

Visual Art Grade 9



Government of Newfoundland and Labrador
Department of Education

A Curriculum Guide

2014

***Department of Education
Mission Statement***

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



Acknowledgements

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Section One

Introduction

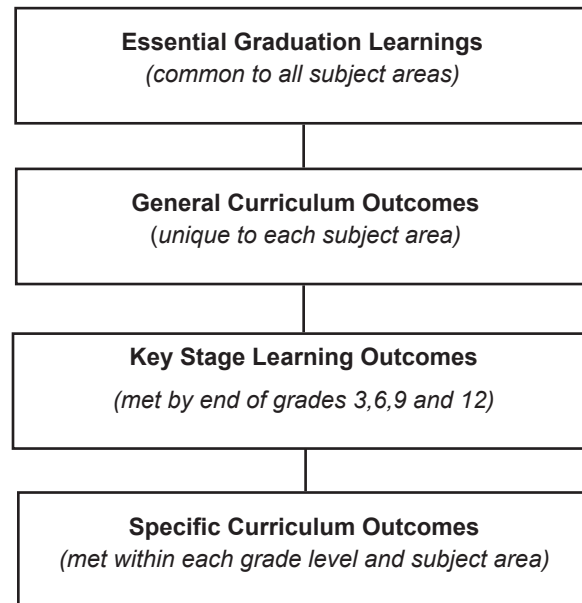
There are multiple factors that impact education including: technological developments, increased emphasis on accountability, and globalization. These factors point to the need to consider carefully the education our children receive.

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

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

Outcomes Based Education

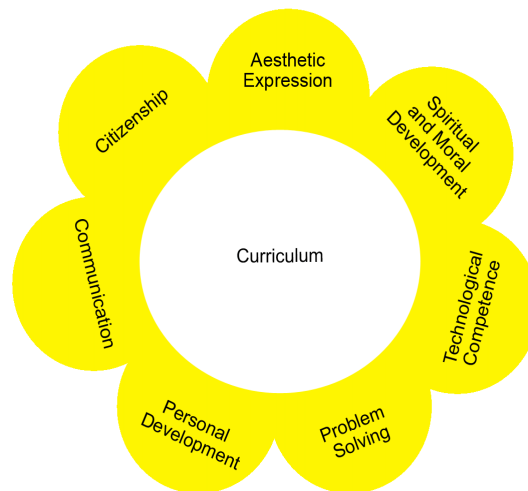
The K-12 curriculum in Newfoundland and Labrador is organized by outcomes and is based on *The Atlantic Canada Framework for Essential Graduation Learning in Schools* (1997). This framework consists of Essential Graduation Learnings (EGLs), General Curriculum Outcomes (GCOs), Key Stage Curriculum Outcomes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



Essential Graduation Learnings

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

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



Aesthetic Expression - Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts.

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

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

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

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

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

Technological Competence - Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems.

Curriculum Outcomes

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

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

General Curriculum Outcomes (GCOs)

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

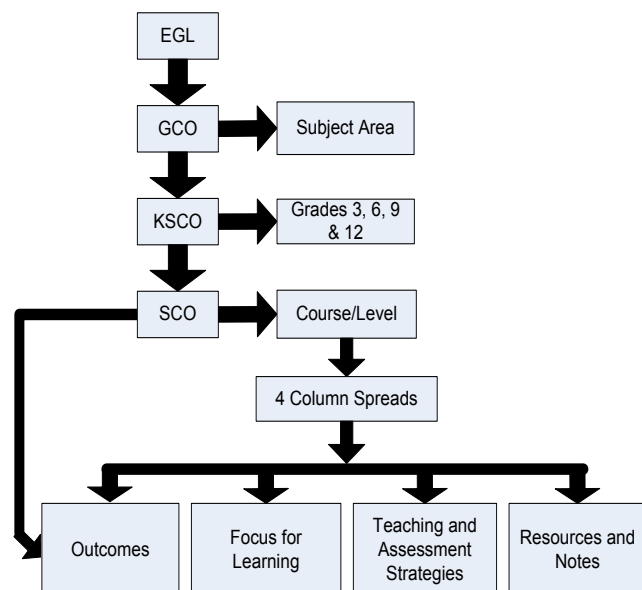
Key Stage Curriculum Outcomes (KSCOs)

Key Stage Curriculum Outcomes (KSCOs) summarize what is expected of students at each of the four key stages of Grades Three, Six, Nine, and Twelve.

Specific Curriculum Outcomes (SCOs)

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

EGLs to Curriculum Guides



Context for Teaching and Learning

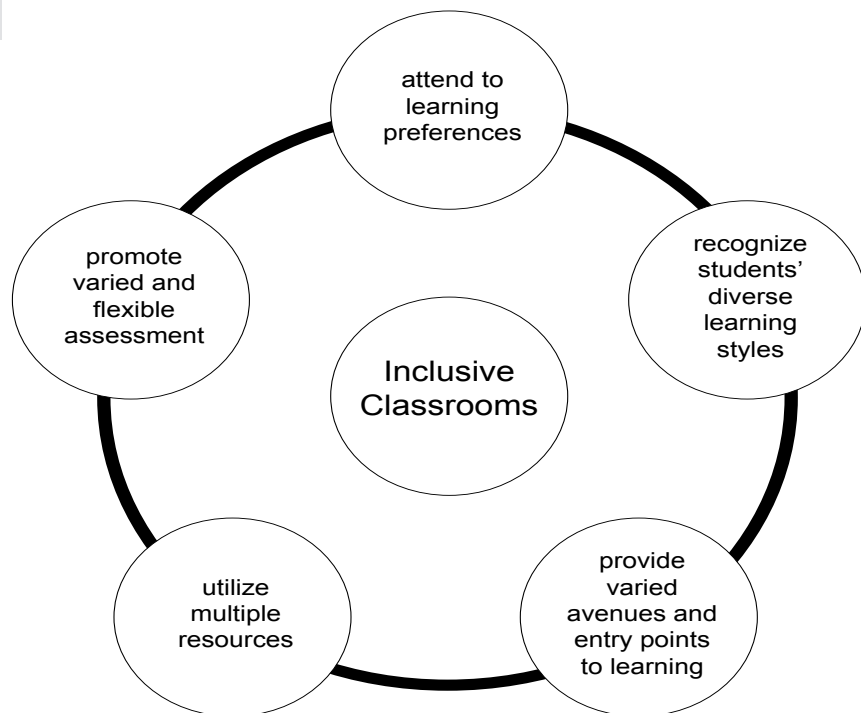
Teachers are responsible to help students achieve outcomes. This responsibility is a constant in a changing world. As programs change over time so does educational context. Factors that make up the educational context in Newfoundland and Labrador today: inclusive education, support for gradual release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

Inclusive Education

Valuing Equity and Diversity

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

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



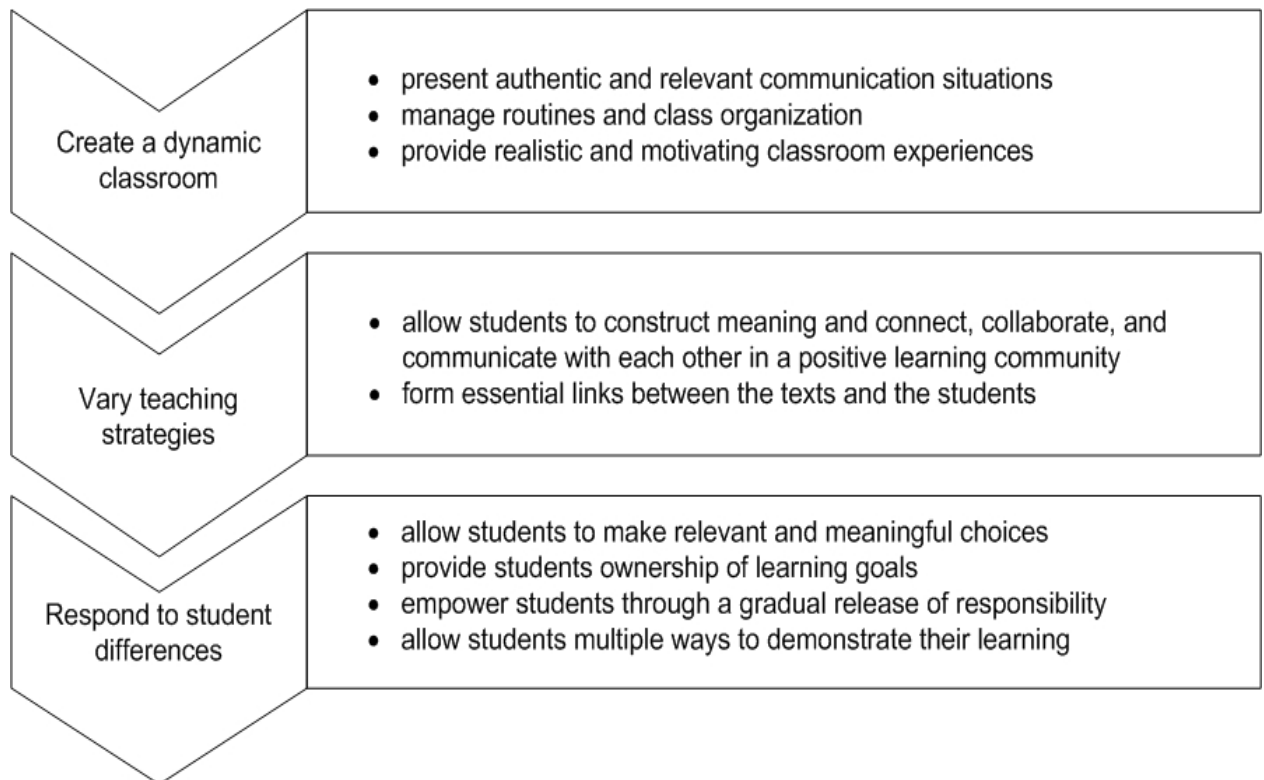
Differentiated Instruction

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

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

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

Teachers should...



Differentiating the Content

Differentiating content requires teachers to pre-assess students to identify those who require pre-requisite instruction, as well as those who have already mastered the concept and may, therefore, proceed to apply the concepts to problem solving or further use. Another way to differentiate content is to permit students to adjust the pace at which they may progress through the material. Some students may require additional time while others may move through at an increased pace and thus create opportunities for

enrichment or more indepth consideration of a topic of particular interest.

Teachers should consider the following examples of differentiating content:

- meet with small groups to re-teach an idea or skill or to extend the thinking or skills
- present ideas through auditory, visual, and tactile means
- use reading materials such as novels, web sites, and other reference materials at varying reading levels

Differentiating the Process

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

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

Teachers should consider the following examples of differentiating the process:

- offer hands-on activities for students who need them
- provide activities and resources that encourage students to further explore a topic of particular interest to them
- use activities in which all learners work with the same learning outcomes, but proceed with different levels of support, challenge, or complexity

Differentiating the Product

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

Teachers should consider the following examples of differentiating by product:

- encourage students to create their own products as long as the assignments contain required elements
- give students options of how to express their learning (e.g., create an online presentation, write a letter, or develop a mural)

Allowing students to choose how they demonstrate their understanding in ways that are appropriate to their learning needs, readiness, and interests is a powerful way to engage them.

Differentiating the Learning Environment

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

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

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

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

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

Meeting the Needs of Students With Exceptionalities

All students have individual learning needs. Some students, however, have exceptionalities (defined by the Department of Education) which impact their learning. The majority of students with exceptionalities access the prescribed curriculum. Details of these exceptionalities are available at:

www.gov.nl.ca/edu/k12/studentsupportservices/exceptionalities.html

Supports for these students may include:

- accommodations
- modified prescribed courses
- alternate courses
- alternate programs
- alternate curriculum

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

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

Meeting the Needs of Students Who are Highly Able

** includes gifted and
talented*

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

Some strategies which are often effective include:

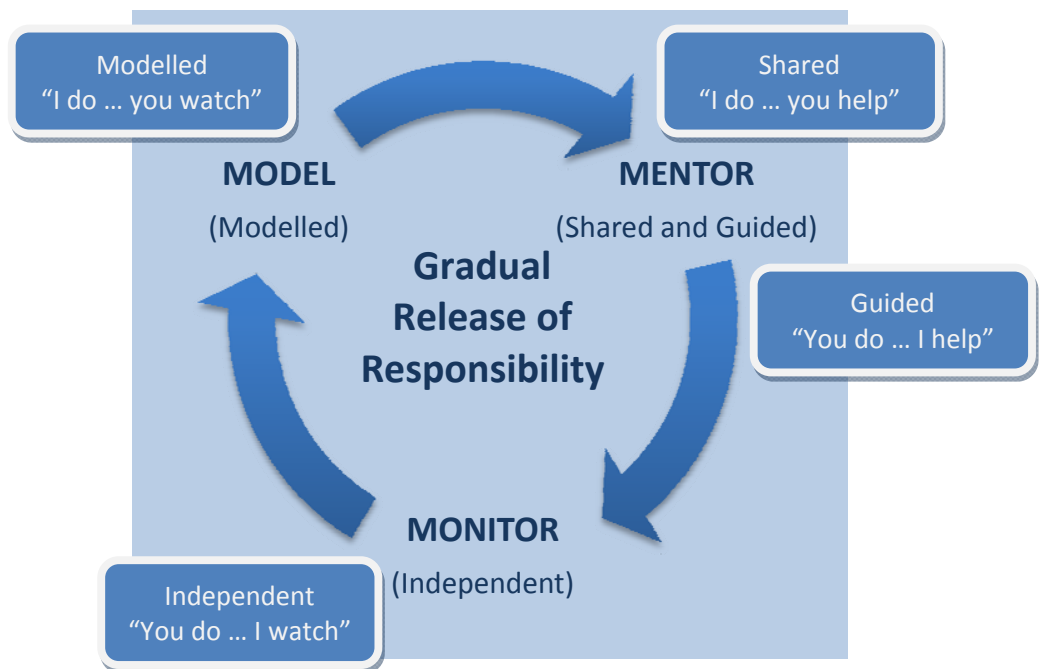
- the offer of independent study to increase depth of exploration in an area of particular interest
- the use of curriculum compacting to allow for an increased rate of content coverage commensurate with a student's ability or degree of prior knowledge
- the use of similar ability grouping to provide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

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

Gradual Release of Responsibility

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

Gradual Release of Responsibility Model



Literacy

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

Literacy is:

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

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

- analyze critically and solve problems
- comprehend and communicate meaning
- create a variety of texts
- read and view for enjoyment
- make connections both personally and inter-textually
- participate in the socio-cultural world of the community
- respond personally

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

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

Reading in the Content Areas

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

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

- | | | |
|---------------------|------------------|--------------------|
| • Books | • Documentaries | • Speeches |
| • Poems | • Movies | • Podcasts |
| • Songs | • Music videos | • Plays |
| • Video games | • Advertisements | • Webpages |
| • Magazine articles | • Blogs | • Online databases |

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

There are three levels of text comprehension:

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

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

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

- analyze and think critically about information
- determine importance to prioritize information
- engage in questioning before, during, and after an activity related to a task, text, or problem
- make inferences about what is meant but not said
- make predictions
- synthesize information to create new meaning
- visualize ideas and concepts

Learning Skills for Generation Next

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

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

Learning Skills for Generation Next encompasses three broad areas:

Learning and Innovation Skills

Learning and innovation skills enhance a person's ability to learn, create new ideas, problem solve, and collaborate. These skills will help foster lifelong learning. They include:

- Collaboration
- Communication
- Creative Thinking
- Critical Thinking

Literacy

In addition to the literacy aspects outlined in the previous section, three areas are crucial for Generation Next. These areas are:

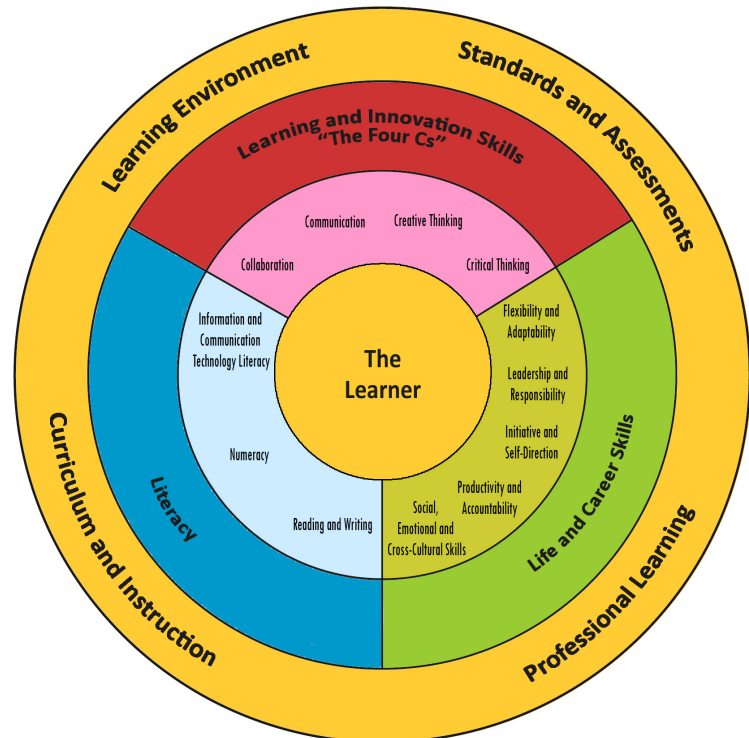
- Information and Communication Technology Literacy
- Numeracy
- Reading and Writing

Life and Career Skills

Life and career skills are skills that address leadership, the interpersonal, and the affective domains. These skills include:

- Flexibility and Adaptability
- Initiative and Self-Direction
- Leadership and Responsibility
- Productivity and Accountability
- Social and Cross-Cultural Skills

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



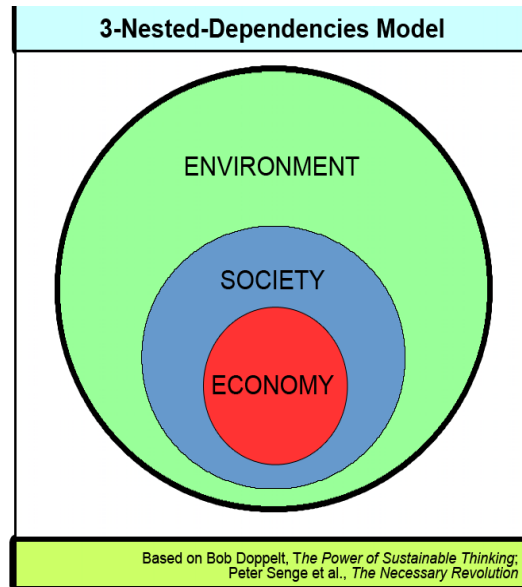
Support for students to develop these abilities and skills is important across curriculum areas and should be integrated into teaching, learning, and assessment strategies. Opportunities for integration of these skills and abilities should be planned with engaging and experiential activities that support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

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

Education for Sustainable Development

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

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



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

ESD is not teaching about sustainable development. Rather, ESD involves teaching for sustainable development – helping students develop the skills, attitudes, and perspectives to meet their present needs without compromising the ability of future generations to meet their needs.

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

Assessment and Evaluation

Assessment

Assessment is the process of gathering information on student learning.

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

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

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

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

Assessment can be used for different purposes:

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

1. Assessment for Learning

Assessment for learning involves frequent, interactive assessments designed to make student learning visible. This enables teachers to identify learning needs and adjust teaching accordingly. It is an ongoing process of teaching and learning.

Assessment for learning:

- includes pre-assessments that provide teachers with information of what students already know and can do
- involves students in self-assessment and setting goals for their own learning
- is not about a score or mark
- is used to inform student learning
- provides descriptive and specific feedback to students and parents regarding the next stage of learning
- requires the collection of data, during the learning process, from a range of tools to learn as much as possible about what a student knows and is able to do

2. Assessment as Learning

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

Assessment as learning:

- enables students to use information gathered to make adaptations to their learning processes and to develop new understandings
- engages students in their own learning as they assess themselves and understand how to improve performance
- prompts students to consider how they can continue to improve their learning
- supports students in analyzing their learning in relation to learning outcomes

3. Assessment of Learning

Assessment of learning involves strategies designed to confirm what students know, in terms of curriculum outcomes. It also assists teachers to determine student proficiency and their future learning needs. Assessment of learning occurs at the end of a learning experience that contributes directly to reported results.

Traditionally, teachers relied on this type of assessment to make judgements about student performance by measuring learning after the fact and then reporting it to others. Used in conjunction with the other assessment processes previously outlined, however, assessment of learning is strengthened.

Assessment of learning:

- confirms what students know and can do
- occurs at the end of a learning experience using a variety of tools
- provides opportunities to report evidence to date of student achievement in relation to learning outcomes, to parents/guardians, and other stakeholders
- reports student learning accurately and fairly, based on evidence obtained from a variety of contexts and sources

Involving Students in the Assessment Process

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

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

Students are more likely to perceive learning as its own reward when they have opportunities to assess their own progress. Rather

than asking teachers, “What do you want?”, students should be asking themselves questions such as:

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

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

Assessment Tools

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

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

Types of Assessment Tools:

- | | | |
|-----------------------------------|----------------------|--------------------|
| • Anecdotal Records | • Exemplars | • Projects |
| • Audio/video clips | • Graphic Organizers | • Questioning |
| • Case Studies | • Journals | • Quizzes |
| • Checklists | • Literacy Profiles | • Role Play |
| • Conferences | • Observations | • Rubrics |
| • Debates | • Podcasts | • Self Assessments |
| • Demonstrations | • Portfolio | • Tests |
| • Documentation using photographs | • Presentations | • Wikis |

Assessment Guidelines

It is important that students know the purpose of an assessment, the type, and the marking scheme being used. The following criteria should be considered:

- a rationale should be developed for undertaking a particular assessment of learning at a particular point in time
- all students should be provided with the opportunity to demonstrate the extent and depth of their learning
- assessments should measure what they intend to measure
- criteria used in the assessment should be shared with students so that they know the expectations
- evidence of student learning should be collected through a variety of methods and not be based solely on tests and paper and pencil activities
- feedback should be descriptive and individualized to students
- learning outcomes and assessment criteria together should provide a clear target for student success

Evaluation

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

During evaluation, the teacher:

- interprets the assessment information and makes judgements about student progress
- makes decisions about student learning programs

Section Two

Rationale

The arts are a fundamental dimension of human life. Throughout recorded history human beings have used the arts to give form and meaning to ideas and feelings and to express and communicate profoundly-felt experiences to others.

Human experience is ordered in various ways: kinesthetically, musically, numerically, textually, verbally, and visually. Students need to experience and practise recognizing and understanding the relations between these areas of human experience if they are to gain the optimal benefit from their education.

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

When schools provide visual 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 visual art programs gain a knowledge of visual 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.

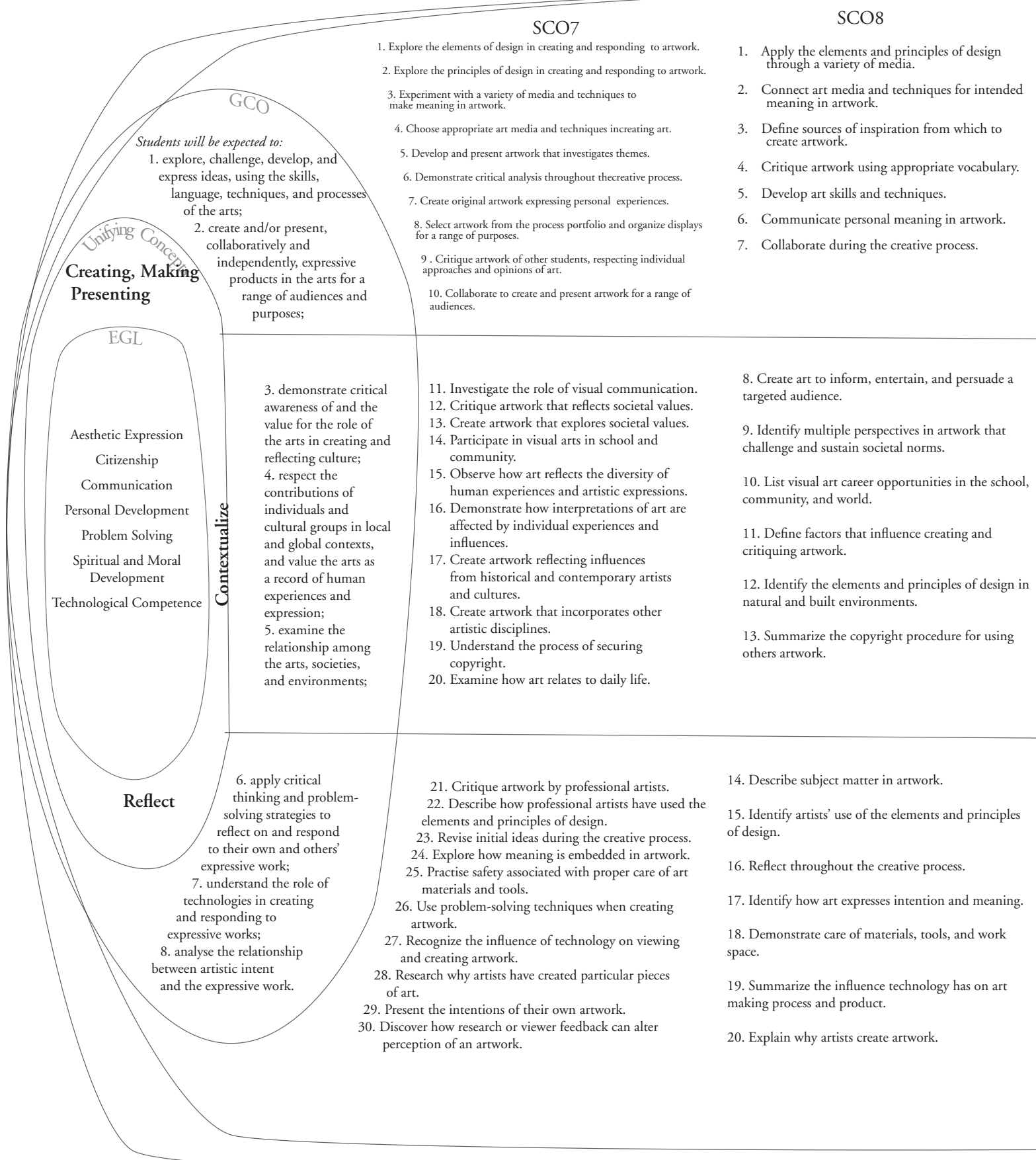
A well-developed visual art program will include opportunities for students to see and feel visual relationships; to develop imagination and personal imagery; to engage in the practical production of art work; to appreciate the art of others; to develop an informed aesthetic and critical awareness; and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

Curriculum Outcomes Framework

The graphic that follows, provides a visual representation of the outcomes framework for the fine arts disciplines and its relation to the specific curriculum outcomes for the intermediate visual art program. The graphic reflects the flow from and interconnectedness of the essential graduation learnings, general curriculum outcomes, specific curriculum outcomes and grade 9 key-stage curriculum outcomes.

The outcomes are grouped according to the types of understandings and processes that are common to all fine arts disciplines: creating works of art; responding critically to their own works and the works of others; and making connections in local, global, and historical contexts. These understandings and processes are inter-related and are developed most effectively as interdependent concepts. When outcomes are grouped as such and curriculum offerings are based on all three organizing strands, arts activities become more relevant to real-life situations, and the learning becomes more meaningful.

Curriculum Outcome Connections



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;

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

Contextualize

- 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;

Reflect

- 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.

SCO7

1. Explore the elements of design in creating and responding to artwork.
2. Explore the principles of design in creating and responding to artwork.
3. Experiment with a variety of media and techniques to make meaning in artwork.
4. Choose appropriate art media and techniques in creating art.
5. Develop and present artwork that investigates themes.
6. Demonstrate critical analysis throughout the creative process.
7. Create original artwork expressing personal experiences.
8. Select artwork from the process portfolio and organize displays for a range of purposes.
9. Critique artwork of other students, respecting individual approaches and opinions of art.
10. Collaborate to create and present artwork for a range of audiences.

SCO8

1. Apply the elements and principles of design through a variety of media.
2. Connect art media and techniques for intended meaning in artwork.
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.

11. Investigate the role of visual communication.
12. Critique artwork that reflects societal values.
13. Create artwork that explores societal values.
14. Participate in visual arts in school and community.
15. Observe how art reflects the diversity of human experiences and artistic expressions.
16. Demonstrate how interpretations of art are affected by individual experiences and influences.
17. Create artwork reflecting influences from historical and contemporary artists and cultures.
18. Create artwork that incorporates other artistic disciplines.
19. Understand the process of securing copyright.
20. Examine how art relates to daily life.

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.

21. Critique artwork by professional artists.
22. Describe how professional artists have used the elements and principles of design.
23. Revise initial ideas during the creative process.
24. Explore how meaning is embedded in artwork.
25. Practise safety associated with proper care of art materials and tools.
26. Use problem-solving techniques when creating artwork.
27. Recognize the influence of technology on viewing and creating artwork.
28. Research why artists have created particular pieces of art.
29. Present the intentions of their own artwork.
30. Discover how research or viewer feedback can alter perception of an 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.

