



Education and Early
Childhood Development
English Programs

Prince Edward Island Arts Curriculum

ARTS

Visual Arts
501A

CURRICULUM



2009
Prince Edward Island
Department of Education and
Early Childhood Development
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Contents

| | | |
|--|--|-----|
| | Acknowledgements | iii |
| | Vision Statement | v |
| | Quote | vii |
| <i>Introduction</i> | Nature of Visual Arts | 1 |
| | Purpose of the Course | 1 |
| | Rationale | 2 |
| <i>Program Design and Components</i> | Foundation Document | 3 |
| | Specific Curriculum Outcomes | 3 |
| | Meeting the Needs of All Learners | 3 |
| | Culture Affirmed | 3 |
| | Personal, Social, and Cultural Contexts for Learning | 4 |
| | Careers | 4 |
| | Assessment | 4 |
| <i>Contexts for Learning and Teaching</i> | Principles Underlying Visual Arts Education | 5 |
| | The Learning Continuum | 5 |
| | The Learning Environment | 6 |
| | Resource-Based Learning | 6 |
| | Equity and Diversity | 7 |
| | Visual Arts for EAL Students | 8 |
| | Education for Sustainable Development | 8 |
| | Assessing and Evaluating Student Learning | 9 |
| <i>Curriculum Framework</i> | A Common Approach | 11 |
| | Essential Graduation Learnings | 11 |
| | Organizing Strands and GCO's | 12 |
| | Creating, Making, and Presenting | 12 |
| | Understanding and Connecting Contexts of Time, Place, and Community | 12 |
| | Perceiving, Reflecting, and Responding | 12 |
| | Senior High Visual Arts Specific Curriculum Outcomes ... | 13 |
| | Four-Column Layout | 13 |
| | Time Allotment | 14 |
| | Course Overview | 15 |
| <i>Units</i> | Safety | 16 |
| | Overall Knowledge and Skills | 18 |
| | Drawing | 32 |
| | Painting | 38 |
| | Sculpture/Craft | 50 |
| | Printmaking | 56 |
| | Perceiving and Responding | 58 |
| | Historical/Cultural | 64 |
| | Careers | 66 |
| | Appendix | 69 |

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Vision

The Prince Edward Island Arts Education curricula are shaped by a vision of enabling and encouraging students to engage in the creative, expressive, and responsive processes of the arts throughout their lives.

Quote

All art, literature, and music must be brought forth with your heart's blood. Art is your heart's blood.

~ Edvard Munch

Introduction

Nature of Visual Arts

Visual arts has been part of the human experience throughout history and is embedded in our daily lives.

Visual arts is a vehicle through which people make meaning of the complexities of life and make connections between themselves and others. Visual arts offers enjoyment and delight, and stimulates imagination. Visual arts provides a common thread of understanding across generations. In short, visual arts describes, defines, and deepens human experience in ways that are both personal and global, real and magical.

These are key aspects of visual arts education that are deeply personal and cannot be easily expressed as immediately measurable outcomes. They do, however, make a significant contribution to the Essential Graduation Learnings. This internal experience that is an intrinsic, vital part of learning is something that cannot be demonstrated as a specific product. For example, learners involved in the creation of a painting that has intensely personal significance, experience growth that cannot necessarily be demonstrated to others. In this context, whether or not this work is presented formally is irrelevant. The only way in which this kind of growth and learning can be measured is by gauging the extent to which it leads to self-awareness and has an impact on the way individuals come to relate to those around them. The importance of this learning only becomes apparent with time. Adults often reflect on these kinds of arts experiences as some of the most valued and important of their early lives.

The discipline of visual arts offers us a channel through which we can express our unique thoughts and feelings. Visual arts provides an outlet for human creativity and self-expression. Instruction in visual arts cultivates a form of literacy by developing intuition, reasoning, and imagination, leading to a unique form of communication. The discipline of visual arts is worth learning for its own sake and has its own unique body of knowledge, skills, and ways of thinking.

Purpose of the Course

The Senior High Visual Arts, 501A curriculum will build upon the knowledge, skills, ideas, and experiences introduced in Visual Art 401A. Students are to use more sophisticated drawing, painting, printmaking, and sculpturing/crafting techniques in their art making. The main focus of the Senior High Visual Arts, 501A course is for students to develop originality in their compositions through applying a working knowledge and skills of the elements and principles of art and design and spatial understanding. They are expected to critically view using appropriate vocabulary to examine art and artists of the Renaissance to the Impressionistic time period and apply this knowledge in their art making. There will be a strong emphasis on self-criticism and working independently. Students will continue to create, collect, record, explore, and reflect in their workbook on a regular basis. It is the purpose of this course that through creative and critical art making and viewing, students will come to better value, understand, and enjoy the visual images in their lives

The curriculum of this course will provide a framework on which educators and artists in the learning community can base learning experiences, instructional techniques, and assessment strategies. This curriculum provides a coherent view of visual arts education and reflects current research, theories, and classroom practice.

Rationale

Education in visual arts is fundamental to the aesthetic, physical, emotional, intellectual, and social growth of the individual. It provides students with unique ways of knowing, doing, living, and belonging in a global community.

Through visual arts education, students come to understand the values and attitudes held by individuals and communities. Learning in the visual arts contributes to an empathetic world view and an appreciation and understanding of relationships among people and their environments.

Education in visual arts and learning in other subject areas through visual arts support the Atlantic Canada Essential Graduation Learnings. These Essential Graduation Learnings are aesthetic expression, citizenship, communication, personal development, problem solving, and technological competence. (Please refer to the *Foundation for the Atlantic Canada Arts Education Curriculum Document* for further information.)

Program Design and Components

Foundation Document

One of the main purposes of the ***Foundation for the Atlantic Canada Arts Education Curriculum Document*** is to provide a framework and guidance for the development of curriculum guides in, through, and about the arts. The senior high visual arts course, Visual Arts 501A, was developed from this document. The general/keystage visual arts outcomes for the intermediate levels were the foundation for this curriculum guide.

Specific Curriculum Outcomes

Specific curriculum outcomes clarify for students, teachers, parents, and administrators expectations of what students should know, be able to do, and experience in order to develop greater appreciation and value as a result of their learnings in the senior high course, Visual Arts 501A,

Meeting the Needs of All Learners

Students develop and learn at different rates and in different ways. The Senior High Visual Arts, 501A curriculum recognizes the diversity among students and provides for a range of learning styles, instructional strategies, and resources. Teachers are able to choose from the suggested strategies/activities in the second column of the curriculum to meet the needs of their classes. Teachers may also have the choice to design their own activities to address the specific curriculum outcomes in the first column. Learning contexts are adapted to meet the needs of individual students and provide ongoing opportunities for all students to engage in new learning based on their previous success.

Culture Affirmed

Students engage in a range of experiences and interactions designed to help them use processes associated with creating, expressing, and responding to visual arts—both their own work and that of others.

Visual arts is universal and central to every world culture. Visual expression is an integral part of all world societies, not a stand-alone, independent enterprise. Through visual arts, people tell their stories, thereby creating the collective story of humankind. Visual arts, along with other forms of expression, allow a culture to define its identity and communicate with others. That is why Senior High Visual Arts, 501A not only looks at various cultures around the world, but also at the effect that Canada has had on the visual arts. This encourages students to value their own identity and culture.

Arts disciplines have similarities that are identifiable. One of the similarities is the creation and communication of culture. Another is the ability to exist independently of their creators or country of origin. In Senior High Visual Arts, 501A, the works of visual expression are able to bypass human reason and languages to appeal to us on an emotional level. These artworks are deeply understood and fully appreciated within the context of the culture of the people who produce them. However, their universality permits them to speak to audiences across cultures and time.

Learning about visual arts from a global perspective provides a basis for valuing the differences among people. This is critical for young growing minds. International understanding is a key starting point to valuing the diversity within our own Canadian culture.

Valuing is intensely personal and involves making connections with individual and social standards and beliefs. It includes respect for and recognition of the worth of what is valued. It recognizes the reality of more than one perspective and more than one way of being, and acknowledges the richness of found answers.

Personal, Social, and Cultural Contexts for Learning

The curriculum of Senior High Visual Arts, 501A promotes self-understanding as well as an appreciation of the world's social and cultural contexts. Students are encouraged to recognize the power of creativity in constructing, defining, and shaping knowledge; in developing attitudes and skills; and in extending these new learnings in social and cultural contexts. Visual arts require skills, knowledge, and values. As students explore and reflect on visual arts they arrive at a deeper understanding of how visuals shape their lives and have an impact on all of us.

Since works of art are an unmistakably part of personal identity, and defining features of culture, it is critical that the Senior High Visual Arts, 501A curriculum respect, affirm, understand, and appreciate individual and cultural/racial uniqueness in all aspects of teaching and learning.

Careers

Almost one million Canadians earn a living in the cultural sector. This curriculum acknowledges the importance of visual arts in adult life and introduces learners to various careers and entrepreneurial opportunities in this vibrant sector.

Assessment

The level-specific curriculum outcomes provide reference points for teachers to inform their instructional practice as they monitor students' progress. Assessment involves more than judgment made about a performance or presentation after learning has taken place. It is recognized that students have responsibility for their own learning. As a continuous, collaborative, comprehensive process, assessment can be a powerful tool to enhance students' learning when self-assessment is an integral part of that learning.

