeting place for people to gather and work, mending and storing fishing gear. Fishing rooms are built close to the ocean, giving fisher people easy access to boats and other necessary fishing gear.

Judging by the clothes the characters are wearing, it must be cold in the shed. The dog is lying in the sun in an attempt to keep warm. Do you recognize any of the objects stored in the shed? Be sure to look closely at the rafters and under the counter. How many hand-made objects can you find in this picture?

If you look through the windows, you will see the ocean, the rugged coastline, and a seagull. Can you imagine the smell in this store? Would it smell faintly like salt water or fish? Notice the roses hanging from the window frame at the right side of the image. Why are they there and who do you think put them there?

- How does this artwork transmit Newfoundland and Labrador culture?
- Describe who the teller is in this picture? Could it be the artist?
- Why do you think there are no women depicted in The Tell?

Greg Costikayn, *Maverick Award Speech*

Greg Costikayn was awarded the Maverick Award in 2007. The Maverick Award recognizes the achievements of a developer who exhibits independence in thought and action while experimenting with alternate/emerging forms of digital games.

I'm of course delighted, gratified, and terrified to be here... Terrified because I'm self-effacing enough to feel that my modest accomplishments hardly qualify me for so august an honor, but delighted also that the development community so clearly sees that what we were trying to accomplish is important.

A dozen years ago, in an article in Chris Crawford's *Journal of Computer Game Design*, I asked whether the new interactive medium of games would ultimately become, like the written word, one that illuminates and helps us understand our world, or like television, one of deratiocinated pabulum, to the detriment of our culture and intellectual life.

So far, we're not doing so hot. The game industry's relentlessly hit-driven mentality has led us straight to the lowest common denominator, and to a sameness of deadening repetition.

Yet outside the industry's mainstream, the signs are hopeful--in the increasing attention paid to independent games as a means of sustaining our heritage of creativity; in the serious games and "games for change" movements; in the growing acceptance and study of games by the academy.

I want you to imagine with me a game industry that would make us proud to belong to. I want you to imagine a 21st century in which games are the predominant artform of the age, as film was of the 20th, and the novel of the 19th; in which the best games are correctly lauded as sublime products of the human soul. I want you to imagine an educational system in which games are integrated into every aspect of the curriculum, in which everyone understands that games can illuminate things in ways that are complementary to but different from text. I want you to imagine a world in which games dare to tackle the most knotty, controversial, and difficult issues our society faces--and are not condemned but praised for doing so. I want you to imagine a world in which the common person is no longer ignorant of economics, physics and the functioning of the environment--things which are themselves interactive systems --because they have interacted with them in the form of games. I want you to imagine a world where it us understood that continuing to play into adulthood is not failing to grow up, but rather preserving the flexibility and ability to learn that is essential in an era of rapid technological change. I want you to imagine a world in which the enormous expressive potential of our medium is no longer potential, but reality.

Software is an infinitely plastic medium; so are games. If we can imagine it, we can make it happen.

Let's begin.

Sewn Bound Design Journal (Multiple Signatures)

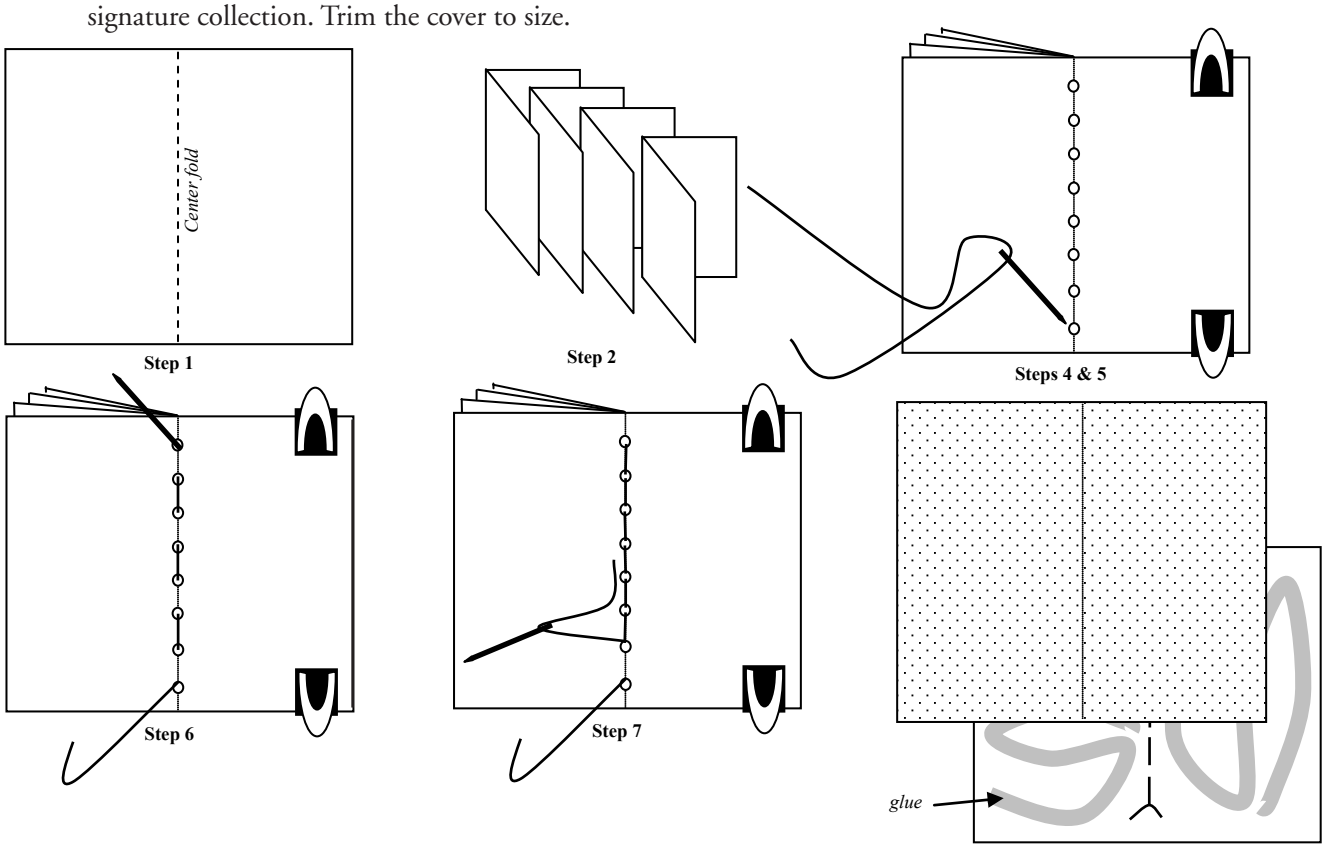
Multiple signature design journal with sewn binding (see video on www.k12pl.nl.ca) takes more time and materials to complete than the saddle wire bound single signature book.

Materials:

- Awl (or nail or screw)
- Sewing needle
- Thread
- 24 pieces of 8½ x 11" paper in landscape orientation
- Two bulldog clips
- Scissors
- One piece of heavy paper slightly larger than 8½ x 11"
- PVA glue
- Brush to apply the glue

Directions:

1. Fold each piece of paper in half, width-wise.
2. Nestle the pieces of paper inside each other with their folds aligned.
3. Clamp the papers together on one side of the fold with two bulldog clips. This will ensure the paper does not move as you handle it.
4. Puncture eight holes at even intervals along the centre fold using an awl.
5. Beginning at the outside bottom hole, push your needle and thread through the clamped sheets of paper.
6. Weave your needle out though the next hole. Continue to weave in and out through the pre-made holes until you reach the eighth hole.
7. Repeat step 6, but sew in the opposite direction. When you reach the second last hole, tie a square knot using the two ends of your thread. Cut excess thread. You've just made a one sewn signature. Repeat steps 1-7 to create several signatures.
8. Glue tabs to hinge signatures together. Glue a heavier paper stock to the first and last pages of your signature collection. Trim the cover to size.



Papier Mâché

Papier mâché is inexpensive to make and is non-toxic if you follow the recipe below. Batch sizes can be can made to accomodate small and large puppets. Materials requried for to make a papier mâché puppet are:

- white flour
- water
- salt
- bowl/sealable container
- spoon/electric mixer
- stubby paint brush
- newspaper
- scissors
- masking tape
- protected work surface
- wax paper
- found objects (rope, wool, twigs)
- acrylic paint
- paint brushes
- paper towels

Directions:
Exact measurements for the white flour and water have been puposefully ommitted above because the thickness of the paste is based on personal preference. Experiment with pastes that resemble pancake batter as well as thinner pastes that have a runny and watery consistency. Once you work with the paste, you will get an idea of which consistency you prefer. The important thing to remember is that flour is the ingredient that will give strength to the papier mâché paste. Water will weaken it.

To make papier mâché paste, pour some white flour into a bowl (begin with 1 cup) and gradually add water (1.5-2 cups) until you have a consistency that will suit your preference. Add 2 tablespoons of salt for every cup of papier mâché paste. Salt will help absorb moisture and thereby help prevent mold from forming on your puppet. Use a spoon or an electric mixer or to create a smooth textured paste without lumps.

Dip strips of newspaper (width varying on the size of your project) or other thin paper in the paste. Use a stubby paint brush to remove excess paste from the paper before applying it to a base. Your base could consist of a variety of material, such as crumpled paper held together by masking tape, polystyrene, or cork. Each layer of pasted paper added to your base must dry completely to keep it from developing mold. Limit pasted paper applications to three layers at a time. Let these three layers dry throughly before applying the next three layers. Mold cannot grow without water. To speed up the drying process, place your project near a source of heat or moving air such as a window or a fan.

Using a protective work space (cutting mat, cardboard, plastic) keeps multi-use classroom surfaces clean. Pieces of wax paper can be used to place your project on while you work on it becuase the wet pasted paper will not adhere to wax paper. As you apply strips of paper, to the form, you could embed found objects between the layers for embellishment. When your puppet is completed and dry, paint it with acrylic paint, glue or sew clothes on it, or add other props to individualize it. Any remaining paste can be stored in a sealable container and stored in the fridge for a few weeks.