SCO9

1. Manipulate design elements and principles to create artwork
2. Create artwork that integrates themes.
3. Use a variety of art media and image development techniques to convey meaning.
4. Apply art skills and techniques to create art for a variety of audiences and purposes.
5. Invent unique visual symbols to create personal meaning in their art.
6. Organize a collection of personally meaningful artwork from their own portfolio.
7. Work interactively, cooperatively, and collaboratively.

8. Examine the role and the influence of visual art in their daily lives.
9. Analyze the role of the visual arts in challenging, sustaining, and reflecting society's beliefs and traditions.
10. Develop an understanding of how artwork reflects diversity among individuals.
11. Investigate how art emerges from human needs, values, beliefs, ideas, and experiences.
12. Create personally meaningful imagery that reflects influence from a variety of historical and contemporary artists.
13. Incorporate other arts disciplines in the creation of their own artwork.
14. Respect the ethical and moral considerations involved in copying and/or incorporating works.
15. Recognize impact of societal and individual values on personal responses to visual art.

16. Analyse how meaning is embedded in works of art.
17. Analyse the works of artists to determine how they have used the elements and principles of design to solve specific visual design problems.
18. Engage in critical reflective thinking as part of their own decision-making and problem-solving process.
19. Assess the use of various media and technological processes for their sensory qualities and ability to convey messages and meaning.
20. Use feedback from others to examine their own artworks in light of their original intent.
21. Analyse artists' work, their own and others, and discuss their source of inspiration and intent.
22. Practise safety associated with proper care of art materials and tools.
23. Examine the influence technology has on the individual and society.
24. Constructively critique artworks.

KSCO 9

- 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.
- 2.3.1 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.

- 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.
- 4.3.1 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.
- 4.3.5 Create personally meaningful imagery that reflects influence from a variety of historical and contemporary artists.
- 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

- 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.
- 7.3.1 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.
- 8.3.1 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.

Course Overview

The grade 9 visual art program continues to explore design and cinematic arts. Students actively engage in artistic understandings of and expression within traditional and contemporary art forms through creation, contextualization, and reflection.

During the design component of the course, students examine artworks of multiple artists and contexts, and explore and create with various art media. A student created mixed media design journal enables students to explore design elements and principles, develop concepts and skills, reflect and record potential ideas/concepts/issues for future animation in the cinematic arts component.



Students' exploration of early motion devices and narrative design informs their emerging storyboards. Storyboards are brought to life through digital capture and editing to create a cinematic work. The course culminates in a debut screening.

	9
	UNDERPINNING: Global
DESIGN	Design Journal <i>Altered/Movable</i>
	Design Elements and Principles <i>Themes/Setting</i>
	Assorted Media, Artists and Contexts <i>Abrasive/Liquid Media and Sculpture/Maquette</i>
BRIDGE	Story Telling Framework <i>Cyclical narrative</i>
	Concept Generation <i>Storyboard/Narration</i>
CINEMATIC ARTS	Early Motion Devices <i>Zoetrope</i>
	Cinematic Techniques <i>Stop motion; pixilation; live action; special effects</i>
	Pre-production <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • Sound record/edit • Animation edit • Marketing & promotion • Rights & ownership

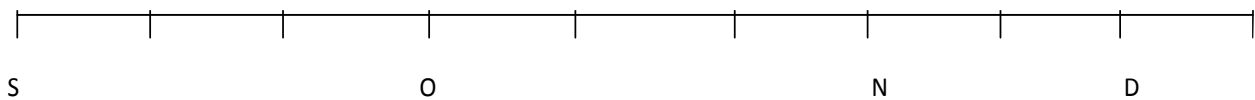
Suggested Delivery Plan


Students begin the course exploring the core components of design as outlined in the design unit. Students will record ideas, research, and notes, make sketches, explore with principles and elements, and embed informative clippings in their design journal that will inform their future animation. In the cinematic unit, students will bring content and findings explored in the design unit forward in their study of cinematography.

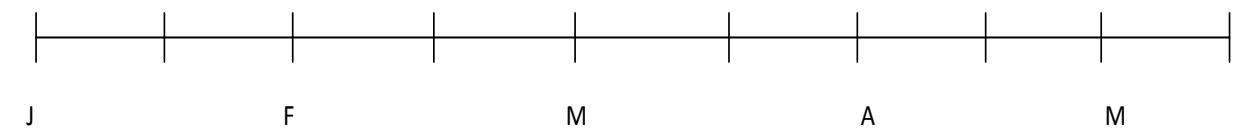
The flow and amount of time to devote to the components of the grade 9 visual art program is suggested in the ordering and graphic size and font style in the organizer below.


 Design journal	Design Elements and Principles	Assorted Media, Artists and Contexts	Cinematic concept generation		
Pre-production		Production	Post-production	Promotional Material production	Screening 

Alternately, the suggested time line that follows provides a year-long view of how the program could unfold. Notice the program begins with the design unit in September, moves into the cinematic arts unit in November, and culminates with a blend of the two in the post-production stage in March, when some students will edit the cinematic work while others will design a variety of promotional material.



 Design journal	Design Elements and Principles	Assorted Media, Artists and Contexts	Cinematic concept generation
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Pre-production		Production	Post-production	Promotional Material production	Screening 
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How to Use the Four Column Curriculum Layout

Outcomes

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

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

All outcomes are related to general curriculum outcomes.

Focus for Learning

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

This may include:

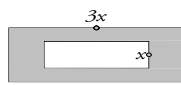
- references to prior knowledge
- clarity in terms of scope
- depth of treatment
- common misconceptions
- cautionary notes
- what teachers need to know to scaffold and challenge students' learning


Sample Performance Indicator(s)

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

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

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

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

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

Resources Notes

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

These references will provide details of resources suggested in C2/C3

Suggestions for Teaching and Assessment

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

Suggestions for instruction and assessment are organized sequentially:

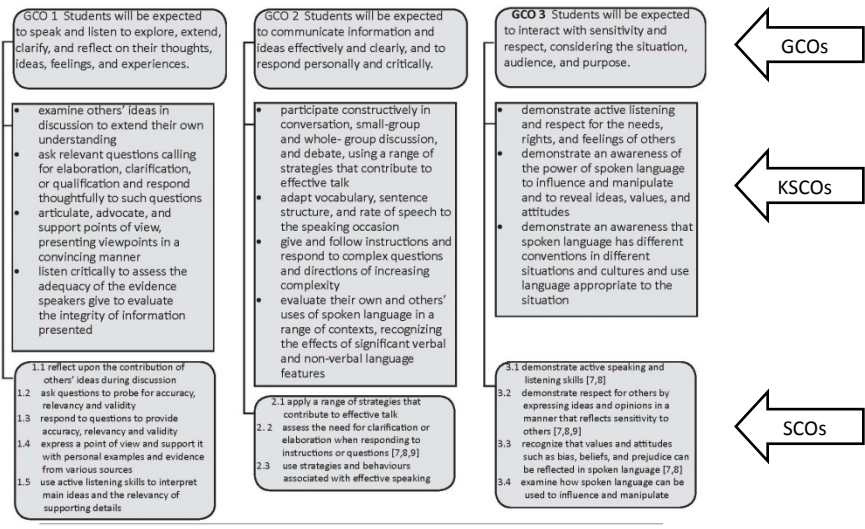
- **Activation** - suggestions that may be used to activate prior learning and establish a context for the instruction
- **Connection** - linking new information and experiences to existing knowledge inside or outside the curriculum area and
- **Consolidation** - synthesizing and making new understandings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

These suggestions provide opportunities for differentiated learning and assessment.

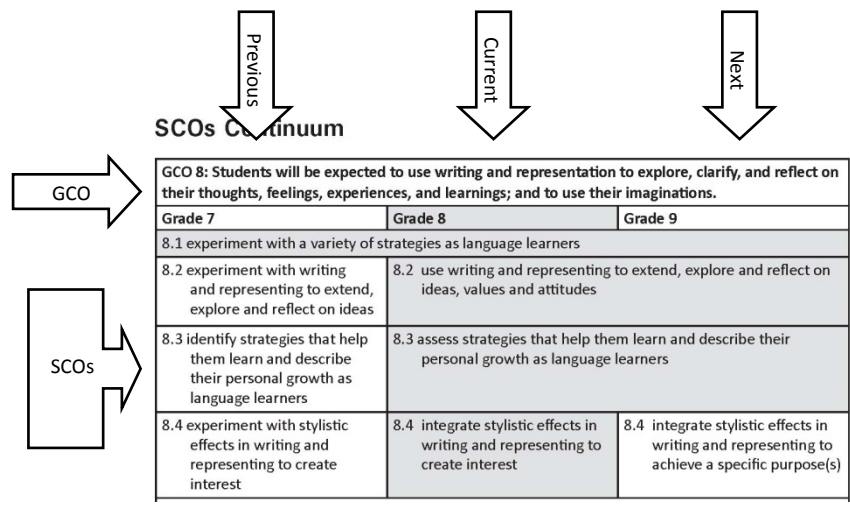
How to use a Strand overview

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

Outcomes Framework



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



Section Three

Design Unit Overview

Focus

In the design unit, students examine artworks of multiple artists and contexts, and explore and create with various art media. A student-created mixed media design journal enables students to explore design elements and principles, develop concepts and skills, and reflect and record potential ideas/concepts/issues for future animation in the cinematic arts component. An at-a-glance roadmap for the design unit as well as a spread by spread flow can be found in Appendix A: Organizing for Art Instruction.

Outcomes Framework

The appearance of specific curriculum outcomes found in the four column spreads, mirrors the suggested flow and unit format of the intermediate visual art program. As a result, the SCOs in column one will not appear in numerical order.

It should be noted that the understandings and processes of artistic engagement are inter-related and therefore developed most effectively as interdependent concepts. As these processes of making, looking and reflecting, are interconnected, the suggested strategies for an identified SCO, often address multiple SCOs and modes of artistic engagement simultaneously. As such, the SCOs listed are intended to be the primary focus for that four column spread. SCOs that reappear throughout the section three, are italicized and given a second and/or alternate treatment or focus in columns two and three.

In the graphic that follows, SCOs that are addressed in the design unit are bolded.

GCO

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;
8. analyse the relationship between artistic intent and the expressive work.

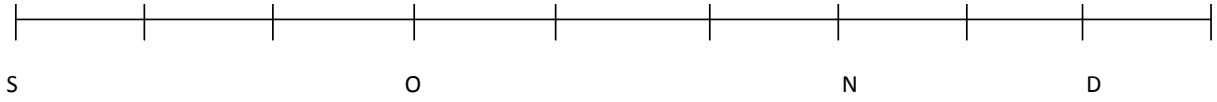
SCO 9

1. **Manipulate design elements and principles to create artwork**
2. **Create artwork that integrates themes.**
3. **Use a variety of art media and image development techniques to convey meaning.**
4. **Apply art skills and techniques to create art for a variety of audiences and purposes.**
5. **Invent unique visual symbols to create personal meaning in their art.**
6. *Organize a collection of personally meaningful artwork from their own portfolio.*
7. *Work interactively, cooperatively, and collaboratively.*
8. **Examine the role and the influence of visual art in their daily lives.**
9. **Analyze the role of the visual arts in challenging, sustaining, and reflecting society's beliefs and traditions.**
10. *Develop an understanding of how artwork reflects diversity among individuals.*
11. **Investigate how art emerges from human needs, values, beliefs, ideas, and experiences.**
12. **Create personally meaningful imagery that reflects influence from a variety of historical and contemporary artists.**
13. *Incorporate other arts disciplines in the creation of their own artwork.*
14. *Respect the ethical and moral considerations involved in copying and/or incorporating works.*
15. **Recognize impact of societal and individual values on personal responses to visual art.**
16. *Analyse how meaning is embedded in works of art.*
17. **Analyse the works of artists to determine how they have used the elements and principles of design to solve specific visual design problems.**
18. *Engage in critical reflective thinking as part of their own decision-making and problem-solving process.*
19. *Assess the use of various media and technological processes for their sensory qualities and ability to convey messages and meaning.*
20. *Use feedback from others to examine their own artworks in light of their original intent.*
21. **Analyse artists' work, their own and others, and discuss their source of inspiration and intent.**
22. **Practise safety associated with proper care of art materials and tools.**
23. *Examine the influence technology has on the individual and society.*
24. *Constructively critique artworks.*

KSCO 9

- 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.
- 2.3.1 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.
- 3.3.1 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.
- 4.3.1 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.
- 4.3.5 Create personally meaningful imagery that reflects 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.influence from a variety of historical and contemporary artists.
- 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
- 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.
- 7.3.1 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.
- 8.3.1 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.

Suggested Unit Plan



Design journal	Design Elements and Principles	Assorted Media, Artists and Contexts	Cinematic concept generation
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DESIGN UNIT: 1*Theme: Applying art skills and techniques Focus: Altered books and paper engineering***Outcomes***Students will be expected to*

4. apply art skills and techniques to create art for a variety of audiences and purposes. [GCO 1]
22. practise safety associated with proper care of art materials and tools. [GCO 7]

Focus for Learning**Prior Knowledge**

Building from the grade 7 and 8 Visual Art program, students will have explored and experimented with several book making/binding techniques in creating their reflective design journals. Based on this prior experience, students have a working knowledge of how books work, their multi-media nature, and in turn, the role of their own book creations.

Depth of Treatment

In grade 9, book making is expanded to incorporate 3D features into the book design. Building on the signature book construction in grade 7 and 8, the 'pop-up' design introduces new technical skills and warrants judicious exploration with paper, paper engineering and origami.

What Teachers Need to Know

While pop-up is often applied to any three-dimensional feature, the umbrella term, movable book encompasses the spectrum of pop-ups/pop-outs, tunnel books, volvelles, flaps, pull-tabs/pull-downs, and more, each of which performs in a different manner. Design and creation of such books in art is sometimes called "paper engineering" and should not be confused with the engineering of systems for mass producing paper products.

Paper engineering and origami are related in that they share in the artistic use of folded paper. However, origami is typically made with foldable paper, not requiring the use of scissors or glue, while pop-ups employ adhesive, cutting implements and stiff card stock.

Teachers need to be familiar with book construction and accessible suitable materials, inclusive of recycled materials such as books, paper, and found materials. An array of papers for origami and paper engineering exist and a working knowledge of their qualities, artistic and functional, is important.

Cyclical narrative is the narrative design introduced and employed in storyboard/cinematic piece that follows in the Cinematic Arts unit. The cyclical concept may be introduced/foreshadowed through discussion and creation of pop-up book designs such as a carousel/star, or circle accordion. Student bookwork, such as the circle accordion may also double as storyboard template for their cinematic work.

Teachers may also introduce volvelles, akin to sliding wheel charts with rotating parts, at this time as a precursor to the zoetrope introduced in the Cinematic Arts unit.

Throughout the course of study, students are expected to share materials, equipment, and studio space. The expectations and responsibilities for art room participation and conduct should be clearly communicated. 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: Safety in the Visual Arts).

DESIGN UNIT: 1*Theme: Applying art skills and techniques Focus: Altered books and paper engineering***Sample Teaching and Assessment Strategies****Activation**

Teachers may...

- introduce the history of paper.
- create a time line of the history of paper.
- introduce the history of paper engineering (origami, volvelles).

Students may...

- make paper.
- make a journal cover.
- make a multiple signature design journal.
- explore the qualities of different types of paper/ discuss the different materials used in paper construction such as cellulous, linen, hemp, cotton and vellum.
- explore 3D nature of paper and paper engineering through pop ups, origami, etc.

Connection

Students may...

- integrate a 3D feature of their choosing into their design journal.
- consider 3D as the format for their design journal and not just as an independent feature.
- consider/explore using wallpaper sample books, cereal boxes, and recycled file folders.

Consolidation

Teachers may...

- provide examples of 3D books, such as altered books, carousel, star, and (circle) accordion. Students may engage in an examination of book cover design and engineering and relationship/connection with book content.

Students may...

- create a 3D book.

Resources and Notes**Authorized**

Appendix D

- Sewn Bound Design Journal pg.187

Appendix E

- Critical Analysis of Artwork

Appendix F

- Art Journals pg. 229

Appendix H

- Safety in Visual Arts pg. 239-240

PL site: Teaching and Learning Strategies <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/teaching-and-learning-strategies.html>

- Photo Story - Making a Star Book
- Bookwork: Single Signature Wire Bound
- Bookwork: Multiple Signature Wire Bound

Suggested

Making Handmade Books 100+ Bindings Structures & Forms,
Alisa Golden

The Elements of Pop-Up, David A Carter and James Diaz

DESIGN UNIT: 1 cont'd

Outcomes

Students will be expected to

- 4. apply art skills and techniques to create art for a variety of audiences and purposes. [GCO 1] *cont'd*

- 22. practise safety associated with proper care of art materials and tools. [GCO 7] *cont'd*

Focus for Learning

Applicable Cautionary Notes

Prior to use, students need to be familiar with the safe use and care of a utility knife and self-healing mats, as well as the protection of surfaces and disposal of sharp blades. Given the variety of materials and tools involved in art making, proactive care and caution must be exercised by all in the visual art classroom. Students' sensitivities and allergies to various media and their technical capabilities with the various tools is another aspect that needs to be taken into consideration. (Appendix H: Safety in the Visual Arts)

Sample Performance Indicator

Design journal exhibiting paper engineering and pop up features and/or the creation of an altered/movable book.

*DESIGN UNIT: 1 cont'd***Sample Teaching and Assessment Strategies**

Teachers may...

- provide opportunities for students to critically reflect on the effectiveness of their books' design and construction in its engineering. (Appendix E: Critical Analysis of Artwork)

Students may...

- consider whether original cover design will now be suitable on newly created 3D book and make any adjustments, if warranted.

Extension

Students may...

- explore other types of 3D embellishments with found materials.
- explore other types embellishments such as perforations, stickers, stamps, appliqués, rubbings, watermarks and seals.
- reflect on what the design of their book communicates.
- create a 3D book and make desired adjustments.

Resources and Notes

Resource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/design-unit.html>

- Carousel/ Star Book book
- Pop-up carousel book (*Little Red Riding Hood*) [1:16]
- *Pop-Up Cards | Mechanisms & Templates for Free | DIY Instructions for Beginners*
 - This website offers free tutorials for beginners, as well as creative ideas for creating your own pop-up books. The site provides links to other websites that either have tutorial videos or printable templates.
- *Window-Format Carousel Books*
 - This is a pdf which offers instructions on how to make a carousel book.
- *Carousel Book by Bibiana Martinez-Ziegler*
 - This site offers a 12 step set of instructions on how to create a carousel book that can be customized with die cut scenes.

Supplementary

Change Constant Poster Series

- Frank Lapointe's *Newfoundland Postcard Series: Peter's Last Hunt* (different types of paper)

DESIGN UNIT: 2

Theme: Analyzing and manipulating to create artwork Focus: Elements and principles

Outcomes

Students will be expected to

1. manipulate design elements and principles to create artwork [GCO 1,2,7]

17. analyse the works of artists to determine how they have used the elements and principles of design to solve specific visual design challenges [GCO 6]

Focus for Learning

Prior Knowledge

Students will build upon prior understanding of and experience in the application of design elements and principles in the creation of their artworks. Students would have experiences in applying the principles and elements using a variety of materials (found, up-cycled) and media (wet, abrasive, digital) in multiple visual art disciplines such as painting, drawing, printmaking, and sculpture.

For example, students would have experience with colour using watercolour and discussing it in terms of primary/secondary colours; value, tint/shade, tone, lightness, saturation, etc. Students would have experience with shape as an area marked by a defined or implied boundary or change in colour, value or texture and implying a flat, two-dimensional surface. Students would have experience discussing space and composition in terms of foreground, middle ground, and background.

What Teachers Need to Know

In visual art, media refers to the materials being used in creating the artwork, while visual art disciplines refers to the products and/or modes of art making, such as sculpture, digital media, etc. Visual art media encompasses but is not limited to: clay, paper, wire, ink, paint, etc. Visual art disciplines include drawing, painting, sculpture, fibre arts, folk art, cinematic art, etc.

Students will need to have multiple opportunities to create with a variety of media, so they can experience how manipulating the elements and principles of design and product are impacted by media choices.

Elements and principles are foundational concepts in visual art that are best understood through their manipulation and application during the art making process. Ongoing engagement is key to a student's understanding of the qualities and capabilities of these concepts in communicating visually as well as in solving visual design challenges.

DESIGN UNIT: 2*Theme: Analyzing and manipulating to create artwork Focus: Elements and principles***Sample Teaching and Assessment Strategies****Activation**

Teachers may...

- present a range of art pieces [representative of different media, visual art disciplines, historical/cultural contexts and artists] for class discussion/review.

Students may...

- identify principles/elements.
- discuss an artist's use of elements and principles.
- compare how elements and principles is manifested and/or manipulated.
- present Op Art works such as Bridget Riley's *Dominance Portfolio, Blue* (1977) and Victor Vasarely's *Zebra* (1938), discussing how Op Art relied on mathematical precision and technical skill in order to produce the illusion of movement.
- present Impressionistic artists and their techniques to capture/reflect light via tinting colour, using complementary colours to create space, outlining shape of light through use of colour and value.
- present work of Leonardo daVinci and discuss his development of proportion of face.
- be organized into small groups and assigned an element or principle to discover within Change Constant posters series. Students present findings to the class and/or record in their design journal.
- identify a dominant 'feature' within an art form such as perspective through camera angles in *Up* by directors Pete Docter and Bob Peterson.
- discuss the evolution of digital media and its capabilities; explore such things such as framing/camera work; discussing the impact of computer generated animation on the development of narrative as evidenced in *Toy Story*.
- analyze how depth is created via overlapping of shapes, details in foreground, shading/shadow, colour choice (bluer/greyer/lighter for distance).
- analyze perspective (linear, atmospheric, foreshortening, vanishing points).
- analyze composition based upon principle of thirds.
- discuss artist interviews/biographies.
- view colour manipulation in the works of Andy Warhol.
- view daVinci studies and his workings through challenges as seen in his designs for helicopters, inventions, prelims for working out compositions, line in self-portraits.

Resources and Notes**Authorized**

Appendix B

- Elements and Principles

Appendix C

- Change Constant

Appendix H

- Safety in Visual Arts pg. 239-240

Design Basics Index, Jim Krause

- The Horizon Line pg. 25

PL site: Teaching and Learning Strategies <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/teaching-and-learning-strategies.html>

- Design Elements (Colour, Form, Line, Shape, Space, Texture, Value)
- Design Principles (Balance, Contrast, Emphasis, Movement, Unity, Pattern)

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/design-unit.html>

An index and graphic guide to the Zentangle patterns and how to draw them

- Op Art
- Positive and negative space
- Afterimage
- The Rooms Provincial Art Gallery
- *The Art of Shawn Paul Martin*
 - Drawings using cross-hatching and stippletone.

DESIGN UNIT: 2 cont'd

Outcomes

Students will be expected to

1. manipulate design elements and principles to create artwork [GCO 1,2,7] *cont'd*

17. analyse the works of artists to determine how they have used the elements and principles of design to solve specific visual design challenges [GCO 6] *cont'd*

Focus for Learning

Elements of Design	Principles of Design
Line	Balance
Shape	Rhythm
Space	Movement
Texture	Repetition & Pattern
Colour	Contrast
Value	Emphasis
	Unity

Disciplines
Drawing
Painting
Mixed Media
Printmaking
Sculpture
Textiles
Photography
Glass
Ceramics
Jewelry

Applicable Cautionary Notes

With the use of multiple art media and tools comes a spectrum of associated safety and health considerations. Teachers need to be aware of potential hazards and be proactive in preventative measures. (Appendix H)

Sample Sample Performance Indicator(s)

Artwork that demonstrates the elements and principles or uses a variety of media and disciplines.

*DESIGN UNIT: 2 cont'd***Sample Teaching and Assessment Strategies****Connection**

Students may...

- experiment with the elements and principles via
 - manipulating colour through a colour study of an image; students could reproduce the image with different colours/colour schemes (monochromatic, complementary, analogous, warm/cool). Colour media and 'canvas' could be student choice/teacher determined. Students could then reflect in their journal on image message as impacted by colour change.
 - identifying saturation/luminosity on a piece of paper.
 - creating an 'afterimage' drawing/painting by colouring an image with the complementary colour of their desired choice for that image.
 - manipulating line by creating texture using cross hatching, stippling, scumbling, and shading in their design journal.
 - creating pattern with tessellations or zentangles.
 - doing contour drawings of their hand/shoe to explore movement.
 - drawing a still life of 3D objects to capture positive/negative space.

Consolidation

Students may...

- create an art piece that incorporates featured elements and principles effectively, such as Op Art.
- create a tribal mask demonstrating positive/negative space.
- create personal logo/seal with cardboard relief printing that demonstrates unity and balance.
- create, as a class, an art grid puzzle of an Andy Warhol painting. An image of the painting is cut into squares. Each student reproduces/enlarges his/her own square in accordance with proportion determined by the class. Pieces are assembled to produce a recreation of the original image on a larger scale.
- constructively critique the use of elements and principles in theirs and others' artworks, using appropriate vocabulary and rationale.

Extension

Students may...

- plan/design in their design journal, an art piece in keeping with established guidelines, such as the piece must use 2 elements and 3 principles. Guidelines and rubric may be developed as a class.
- create the art piece.

Resources and Notes

- *Zentangling* by Lydia Fiedler
 - This site offers a 6 step set of instructions on how to create zentangles. It also includes a supply list and video
- *Sanded Pencil Background* by Dina Kowal
 - This site offers a 5 step set of instructions on how to create interesting backgrounds using watercolour pencils and sandpaper.

Supplementary**Change Constant Poster Series**

- Reginald Shepherd's *The Whale No. 6* (shape/collage/colour)
- Pam Hall's *Middle Cove Stones III* (pattern)
- Gregory Hart's *Terrarium* (line to create value, volume/texture)
- Helen Gregory's *Skeletal Study with Bird Wings* (unity/balance)
- Manfred Buchheit's *Container Ship at the Dock* (emphasis/contrast)
- Marlene Create's *Paper and Water Lilies, Newfoundland 1982* (shape/contrast/balance)
- Scott Goudie's *A Play of Light* (movement/colour/contrast)
- George Noseworthy's *The Tell* (space/unity/movement)

Cultural Connections

A Garden of Forking Paths, Bruce Johnson [RAP 2008]

The Colours of My Home: A Portrait of Newfoundland and Labrador, Susan Pynn and Nancy Keating [RAP 2009]

DESIGN UNIT: 3

Theme: Using a variety of art media and skills Focus: Communication

Outcomes

Students will be expected to

3. use a variety of art media and image development techniques to convey meaning. [GCO 1]

4. *apply art skills and techniques to create art for a variety of audiences and purposes.* [GCO 1]

Focus for Learning

Prior Knowledge

Students will have had experience creating art using a variety of media and as a result have developed a level of understanding and grasp of skills and techniques associated with various visual arts disciplines. As the application of the skills/techniques may involve tools, students must be familiar with their safe use and care. [Appendix H]

Teachers should recognize that skills set/techniques vary according to media choice and that some are traditionally tied to a particular VA discipline. While students will have had opportunities to develop and apply these skills, opportunities should be provided for students, to continue to hone their skills/techniques, apply them to new and new to them, media and explore alternate and creative ways of applying them. It is noteworthy that media manipulation can involve multiple visual art disciplines.

DESIGN UNIT: 3*Theme: Using a variety of art media and skills Focus: Communication***Sample Teaching and Assessment Strategies****Activation**

Teachers may...

- explore the history of an art form, for example, cave painting, petroglyphs, etc.
- discuss with students: - how artists' choice of medium can affect the meaning their artworks have for viewers; ask students to imagine how an artwork might look if executed in a different medium and hypothesize how the tone, or message of artwork may be affected by the change in medium.

Students may...

- discuss reasons why some artists work in a variety of media and discipline, whereas some choose to work in a limited number.

Students may explore drawing through...

- tonal studies of images using pencil/graphite/pencil.
- line exercises such as blind/modified contour and gestural drawings of various subjects.
- gesture drawing objects and figures.
- cross hatching to create a sense of three-dimensionality on a flat surface.

Students may explore painting through...

- replication of image(s) using watercolour.
- the use of watercolour to complete storyboard/script for cinematic piece.

Students may explore mixed media by...

- mixing paint with an abrasive substance (sand/wood chips/saw dust/ plaster/egg shells) and then apply to canvas to create art (texture/space).
- creating an altered book.
- creating collage of a 'new' image using found images.
- creating symbolic self-portraits by manipulating words/symbols relevant to their personality/ interests and adhering them to a silhouette of their head.

Students may explore printmaking by...

- creating relief prints.
- making collagraphs using found materials.
- making silk screen prints.

Resources and Notes**Authorized**

Appendix C

- Change Constant

Appendix D

- Papier mâché

Appendix H

- Safety in the Visual Arts pg. 239-240

PL site: Teaching and Learning Strategies <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/teaching-and-learning-strategies.html>

- Photo Story - Monochromatic Altered Image

Suggested

Drawing on the Right Side of the Brain, Betty Edwards

Resource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/design-unit.html>

- Health Canada Information for Art Class Teachers: Chemical Safety
- *Design Sponge* by Brett Bara
 - Site on Shibori Dyeing
- *Brief History of Cave Paintings*
 - This site provides a brief history of cave paintings, with theories and methods of cave paintings. It also includes a rubric for assessment if you were to have your students create their own cave paintings.