Contexts for Learning and Teaching

Principles Underlying Art Education

- Visual arts education is a fundamental component of a balanced educational program for all students.
- Visual arts education serves the educational goals of society by fostering growth of creativity, production of culture, and advancement of knowledge and understanding of the world and ourselves. Visual arts education takes into consideration and reflects values and concerns of society, such as human rights, democratic principles, cultural identity, cultural integrity, peaceful co-existence, preservation of the environment, and the well-being of all individuals.
- Visual arts education, as an integral part of general education, is the responsibility of society, and involves community to achieve goals.
- Visual arts education programs strive for excellence, equity, and relevance. The achievement of these goals is the responsibility of all partners in education.
- Visual arts education programs build upon what research tells us about successful practice and the developmental nature of students.

Learning Continuum

The continuum of learning in the arts that has been developed for entry through grade 12 encourages and validates student progress and achievement, and takes into account the following factors.

- the nature of the individual discipline (which would be visual arts for these curricula)
- the age and developmental stage of the learners
- the range of opportunities for learning
- student interest and enthusiasm
- learning styles
- multiple intelligences
- teacher expertise
- learning time
- resource availability

The learning continuum in visual arts must take into account the premise of a broad arts offering at the early, middle, and high school levels.

Critical and contextual understandings are deepened so that students are able to form their own judgments and support them, using correct terminology and range of evaluative criteria.

The learning continuum must be supported with sufficient time and resources to ensure that students experience a broad range of visual experiences that are sequential, comprehensive, planned, co-ordinated, and related to the outcomes of this document.

Learning Environment

The learning environment should be stimulating and rich in opportunities in order to develop the full capacities of the learner. Within this environment, the teacher provides learning experiences that bring together the intentions of the curriculum outcomes, the needs and the experiences of the learner, and the resource of the learner's community.

Learning environments should be structured to support individual learners and be dynamic and flexible to meet the breadth of teaching and learning needs. A stimulating visual environment draws upon the learner's aesthetic thoughts, feelings, emotions, beliefs, perceptions, and abilities to create, explore, and develop ideas. It values opportunities to discuss, express, and share those ideas.

A stimulating learning environment is an ideal space to unleash a student's creative potential. An environment that provides interesting and challenging places for sense, mind, and body to rest and reflect, and which presents many different pieces of information, is one that stimulates creative thinking. Some suggested support for stimulating surroundings and learning environments include the following: original artworks; photos/slides/transparencies/computer generated images; pictures of different visual artists from various times and places; a place for dramatizing images and presenting drama; a sound station for those who use music or sound in their artwork; an exhibition/display space for students' works (adjustable lighting is important); an area in which to research and develop projects; various work stations for different media, with good lighting; a space that has access to the outdoors, so that larger pieces, such as sculptures can be safely created; a place for viewing videos; an area that has access to industrial tech machinery and fabric equipment; a space in which to research different artists and artworks; and a private space for students' reviews and year-end interviews on workbooks and portfolios.

Resource-Based Learning

Visual arts education provides students with a diverse range of experiences in order to address individual differences and provide a foundation for lifelong learning. In order to achieve these goals, access to many different learning resources is necessary. These include print materials, aural and visual stimulation materials, and other materials relevant to Senior High Visual Arts, 501A. These resources are found within the school, as well as within the larger community.

Learning resources for the visual arts courses have been considered for content, format, methodology, evaluation, assessment, and treatment of social issues. Equally important considerations have been given to the wide range of audiences (e.g., age, first language, special needs), as well as the purpose, characteristics, and use of the various media selections. Every effort has been made to ensure that the resources have been selected for their strengths rather rejected for their weaknesses. The visual arts support texts have been chosen on the basis that they are pertinent and up-to-date, but in some cases some texts have been chosen to support specific outcomes that focus on traditional art forms and their methodology. (Please see appendix for the list of book resources.)

Members of the visual arts community can provide a valuable human resource for Senior High Visual Arts, 501A. Opportunities, such as visiting-artists programs, visual presentations, and participatory workshops, held in the school and in the community, also heighten the awareness of the important role visual arts plays in community life. It is important that participating artists be valued and recognized as professionals.

Equity and Diversity

The society of Prince Edward Island, like all of Canada, reflects diversity in race, ethnicity, gender, ability, values, lifestyle, and languages. Schools should foster the understanding of such diversity. The Prince Edward Island Senior High Visual Arts, 501A curriculum is designed to meet the needs and interests, and reflect the values and experiences of all students.

In a learning community characterized by mutual trust, acceptance, and respect, students diversity is both recognized and valued. All students are entitled to have their personal experiences and their racial and ethnocultural heritage valued within an environment that upholds the rights of each student and requires students to respect the rights of others. Teachers have a critical role in creating a supportive learning environment that reflects the particular needs of all students. Educators should ensure that classroom practices and resources positively and accurately reflect diverse perspectives, and should reject prejudiced attitudes and discriminatory behaviours.

To contribute to achievement of equity and quality in education, the Senior High Visual Arts, 501A curriculum

- reflects students abilities, needs, interests, and learning styles;
- expects that all students will be successful regardless of gender, racial and ethnocultural background, socio-economic status, lifestyle, or ability;
- enables students to value individual variation among members of their classroom community.

To enhance students' ability to appreciate diversity, instructional practices need to

- foster a learning community which is free from bias and unfair practices;
- promote opportunities to develop positive self-images that enable students to transcend stereotypes and develop as individuals;
- promote communication and understanding among those who differ in attitude, knowledge, points of view, and dialect, as well as among those who are similar;
- encourage and enable students to question their own assumptions, and to imagine, understand, and appreciate realities other than their own;
- promote the equitable sharing of resources, including teacher attention and support;
- encourage students to examine and critique materials and experiences for bias and prejudice;
- examine historical and current equity and bias issues;
- promote opportunities in non-traditional careers and occupations;
- encourage students to challenge prejudice and discrimination.

Visual arts education promotes a commitment to equity by valuing, appreciating, and accepting the diverse multicultural and multiracial nature of society, as well as by fostering awareness and critical analysis of individual and systematic discrimination. Visual arts education encourages students to question their own assumptions, and to imagine, understand, and appreciate realities other than their own.

Visual Arts for EAL Learners

The Prince Edward Island visual arts curriculum is committed to the principle that learners of English as an additional language (EAL) should be full participants in all aspects of visual arts education. English proficiency and cultural differences must not be a barrier to full participation. All students should study a comprehensive visual arts curriculum with high-quality instruction and coordinated assessment.

The UNESCO, “Road Map for Arts Education, The World Conference on Arts Education: Building Capacities for the 21st Century”(2006) “encourages linguistic diversity _while respecting the mother tongue_ at all levels of education, whenever possible and fostering the learning of several languages from the earliest age, (p.6).” Therefore it is important to recognize that all students, and EAL learners in particular, need to have opportunities and be given encouragement and support for speaking, writing, reading, and listening in visual arts classes.

To this end:

- schools should provide EAL learners with the support in their dominant language and English language while learning visual arts;
- teachers, counselors, and other professionals should consider the English-language proficiency level for EAL learners as well as their prior course work in visual arts;
- visual arts teaching, curriculum, and assessment strategies should be based on best practices and build upon the prior knowledge and experiences of students and parents; and
- to verify that barriers have been removed, educators should monitor enrollment and achievement data to determine whether EAL learners have gained access to, and are succeeding in, visual arts courses.

Education for Sustainable Development

Education for sustainable development (ESD) involves incorporating the key themes of sustainable development - such as poverty alleviation, human rights, health, environmental protection and climate change - into the education system. ESD is a complex and evolving concept and requires learning about these key themes from a social, cultural, environmental and economic perspective and explores how those factors are inter-related and inter-dependent.

With this in mind, it is important that all teachers, including visual arts teachers, attempt to incorporate these key themes in their subject areas. One tool that can be used is the searchable on-line database Resources for Rethinking, found at <http://r4r.ca/en>. It provides teachers with access to materials that integrate ecological, social and economic spheres through active, relevant, interdisciplinary learning. Visual arts education promotes a commitment to equity by valuing, appreciating, and accepting the diverse multicultural and multiracial nature of society, as well as by fostering awareness and critical analysis of individual and systematic discrimination. Visual arts education encourages students to question their own assumptions, and to imagine, understand, and appreciate realities other than their own.

Assessing and Evaluating Student Learning

Assessment is the systematic process of gathering data on student learning. Evaluation is the process of analysing patterns in the data, forming judgments about possible responses to these patterns, and making decisions about future actions.

An integral part of the planned instructional cycle is the evaluation of learning for learning. Evaluation of learning focusses on the degree to which the students have achieved the intended outcomes and the extent to which the learning environment was effective toward that end. Evaluation for learning, given what evaluation of learning reveals, focusses on designing future learning situations to meet the needs of learners.

The quality of assessment and evaluation has a profound, well-established link to student performance. Regular monitoring and feedback are essential to improving student performance. What is assessed and evaluated, and how results are communicated, send clear messages to students and others in the community about what is really valued—what is worth learning, how it should be learned, what elements of quality of performance are important, and how well students are expected to perform.