Thaumatrope Template

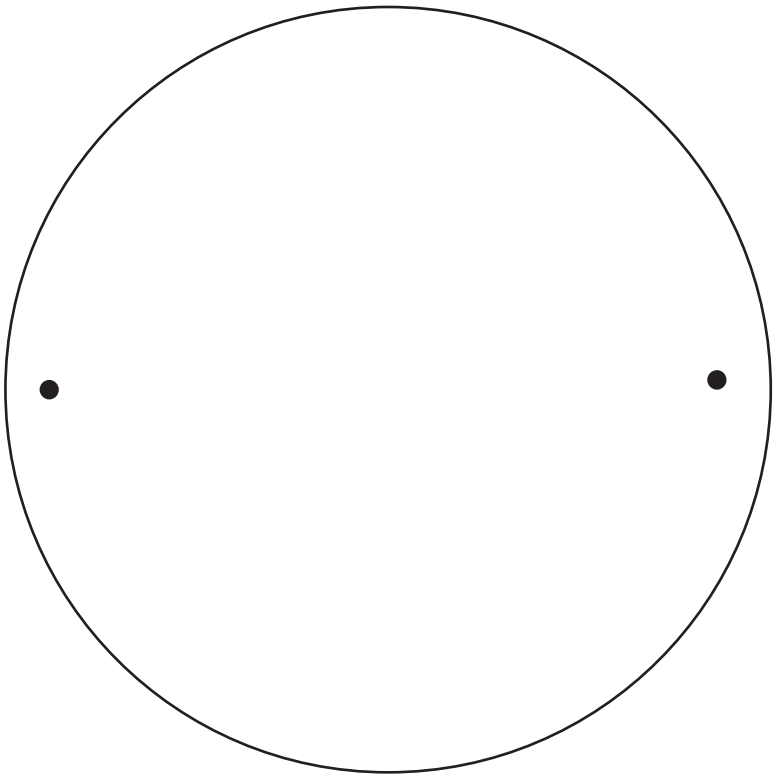
Thaumatrope illustrates the persistence of vision that occurs in film. Images may seem to move on film, but it is the film itself moving through a proejctor. The moving pictures seen are actually static images flashed upon the screen one after the other. 16mm film is projected at 24 frames per second (FPS) and at this rate, the pictures blur toether into fluid motion, giving the illusion of movment.

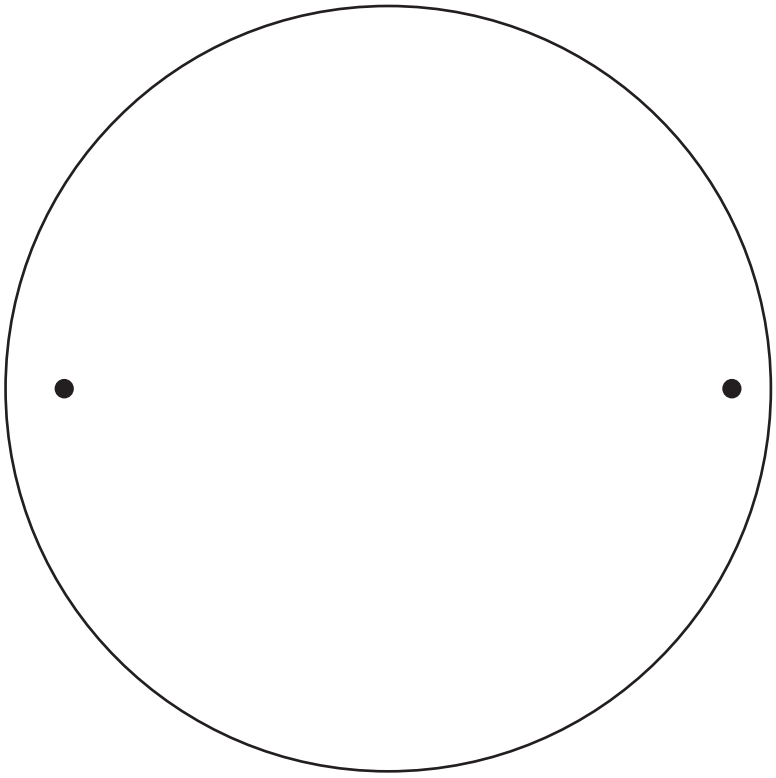
The thaumatrope illustrates two static images blurring together to produce the illusion of movement. Materails requried to make a thaumatrope:

- drawing media, including a pencil
- drawing paper (phtotocopy the template on the next page for a surface students can drawn on)
- scissors
- clear adhesive tape or glue stick
- lightweight cardboard
- signle-hole punch
- elastic or heavy thread measuiring 6 inches

What is involved in making a thaumatope:

- A four inch cardboard disc spun on elastics attached to each side of the disc.
- Draw two different images, one for each side of the disc. The images must be different, but should be complementary (ex. one drawing could be a bird and the other drawing could be a bird cage).
- Students could draw their two images on slightly smaller paper circles, which are then attached to the cardboard disc, one right side up, the other upside down. This way students can make several different sets to fit on the one cardboard disc.





Team Agreement

It can be challenging for anyone to make sure everyone works well together. That's where a team agreement comes to the rescue. An agreement helps ensure that all team members are aware of the expectations associated with the project. Team members come up with their clauses together and sign and date it. The agreement will remind team members that everyone is in this together. Use this sample agreement as a starting point that students can add or remove clauses.

Team Agreement

We _____ (the production group) agree to respect:

- all ideas and be cooperative;
- the equipment and treat it in a mature manner; and
- deadlines and know that in order for this to be a successful project, it is very important that we each do our part.

We will work together in the following roles to create a creative and positive environment:

- _____(student name)_____ as _____(production role)_____.
- _____(student name)_____ as _____(production role)_____.
- _____(student name)_____ as _____(production role)_____.
- _____(student name)_____ as _____(production role)_____.
- _____(student name)_____ as _____(production role)_____.

We understand our roles and responsibilities and agree to fulfill them as best we can. If we experience challenges within our assigned roles, we will ask our peers and teacher for assistance.

Signed_____ Date_____

Signed_____ Date_____

Signed_____ Date_____

Signed_____ Date_____

Signed_____ Date_____

Prompts for Character Development

Students may use the followning questions to assist them with developing a more beleivable character.

Family Life

1. What is your character's opinion of its father and/or mother? What are the qualities it likes or dislikes about its parent(s)? What influence did the parent(s) have on the character?
2. Did the character experience a disciplined or permissive upbringing?
3. Did it feel more rejection or affection as a child?
4. Does the character have any brothers or sisters? What are the characteristics of its sibling(s) that it likes or despises?
5. What was the economic status of their family? What were the positve or negative implications of the status?
6. Does the character have children of its own? How does it feel about its children? Does it enjoy being a parent?

Ways of Thinking

7. Is your character street-smart, book-smart, witty, or uncreative?
8. Do they consider themselves creative even though they are not (or vice versa)?
9. How does their creativity – or lack thereof – reflect in their vocabulary and pronunciations?
10. Did/do they like school? What did/does it think of its teachers and classmates?
11. What was/is engaging about their school experience (sports/drama/chess/specific subject/school architecture or location)?
12. Does your character have a healthy imagination? Does it daydream a lot or not at all?
13. Do they have a sense of humor? What do they consider funny?
14. What do they like to ridicule?
15. What they consider something as an insult to their intelligence?

Physical

16. How old is your character? Does it have a gender?
17. What are the physical characteristics of your character (height, weight, tattoos, exceptionalities)?
18. Do they have a healthy self concept?
19. Does it have a unique or mainstream sense of style (clothing, hair, walk, creative products)?
20. Do they try to project an alter image of themself (as younger, older, more important person than they actually are)?
21. Do they have physicality? Are they invisible?
22. Does your character have super physical exceptionalities?
23. What are your character's gestures? Does it move quickly and clumsily or slowly and controlled?
24. What is the pitch, strength, rhythm of its voice/speech? Does it have a unique accent or a peculiar way of pronunciating certain words?
25. Does it have defining facial expressions (cheerful, stern, unfocused, thoughtful)?

Behaviour

26. Does the character have good or bad manners? Is it manipulative or transparent in its actions?
27. How does your character react to stressful situations? Will they act defensively, aggressively, or evasively?
28. Do they live a healthy lifestyle or do they abusive to their bodies?

Personality

29. Does your character think first before it acts? Will it act responsibly or recklessly?
30. Does it always look for the positive or negative side of situations?
31. Is it a visionary or does it follow someone else's lead?
32. What is your character's weaknesses (pride, controlling, greed, push-over, insecurity, uncreative, revengeful, suspicious, scared, clumsy)?
33. What are its strengths (patient, healing, empathic, creative, innovative, physical/mental execeptionalities)?

Interests

34. Who are your character's friends? What do they do together for fun?
35. Are they interested in love? What do they look for in a partner?
36. Are there social activities in which your character particpates? What role do they have in the activities?
37. What type of character or hero does your character admire? Whom do they dislike?

Work and Travel

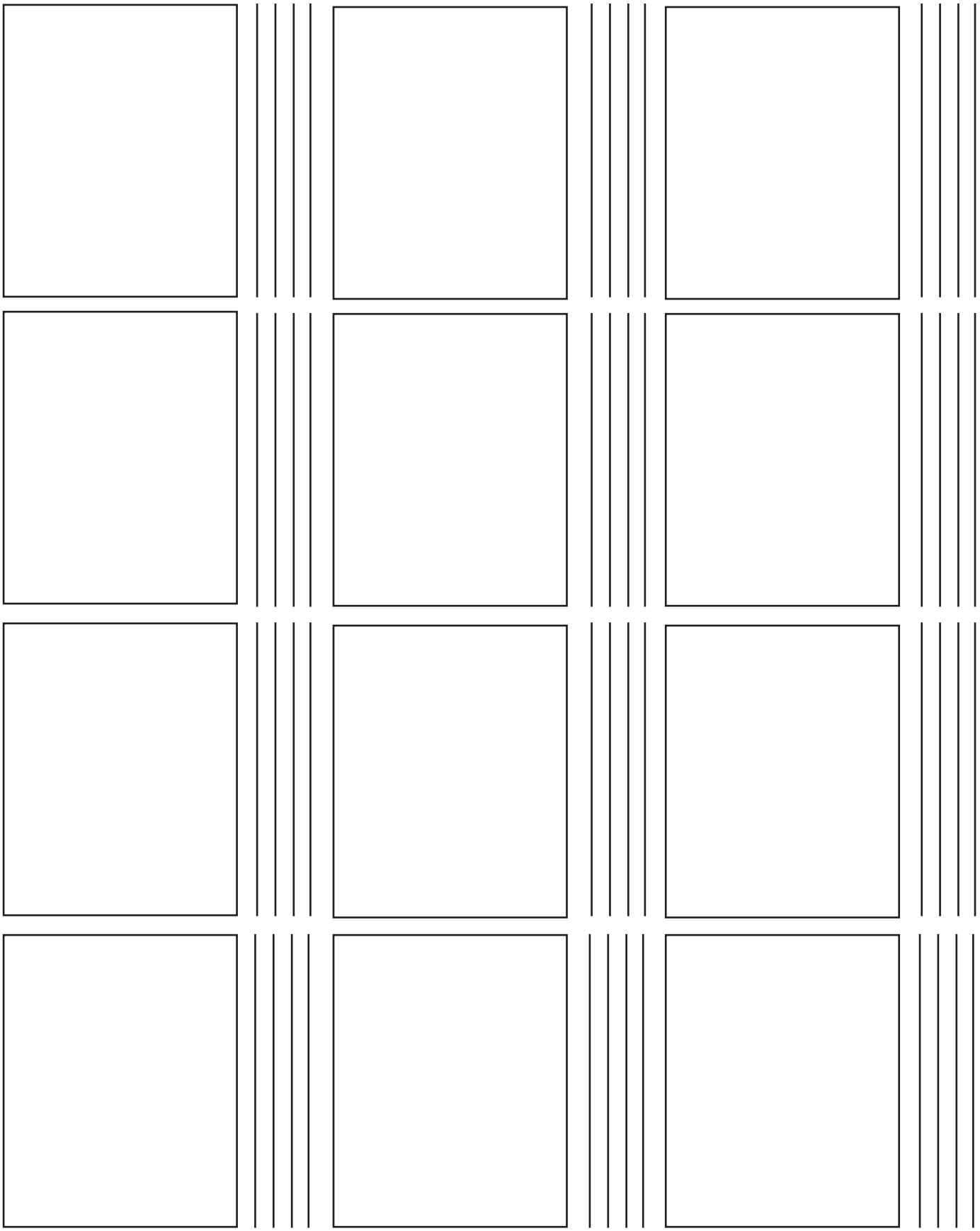
38. Does your character have a job? Do they like it or would they be more content to do something entirely different?
39. Is your character well-traveled? If so, when and where did it travel and for what reason(s)?
40. What did they learn from traveling?
41. If it has not traveled, would it like to? Where would it choose to go and for what reason(s)?