DESIGN UNIT: 3 cont'd

Outcomes

Students will be expected to

3. use a variety of art media and image development techniques to convey meaning. [GCO 1] *cont'd*

4. apply art skills and techniques to create art for a variety of audiences and purposes. [GCO 1] *cont'd*

Focus for Learning

VA Disciplines	Media	Bases	Tools/Techniques
DRAWING	chalk, charcoal, conté, crayon, pastel, ink, watercolour pencil, crayon, China Marker, pencil, graphite	canvas, paper, metal, wood, glass, plaster, scratchboard, card stock/ card board, Vellum/ acetate	shading with smudging, cross hatching, 'drawing what they see', drawing upside down, scumbling, stippling, sketching, controlled drawing
PAINTING	acrylic paint, gouache gesso, tempera, watercolour, water based oils	canvas, cloth, glass, wood, paper, masonite, foam	brush, batik, palette knife, sponge, encaustic, fresco secco, mosaic, wet on wet, dry brushing, colour mixing/blending, salting, glazing, lifting off, proper holding of brush, opaque and translucent, water colour pencils
PRINT-MAKING	block ink, water based ink, fabric ink, transfers mediums, acrylic paint, printmaking ink, styrofoam, linoleum	paper(s), textiles, plexi glass/ plastic, ceramics (screen or transfer print), glass, foam, fabric (silk), wood, paper, canvas, linoleum, aluminum, zinc	relief printing, printing press, monotype, etching, mezzotint, lithograph, silk screen, intaglio, masking, stenciling, soft cuts, lino cuts/blocks, mono type, etching; use/care of tools, dry point, block batik, brayers, collagraph, reproductions, edition, rainbow roll, baren
SCULPTURE	wood, wax, plaster, marble, bone, clay, papier mâché, Styrofoam, found objects, foil, beads, stone, metal, glass, pottery, plasticine, paper	wood, wax, plaster, clay, papier mâché, styrofoam, foil, beads, rocks, beading, leather	bristle brush, kiln, scraper, knife, pliers, maquette, creating an armature; carving, relief; glazing, scrafitto, impressions, extruding, slip, casting, slab building, coil building, waste molds, lost wax casting, assemblage
TEXTILES/ FIBRE ARTS	yarn, wool, linen, cotton, synthetic fibers/ poly blends, canvas, paper, manmade fabrics, burlap, hemp, natural materials (grass, bark), wire, wax, lace	fibre, wood	sewing, knitting, weaving, rug hooking, batik, resist, wax resist, weft/ warp, pattern making, tie dyeing, dyeing using natural materials, weaving, braiding, felting, coiling, plaiting, appliqueing, quilting, blocking
MIXED MEDIA	photographs, magazine glossy photos, pencil/ ink, transfer prints, paper, found objects, clay, glue, fabric, beads, pastels, cardboard	paper, fabric, mat board, card board, cardstock, wood, masonite	collage, gluing, cutting, assemblage, repurposing, drawing, printmaking, appliqué
DIGITAL	camera, phone, iPad, computer programs, applications	paper, film, digital projection, data files	editing, lighting, camera angles, use/care, downloading, file saving, photo manipulation, adding special effects, stop motion, animation, real time, time lapse, pixilation

*DESIGN UNIT: 3 cont'd***Sample Teaching and Assessment Strategies**

Students may explore sculpture by...

- creating figures using wire.
- creating maquettes (small scale models/prototypes) for large scale objects.
- creating clay dioramas.
- creating a mobile of found objects.
- creating low-high relief 3D/sculpture with papier mâché, metal tooling on metallic sheets (i.e. copper or foil) creating depth with wire sculpture.
- carving Styrofoam plates and filling with plaster.
- cutting, folding, and gluing paper to make 3D models.

Students may explore textiles/fabric art by...

- knitting, weaving, crocheting.
- dyeing cotton/raw wool with natural materials.
- tie dyeing T-shirts.
- shibori dyeing.
- creating a sock monkey.
- needle felting.

Students may explore digital media by...

- photographing the alphabet using items found in nature.
- photographing extreme close ups to examine texture (getting students to identify object from close up).
- using apps and programs to modify photos.

Resources and Notes

- *10 Watercolor Painting Tips for Beginners*
 - This site is great for starting the students on watercolour. There are great tips to help with the teaching.
- *How to Create Altered Books*
 - This site has a step by step instruction guide on creating your own altered book.
- *Linocuts 101* by Donna Barger
 - This site offers a 7 step set of instructions on the process of creating a relief print.
- *Wire Sculpture Tutorials & Inspiration*

Supplementary

Change Constant Poster Series

- Mary Pratt's *Eggs in a Crate* (texture, value, volume, emphasis)
- Don Wright's *Working Drawing 'Red Trench' and Catherine's Green Monster* (artist working in various media)
- David Blackwood's *The Meeting* (style and title conveying meaning)
- Manfred Buchheit's *The Buggeln Boys* (media and message)

DESIGN UNIT: 3 cont'd

Outcomes

Students will be expected to

3. use a variety of art media and image development techniques to convey meaning. [GCO 1] *cont'd*

4. *apply art skills and techniques to create art for a variety of audiences and purposes. [GCO 1] cont'd*

Focus for Learning

What Teachers Need to Know

Image development techniques are	
processes used to transform ideas, experiences, and images for a desired effect.	
Simplification - removing details in an image to various degrees	Elaboration - extending, expanding, or complicating an image
Exaggeration - emphasis of aspects of an image to make the meaning or emotional impact more powerful	Distortion - the deformation of the whole or part of an image
Magnification - reformulating an object on a much larger scale	Minimization - reformulating an object on a much smaller scale
Point of view - a vantage point for viewing an object Multiple viewpoints could be used simultaneously in the same image.	Multiplication - repetition of an element, object, or image
Fragmentation - splitting or breaking up objects and images	Juxtaposition - combining images to create new relationships
Metamorphosis - depicting images or forms in progressive states of change	

Depth of Treatment

Previous experience with art making is expanded to incorporate a variety of art disciplines and media. Students need to be aware of the characteristics of art materials and the techniques applied to those materials to assess not only their functionality in creating the physical art piece but also in conveying the intended message. As with elements and principles of art, visual art media conveys messages as well. Media choice has the potential to support, enhance, distract or detract from the integrity of an artwork's structure and/or message.

In his book, *Understanding Media: The Extensions of Man*, Marshall McLuhan proposed that the medium in which a message/idea is conveyed becomes a part of that message. The medium choice impacts how the message is received.

In column 3, students will deconstruct artists' choice and manipulation of media and their impact on the meaning of their artworks. Students will demonstrate media awareness through critical choice and manipulation of media in the creation of artworks, inclusive of their future animation piece.

DESIGN UNIT: 3 cont'd

Sample Teaching and Assessment Strategies**Connection**

Students may...

- reflect on reasons why they like using specific disciplines and/or mediums in design journal.
- provide rationale for media choice in design journals.
- critically analyze choice/use of media in their art pieces.

Consolidation

Teachers may provide opportunities for students to...

- create art pieces for a predetermined purpose/audience.

Students may...

- write complementary artist's statements.

Resources and Notes**Cultural Connections**

Castles in the Sea: All About Icebergs, Lawrence Jackson and Diana Dabinett [RAP 2006]

Reginald Shepherd: and Helen Parsons-Shepherd: A Life Composed A Portrait of Newfoundland and Labrador, Ron Rompkey editor [RAP 2006]

Wildflowers of Newfoundland and Labrador, Peter J. Scott and Dorothy Black [RAP 2007]

Partridgeberry, Redberry, Lingonberry, Too, Ellen Bryan Obed and Jerry Stelmok [RAP 2009]

DESIGN UNIT: 4

Theme: Applying art skills and techniques Focus: Contour and gesture drawing (2D)

Outcomes

Students will be expected to

4. apply art skills and techniques to create art for a variety of audiences and purposes. [GCO 1]

Focus for Learning

Prior Knowledge

Students will continue to build upon their skills and techniques in the application of design elements and principles with a variety of art media. Students will have experience with charcoal drawings and contours as experienced in the grade 7 Visual Voice abrasive media drawing activity.

Depth of Treatment

In grade 9, students will further develop their understanding of contour (blind, basic, detailed) through gesture drawings.

What Teachers Need to Know

Hand-eye coordination and 'learning to see' without watching drawing hand requires time to develop. The 3 basic types of contour drawings should progress in the sequence of blind, basic, and detailed.

Blind contour occurs without looking at the paper enabling students to focus on subject matter rather than the drawing.
Basic contour captures just the outside line of the subject matter.
Detailed contour entails a more detailed line drawing.

The defining characteristic of "gesture drawing", also known as croquis, is that the drawing is done quickly with the purpose of capturing the 'essence' of a subject rather than to portray a detailed and realistic rendering of the image. As both a pedagogical tool and drawing technique, the speed and style of gesture drawing enables the artist to effectively capture motion; to sketch the general character of something in motion, such as a runner. Gesture drawing requires practice which may mean starting with held poses or stationary objects, before sketching things in motion. The poses can range from a ten second pose to a three minute pose. It is advisable to have a variety of themes and sizes.

DESIGN UNIT: 4

Theme: Applying art skills and techniques Focus: Contour and gesture drawing (2D)

Sample Teaching and Assessment Strategies**Activation**

Teachers may engage students in discussion around the use of line in artworks such as

- Christopher Pratt's *Brown Seal* (for its contour drawing, and use of line to create shade and depth/space)
- William Maclean's *Raised Beach* (for the contour drawing, and use of line to create detail, value, volume and shapes – geometric vs organic)
- David Blackwood's *The Meeting* (for contour drawing imitating gesture drawing, creating fluid movement within a drawing)

Teachers may...

- introduce contour drawing to students through the exploration and viewing of silhouettes and shadows, in magazines with images of movement such as running or snowboarding magazines.
- introduce students to the concept of croquis drawings; quick sketches of the live model as s/he moves from one pose to another.
- introduce gesture drawing and its meaning by modeling and demonstrating the characteristics of gestural drawings ie. Music inspired gestures [Kandinsky painted music as colour] , frozen in time, speed, etc.
- show students wire contour sculptures and mobiles of Alexander Calder.

Students may...

- produce a minimum of 5-10 contours and 10 gesture drawings in their design journal and/or on any other suitable material.
- consider alternate media in doing contours.
- create topographical memory maps for alternate media; Media may include cardboard, matt board, found materials, plastic/ Plexiglas.
- use a model that changes poses after a brief period of time to create their own croquis drawings.
- draw their peers playing a sport.

Resources and Notes**Authorized**

The Animation Bible, Maureen Furniss

- Contour gesture drawing Pg 15
- Bordo drawing pg.25
- Detailed contour drawings 74-75
- Gesture drawings showing animations 90-91
- Twisted wire and clay figure pg.111

Appendix C

- Change Constant

PL site: Teaching and Learning Strategies <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/teaching-and-learning-strategies.html>

- Photo Story - Low Relief Sculpture

Supplementary

Change Constant Poster Series

- Christopher Pratt's *Brown Seal* (*line*)
- William Maclean's *Raised Beach* (*line*)
- David Blackwood's *The Meeting* (*line*)
- Manfred Buchheit's *The Buggeln Boys* (movement)
- Gerald Squires' *Head of Boatman* (*gestural impression of the sitter*)

DESIGN UNIT: 4 cont'd

Outcomes

Students will be expected to

4. apply art skills and techniques to create art for a variety of audiences and purposes. [GCO 1] cont'd

Focus for Learning

Common misconceptions

Contour drawings are not necessarily simplified drawings as plenty of details can be added.

Contour and gesture drawings are artworks in themselves; they can be process pieces or end products.

Applicable Cautionary Notes

When using charcoal, dust allergies and students' clothing are a concern. Attention to clean up is critical. Charcoal is very transferable so drawings need to be treated with a spray or covered by other paper to protect the work.

*DESIGN UNIT: 4 cont'd***Sample Teaching and Assessment Strategies****Connection**

Students may...

- select one of their detailed contour drawings, and using wire, string, elastic, tape, etc., create a low relief sculpture

Consolidation

Teachers will provide opportunities for students to...

- investigate/research different types of relief sculpture and create a digital collage of their findings on the different types of relief

Extension

Some students may...

- create a high relief sculpture out of papier mâché.

Resources and Notes**Suggested**

Resource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/design-unit.html>

- The Louvre
- How to Draw Gesture by Stan Prokopenko - Instructions, including video.
- Relief Sculpture - Definition, Types, History, Famous Reliefs

Cultural Connections

The Beothuk of Newfoundland: A Vanished People, Ingeborg Marshall [RAP 2006] (*wire/string/elastic sculptures*)

Uncommon Clay: The Labradorian Mural, Dorrie Brown [RAP 2012] (*low relief sculpture*)

DESIGN UNIT: 5

Theme: Applying art skills and techniques Focus: Contour, gesture and movement in sculpture (3D)

Outcomes

Students will be expected to

4. apply art skills and techniques to create art for a variety of audiences and purposes.

[GCO 1]

Focus for Learning

Depth of Treatment

2D to 3D is a thread running throughout the intermediate visual art program. Creating in 3D involves a number of new and/or additional skills and techniques and aptly manipulating elements and principles in a third dimension. In the grade 9 program, rendering in 3D will take a more prominent role, as understanding the nature of 3D is explored via creation of character(s) and props for the cinematic piece and incorporation of embellishment and multimedia in design journal.

What Teachers Need to Know

“In the round” sculpture is sculpture that can be ‘walked around’, enabling the viewer to see the work from a 360° perspective. Installation pieces are site specific sculptures designed to encompass an interior space and challenge the viewer’s perception. Environmental art, such as that of artists, Keith Haring and Anish Kapoor, is art that does not require new materials for its creation. It is often borne from a ‘save the environment’ movement.

Some sculptural works are created in collaboration with architects, landscape architects, designers, arts organizations and arts charities on a wide range of arts projects.

Other sculptural artists that may be considered are Ansel Adams - American photographer and environmentalist known for his black-and-white landscape photographs; Christo, Robert Smithson – whose photography was in relation to sculpture and land art; and Tony Cragg, whose practice as a sculptor embraced the use of cheap ‘everyday’ materials.

DESIGN UNIT: 5

Theme: Applying art skills and techniques Focus: Contour, gesture and movement in sculpture (3D)

Sample Teaching and Assessment Strategies**Activation**

Teachers may...

- provide examples of mixed media sculptures and installation pieces
- introduce the work of Alberto Giacometti, a Swiss sculptor, painter, draughtsman, and printmaker whose art spanned the styles of Expressionism, Surrealism, Cubism, and Modern art. A useful focus would include his “Walking Man Sculptures”.
- expose students to Happy City Birds project by Thomas Winther where 250 birdhouses are built out of recycled materials and placed across four cities around Denmark.
- introduce glassworks of Dale Chihuly.
- introduce public sculptures of streetscape artist Albert Paley and those in the Toronto sculpture gardens.

Students may...

- examine public sculptural works of local artists such as:
 - Jim Maunder’s public sculptures : Stainless steel *Dorset Doorway* arches and 3 large linear steel depictions of Maritime Archaic Eskimo people – collaboration with Michael Massie, Port au Choix National Historic Site (2010); *Celebration* – stainless steel public sculpture to commemorate St. John’s Memorial Stadium, Dominion-Memorial Stadium(2007;) St. Patrick’s Hall School Memorial Wall – bronze bas-relief permanent public sculpture (2005)
 - *My Four-Year-Old’s Tree* – two permanent public sculptures, Cabot Place, St John’s (2003); *Making Fish* – permanent public sculpture, St. John’s Convention Centre (2001)
 - Morgan MacDonald’s *The Rower*, commemorating The Royal St. John’s regatta at Quidi Vidi, Newfoundland Sealers in Elliston (Bonavista, Forget Me Not Project- Corner Brook

Students may...

- experiment with a variety of materials (ie paper clips, erasers, modelling clay/plasticine, marshmallows, toothpicks, leaves, branches, rocks, food item, packing tape, paper etc.) to create a sculpture using only two materials...one man-made and one natural.
- create their own Chihuly inspired ‘glasswork’ via creating shapes with white glue, adding food colouring to white glue and allowing it to dry to create a pliable object resembling stained glass.

Resources and Notes**Authorized**

PL site: Teaching and Learning Strategies <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/teaching-and-learning-strategies.html>

- Intermediate Visual Art with a Focus on Design Unit

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/design-unit.html>

- The Louvre
- Stone Island Photography, Ron Stone.
 - This site has a great gallery of sculpture in and around St. John’s.
- Morgan MacDonald
- Michael Massie
- Jim Maunder
- Jim Maunder Dorset Doorway
- *Happy City Birds* project by Thomas Winther
- Albert Paley
- Toronto Sculpture Garden

DESIGN UNIT: 5 cont'd

Outcomes

Students will be expected to

4. apply art skills and techniques to create art for a variety of audiences and purposes. [GCO 1] cont'd

Focus for Learning

Common misconceptions

Sculpture is not limited to figures/persons or traditional materials of clay, bronze, or marble.

Applicable Cautionary Notes

Safety and proper care/use of sculptural implements is paramount. Sharp instruments may be required for creating sculptures. Materials used for sculpture-making may be flammable and/or cause allergic reaction.

Teachers need to be judicious in the selection and use of Keith Haring sculptures as some subject matter may not be suitable for intermediate audiences.

DESIGN UNIT: 5 cont'd

Sample Teaching and Assessment Strategies**Connection**

Students may...

- create a story (fairytale) based on their 'found object' sculpture in their design journal.
- create a background drawing for their 'found object' sculpture in their design journal.

Consolidation

Teachers may provide opportunities for students to...

- share each other's sculptures and stories or storyboards.
- experience/view sculptures in their settings through field trips.

Extension

Students may...

- create a sculpture that represents the main character of their story.
- create sculptures from organic, found, environmental objects.
- design and create an imagined/futuristic community/city using boxes for their cinematic piece.

Resources and Notes**Cultural Connections**

Silver and Stone: The Art of Michael Massie, Gloria Hickey [RAP 2008]

DESIGN UNIT: 6

Theme: Challenging, sustaining and reflecting beliefs and traditions Focus: Role of the arts in society

Outcomes

Students will be expected to

9. analyze the role of the visual arts in challenging, sustaining, and reflecting society's beliefs and traditions. [GCO 3]

10. develop an understanding of how artwork reflects diversity among individuals. [GCO 4]

Focus for Learning

Prior knowledge

Students will have experience with the role of visual art in different movements of art history across time/place.

Students need to look at the arts through the ages (history) to recognize how society impacts art and similarly how art reflects or challenges society.

- Challenging = an artist's questioning the established norm (aesthetic expression or thinking) or challenging one's own or other's perspectives/point of view ;
- Mirroring = visual representation of societal norms;
- Sustaining = artwork supporting societal norms.

What Teachers Need to Know

Teachers need to exercise discretion in choice of artworks and/or content being explored as some subject matter may not be suitable for all audiences.

Teachers will also need to be sensitive to potential student perspective in student generated artwork.

DESIGN UNIT: 6

Theme: Challenging, sustaining and reflecting beliefs and traditions Focus: Role of the arts in society

Sample Teaching and Assessment Strategies**Activation**

Teachers may...

- enable students to view artworks across time/periods for discussion/analysis, making connection to the art piece and social climate in such works as:
 - War art and its contradictory roles of propaganda vs support;
 - Cave art in Lascaux (primitive cave paintings) and its purpose to depict stories.
 - Andy Warhol's pop art (using common/ordinary things such as Campbell's soup & celebrities) and its role in challenging what can be considered art and/or what is accepted as art; Marcel Duchamp's art and role in reflecting consumerism, (mass production) etc.
 - *Meat Dress* by Argentine designer Franc Fernandez as worn by Lady Gaga, making a statement about US Military's 'don't ask, don't tell' policy and animal's rights groups reaction to condemn the dress.
 - Canadian born artist Jana Sterbak's *Vanitas: Flesh Dress for an Albino Anorectic* which preceded Fernandez's *Meat Dress*; Sterbak is best known for her conceptual sculptures that are made about, and in relation to the body.
 - Inuit art captures traditional way of life.

Students may...

- Research different movements throughout art history to inform the creation of a visual presentation (i.e. PowerPoint, Prezi, YouTube Channel etc.) – students would need to select representative piece(s) reflective of various art movements and provide a rationale for their choices.

Connection

Students may...

- explore current beliefs/traditions within their school, community, peer group, gender, profession, province, and country.
- view and discuss Rodney Mercer's *Ellen Degeneres* seal hunt/art silhouette created challenging celebrity's comments
- view artwork of local artists to determine inherent message – are they challenging/sustaining/reflecting NL culture/beliefs such as:
 - contrast the development of the Newfoundland flag, the 1880's 'Newfoundland Tricolour' version, that was never an official NL flag, vs. Christopher Pratt's interpretation
 - Shelagh O'Leary's *Human Natured: Newfoundland Nudes* and black and white photo exhibit of individuals with down syndrome, *More Than Meets The Eye*.
- view documentary *French Shore Tapestry*.

Resources and Notes**Authorized**

Appendix C

- Change Constant

Appendix E

- Critical Analysis of Artwork

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/design-unit.html>

- AGNL Permanent Collections - Artwork Index
- Rodney Mercer's Seal Skin silhouette
- Art History

Supplementary

Change Constant Poster Series

- William Ritchie's *Labrador Mythology Series: Trout (beliefs)*
- David Blackwood (*traditional*)
- George Noseworthy's *The Tell (tradition)*
- Reginald Shepherd's *The Fisherman (tradition)*
- William Maclean's *Raised Beach (beliefs)*

DESIGN UNIT: 6 cont'd

Outcomes

Students will be expected to

9. analyze the role of the visual arts in challenging, sustaining, and reflecting society's beliefs and traditions. [GCO 3] *cont'd*

10. develop an understanding of how artwork reflects diversity among individuals. [GCO 4] *cont'd*

Focus for Learning

Sample Performance Indicator(s)

PPT reflecting student's knowledge of an art history period/movement and the influences of that time.

Student art piece reflecting current beliefs within their school environment.

*DESIGN UNIT: 6 cont'd***Sample Teaching and Assessment Strategies****Consolidation**

Teachers may provide opportunities for students to....

- create artwork(alone or with others) in response [reflect/sustain/challenge] to current belief/thinking within school environment; art media would be determined by student(s) – students would defend their media choice in light of message being conveyed.

Resources and Notes**Cultural Connections**

Phantoms of the French Shore—La Tapisserie du French Shore, Written and Produced by Jerry McIntosh and Barbara Doran [RAP 2014]

Sun In My Hands: A Moving Portrait of Jean Claude Roy, [RAP 2011]

Where Genesis Begins, Tom Dawe and Gerry Squires, [RAP 2009]

Blackwood, NFB [RAP 2011]

Hooking Our Heritage, Laura Coultas, Francis Ennis, Barbara O'Keefe, and Sheila Power [RAP 2012]

Moon Man, NFB [RAP 2012]

City Seen: Artists' View of St. John's 1785-2010 Patricia Grattan [RAP 2012]

Emily: Song of a Newfoundland Life, Denise Batten and Kaaren Batten [RAP 2014]

Whale of a Tale...With Hooks, Lines and Singers, Frances Ennis, Maxine Ennis and Five Islans Rug Hooking Group [RAP 2014]

Hooked Mats of Newfoundland and Labrador: Beauty Born of Necessity, The Rug Hooking Guild of Newfoundland and Labrador [RAP 2008]

East Coast Rug-Hooking Designs: New Patterns from an Old Tradition, Deanne Fitzpatrick [RAP 2009]

DESIGN UNIT: 7

Theme: Sources of inspiration Focus: Inspiration and intent

Outcomes

Students will be expected to

21. analyse artists' work, their own and others, and discuss their source of inspiration and intent. [GCO 8]

Focus for Learning

Prior Knowledge

Students will have studied visual art of various forms, genres, time periods, and particular artists, nations and cultures, through skill-based experiences. They have developed an understanding of the elements and principles of visual art, and have made connections to the broader contexts of visual art and culture. Through increasing knowledge and understanding, students continue to develop their ability to value visual art in a variety of contexts, and respond critically to the expressive qualities of visual art.

Common misconceptions

A common misconception is that intent and inspiration are one in the same.

What Teachers Need to Know

As defined by <http://www.merriam-webster.com/>, inspiration is a person, place, or experience “that makes someone want to do something or that gives someone an idea about what to do or create: a force or influence that inspires someone: a good idea” Whereas intent is “the thing that you plan to do or achieve: an aim or purpose”.

DESIGN UNIT: 7*Theme: Sources of inspiration Focus: Inspiration and intent***Sample Teaching and Assessment Strategies****Activation**

Teachers may...

- lead discussion around intent vs. inspiration
- present ranges of artworks created for a range of reasons:
 - Commission: Michelangelo's Sistine Chapel paintings.
 - Record events/memories: Cave paintings, Lascaux, France
 - Commentary on social issues: *Supersize Me*; *Fahrenheit 911*
 - Inspiration from other fine arts disciplines: Kandinsky's *Compositions* inspired by music
 - Nature: *Group of Seven*
 - Intent to solve visual challenges: da Vinci's studies around technical skills and composition process
 - Recognition of aboriginal peoples: Emily Carr
 - Functional art: Turned bowls {many bowls/vessels have artful messages which speak of history – world events and conditions}
 - Religious Purposes: Illuminated manuscripts.

Students may...

- view art pieces and hypothesize what an artist's source of inspiration or intent might be, such as reasons why the man is pictured screaming in Edvard Munch's *The Scream* (1893).
- view pieces from Change Constant series to speculate on the artist's intent.
- discuss types of film and their purpose: i.e documentaries to inform/share point of view; movies to entertain; reality shows.
- discuss intent of an artist's prelims and the subsequent 'financial' value placed on these early works.
- view and discuss street art in their community.
- view and discuss infomercials.

Connection**Resources and Notes****Suggested**

Appendix C

- Change Constant

Appendix E

- Critical Analysis of Artwork

Resource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/design-unit.html>

- Brief History of Cave Paintings
 - This site provides a brief history of cave paintings, with theories and methods of cave paintings. It also includes a rubric for assessment if you were to have your students create their own cave paintings.
- The Sistine Chapel Ceiling by Michelangelo: 7 Common Questions About Michelangelo's Famous Frescoes Paintings
 - This website gives information on Michelangelo and the Sistine Chapel. By Shelley Esaak
- Kandinsky: The Path to Abstraction, room guide
 - This site allows you to follow through rooms with Kandinsky and see how music influenced his art.
- Group of Seven
- Leonardo da Vinci, The Complete Works
 - This site will provide you with a great deal of information on Leonardo da Vinci and his technical drawings.

DESIGN UNIT: 7 cont'd

Outcomes

Students will be expected to

21. analyse artists' work, their own and others, and discuss their source of inspiration and intent. [GCO 8] *cont'd*

Focus for Learning

Depth of Treatment

Students will engage in discussion/research sources of inspiration/intent for others' art pieces. Students will also examine their own art pieces to determine what their motivation/inspiration may be for participating in the art process

Applicable Cautionary Notes

Some films would need to be prefaced with the fact that they may be agenda driven. Teachers need to be judicious in selection and use of art pieces to ensure they are age/audience appropriate.

Sample Performance Indicator(s)

Design journal entries

*DESIGN UNIT: 7 cont'd***Sample Teaching and Assessment Strategies**

Students may...

- examine sources of inspiration/intent of their art pieces.
- identify personal sources for inspiration in their design journal.

Consolidation

Teachers may provide opportunities for students to...

- consider ideas for their upcoming cinematic art work; recording their preliminary thoughts in their design journal

Resources and Notes

- Emily Carr
- Meaning of The Scream (1893) Painting by Edvard Munch: Art Analysis
 - Site explaining The Scream
- An Introduction to illuminated manuscripts

Supplementary

Change Constant Poster Series

- Christopher Peet's *The Battery (influence/intent)*
- Frank Lapointe's *For Sale (influence)*
- Gerald Squires' *To The Fisherman Lost on the Land (influence)*
- Josephina Kalleo's *The Schooners (intent)*
- Heidi Oberheide's *Reflections on the Point (influence)*

Cultural Connections

Blackwood, NFB [RAP 2011]

Sun in My Hands: A Moving Portrait of Jean Claude Roy, Springwater Productions [RAP 2011]

P is for Puffin, People, Janet Skirving and Odell Archibald [RAP 2007]

Silver and Stone: The Art of Michael Massie, Gloria Hickey [RAP 2008]

Reginald Shepherd: and Helen Parsons-Shepherd: A Life Composed A Portrait of Newfoundland and Labrador, Ron Rompkey editor [RAP 2006]

Whales and Dolphins of Newfoundland & Labrador, Wayne Ledwell [RAP 2007]

Castles in the Sea: All About Icebergs, Lawrence Jackson and Diana Dabinett [RAP 2006]

DESIGN UNIT: 8

Theme: Themes Focus: Exploration of local to global themes

Outcomes

Students will be expected to

2. create artwork that integrates themes. [GCO 1, 5]

11. investigate how art emerges from human needs, values, beliefs, ideas and experiences. [GCO 4]

Focus for Learning

Prior Knowledge

Students would have an understanding of the concept of theme as explored/experienced in English Language Arts and Social Studies courses. Students would have experience identifying themes in artists' art works.