To determine how well students are learning, assessment strategies should be used systemically to gather information on achievement of curriculum outcomes. In planning assessments, teachers should use a broad range of data sources, appropriately balanced, to give students multiple opportunities to demonstrate their knowledge, skills, and attitudes. Many sources of assessment can be used to gather information. Some examples include, but are not limited to, those discussed below.

Observation

Observation provides a way of gathering information fairly quickly while a lesson is in progress. When the technique is used formally, the student(s) is (are) made aware of the observation and the criteria being assessed. Used informally, observation could be a frequent, but brief, check on a given criterion. Observation may offer information about the participation level of a student in a given task or in the application of a given process. The results may be recorded in the form of checklists, rating scales, or brief written notes. It is important to plan in order that specific criteria are identified, suitable recording forms are ready, and all students are observed in a reasonable period of time.

Performance

A visual arts curriculum encourages learning through active participation. There is a balance between process and content. It is important that assessment provide feedback on skill development throughout the Senior High Visual Arts, 501A. Many activities referenced in this guide provide opportunities for students to reflect on their skill development, and for teachers to assess student skill development throughout the course.

Journal

Although not assessed in a formal manner, journals provide opportunities for students to express thoughts and ideas, and to reflect on their transferrable skills. Recording feelings, perceptions of success, and responses to new concept, may help a student to identify his or her most effective learning style and skills. Knowing how to learn in an effective way is powerful information. Journal entries also give indicators of developing attitudes to concepts, processes, and skills, and suggest how these may be applied in the contexts of society. Self-assessment, through a journal, permits a student to consider strengths and weaknesses, attitudes, interests, and transferrable skills.

Interview

A visual arts curriculum promotes understanding and the applications of concepts. Interviewing a student allows the teacher to confirm that learning has taken place beyond simple factual recall. Discussion allows a student to display an ability to use information and clarify understanding. Interviews may be brief discussions between teacher and student, or they may be more extensive and include student, parent, and teacher. Such conferences allow a student to be proactive in displaying understanding. It is helpful for students to know which criteria will be used to assess formal interviews. The interview technique provides an opportunity to students whose verbal presentation skills are stronger than their written skills.

Paper and Pencil

These techniques can be formative or summative. Several curriculum outcomes call for displaying ideas, plans, conclusions, and/or the results of research, and can be in written form for display or for teacher assessment. Whether the task promotes learning, or is a final statement, students should know the expectations for the exercise and the rubric by which it will be assessed. Written assignments can be used to assess knowledge, understanding, and application of concepts. They are less successful for assessing skills, processes, and attitudes. The purpose of the assessment should determine what form of paper-and-pencil exercise is used.

Presentation

The curriculum for Senior High Visual Arts, 501A includes outcomes that require students to analyse and interpret information, to identify relationships, to be able to work in teams, to critically reflect, and to communicate information. Many of these activities are best displayed and assessed through presentations, which can be given orally, in written/pictorial form, by project summary, or by using electronic systems, such as video or computer software. Whatever the level of complexity or format used, it is important to consider the curriculum outcomes as a guide to assessing the presentation. The outcomes indicate the process, concepts, and context for which and about which a presentation is made.

Portfolio

Portfolios offer another option for assessing student progress in meeting curriculum outcomes over a more extended period of time. This form of assessment allows the student to be central in the process. Decisions about the portfolio and its contents can be made by the student. What is placed in the portfolio, the criteria for selection, how the portfolio is used, how and where it is stored, and how it is evaluated are some of the questions to consider when planning to collect and display student work in this way. The portfolio should provide a long-term record of growth in learning and skills. This record of growth is important for individual reflection and self-assessment, but it is also important to share with others. For many students, it is exciting to review a portfolio and see the record of growth over time.

Assessment should reflect the full range of student learning in the Senior High Visual Arts, 501A; involve the use of a variety of information-gathering strategies that allow teachers to address students' diverse backgrounds, learning styles, and needs; and provide students a variety of opportunities to demonstrate their learning.

The variety of assessment strategies should

- enable teachers to assess and describe student achievement across the curriculum;
- provide information about how students learn, as well as what they learn;
- take into consideration students' abilities both learn and apply their learning;
- enable teachers to observe overall performance;
- reflect curriculum balance and emphasis;
- reflect that experimentation, risk taking, and creativity are valued;
- enable students to discover their own interests, strengths, and weaknesses;
- enable students in assessing, reflecting upon, and improving their own learning;
- encourage students to take responsibility for their own growth;
- engage students in assessing their own and others' skills in co-operative and collaborative projects;
- allow for description of students' progress in terms of increased control, depth of understanding, and ability to work.

Curriculum Framework

A Common Approach

In 1993, work began on the development of common curricula for public education in Atlantic Canada. The Atlantic Ministers of Education's primary purposes for collaborating in curriculum development are to

- improve the quality of education for all students through shared expertise and resources
- ensure that the education students receive across the region is equitable
- meet the needs of students and society.

Under the auspices of the Council of Atlantic Ministers Education and Training, CAMET, the development of common curricula for arts education, mathematics, science, English language arts, social studies, and technology education follows a consistent process.

Essential Graduation Learnings

Essential Graduation Learnings are statements describing the knowledge, skills, and attitudes expected of all students who graduate from high school.

Achievement of the Essential Graduation Learnings will prepare students to continue to learn throughout their lives. These learnings describe expectations not in terms of individual school subjects 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 boundaries if they are to be ready to meet the shifting and ongoing demands of life, work, and study today and in the future. Essential Graduation Learnings are cross-curricular, and curriculum in all subject areas is focussed on enabling students to achieve these learnings. Essential Graduation Learnings serve as a framework for the curriculum development process.

General curriculum outcomes are statements which identify what students are expected to know and be able to do upon completion of study in a curriculum area.

Essential Graduation Learnings and curriculum outcomes provide a consistent vision for the development of a rigorous and relevant curriculum. Through the achievement of curriculum outcomes, students demonstrate the Essential Graduation Learnings.

Organizing Strands and General Curriculum Outcomes

The three organizing strands—***Creating Making and Presenting***, ***Understanding and Connecting Contexts of Time, Place, and Community***, and ***Perceiving Reflecting and Responding***—provide the framework for the eight general outcomes found in the Arts Education Foundation Document. These general outcomes outline the structure that is used to design specific curriculum outcomes for all levels of study in arts education. The following strands and general outcomes provided the blueprint for the design of the Senior High Visual Arts, 501A curriculum.

Creating, Making, and Presenting

Creating, making, and presenting involve students' creative and technical development, that is, their ability to use and manipulate media images and words, sound, and movement to create art forms that express and communicate their ideas and feelings. Through these works students provide evidence of achievement, both as the work is being developed and in its final form.

General Curriculum Outcomes

Students will be expected to

- explore, challenge, develop, and express ideas, using skills, language, techniques, and processes of the arts
- create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes

Understanding and Connecting Contexts of Time, Place, and Community

This strand focusses on evidence, knowledge, understanding, and valuing the arts in a variety of contexts.

General Curriculum Outcomes

Students will be expected to

- demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture
- respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression
- examine the relationship among the arts, societies, and environments

Perceiving, Reflecting, and Responding

This strand is concerned with students' ability to respond critically to art works through increasing knowledge and understanding of and appropriate responses to the expressive qualities of art works

General Curriculum Outcomes

Students will be expected to

- apply critical-thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works

- understand the role of technologies in creating and responding to expressive works
- analyse the relationship between artistic intent and the expressive work

Please note: Teachers are encouraged to refer to the *Foundation for the Atlantic Canada Arts Education Curriculum* for further information on key-stage curriculum outcomes and Essential Graduation Learnings pertaining to the arts.

Senior High 501A Visual Arts Specific Curriculum Outcomes

The conceptual framework for Senior High Visual Arts, 501A is expressed in the form of specific curriculum outcomes. Each outcome is accompanied by a set of elaborations that expounds upon and reflects its intent. The outcomes describe what students are expected to know, be able to do, and experience so that they might develop an appreciation and value for visual arts.

How to Use the Four-Column Curriculum Spread

This curriculum promotes understanding and applying concepts. Interviewing a student allows the teacher to confirm that learning has taken place beyond simple factual recall. Discussion allows a student to display an ability to use information and clarify understanding. Interviews may be brief discussions between teacher and student or they may be more extensive and include student, parent, and teacher. Such conferences allow a student to be proactive in displaying understanding. It is helpful for students to know which criteria will be used to assess formal interviews. The assessment technique provides an opportunity to students whose verbal presentation skills are stronger than their written skills.

Column 1: Specific Curriculum Outcomes

Column 1 provides specific curriculum outcomes that describe the knowledge and skills the students are expected to demonstrate by the end of the course. These outcomes are coded in the front matter on pages 15-18.

| | | |
|---------|---|--|
| Unit | OKS (Overall Knowledge and Skills) D (Drawing) P (Painting) S/C (Sculpture/Craft) PM (Printmaking) P/R (Perceiving and Responding) H/C (Historical and Cultural) C (Careers) | These codes represent the various units in each level. |
| Level | 11 (501A) | These codes represent the level of the senior high curriculum. |
| Numeral | E.g., .1 | This code indicates the outcome number. |
| Example | OKS11.1 | This example represents a coded outcome. |

Column 2 Elaborations-Suggestions for Learning and Teaching:

The elaborations are intended to help clarify and communicate the depth and breadth of learning. This column offers elaborations describing what students are expected to know and be able to do in order to appreciate and value visual arts.