Life Outlook

42. What does the character live for? Does it have a purpose in life?
43. Is the direction of their life based on something that happened to them in the past?
44. Does your character regret past actions? Can it forgive others for affecting them negatively?
45. What does your character feel passionate about (music, food, patterns, colours, keeping secrets)?
46. What does your character want most out of life? What are they willing to do to achive their aspiration(s)?
47. Does your character have any secrets?
48. What significant life experience(s) has altered your character's life (political, social, economic, spiritual)?
49. Do they worry about things that happen to them in life?
50. Do they prefer to live in the past, considering their distant memories far more important than their life's present content?

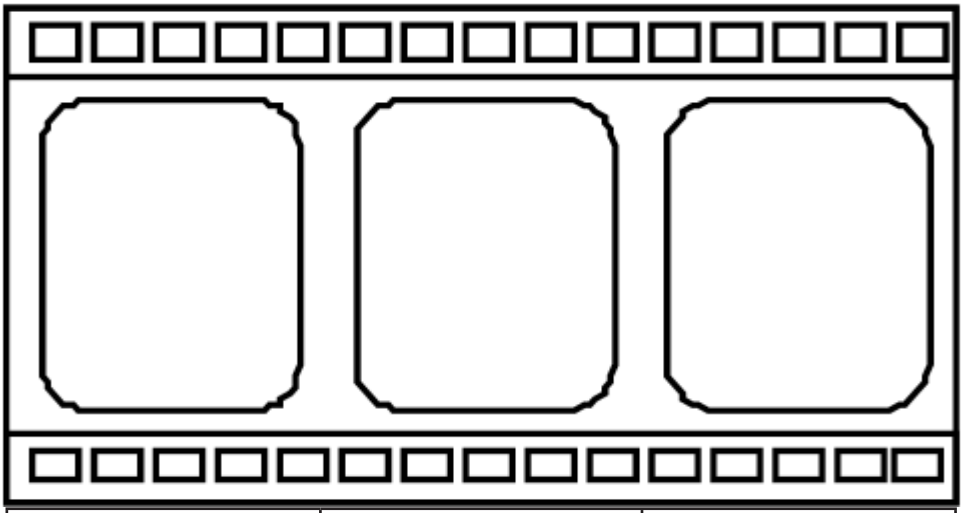
Basic Storyboard Template

	Beginning:
	Middle:
	End:



Detailed Storyboard Template

CINEMATIC STORYBOARD



Narration/Dialogue	Narration/Dialogue	Narration/Dialogue
Location/Setting:	Location/Setting:	Location/Setting:
Props:	Props:	Props:
Video Considerations: lighting, camera angle, close-up/wide shot?	Video Considerations: lighting, camera angle, close-up/wide shot?	Video Considerations: lighting, camera angle, close-up/wide shot?
Audio Considerations: soundtrack, sound effects (rain)	Audio Considerations: soundtrack, sound effects (rain)	Audio Considerations: soundtrack, sound effects (rain)
Special Effects	Special Effects	Special Effects

Production Roles

Producer: Has control over the entire production of a motion picture and is ultimately held responsible for the success or failure of the motion picture project; this person is involved with the project from start to finish. The producer's tasks are to:

- organize and guide the project into a successful motion picture;
- organize the development of the film, and be quite active in the pre-production phase; and
- supervise and give suggestions to be taken seriously by those creating the film.

Director: The director is primarily responsible for overseeing the shooting and assembly of a film. The director's tasks are to:

- be directly responsible for the picture's final appearance;
- work at the center of film production; and
- be inextricably linked with dozens of other people to get the job done.

Screenwriter: The screenwriter provides more than the dialogue for the actors. The screenwirter's tasks are to:

- be responsible for organizing the sequence of events in a film to ensure that one scene leads logically to the next;
- write descriptions of settings; and
- suggest movements or gestures for the actors.

Production Designer/Art Director: The production designer is the first to translate the script into visual form. The production/art director's tasks are to:

- create a series of storyboards (a series of sketches to show the visual progression of the story from one scene to the next); and
- determine the palette of colors to be used and often provides other important suggestions about the composition of individual shots.

Cinematographer: The cinematographer is also known as the director of photography (DP). The DP's tasks are to:

- be an expert in photographic processes, lighting and the camera's technical capabilities;
- achieve the director's vision of certain visual or atmospheric qualities through his or her choice of lighting, film filters, and careful manipulation of the camera; and
- refer to storyboards created by the production designer as a guide.

Editor: Even in a single scene, dozens of different shots may have to made to ensure the overall vision is captured. The editor has a profound effect on the appearance of the final film. The editor's tasks are to:

- organize the footage and arrange individual shots into one continuous sequence shortly after shooting begins; and
- choose which shots to use and the order in which to place them.

Location Manager: The tasks of the location manager are to:

- scout out locations for shooting; and
- arrange for permission to shoot in specific places.

Set Designer: A set is any scenery or environment built indoors or outdoors for use in a motion picture. The set designer's tasks are to:

- be a draftsperson to sketch plans and make lists specifications for building sets based on the verbal descriptions or rough sketches provided by the art director; and
- plan to build only what lies within the camera's field of view.

Sound Designer & **Composer**: Music has been an integral part of movies since their invention in the 1890s. Even the simplest silent films were accompanied by a piano or organ player. The composer's tasks are to:

- write music and design sound for the cinematic work; and
- procure the musical instruments or found objects to compose the music/sound.

Sound Recordist: The task of the sound recordist is to:

- operate the sound-recording equipment on a set.

Boom Operator: The boom is a long, adjustable bar used to position a microphone during filming. On the boom, the microphone can be positioned above the actor's head, picking up dialog while remaining out of the camera's field of view. The task of the boom operator is to:

- correctly position the boom microphone to record all the actors, which means pointing the microphone at the actor who is talking, anticipating when the next actor will speak, and swiveling the microphone over to him or her.

Set Decorator: The set decorator is someone who often has interior design experience. The tasks of the set decorator are to:

- find the appropriate objects to place within a set to make it look real, according to need; and
- physically place the objects and furnishings (furniture, rugs, lamps, paintings, books, etc.) on the set, making it ready for shooting.

Costume Designer: The tasks of the costume designer are to:

- conceive and draw designs for the costumes to be worn by the actors in the movie; and
- work with the art director, director, and producer to approve costume designs before going to the seamstress, the person who actually makes the costumes.

Seamstress: The task of the seamstress is to:

- make the costumes based on the approved costume designs.

Casting Director: The casting director's tasks are to:

- suggest and evaluate potential actors appropriate for the film;
- sets up meetings with the actor and the producer and/or director; and
- negotiates the terms of a proposed contract between the actor's agent or attorney and the producer.

Actors: For the audience, actors are the most visible part of the production. The actor's tasks are to:

- learn the script, provide feedback, and be believable; and
- take direction from: the director, the cinematographer who creates the perfect light, the screenwriter who provides the plot and dialogue, the art director who designs the physical environment, and the costume designer who provides the proper attire.

Make-up Artist: The make-up artist is in charge of make-up applied directly on the skin of an actor for cosmetic or artistic effect. The actor is made up before filming, but sometimes the make-up wears off during filming and new make-up must be reapplied. The task of the make-up artist is to:

- maintain the appearance of the actor's make-up throughout the filming.

KWL Chart

Now that you have chosen your topic, think about what you need to find out. List the questions you want to find answers to or techniques you want to try with art media. Consider the resources (books, videos, computer software, art media) you might need, and check that they are available. If not, you may have to rethink your plans.

What do you already know?	What do you want to find out?	What have you learned?

Time line

Class	Goals
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	

SAMPLE TEAM PLANNING TIMELINE							
Role/Team	Target Date/ Status	Target Date/ Status	Target Date/ Status	Target Date/ Status	Target Date/ Status	Target Date/ Status	Target Date/ Status
Screenwriter							
• sequence of events in a film organized to ensure one scene leads logically to the next							
• descriptions of settings written							
• movements or gestures for the actors suggested							
Production Designer/Art Director							
• series of story-boards created							
• palette of colors and composition of shots determined							
Cinematographer							
• choice of lighting/ film filters deter-mined							
Editor							
• footage organized and individual shots arranged into one continuous sequence							
• shots chosen order in which							
• order of shots determined							
Location Manager							
• shooting locations determined							
• permissions for shooting locations acquired							
Sound Designer & Composer							
• music written or sound designed for cinematic work							
• musical instru-ments or found objects procured to compose the music/ sound							

Interviewing Tips and Techniques

The Do's of interviewing

1. Conduct the interview in person. It is more effective and personal than any other method.
2. Be prompt.
3. Have everything ready.
4. Introduce yourself and explain why you are conducting research on the topic.
5. Be polite.
6. Ask the interviewer for permission to record the interview – a recording can help fill in anything missed through note-taking.
7. Ask the interviewee to sign consent and release forms so the findings can be shared publicly.
8. Provide enough time for the person to answer the question. Sometimes pauses and silence are just an opportunity for the interviewee to remember something important about the topic.
9. Listen carefully to the answers as some of them may suggest follow-up questions or require clarification of the information provided.
10. Take jot notes while listening and underline key words that may help ask follow-up questions.
11. End the interview by thanking the person interviewed.

Ask the 5W questions:

- When did it happen?
- To whom did it happen? (Who)
- Where did it happen?
- What happened?
- Why did it happen?

Open Response Questions require more than one-word answers. These questions probe deeper and allow the exploration of specific areas or seek additional information. The intent of this type of questioning is to stimulate imaginative and creative thought, or investigate cause and effect relationships. The interviewer needs to be prepared for the fact that there may not be right or definitely correct answers to these questions. Teachers have a tendency to call these essay questions and they are of the following type:

- Why did our family leave Ireland's Eye?
- Describe some of the cases you would treat on a hospital ship?
- What did your parents think about Confederation?
- What do you remember about St. John's during World War II?

Closed Questions require answers that are often within a very finite range of acceptable accuracy and usually require one or two word answers. When asking this type of question, researchers have to follow up with an open question like those in the brackets below.