Theme is the broad idea/message being conveyed by a work and is not the same as the subject of a work. A theme is more global in scope, typically centering around life, society or human nature, and usually implied rather than explicitly stated. Shakespeare's *Julius Caesar* explores the themes of fate versus free will and public self versus private self. Shakespeare's *Romeo and Juliet* explores the theme of love. Gerry Squires' paintings, such as *Morning Begins* and *Ferryland Lighthouse*, often use themes of isolation/resettlement/abandonment, which are rich in cultural meaning.

What Teachers Need to Know

Themes identified or explored in art works could serve as a springboard/precursor to their cinematic piece. Themes may be teacher provided or student generated. Students' themes may originate from observation, personal experience and imagination. Themes found may also stem from social justice issues such as anti-bullying.

Themes being explored either through student art creation or art viewing should be suitable for school audience. Student generated ideas should be in consultation with teacher.

Artist statements are as varied and diverse as the practices they describe. An artist's statement provides the reader with an introduction to his/her practice, sharing the common threads of ideas, motivations and process running through his/her work. The length depends on what it's being used for, but a straight forward paragraph of about 100 - 200 words is a good starting point.

DESIGN UNIT: 8

Theme: Themes Focus: Exploration of local to global themes

Sample Teaching and Assessment Strategies

Activation

Teachers may ...

- present artworks (film, etc.) that reflect/incorporate themes.
- present John Lennon's *Imagine*.
- facilitate discussion of themes found in various art pieces.

Students may ...

- hypothesize artist's message and defend with critique/analysis of artist's choice and use of media.
- brainstorm ideas for creating a visual representation of John Lennon's *Imagine*.
- represent John Lennon's message visually.
- view/discuss an artist's work and accompanying artist's statement.

Connection

Students may...

- identify themes within their school (anti-bullying), home (environmental awareness through recycling) and global communities (climate change).
- brainstorm what the world would be like without digital/social media.
- re/create artworks based on themes expressed/found in other artists work.
- consider work of graffiti artist Banksy and his use of satire to explore themes of culture, government and ethics.

Resources and Notes

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/design-unit.html>

Themes

- Recycling
- Sea
 - Virtual exhibit Shaped by the Sea compelling commentaries on the current state of the fishing industry
- Weather
 - Nathalie Miebach is a Boston-based artist who translates weather data into complex sculptures and musical scores.
- Anti-bullying
- Sample artist's statements
- Artist's statements suggested guidelines

Supplementary

Change Constant Poster series

- Helen Gregory's, *Skeletal Study with Bird Wings* (1999)
- Gerry Squires' *To the Fisherman Lost on the Land* (1976) (*moratorium theme*)
- Frank Lapointe's *For Sale* (1985) (*moratorium theme*)
- William Ritchie's *Ookpik the Believer* (*religion*)
- Conrad Furey's *Toiler of the Sea* (*change/dangers at sea*)

DESIGN UNIT: 8 cont'd

Outcomes

Students will be expected to

2. create artwork that integrates themes. [GCO 1, 5] *cont'd*

11. investigate how art emerges from human needs, values, beliefs, ideas and experiences. [GCO 4] *cont'd*

Focus for Learning

Things to consider:

Objectivity, clarity, accuracy,

- Why did you choose this media? Is there a relationship between the media and the ideas that you work with?
- What processes are involved in the piece/work and how are they relevant to the ideas being conveyed?
- What themes, ideas and/or issues does your piece/work uniquely consider?
- Are there any outside influences and ideas that have bearing on your piece/work?
- Is there an 'intention' behind the piece/work; what do you want the piece/work to achieve?
- What media do you work with? What interests you about work of this type? (portfolio; collection of pieces)
- What ties your individual pieces of work together into a practice? (portfolio; collection of pieces)

Information about an artist's career and exhibition/work history should be included in a separate biographical statement.

*DESIGN UNIT: 8 cont'd***Sample Teaching and Assessment Strategies****Consolidation**

Students may...

- write an artist's statement describing the 'catalyst' of their message and an explanation for media choice/use in the art piece.

Extension

Students may...

- critique the effectiveness of themes portrayed in artwork chosen by the student. Students may consider how effective the artist choice of media helps convey the theme.

Resources and Notes**Cultural Connections**

A Sense of Place... Cabot 500 Prints, Atelier West Studios, Audrey Feltham [RAP 2011]

Gros Morne Time Lines, Walking Bird Press [RAP 2011]

Mission! The Extraordinary Adventures of Sir Wilfred Grenfell, Colleen Shannahan and Raidel Bas [RAP 2007]

Time Lines, Kevin Major, Anne Meredith Barry and Tara Bryan [RAP 2007]

Places Lost: In Search of Newfoundland's Resettled Communities, Scott Walden [RAP 2007]

Outport: The Soul of Newfoundland, Candace Cochrane [RAP 2009]

The Power of Place, Patricia Gratten [RAP 2009]

Where Genesis Begins, Tom Dawe and GERAL Squires [RAP 2009]

Wildflowers of Newfoundland and Labrador, Peter J. Scott and Dorothy Black [RAP 2007]

DESIGN UNIT: 9

Theme: Visual art in daily life. Focus: Roles and functions

Outcomes

Students will be expected to

8. examine the role and the influence of visual art in their daily lives. [GCO 3, 5]

Focus for Learning

Prior Knowledge

Students will have had discussions around the influences of art on society and society on art. Their prior knowledge of artist influences and intent (from Spread7) should help them discover the influences of visual art within their daily lives.

What Teachers Need to Know

Visual art serves multiple roles/functions. It can elicit an aesthetic response. Some art serves a practical function such as a vessel for serving food while also eliciting an aesthetic (emotional/visceral) response. It can serve to entertain (film), communicate a message (posters, bill boards), persuade (advertisements) and provide direction (design plan/blueprints).

Visual art may be influenced by consumerism; trends – fashion; social status, and mood, and can be found in many forms, i.e. poster, graffiti, digital.

Depth of Treatment

Students will discuss, identify, and analyze the role and influence of art in the world around them. They will use their knowledge to create a piece of art with an identified role/purpose.

DESIGN UNIT: 9*Theme: Visual art in daily life. Focus: Roles and functions***Sample Teaching and Assessment Strategies****Activation**

Teachers may ...

- discuss the design of a chair in the classroom, speaking to functional design meets visually pleasing (aesthetic).
- show folk art chairs made out of branches, either by joining pieces together or by grafting living trees (function meets design) or from recycled hockey sticks.
- lead students in discussion around art vs. décor; folk vs. high art, and craft vs. art.
- discuss artwork found in school.

Students may...

- identify visuals in their immediate environment (home, en route to school) such as cereal boxes, textbooks, clothing, and deconstruct the visual; is meaning supported by visual composition? Is visual effective?
- discuss role of folk arts and/or crafts such as tufting, knitting, wood/knit intarsia, crochet, embroidery, etc.

Connection

Students may...

- deconstruct a variety of 'messaging' visuals (i.e. anti-smoking poster, anti-bullying video campaign, pink day t-shirts, poppies, purple ribbons).
- analyze role of film, video games, anime, vines, tumblr, memes, graphic novels, commercials, zines, to reflect on how these visuals influence their lives.
- reflect on messaging purpose of visuals in social media (selfies; Instagram, snapchat, Twitter, Vines, etc.)

Consolidation

Teachers will provide opportunities for students to ...

- create cartoons/graphic novels for identified purpose/role.
- design a piece of furniture that is both functional and a work of art.

Resources and Notes**Suggested***Crafting Identity* By Sandra AlfodyResource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/design-unit.html>

- Form follows function [Guggenheim]
- Guggenheim
- American Folk Art Museum

Cultural Connections*Merchant Vessels: Studio Pottery in Newfoundland and Labrador*, Gloria Hickey [RAP 2009]

DESIGN UNIT: 10

Theme: Intrinsic and extrinsic values Focus: Impact on personal response

Outcomes

Students will be expected to

15. recognize impact of societal and individual values on personal responses to visual art. [GCO 5]

Focus for Learning

What Teachers Need to Know

Individual values and backgrounds can often determine preferences. Personal responses can be impacted by these preferences. Sometimes personal responses are swayed by societal pressure (followers/peers). Teachers should be aware of the diversity of student backgrounds in this regard.

DESIGN UNIT: 10

Theme: Intrinsic and extrinsic values Focus: Impact on personal response

Sample Teaching and Assessment Strategies**Activation**

Teachers may...

- lead a discussion around:
 - perceived societal values – as expressed in tabloid magazine stories; retweets - how do these impact visual art, i.e. If green spaces are communicated as a societal value, is this manifested in the type of public artworks created?
 - who are students ‘following’
 - popular icon (or other relevant/current personality/celebrity) and change in media attention
 - present Don Wright’s Red Trench and impact of media response in art piece’s subsequent removal from public display

Students may...

- discuss peer pressure and its impact in their day to day choices.
- discuss impact of celebrity endorsement/status on how an art piece is perceived/received.
- discuss changes made to cinemas based on changes in society.
- view and discuss reviews by critics and their subsequent impact on audience attendance/sales.

Connection

Students may...

- view images/portraits of women from different time periods; share their perception and surmise impact of societal value on the female form
 - i.e. Venus, Mona Lisa, Mme. Matisse, *Woman with a Pearl Earring*, Marilyn Monroe, Portrait of Queen Elizabeth II, Frida Kahlo)
 - i.e. Renaissance: women were portrayed as robust stemming from societal value placed on women’s child-bearing capabilities; high/large foreheads were painted to convey large brain/intelligence.

Resources and Notes**Authorized**

Appendix C

- Change Constant

Appendix E

- Critical Analysis of Artwork

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/design-unit.html>

- *Portrait of Madame X*, 1884, John Singer Sargent
- *Mona Lisa*, 1503-1517, Leonardo da Vinci
- *The Green Stripe*, 1905, Henri Matisse
- *Girl with a Pearl Earring*, circa 1665, Johannes Vermeer
- Marilyn Diptych, 1962, Andy Warhol
- *Portraiture of Elizabeth I of England*
- *Self-Portrait with Thorn Necklace and Hummingbird*, 1940, Frida Kahlo
- Arts Curriculum - The Guggenheim Museum
- Furniture, American Folk Art Museum
 - Featuring 18th- and 19th-century paintings, quilts, sculptures, and the work of contemporary self-taught artists.

DESIGN UNIT: 10 cont'd

Outcomes

Students will be expected to

15. recognize impact of societal and individual values on personal responses to visual art.
[GCO 5] *cont'd*

Focus for Learning

What Teachers Need to Know

Individual values and backgrounds can often determine preferences. Personal responses can be impacted by these preferences. Sometimes personal responses are swayed by societal pressure (followers/peers). Teachers should be aware of the diversity of student backgrounds in this regard.

*DESIGN UNIT: 10 cont'd***Sample Teaching and Assessment Strategies**

Students may...

- read a movie review in advance of viewing it, view movie, then students reflect on their expectation vs. realization [alternately, 1/2 class read review in advance – other ½ not] Discuss.
- view an NFB film of their choosing; create and compare student reviews – discuss why/why not favourable.
- reflect on impact of social media and their 'like' postings on followers choices (society equivalent to followers), retweets = endorsing.
- reflect on nature/design of social media (Facebook) that leads one towards the 'like' option.
- consider impact of commercials/movie trailers/marketing/promotional materials.

Resources and Notes**Supplementary**

Change Constant Poster Series

- Mary Pratt's *The Back Porch* (*artist values/influence*)
- David Blackwood's *The Survivor* (*social commentary/inspiration/influence*)
- Helen Parsons Shepherd's *Microscopes of Yesteryear* (*perception of history*)
- Reginald Shepherd's *The Whale No 6* (*personal values*)

Cultural Connections

Two Visions of Newfoundland and Labrador, Ben Hansen and Jean Claude Roy [RAP 2007]

DESIGN UNIT: 11

Theme: Embedded meaning Focus: Symbols

Outcomes

Students will be expected to

5. invent unique visual symbols to create personal meaning in their art. [GCO 2]

Focus for Learning

Prior Knowledge

Students will have experience with logos from the grade 7 Art curriculum as well as media and logos/symbols in the world around us through the Language Arts curriculum.

Depth of Treatment

With the exploration of personal and societal influences, students will create a uniquely personal visual representation of themselves; a direct result of discovering their own personal meaning in their own artwork. Students will become more self-aware as they consider colour symbolism, font, balance, emphasis etc. in the creation of their personal symbol/message.

DESIGN UNIT: 11*Theme: Embedded meaning Focus: Symbols***Sample Teaching and Assessment Strategies****Activation**

Teachers may ...

- present a range of art pieces [representative of different media, visual art disciplines, historical/cultural contexts and artists] for identification and discussion of embedded symbols and their meaning, as found in:
 - Animals and heraldry in medieval art [animals and heraldry images of animals are frequently found on the coats of arms of individual families,
 - German Renaissance painter Grunewald's *Isenheim Altarpiece* wherein a lamb holding a cross symbolizes "Lamb of God" slaughtered for man's sins,
 - yin/yang symbol [In Chinese philosophy, the concept of yin-yang describes how opposite or contrary forces are interconnected and interdependent. The duality is represented in this symbol.],
 - Leonardo da Vinci's *The Lady with the Ermine* [The ermine in its winter coat, was a traditional symbol of purity because it was believed it would rather face death than soil its white coat],
 - Jan van Eyck's *The Marriage of Giovanni Arnolfini and Giovanna Cenami* [Symbolic conjecture: companion dog as a symbol of faithfulness and love; fruit as fertility and reference to the Adam and Eve story; discarded shoes signifying the sanctity of marriage],
 - Aboriginal dot painting [traditional visual art form of the Aborigines in Western Australia Central Desert used to tell and/or illustrate stories through symbols (shapes) that held meaning for them,
 - Alfred Hitchcock's *The Birds (1963) in which the birds symbolized the bombs during the WW II*

Students may...

- research roles and significance of flags, logos, branding, graffiti, chop mark, tag, seal.
- identify symbols in their lives and analyze impact and effectiveness of creator's media choice and use of design elements and principles.

Resources and Notes**Authorized**

Appendix C

- Change Constant

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/design-unit.html>

- Symbols.com
 - A comprehensive site for symbols and their meanings

Recognizable art/imagery with interpretation

- Art Gallery of Newfoundland and Labrador: Permanent Collection - Gerald Squires
- *Lady with an Ermine*, 1489-90, Leonardo da Vinci
- *The Arnolfini Portrait*, 1434, Jan Vann Eyck
- *The Two Fridas*, 1939, Frida Kahlo

DESIGN UNIT: 11 cont'd

Outcomes

Students will be expected to

5. invent unique visual symbols to create personal meaning in their art. [GCO 2] *cont'd*

Focus for Learning

What Teachers Need to Know

Symbols have potential to be used differently by different cultures and their meaning may change over time, such as the swastika.

The value of symbols is their ability to encapsulate/capture concept/message succinctly in a single visual hence the amount of work/design/effort that goes into developing logos/symbols is significant. (i.e. personal symbol, product logo, slogan)

Sample Performance Indicator(s)

Creation of a personalized stamp/logo as a signature for their artwork.

*DESIGN UNIT: 11 cont'd***Sample Teaching and Assessment Strategies****Connection**

Students may...

- create a family coat of arms – inventing/incorporating symbols to underscore family motto in their design journal.
- create a personal/symbol representing themselves or something they believe in; existing favourite logos can provide a source of inspiration.
- create postage stamp for mailing to the moon or other imaginative destinations in their design journal.
- can create graffiti art using images.

Consolidation

Students may...

- create a seal (digitized, linoleum stamp) to identify/sign artwork [Banksy].
- create an Avatar – digital symbol/representation – of themselves or cinematic character(s).

Extension

Students may...

- use seal prints as a collage to make a non-traditional class portrait.

Resources and Notes**Supplementary**

Change Constant Poster Series

- Mary Pratt, *Eggs in Egg Crate (1975)*
- Josephina Kalleo's *Education (ND)*, *The Schooner (ND)*
- William Ritchie's *Labrador Mythology Series: Trout*
- Christopher Peet's *The Battery (houses scaling the cliff side symbolizing Newfoundlanders' determination to conquer the ruggedness of the island)*
- Christopher Pratt's *Brown Seal (symbol of NL history)*

DESIGN UNIT: 12

Theme: Artworks and artists in context Focus: Finding personal voice

Outcomes

Students will be expected to

12. create personally meaningful imagery that reflects influence from variety of historical and contemporary artists. [GCO 4]

Focus for Learning

Prior Knowledge

Students will continue to build upon prior knowledge and experience in the application and critical analysis of design elements and principles in artworks. Students would have viewed and deconstructed artworks across time, context and media to make critical decisions in their choice of materials /techniques to effectively convey meaning.

Applicable Cautionary Notes

Teachers would need to exercise good judgment in identifying Haring images appropriate for class demographic.

DESIGN UNIT: 12*Theme: Artworks and artists in context Focus: Finding personal voice***Sample Teaching and Assessment Strategies****Activation**

Teachers may...

- present a range of art pieces from a variety of artists and lead students in discussion around artists' styles

Students may...

- explore painting through replication of image(s) using watercolours, (forgery paintings)
- deconstruct art of a variety of artists – identifying their defining features through the use of artist studies.
- consider *Woman with Green Stripe* (Matisse) and do a self-portrait using the 'painting' as inspiration, changing colours to reflect their personality.
- identify reasons behind van Gogh's use of yellow.

Teachers may...

- show short video clip(s) displaying the expression of movement in the art discipline of dance. Teachers could lead class in a discussion around the principle of movement as manifested through dance.

Students may...

- view and deconstruct Keith Haring art pieces and discuss
 - How Haring uses Unity in creating his artwork?
 - How movement created?
- revisit earlier gesture drawings and reflect on the principle of movement
- work in pairs to complete gestural sketches of their partner in motion in their design journal.

Connection

Students may...

- create a triptych representative of three periods in visual art (i.e. Realism, Impressionism, Fauvism).
- create a Keith Haring style silhouette drawing whereby students trace around another student holding a motion pose. (white board/ large paper or with chalk on basketball court).
- create life-sized tape molds of their bodies exploring the concept of gesture and movement exhibited in Keith Haring art work.

Resources and Notes**Authorized**

Appendix B

- Elements and Principles

Appendix C

- Change Constant

Appendix E

- Critical Analysis of Artwork

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/design-unit.html>

- HD IRC dance movement - João Paulo Pereira Corrêa (*dance and pixilation*)
- Martha Graham Dance Company's 'Political Dance Project' (*social/political themes as sources of inspiration*)
- Keith Haring figure drawing
- Keith Haring inspired creations
- Keith Haring sculptures
- Papier mâché Sculpture a la Haring
- Plastic tape figure casts
- Keith Haring: papier mâché pop art figure sculptures

DESIGN UNIT: 12 cont'd

Outcomes

Students will be expected to

12. create personally meaningful imagery that reflects influence from variety of historical and contemporary artists. [GCO 4]
cont'd

Focus for Learning

Sample Performance Indicator(s)

The creation of student self-portraits that reflect their exploration of and influence from historical and contemporary artists.

*DESIGN UNIT: 12 cont'd***Sample Teaching and Assessment Strategies****Consolidation**

Students may...

- create template for a Keith Haring inspired picture. Students manipulate template to explore what movement their picture will exhibit. Students can explore finishing techniques by tracing template on paper and applying colour while making design decisions relating to mood and gesture, making critical and problem solving decisions about possible materials, such as oil pastel, chalk, paint etc. Using their Keith Haring inspired picture students will evaluate which pose and colour is more successful in communicating mood and movement.
- write a supporting artist's statement.

Extension

Students may...

- use their template to create a model for a Keith Herring sculpture. Students can trace out a template on cardboard, assemble and create a papier mâché sculpture.
- explore the principles of unity, by creating a class exhibition of the sculptures. In groups, students will create an assemblage of their sculptures which will be displayed in the school.

Groups should consider

- similar scale exhibited in sculptures
- similar movements exhibited in sculptures
- similar mood exhibited in sculptures
- how they will stack
- movement through stacking
- exploration of lack of unity through contrast

Resources and Notes

- Haring Kids
 - Official Keith Haring website for children: fun interactive activities to inspire a love of learning and art, online books, authorized art shows, appropriate for children under 14. For parents and teachers, corresponding lesson plans for each section, and other resources
- Sample artist's statements

Supplementary

Change Constant Poster Series

- Manfred Buchheit's *The Buggeln Boys (movement/influence)*
- David Blackwood's *The Meeting (movement/hidden meaning)*
- Reginald Shepherd's *The Whale No 6 (hidden meaning/influence)*

Section Three

Cinematic Arts Unit Overview

Focus

In the cinematic arts unit, students' exploration of early motion devices and narrative design informs their emerging storyboards. Storyboards are brought to life through digital capture and editing to create a cinematic work. The course culminates in a debut screening of cinematic works, as announced in student generated promotional material. An at-a-glance roadmap for the cinematic arts unit as well as a spread by spread flow can be found in Appendix A: Organizing for Art Instruction

Outcomes Framework

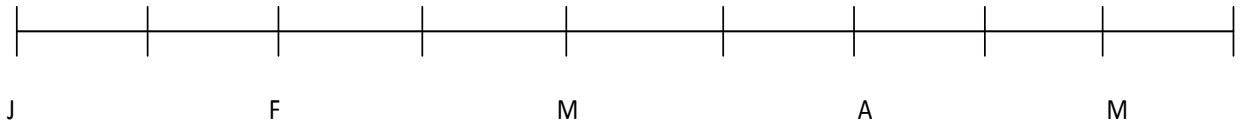
The appearance of specific curriculum outcomes found in the four column spreads, mirrors the suggested flow and unit format of the intermediate visual art program. As a result, the SCOs in column one will not appear in numerical order.


It should be noted that the understandings and processes of artistic engagement are inter-related and therefore developed most effectively as interdependent concepts. As these processes of making, looking and reflecting, are interconnected, the suggested strategies for an identified SCO, often address multiple SCOs and modes of artistic engagement simultaneously. As such, the SCOs listed are intended to be the primary focus for that four column spread. SCOs that reappear throughout the section three, are italicized and given a second and/or alternate treatment or focus in columns two and three.

In the graphic that follows, SCOs that are addressed in the cinematic unit are bolded.

GCO	SCO 9	KSCO 9
<i>Students will be expected to:</i>	<ol style="list-style-type: none"> 1. <i>Manipulate design elements and principles to create artwork</i> 2. <i>Create artwork that integrates themes.</i> 3. Use a variety of art media and image development techniques to convey meaning. 4. <i>Apply art skills and techniques to create art for a variety of audiences and purposes.</i> 5. Invent unique visual symbols to create personal meaning in their art. 6. Organize a collection of personally meaningful artwork from their own portfolio. 7. Work interactively, cooperatively, and collaboratively. 8. <i>Examine the role and the influence of visual art in their daily lives.</i> 9. <i>Analyze the role of the visual arts in challenging, sustaining, and reflecting society's beliefs and traditions.</i> 10. Develop an understanding of how artwork reflects diversity among individuals. 11. <i>Investigate how art emerges from human needs, values, beliefs, ideas, and experiences.</i> 12. <i>Create personally meaningful imagery that reflects influence from a variety of historical and contemporary artists.</i> 13. Incorporate other arts disciplines in the creation of their own artwork. 14. <i>Respect the ethical and moral considerations involved in copying and/or incorporating works.</i> 15. <i>Recognize impact of societal and individual values on personal responses to visual art.</i> 16. Analyse how meaning is embedded in works of art. 17. <i>Analyse the works of artists to determine how they have used the elements and principles of design to solve specific visual design problems.</i> 18. Engage in critical reflective thinking as part of their own decision-making and problem-solving process. 19. Assess the use of various media and technological processes for their sensory qualities and ability to convey messages and meaning. 20. Use feedback from others to examine their own artworks in light of their original intent. 21. Analyse artists' work, their own and others, and discuss their source of inspiration and intent. 22. Practise safety associated with proper care of art materials and tools. 23. Examine the influence technology has on the individual and society. 24. Constructively critique artworks. 	<ol style="list-style-type: none"> 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. 2.3.1 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. 3.3.1 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. 4.3.1 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. 4.3.5 Create personally meaningful imagery that reflects 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.influence from a variety of historical and contemporary artists. 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 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. 7.3.1 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. 8.3.1 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.
<p>1. explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts;</p>		
<p>2. create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes;</p>		
<p>3. demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture;</p>		
<p>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;</p>		
<p>5. examine the relationship among the arts, societies, and environments;</p>		
<p>6. apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work;</p>		
<p>7. understand the role of technologies in creating and responding to expressive works;</p>		
<p>8. analyse the relationship between artistic intent and the expressive work.</p>		

Suggested Unit Plan



Pre-production	Production	Post-production	Promotional Material production	Screening 
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CINEMATIC ARTS UNIT: 13

Theme: Frameworks for storytelling. Focus: Genre and cyclical narrative.

Outcomes

Students will be expected to

13. incorporate other arts disciplines in the creation of their own artwork. [GCO 5]

Focus for Learning

Prior Knowledge

Students will have experience with and a grasp of genre and narrative design through the intermediate Language Arts and Visual Arts programs.

What Teachers Need to Know

The term genre defines categories within cinematic works and literature based upon established patterns of characters, 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, expressionistic, impressionistic, etc.

Narrative design determines how the story links the series of images in a cinematic, or other visual artwork. The structure of a cinematic production’s narrative design can be described in various ways, including: linear, multilinear, interactive (nonlinear), gag, episodic, compilation, cyclical, thematic and effect.

Depth of Treatment

Students could determine ways to present their story through genre and narrative design (refer to *The Animation Bible* for more about genre and narrative design). Their content will be the story that is told through their cinematic work.

To begin the process of determining story content, students can be assigned a cyclical narrative design. In this design, the story returns to its point of origin without moving towards conflict resolution and change in character(s). Comedic works lend themselves well to the cyclical loop design. Teachers could reference cinematic and literary works when introducing cyclical narrative design to students. Students’ ideas for storyboards/plots are intended to be the basis of their cinematic work.

CINEMATIC ARTS UNIT: 13

Theme: Frameworks for storytelling. Focus: Genre and cyclical narrative.

Sample Teaching and Assessment Strategies**Activation**

Teachers may...

- introduce cyclical narrative design through literary works such as *Chronicles of Narnia*, *Alice in Wonderland*, and *Wizard of Oz*.
- introduce students to storytelling through Newfoundland story tellers such as Dale Jarvis
- discuss nature of fairy tales (i.e. *Jack and the Beanstalk*)
- present films with cyclical form such as:
 - George Griffin's film, *Viewmaster*;
 - Ramsis' and Rubin's movie, *Groundhog Day*, 1993 American comedy
 - Paul Driessen's *The End of the World in Four Seasons*
 - Jan Brett's *The Mitten*
 - Fred Penner song, *The Cat Came Back*
 - Robert Munsch's *50 Below Zero*

Students may...

- deconstruct and identify features of the narrative design.
- brainstorm thematic statements for cyclical narrative.
- share cyclical story ideas created as introduced in spread 5, (i.e. what goes around comes around concept) daydream, flashback, karma, reincarnation.
- revisit stories from their sculpture fairytale storyline [spread 5] as recorded in their design journal to create a cyclical narrative.
- work in groups to create a storyline melding each group member's sculpture story to create a (joined) cyclical fairy tale type narrative (i.e. fractured fairy tale). These groups will form the cinematic groups.
- begin to develop ideas for a storyboard from the newly combined plotline.

Connection

Teachers may...

- introduce cyclical narrative sequencing. *Four Season Studies* by Christopher Pratt from the Change Constant portfolio could be used to engage students.

Students may...

- create/consider dialogue among characters using social media formats such text messaging, tweets, Facebook, and Instagram.

Resources and Notes**Authorized**

Appendix C

- Change Constant

Appendix D

- Basic storyboard template pg. 190

The Animation Bible, Maureen Furniss

- Essential studio elements pg. 81-83
- Genre pg. 39-40
- Story Writing pg. 38-41
- Narrative design: Cyclical pg. 41
- Scripts pg. 38, 69-70
- Storyboard pg. 73-74
- Style guides pg. 84-85

PL site: Teaching and Learning Strategies <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/teaching-and-learning-strategies.html>

- Julie Lewis, Animator - Storyboard
- Julie Lewis, Animator - Animation
- Julie Lewis, Animator - Script
- Jordan Canning, Film Director - Animation Storyboard
- Jordan Canning, Film Director - Script

CINEMATIC ARTS UNIT: 13 cont'd

Outcomes

Students will be expected to

13. incorporate other arts disciplines in the creation of their own artwork. [GCO 5] *cont'd*

Focus for Learning

Sample Performance Indicator(s)

Use of cyclical narrative within their emerging storyline/storyboard for their upcoming cinematic production.

CINEMATIC ARTS UNIT: 13 cont'd

Sample Teaching and Assessment Strategies
Consolidation

After students complete first drafts of their scripts from their emerging storyline, they may revise them. Within this context, scripts may be in several formats. Ranging from storyboards with minimal but key scene actions, dialogue and directions to highly explicit/detailed scripts with full dialogue and stage directions.