This column also offers a range of learning and teaching strategies from which teachers may choose. Suggested learning experiences can be used in various combinations to help students achieve an outcome or outcomes. It is not necessary to use all of these, nor is it necessary for students to engage in the same learning experience. These learning and teaching strategies are indicated by bullets in this column.

**Column 3:
Tasks for Instruction and/or Assessment**

This column provides suggestions for ongoing assessment and evaluation that form an integral part of the learning experience. A variety of assessment strategies and techniques are provided to ensure that the student has the opportunity to demonstrate her/his learning in a variety of ways.

It is important to note that many of the suggested learning processes and strategies in columns two and three are interchangeable—they are both learning processes and strategies for assessment and evaluation of learning in, through, and about the visual arts.

**Column 4:
Resources and Notes**

This column provides suggestions for resources for teachers to use, including specific links to cross-curricular and Web links. Teachers are encouraged to record their own notes in this space.

CURRICULUM FRAMEWORK

SAFETY

Safety

| | |
|--|--|
| <p><i>Specific Curriculum Outcomes</i></p> <p>Students will be expected to</p> <ul style="list-style-type: none"> apply proper safety skills and knowledge to themselves, others, tools, equipment, products, and the work space (S10.1) | <p><i>Elaborations - Strategies for Learning and Teaching</i></p> <p>Students are expected to distinguish, explain, and apply proper safety skills and knowledge to themselves, others, tools, equipment, products, and the work space.</p> <p>Students will:</p> <ul style="list-style-type: none"> wear proper safety garment(s) when and where require recognize and apply safety information pertaining to tools, equipment, and products apply proper care of themselves, others, tools, equipment, and products of their use present and explain the proper care of tools, equipment, and products keep the work space in order use proper ventilation when and where needed depending on medium used know where the first aid and fire extinguisher are located in case of emergencies carefully follow storage instructions on material label store liquids in a cool place in their original sealed containers lock up potentially dangerous materials note the marked purchase date on each container so that older supplies are used first prevent fires and inhalation of dangerous fumes by storing solvent-soaked rags or papers in covered metal waste containers until they are disposed |
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SAFETY

Safety

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| <p><i>Worthwhile Tasks for Instruction and/or Assessment</i></p> <p>Observation</p> <ul style="list-style-type: none"> Wear the proper safety garment(s) when and where require Know where the first aid and fire extinguisher are located in case of emergencies Note the marked purchase date on each container so that older supplies are used first <p>Performance</p> <ul style="list-style-type: none"> Recognize and apply safety information pertaining to tools, equipment, and products Apply proper care of themselves, others, tools, equipment, and products Present and explain the proper care of tools, equipment, and products Keep the work space in order Use proper ventilation when and where needed depending on medium used Carefully follow storage instructions on material label Store liquids in a cool place in their original sealed containers Lock up potentially dangerous materials Prevent fires and inhalation of dangerous fumes by storing solvent-soaked rags or papers in covered metal waste containers until they are disposed | <p><i>Suggested Resources</i></p> <p>WHIMS sheets, product labels</p> <p>Safety in the Classroom by Charles A. Qualley (Davis Publications, 1989)</p> |
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Time Allotment for Senior High Visual Arts, 501A

The Senior High Visual Arts, 501A has been designed for 110 hours. The suggested time on task for each section is as follows:

| | |
|-----------------|-----|
| Drawing | 25% |
| Painting | 50% |
| Sculpture/Craft | 20% |
| Printmaking | 5% |

Course Overview

Overall Knowledge and Skills

Students will be expected to

- OKS11.1 apply proper safety skills and knowledge to themselves, others, tools, equipment, products, and the workspace
- OKS11.2 develop an artist's statement that will support their individual styles and voices in their artwork
- OKS11.3 maintain a workbook and portfolio
- OKS11.4 create a Web site that will host their artwork
- OKS11.5 select for a year-end exhibition two pieces of artwork that represent their growth
- OKS11.6 apply two or more principles of art and design in their image making
- OKS11.7 demonstrate perspective from any given vantage point
- OKS11.8 describe and demonstrate colour theory

Drawing Unit

Students will be expected to

- D11.1 demonstrate an understanding of foreshortening
- D11.2 develop their skills in gesture drawing
- D11.3 create a still life that fully expresses form, using *chiaroscuro*

Painting Unit

Students will be expected to

- P11.1 construct a stretch canvas
- P11.2 demonstrate a variety of visual effects by using different tools, materials, and surfaces
- P11.3 demonstrate an understanding of painting techniques, using a variety of paints
- P11.4 create and compare colour palettes used to replicate and capture the colours found in nature and humanmade objects.
- P11.5 describe and paint a variety of landscape images
- P11.6 describe and demonstrate symbolic use of colour in painting

Sculpture/Craft Unit

Students will be expected to

- S/C11.1 research and demonstrate a procedure for a traditional craft
- S/C11.2 create a craft in two different media
- S/C11.3 create an assemblage sculpture

Printmaking Unit

Students will be expected to

- PM11.1 create a limited edition of a print

Perceiving and Responding Unit

Students are expected to

- PR11.1 continue to critically view their own and others' artwork
- PR11.2 create a visual that conveys a social, political, or environmental issue/statement/message
- PR11.3 describe and demonstrate the various functions of art

Historical and Cultural Unit

Students will be expected to

- H/C11.1 create a time line from the Renaissance to post-impressionism

Careers Unit

Students are expected to

- C11.1 complete a grant application for a visual arts project

Overall Knowledge and Skills

Outcomes**Students will be expected to**

- apply proper safety skills and knowledge to themselves, others, tools, equipment, products, and the workspace (OKS11.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to explain and apply proper safety skills and knowledge, and apply this knowledge to themselves, others, tools, equipment, products, and the workspace.

Some art materials and equipment create potential hazards, and students must develop attitudes that support safe practices in the classroom.

Students will

- wear proper safety garments when drawing, painting, sculpting, and printmaking;
- recognize and apply safety information pertaining to tools, equipment, and products (e.g., engraving tools, cutting, and piercing tools; printmaking press; etching materials; adhesives; fixatives; chalks; paints, and clays);
- demonstrate proper care of themselves, others, tools, and equipment (an art room is a busy place with many creative activities taking place);
- maintain the workspace in proper order;
- use proper ventilation when using any material that contains or creates fumes or dust, such as adhesives, fixatives, powders, and sprays;
- know where the first aid kits, flush-out sinks, and extinguishers are located;
- follow storage instructions for materials and products used (see labels);
- store liquids in proper containers and at recommended temperatures;
- lock up potentially dangerous materials;
- give careful attention to the purchase marked date on each container (e.g., paints, cleaners, adhesives) so that older supplies are used first, or discarded if dated;
- dispose of solvent-soaked rags or papers in metal waste containers.

Overall Knowledge and Skills**Tasks for Instruction and/or Assessment****Observation**

- Wear proper safety garments when drawing, painting, sculpting, crafting, and printmaking.
- Maintain the workspace in proper order.
- Demonstrate the proper use of ventilation when using materials that contain or create fumes or dust, such as adhesives, fixatives, powders, and sprays.
- Carefully follow instructions on labels for storage of materials such as adhesives, solvents, fixatives, and paints.
- Lock up potentially dangerous materials.
- Give careful attention to the purchase marked date on each container (e.g., for paints, cleaners, adhesives) so that the older supplies are used first, or discarded if dated.

Performance

- Apply the instructions on labels for the storage of materials and products.
- Store liquids in their proper containers, and at recommended temperatures.
- Apply safety information pertaining to tools, equipment, and products (e.g., engraving, cutting, and piercing tools; printmaking press; etching materials; adhesives; fixatives; chinks, paints and clays).
- Know where the first aid kits, flush-out sinks, and extinguishers are located.
- Demonstrate proper care of yourselves, others, tools, and equipment (an art room is a busy place with many creative activities taking place).
- Dispose of solvent-soaked rags or papers in metal waste containers.

Resources/Notes

WHMIS sheets, product labels

Overall Knowledge and Skills

Outcomes

Students will be expected to

- develop an artist's statement that will support their individual styles and voices in their artwork (OKS11.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to develop an artist statement that will support their individual styles and voices in their artwork. In writing this statement, they will consider media; techniques; elements and principles of design; influence of other artists, cultures, styles, and time periods; along with ideas, thoughts, feelings, and inspirations. Students should reassess their statements periodically throughout the semester and add, delete, or modify to represent their ways of thinking, doing, and expressing.

- Invite students to briefly write down their thoughts in response to these questions (point form will work):
 - Why is art important to you?
 - How does art allow you to express yourself?
 - What medium do you like to work with?
 - Is there a special technique you like to use?
 - What elements do you use most in your work?
 - How do you like to compose your work? Is it balanced? Does it have rhythm? Do you like to use patterns? If so, what? Is it a line, shape, colour?
 - Do you have a special theme, feeling, or idea you like to work with?
 - What inspires you?
 - Has any artist, culture, artwork, style, or time period influenced your work?

Using these answers as a guide, have students develop their statements. Have students periodically review and update their statements. Ask them to send their updated statements to you and to post new statements on their gallery Web site.