- When did the Great Fire occur? (How did the Great Fire begin?)
- Did you vote for Joey Smallwood? (Why did you vote for Joey?)
- Do you remember the railroad? (What was it like to ride the Newfie Bullet?)
- Who found the nickel in Voisey's Bay? (Tell me about those first prospectors.)

Interview Checklist

— I practiced beforehand with my equipment.
— I brought everything I needed, including extra batteries and tapes.
— I arrived on time.
— I introduced myself and explained the project.
— I tested the equipment before and after the interview to make sure it was recording.
— I began the recording by stating my name, the interviewee's name, the location, and the date.
— I kept my questions focused on the interviewee rather than on my own opinions.
— I did not ask any leading questions that would make my interviewee either agree or disagree with me.
— I asked mostly open questions.
— I used follow-up questions.
— I used effective eye contact and open body language - leaning forward, nodding, and smiling - to indicate that I understood.
— I did not challenge or correct any information that I thought was not accurate.
— I allowed my interviewee moments of silence to facilitate thinking.
— I had my interviewee fill out the consent and release forms.
— I gave the consent and release forms to my teacher.
— I kept my interview to fewer than 90 minutes.
— I politely stopped the interview when I needed to turn over the tape or replace a battery.
— I gave a copy of my taped interview to my interviewee.
— I treated my interviewee with respect at all times.
— I wrote a thank-you note to my interviewee after the interview

Interview Release Form

INTERVIEW RELEASE FORM

Project name:_____

Date:_____

Interviewer:_____

Tape number:_____

Name of person(s) interviewed:_____

Address:_____

Telephone number:_____

Date of birth:_____

By signing the form below, you give your permission for any audio and visual made during this project to be used by researchers and the public for educational purposes including publications, exhibitions, World Wide Web, and presentations. By giving your permission, you do not give up any copyright or performance rights that you may hold.

I agree to the uses of these materials described above, except for any restrictions, noted below.

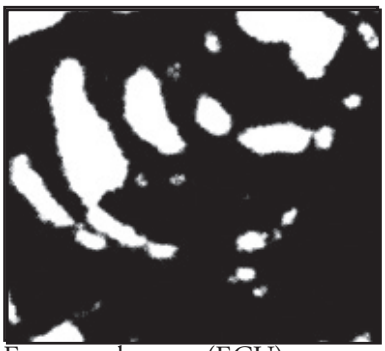
Name (please print):_____

Signature:_____

Date:_____

Restriction description:

Camera Angles

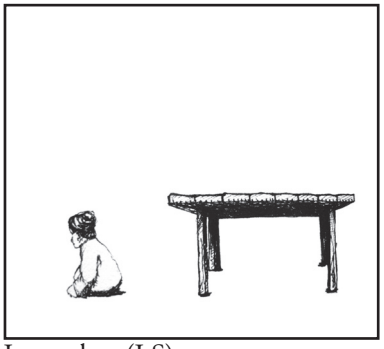


Extreme close-up (ECU)
Construct significance.

Close-up (CU)
Feature details of character.

Medium shot (MS)
Measure compositional weight.

Full shot (FS)
Body language sets mood.



Long shot (LS)
Provide location and setting.

Over-the-shoulder (OTS)
Explore points of view.

Zoom
Change the field of view.

Pan
Move the camera from right to left to extend the field of view.

Tilt
Tilt camera up or down on the tripod to alter field of view.

High angle
Suggests weakness.

Low angle
Suggests strength.

Canted angle
Suggests uncertainty.

Visual Artists of NL and Canadian Artists Representation

Visual Artists Newfoundland and Labrador-Canadian Artists Representation/Le Front des artistes canadiens (VANL-CARFAC) is a non-profit umbrella organization for visual artists in the province of Newfoundland and Labrador, as well as the provincial affiliate for the National artist's organization, CARFAC. It is an advocacy group concentrating its efforts in the areas of communication, promotion, professional development, and public education.

Organizational History
Visual Artists Newfoundland and Labrador (VANL-CARFAC) was incorporated in 1994 and carries on the activities of its founding organization, CARNL (Canadian Artists' Representation, Newfoundland and Labrador Affiliate) which was active since 1976.

VANL-CARFAC is a not-for-profit cultural organization which represents the interests of professional visual artists of Newfoundland and Labrador both provincially and nationally. VANL-CARFAC provides artists with a range of professional resources and services. They also brief the various levels of government on professional and socio-economic issues affecting visual artists today.

The Mandate of VANL-CARFAC is to raise the socio-economic status of the artist by:

- Advocating on behalf of the visual arts sector
- Providing information to artists and non-artists on the moral rights of artists on issues of copyright, exhibition, and reproduction
- Promoting the development of a cohesive provincial visual arts sector by developing communication tools and liaising between regional visual arts associations
- Advancing awareness of the visual arts in the province
- Acting as a liaison between the visual arts sector, government, cultural organizations, art galleries, and the public
- Acting as a spokesperson on issues specific to visual artists

For more information about VANL-CARFAC, visit their website http://vanl-carfac.com/

Canadian Musical Reproduction Rights Agency Ltd. (CMRRA)

The Canadian Musical Reproduction Rights Agency Ltd. (CMRRA) is a non-profit music licensing agency, which represents the vast majority of music copyright owners doing business in Canada. “Synchronization licensing” refers to the use of music in films, television programs, television/radio commercials and other audio-visual productions. The use of a musical work in conjunction with such a production is called “synchronization”. Permission to use music in this fashion is granted by way of a contract negotiated between the prospective user and the owner of the copyright, or the owner’s licensing agent. Such a contract is called a “synchronization license”. As of September 2012, CRRA no longer provides synchronization licensing services. To obtain a synchronization license, one will need to directly contact the music publisher or copyright owner of the song(s) you wish to use.

In order to legally use a copyright-protected song, you must obtain the permission of the owner of that song to reproduce it. In the music business, the owners of copyrights in songs are called “music publishers”, and the means by which such permission is granted are called “synchronization licenses”. This represents the composer/author.

In addition to a synchronization license for the reproduction of the song, one will also need to obtain a Master Use License authorizing the reproduction of the recording in question. These licenses are typically granted by the record labels which own the recordings in question. There is no central body which represents record labels for this purpose. In all cases, one will have to contact the record label directly. This represents the ‘Artist”.

Alternatively, one may wish to contact Ole Clear at www.oleclear.com to obtain permission to use music from their catalogue. All music licenses granted by Ole Production Music, include Sychronization and Master Use rights in perpetuity. Their clients are not required to contact or to negotiate terms with any other party. Should students require any rights for YouTube, Facebook or any other social media - they will need to obtain permission directly from the publisher as CMRRA does not handle social media licensing. Research can be done by looking up the song(s) at www.ascap.com, www.bmi.com, or www.sesac.com.

Please note:
1. A synchronization license grants authority to reproduce a musical composition only. It does not grant authority to reproduce a master recording. You must obtain a license for any master recording which is used in your production from the owner of such recording.

Appendix D
Organizing for Art Instruction

Organizing for Art Instruction

Plan for Learning Art

Using designated outcomes as a reference point, teachers can design large units that encompass art creating, contextualizing, and reflecting, which incorporate many aspects of the art learning process. As flexibility is an important part of the planning, lessons can radiate in many directions, and possibilities are limitless. For example, a lesson in printmaking may lead to design of masks that may be incorporated into dramatic storytelling and movement. In addition, large units such as these help students define who they are and begin to make sense of the complexity of their world. They also ensure a place for individual strengths, learning styles, ideas, and preferences.

When planning units, teachers have opportunities to engage people and resources available in the wider school community. In addition, sharing ideas and materials within a school or group of schools during the planning, allows for rich and varied experiences for students and initiates important conversations among teachers about the excitement that can be generated through art.

The focus of learning in and through art is on the expression of thoughts, ideas, and understandings in a continuous creative process rather than on one-shot activities that emphasize a final product. Although there are often times when students engage in activities that result in a finished artwork, meaningful art making is a continuous, creative problem-solving process.

Considerations for planning art learning are:

- make decisions about the appropriateness of the topic in terms of interest, relevance, time, level of difficulty, needs, and abilities of students
- address three unifying concepts (create, contextualize, and reflect) over the whole year
- weave together ideas from students, teachers, and any classroom visitor
- include artwork, reproductions, or images from magazines, photographs, and children's books in lessons
- take advantage of as many possible opportunities for conversation, observation, and assessment
- orchestrate the use of a variety of materials, techniques, and technologies
- enable both individual and group work
- include materials across time and cultures
- consider possibilities for meaningful, cross curricular connections
- ensure opportunities for celebration of students' learning

Characteristics of a Well-designed Program

Open-ended	Students have opportunities to explore, problem solve and make personal decisions as they create.
Choice	There is choice in art content, processes, materials, and what artwork to exhibit.
Focused on Growth	Progress is monitored in their ability to create, appreciate, and critique art. Authentic assessment activities are encouraged including portfolios, reflection journals, and exhibitions.
Balanced Approach	Students are exposed to a range of learning opportunities including specific lessons on art skills and concepts. Art is also integrated into the curriculum through thematic teaching. This provides students with content for their art and the realization that art skills are valuable and useful.
Authentic	Students are involved in routines and practices used by professional artists. They are given relevant projects that challenge their thinking and develop a deep and meaningful understanding of the arts. Visual images from diverse sources enrich art experiences.
Inquiry Based	Lessons use an inquiry-based approach focusing on problem solving, observation, prediction, and validation.
Adequate Time	There is adequate time to explore and experiment with techniques, materials, and processes.

Strategy for Cultivating a Creative Environment

The teacher's role is to provide an environment in which art experiences happen and to guide and challenge all students during their art making processes. Accordingly, strategies and expectations must be appropriate to the individual situation. Art by its very nature is one subject in which the individuality of each student can be accommodated. Diversity must be fostered.

Openness, flexibility, appreciation, encouragement, and acceptance are conducive to self-expression. At the same time, an organized physical environment, a set classroom routine, and clear behavioural expectations provide students with a sense of security and a structure that encourages responsibility. The atmosphere in any art class should be encouraging and supportive; students should never feel uncomfortable about expressing their feelings and ideas.

Expectations should be adjusted to the individual student. If a task is too difficult for a student, the time may be extended or the task reduced. If the task is too simple, the student should be challenged with ideas, materials, and processes. Professional artists' forms of expression should not be expected from students.

Topics for art making should be explored using other modes of expression such as music, drama, dance, film, literature, and poetry. Students who use a multisensory approach to explore themselves and their environment will most certainly discover more aspects.

Students need the option of using a variety of media. Permit them to use those with which they feel comfortable and are sure to obtain some measure of success. However, encourage them to experiment with and learn about the potential of new materials as well.

Instructional Approaches

The instructional approaches used to teach art concepts and skills are very similar in methodology and organization to the approaches used in other subjects.

- Flexibility is important. Teachers may have to switch plans in midstream because a certain suggestion or situation arises in class.
- Careful observation often indicates the direction the lesson should take and what an appropriate follow-up would include. Teachers should always change or adapt plans to fit their own situation.
- Knowledge of the students, the materials available in the school, and personal experiences should be a guiding force in lesson planning.