Extension

Students may...

- use Celtix to create a script for a cyclical narrative design.

Resources and Notes
Suggested

Beginner's Guide to Animation: Everything you Need to Know to get Started, Mary Murphy

Resource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/cinematic-arts-unit.html>

- Circular or Cyclical Book titles
- Script writing
- Scriptwriting and production management software
- Digital Storyboard Templates

Supplementary

Change Constant Poster Series

- Christopher Pratt's *Four Seasons Study (cyclical narrative)*
- Manfred Buchheit's *The Buggeln Boys (cyclical narrative)*

CINEMATIC ARTS UNIT: 14

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

Outcomes

Students will be expected to

23. examine the influence technology has on the individual and society. [GCO 7]

Focus for Learning**Prior Knowledge**

Students have been exposed to the concept of the impact of technology on our society in the many disciplines during their school 'career'. The subject is discussed in Language Arts, Technology and Social Studies. By bringing the concept into Visual Arts, it allows the students a different perspective to a similar topic.

Students will have had an opportunity to create volvelles and/or Op Art from the Design Unit.

Technology has influenced artistic modes of expression throughout time. Artists, such as Alexander Calder, animated three-dimensional inanimate objects for many purposes, including educating and entertaining. 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.)

Zoetropes give the illusion of movement as rotating images are viewed through slits in a spinning drum. The zoetrope, invented in 1824 by William George Horner (refer to *The Animation Bible* and Appendix D for more about zoetrope), also demonstrates persistence of vision. When 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 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.

CINEMATIC ARTS UNIT: 14

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

Sample Teaching and Assessment Strategies

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 may...

- 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?
- explore and discuss artwork employing optical illusions, such as that of Escher, Henson, as well as Op Art found in Bridget Riley's *Dominance Portfolio, Blue* (1977) and Victor Vasarely's *Zebra* (1938)
- connect animation to cyclical via GIF.
- recall volvelles and Op Art from design unit.

Students may consider...

- the evolution and impact of changes in film technology capabilities such as 'silent' movies, stop motion to live, and time lapse photography.
- the evolution and impact of changes in physical properties of technology such as: office/home computers to mobile devices; illuminated manuscripts to lithography to printing press to photocopier, etc.
- the evolution and impact of changes in creating 3D objects via casting vs. 3D printer.
- the evolution and impact of changes on elements and principles such as colour - saturation influenced by medium canvas vs. digital screen.
- the evolution and impact of changes on accessibility /proliferation via digital art creation tools; Youtube enabling global sharing/ learning; 'Apps' increasing accessibility to art and art making.

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:

- picture; repeat the picture and make a small change; and speed.

Students may...

- create a zoetrope.

Resources and Notes

Authorized

Appendix C

- Change Constant

Appendix D

- Zoetrope template pg. 187-188

The Animation Bible, Maureen Furniss

- Zoetrope pg. 126-7
- 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

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/cinematic-arts-unit.html>

- Op Art
 - 1960s style of art that used illusion to trick the eye
- NFB Interactive
 - An evolving collection of innovative and interactive stories created by Canadian artists working with creative digital technologies
- Waterlife
 - Exemplar of collaborative nature/potential of media.

CINEMATIC ARTS UNIT: 14 cont'd

Outcomes

Students will be expected to

23. examine the influence technology has on the individual and society. [GCO 7] *cont'd*

Focus for Learning

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 web content 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.

Sample Performance Indicator(s)

The effectiveness of their zoetrope

CINEMATIC ARTS UNIT: 14 cont'd

Sample Teaching and Assessment Strategies
Consolidation

Teachers may provide opportunities for students to...

- reflect 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 zoetrope, and other media to demonstrate incremental movement.
- reflect on personal experience with making flipbooks, and thaumatropes.

Resources and Notes

- The Test Tube
 - Exemplar of collaborative nature/potential of media.
- NFB resources
 - Searchable collection of films, apps, and study guides available for educational use.
- Interactive Creators Guide - NFB
- NFB Principles of Animation, Clip 4
- NFB Educators Strategy Guide

Supplementary

Change Constant Poster Series

- Helen Parsons Shepherd's *Microscopes of Yesteryear (changes in technology/ advances in medicine)*
- Conrad Furey's *Toiler of the Sea (technological advances changing a way of life)*

Cultural Connections

Moon Man, NFB [RAP 2012]

CINEMATIC ARTS UNIT: 15*Theme: Transforming plot into cinematic work. Focus: Prototype to product.***Outcomes***Students will be expected to**3. use a variety of art media and image development techniques to convey meaning. [GCO 1]***Focus for Learning****Prior Knowledge**

Students will have experience with stop motion in the grade 7 and 8 Visual Art curriculums.

Stop-motion animation is largely defined within 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.

Common misconceptions

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).

Depth of Treatment

In the upcoming Connection section students are asked to review their scripts and storyboards to determine the physical characteristics of their character(s) and the story's props and setting. When choosing materials, students have to work within the limitations of materials available while still maintaining the integrity of their character(s). Construction should support the story and suit student technical ability. Possibilities of materials utilized for 3D characters are: paper mâché, polymer clay, fabric, found objects, socks, gloves, paper, building blocks, etc. (refer to Appendix C for more information about paper mâché techniques).

What Teachers Need to Know

Students may also consider the incorporation of 'live' characters and/or 'real life' props/environments into their cinematic work. Encourage students to consider multi-media as opposed to relying on a single medium throughout the entire production.

Pixilation is another form of animation created by moving living organisms (humans, animals) incrementally. A series of 'stop and hold' poses of a continuous movement that can be recorded with a digital still or motion picture camera (that operates frame by frame). Time lapse is a type of cinematography that involves the capture of real-time images and movements using a slow speed camera which appear sped up when played back at regular speed. Both pixilation and time lapse are unique aspects of motion picture production.

CINEMATIC ARTS UNIT: 15

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

Sample Teaching and Assessment Strategies**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 ideas/storyboards 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.

Cinematic groups will decide on animation style/medium for cinematic work.

Connection

In preparation for their cinematic work, students may...

- choose and gather art media for their cinematic production.

After consulting storyboards, students may...

- begin to construct sets that suit their genre, narrative and animation styles. Before shooting their animation, students will transform their envisioned characters and/or props into 3D media to fit with their constructed sets. (refer to Appendix D for more about using papier mâché to create movable puppets). When creating their characters, students should consider :
 - scale of characters to suit the setting
 - the availability of materials
 - articulation of characters (movement, facial expressions etc.)
 - clothing and embellishments (costume if live action is chosen)
 - colour choices (refer to *The Animation Bible* for more about background).

Resources and Notes**Authorized**

Appendix C

- Change Constant

Appendix D

- Papier mâché pg. 185

Appendix H

- Safety in visual arts pg. 239-240

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
- Schedule & budget pg. 77-79

Teaching with Puppets: A Video Resource for Teachers - <http://www.ed.gov.nl.ca/edu/earlychildhood/puppets/index.html>

PL site: Teaching and Learning Strategies <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/teaching-and-learning-strategies.html>

- Pinnacle 17 - Special Effects
- Pinnacle 17 - Picture Manipulation
- Julie Lewis, Animator - Green Screening

CINEMATIC ARTS UNIT: 15 cont'd

Outcomes

Students will be expected to

3. *use a variety of art media and image development techniques to convey meaning. [GCO 1] cont'd*

Focus for Learning

Susanne Horizon-Franzel's *Steinflug (Flight of the Stone, 1989)* uses a form of time lapse to document the travel of a stone, thrown in anger, around the world. Cyclical narrative is evident, albeit with no dialogue.

Norman McLaren's *Neighbours (1952)* and *A Chairy Tale (1957)* are considered the best known examples of pixilation.

Pixilation is a technique challenging to sustain in long formats and therefore more often used in conjunction with other animation methods in short-format films.

Svankmajer's *Neco z Alenky (Alice, 1988)* uses a combination of live action, pixilation and stop-motion animation.

The Secret Adventures of Tom Thumb by the Bolex Brothers mixes stop-motion with pixilation.

The Wizard of Speed and Time (1989) by Mike Jittlow combines live action with animation.

Gail Noonan's **Honey** (2002) uses pixilation.

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, texture, line, and colour. [Appendix B]

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).

Sample Performance Indicator(s)

Students appropriate use of materials, equipment, and space, completion of sets and backgrounds, 3D characters, cyclical narrative, and general preparedness for filming.

CINEMATIC ARTS UNIT: 15 cont'd

Sample Teaching and Assessment Strategies

Consolidation

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.

Students may...

- 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. After revising their original idea, students can begin to draft a script/dialogue and develop a cyclical narrative design referencing the previous activity in their design journal.

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.

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).

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 and Notes

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/cinematic-arts-unit.html>

- Stop-Motion Animation Workshop
 - Website provides background on Stop Motion animation and links to StopMoStudio overview, Educator's Strategy Guide, lessons and tutorials. Content addresses topics such as basic equipment overview, storyboarding, step by step production, media literacy, principles of animation, special effects, creating characters and sets.
- Susanne Horizon-Franzel's *Steinflug* (Flight of the Stone, 1989), 15 mins. (*time lapse*)
- Norman McLaren's *Neighbours* (1952) employs the principles normally used to put drawings or puppets into motion to animate live actors. 8 mins
- Norman McLaren's *A Chairy Tale* (1957) features an animated chair that refuses to be sat upon. 10 mins (*pixilation*)
- Svankmajer's *Neco z Alenky* (Alice, 1988) 6 mins. (*live action, pixilation, stop-motion*)
- *The Secret Adventures of Tom Thumb* by the Bolex Brothers, 60 mins. (*stop-motion*)
- Mike Jittlow's *The Wizard of Speed and Time* (1988) 100 mins. (*live action with animation*)

Supplementary

Change Constant Poster Series

- Christopher Peet's *The Battery* (*use and style of painting to convey meaning*)
- David Blackwood's *The Survivor* (*monochromatic to convey mood/meaning*)

CINEMATIC ARTS UNIT: 16

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

Outcomes

Students will be expected to

20. use feedback from others to examine their own artworks in light of their original intent. [GCO 8, 6]

Focus for Learning**Prior Knowledge**

Students should be quite familiar by now of the creative critiquing process since they would have been exposed to this concept in grade 7 and 8 Visual Art curriculums.

Depth of Treatment

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 reflect upon intended meaning/message their artwork is to convey, they will need to consider effectiveness of all components such as script, media, sound, lighting, camera angles etc.

Common misconceptions

Although a cinematic work is based on a narrative, it does not necessarily require dialogue. Cinematic pieces can follow the genre of silent movies and incorporate limited captions to guide story line progression. Students will need to make critical analysis and choices as to what best enhances their intended message.

What Teachers Need to Know

As students begin the process of revising initial 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, within an open and non-threatening environment, foster 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 is 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.)

CINEMATIC ARTS UNIT: 16

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

Sample Teaching and Assessment Strategies**Activation**

Teachers may...

- discuss the collaborative work completed by students in their design journals about their story.

Students may...

- review emerging interests, challenges, audience, and purpose. Variation/alteration of pre-existing plotlines may be considered as source of inspiration. i.e. Fractured Fairy Tales.
- create a rubric to evaluate their intended meaning/message of their artwork.

Connections

Within their cinematic groups, Students may...

- create an action plan/timeline that finalizes cinematic ideas from their previous brainstorming sessions around storyboard, script, dialogue, theme etc. 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 an “I Wonder” is a method to stimulate feedback 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 _____.

Students may...

- critically reflect on other’s feedback and considers changes if in process.

Resources and Notes**Authorized**

Appendix E

- Viewing and responding to art pg. 207-210

Appendix F

- List of assessment forms pg. 214

The Animation Bible, Maureen Furniss

- Developing the concept pg. 66-68
- Audiences pg. 14-15
- Value & feedback pg. 16-17

CINEMATIC ARTS UNIT: 16 cont'd

Outcomes

Students will be expected to

20. use feedback from others to examine their own artworks in light of their original intent. [GCO 8, 6] *cont'd*

Focus for Learning

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?
- How does the inclusion of dialogue impact your cinematic work?

Applicable Cautionary Notes

An artist's statement may discuss the artist's ideas and process as well as artwork intent. It also provides the artist an opportunity to outline the critical conversation in which s/he wants to engage through their art.

CINEMATIC ARTS UNIT: 16 cont'd

Sample Teaching and Assessment Strategies**Consolidation**

The whole class may discuss the action plans presented by smaller groups, making note of the connections between overlapping themes.

Students may...

- write a journal reflection.
- write an artist's statement and/or project description.

Extension

Students may...

- create an idea board to present to class for feedback/input.

Resources and Notes**Suggested**

Resource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/cinematic-arts-unit.html>

- Sample artist's statements

Cultural Connections

The Sparky Book, Maude Lewis, NFB [RAP 2012]

CINEMATIC ARTS UNIT: 17

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

Outcomes

Students will be expected to

7. work interactively, cooperatively and collaboratively [GCO 2]

14. respect the ethical and moral considerations involved in copying and/or incorporating works.[GCO 5]

Focus for Learning

Prior Knowledge

At this point, most students will have been familiar with the ‘filmmaking’ process and will understand the roles required for a filmmaking team.

What Teachers Need to Know

The cinematic arts process is collaborative so setting the tone for a mutual learning environment is essential at the onset of the production stage. Establishing a clear set of guidelines for filmmaking team roles offers students clear expectations. Roles of a filmmaking team can be found in Appendix D.

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 D includes basic information on Visual Artists of NL (VANL) and CMRRA. Students could review guidelines and pursue copyright to use professional artists’ work in their group’s cinematic production.

CINEMATIC ARTS UNIT: 17

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

Sample Teaching and Assessment Strategies**Activation**

Teachers may introduce students to filmmaking and production roles by surveying them to gauge their knowledge of:

- film crew (refer to Appendix D and *The Animation Bible* for more about production roles);
- special effects (refer to NFB StopMoStudio for more about pioneering animation);
- creating or viewing cinematic arts;
- relevant areas of interest (favorite film, director, actor, quote) and
- visual art careers/roles tied to cinematic arts

Connections

Students may...

- 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.

Resources and Notes**Authorized**

Appendix D

- Team agreement pg. 189
- Sample team planning timeline pg.197
- Detailed storyboard template pg. 191
- Cinematic storyboard pg.192
- Production roles pg. 193-194
- Canadian Musical Reproduction Rights Agency Ltd. (CMRRA) pg. 203
- Visual Artists of NL (VANL) pg. 202

Appendix A

- Seven Norms of Collaboration pg. 139-140

The Animation Bible, Maureen Furniss

- Schedule & budget 77-79

PL site: Teaching and Learning Strategies <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/teaching-and-learning-strategies.html>

- Julie Lewis, Animator - Team Roles and Planning
- Jordan Canning, Film Director - Team Roles
- Jordan Canning, Film Director - Collaborative Beginnings

CINEMATIC ARTS UNIT: 17 cont'd

Outcomes

Students will be expected to

7. work interactively, cooperatively and collaboratively [GCO 2] *cont'd*

14. respect the ethical and moral considerations involved in copying and/or incorporating works.[GCO 5] *cont'd*

Focus for Learning

Depth of Treatment

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 contract. Agreements will ensure individual roles / responsibilities are clearly understood by all, encourage student engagements/ownership, and be instrumental in the assessment process. (refer to the sample agreement in Appendix D).

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).

Sample Performance Indicator(s)

Students will have entries in their design journals outlining their team's progress, production roles, responsibilities, research to acquire proper permissions (if necessary), etc.

CINEMATIC ARTS UNIT: 17 cont'd

Sample Teaching and Assessment Strategies**Consolidation**

As students work through the Cinematic Arts Unit, they may...

- record in their design journals their group's progress for each day. Students should reflect upon what they have accomplished and the goals they have yet to achieve.

Resources and Notes**Suggested**

Resource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/cinematic-arts-unit.html>

- Copyright
- VANL/CARFAC – Visual Artists of Newfoundland and Labrador/Canadian Artists Representation/Le front des artistes canadiens
 - A non-profit organization to promote visual artists
- CMRRA - Canadian Musical Reproduction Rights Agency Ltd
 - A music licensing agency representing music publishers and copyright owners
- Stop-Motion Animation Workshop
 - Website provides background on Stop Motion animation and links to StopMoStudio overview, Educator's Strategy Guide, lessons and tutorials. Content addresses topics such as basic equipment overview, storyboarding, step by step production, media literacy, principles of animation, special effects, creating characters and sets.

CINEMATIC ARTS UNIT: 18

Theme: Pre-production. Focus: Planning

Outcomes

Students will be expected to

7. work interactively, cooperatively and collaboratively [GCO 2]

Focus for Learning

Prior Knowledge

Students have had experience in other courses, working with others and holding various roles (ie recorder, speaker, etc. in Language Arts), as well as working in previous filmmaking groups in the grades 7 and 8 visual art curriculums.

Depth of Treatment

The goal for creating an animation is to express 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).

What Teachers Need to Know

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 D for interview tips and a release form);
- writing letters of permission to use a recorded song (refer to Appendix D 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.

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.

CINEMATIC ARTS UNIT: 18*Theme: Pre-production. Focus: Planning***Sample Teaching and Assessment Strategies****Activation**

Team members can...

- discuss production needs (e.g., sound, equipment, software, knowledge, etc.). Some guiding questions may be:
 - 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 D includes a sample KWL chart).

Students may...

- 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 D includes an example of a time line).
- begin the research component for the production (refer to *The Animation Bible* for more about research) when goals are determined. This may include internet or library research and scheduling interviews with tradition bearers or other relevant individuals.

Resources and Notes**Authorized**

Appendix D

- KWL chart pg. 120
- Time line pg. 121
- Interview tips & techniques pg. 122
- Interview checklist pg. 123
- Interview release form pg. 124

The Animation Bible, Maureen Furniss

- Research pg. 13-14
- Schedule & budget 77-79
- Essential studio elements pg. 81-83

PL site: Teaching and Learning Strategies <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/teaching-and-learning-strategies.html>

- Jordan Canning, Film Director - Pre-Production Plan: Covering the Scene
- Jordan Canning, Film Director - Pre-Production Plan: Shooting

SuggestedResource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/cinematic-arts-unit.html>

- NFB StopMoStudio

CINEMATIC ARTS UNIT: 18 cont'd

Outcomes

Students will be expected to

*7. work interactively,
cooperatively and collaboratively
[GCO 2] cont'd*

Focus for Learning

Applicable Cautionary Notes

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.

Sample Performance Indicator(s)

Completion of timeline and clear, set goals for their team, as recorded in their design journals, will work as an indication of student learning.

*CINEMATIC ARTS UNIT: 18 cont'd***Sample Teaching and Assessment Strategies****Consolidation**

As students work through the Cinematic Arts Unit, they may...

- record in their design journals their group's progress for each day. Students should reflect upon what they have accomplished and the goals they have yet to achieve.

Students who have completed their research work may...

- 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 bonus material to the animation (ex. bloopers or behind the scenes).

Resources and Notes

- StopMoStudio - Basic Equipment Overview - NFB
 - This clip (3) will inform you of the basic equipment you will need to create your own stop-motion animated short. It covers technical equipment, software and user-friendly materials., 1 mins
- StopMoStudio - Production : Step by Step - NFB
 - This clip (4) demonstrates how to shoot stop-motion animation using basic technical equipment to capture your story in motion, 4 mins
- StopMoStudio - Three Principles of Animation - NFB
 - In this clip (8) you will learn about the fundamentals of animation so you can get experimenting, 3 mins

Cultural Connections

Time Lines, Kevin Major, Anne Meredith Barry and Tara Bryan [RAP 2007]

CINEMATIC ARTS UNIT: 19

Theme: Choosing appropriate art media. Focus: Creating style with design elements and principles/ Camera and lighting equipment techniques.

Outcomes

Students will be expected to

19. assess the use of various media and technological processes for their sensory qualities and ability to convey messages and meaning [GCO 7]

22. *practice safety associated with proper care of art materials and tools* [GCO 7]

Focus for Learning**Prior Knowledge**

Students will be expanding on their previous knowledge of filmmaking to create an even more involved film that will utilize the techniques that this media has to offer in order to manipulate the elements and principles of design to convey message and meaning.

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.

What Teachers Need to Know

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).

Camera angles can be varied to create emphasis, suspense, and special effects. Angles include zoom in or out, tilt, crane, 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;
- lighting the front of the subject; and
- creating patterned lighting (cutting out shapes from cardboard and projecting the cut out shape on the subject/scene).

CINEMATIC ARTS UNIT: 19

Theme: Choosing appropriate art media. Focus: Creating style with design elements and principles/ Camera and lighting equipment techniques.

Sample Teaching and Assessment Strategies**Activation**

Students may...

- view short films that use special lighting, green screens, camera angles, and sounds, but no dialogue. Suggested films that can be viewed online are: Robert Florey's *The Love of Zero* (1927); Lindsay Fleay's *The Magic Portal* (1989); and Amanda Forbis' & Wendy Tilby's, *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	

Connection

Students may...

- continue producing their animation, safely experimenting with camera angles, lighting, music, sound, and special effects.

Resources and Notes**Authorized**

Appendix D

- Camera angles pg. 201
- VANL mandate pg. 202

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
- Digital media pg.197

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/cinematic-arts-unit.html>

- NFB StopMoStudio
- Basic Equipment Overview (Clip 3)
- Audacity
 - A free, open-source software for recording and editing sounds

*CINEMATIC ARTS UNIT: 19 cont'd***Outcomes**

Students will be expected to

19. assess the use of various media and technological processes for their sensory qualities and ability to convey messages and meaning [GCO 7] *cont'd*

22. *practice safety associated with proper care of art materials and tools [GCO 7] cont'd*

Focus for Learning

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.

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 ASCAP, BMI and/or SESAC

Applicable Cautionary Notes

Teachers should discuss proper handling of the camera(s) and other recording equipment. Students could sign a contract 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 and safely stored;
- camera's 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.

Sample Performance Indicator(s)

Students experiment using various effects, recording their findings and evaluation of their effectiveness in their design journal.

CINEMATIC ARTS UNIT: 19 cont'd

Sample Teaching and Assessment Strategies**Consolidation**

Students may...

- evaluate the effectiveness of the camera angles and lighting effects they have produced to determine if they need to devise alternatives.

Resources and Notes

- ASCAP- American Society of Composers, Authors, and Publishers
 - A world leader in performance royalties, advocacy and service for songwriters, composers and music publishers
- BMI
 - A bridge between songwriters and the businesses and organizations that want to play music publicly.
- SESAC
 - A performing rights organization

CINEMATIC ARTS UNIT: 20
 Theme: Post-production. Focus: Editing

Outcomes

Students will be expected to

18. engage in critical reflective thinking as part of their own decision making and problem solving process [GCO 6]

24. constructively critique artwork [GCO 1, 6]

Focus for Learning

Depth of Treatment

The post-production process includes everything necessary to prepare the animation for screening. (refer to *The Animation Bible* for more about production and post-production processes). Students will need to consider whether the cinematic work will be screened in a theatre or on a handheld device before exporting their files. The format of the product will be determined by how the files are exported or vice versa.

What Teachers Need to Know

The process of editing is a lengthy one. Students should be strongly encouraged to 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, can they 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 encapsulating 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, etc.).

Students will edit their animations to create the desired final product. They 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).

CINEMATIC ARTS UNIT: 20

Theme: Post-production. Focus: Editing

Sample Teaching and Assessment Strategies

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.

Connection

Students who have the role of editor will need to follow some basic editing guidelines. It may be helpful if they refer 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 may...

- 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.) Posters can include a QR code that links to students video online

Resources and Notes

Authorized

Appendix E

- Viewing & responding to film pg. 150-151

Appendix F

- List of assessment forms pg. 154

The Animation Bible, Maureen Furniss

- Production and post-production pg. 88-113
- Marketing & promotion pg. 79-80

CINEMATIC ARTS UNIT: 20 cont'd

Outcomes

Students will be expected to

18. engage in critical reflective thinking as part of their own decision making and problem solving process [GCO 6] *cont'd*

24. constructively critique artwork [GCO 1, 6] *cont'd*

Focus for Learning

Something To Consider:

Final products rarely look like the original design. Artists learn/grow as they create (as does the art piece). It is important to allow flexibility for students to make changes to their original vision as their storyboard may have evolved.

Sample Performance Indicator(s)

Self-assessment reflections within their design journal.

CINEMATIC ARTS UNIT: 20 cont'd

Sample Teaching and Assessment Strategies

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 and Notes

PL site: Teaching and Learning Strategies <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/teaching-and-learning-strategies.html>

- Jordan Canning, Film Director - Production to Post Production

CINEMATIC ARTS UNIT: 21

Theme: Custom designed material. Focus: Art forms to create promotional material.

Outcomes

Students will be expected to

5. invent unique symbols to create personal meaning in their art [GCO 2]

16. analyse how meaning is embedded in works of art [GCO 6]

Focus for Learning

Prior Knowledge

After evaluating their animations, students will be relying on their knowledge of the elements and principles of design as they consider how to effectively create marketing tools/promotional products for final cinematic work. Students will also consider the concept of symbols from previous experience, to establish meaning in their designs

What Teachers Need to Know

Custom designed animation products can promote awareness about their cinematic work in the school and community. Tangible products promoting and marketing their 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
- vines

Marketing products could also be intangible (e.g., advertising on the school PA or website 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).

CINEMATIC ARTS UNIT: 21

Theme: Custom designed material. Focus: Art forms to create promotional material.

Sample Teaching and Assessment Strategies

Activation

Students may...

- 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 advertisements are familiar to you (e.g., posters outside cinemas, bus stop advertisements, video covers, etc.)?
 - What promotional products have informed you about a cinematic work? Who was the intended audience?
 - Why do you think the advertisement was effective? Did the advertisement make you want to see the film?
 - How does the advertisement reflect the nature/genre/style of the 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.)

Connection

Students may...

- 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 will 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.

Resources and Notes

Authorized

Appendix A

- Organizing an art-friendly classroom pg. 141

Appendix H

- Safety in visual arts pg. 239-240

The Animation Bible, Maureen Furniss

- Production and post-production pg. 88-113

CINEMATIC ARTS UNIT: 21 cont'd

Outcomes

Students will be expected to

5. *invent unique symbols to create personal meaning in their art [GCO 2] cont'd*

16. analyse how meaning is embedded in works of art [GCO 6] *cont'd*

Focus for Learning

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 A for advice on organizing an art-friendly classroom). Once a student has achieved a level of competency in a particular media, they could assist others in the learning process.

Something 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.

Sample Performance Indicator(s)

Creation of promotional material and participation in assessment of messages through others' cinematic works during class discussion.

CINEMATIC ARTS UNIT: 21 cont'd

Sample Teaching and Assessment Strategies**Consolidation**

Students may...

- 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 and Notes

PL site: Teaching and Learning Strategies <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/teaching-and-learning-strategies.html>

- Promotional Material

CINEMATIC ARTS UNIT: 22

Theme: Portfolio Focus: Screening

Outcomes

Students will be expected to

21. analyse artists' work, their own and others, and discuss their source of inspiration and intent. [GCO 8]

6. organize a collection of personally meaningful artwork from their own portfolio. [GCO 2]

10. develop an understanding of how artwork reflects diversity among individuals. [GCO 4]

24. constructively critique artworks. [GCO 1, 6]

Focus for Learning

Prior Knowledge

Students will rely on their prior experience to analyze their (and others) cinematic works to determine inspiration/intent effectiveness. Students will also use their own artist statement to assess their own portfolio of work

Depth of Treatment

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 9 program is designed for an end-of-year 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 completion of many months of hard work. 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.

What Teachers Need to Know

There are three types of portfolios the student artist needs to consider – process, product and showcase.

Process portfolio is a working portfolio; be it fine-tuning a technique, exploring with a new medium or self, or working through thoughts/ ideas. It can serve as a springboard of ideas/concepts for future projects – new/altered idea/concept. Likewise, ideas/content generated here may never end up in a display portfolio/final product. Students would be able to view how their artwork/intent/meaning evolves. It would demonstrate an artist's performance over a period of time. Its purpose being to improve on something.

CINEMATIC ARTS UNIT: 22*Theme: Portfolio Focus: Screening***Sample Teaching and Assessment Strategies****Activation**

Teachers may...

- facilitate discussions regarding students' previous experiences in celebrating accomplishments. Students will need to consider what was involved in the planning for a celebration:
- invited guests - food (special considerations)
 - tables - red carpet
 - name tags - dress code (level of formality)
 - entertainment (music) - special venue
 - awards - scheduled time and date
 - games - photographer/journalist
 - master of ceremony

Teachers may...

- show other artists' collections and statements.

Students may...

- compare artist's prelims/studies with final products.
- research an artist of choice.
- hypothesize if they were that artist, what artwork would they select to best represent themselves as that artist.

Connection

Students may...

- identify the appropriate components and budget of a successful premiere. Within the whole group, students may assume roles for planning and implementing identified actions.
- organize their own artworks according to process or product portfolios.
- select from their own portfolio, artworks in accordance with determined purpose/nature (media)/theme/audience.