- Invite students to free-form write on what they create in art and why. From this free-form writing have students create their artist statements. Throughout the semester, periodically have students update their statements. They should review their artwork and studies in their workbooks when updating their statements.

Overall Knowledge and Skills

Tasks for Instruction and/or Assessment**Paper and Pencil**

- Create an artist statement that explains what you do in your art making, and why. Update your artist's statements periodically (every month, or after each major art study). Use the studies and finished artwork in your workbook and portfolio to update your statement. Ask yourself what has changed, and why? Who or what has influenced you? Do you have a better understanding of your individual voice and style? Why? All of this should be reflected in your artist statement, and in each update. Your artist statement should support your personal development in your artwork.

Resources/Notes

Visual Arts 401A Curriculum, PEI
Department of Education and Early
Childhood Development

Overall Knowledge and Skills

Outcomes**Students will be expected to**

- maintain a workbook and portfolio (OKS11.3)

Elaborations-Strategies for Learning and Teaching

Students are expected to compile their work and record their thoughts in their workbooks and portfolios so they can use them as tools for reflection and growth in their artwork. Throughout the semester, students will use their workbooks/portfolios to measure their personal growth. Through periodic reviews and an end-of-semester interview, students will reflect on and discuss their work and growing ability to handle challenging concepts; explore a variety of media and techniques; gather information and build knowledge; and communicate ideas, thoughts, feelings, and inspirations. Students will reflect on and share how the above are combined in their artwork to create a stronger personal visual statement.

- Invite students to select three pieces of work that they feel best represent their artistic growth. Have students display their pieces. Then have the class discuss the growth shown in the visual images.
- Ask students to select from their workbooks/portfolios a work that best represents their personal artist's statement. This will be used in a student exhibition, along with the statement.
- Have students select from their workbook a study that they considered challenging, but were able to problem-solve to a satisfactory conclusion. Have them discuss their resolutions in a review of their workbooks/portfolios.
- Invite students to explain their year's growth in image making by selecting pivotal studies and finished artwork that they feel best represent their growth in creating and understanding visual images.
- Ask students to critique their artwork by reviewing their workbooks/portfolios. Have them use a rating scale for products.

Overall Knowledge and Skills**Tasks for Instruction and/or Assessment****Paper and Pencil**

- Select a technique or a concept from your workbook that highlights a new way of doing, expressing, and/or thinking. Explain how your image making has been affected.
- Select a piece from your workbook/portfolio that you feel makes a strong visual statement. In writing, support your selection.

Presentation

- Use a collage to make a “semester of growth” statement based on the studies in your workbook/portfolio. (You may photocopy pieces from your workbook/portfolio to create your collage.) Write a statement that you feel represents your growth.

Portfolio

- Select pieces from your workbook/portfolio that best represent your growth in the following areas:
 - skills
 - concepts
 - exploration of media and techniques
 - gathering of information and knowledge from other artists, cultures, artwork, and/or art periods that influenced your work
 - communication of ideas, thoughts, feelings, and inspirations
- Use a rating scale for an art product to assess your workbook/portfolio. Share and support your assessment with your teacher.

Resources/Notes

Assessment in Art Education, by Donna Kay Beattie (Davis Publications, 1997)

Discovering Art History, by Gerald Brommer (Davis Publications, 2006)

Exploring Painting by Gerald Brommer and Nancy Kinne (Davis Publications, 2004)

The Visual Experience by Jack Hobbs, Richard Salome, Ken Vieth (Davis Publications, 2005)

Beginning Sculpture by Arthur Williams (Davis Publications, 2005)

Exploring Drawing by Gerald Brommer (Davis Publications, 2005)

Exploring Colored Pencil, by Sandra McFall Angelo (Davis Publications, 1999)

Overall Knowledge and Skills

Outcomes

Students will be expected to

- compile their artwork in an e-portfolio (Web site) (OKS11.4)

Elaborations-Strategies for Learning and Teaching

Students are expected to compile their artwork in an e-portfolio (Web site). There will be two components to this Web site: a record of processes used and a collection of finished artwork. Students are also expected to digitally record (for their workbooks/portfolios) the processes they used in their artwork. Students will periodically send this information to their teachers for review. (Brief descriptions of the processes can be included.)

Digital images (records) of finished works are intended to be used in gallery of students' artwork. Students will include their artist statements on their gallery sites.

A personal gallery Web site will provide support for students considering college, or university, making grant applications, and/or having a business site for their artwork. Students are expected to label their artwork with the following information:

title

artist

medium

date

(Please note: A brief statement on the piece can be included here.)

***Teacher's note:** (The Web site will allow colleges and universities to see two years of artistic growth if the student continues his/her studies in Visual Arts 601A/621A. This is also a useful resource for students considering a program such as architectural engineering.)

- Invite students to make a digital record of the construction of a sculpture. Have students take pictures from different perspectives so that anyone viewing it will be able to experience the total 3-dimensionality of the piece. When the piece is finished, it should be stored in the finished gallery.
- Challenge students to create a class gallery for their school Web site. Have them select three finished pieces from their personal sites.
- Ask students to digitally record their drawings, paintings, sculptures, and prints for the Web site. Have them use a margin assessment tool so they can reflect on the process, considering both their challenges and successes. Enter this record in the process section of the Web site. Then enter the finished pieces in the gallery section. Images should be recorded on a neutral background so the background will not conflict with the image.

Overall Knowledge and Skills

Tasks for Instruction and/or Assessment**Performance**

- Your class will design an exhibition on environmental issues. The focus for the exhibition could be on sculptures assembled/constructed from found objects.

Interview

- Each month, or after each project, have your teacher review your Web site for assessment.

Paper and Pencil

- Imagine you are applying to the PEI Council of the Arts or the Canada Council for the Arts for funding for a project you would like to do. Select pieces from your finished Web site that you think would best represent you in this grant application. Write a supporting statement for your selection.
- Select pieces from your website that you think best represent your studies in image making. Write a piece that supports your selection. Present this to your class.

Presentation

- Imagine that you are setting up a business. Select three pieces from your gallery Web site that you think would best promote your work. Then create a presentation that you could use to sell your artwork.

Resources/Notes

Artists' Gallery Web sites

PB Wiki: E-portfolio Web site

Overall Knowledge and Skills

Outcomes**Students will be expected to**

- select for a year-end exhibition two pieces of artwork that represent their growth (OKS11.5)

Elaborations-Strategies for Learning and Teaching

Students are expected to select two art pieces from their art portfolios that represent their growth, and present them in a class exhibition. Their beginning artist statements and year-end statements should be mounted for the exhibition and included with their chosen pieces.

Students will be interviewed on their selections and statements. They are expected to use their workbooks/portfolios to support their selections.

Students are to include a label with the following headings:

Title of work:

Artist (Student):

Medium:

Artwork's dimensions (actual piece, not including the mat or frame):

Date:

- Invite students to hang their artwork and mounted statements in the student exhibition. Have an audience response book available. After the exhibition has ended, have the class review and discuss the audience comments and feedback.
- Ask students to be prepared for a year-end interview. They should use their workbooks/portfolios to support their selections and artists' statements.

Overall Knowledge and Skills

Tasks for Instruction and/or Assessment***Interview***

- You will be interviewed about your selection of artwork and your artist statement. Use your workbook/portfolio to support your selections.

Paper and Pencil

- Select for a class exhibition two art pieces from your portfolio that represent your artistic growth. Your beginning artist statement and year-end statement are to be mounted for the exhibition, and must be included with your chosen pieces.
Hang your art work and artist statement in a class exhibition.
Have an audience response book available. After the exhibition has ended, review and discuss the audience's feedback. After reflecting on the feedback, what do you think your next step should be?

Resources/Notes

Overall Knowledge and Skills

Outcomes**Students will be expected to**

- apply two or more principles of art and design in their image making (OKS11.6)

Elaborations-Strategies for Learning and Teaching

Students are expected to apply more than two principles of art and design when creating their visual compositions. The principles of art and design are unity, variety, balance, contrast, emphasis, pattern, proportion, movement, and rhythm. These principles create order in an artwork, and promote understanding. They organize the elements (line, shape, space, texture, form, value, and colour) so that they are able to convey meaning/information.

- Invite students to draw a landscape image using pattern and rhythm. Have them view the work of Erica Rutherford or David Hockney. Have them share their images with the class.
- Challenge students to demonstrate contrast and pattern, using line and colour in a seasonal picture. Have them view the artwork of the Group of Seven for inspiration.
- Ask students to examine Miriam Schapiro's work *Ann and David*, or Melissa Wren Miller's *The Ark*. Have them analyse how movement and proportion are used in these compositions. Then ask the students to create an image that uses movement and proportion. Have them display their artwork in an exhibition called Two or More.
- Have students study rhythm and movement in Edvard Munch's *The Scream*, or Edgar Degas' *The Dance Foyer at the Opera on the Rue Le Peletier 1872*, for inspiration and understanding. Have them create paintings which use the principles of rhythm and movement. Ask them to present their work to the class, describing how they used rhythm and movement in their paintings.
- Have students use movement and pattern to compose an image. Have them view Umberto Boccini's *Unique Forms of Continuity in Space*, or Wayne Thiebaud's *Around the Cake* for inspiration and understanding. Have them share their artwork with the class.