An inquiry approach works well for art learning because it mirrors how art is created in the real world. Inquiry emphasizes that something is to be learned, discovered, or investigated and it leaves room for students to arrive at their own conclusions. Inquiry-based learning emphasizes process; it leaves room for individual learning, meeting challenges, and making decisions.

Every lesson should be organized to encourage students' active participation and allow them opportunities to discover concepts through guided observation and the manipulation of materials. Within this general inquiry approach, the teacher should also ensure that art learning experiences:

- are part of a long-term plan
- have specific purposes
- provide for continuity of learning
- encourage students to work at their own rate of development
- provide time for shared learning
- provide immediate, positive reinforcement of the learning that had taken place

Lesson Plan Format

There is no single way to go about teaching art. It is possible, however, to include the points above by using a lesson format that has the following components:

Engagement (10-20% of teaching time)

Exploration (60-80% of teaching time)

Culmination (10-20% of teaching time)

1. Engagement

..the most vital and successful art projects are usually the result of vivid and meaningful personal experiences.

The quality of learning is very dependent on the interest level of students. Effective lessons are designed in such a way that interest is captured at the beginning of the lesson and is maintained throughout.

Engagement results when students are actively considering a topic through questioning, discussion, or prediction. There are many ways to focus students' attention:

- Pose an open-ended question about an event, activity, or object.
- Have students recall content or concepts from a previous lesson.
- Pose a problem.
- Present a technique.

Sometimes the introduction to a lesson will motivate students sufficiently so that they will need little further stimulation. Motivation can take many forms, but the most vital and successful art projects are usually the result of vivid and meaningful personal experiences. Nothing replaces direct contact or immediate observation for eliciting a richly expressive response. The role of discussion in motivation cannot be overemphasized.

Comparisons of visual elements of an object, such as shape, texture, colour, and size promote keen observation. Apt verbal description fosters heightened visual awareness. Sharing observations, remembrances, and ideas may trigger more thoughts in other class members. Prolonged looking and discussing provides more insight. Whenever possible, students should observe real objects. If this is not possible, the teacher may employ alternatives such as looking at pictures of the objects, participating in related events, or dramatization.

Sometimes the observation, description, and discussion may be centred on artwork. These may be student works or the works of professional artists. In either case, they may be discussed in terms of their subject matter just as objects and events can be discussed. Artwork has the added benefit of incorporating design concepts and art processes for discussion as well.

Timing is very important in successful motivation. The teacher can usually sense when students have reached a fatigue point. Time allocated to the motivational session should not infringe on students' activity time. Sometimes, however, the students may become so involved in the motivation session that the activity session may need to be carried over to another class period.

2. Exploration

Smile, pause, and say nothing; this will give the teacher an opportunity to reflect on what can be said...

During the activity period, the teacher's role is to help students express what they want in their own way. The student must remain in control of the ideas being expressed. In order for this to occur, the teacher assumes a facilitator's role. The teacher, in the selection of outcomes and a motivational activity, assists the student by providing a framework within which to explore. Some students are capable of working within these parameters without any further assistance. There are other students who, for various reasons, cannot always be expected to solve problems and reach goals without assistance.

The teacher's assistance should be just enough to help a student overcome the immediate difficulty. Asking questions or demonstrating without imposing your own ideas is the best approach. It can sometimes be difficult to know what to say to support students in their art making. Avoid making general comments (e.g., *That's lovely! Good work!*) because they neither encourage dialogue nor support artistic development. Such comments also place undue attention on the product and give little attention to the process which is often much more important to the student.

There are many ways the teacher can engage students in a conversation about the ongoing aspects of their artwork. Teachers can:

- *Describe the image*.
  Comments can focus on content, concepts, and feelings. Students need to hear art vocabulary. They need to realize the teacher is aware of the work they have done.
- *Discuss art elements and principles used*.
- *Comment on the expressive quality of the student's work.*
- *Comment on the inventiveness, ingenuity, and imagination in the student's work.*
- *Comment a desired behaviour in the student's efforts.*
- *Praise evidence of improved skill and control of medium*.

When a positive, objective, non-judgemental approach is taken, teachers lend support to students' artistic development. Teachers are:

- looking carefully at students' artwork and showing interest in it
- either giving students new art vocabulary or reinforcing vocabulary that has been previously learned
- helping students look closely at their own artwork
- helping students realize what skills they possess

3. Culmination

Be positive, appreciative, and neutral.

After the exploration or art making phase, students' artwork should be displayed. Both the artwork and the process can then be discussed by the teacher and students. Discussion after the process is invaluable because it:

- provides an opportunity to review the outcomes of the lesson and focus on student achievement
- helps students consolidate concepts, review techniques, and identify alternatives
- gives students the opportunity to see and appreciate a variety of approaches to making art
- provides an opportunity to respond to their own artwork and the work of others

When talking about student artwork, the following suggestions support a positive discussion:

- Look at the artwork ahead of time to determine the variety of artwork and how it was accomplished.
- Ask yourself questions such as: "How have students dealt with the outcomes for the activity?"
- Describe some of the pieces to yourself (as if you were describing them to someone on the phone).
- Look for positive qualities or teaching points that could be elaborated.
- Be positive, appreciative, and neutral.
- Choose several examples to make a specific point.
- Accept more than one response to each question.
- Ask questions that do not have an absolute right/wrong answer.
- Ask questions that bring out contrasting ways of working, but do not make value comparisons.
- Talk about the artwork rather than who did it. Be objective (e.g., "what painting" rather than "whose painting").
- Give all students an opportunity to ask questions or make a point (positive or neutral). Give students opportunities to talk about their own artwork.

Features of the Creative Process

Discuss with students the process of creativity. Recognize that artistic creation is a culmination of ideas and materials, experimentation, 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 artwork, and ideas. Creating personal artwork is one of the most valuable proponents 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: Interests and curiosities are imperative on which to base a project. 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 artwork 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 (template found in Appendix C page 89).

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, 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?

Create: Determine steps for media process. Prepare to be challenged and diverged 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 identify 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 artwork, prepare for a class discussion - refer to the critical analysis questions in Appendix E.

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 artwork mean? Are multiple meanings possible?
- How has your artwork changed or evolved from its initial plan or design?
- Is this artwork finished? How do you know?
- What were your original intentions in making this artwork?
- How have your original ideas changed while making this artwork?
- What has surprised you about this work?
- What have you learned about working with this medium, technique or materials?
- How has this artwork 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 artwork?
- Have you given this artwork a title?
- Does your artwork need a frame, a base, display background or other display format?
- Who are your spectators or audience?
- Does your artwork need a written explanation or artist's statement?

Seven Norms of Collaboration

7 Norms of Collaboration: What does it LOOK like?

Promoting a Spirit of Inquiry	
When members promote a spirit of inqury they …	When members don't promote a spirit of inqury they …
• Advocate for their own ideas and provide rationale for their thinking	• May say, "It's my way, or no way!"
• Thoughtfully inquire into ideas of others	• May dismiss others' ideas and suggestions
• Provide equitable opportunities for everyone to participate	• Dominate the meeting and not allow others to contribute
• Disagree respectfully and openly with ideas	• Attack a person, not the idea
Pausing	
When members pause they …	When members don't pause they …
• Listen attentively to others' 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 implications 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 …
• Propose all relevant information	• May not include key ideas or suggestions
• Think about the relevance of their ideas before speaking	• May propose irrelevant or peripheral information
• Provide facts, inferences, ideas, opinions, suggestions to the group	• May not make reasons and rationale clear
• Explain the reasons behind statements, questions, and actions	
• May remove or modifiy their own ideas, opinions, points of view as discussion unfolds	• May say, "It's my way, or no way!"

Paying Attention to Self and Others	
When members pay attention to self and others they …	When members don't pay attention to self and others they …
• Are aware of their own thoughts and feelings **while having them**	• May not be aware of emotional reactions to the discussion
• Are aware of others' tone of voice patterns and non-verbal communications (facial expressions, body language, sighs, position, etc.)	• May not be aware of communication signals from others
• Are aware of the group's mood overall	• 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 …
• Believe that others mean well	• May believe that others are not trying their best
• Restrain impulsive responses triggered by their own emotions	• May respond impulsivlely based on emotions
• Use positive assumptions when responding to and inquiring of others' ideas	• 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.

Organizing an Art-Friendly Classroom

The Physical Space

Classrooms may have a limited amount of space for teachers to operate a creative learning environment. Running an art program at any grade level requires tremendous variety in visual support material, tools, and consumable materials. There are practical ways in which teachers and students can effectively organize the classroom environment so that it invites and promotes visual learning. They include the following:

- Artwork Display
  Create adequate space for display of student artwork (bulletin boards, back of bookcases accessible on both sides). Regularly change art displays of student work, which provides many opportunities for student response. Consider mounting explanations of the process, artist statements, or other pertinent information. Post information about the artist, several pieces of artwork, and a graffiti sheet where students can write positive and critical comments about the work.

- Material Storage
  Open, accessible shelves for storing art supplies are required, as is closed cupboards or storage boxes for storing more occasional, expensive, or fragile items. Make sure to label storage containers for organizing commonly used materials. There is also need for space to store artwork and showcase portfolios.

- Art Centre
  Create a quiet space, away form heavy traffic where students may choose to spend extra time creating, contextualizing, and reflecting on artwork. Provide an array of tools and materials to encourage experimentation and production.

Appendix E
Critical Analysis of Artwork

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 artwork as well as the work of professionals.

Contextualizing and reflecting on art is a personal experience. Each viewer brings unique perspectives and associations, depending on their life experiences. One person can respond in more than one way to the same artwork. Responses vary and shift in emphasis from viewer to viewer and from artwork to artwork. Three types of responses include:

- emotional response: focusing on the feelings evoked by an artwork
- associated response: based on connecting personal experiences to the artwork
- formal intellectual response: resulting from an analysis and informed interpretation of the artwork

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 artwork representing different time periods and cultures.

Expect students to respond in different ways to artwork. 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 artwork.

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

Description
Describe what you see in the artwork.
- 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 artwork?
- What elements of design are used?
- How does the artist make you interested in the artwork?

Interpretation
Focus on what the artwork means.
- Why do you think the artwork was made?
- What does the artwork tell you about the time or place it was made?
- How does this artwork make you feel?
- Does the artwork remind you of other things you have seen or done?

Evaluation
Decide if it is a successful artwork.
- What do you like about this artwork?
- 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 artwork?
- How can is artwork change how you make your own work?

When teachers first introduce viewing artwork 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.

Paraphrasing/Summarizing
The teacher supports student response by rewording it (sometimes more clearly) *What I hear you saying is that the second artwork is more exciting.* After several comments have been made, ask the class to summarize what has been said up to that point, *What opinions have we heard so far?*

Clarification
The teacher looks for more information and meaning:
Student: *I like the colours.*
Teacher: *What colours do you like?*

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 artwork 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 artwork.
- Provide students with a list of possible questions to ask and comment formats to help them develop positive response skills.
- Try to address each artwork. 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 artwork shows _____ really well.
- One thing that really stands out in the artwork is _____.
- I would like to see more of _____.
- I think that _____ would make this artwork even better.
- I am confused by _____.
- I see _____ in several pieces of artwork.
- One thing you could think about for your artwork is _____.