Resources and Notes**Authorized**

Appendix F

- List of assessment forms pg. 214

The Animation Bible, Maureen Furniss

- Distribution pg. 103-106
- The debut pg. 106-107
- Festivals pg. 107

CINEMATIC ARTS UNIT: 22 cont'd

Outcomes

Students will be expected to

21. analyse artists' work, their own and others, and discuss their source of inspiration and intent. [GCO 8] *cont'd*

6. organize a collection of personally meaningful artwork from their own portfolio. [GCO 2] *cont'd*

10. develop an understanding of how artwork reflects diversity among individuals. [GCO 4] *cont'd*

24. constructively critique artworks. [GCO 1, 6] *cont'd*

Focus for Learning

Portfolio would serve as a collection mechanism for data for teacher/student evaluation/assessment. Student self-critique/analysis and artist's statements would also reside here.

Portfolios can be in multiple formats such as digital You Tube Channel, hard copy, bristol board creations, etc.

Product portfolio features pieces/projects created to meet a predetermined set of expectations/outcomes. All student product portfolios would have similar pieces of evidence.

The purpose of the showcase portfolio is for the student artist to showcase his or her best work in one or more areas. They would contain collections of a person's best work as chosen by the individual.

Common Misconceptions

Meaningful art pieces or processes do not always translate into best. The process portfolio serves as a running 'visual' record.

Sample Performance Indicator(s)

A summative entry into their design journals, a compilation of their work organized in their portfolios, and the final screening can be used for evaluation of student success/growth.

Applicable Cautionary Notes

Permissions will need to be secured for the use/incorporation of any Copyrighted material will have to be secured before posting online.

*CINEMATIC ARTS UNIT: 22 cont'd***Sample Teaching and Assessment Strategies****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 groups, or a documented presentation.

Teachers can opportunities for students to ...

- consider participation in competitions such as Arts and Letters.
- consider presentation/display considerations such as framing, cropping, finishing, mounting, matting etc.
- other modes of displaying such as a digital gallery. Students would need to make critical considerations such as colour in digital vs canvas.

Students may...

- write an Artist's statement (display).
- write student reflection in journal on their choice.

Extension

Teachers may...

- 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 9 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 may...

- use existing materials to produce a digital scrapbook or blog that exhibits their creative processes and their premiere experiences. They could also upload their cinematic works to the internet or post to school YouTube channel for a larger audience to view and respond to. Copyrighted material will have to be secured before posting online.

Resources and Notes**Suggested**

Resource Links: <https://www.k12pl.nl.ca/curr/7-9/art/visual-art-grade-9/resource-links/cinematic-arts-unit.html>

- The Nickel Independent Film Festival
- The St. John's International Women's Film Festival
- Reel Youth
 - Youth film making, programs, course, animation, media
- NIFCO (Newfoundland Independent Film Cooperative)

Section 4

Appendices

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Appendix A

Organizing for Art Instruction

Appendix A

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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 and	There is choice in art content, processes, materials, 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 by	Students are involved in routines and practices used 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 inquiry they ...	When members don't promote a spirit of inquiry they ...
<ul style="list-style-type: none"> • Advocate for their own ideas and provide rationale for their thinking 	<ul style="list-style-type: none"> • May say, "It's my way, or no way!"
<ul style="list-style-type: none"> • Thoughtfully inquire into ideas of others 	<ul style="list-style-type: none"> • May dismiss others' ideas and suggestions
<ul style="list-style-type: none"> • Provide equitable opportunities for everyone to participate 	<ul style="list-style-type: none"> • Dominate the meeting and not allow others to contribute
<ul style="list-style-type: none"> • Disagree respectfully and openly with ideas 	<ul style="list-style-type: none"> • Attack a person, not the idea
Pausing	
When members pause they ...	When members don't pause they ...
<ul style="list-style-type: none"> • Listen attentively to others' ideas 	<ul style="list-style-type: none"> • May not allow others to contribute
<ul style="list-style-type: none"> • Allow time for silence after asking a question or making a response 	<ul style="list-style-type: none"> • May not allow others to think about what is being said
<ul style="list-style-type: none"> • Reword in their own minds what others are saying to further understand what is being said 	<ul style="list-style-type: none"> • May misinterpret what is being said
<ul style="list-style-type: none"> • Wait until others have finished before entering the conversation 	<ul style="list-style-type: none"> • Dominate the meeting and not allow others to contribute
Paraphrasing	
When members paraphrase they ...	When members don't paraphrase they ...
<ul style="list-style-type: none"> • Acknowledge others' comments 	<ul style="list-style-type: none"> • May not acknowledge others' contributions
<ul style="list-style-type: none"> • Are able to clarify others' comments 	<ul style="list-style-type: none"> • May misunderstand others' ideas
<ul style="list-style-type: none"> • Are able to summarize and organize others' comments 	
<ul style="list-style-type: none"> • Can shift a conversation to different levels of abstraction 	<ul style="list-style-type: none"> • May not allow the group's ideas to fully develop
<ul style="list-style-type: none"> • May use non-verbal communication (smile, open palms to gesture, fist-pumps, etc.) 	<ul style="list-style-type: none"> • May use non-verbal communication (frown or stare, arms folded in defiance, audible sighs, etc.)
Probing	
When members probe they ...	When members don't probe they ...
<ul style="list-style-type: none"> • Seek agreement on what words mean 	<ul style="list-style-type: none"> • May not correct misunderstandings about what words mean
<ul style="list-style-type: none"> • Ask questions to clarify ideas 	<ul style="list-style-type: none"> • May not be clear about suggested ideas
<ul style="list-style-type: none"> • Ask questions to discuss implications and consequences of ideas 	<ul style="list-style-type: none"> • May not fully realize the implications and consequences associated with suggested ideas

Putting Ideas on the Table	
When members put ideas on the table they ...	When members don't put ideas on the table they ...
<ul style="list-style-type: none"> Propose all relevant information 	<ul style="list-style-type: none"> May not include key ideas or suggestions
<ul style="list-style-type: none"> Think about the relevance of their ideas before speaking 	<ul style="list-style-type: none"> May propose irrelevant or peripheral information
<ul style="list-style-type: none"> Provide facts, inferences, ideas, opinions, suggestions to the group 	<ul style="list-style-type: none"> May not make reasons and rationale clear
<ul style="list-style-type: none"> Explain the reasons behind statements, questions, and actions 	
<ul style="list-style-type: none"> May remove or modify their own ideas, opinions, points of view as discussion unfolds 	<ul style="list-style-type: none"> May say, "It's my way, or no way!"
Paying Attention to Self and Others	
When members pay attention to self and others they ...	When members don't pay attention to self and others they ...
<ul style="list-style-type: none"> Are aware of their own thoughts and feelings while having them 	<ul style="list-style-type: none"> May not be aware of emotional reactions to the discussion
<ul style="list-style-type: none"> Are aware of others' tone of voice patterns and non-verbal communications (facial expressions, body language, sighs, position, etc.) 	<ul style="list-style-type: none"> May not be aware of communication signals from others
<ul style="list-style-type: none"> Are aware of the group's mood overall 	<ul style="list-style-type: none"> May not be clear about the group's purpose and sense of connection
Presuming Positive Intentions	
When members presume positive intentions they ...	When members don't presume positive intentions they ...
<ul style="list-style-type: none"> Believe that others mean well 	<ul style="list-style-type: none"> May believe that others are not trying their best
<ul style="list-style-type: none"> Restrain impulsive responses triggered by their own emotions 	<ul style="list-style-type: none"> May respond impulsively based on emotions
<ul style="list-style-type: none"> Use positive assumptions when responding to and inquiring of others' ideas 	<ul style="list-style-type: none"> May use assumptions when responding to and inquiring of others' ideas

Group productivity and satisfaction increase with growth in the consistency with which group members practice the behaviors that are associated with the Norms of Collaboration. The Norms are intended for use among group members both in meetings and in general. Effective use of the Norms will require consistent and repeated attention. Facilitators develop a repertoire of ways to address the norms, so that this can become a regular opening and closing event at most or all group meetings. It's all about 'practice, practice, practice.'

Garmston, R. J., & Wellman, B. (2002, 2006). *The adaptive school: Developing and facilitating collaborative groups.*







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 from 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.

Intermediate Road Map

	7	8	9
	UNDERPINNING: Basics	UNDERPINNING: Games	UNDERPINNING: Global
DESIGN	 Design Journal <i>Wire Saddle</i>	 Design Journal <i>Sewn Signatures</i>	 Design Journal <i>Altered/Movable</i>
	Design Elements and Principles <i>Logo/Voice</i>	Design Elements and Principles <i>Motto/Character Development</i>	Design Elements and Principles <i>Themes/Setting</i>
	Assorted Media, Artists and Contexts <i>Drawing and Painting</i>	Assorted Media, Artists and Contexts <i>Printing and Mixed-Media Collage</i>	Assorted Media, Artists and Contexts <i>Abrasive/Liquid Media and Sculpture/ Maquette</i>
BRIDGE	Story Telling Framework <i>Linear narrative</i>	Story Telling Framework <i>Multi linear narrative</i>	Story Telling Framework <i>Cyclical narrative</i>
	Concept Generation <i>Storyboard/Narration</i>	Concept Generation <i>Storyboard/Narration</i>	Concept Generation <i>Storyboard/Narration</i>
CINEMATIC ARTS	Early Motion Devices <i>Flipbook</i>	Early Motion Devices <i>Thaumatrope</i>	Early Motion Devices <i>Zoetrope</i>
	Cinematic Techniques <i>Stop motion</i>	Cinematic Techniques <i>Stop motion – split screen</i>	Cinematic Techniques <i>Stop motion; pixilation; live action; special effects</i>
	Pre-production <ul style="list-style-type: none"> • Crew Duties Assigned with team agreement (scheduling & time management) • Research (concept, medium, style) • Gather (script, sound, identify locale, props, set) • Creating (video, photo, draw, paint) 	Pre-production <ul style="list-style-type: none"> • Crew Duties Assigned with team agreement (scheduling & time management) • Research (concept, medium, style) • Gather (script, sound, identify locale, props, set) • Creating (video, photo, draw, paint) 	Pre-production <ul style="list-style-type: none"> • Crew Duties Assigned with team agreement (scheduling & time management) • Research (concept, medium, style) • Gather (script, sound, identify locale, props, set) • Creating (video, photo, draw, paint)
	Post-production <ul style="list-style-type: none"> • Sound record/edit • Animation edit • Marketing & promotion • Rights & ownership 	Post-production <ul style="list-style-type: none"> • Sound record/edit • Animation edit • Marketing & promotion • Rights & ownership 	Post-production <ul style="list-style-type: none"> • Sound record/edit • Animation edit • Marketing & promotion • Rights & ownership
DESIGN	Product production <ul style="list-style-type: none"> • Printmaking (t-shirts, posters) • DVD design • Printing posters, screening program 	Product production <ul style="list-style-type: none"> • Printmaking (t-shirts, posters) • DVD design • Printing posters, screening program 	Product production <ul style="list-style-type: none"> • Printmaking (t-shirts, posters) • DVD design • Printing posters, screening program
CINEMATIC ARTS	Screening 	Screening 	Screening 

UNIT	SPREAD by SPREAD FLOW	
DESIGN	1	<ul style="list-style-type: none"> • Theme: Applying art skills and techniques • Focus: Altered books and paper engineering
	2	<ul style="list-style-type: none"> • Theme: Analyzing and manipulating to create artwork • Focus: Elements and principles
	3	<ul style="list-style-type: none"> • Theme: Using a variety of art media and skills • Focus: Communication
	4	<ul style="list-style-type: none"> • Theme: Applying art skills and techniques • Focus: Contour and gesture drawing (2D)
	5	<ul style="list-style-type: none"> • Theme: Applying art skills and techniques • Focus: Contour, gesture and movement in sculpture (3D)
	6	<ul style="list-style-type: none"> • Theme: Challenging, sustaining and reflecting beliefs and traditions • Focus: Role of the arts in society
	7	<ul style="list-style-type: none"> • Theme: Sources of inspiration • Focus: Inspiration and intent
	8	<ul style="list-style-type: none"> • Theme: Themes • Focus: Exploration of local to global themes
	9	<ul style="list-style-type: none"> • Theme: Visual art in daily life • Focus: Roles and functions
	10	<ul style="list-style-type: none"> • Theme: Intrinsic and extrinsic values • Focus: Impact on personal response
	11	<ul style="list-style-type: none"> • Theme: Embedded meaning • Focus: Symbols
	12	<ul style="list-style-type: none"> • Theme: Artworks and artists in context • Focus: Finding personal voice
BRIDGE	13	<ul style="list-style-type: none"> • Theme: Frameworks for storytelling. • Focus: Genre and cyclical narrative.
	14	<ul style="list-style-type: none"> • Theme: Technological advancements influencing art design and content. • Focus: Early motion devices - Zoetropes
CINEMATIC ARTS	15	<ul style="list-style-type: none"> • Theme: Transforming plot into cinematic work. • Focus: Prototype to product.
	16	<ul style="list-style-type: none"> • Theme: Communication and expression. • Focus: Critical and constructive reflection
	17	<ul style="list-style-type: none"> • Theme: Pre-production. • Focus: Production roles of the team.
	18	<ul style="list-style-type: none"> • Theme: Pre-production. • Focus: Planning
	19	<ul style="list-style-type: none"> • Theme: Choosing appropriate art media. • Focus: Creating style with design elements and principles/ Camera and lighting equipment techniques.
	20	<ul style="list-style-type: none"> • Theme: Post-production. • Focus: Editing
DESIGN	21	<ul style="list-style-type: none"> • Theme: Custom designed cinematic material. • Focus: Arts forms to create promotional material.
CINEMATIC ARTS	22	<ul style="list-style-type: none"> • Theme: Portfolio • Focus: Screening

Appendix B

Elements and Principles of Design

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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 a third time, and four to five a fourth time. Finally shade square number five a fifth time to make it the darkest sample of value.
- Study books illustrated in black and white (e.g., to examine the values from white to black).
- 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 T
- 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, crumpled tin foil).
- Explore texture through calligraphic printmaking using found objects (e.g., sponge, cork, washers, burlap, lace).
- Use wallpaper or fabric scraps to make a texture chart.
- Make a self portrait using textured materials or rubbings.
- Imprint textures from real objects onto three-dimensional materials such as clay.
- Mix salt, sand, or other natural material to tempera or acrylic paint to create textural effects.

Shape/Form Overview

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

Shape Activities

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

Form Activities

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

Space Overview

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

Change Constant Series

Appendix C

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Change Constant: Mary Pratt, *Eggs in Egg Crate*

Biography

Mary Pratt is one of Canada's most respected realist painters. She is known for her perceptive depiction of light and themes of domestic life, which recur in her work.

Pratt was born in Fredericton, New Brunswick in 1935. She graduated with a Bachelor of Fine Arts from Mount Allison University, NB, in 1961. She moved to NL in 1963 with her Newfoundland born husband, Christopher Pratt.

At the beginning of her career as an artist, the Pratt's four children were an important focus in her life. Her first solo art exhibition in 1967 was organized after her children had reached school age.

In 1995, the Beaverbrook Art Gallery in Fredericton hosted a highly successful national touring retrospective of Pratt's art, entitling both the show and the accompanying publication, *The Substance of Light*.

Pratt has been an active member of the Canadian arts community, serving on The Canada Council for the Arts. She has been an active catalyst for the establishment of The Rooms – a museum, art gallery, and archives complex located in St. John's, NL. In 1996, she was named Companion of the Order of Canada.

Discuss

Six broken eggshells are lodged in an otherwise empty egg carton. The realistic quality of this image may give you the impression that this is a photograph, not a painting. Realism, or naturalism, represents people and objects as they appear in life. Pratt works directly from photographs, preferring the meditative process of representing subjects with paint rather than with photographs alone.

The Dutch painters of the seventeenth and eighteenth centuries created what is known as the golden age of flower or still life painting. The objects in their arrangements were symbolic and religious in meaning. Paintings showing the costly display of possessions became popular at that time.

Pratt's eggshells raise the question of what still life objects make worthy art subjects. To compare a painted still life of a bowl of exotic fruit to these broken eggshells is an interesting exercise. You as a viewer may be able to appreciate the need to capture the ripeness of the exotic fruit before they expire. Where is the beauty or meaning of broken eggshells? Does looking at the broken eggshells make you consider eggs in a historical context? Could Pratt be commenting on the movement from family operated farms to factory farms? Or could she be alluding to the loss of life that each one those broken chicken eggs represent?

- Have you ever considered where your food comes from? Is it more economically viable to produce and purchase local products than to import them?
- Discuss the moral implications people have about consuming animal products.

Change Constant: Gregory Hart, *Terrarium*

Biography

Gregory Hart is very interested in studying the relationship between humans and the natural environment.

Hart was born in St. John's, NL, in 1958. He received a Bachelor of Fine Arts degree from the Nova Scotia College of Art and Design in 1984 after attending Mount Allison University in Sackville, New Brunswick from 1979 to 1980.

Hart enjoys working with a common theme from different perspectives. A series of his works can be derived from still life drawings completed in an apartment window setting, over a twelve-month period. The various pictorial elements such as light, distance, perspective, and the objects are reformed in each separate artwork.

He claims his source of inspiration for still life artwork comes from the oriental and Dutch artistic styles. He has been included in several group exhibitions in Nova Scotia and Newfoundland.

Discuss

This interior window display of a bottled collection of beach paraphernalia is set against the exterior backdrop of leafless trees. The winter-bleak ambiance devoid of colour is chilling! One of the tree twigs outside the window seems to have deviated from the woven branch pattern, in an attempt to reach out to the embalmed beach.

Natural objects are usually amassed for the uniqueness of their varying colours and textures, creating a strong composition that lends vivacious character to an otherwise, bleak window scene. It is possible that this embalmed beach could represent a tactile reminder of a specific place that is no longer accessible. It is plausible that it serves as a cue, triggering memories of a valued experience that exists for the collector. Closely view the bottled contents. Can you decipher the contained miniature landscape with its own river?

The relationship between humans and the natural environment intrigues Hart. Do you think he has created a tragic scene in *Terrarium*? The scene is simple in its content; however, on the contextual level it turns complex. The image raises an ethical question regarding the human practice of compartmentalizing existence. Do scientists bottle specimens in formaldehyde for the same reasons a gardener would bottle vegetables? Both intend to analyze and to savour their collection over an extended time period. Is this an unnatural procedure?

- How do you relate to this image? Do you savour a collection of natural or unnatural objects?
- Why do people collect natural objects to display in unnatural settings?
- Do humans put themselves in encasements? Could stereotypes or houses be considered encasements?
- Evaluate whether or not the world is experiencing an environmental crisis. Explain if you empathize with the bottled landscape or with the trees outside the window.

Change Constant: Christopher Pratt, *Brown Seal*

Biography

Christopher Pratt has become one of Canada's best-known and most respected artists, recognized for both meticulous serigraph prints and for powerfully evocative paintings.

He was born in St. John's, NL, in 1935, but spent many boyhood summers in the Bay Roberts area where he still maintains a studio. In 1959, he earned a Fine Arts degree from Mount Allison University, New Brunswick, after trying several degree programs including biology and medicine.

In 1957, he married Mary West and moved to St. John's in 1961 after accepting the position of curator at the newly opened Memorial University Art Gallery. He remained at the gallery two and a half years before deciding to concentrate on his painting full-time, moving his family to Salmonier, NL.

In 1980, Pratt designed the Newfoundland and Labrador flag. He was named a Companion of the Order of Canada in 1983 and has a number of honorary degrees from Canadian universities. Three books about Pratt are: *Christopher Pratt*; *The Prints of Christopher Pratt: 1958-1991*; and *Christopher Pratt: Personal Reflections on Life in Art*. These books feature reproductions of many pieces of his artwork.

Discuss

Pratt creates personally meaningful imagery that reflects influence from a variety of historical and contemporary issues. In addition to his work showing the land, the architecture, the boats, and people of Newfoundland and Labrador, Pratt has made artwork based on emblematic Newfoundland stamps, from a time before the province entered confederation with Canada.

The Philatelic Series of enlarged silkscreen stamps were made as souvenirs of Newfoundland as an independent political and economic entity. The subjects in the series are authentic stamps that have been enlarged twenty times their original size. In total, Pratt made fifteen stamp works between 1968 and 1974.

The stamps are radically different from Pratt's landscape, figurative, and architectural work. The stamps include lettering, scrollwork, and decoration, which are otherwise absent in his paintings and prints. He has claimed that making these prints was something of a busman's holiday, as he only had to manipulate the emblem size without having to be responsible for their aesthetic quality.

- What does the Brown Seal tell us about Newfoundland and Labrador history?
- What other animals or symbols would you suggest to be highlighted for a series of NL stamps?

Change Constant: David Blackwood, *The Survivor*

Biography

David Blackwood is considered one of Canada's most recognized printmakers. While known for his stark blue-black etchings, he is also an accomplished painter in watercolour and oil tempera.

Blackwood was born in Wesleyville, Bonavista Bay, NL, in 1941. He grew up in this rural community where education was highly valued and storytelling was considered an art form. Listening to stories about the lives of his neighbours and those of the seal hunt influenced the kind of art Blackwood produced later in his life.

In 1956, Blackwood opened his own artist studio where he produced award-winning artwork that gained his admission to the Ontario College of Art in 1959. *The Lost Party*, his famous series of fifty etchings, focused on the vessel S.S. Newfoundland sealing disaster of 1914.

The National Film Board of Canada produced the documentary *Blackwood*, which won ten international awards. Three books on his work have been published: *Wake of the Great Sealers* by Farley Mowat, *The Art of David Blackwood*, and *David Blackwood: Master Printmaker* by William Gough. Blackwood is a member of the Royal Canadian Academy of Art.

Discuss

Blackwood has created personally meaningful imagery that reflects influence from a variety of historical and contemporary issues. *The Survivor*, an etching from *The Lost Party* series, illustrates one of the major inadequacies of the early NL sealing industry: wooden versus steel hull ice breakers.

Cassie Brown's book, *Death on the Ice*, highlights other inadequacies, such as the S.S. Newfoundland not being equipped with a functional radio that might have prevented the 1914 tragedy that ended with 124 Newfoundland and Labrador men losing their lives.

Newfoundlanders and Labradorians undoubtedly knew the risk involved in participating in the seal hunt. The main source of their motivation to hunt for seals was the cash they received for their catch, as opposed to the fluctuating credit they accumulated from the fishing merchants.

Mood in art, as in drama, creates a set for the viewer to respond emotionally to the content of the artwork.

- Describe the mood in Blackwood's print. Can you detect an element of hope in the obvious despair?
- What elements from Blackwood's print imply seal hunting?
- Research this tragedy to create your own image that captures the experience of the sealers.

Change Constant: Frank Lapointe, *For Sale*

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, NL, 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

The upright boat next to the inverted boat may remind you of a deck of playing cards. The symmetrical balance between the left and right halves of Lapointe's image also relates to a playing card. What is Lapointe's intention?

For Sale is a monochromatic image comprised primarily of yellow and its various shades and tints. Emphasis is placed on the toy-like quality of the composition. The title suggests these toys are no longer valued because their owners are selling them. Consider reasons why people sell their belongings.

For Sale is a metaphor for the demise of the NL traditional inshore fishery. The two fishing dories depicted as toys in the image serve as similes for Newfoundlander's and Labradorian's diminished dependence on the once lucrative inshore fishing industry. Lapointe implies that like childhood, the fishery is the early part of the province's history. The toy-like figurines that appear in the image are substitutes for real fishermen. The two rows of caplin along the top and bottom of the image demonstrates the traditional method of drying fish.

- What is the meaning of the caplin in *For Sale*? Do they serve as a metaphor for the state of the inshore fishery or as a decorative boarder to frame the image?
- Why has Lapointe turned one of the dories bottom up? Could it be a visual pun for the fishery capsizing?
- Recognize and describe the interdependent nature of relationships among individuals, societies, and the environment.

Change Constant: Marlene Creates, *Paper and Water Lilies, Newfoundland 1982*

Biography

Marlene Creates uses her artistic practice to investigate the relationship between human experience, memory, language, and the land.

Creates was born in 1952 and studied visual arts at Queen's University in Kingston, ON. She lived in Ottawa for twelve years before moving to Newfoundland – the home of her maternal ancestors – in 1985.

Since the 1970s her work has been presented in approximately 150 solo and group exhibitions across Canada, Ireland, Scotland, France, and the United States. She has also been the curator of several exhibitions, worked in artist-run centres, and has taught visual arts at the University of Ottawa and Algonquin College.

Creates is considered a land artist (also known as landscape sculptor and earthwork artist). She chooses to live in and interact with the natural environment, and use the concepts of nature, existence, time, and order as the basis of her art.

In 1996, Creates was the first visual artist to receive the Artist of the Year Award from the Newfoundland and Labrador Arts Council.

Discuss

Creates interprets visual parallels between the structures of nature and built environments. Earth art has its beginnings in the late 1960s as a reaction against technology and a renewed interest in the natural environment. Earth artists work with rocks, soil, water, leaves, and the landscape itself. Earth artwork is often short-lived, existing in a lasting form only in photographs or other documentary media.

Natural and built environments are a constant in Creates' artwork as illustrated in *Paper & Water Lilies, Newfoundland 1982*. Consider the relationship between the paper and the environment in which it is installed. The main ingredient of paper is processed tree. Does the wood ingredient of paper make it blend flawlessly into the lily pad pond as if a twig were floating there instead?

Paper is a vulnerable and sensitive material that reacts to any information which is acted on it: waves, rain, wind, and the natural forms it happens to cover. How does the addition of paper redefine the natural setting of the lily pond? Does the built element (paper) transform the photograph into something that references a flag, highway, or bridge?

It is interesting to see how the paper contributes to the delineation of negative and positive spaces within the photograph. The pond, thick with lily pads, seems to be x-rayed by the paper. The absence of colour, light, and depth of the plant forms beneath the paper gives the illusion of a layer being peeled back, exposing the synthetic support structure that holds colour.

- Does this image have a calming effect? Could it be interpreted as disturbing? Do you think Creates is commenting on an environmental crisis?
- Explore the image's overlapping elements and the formation of symmetrical and asymmetrical balances.

Change Constant: Christopher Pratt, *Surf Clam*

Biography

Christopher Pratt has become one of Canada's best-known and most respected artists, recognized for both meticulous serigraph prints and for powerfully evocative paintings.

He was born in St. John's, NL, in 1935, but spent many boyhood summers in the Bay Roberts area where he still maintains a studio. In 1959, he earned a Fine Arts degree from Mount Allison University, New Brunswick, after trying several degree programs including biology and medicine.

In 1957, he married Mary West and moved to St. John's in 1961 after accepting the position of curator at the newly opened Memorial University Art Gallery. He remained at the gallery two and a half years before deciding to concentrate on his painting full-time, moving his family to Salmonier, NL.

In 1980, Pratt designed the Newfoundland and Labrador flag. He was named a Companion of the Order of Canada in 1983 and has a number of honorary degrees from Canadian universities. Three books about Pratt are: *Christopher Pratt*; *The Prints of Christopher Pratt: 1958-1991*; and *Christopher Pratt: Personal Reflections on Life in Art*. These books feature reproductions of many pieces of his artwork

Discuss

Let's explore the surf clam shell by studying its shape, line, and texture in detail.

The shell is drawn realistically. Notice the variety of textures. It has a very smooth centre edged with jagged rough lines resembling a row of ribs. How does Pratt create the illusion of the shell's rough and smooth textures? He uses parallel lines to construct patterns that illustrate the rough texture. For the smooth areas, he applies dark shades and light tints. What direction is the light entering the image? According to the shadow cast on the right-hand side of the shell, the light must be entering from the left-hand side.

The shell was once an animal's external skeleton (an exoskeleton). Clams are very soft and need hard outer shells to protect them from predators. What other animals depend on an exoskeleton for protection?

- Can you define people as having protective shells? In a literal sense, construction workers use hard hats and steel-toed safety boots. How can you explain a person as having a protective shell in a figurative sense?

Change Constant: Gerald Squires, *Ferryland Downs No. 2*

Biography

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

Squires was born in Change Islands, NL, 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 and Labrador 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

Ferryland Downs No. 2 demonstrates Squires' mastery over the elements of line, shape, texture, and value, which reveals to his viewers, an apparent appreciation for the beauty of nature. Despite the asymmetrical balance of the composition and the random placement of roots, rocks, soil, and plant specimens, a feeling of balance and unity prevail.

Look at the image closely. Notice the chaotic order of the organic shapes and lines. It looks more like an abstract study of negative and positive space than it does a cross-section of barren land. Now look again at the image from a distance. Is there a central area of emphasis that emerges where your eyes eventually rest on a specific spot? The implied lines created by positive and negative spaces may lead your eye to the centre of the print.

Squires has captured an essence of the place called Ferryland Downs through the patterned network of gnarled roots, low berry shrubs, and barren grasses which compose this landscape. The community of Ferryland, on the Avalon Peninsula of Newfoundland, was established as a port for migratory fishermen in the late sixteenth century. In the previous century, it had been used provisionally by the French, Spanish, and Portuguese. It was considered one of the most popular fishing harbours in Newfoundland by the 1590s. The lighthouse in which the Squires' family lived was built in 1871.

Squires is highly praised for his depictions of dramatic Newfoundland and Labrador landscapes, as is apparent in this lithograph.