Overall Knowledge and Skills**Tasks for Instruction and/or Assessment****Performance**

- Create a medallion using balance, pattern, and movement. For inspiration, study the stained glass of Chartres Cathedral, or **The Rose Window** of Notre Dame Cathedral. Display your medallion and describe how you used the principles of art and design in your work.
- Create a drawing using emphasis and unity, with the elements line, shape, texture, and colour. Create a rubric to assess your work. (Please see rubric in the appendix.)
- Create a still-life using rhythm, balance, and variety. For inspiration, look at the painting by Janet I. Fish called **Raspberries and Goldfish**. Discuss with your classmates how she used these principles in her image making. When you have completed your image, describe how you applied these principles in your image making.

Presentation

- Select a piece of music that inspires you to create a painting using the following principles of art and design: pattern, movement, and rhythm. When your piece has been completed, present your artwork to the class by first playing the chosen music, and then describe how the music inspired your use of pattern, movement, and rhythm. Add this work to your portfolio.
- Apply proportion and unity to a painting. Use Andrew Wyeth's **Christina's World** to inspire your work. Share your work with the class. Describe how you used proportion and unity in your work.
- Create a print depicting everyday objects, using pattern, movement, and unity. Use Andy Warhol's **Green Coca-Cola Bottles** to inspire your work. (You could even visit a grocery store for inspiration on the use of the principles of art and design.) Present your work to the class, and journal your experience in your workbook.

Resources/Notes

The Visual Experience, by Jack Hobbs, Richard Salome, Ken Vieth (Davis Publications, 2005)

Exploring Painting by Gerald Brommer and Nancy Kinne (Davis Publications, 2004)

Exploring Drawing by Gerald Brommer (Davis Publications, 2005)

Beginning Sculpture, by Arthur Williams (Davis Publications, 2005)

Overall Knowledge and Skills

Outcomes**Students will be expected to**

- demonstrate perspective from any given vantage point (OKS11.7)

Elaborations-Strategies for Learning and Teaching

Students are expected to demonstrate perspective from any given vantage point. They are to demonstrate the appropriate perspective from a given point in a space (such as in an interior space) or outside a space (such as rooms, buildings, landscapes, objects). Have students demonstrate perspective from any vantage point in a variety of media.

- Invite students to create a cityscape or a countryside from a bird's eye view and a worm's eye view. Then have them share their work in an exhibition called From a Bird's Eye and Worm's Eye View.
- Ask students to draw the exterior of a local building, such as a house, church, or government/municipal building. Then have them draw the interior of the building. Ask them to describe the perspective they used for each space.
- Challenge students to draw the hallway in their school from two different viewpoints. Have them share their artwork with the class.
- Invite students to draw a local city/town street from a one-point and a two-point perspective. Have them add this work to their portfolios.
- Have students use their workbooks to practise their perspective drawing from a variety of vantage points.
- Challenge students to draw and paint landscapes that demonstrate perspective from a given vantage point.

Overall Knowledge and Skills

Tasks for Instruction and/or Assessment**Performance**

- Use the following media to create landscapes from a given vantage point:
 - drawing
 - painting
 - printmaking
- Paint a picture of a building from two different vantage points.
- Draw a picture of a local church from the inside and from the outside.
- You will be assigned a vantage point in a hallway in your school. Take a photo of this perspective, then draw what you see. Display your photo with your drawing.

Presentation

- Imagine that you are a worm and you are in the middle of the barnyard between two barns. You move to the left and look up towards the sky. What do you see? Draw the buildings, grass, flowers, trees, and sky the way you see them. Now move to the right and look upwards. Draw what you see now. Share your drawings with the class.
- Imagine you are flying over fields. Paint what you see. Share your painting with the class.

Resources/Notes

Exploring Drawing by Gerald Brommer (Davis Publications, 2005)

The Visual Experience, by Jack Hobbs, Richard Salome, Ken Vieth (Davis Publications, 2005)

Overall Knowledge and Skills

Outcomes**Students will be expected to**

- describe and demonstrate colour theory (OKS11.8)

Elaborations-Strategies for Learning and Teaching

Review colour theory taught in previous grades (e.g., primary, secondary, tertiary, hue, value, intensity, complementary, monochromatic, analogous, cool, warm, value contrast.)

Students are expected to continue to demonstrate the use of colour in a variety of media. They are to further their study of colour, using values, tints, shades, triad harmonies, split complementaries, and colour interactions.

- Invite students to compose a still-life for a painting. Ask them to use an ink wash to demonstrate value in their still-life compositions. Then have students paint the same composition with the tinting of a hue, and then the same one again with the shading of a hue. Ask students to display their three studies of values, tints, and shades.
- Ask students to create a collage using the same coloured image on a series of different coloured backgrounds.
- Challenge students to create a floral painting. Have them choose a flower, then use the split complementaries to the colour of their flower to paint their image. Display their artwork for the class. Then have them describe for their class their use of split complementaries.
- Have students describe hue, value, and intensity interactions. Then have them create images that demonstrate each of these interactions.
- Ask students to create a pattern, and make three copies. Then have them select three different hues. Have them paint the pattern with each hue, and with a variety of tints and shades.
- Have students experiment with opposite values of hues in a floral pattern for a fabric design. Then have them use the same values, but opposite intensities. Have them describe their use of colour for their classmates.
- Invite students to view the paintings of Helen Frankenthaler and have them describe her use of triad colours. Then ask students to create an abstract painting using triad harmonies of secondary colours.

Overall Knowledge and Skills

Tasks for Instruction and/or Assessment**Performance**

- Create an image that shows interaction among hue, value, and intensity. Describe the interactions of these colours in your image.
- Look at the painting by Henri Matisse called **Boy with Butterfly Net**. Describe his use of split complementaries. Now create a painting using split complementaries.

Paper and Pencil

- Create an abstract using colour interaction as your focus. Describe the effect on your image.
- Describe and demonstrate how hue, value, and intensity are affected by colour interactions. Record in your workbook.

Presentation

- Create a portrait of a person by using tints and shades of a hue. Plan your portrait in your workbook. Try a variety of hues to tint and shade before deciding which would be the best for your portrait. Exhibit your work.
- Use a triad of colours to create a still-life of fruits. Describe for your classmates the effect of your use of colour in your image.

Resources/Notes

Color; by Betty Edwards
(Putnam Publishing Group, 2004)

The Visual Experience; by Jack Hobbs,
Richard Salome, Ken Vieth (Davis
Publications, 2005)

Exploring Painting by Gerald Brommer
and Nancy Kinne (Davis Publications,
2004)

Drawing Unit

Outcomes**Students will be expected to**

- demonstrate an understanding of foreshortening (D11.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to demonstrate an understanding of the foreshortening of body parts, a technique used for drawing the body form in perspective. It takes much practice to be good at this, so students are expected to practise in their workbooks. Students should start by drawing the part that is closest to them, and then work back. It is important that they draw what they see, not what they think they see. Students should experiment with weighted lines to suggest form when they are practising foreshortening.

- Invite students to examine action heroes in comic books. Have them look at the foreshortening used for the body forms. Ask students to create an action hero of their own, using foreshortening.
- Challenge students to draw a classmate or model. Remind them to start with the closest part first, and then proceed to the back of the figure. Have them draw only what they see. Ask them to share their drawings with the class.
- Ask students to use their workbooks and a wooden study model to practise foreshortening.
- Have students examine Michelangelo's drawing studies for the Sistine Chapel, or Vincent van Gogh's drawing *The Postman Roulin*. Invite them to look at the artists use of foreshortening of body parts. Then have students create a drawing of a seated figure.
- Invite students to draw a tiger or lion that is leaping at the viewer. Have them use foreshortening of the body parts to portray this perspective of the animal.
- Ask students to create an animation of a human and/or an animal. Have them use foreshortening to portray the perspective of the body parts.

Drawing Unit**Tasks for Instruction and/or Assessment****Performance**

- Use foreshortening to capture the proper perspective for a seated figure.
- Draw people in different costumes. Use foreshortening to capture the proper perspective.
- Draw people in different action poses. Use foreshortening to capture the proper perspective for the body parts.
- Use your workbook to practise foreshortening. Your work will be assessed by measuring the development of your ability to use foreshortening (from your early drawings through to your last drawings).
- Depict an animal in action, using foreshortening. Use a rating scale to assess your work.
- Draw a figure lying down. Use foreshortening to capture the proper perspective of the figure.
- Draw your clenched hand using foreshortening to capture the proper perspective. Remember that what is closest to you appears larger.

Resources/Notes

Exploring Drawing by Gerald Brommer (Davis Publications, 2005)

Assessment in Art Education, by Donna Kay Beattie (Davis Publications, 1997)

Drawing Unit

Outcomes**Students will be expected to**

- develop their skills in gesture drawing (D11.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to develop their skills in gesture drawing using proper body proportions to suggest body movement. Gesture drawing is a dynamic study of figures in motion using sketchy lines that capture the movement/action. Students are to look for lines in the body that capture the movement. Only with much observation and practice can gesture drawing be made to look confident and natural.