Generic Questions

Describe it

- What objects and what people do you see in this artwork?
- What words would you use to describe this artwork?
- 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 artwork?
- How would you describe the artwork 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 artwork?
- How is the artwork similar and dissimilar to the one we just looked at?

Analyze it

- How did the artist use the space in this artwork? 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 artwork (e.g., dripping paint, sloppy or messy lines, very precise lines, dots or circles that seem almost to spin)?
- Are the colours in the artwork 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 artwork? 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 artwork?

Interpret it

- What would you call this artwork if you were the artist? Why did you decide on this title? What other titles would also apply?
- What is happening in the artwork? 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 artwork?
- Does this artwork tell you anything about the artist?
- What do you think the artist's view of the world is?
- What does the artwork mean?

Evaluate it

- Which part of the artwork 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 artwork?
- What do you think the artist worked particularly hard at while he or she created this artwork?
- Do you like this artwork? Why or why not?
- Why do think people should see this work of art?
- What change would you make of this artwork if you could?
- What is the best thing about this artwork?

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 you opinion, what is the strongest technical element of this film (i.e. editing, lighting, sound, cinematography, animation, etc.)?

Appendix F
Assessment Forms

Assessment Forms

The following is a collection of assessment forms that are appropriate for use in intermediate grades. The variety of assessment strategies discussed in section I of this guide are reflected in this collection.

There are various ways of reviewing animation portfolios. You can review each animation as it is completed; you can have the student select three pieces he/she wishes to have evaluated; or you can have students review their own portfolio.

General Assessment Rubric

The general assessment rubric uses criteria that focus on the content of the animation. The grading criteria are broad in order to give students an open environment in which to be creative while emphasizing enough detail to ensure they have achieved proficiency of the material.

Date project is due:
Value of grade:
Project description:

1. Rudimentary (fragmented, disjointed, confusing)
- Student's work: demonstrates no evidence of interest in or understanding of the topic.
- Storyline: incoherent; shows no sense of organization.
- Characters: flat or omitted.
- Setting: inappropriate or non-existent.
- Animation: no apparent unity.

2. Unsatisfactory (incomplete, superficial, illogical)
- Student's work: demonstrates lack of interest in or understanding of the topic.
- Storyline: incomplete; shows little planning; is hard to follow; events are omitted or disorganized.
- Characters: flat or omitted.
- Setting: incomplete; with only minimal attention to detail.
- Animation: lacks cohesion and shows little sense of overall design.

3. Satisfactory (adequate, general, believable)
- Student's work: demonstrates interest in the topic and command of events, but very little originality or depth of understanding.
- Storyline: shows some planning and organization, but the profession is uneven and there may be gaps in the narrative.
- Characters: all included, but they are not developed or differentiated.
- Setting: established, but may be nondescript and suggest no particular cultural context.
- Animation: lacks overall unity.

4. Excellent (integrated, well developed, effective)
- Student's work: demonstrates engagement in the subject, understands it, and has a sense of its overall scope.
- Storyline: clear; progresses smoothly; all major events are included, through it has fewer details than a 5 animation.
- Characters: complete and differentiated.
- Setting: places the subject in its cultural context.
- Animation: has a clear beginning, middle, and end.

5. Outstanding (creative, compelling, comprehensive)
- Student's work: demonstrates engagement in the subject and has captured its unique flavour or humour; student understands the relationships among characters, events, and setting, and understands the deeper, symbolic meaning.
- Storyline: clear; narrative is easy to follow and creatively developed.
- Characters: well defined and imaginatively conceived.
- Setting: provides creative backdrop; invokes a cultural context with detail and appropriate symbolic meaning.
- Animation: has a sense of completeness.

Self-Evaluation

The self-evaluation uses criteria that focus on the process of developing strong content and structure, as well as applying design concepts to the process of presenting well-structured animations. It allows you to evaluate pre-animation skills (ex. storyboarding and researching materials for an animation) as well as the animation itself.

Name:
Date project is due:
Project description:

	Rudimentary	Unsatisfactory	Satisfactory	Excellent	Outstanding
Research and preparation					
Student has compiled ten research questions about the topic.	1	2	3	4	5
Student has compiled five research questions about the topic.	1	2	3	4	5
Student has thoroughly answered all ten research questions.	1	2	3	4	5
Research and preparation total:	_____				
Design					
Student has effectively used storyboards to outline animation.	1	2	3	4	5
Student integrates the use of scale and perspective into the design of the animation.	1	2	3	4	5
Students uses light and colour to create mood in the animation.	1	2	3	4	5
Student integrates motion into the animation to make it more realistic and exciting.	1	2	3	4	5
Student uses design concepts, the proper number of frame, and the correct frame speed in order to integrate the element of time into the animation.	1	2	3	4	5
Design total:	_____				
Content					
Student has developed the relationships between characters, events, or setting to make the animation compelling.	1	2	3	4	5
Organization is clear, the narrative is easy to follow and creatively developed.	1	2	3	4	5
Characters are well defined and imaginatively conceived.	1	2	3	4	5
Setting provides a creative backdrop for the animation, and invokes its mood and details and appropriate imagery.	1	2	3	4	5
Animation has a logical progression that is easy to follow.	1	2	3	4	5
Content total:	_____				
Overall Presentation					
Student's work demonstrates that student has researched the topic and understands it.	1	2	3	4	5
Animation has a logical and organized plan.	1	2	3	4	5
Animation uses design elements and principles.	1	2	3	4	5
Animation is well-developed and contains important details.	1	2	3	4	5
Animation has a sense of completeness.	1	2	3	4	5
Overall presentation total:	_____				

Grand total:

Evaluation Suggestions

Electronic Portfolios
Encourage students to keep an electronic portfolio of their artwork produced. Blogs can serve this purpose, provide a venue for an on-line gallery, peer reactions, artist statements expressing intentions and feedback including thoughts about, discoveries, challenges and successes with the art making process.

Teaching Peers
Encourage students to teach their skills and share their knowledge with peers and others. This is an excellent way for students to reinforce their learning and contribute to the knowledge base/inspiration of others.

Peer Evaluation
Before students submit their animations, pair them with a peer evaluator group in order to get feedback on any final edit that might be needed. The process can assist students to explain their actions, master content during the editing process, explore the differences in the way they each interpret and visualize the same information, and develop interpersonal skills through communicating their ideas and helpful criticisms to each other.

Document Dialogue
Record feedback, through video or sound, during the pre, during and post production of the artwork. The document dialogue can be viewed by the teacher and/or class. This is an excellent method for those students who are uncomfortable or unable to speak about their work in public. Students may find they will be more articulate when not being placed in the spotlight to justify their intentions. As an extension activity, the document can be inserted into the artwork in the case of the cinematic unit (special features on the DVD).

Journal and Artist Statements
Cross-curricular opportunities are encouraged. Students may be able to use these journal entries and artist statements in Language Arts process writing projects (voice, personal journal entries, descriptive writing, etc.).

Constructing Criticism
Constructive criticism is necessary to appreciate the purpose of conducting critiques. Discussions about artwork continues the process of creativity. A venue for the audiences' reaction fosters informed peer responses. This enables the student to reflect on their creative process and future directions not originally considered by the art maker.

Upon completion of a focused unit in art or after a lengthy project, group conferencing is an excellent way to assess student understanding and extend student learning at the same time. Over the course of several days, the teacher can meet with groups of students to discuss their learning. A set of questions will serve to keep the conversation on track and provide consistency from group to group.

Small Group Conference Form

Questions	Anecdotal Notes	
What did you learn from this project?		
Did you have any challenges with your work? What were the challenges?		
How did you overcome your challenges?		
What was the most enjoyable part of the project?		
What is one thing you learned that could help you with your own artwork?		
Do you have any questions you would like to ask about your work?		

Names:

Large Group Conference Form

Questions	
What did you learn from this unit/project? Did you experience any challenges with your work? What were they? How did you overcome your challenges?	What was the most enjoyable aspect of the unit/project? What is one thing you learned that could help you with your artwork? Do you have any questions you would like to ask?

Anecdotal Notes		

Names:

Individual Project Reflection

Name: _____ Date: _____

Decide how you worked during this project:

3 = To a great degree **2 = Somewhat** **1 = Very little**

	I was creative and had unique solutions to the problems.
	I experimented with different materials.
	I thought about and developed my ideas about the theme.
	I took risks and made changes.
	I showed my own style.
The best thing about my project is:	

Group Project Reflections

Name:_____ Date:_____

Group Members: _____

_____

Decide how you worked with the group:

3 = To a great degree **2 = Somewhat** **1 = Very little**

	We worked together to complete the task.
	We considered the feelings of others in the group.
	We filled our assigned roles in the group.
	We listened to the opinions of others in the group.
	We made sure the group gave its best effort.

Name:_____ Date:_____

Decide how you worked with the group:

3 = To a great degree **2 = Somewhat** **1 = Very little**

	I worked with the group to complete the task.
	I considered the feelings of others in the group.
	I filled my role in the group.
	I listened to the opinions of others.
	I helped the group focus on our best effort.

Viewing and Responding Rubric

3	• 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	• 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	• 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	• 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	• 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	• 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	• 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.

Class Production Rating Scale

3 = strong	2 = acceptable	1 = needs improvement

Place criteria to be assessed to the right.

-
-
-
-

Student Names					Comments

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	• proficient use of elements and principles of design • outstanding problem-solving skills • outstanding effort; goes beyond expectations
3	• above average use of elements and principles of design • some evidence of problem-solving skills • worked hard to meet expectations
2	• basic use of elements and principles of design • little evidence of problem-solving skills • minimum effort evident
1	• little evidence of application of elements and principles of design • no evidence of problem-solving skills • project not finished

Project Rubric

4	• Superior degree of originality throughout; very unique solutions. • High degree of elaboration in theme development. • Highly effective use of media and technique. • Clearly exhibits superior understanding and application of elements and principles of design.
3	• Above average degree of originality throughout. • Some elaboration in theme development. • Proficient in manipulation of media and technique. • Exhibits a good ability to utilize elements and principles of design.
2	• Average degree of originality throughout. • Little elaboration in theme development. • Some skill in manipulation of media and technique. • Exhibits a satisfactory ability to utilize elements and principles of design.
1	• Little originality, image is predictable. • Theme is not developed; may be off topic. • Little or no apparent skill in manipulation of media and technique. • Exhibits little ability in applying and understanding the elements and principles of design.

Artwork Production Rating Scale

Student Name: _____

Title: _____ Date: _____

2 Fully met	**1** Partially met	**0** Not met	
1. applies knowledge from the lesson to create artwork			
2. experiments with ideas and materials			
3. creates artwork that is individual (original)			
4. develops the assigned theme			
5. assigns a title to the artwork			

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?

_____

_____

_____

_____

Showcase Portfolio Assessment

Name: _____ Date: _____

3 = strong	2 = acceptable	1 = needs improvement
Creative Thinking		
Tries various solutions in problem solving.		
Takes risks in problem solving.		
Produces original ideas.		
Incorporates new skills with past learning.		
Craftsmanship		
Shows skill in manipulation of media.		
Effectively uses elements of design to create interesting compositions.		
Uses space effectively.		