His compositions that emphasize an overturned tree stump, a lone boulder, or deciduous tree occupying an otherwise flat and barren landscape, are testaments to the ruggedness of the provincial terrain. His depiction of a single boulder or tree takes on a human presence that cannot be ignored or considered irrelevant by the viewer.

- It has been written that Squires has the ability to imbue a lively presence in the inanimate objects featured in his artwork. Do you agree or disagree with this opinion?

Change Constant: Heidi Oberheide, *Reflections on the Point*

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 Labrador 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

Reflections on the Point is composed of multiple environments including trees, the interior of a house with a young girl, grass, and even the artist herself holding a camera. Can you find her? (hint: look at the reflection in the window, in front of the girl's skirt.) Oberheide's image demonstrates keen observation skills and sensitivity to her visual environment.

The image expresses the design principles of variety and unity. The simultaneous juxtaposition of interior and exterior environments gives viewers a picture of the various influences that could possibly form an individual's unique identity and perspective. The influences are not just based on your family and the house you grew up in, but the community and people that surround you, whether that community is in a huge city or small coastal settlement without electricity.

You are radically different from everyone else. Depending on where you live, who your family is, and if you are a boy or girl has a profound influence on identity and attitude. As a result, you must expect other people to have differing opinions and perspectives from yours. Using windows as subject matter, Oberheide illustrates the environmental influences that shape her personal identity and the identity of those around her.

- Describe the influences that shape a person's identity. Make a list. Are any of the influences on your list depicted in *Reflections on the Point*?

Change Constant: Conrad Furey, *Toiler of the Sea*

Biography

Conrad Furey considered himself a self-taught artist whose work, since 1976, has been inspired by the memories of his childhood, growing up in rural Newfoundland.

Furey was born in Baie Verte, NL, in 1954. He studied commercial art in St. John's before moving to Ontario where he completed the creative art program at Sheridan College in 1974.

Soon after graduating, he moved to Hamilton where he worked as an art gallery curator and as a set designer for television. He became involved with the arts community in Hamilton and participated in the Creative Artists-in-the-Schools Program of the Ontario Arts Council.

His paintings are primarily acrylic on canvas or plywood structures, but he has experimented with bronze sculpture and other media. Furey tends to emphasize expanses of primary colours, giving his artwork a distinctive style that is easily recognizable.

He has been commissioned to paint several murals and religious works in Hamilton and in Newfoundland, including Stations of the Cross for St. Pius X Church, Baie Verte, in 1976.

Furey died in 2008.

Discuss

From studying, *Toiler of the Sea* you can develop a sensitivity to the welfare of other people and the environment. A toiler of the sea is someone who exerts him/herself working at sea. These two men appear to be lost at sea judging by the solemn expressions on their faces. What do you think they are concerned about? They may be nervous because they are not wearing lifejackets and the island in the background is a long, potentially dangerous, swim away.

The waves springing up between the boat and the island seem to push the boat in a direction the men do not want to go. One man slices a towering wave with his oar, perhaps in an attempt to diminish its size. His boat mate is hanging on to the gunnels with both hands as if to steady the boat from capsizing. There is a sense of danger in this painting. It stems from the men's body language and the colour of the murky green sea that rocks their little blue boat. It causes the toilers to look vulnerable; not able to control their actions.

In the early 1950s, a resettlement program was an initiative of the Canadian and NL governments to relocate rural people to larger, more urban centres. Voluntary resettlement still occurs today in NL as a means to maintain government expenses for transportation, medical, and school services to all provincial residents. People who have resettled to newer communities sometimes revisit the communities they abandoned.

- Could the two toilers be trying to revisit their island home or are they leaving it?
- What do you think will happen to the men? Write a short story explaining your ideas.

Change Constant: Reginald Shepherd, *The Fisherman*

Biography

Reginald Shepherd's landscapes have realist qualities that he described as *poetic realism*.

Shepherd was born in Portugal Cove, NL, in 1924. He lived in several rural Newfoundland communities while growing up, due to his father's profession as a school principal.

In the early 1940s, he entered military service and became a medic. During World War II, he took evening art lessons from a British serviceman who was a graduate of the Glasgow School of Art.

After the War, Shepherd studied art at the Ontario College of Art where he also met fellow Newfoundlander, Helen Parsons. They married in 1948 and a year later, moved back to St. John's and established the Newfoundland Academy of Art [NAA].

In 1956, he was awarded a Royal Society of Canada Fellowship, giving him the opportunity to study art in Europe for one year. Shepherd lectured on art at Memorial University of Newfoundland and began an art therapy program at the Waterford Hospital in St. John's.

After the NAA's closure in 1961, he taught art for eighteen years at Prince of Wales Collegiate, a St. John's high school, and continued making artwork, chiefly serigraphs of the Conception Bay area. He was elected to the Royal Canadian Academy of Art in 1976.

Shepherd died in 2002.

Discuss

A young person fishes from a wharf. What clues imply the wharf may not be used regularly?

Traditionally, wharfs in NL are usually bustling with activity. All sorts of boats are moored to them, fishing nets and traps can be seen stacked high with busy people milling about them. This wharf shows no sign of these types of activities. The pristine boards on which to walk have been cleaned and bleached white by the sun and rain. Two red sheds appear vacant too but they are not in derelict condition. One shed stored coal and salt. What was salt and coal used for?

This wharf does not appear to sustain a commercial fishery, but it continues to be cared for and maintained by someone. For example, the grass is mowed and the storage sheds are not in need of paint as their clapboard is not weather beaten in comparison to the wharf boards. The shed roof located in the middle ground has been recently patched and the foundation of the shed in the foreground looks in good condition.

Notice the door lock on the coal and salt shed. It is made out of a piece of twisted wire, surely not intended to deter a burglar. What do you think then is the purpose of this makeshift lock?

- Consider ways the environment affects human activity and how human activity endangers or sustains the environment.
- How has the decline of the fishing industry in NL affected outport communities that use to solely depend on the fishery?

Change Constant: Reginald Shepherd, *The Whale No. 6*

Biography

Reginald Shepherd's landscapes have realist qualities that he described as poetic realism.

Shepherd was born in Portugal Cove, NL, in 1924. He lived in several rural Newfoundland communities while growing up, due to his father's profession as a school principal.

In the early 1940s, he entered military service and became a medic. During World War II, he took evening art lessons from a British serviceman who was a graduate of the Glasgow School of Art.

After the War, Shepherd studied art at the Ontario College of Art where he also met fellow Newfoundlander, Helen Parsons. They married in 1948 and a year later, moved back to St. John's and established the Newfoundland Academy of Art [NAA].

In 1956, he was awarded a Royal Society of Canada Fellowship, giving him the opportunity to study art in Europe for one year. Shepherd lectured on art at Memorial University of Newfoundland and began an art therapy program at the Waterford Hospital in St. John's.

After the NAA's closure in 1961, he taught art for eighteen years at Prince of Wales Collegiate, a St. John's high school, and continued making artwork, chiefly serigraphs of the Conception Bay area. He was elected to the Royal Canadian Academy of Art in 1976.

Shepherd died in 2002.

Discuss

As the title suggests, *The Whale No. 6* is from a larger series Shepherd made depicting underwater worlds. He presents a unique perspective of a whale and other fish swimming, deep down near the ocean floor. Whales are immediately recognizable by the size and shape of their distinctive tails, similar to how sharks and dolphins are identified by their dorsal fins. Shepherd's ocean floor has plant life that provide food and shelter for smaller sea creatures.

There are varying degrees of shadow and light in this image. What do you think the source is for the light dappling the ocean floor? Do you interpret the suspended circle on the right-hand side of the collage as the sun? The energy of the sun is very powerful. It can penetrate the ocean water and nurture various aquatic animal and plant life on the seabed.

The colours in his monoprint are defined as cool colours, which include purples, greens, and blues. Warm colours are described by oranges, reds, and yellows.

- Imagine an identical collage to *The Whale No. 6* but composed entirely of warm colours. Would you still interpret it as an underwater scene? Does the psychological heat of the warm colours would change the meaning of the picture? Would the hot yellows, oranges, and reds make the whales appear to be stranded on a warm, sandy beach?

Change Constant: Helen Parsons Shepherd, *Microscopes of Yesteryear*

Biography

Helen Parsons Shepherd was considered one of the most respected portrait artists in Newfoundland and Labrador.

Parsons Shepherd was born in St. John's, NL, in 1923. Her mother and father, poet R.A. Parsons, exposed their children to a variety of books and art. It was a common practice when Parsons Shepherd was a young girl, for her to sketch visitors who came to their home.

In 1948, Parsons Shepherd earned a Fine Arts degree from the Ontario College of Art (OCA), making her the first Newfoundlander to do so. That year, she married Reginald Shepherd, fellow student and Newfoundlander attending OCA. In 1949, they both moved to St. John's and co-founded the Newfoundland Academy of Art (NAA), the first art school in the province.

Parsons Shepherd instructed art from 1949 until 1961 when the Shepherds decided to close the NAA, giving Parsons Shepherd time to concentrate on commissioned portraits (some of which were booked two years in advance). She painted prominent members of the community, including presidents of Memorial University and a portrait of His Royal Highness, Prince Philip.

She continued to pursue her own artwork and commissioned portraits full-time in St. John's during the winter and at Clarke's Beach, NL, during the summer months.

Parsons Shepherd died in 2008.

Discuss

Observation is a key component of scientific and artistic processes. Scientists and artists have devised tools such as the microscope, telescope, and camera obscura for investigating subjects on micro and macrocosmic levels. With the rapid speed of technological advancement, tools for observation are becoming more precise and produced in abundance so that non-specialists can procure equipment to pursue their own observational interests.

At one time, the two microscopes depicted, with their multiple lenses and carrying case, were considered innovative. They afforded scientists the ability to conduct microscopic research outside the laboratory, making findings in field research more accurate and time efficient. With this new equipment, researchers did not have to depend solely on their illustrations and handwritten notes describing the location, condition, and time when specific specimens were collected.

Artwork, unlike scientific work, is accessible to the public. It tends to be expressions of the artist, relaying emotions or thoughts, or provoking the feelings and thinking of their viewers. Scientific work is available to the select few who can decipher the cryptic language. Scientific research excludes emotion, basing findings on fact and logical conclusions.

Parsons Shepherd has painstakingly recorded the smallest details of the microscopes. The numerous knobs for adjusting the position of the arms and lens focus have been precisely documented as if she was looking through a microscope to compose this still life. There is nothing in the painting that is superfluous or unrelated to the microscopes. The sunlight, used by the scientist as a light source to view specimens under glass, is also used by the artist to create a still life or portrait of this antiquated lab equipment.

- What does this painting make you think about? Does it inspire you to contemplate the intricacies of life, the heat of the sun, or the coolness of brass? Does it remind you of the excitement of discovering something new?
- What do you imagine smelling or hearing in this painting? Could it be the smell of wood, or the sound of metal clips sliding across glass?
- How will technological advancements change how art work is made in the future?

Change Constant: Helen Gregory, *Skeletal Study with Bird Wings*

Biography

Helen Gregory's artwork focuses on dichotomies and cycles. The relationships between life and death and antique and contemporary have fascinated Gregory for years.

Gregory was born in St. John's, NL, in 1970. In 1993, she completed a Bachelor of Fine Arts degree with distinction at Concordia University, Quebec.

That year she was also awarded the first place student bursary in the Loto-Quebec Printmaking Competition – a scholarship to study at any printshop in the world. She chose to pursue her work in mezzotint at Birmingham Print Workshop in England.

She returned to St. John's after nearly two and a half years in Houston, Texas and London, England, which led to one of her artworks being sold to the Victoria and Albert Museum.

Gregory continues creating work based on shapes and objects she culls from local beaches.

In 1996, Gregory was named CBC Emerging Artist of the Year at the Newfoundland and Labrador Arts Council Awards.

Discuss

Gregory's long slender triptych (an artwork composing of three sections) depicts the full-width of a human skeleton, over imposed with a bird skull on its chest. The two side panels feature feathered wings overlaid with human arm bones.

This triptych may remind you of the mythical Arabian bird, the phoenix. When the phoenix was nearing the end of its long life, it set its nest on fire to be consumed by the flames. From the ashes miraculously sprang a new phoenix. Ancient Egyptians associated the phoenix with immortality. Does this painting remind you of the phoenix or another legend?

Another likely association with Gregory's painting is the Greek myth of Icarus and his inventive father Daedalus, who constructed two sets of wings for him and his son to escape a labyrinth prison. Icarus, overwhelmed by the thrill of flying, did not heed his father's warnings and flew too closely to the sun which melted the wax in his wings, causing him to crash into the sea where he drowned.

This piece is suggestive on many levels, triggering thoughts of the connections between earth and air, life and death, nature and machinery, humans and animals. It also inspires the notion that all things must change or may possibly exist as cohabitating forms.

- What are your thoughts about Gregory's composition? What in your opinion is her intention of layering bird and human skeletal remains?
- Reflect critically on and evaluate Gregory's use of language in a range of contexts, recognizing the elements of nonverbal messages can produce powerful forms of communication.

Change Constant: Gerald Squires, *Head of Boatman*

Biography

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

Squires was born in Change Islands, NL, 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 and Labrador 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

This portrait may appear messy and unfinished but Squires intentionally decided to conceal some of the boatman's facial features. There are clues to help us analyze the boatman.

The boatman's darkened eyes make it impossible to say what colour they are. He does not seem to have much hair on his head and his eyebrows and the tip of his nose are missing. However, the negative space surrounding the boatman, gives the illusion that he is enclosed within a box. Squires recognizes that people respond emotionally to what they see. Do you find the boatman frightening? How would you describe him? Could the boatman be a personification for the defeat felt by NL fishers after the collapse of the cod fishery?

This image is not concerned with the physical details as much as it highlights the emotional realm of the character. Consider the boatman with an insider's perspective (you are the boatman). Physical features can be embellished and thwarted to heighten the emotional impact of an artwork. The emphasis of an artwork can be intangible emotion or attitude.

- Does this image make you feel claustrophobic? Do you share characteristics with the boatman?
- Do you recognize characteristics in the boatman that all humans have in common?

Change Constant: Harold Klunder, *Block Print*

Biography

Harold Klunder is a painter and printmaker of abstractions. His works explore the themes of self identity and human relationships to others and to the world.

Klunder was born in Deventer, Holland in 1943 and immigrated to Canada with his parents in 1952. He graduated from Toronto's Central Technical School in 1964 and throughout the sixties, established himself as an award-winning designer. Since 1969, Klunder has devoted himself exclusively to painting and printmaking.

Klunder was introduced to Newfoundland by the artist Don Wright. In 1985, he visited the province for the first time and busied himself site-seeing and making prints at St. Michael's Printshop. He returned regularly to the province to make art at various artist residencies and to instruct at Sir Wilfred Grenfell College department of Fine Arts in Corner Brook. In 1997 he bought a house in Pouch Cove, NL, where he visits occasionally.

Klunder lives in Ontario with his wife Catherine Carmichael who is a recognized sculptor and performance artist.

Discuss

Block Print is primarily black that contrasts dramatically with the few accents of white organic shapes. The image is asymmetrical, with two slender vertical lines on the right side towering over the two small white dots on the left side of the image.

Abstract art does not represent recognizable scenes, objects, or figures – although it may be inspired by them. Try to empathize with the white and the black shapes. Do you define the black as an empty negative space and the white shapes as solid positive space? Perhaps the smallest white shapes in the left-hand corner are metaphors for seeds that will eventually transform into standing lines. Or contrarily, the tall white shapes may evolve and shrink into tiny dots!

- Does the asymmetrical balance makes the left side of the image appear heavier than the right side? Explain.
- Could Block Print be interpreted as a form of musical notation? Explore and express your ideas, moods, and feelings about this image using vocal elements. Describe the imagined texture, volume level, and duration of sound made by the smallest white shapes. Imagine sounds made by the elongated white shapes. How do they compare? Explain if and why the imagined sound of the black shape conflicts with your white sounds.

Change Constant: Cecil Day, *Stones*

Biography

Cecil Day is recognized as a printmaker, even though her initial art training was in painting. Nature is a common subject in Day's artwork, which she translates into quilts, watercolours, paper maché sculptures, and fabric banners.

Day was born in St. Louis, Missouri, in 1938. She earned an arts degree from Indiana University in 1960 after which she returned to Missouri and completed a Master of Fine Arts at Washington University in 1973.

Day immigrated to Canada in 1979, living in Newfoundland during the winter months and Nova Scotia during the summer. She has taught basic etching techniques at St. Michael's Printshop in St. John's, NL, from 1980 to 1990, and at the Yarmouth Regional Centre, Nova Scotia, where she has instructed since 1983.

Discuss

Each of Day's nine squares contains combinations of contour lines of stones. The square is an example of a geometric shape and the stones are examples of organic shapes. The contour lines of the stones vary in thicknesses, suggesting shadows that imply depth. Except within three of the squares, heavy contour lines merge and touch.

Unity is created by the snug-fitted shapes. The stones' close proximity to one another denotes a functional purpose, similar to the cogs of a wheel, cellular walls, or strands of DNA.

Let's consider Day's grouping of stones as a symbol for environmental influence. Our environment, lived experiences, and family and friends are all contribute to forming our individual identities. Personal growth and physical development is a never-ending process. Appreciating the diversity of people's interests, abilities, beliefs, and practices can help us value the contribution each person makes to our life and culture.

- Why do you think Day chose to illustrate these specific stone arrangements?
- What environmental forces make stones smooth and round?
- How are people comparable to stones?
- Without knowing the title of Day's work, what could these abstract, organic shapes represent? Are you reminded of puzzle pieces, storm clouds, or a collection of jelly beans?

Change Constant: William MacLean, *Raised Beach*

Biography

William Maclean is one of Scotland's leading artists and one of the foremost exponents of box constructions in the United Kingdom. Sea exploration, fishing and coastal culture, Gaelic history, the Highlands and islands of Scotland, personal memories, and migration, in large part inform Maclean's work.

He was born in Inverness in 1941 and spent his childhood between Inverness and Skye. He trained at Gray's School of Art, Aberdeen and now teaches at the Duncan of Jordanstone College of Art, Dundee.

His family was very much involved in the traditional fishing and seafaring industries and he himself also spent a period of his early life in the merchant fleet.

Maclean applies the techniques used in collage and assemblage to develop a poetic imagery that is subtle, complex, and profound and that is both a testament to the tragic history of the Highlands as well as a celebration of the continuing vibrancy of Gaelic culture.

His art also introduces wider, universal questions concerning human nature and motive, and makes us examine ideas of racial and cultural identity, nationhood, and belief.

Discuss

Mimicking the fashion of illustrated scientific books, Maclean has created five separate diagrams to convey the theory of Lithogenesis (litho meaning, of stone; genesis meaning, origin). The text accompanying the five illustrations reads:

*"All is Lithogenesis
Begin with these stones as the world began
the expansion of an ornament
they all come back to the likeness of stone
these stones are one with the stars"*

How did the world begin? The question of origin has preoccupied religious, philosophical, and scientific debates for centuries. The origin of the universe is a contentious issue. The truth of the planet's origin with all of its dependents remains an unanswerable mystery.

Maclean's print illustrates that through careful study of land and rock formation, one can gain an appreciation and understanding for the earth's formation. He illustrates cross-sections of land formations comprising of multi-layered packed rock and dense soil. On a macrocosmic level, the text refers to the earth as one huge expanse of a rock set adrift in a universe that comprises of other universes. On a microcosmic level, a small stone is said to represent the part of this whole universe, with its markings and contour lines relating to the constellations of the stars.

- Consider some of the views about the origins of the universe, such as creationism and evolution.
- Perhaps you will think of the Big Bang and other evolutionary theories. Research other cultures' beliefs about the origin of the universe. How do the theories reflect or oppose your own beliefs and thoughts?

Change Constant: Jim Hansen, *Newfoundland Album No. 2*

Biography

Jim Hansen has used collage, photography, print, and digital imaging to produce his confrontational and self-reflective artwork.

Hansen was born in Warren, Ohio, USA in 1939. After serving in the United States Army Medical Corps from 1962-65, he graduated from Kent State University, Ohio, in 1969, with a major in studio arts and a double minor in biology and chemistry. Hansen moved to Newfoundland and Labrador in 1970 and became a senior technician at the School of Medicine, Memorial University of Newfoundland.

One of Hansen's most notable projects, *The Newfoundland Album*, began shortly after his arrival to the province. Completed during the 1970s, *The Newfoundland Album* is comprised of hundreds of silkscreen prints, where Hansen compiled an assortment of personal symbols to create a visual journal of words, drawings, and photographs. Hansen refers to these prints as thought machines, which have allowed him to process his ideas, reactions and experiences of his environment.

The Newfoundland Album created a catalyst for Hansen's further examination of himself and the world. The silkscreen process provided the means for him to work quickly. He is working more recently with digital media, which allows him even faster results.

Discuss

This serigraph print is one page from Hansen's visual journal wherein he illustrated his thoughts and personal reactions to the newness of living in Newfoundland in the 1970s. Hansen creates artwork that integrates themes found through direct observation, personal experience, and imagination.

By the end of the 1970s, after completing a hundred or so prints, Hansen realized that his prints were less about Newfoundland and more about himself. Obviously there are discernible components of the province's identity revealed in Hansen's work (landscape, fishing gear, dialect, etc.) He did not construct all of the subject matter in his visual journal totally with his imagination. The very objects in his work already exist in the province's environment. Hansen learns about himself by being consciously attracted to the scenes and objects he photographed in *The Newfoundland Album*. They speak directly about his interests, curiosities, and changing perspective.

Hansen uses experiences from his personal, social, cultural, and physical environments as a basis for his visual expression. What features in your community give it identity? In your opinion, are there other important features that get overlooked?

- What is the common observation made by tourists when they visit your community? Are there historic sites or natural attractions that lure tourists and locals? Is it the intention of people in your community to highlight these attractions?
- What do you think inspires people to keep a journal, visual or textual, that records their travels and new experiences?

Change Constant: Helen Parsons Shepherd, *Boots*

Biography

Helen Parsons Shepherd was considered one of the most respected portrait artists in Newfoundland and Labrador.

Parsons Shepherd was born in St. John's, NL, in 1923. Her mother and father, poet R.A. Parsons, exposed their children to a variety of books and art. It was a common practice when Parsons Shepherd was a young girl, for her to sketch visitors who came to their home.

In 1948, Parsons Shepherd earned a Fine Arts degree from the Ontario College of Art (OCA), making her the first Newfoundlander to do so. That year, she married Reginald Shepherd, fellow student and Newfoundlander attending OCA. In 1949, they both moved to St. John's and co-founded the Newfoundland Academy of Art (NAA), the first art school in the province.

Parsons Shepherd instructed art from 1949 until 1961 when the Shepherds decided to close the NAA, giving Parsons Shepherd time to concentrate on commissioned portraits (some of which were booked two years in advance). She painted prominent members of the community, including presidents of Memorial University and a portrait of His Royal Highness, Prince Philip.

She continued to pursue her own artwork and commissioned portraits full-time in St. John's during the winter and at Clarke's Beach, NL, during the summer months.

Parsons Shepherd died in 2008.

Discuss

Parsons Shepherd did not limit herself to painting peoples' portraits, as she demonstrates in *Boots*. A portrait of an object is known as a still life, which connotes lifelessness. Do you think the boots lack persona?

Observe the two pairs of boots. What can you tell about their owners? Upon first impression you may consider the owners being male or female, young or old. The content implies that a fish jigging expedition has already occurred or is planned to happen in the near future. Why do you think Parsons Shepherd was intrigued by this ordinary subject matter?

Take into account the date the painting was executed. Explain why you would classify the painting as historical. Would your definition of historical be based on the year the painting was executed or on the subject matter of the artwork? Is this scene a common one found in a typical NL home? Explain the possibility of these still life objects becoming archival objects and acquired for a NL museum collection.

- Using *Boots*, discuss how Parsons Shepherd recognizes the role of the visual arts as challenging, sustaining, and reflecting society's beliefs and traditions.

Change Constant: Christopher Peet, *The Battery*

Biography

Christopher Peet is interested in architecture. He adapts the techniques used in tapestry and architectural design in his paintings, highlighting the complex interweaving of patterns, combined with dappled-colouring effects.

Chris Peet was born in Come-by-Chance, NL, in 1957 and grew up in Grand Falls-Windsor, NL.

He attended Lester B. Pearson College in British Columbia from 1974-76, from which he was the first Newfoundlander to earn an International Baccalaureate. From 1976-80 he attended the Ontario College of Art in Toronto, graduating with an Associate's degree in General Design – Textiles/Photography. Peet began painting full-time in 1982.

Peet paints works that include buildings in all their diversity of colour, scale, and function. He enjoys depicting details such as flashings, eaves, the brackets supporting the edge of a roof, and the chimney pots of buildings! This commitment to detail imbues his paintings with a living, tactile quality.

Discuss

Peet analyzes the influences of human and physical systems on the development of distinctive characteristics of place. *The Battery*, with houses scaling the side of a rocky precipitous, visually embodies human determination to eke out a living by and from the sea. The history of Newfoundland and Labrador is largely a story of adaptation to the challenges and opportunities presented by its geographical characteristics. Peet appreciates the unique qualities of culture and coastal independent livelihood.

Notice the dominating vertical and horizontal layers in *The Battery*. Peet mimics the technique used in tapestry construction. Tapestry is a type of heavy cloth, hand-woven on a loom to create a multi-coloured composition. Horizontal threads (weft) of wool or silk are woven tightly through vertical threads (warp) of linen, giving a smooth, unbroken surface. Even though *The Battery* is a watercolour painting, the horizontal pieces of clapboard on the houses seem to be woven into the vertical angles of the steep rocks. The horizontal and vertical lines give an illusion of depth to this 2D composition.

- Is it typical in NL to see houses situated along steep inclines? What are the reasons people built their houses on precipices?
- Interpret visual parallels between the structures of nature and built environments. What examples from your own community parallels *The Battery*, the example of a St. John's coastal feature?

Change Constant: Donald Wright, *Devil's Purse Series No. 5*

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 NL, 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

Wright has illustrated a shark or skate egg, also referred to as a devil's or mermaid's purse, commonly found along the coast of Newfoundland and Labrador. Wright was born in Ontario, a distance away from an ocean, which may be one of the reasons for his fascination with coastal life and seashores.

Newfoundlanders and Labradorians have their own language and dialect that is unique to them. To label a fish egg as a devil's or mermaid's purse does not originate in NL but refers to an inventive system of explaining the unexplainable occurrences or phenomena that are encountered in life. What characteristics of this object lend itself to belonging to a devil or mermaid? Could it be based on its burnt or sea-creature-like appearance? It is obvious that it had functioned as a capsule that contained some kind of form. It appears to have arms and legs but no eyes or mouth.

Scientists claim there are three different types of shark egg development: Viviparity, Oviparity, and Aplacental Viviparity. The devil's purse is an example of the second type. The Oviparity is the type of egg that will later hatch, without having to be guarded by either parent. The egg has a yolk that feeds the embryo and tendrils that attach to objects on the ocean floor. Sometimes the egg does not get a chance to hatch by the time it gets washed up on the seashore.

- Make a list of other inventive names Newfoundlanders and Labradorians have given to objects. Refer to the NL dictionary for ideas.

Change Constant: Scott Goudie, *A Play of Light*

Biography

Scott Goudie attributes his worldly travels to deepening his sense of appreciation for the pristine wilderness of Newfoundland and Labrador.

Goudie was born in St. John's, NL, in 1955. He began painting when he was seven and soon after, received private tutoring from well-known artists such as Gerald Squires, Donald Wright, and Frank Lapointe. In 1972, he left Newfoundland, briefly attending the Vancouver College of Art before spending a few years studying and traveling in the United States and Canada.

Goudie worked and traveled in India for a year before returning to Newfoundland in 1981 to continue with his printmaking. In 1985, he lived in Cape Dorset, Baffin Island, as a visiting artist. He is so intrigued by the Labrador wilderness that he often spends four to six months a year there.

Goudie experimented with different subjects in the 1970s including portraits, animals, and architecture, but in the early 1980s, he began working almost exclusively from the natural environment.

Goudie works primarily with mezzotint prints and chalk pastels. He is also considered one of the best blues musicians in the province.

Discuss

The Impressionists, a group of nineteenth century French painters, turned away from popular art techniques taught in art schools at the time and focused their attention instead on painting everyday life, paying special attention to the effects of light on the colour of objects that surrounded them. Goudie too is interested in capturing the impression of a scene en plein air (a French phrase meaning in open air).

Water is one of Goudie's favourite subjects to paint. He also enjoys sketching dense forests and wild irises. Goudie is an ardent fly fisherman who continues fishing for salmon and sea trout on rivers he has known since he was a child. He is attracted to natural landscapes without signs of human intervention that interfere with the pristine settings.

Goudie's representation of water and shore tells a lot about him. Try to consider how this realistic image is not an actual slice of life but a construction of reality created by the selective vision of an artist. Goudie chose the perspective from which we view the scene and the details of the light playing on the surface of the water.

- How do you relate with Goudie's image? Does the image remind you of a swimming or fishing hole that you have frequented?
- Analyze this image and explore how emotions, feelings, and experiences are used as symbolic, non-verbal means of expression and communication of ideas

Change Constant: Mary Pratt, *The Back Porch*

Biography

Mary Pratt is one of Canada's most respected realist painters. She is known for her perceptive depiction of light and themes of domestic life, which recur in her work.