- Invite students to sketch people in their cafeteria. Have them quickly sketch what they see. Invite them to share their sketches with the class.
- Ask students to gesture draw in the gym, soccer fields, or dance hall/studio. Have them capture the movement of basketball or soccer players, or dancers, with quick drawing lines.
- Have students draw quick one- and two-minute poses in their workbooks.
- Ask students to watch a volleyball game. Have them draw the big movements of the figures first. Then have them refine these movements. Exhibit the artwork in an exhibition called Action, Action.
- Challenge students to view Marcel Duchamp's *A Nude Ascending a Staircase*. Have them describe the action captured by the overlapping of the figures (an animated effect). Then have the students gesture draw by using this overlapping technique in their action drawing.
- Ask some students to move about in a strobe light and have the others gesture draw these movements. Then have the students switch places so the others have a chance to draw figures in action.

Tasks for Instruction and/or Assessment***Performance***

- Using an overlapping figure in motion creates an animated effect. Create a dancer moving across a floor.

Paper and Pencil

- Create a gesture drawing that will be exhibited in a display of figures in motion. Write up a label describing your action figure.

Presentation

- Gesture draw a model who changes his/her pose every two minutes. Keep all of your drawings on the same page. Then draw action figures that hold their poses for five to ten minutes. Remember to capture the large movements first, and then refine them. Share your gesture drawings with the class.

Portfolio

- In your workbook practise gesture drawing. You may draw figures from a school, mall, bowling alley, rink, your home—anywhere that there are moving figures. Your gesture drawing will be assessed by comparing your early drawings with those done at the end of the semester.

Resources/Notes

Exploring Drawing by Gerald Brommer (Davis Publications, 2005)

Drawing Unit

Outcomes**Students will be expected to**

- create a still-life that fully expresses form, using chiaroscuro (D11.3)

Elaborations-Strategies for Learning and Teaching

Students are expected to create a still-life that fully expresses form, using chiaroscuro. This means students will use light, shadow, reflected shadow, and cast shadow to create form in the still-life (chiaroscuro has been used to express form since the Renaissance times.) The drawing(s) will demonstrate a subtle value change with well-defined sharp lines that are created by abrupt value changes to capture the roundedness of the forms. Students are to observe how light interacts with 3-D objects. They must learn to observe if and where light is being reflected by another object in the composition, and how the shadows are being cast.

- Invite students to draw a still-life of two eggs. Ask students to set up a spotlight so that shadows and highlights can be cast. Have students display their work.
- Have students create a still-life using a glass of water with lemon and lime wedges, ice, and a straw. Ask students to locate the light, shadows, reflected shadows, and cast shadows in the composition. Then have them select the values that will reflect this.
- Challenge students to create a kitchen composition with a metal bowl and a wooden spoon. Have them use a spotlight so that shadows and highlights are emphasized. Then have them draw the composition.
- Invite students to practise chiaroscuro when drawing objects such as oranges, apples, pears, eggs, or balls. Have students note where the light is absorbed and where the light is reflected. Notice where the reflected light is and where the shadows are cast.

Tasks for Instruction and/or Assessment***Performance***

- Use chiaroscuro to draw a bottle of pickles or preserves. Then use a rating scale for products to assess your work.
- Create a still-life with a folded blanket. Observe where the light is absorbed and where the light is reflected. Notice where the shadows are cast.

Interview

- Select one of your chiaroscuro drawings for your portfolio. This work will be used for your interview at the end of the semester.

Paper and Pencil

- Create a still-life of a basket, using chiaroscuro. Use a spotlight to create strong highlights and shadows. Note where the light is absorbed and where the light is reflected. Notice where the reflected light is and where the shadows are cast. Record your observations in your workbook.

Resources/Notes

Exploring Drawing by Gerald Brommer (Davis Publications, 2005)

Assessment in Art Education, by Donna Kay Beattie (Davis Publications, 1997)

The Visual Experience, by Jack Hobbs, Richard Salome, Ken Vieth (Davis Publications, 2005)

Painting Unit

Outcomes

Students will be expected to

- construct a stretch canvas (P11.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to construct a stretch canvas. Through this exercise it is hoped that students will realize that one can construct surfaces or tools for art making. Artists do not always buy ready-made surfaces/tools. This experience allows students more freedom in their art making and encourages them to be more environmentally conscious about the use of materials. Conservation of materials is an essential learning for art students.

Here is a suggested method for constructing a stretch canvas:

1. Slot together the stretcher frame.
2. Cut the canvas large enough to fold around stretcher edge and cover the stretcher bar. Begin attaching canvas to the frame. Choose a side to begin with and place the first staple in the centre of the stretcher bar. Begin using stretcher pliers on the opposite stretcher bar, also starting in the centre. Pull the canvas so it is taut. (If your stretcher is larger than 1m by 1m, it is recommended that cross braces be used to add support.)
3. Continue with pliers in the centre of another stretcher bar, then go to the opposite again and start in the centre. After all the centre points are secure, complete the stretching process by methodically moving from one opposing position to another. (This way the canvas will have even tension.)
4. Return to your first stretcher bar and use pliers to pull the canvas taut. Using staples on each side, staple 4cm apart. Cross over to the opposite side and repeat. Then do the same thing on the other two sides.
5. Return to the first bar again and continue to spread out, incrementally from the centre position, working around the canvas progressively until 10cm from the corners.
6. Once the canvas is attached to the frame, trim away any excess fabric.
7. Finish the corners. Pull the corner canvas tightly across the back of the stretcher towards the centre.
8. Fold one canvas wing in and over.
9. Fold the second wing of canvas in and position it over the first wing.
10. Secure the fold to the stretcher using a staple gun.
11. Once the canvas is tightly secured to the stretcher, it can be primed with gesso.

Invite students to create a stretch canvas using left over wooden slabs from the industrial tech program. After the canvas has been constructed, have the students look at the variety of canvases that have been created. Discuss how the uniqueness of the created canvases encourages more artistic freedom in their art making. Invite students to talk about how artists have a responsibility to the environment and for the conservation of materials. Discuss how it is essential for all artists to practise good stewardship in art making.

Tasks for Instruction and/or Assessment***Performance***

- Create a stretched canvas, using the instructions that are given.

Presentation

- Create a stretch canvas from leftover wooden slabs. Then describe to the class how the uniqueness of this handmade canvas allows for more artistic freedom. Explain to the class how the use of leftover materials to create a surface for art making demonstrates good stewardship in art making.

Resources/Notes

Painting Unit

Outcomes

Students will be expected to

- demonstrate a variety of visual effects by using different tools, materials, and surfaces (P11.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to create different visual effects by using a variety of paints, surfaces, and tools. They will explore how paper with different textures, weights, and colours will work well with tempera. White paper, rough or smooth, produces values and intensities for watercolours. Acrylics can be applied to a great variety of surfaces, including canvas, papers of all types and weights, cardboard, wood, masonite, metal, and plaster. Oil painting surfaces can range from canvas to wood (most surfaces will need priming). Due to the absorption level of each of the surfaces, and the nature of different types of paints, various visual effects can be created. Brushes and knives of various shapes and widths allow for a variety of applications of lines, shapes, and textures.

- Invite students to demonstrate that coloured paper with a middle grey value creates a better colour interaction with tempera. Have them use fine-tip brushes that carry a lot of paint—the largest ones they are comfortable with. Have them share their experience with the class.
- Ask students to demonstrate a variety of visual effects using hot press and cold press paper with watercolours. Each surface will have a different look because of the texture of the paper. Explain to students how they can use the white paper to create values and intensities. Ask them to use a variety of brushes as there is no one brush that will do everything (Watercolour brushes are usually made of animal hair, synthetic fibres, or a combination of both.) Have students use brushes that will carry a lot of water and keep their fine points.
- Challenge students to demonstrate a variety of visual effects using acrylic on wood, metal, masonite, or canvas. Have them use a variety of shaped synthetic bristles that have been specially created for acrylic paints. Ask them to use knives that are created for oil paints as well as acrylic paints, and have them use a variety of strokes with these tools.
- Invite students to demonstrate the various visual effects that can be achieved by using the three types of long stiff hog bristles (rounded tips, square tips, and short square tips) with oil paint on a primed canvas. Have them use fan brushes for blending, riggers for fine lines, and palette knives to apply oil paints and/or inscribe lines and textures wet paints.

Tasks for Instruction and/or Assessment**Performance**

- Create a variety of visual effects using tempera with paper of different textures, weights, and colours. Then use fine tip brushes that carry a lot of paint to create areas with colour, lines, shapes, and textures. Share your results with your class.

Paper and Pencil

- Demonstrate how one can use white paper (hot and cold press) with watercolours to create a variety of values and intensities. Use a variety of brushes to demonstrate how different strokes create different visual effects. Record your results in your workbook.

Presentation

- Demonstrate a variety of visual effects in a landscape painting. Apply acrylic to a surface such as masonite or metal. Use a variety of shaped synthetic bristles that have been specially created for acrylic paints. Present your image to the class.
- Create a still-life oil painting using a variety of textures. Paint the image on a surface such as wood. Paint with a variety of tools, such as long stiff hog bristles (rounded tip, square tip, and short square tip); fan brushes for blending; and riggers for fine lines. Use palette knives to apply the oil paint thickly and/or inscribe lines into the wet paint. Exhibit your work in a school exhibition.

Portfolio

- Select a painting from your portfolio that best exhibits a variety of visual effects created with specific paints, surfaces, and tools. This work will be used for your semester-end interview.