Appendix G
Resources

Many excellent materials exist in support of the intermediate art curriculum. Physical and human resources extend beyond the classroom and into the community, and it is important that teachers and students have access to a wide variety of them. The range of resources should:

- affirm the diversity of student interests, needs, abilities, and experiences
- support the achievement of the art curriculum outcomes
- include appropriate equipment and technology

In addition to authorized resources, the following resource list provides useful titles and source possibilities for developing a collection for use in art instruction.

Public Resources

www.nfb.ca/playlist/stopmostudio
Experience the National Film Board of Canada's stop-motion animation workshop online. This web module will teach you how to produce stop-motion animation videos and introduce you to NFB stop-motion animated films through instructional videos.

www.therooms.ca
The Rooms Provincial Archives, Art Gallery, and Museum, located in St. John's, NL, is responsible for acquiring, preserving, and exhibiting works of history and art. The Rooms offers educational tours and programs for K-12 students.

http://cybermuse.gallery.ca
CyberMuse links you to the National Gallery of Canada's permanent collection through the Internet offering a complementary experience, a new dimension in interpreting, understanding and enjoying Canada's visual arts heritage.

www.tipatshimuna.ca
Discover Innu heritage and traditions through their stories and material culture on this Virtual Museum of Canada website.

www.labradorvirtualmuseum.ca/
Explore how the Labrador people carved a way of life and used traditions from the past and present to create meaningful cultural expressions.

www.stmichaelsprintshop.com
St. Michael's Printshop is an artist-run print studio in St. John's, NL, which provides professional fine art printmaking facilities for established and emerging artists. This site is an excellent resource for art images. Be cautious however, some artwork may consist of mature subject matter.

www.craftcouncil.nl.ca
The Craft Council of Newfoundland and Labrador will help you learn about the skills, tools, and materials of a craftsperson to heighten your enjoyment and appreciation of craft.

Suggested Nonconsumable Art Supplies (class of 25)

Nonconsumable materials:

- Paint brushes (one per student)

- round brush: medium (size 6-8), small (size 2-4)
- flat: medium (size 6-8), large (size 10-12)

- Scissors (one per student)
- Mixing trays for paint and ink (25)
- Water containers (25)
- Sponges, large (2) for cleanup, small (13) for painting
- Dishpans/buckets for water (2)
- Wooden spoons (6)
- Brayer (3)
- Drawing boards 14 x 20" (25) made from masonite, plywood, or plastic
- X–acto knife (1)
- Hole punch (1)

Suggested Consumable Art Supplies

Consumable materials:

- Pastels (oil/chalk)
- Pencils variety of H and B
- Charcoal
- Colour pencils
- Modeling clay
- Liquid tempera paint
- Drawing paper
- Watercolour paper
- Construction paper
- Newsprint
- Printing ink (water-based)
- Masking tape
- Clear tape
- Q-tips
- White glue
- Glue sticks

Department of Education Authorized Resources

Digital camera with AC adapter

Tripod

Recording pack (includes microphone and headphones)

Avid Pinnacle Studio HD v.17 (editing software)

Portable lighting kit

Large area paintbrush set

Small area paintbrush set

Bone scorers

Cutting mats

Awl

Bookbinding needles

32 GB memory card

Steel cork-back rulers

Sculpting tools

Glue gun

Sewing needles

The Animation Bible: A Practical Guide to the Art of Animating, from Flipbooks to Flash (2008), by Marueen Furniss

Appendix H
Safety in the Visual Arts

Art Material Consideration

Art materials may contain hazardous substances that can affect the health of students and teachers. Students are more susceptible than adults to toxic substances that may be inhaled, ingested, or absorbed. 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.

AVOID	USE
Powered tempra paint (contains dust and may contain toxic pigments)	Liquid or disc tempra paint; if you have powered tempra paint, mixing away from students and use a mask
Instant papier mache (creates dust and may contain harmful toxins like asbestos)	Make papier mache from newspapers and library or white paste
Chalk pastels, chalks (create 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
Cold water dyes or commercial dyes	Vegetable dyes (onion skins, purple cabbage, etc.)
Construction paper (may contain toxic dyes and may be treated with fungicides)	Choose non-toxic materials; avoid wetting the paper or chewing on it

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

Special needs students deserve 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.

Appendix I
Glossary

Glossary

abstract: an image that reduces a subject to its essential visual elements (e.g., line, shape, colour)

acrylic: a plastic painting medium that can be used like watercolour or oils; a water-based paint that becomes permanent when dry.

advancing color: warm colors or those of bright intensity which appear to come forward in a work of art.

aesthetics: the study of beauty in all its forms; an awakening of the senses.

ambient sound: sounds normally expected to be heard at a given location.

analysis: separation of a whole into its component parts; in art, analysis often refers to examining complex visual forms, their elements, and the relationships between and among them.

animation: the art of making inanimate objects or pictures appear to move.

armature: a skeletal support used as the underlying a stop-motion figure, often made of wire or steel.

art criticism: the processes and skills involved in viewing, analyzing, interpreting, and judging works of art.

art elements: the visual tools artists use to create art, including: line, colour, texture, shape, form, value, and space.

art forms: classification of artwork (painting, sculpture, instillation, drawing, etc.)

art video: an artistic video, persenting powerful images and sounds that have strong effects on viewers.

artificial lighting: lighting provided by artificial lights such as spotlights and ordinary lamps (see **key light**, **fill light**, and **back light**).

artistic style: relating to the shared characteristics of an artist's or several artists' works.

artist statement: a written or spoken account concerning the aims, influences, and statements of the artist's work, often printed in art publications.

aspect ratio: the ratio of the height of a computer monitor or television screen to its width.

assemblage: a three-dimensional composition made from found objects and mixed media.

asymmetrical balance: a dynamic relationship in compositions which utilize informal or unequally weighted visual relationships to achieve balance.

audio dubbing: replacing the sound on a recorded segment, and/or adding foreground audio or background audio such as sound effects, music, commentary or narration.

audition: a session during which prospective talent demonstrate their abilities.

automatic focus: a system that automatically focuses the camera lens on any object near the centre of its viewfinder. Most cameras can also be set for manual focus.

avant garde: art which seeks to be experimental, unconventional, and daring.

axis of action: imaginary line in the same direction as the main flow of action in a shot or scene.

back light: part of the standard three-light system; positioned above and just behind the subject to help separate the subject from the background.

background: section of an artwork that appears to be in the distance; in cinematic work, it refers to scenery, ojbects, and/or people that are a considerable disctance from the camera and not directly involved in the action.

background audio: sound not essential to the program and presented at lower volume levels.

balance: the appearance of stability or the equalization of elements in a work of art; balance is one of the principles of design.

bas-relief: raised or indented features which remain close to the surface.

boom mic: a microphone attached to a stand with a cross-arm that allows for adjustment of the mic's height and position.

bounce lighting: lighting caused by aiming lights at a wall or ceiling to reflect back on the subject rather than being aimed directly at the busject. This makes the light more diffuse and creates softer shadows.

camera angle: angle from which a shot is made.

cartoon: a visual image which emphasizes humor; a preliminary study for a work of art.

cel-animation: 2D process involves the use of clear acetate cels that are inked on the front and painted on the back, and then filmed with a rostrum camera.

center of interest: the part of a work that first draws the viewer's attention.

ceramics: any object made from clay products and fired in a kiln at high temperatures.

charcoal: a drawing material that is a form of carbon made by burning willow without air.

cityscape: a scenic view of an urban environment.

close-up (CU): a camera shot which shows lots of detail of an object or the subject's head and top of the shoulders.

collage: a two dimensional image formed by gluing such materials as paper, fabric, photos, to a flat surface.

colour: the hue, value, and intensity of an object as seen by the human eye; color is one of the elements of design.

- **analogous colours**: colors which are adjacent on the color wheel and having a color in common; usually analogous colors lie between two primary or two secondary colours.
- **complementary colours**: colours opposite each other on the colour wheel; purple and yellow, red and green, orange and blue; when mixed together they make neutral brown or gray.
- **cool colours:** blue, green, violet as well as colours containing a predominant amount of blue, green, or violet.
- **hue**: the six pure colours (red, yellow, blue, green, orange, and violet).
- **intensity**: the degree of strength or saturation of a colour; refers to the brightness or dullness of a hue (colour).
- **monochromatic**: consisting of variations of a single colour.
- **neutral**: tones of black, white, and gray.
- **earth tones**: pigments made from natural minerals or different colours of earth.
- **shade**: one of the hues with the addition of black.
- **tint**: one of the hues with the addition of white.
- **value**: the lightness or darkness of a colour; the value of a colour is changed by adding white or black.
- **warm colours**: yellow, orange, red, as well as colours containing a predominant amount of yellow, orange, and red.

composition: the organization of form in a work of art; general term often refers to the relation of shape, line, and colour across the flat, two-dimensional surface of a painting/drawing.

contemporary art: art of the present day or very recent past.

content: the subject matter and references inferred in a piece of art.

context: circumstances influencing the creation of visual art, including social, cultural, historical, and personal circumstances.

constructed environment: human-made surroundings (buildings, bridges, roads, classrooms).

contour: a line which defines the outer and inner form of an object or person.

contrast: the achievement of emphasis and interest in a work of art through differences in values, colors, textures, and other elements; contrast is one of the elements of design.

copyright holder: person, group, or business who own the rights to a particular peince of writing, music, visual, or other creation.

copyright law: law that defines who owns a piece of creative work and whether it is necessary to get permission to use or perform the work.

credits: list of people directly and inderectly involved in a production that usually appears at the end of the program.

crew: everyone involved behind the scenes with a cinematic production; this does not include the talent.

crowd shot: a shot with eight or more people in it.

cue: the signal made to tell someone to begin or change an action.

cut: an abrupt change from one shot to the next.

cutaway: a close-up used as a transition between two similar pieces of footage.

cut-in: an abrupt transition from black to a picture.

cut-out: an abrupt transition from a picture to black.

depth: real or illusionary feeling of near and far in a painting; simulated depth can be created by perspective, overlapping, size, toned values, and colour.

depth of field: range within which obects are in acceptable focus.

description: discourse intended to provide a mental image of something experienced.

design: the organized arrangement for a purpose of one or more elements and principles such as line, colour, texture, and movement.

discord: lack of agreement or harmony; disunity, clashing, or unresolved conflict.

distortion: hanging, rearranging, or exaggerating the shape or appearance of something.

earth color: colours such as umber, yellow ochre, mustard, and terra cotta, which are found in the earth's strata; brown is usually a component of an earth color.

editing: includes deleting unwanted digital and/or audio, inserting visuals and/or audio from other sources, and re-arranging production segments.

edutainment: product that is intended both to educate and entertain.

emotion: a response based in feeling; the visual expression of a feeling in a work of art.

emphasis: placing an added importance on one aspect of an artwork through the use of any of the elements or principles of design; emphasis is one of the principles of design.