Pratt was born in Fredericton, New Brunswick in 1935. She graduated with a Bachelor of Fine Arts from Mount Allison University, NB, in 1961. She moved to NL in 1963 with her Newfoundland born husband, Christopher Pratt.

At the beginning of her career as an artist, the Pratt's four children were an important focus in her life. Her first solo art exhibition in 1967 was organized after her children had reached school age.

In 1995, the Beaverbrook Art Gallery in Fredericton hosted a highly successful national touring retrospective of Pratt's art, entitling both the show and the accompanying publication, *The Substance of Light*.

Pratt has been an active member of the Canadian arts community, serving on The Canada Council for the Arts. She has been an active catalyst for the establishment of The Rooms – a museum, art gallery, and archives complex located in St. John's, NL. In 1996, she was named Companion of the Order of Canada.

Discuss

This porch houses common objects, as well as a few odd jobs: flowers in pots and crated in a cardboard box are on their way to be planted in a garden; a parcel sits on the table as a reminder to be posted sometime soon; and fresh vegetables are half way between the garden and the kitchen, where they will be washed and eaten or given away.

Pratt is a realist painter who prefers to study in detail the world that surrounds her. She draws upon objects and images from her own environment as a starting point for her artwork.

Pratt has painted very few NL landscapes. She claims that being born in New Brunswick gives her the privilege to only depict New Brunswick landscapes in her art. It is difficult for Pratt to paint the objects that do not belong to her. For this reason, she draws upon her own possessions, objects, and images in her home. The porch, chair, rug, and door key all belong to Pratt. She can study them in great detail, forcing us to view the everyday objects that she emphasizes with greater importance.

- What does the content of Pratt's work tell us about her environment?
- What clues are in the image that makes you think she spends time at home or in the garden?

Appendix D

Instructional Support Forms and Documents

Appendix D

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Prompts for Character Development

Students may use the following questions to assist them with developing a more believable 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 positive 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 themselves (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 pronouncing 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 abuse 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 exceptionalities)?

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 participates? 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 achieve 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?

Papier Mâché

Papier mâché is inexpensive to make and is non-toxic if you follow the recipe below. Batch sizes can be made to accommodate small and large puppets. Materials required 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 purposefully omitted 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 thoroughly 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 because 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.

Sewn Bound Design Journal (Multiple Signatures)

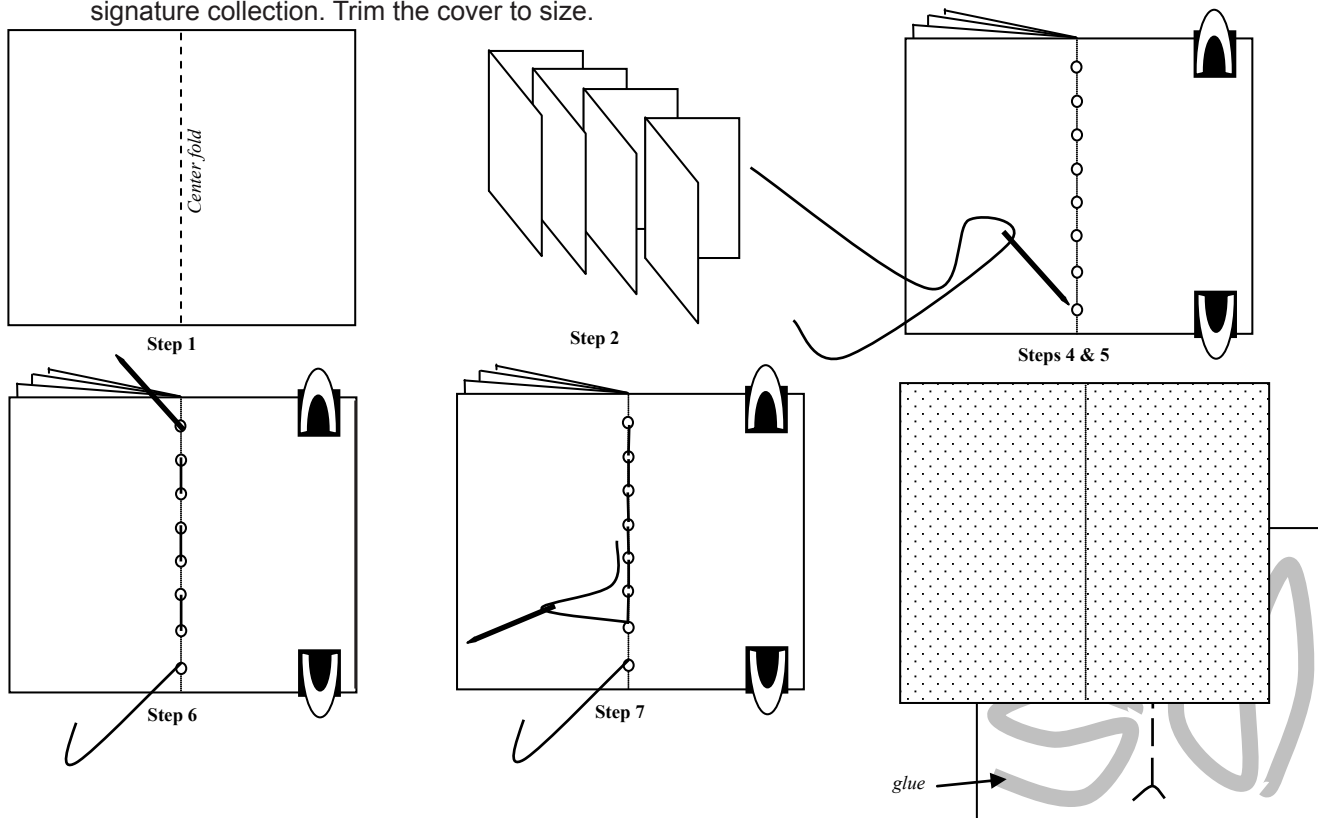
Multiple signature design journal with sewn binding (see video on www.k12pl.nl.ca) takes more time and materials to complete than the saddle wire bound single signature book.

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.
8. 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.



Zoetrope Template

Zoetrope creates the illusion of movement through the use of a spinning drum. A paper strip of images is secured to the inside of the drum which has vertical narrow slits cut equidistantly around its diameter. As the drum spins, the images appear to be moving when viewed through the slits.

Materials required to make a zoetrope:

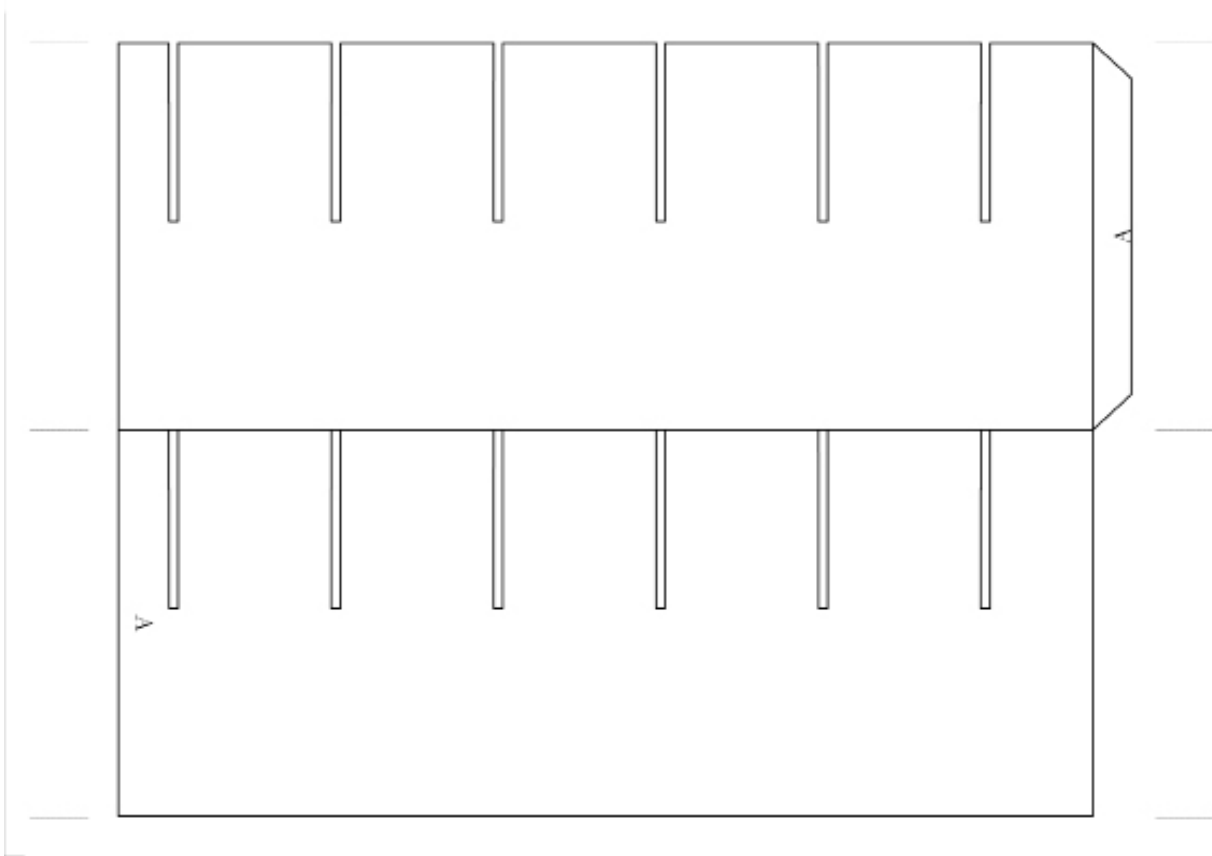
- tape
- glue
- circular box top/lid
- marble
- exacto knife

What is involved in making a zoetrope:

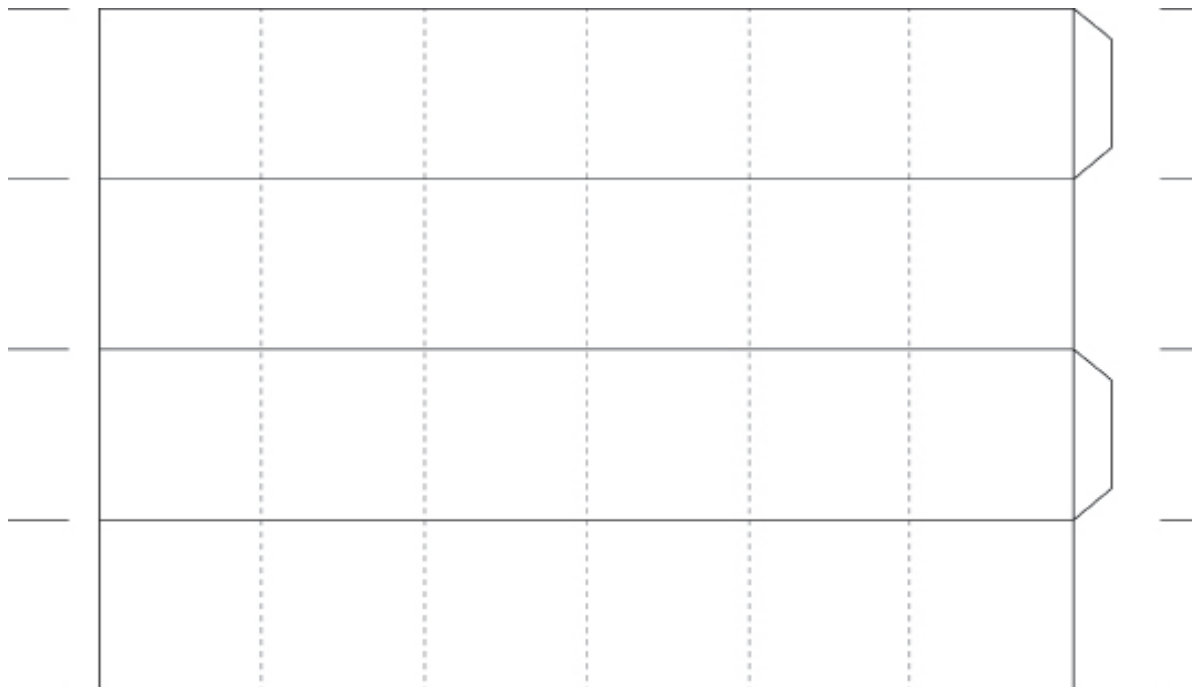
- Cut a hole in the center of the box lid slightly larger than the marble.
- Put a strip of tape over the hole on the outside and cut radially from the inside.
- Glue marble from the inside so that it extends beyond the bottom rim of the box and remove the tape.
- Draw a picture on a paper strip - same length as the circumference of the circle - as you would for a flip book.
- Take black paper strip, slightly smaller than the container, and cut vertical slits spaced same distance apart as the images.
- Place the black paper strip around the outside edge of the box; illustrated paper strip on the inside with the illustrations between the slits.
- Spin box on marble and view animation through the slits in the black paper.

<http://www.wikihow.com/Make-a-Zoetrope>

Zoetrope 'Viewer'



Zoetrope 'Image Strip'



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 _____

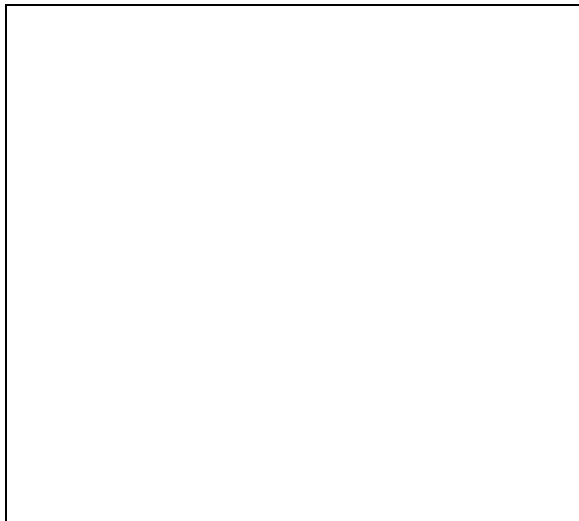
Signed _____ Date _____

Signed _____ Date _____

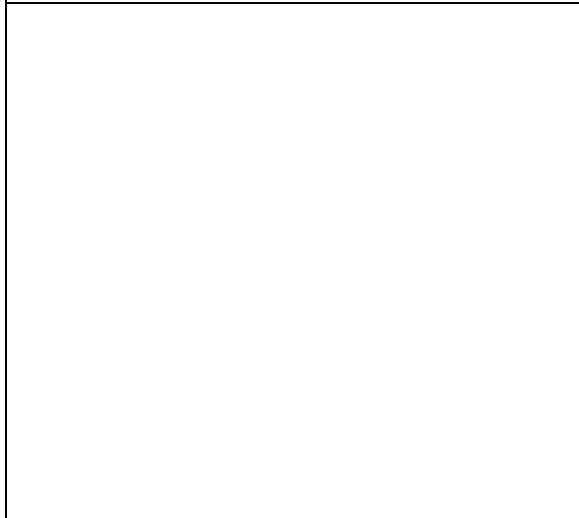
Signed _____ Date _____

Signed _____ Date _____

Basic Storyboard Template



Beginning:

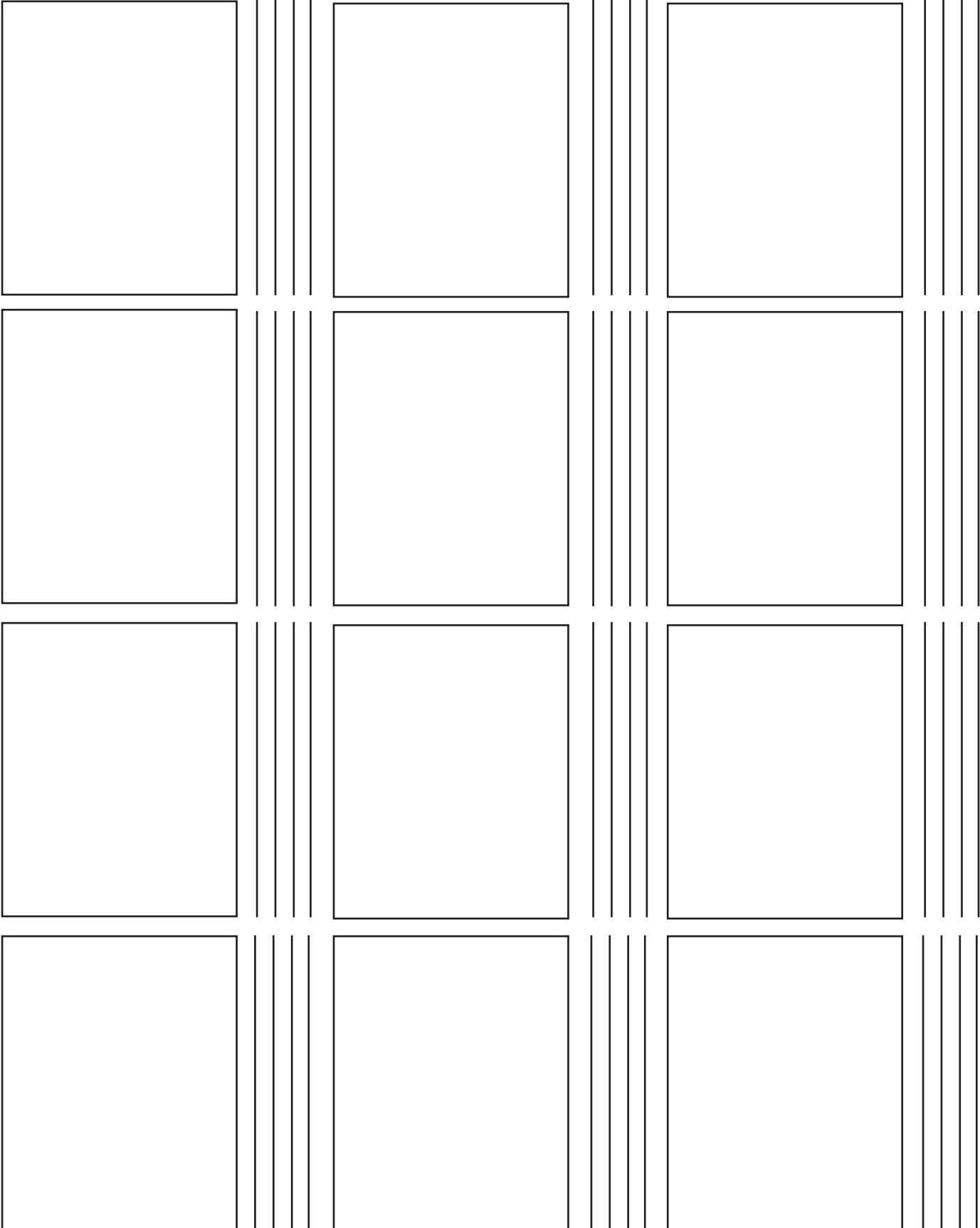


Middle:

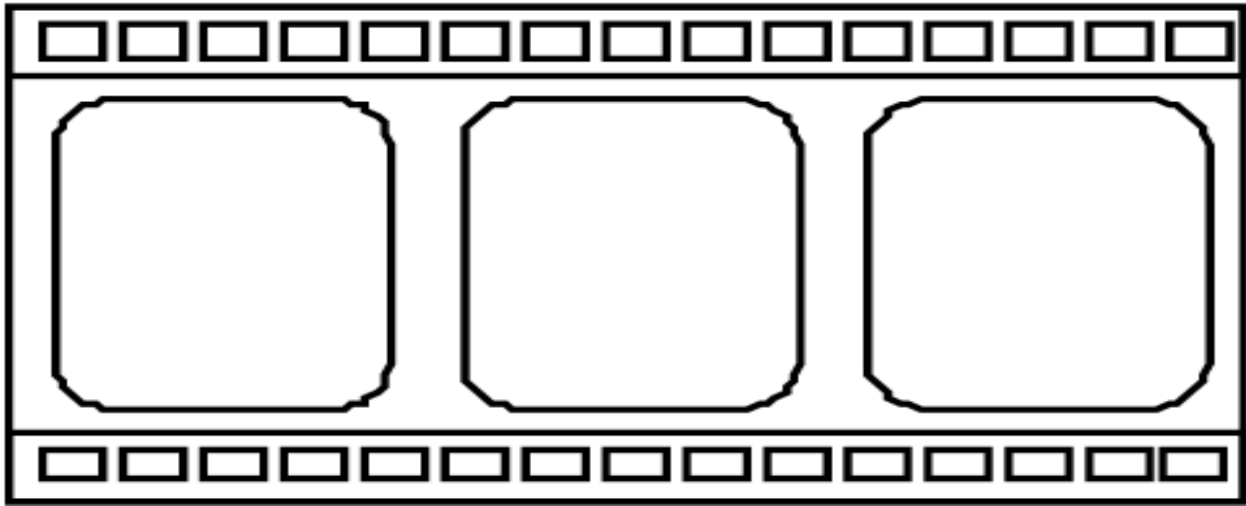


End:

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 screenwriter'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 be 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 draftsman 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 storyboards created							
• palette of colors and composition of shots determined							
Cinematographer							
• choice of lighting/film filters determined							
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 instruments 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: _____

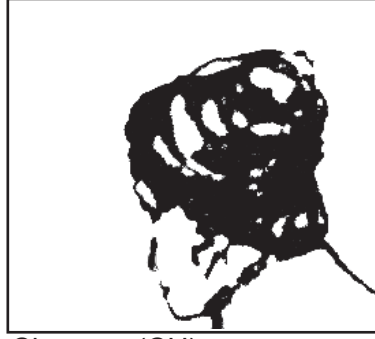
Date: _____

Restriction description:

Camera Angles



Extreme close-up (ECU)
Construct significance.



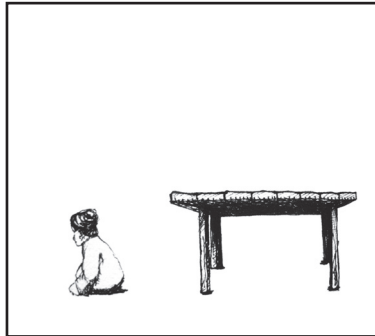
Close-up (CU)
Feature details of character.



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, CMRRA 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 Synchronization 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 E

Critical Analysis of Artwork

Appendix E

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

Appendix F

Assessment Forms

Assessment

The following is a collection of assessment forms and strategies 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.

1. General Assessment Rubric pg. 215
2. Self-Evaluation..... pg. 216
3. Evaluation Suggestions pg. 217
4. Small Group Conference Form pg. 218
5. Large Group Conference Form pg. 219
6. Individual Project Reflection pg. 220
7. Group Project Reflections pg. 221
8. Viewing and Responding Rubric pg. 222
9. Reflective Journal Rubric pg. 222
10. Class Production Rating Scale pg. 223
11. Production Rubrics pg. 224
12. Project Rubric..... pg. 225
13. Artwork Production Rating Scale pg. 225
14. Process Portfolio Reflection pg. 226
15. Showcase Portfolio Reflection pg. 227
16. Showcase Portfolio Assessment pg. 228
17. Art Journals.....pg. 229
18. Portfolios.....pg. 230

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, though 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:

Research and preparation

Student has compiled ten research questions about the topic.

	Rudimentary	Unsatisfactory	Satisfactory	Excellent	Outstanding
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
<i>Research and preparation total:</i>	_____				

Student has compiled five research questions about the topic.

Student has thoroughly answered all ten research questions.

Research and preparation total:

Design

Student has effectively used storyboards to outline animation.

Student integrates the use of scale and perspective into the design of the animation.

Students uses light and colour to create mood in the animation.

Student integrates motion into the animation to make it more realistic and exciting.

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.

Design total:

Content

Student has developed the relationships between characters, events, or setting to make the animation compelling.

Organization is clear, the narrative is easy to follow and creatively developed.

Characters are well defined and imaginatively conceived.

Setting provides a creative backdrop for the animation, and invokes its mood and details and appropriate imagery.

Animation has a logical progression that is easy to follow.

Content total:

Overall Presentation

Student's work demonstrates that student has researched the topic and understands it.

Animation has a logical and organized plan.

Animation uses design elements and principles.

Animation is well-developed and contains important details.

Animation has a sense of completeness.

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

Names:

Large Group Conference Form

Questions		
<p>What did you learn from this unit/project?</p> <p>Did you experience any challenges with your work? What were they?</p> <p>How did you overcome your challenges?</p>		<p>What was the most enjoyable aspect of the unit/project?</p> <p>What is one thing you learned that could help you with your artwork?</p> <p>Do you have any questions you would like to ask?</p>
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	<ul style="list-style-type: none"> • provides a thorough description of the subject matter • names/describes all obvious elements and principles of design • states an opinion using two or more reasons
2	<ul style="list-style-type: none"> • names and describes the obvious aspects of the subject matter • names/describes the most obvious elements and principles of design • states an opinion and gives one reason
1	<ul style="list-style-type: none"> • names/describes one or two aspects of the subject matter • identifies one or two elements or principles of design • states an opinion but gives no support

Reflective Journal Rubric

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

Production Rubrics

Elements and Principles	4	Planned several options; effectively used elements and principles of design to create an interesting composition; used space effectively.
	3	Used several elements and principles of design; showed an awareness of filling the space adequately.
	2	Showed little evidence of any understanding of the elements and principles of design; no evidence of planning.
	1	Did the minimum or the artwork was not completed.
Originality	4	Tried several ideas; produced a unique work; demonstrated understanding of problem solving skills.
	3	Tried one idea; produced work based work on someone else's idea; solved the problem in a logical way.
	2	Tried one idea; copied work from another image; no problem solving evident.
	1	No evidence of trying anything unusual.

4	<ul style="list-style-type: none"> • proficient use of elements and principles of design • outstanding problem-solving skills • outstanding effort; goes beyond expectations
3	<ul style="list-style-type: none"> • above average use of elements and principles of design • some evidence of problem-solving skills • worked hard to meet expectations
2	<ul style="list-style-type: none"> • basic use of elements and principles of design • little evidence of problem-solving skills • minimum effort evident
1	<ul style="list-style-type: none"> • little evidence of application of elements and principles of design • no evidence of problem-solving skills • project not finished

Project Rubric

4	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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.		

Art Journals

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

Sketching:

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

Writing:

- Research notes: Student can take sketchbooks to the library or on a field trip to record information through drawing and writing.
- Personal reflection: Art journals can be used for personal responses to activities or events (e.g., a field trip, guest speaker, video, or art reproductions). The teacher can also ask students to record key ideas from learning. Journals allow teachers to determine how much a student has understood about a concept or learning event, and what they found interesting or challenging.
- Lists: Students can keep lists of words that prompt images, titles of artwork they like, or ideas for new artwork.
- Questions: As students listen and work, they often have questions they want answered. If the teacher is not immediately accessible, the question(s) can be recorded in their art journals for discussion later.
- Image collection: Students can be encouraged to collect images that may inspire future art making. They can also extend their learning by choosing reproductions of art they like or examples of various design elements and principles.

Portfolios

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.

Appendix G

Resources

Appendix G

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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.

Magazines and Periodicals

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)
32 GB memory card

Avid Pinnacle Studio HD v.17

Portable lighting kit

Bone scorer/folders

Awl

Bookbinding/sewing/curved tapestry needles

Cutting mat

Steel cork-back ruler

Sculpting tools

Dual temperature glue gun

Large/small area paintbrushes

Mixing trays

Sketching pen set

Math/Geometry set

Multipurpose scissor

Compass cutter

Book binding glue brush

Japanese book drill/ screw punch

Lego brick set

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

Design Basics Index (2004) by Jim Krause

Appendix H

Safety in the Visual Arts

Appendix H

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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 tempura paint (contains dust and may contain toxic pigments)	Liquid or disc tempura paint; if you have powered tempura 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, presenting 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, objects, and/or people that are a considerable distance 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 subject. 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: 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.

collagraph: an Intaglio printmaking process where the materials are assembled on a flat base or plate to form a relief block. Can be printed as intaglio or relief print.

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 piece 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 indirectly 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.

croquis: sketch

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

CU: acronym for *close-up*.

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 objects 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.

dub: copy.

ECU: acronym for *extreme close-up*.

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.

ELS: acronym for *extreme long shot*.

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: shot in which the subject's face fills the screen.

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

fade: a transition in which the scene gradually 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.

fluency: the ability to generate a large number of possible solutions to a given problem.

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 combined 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 similar 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 studio where crew set up to shoot all or part of a cinematic production.

long shot: 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 help with perspective drawing and lighting.

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

medium shot: 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.

MS: acronym for *medium shot*.

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

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 microphone that picks up sounds equally well in all directions.

Opaque: impenetrable by light so you are not able to see through it. (not transparent)

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 work 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 existing 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 production of a cinematic work.

sculpture: three dimensional

- **low relief:** projects very little from the background
- **high relief:** projects more depth from the background

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.

sgraffito: a painting technique where the artist scratches into the top layer of the paint to reveal areas of the surface underneath.

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.

time lapse: the passage

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

tint: (see **colour**).

tone: any hue plus its complement or gray.

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.

upcycled: refers to waste materials or useless products repurposed into new materials or products, sometimes of better quality and/or for better environmental value.

value: the lightness or darkness of a color or neutral; value is one of the elements of design.

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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