equipment checklist: a list used to check when all the equipment needed for a particular shoot was checked out in working order and when it was returned to storage.

establishing shot: shot which gives the audience a view of the entire set or setting.

etching: a printmaking technique that transfers the inked image to paper from lines cut in a metal or plastic plate.

existing light: light that is normally present in a given location.

extreme close-up (**ECU**): shot in which the subject's face fills the screen.

extreme long shot (**ELS**): used to show a whole crowd of people or an overall view of the setting.

fade: a transition in which the scene gradulally disappears into black (a fade-out) or gradually appears from black (a fade-in). During editing, one scene can be faded into another.

field of view: refers to how much the camera sees of a subject or scene, and/or the angle from which the subject or scene is shot.

figurative: realistic or at least recognizable painting of a human subject or inanimate object.

fill light: a less powerful light used to soften the harsh shadows created by the key light in a three-light system.

form: the three-dimensional structure of objects (cube, sphere, pyramid, cylinder, and free flowing) enclosing volume; contrasts with the design element shape which is two-dimensional; form is one of the elements of design.

found footage: films of various sorts that have been found and repurposed in the context of another film.

foreground: the part of an artwork which appears to be closest to the viewer; in cinematic work, it refers to the area closest to the camera.

frame: a single image, which is comvined with a series of other images to create animated imagery.

frame rate: the speed at which images are combined in order to create animated movement; the sound film speed is 24 frames per second (fps), while NTSC video runs at 30 fps.

frontage/rubbings: the act of "lifting" an impression from a textured surface by placing a piece of paper in contact with the surface and rubbing it lightly with a mark-making tool.

functional art: art which has a purpose or use, beyond its aesthetic value; craft; art that is functional as well as pleasing to the eye.

genre: a category of narrative developed through repetition over time, and recognizable due to conventions in character types, themes, and plot actions.

grid: a network formed by intersecting equally spaced horizontal and vertical lines; grids may also be constructed from diagonal or circular lines.

green screen: a backdrop, typically green or blue in colour, placed behind a performer or object, which is used for compositing a background into the shot; the desired image replaces all the areas that are green (or blue).

group shot: a shot with four to seven people in it.

hard light: light that comes from a point source (sun, spotlight) and casts distinct shadows. Hard light adds a feeling of depth to a shot but can produce harsh results.

harmony/unity: an arrangement of color, size, shape, and the like that is pleasing to the eye; fitting together well; oneness; the quality of having all the parts of a work of art look as if they belong together; harmony/unity is one of the principles of design.

headroom: amount of space left above the subject in a shot.

high angle: view of the subject from a camera placed above normal eye level.

horizon line: the line, either real or implied, in a work of art that marks where the sky and the ground appear to meet.

hue: (see **colour**)

icon: a sacred painting or image usually done in enamel or egg tempera paint.

imagery: in visual art, the art of making pictorial language.

implied line: lines which are suggested by the close spacing of values, edges, or objects.

installation: artwork that is installed in a particular space and designed to become part of that environment, allowing viewers to walk within and/or around it.

intensity: (see **colour**)

jump cut: cutting from one shot to a similiar second shot so that the subject literally appears to jump. This breaks the continuity of the visual consistency flow and should be avoided.

key light: the most powerful light in the three-light system. The characteristics of this light are important in determining how the subject looks.

kinetic art: art which moves.

landscape: a scenic view of land, usually a country area.

layout: an aspect of pre-production where the logistics of the animation are worked out through drawings: checking that the characters can move through their environment, establishing angles and shot sizes, and preparing other details needed to move into production.

lighting: the art of using and arranging lights for a production. Lighting's two important features are
i) enables the camera to record a picture
ii) creates mood

line: an element of design that may be two-dimensional (pencil and paper), three-dimensional, (wire and rope), or implied (the edge of a shape or form) focusing rays of light; line is one of the elements of design.

linear perspective: a system of image-making which utilizes lines and vanishing points to create the illusion of depth on a flat surface.

location: any place away from the studeio where crew set up to shoot all or part of a cinematic production.

long shot (LS): includes the subject's whole body or a relatively large area. Also referred to as a wide shot.

low angle: view of subject from a camera placed below normal eye level.

manual focus: feature on most cameras that allows the operator to manually focus the lens.

maquette: 3D sculptural representation of a character used for planning purposes. It shows the figure in real space to ehlp with perspective drawing and lighting.

medium: any substance or technology used to create art or other forms of expression. The plural from of the word is 'media'.

medium shot (MS): shot in which the subject is shown from the middle of the chest up.

middle ground: area of an image that lies between the foreground and the background.

mixed media: two-dimensional techniques that uses more than one medium (e.g., a crayon and watercolor drawing).

modeling: the act of manipulating a material; a term often used in art to describe the act of sculpting; to create the illusion of form and depth through shading; the act of posing for an artwork.

monochromatic: (see **colour**)

montage: a collection or grouping of pasted photographic images used to create a work of art.

motif: a basic element (i.e., shape) which is repeated to form a pattern.
movement: the direction or path of relating lines,

color, and the like that lead the eye over and through a work of art; a school, style, or period of art; movement is one of the principles of design.

narrative: another word for 'story', or the underlying sturcture linking a series of images; works that are not thightly structured around a story are sometimes described as 'non-narriative'.

neutrals: (see **colour**)

non-objective (non-representational): art that has no recognizable subject matter.

NTSC (National Television Systems Committee): the standard for television and video signals, used in Canada, the USA, and various other countries.

objective (representational): art that recalls an image or idea; portraying things much as they appear in reality.

omnidirectional microphone: a micorphone that picks up sounds equally well in all directions.

organic: free form, curvilinear, or natural shapes as opposed to geometric shapes or forms.

originality: the quality of being unique, fresh, or new; the ability to think, do, or create in a way that has not been done before.

overlap: one shape or part covering up some part or all of another; overlapping objects always appear to be closer than the objects they cover; the use of overlapping is a technique often used to create the illusion of depth in a two-dimensional works of art.

palette: a surface used for mixing paint; also refers to a colour scheme an artist chooses to use in a painting.

pattern: forms, lines, or symbols that move across a surface in a prearranged sequence; repetition of motifs or elements of design; can be used as a mold or model designed to be copied; pattern is one of the principles of design.

perspective: the representation of three-dimensional objects in special recession on a two-dimensional surface.

pictographs: pictures which represent an idea or story, as in primitive writing; picture writing.

picture plane: the entire painting surface.

pigment: a colouring matter, often powder, that is mixed with water, oil, or another binder to make paint.

pixilation: an animation process employing live actors who are moved through incremental poses and captured frame by frame.

point of view: the angle from which the viewer sees an object or scene; an artist may elect to paint an object from the front, back, side, top (bird's eye), bottom, or three-quarter point of view.

portrait: a piece of artwork featuring a person, several people, or an animal, that is intended to convey a likeness or feeling of character or appearance.

primary colour: in pigment, the colours blue, yellow, and red; these three colours cannot be created by mixing other pigments together.

print media: all means of communication based on printing technology (newspapers, magazines, books).

prop: everything not physically attached to the set (furniture, objects performers carry, etc).

proportion: the relationship between objects or parts of objects; the relative size of a part in relation to the whole.

radial pattern: a pattern which spirals out from a central point.

raw footage: unedited cinematic work.

ready made: commonplace objects found in basements, attics, flea markets, or junk yards that can be utilized or incorporated into art forms.

receding colors: cool colors or colors of low intensity which appear to recede in a work of art.

reflection: the return of light rays from a surface.

reflector: a flat board covered with a reflective material (white card, aluminum foil) that can be used to reflect light back on to the subject as needed.

rehearsal: a practice session during which the talent practise their lines/movements and the crew check camera angles, sound levels, and lighting.

regionalism: a term used to describe the effects and contributions of art forms that are identified with or emanate from particular parts of a country.

repetition: principle of art and design in which one or more of the elements of an image appear again and again for effect.

rhythm: the flow or movement within a work of art; the pace at which the eye travels over an artwork; rhythm is one of the principles of design.

satire: a form of comedy that pokes fun at famous people, everyday or world events, and exisiting creative works.

scale: the ratio of the size of various parts in a drawing, sketch, or artwork to their size in the original. If a picture is drawn to scale, all of its parts are equally smaller or larger than the original.

scene: short segment of a cinematic production.

script: a plan for the prodcution of a cinematic work.

secondary colors: in pigment, the colors orange, green, and violet; these colors are derived by mixing any two of the primary colors together.

set: a background created for a production.

shadow: the area of darkness cast when light falls on an object.

shade: (see **colour**)

shape: a two-dimensional (flat) area formed when a line meets itself; shape is one of the elements of design.

shot: a view of a person or scene that is recorded. A new shot is composed everytime there is a change in camera angle or field of view.

sound effects: sounds added to the audio to produce a particular effect. These may be artificially made or dubbed in from a different recording.

space: 2D or 3D areas in a work of art; can be positive or negative; the area completely contained within a shape; space is one of the elements of design.

still life: an arrangement of objects, often common in nature, as subject matter for the production of a work of art.

stop-motion: animation techniques requiring frame by frame movement of objects; may include the use of clay, puppets, cutouts, and sand.

storyboard: a visual representation of a project, drawn in a series of boxes that are typically accompanied by written dialogue.

style: an artistic technique; a means of expression as a way of showing the unique qualities of an individual culture or time period.

subject matter: symbols or materials used in a work of art to convey what the artist wants to communicate.

symbolism: an image or idea that stands for, represents, or takes the place of an actual image or idea.

symmetry: a design in which both sides are identical.

talent: anyone seen and/or heard as part of a cinematic production.

technique: a way of using methods and materials to achieve a desired result.

tension: a balance maintained in an artwork between opposing forces or elements.

tertiary/intermediate colours: colours produced by mixing a primary with a secondary color.

texture: the surface characteristics of an object such as roughness or smoothness or whether an object is glossy or dull; texture can be perceived as actual (tactile) or implied (visual); texture is one of the elements of design.

three-dimensional (3D): possessing the qualities of height, width, and depth.

tint: (see **colour**).

tone: any hue plus its complement or gray.

tilt: move the camera on a vertical plane (up or down).

transition: method used to change from one shot to the next.

transfer: to convey a picture or design from one surface to another by any of several processes (e.g., printmaking, carbon paper, Xerox, and press type).

triadic: three hues which are equally distant on the color wheel.

tripod: a piece of equipment with three legs used to support a camera.

two-dimensional (2D): possessing the qualities of height and width.

unidirectional microphone: a microphone that picks up sound only in the direction in which it is pointed.

unity: the oneness or wholeness of a work of art; unity is one of the principles of design.

value: (**see colour**)

vanishing point: the point at which parallel lines on an angle to the picture plane, appear to converge.

variation: diversifying elements within an artwork to add visual interest.

visual music: equivalents to music in a visual form, using colour, shape, and motion to suggest musical qualities in painting, animation, or other types of art.

volume: the amount of space occupied in three dimensions.

weight: the relative importance of impact, strength, or heft of any part of a work of art.

white balance: camera setting which takes into account the colour of existing light.

zoom: change in the length of the camera's lens in order to achieve a different shot.

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