Resources/Notes

Assessment in Art Education, by Donna Kay Beattie (Davis Publications, 1997)

Exploring Painting by Gerald Brommer and Nancy Kinne (Davis Publications, 2004)

Painting Unit

Outcomes***Students will be expected to***

- demonstrate an understanding of painting techniques, using a variety of paints (P11.3)

Elaborations-Strategies for Learning and Teaching

Students are expected to demonstrate an understanding of painting techniques for tempera, watercolours, acrylics, and oils. (Please see the appendix for suggested techniques for each medium.)

- Invite students to use a painting technique that creates a transparent effect in their images. Have them present their paintings to the class.
- Ask students to create an aquarelle and an impasto image using acrylic paint. Have them display their work and describe the technique they used.
- Challenge students to create a watercolour using frisket. Have them describe to the class the technique they used to create the image.
- Invite students to use any of the painting exercises in this unit to demonstrate an understanding of painting techniques. Have them describe the technique(s) they used.
- Have students create one oil painting using the layered approach, and another using a one-session approach of mixing and blending. Have them describe the two techniques. Then ask the students to describe the visual effects of both techniques.
- Invite students to create a tempera painting using a layered technique. Have them describe the technique to the class.
- Ask students to create a still-life painting using one of the techniques suggested in the appendix. Have them share their work with the class.

Painting Unit**Tasks for Instruction and/or Assessment****Performance**

- Create a watercolour landscape using the technique suggested in the appendix. Describe for your class the technique used to paint this image.

Presentation

- Demonstrate an understanding of painting techniques by using them in painting exercises in this painting unit. Describe the technique(s) you used.
- Research painting techniques for tempera, watercolour, acrylic, and oil paint. Then choose one of the media and techniques to create an image. Display your artwork and describe the technique used.

Resources/Notes

Assessment in Art Education, by Donna Kay Beattie (Davis Publications, 1997)

Exploring Painting by Gerald Brommer and Nancy Kinne (Davis Publications, 2004)

The Visual Experience, by Jack Hobbs, Richard Salome, Ken Vieth (Davis Publications, 2005)

Painting Unit

Outcomes***Students will be expected to***

- create and compare colour palettes used to replicate and capture the colours found in nature and humanmade objects (P11.4)

Elaborations-Strategies for Learning and Teaching

Students are expected to create and compare the colour palettes that are found in nature such as in a plant or flower and in a humanmade object, such as an opaque vase or container (a still-life composition). Students should experience the colour palette found in nature and how challenging it is for our limited paint palette to capture such colour. One can be much more successful in replicating the colour palette found in a humanmade object, such as an opaque vase, as it is created with the same chemical composition of humanmade colour.

- Invite students to enhance their understanding of colour by painting a still-life of cut flowers in a vase. Have students observe the colours of the cut flowers, and the colours in the vase, and mix a palette for both. Ask them to describe both palettes. Then have them paint the subject matter and share their work with the class. Have them describe the mixing and blending process they used to capture the colours of the flowers and vase.

Tasks for Instruction and/or Assessment**Performance**

- Look at Dutch still-life paintings. Then create a still-life composition of natural and humanmade objects. Look at the colours of the objects. Create the colour palette you will need to capture the colours in your subject matter. Share your still-life with the class. Describe the colour palette you used, and record in your workbook what you have learned.
- Examine a potted plant. Describe the colours and values you see in the plant. Note the harmony and colour schemes. Now examine the pot. Describe the colours and values you see here. Create a still-life painting that captures the colour palette of both. Then describe your still-life and the colour palette you used to create the composition. What vibrant colours were found in the plant? What colours were found in the planting pot? Were there any similarities or differences? Were you able to reproduce the colours you saw in the plant? Record your experience in your workbook.

Portfolio

- Select one of your still-life paintings that you feel best explored the colour of natural and humanmade objects. Add this to your portfolio for your end-of-semester interview.

Resources/Notes

Color; by Betty Edwards (Putnam Publishing Group, 2004)

Painting Unit

Outcomes**Students will be expected to**

- describe and paint a variety of landscape images (P11.5)

Elaborations-Strategies for Learning and Teaching

Students are expected to describe and paint a variety of landscape images representing different times, places, and cultures. They will view landscape images that have historical, geographical, and cultural content, and use these images to inspire their own landscape paintings.

- Invite students to view Chinese landscape paintings. The Chinese have been creating landscape art for centuries. Their monochromatic landscapes are usually created with washes and inks, on handscrolls, hanging scrolls, and fans. Ask students to create a monochromatic landscape using washes and inks on a fan, hand scroll, or hanging scroll. Have them present and describe their landscapes to the class.
- Ask students to view landscape images from the Renaissance period, such as the works of Albrecht Dürer and Pieter Brueghel. (It was during this time period that landscapes came to be considered acceptable subject matter.) Ask students to describe what they see in these paintings. Have them create a landscape with land, vegetation, water, atmosphere, buildings, people, and/or animals. The landscape should be the dominant element. Have them display their work.
- Challenge students to paint an imaginary landscape. Ask students to write a label describing their landscape painting. Then have them display their work.
- Have students critically view the Canadian landscape paintings of the Group of Seven. Then invite them to create their own Canadian landscapes, using the Group of Seven as an inspiration. Ask them to share their paintings with the class.
- Ask students to view the landscape paintings of Nova Scotian artist Maud Lewis and Island artist A. L. Morrison. Have students discuss the folk art style of these landscape paintings. Then ask students to create their own folk art landscape of Prince Edward Island and share them with the class.

Tasks for Instruction and/or Assessment**Performance**

- Critically view landscape art by Leonardo da Vinci. (He was one of the first Renaissance artists to draw directly from nature. See the landscape behind the *Mona Lisa*). Then paint a landscape scene from your own community.
- Create a landscape painting that captures the weather and wind. Use plants, sky, clouds, and blowing objects to re-create the environment.

Presentation

- Critically view the Canadian landscape art of Emily Carr. Then use her work to inspire your own landscape painting. When finished, describe your Canadian landscape art to the class.
- View a landscape painting created by a Chinese artist of the Song Dynasty. Note the vastness and grandeur of the land. Create a painting using inks and washes to illustrate a landscape depicting vastness and grandeur. Share your landscape painting with your class.
- Create three landscape images in three different media. Then write a description of your landscapes. Present the landscape paintings and descriptions to the class.
- Critically view the landscape art of an impressionist, such as Vincent van Gogh and George Seurat. Then paint a local landscape using an impressionistic style. Share your impressionistic painting with the class.
- View the architectural landscape painting of the Renaissance period. Then paint a picture of a local piece of architecture found in your own community, and set it in an inviting landscape. Share your painting with the class.

Portfolio

- Select one of your landscape paintings for your portfolio and describe the work in your workbook. This will be used in your interview at the end of the semester.

Resources/Notes

Assessment in Art Education, by Donna Kay Beattie (Davis Publications, 1997)

Exploring Painting by Gerald Brommer and Nancy Kinne (Davis Publications, 2004)

Art to the Schools—PEI Houses Exhibition

Confederation Centre Art Gallery

Eptek Centre

Nova Scotia Art Gallery—Maud Lewis

A. L. Morrison - Island Artist
(book located in school library)

Painting Unit

Outcomes**Students will be expected to**

- describe and demonstrate symbolic use of colour in painting (P11.6)

Elaborations-Strategies for Learning and Teaching

Students are expected to describe and demonstrate in their art the symbolic use of colour for personal, social, and cultural reasons. They will explore how people from different times and cultures have attached meaning and names to their emotional response to colours. Students should note that experts have acknowledged that there are no exact rules about the meaning of colour, as nearly every colour has both positive and negative connotations. For example, the colour red, for some, may suggest passion, or aggression. The Romans carried red flags to signal battle, and red flags may be used to warn of danger. “Red tape” suggested a barrier, usually thrown up by government. On the positive side, red also symbolizes the blood of saints in the Christian church and the red flag for the Russian people during the early twentieth century signified freedom from the tyranny of the Russian leaders. Brides in China wear red for good luck and prosperity. Red is associated with Valentine’s Day, we speak of “red-blooded Americans.” Generally, people are more likely to use the colour red to express anger or Energy rather than Calmness or Tranquility.

Students should recognize that the values of a colour do an emotional response, whether positive or negative.

- Invite students to explore how colours symbolically express personal, social, and cultural meaning (e.g., red, yellow, blue, green, orange, brown, purple, black, white, pink, and grey). Have them share their findings with the class. Then ask them to select one of the colours to create a painting with personal, social, or cultural significance, and describe their work for the class.
- Have students describe a cultural use of colour in a painting (e.g., in the Western world black suggests mourning, while in ancient Egypt it represented growth, life, and well-being). Have students use this information to create their own paintings. Ask them to describe the meaning/symbolism of the colour in their paintings.
- Invite students to explore how we use colour to aesthetically respond to the beauty of the world that surrounds us. Have students create paintings using colours that represent their emotional response to the different seasons. Then invite them to describe their own symbolic use of colour in their seasonal paintings.

Tasks for Instruction and/or Assessment**Performance**

- Create a painting using colour to express your feelings or an experience you had. Describe your painting with a classmate. Then use your workbook to reflect on your painting.

Presentation

- Critically view the painting *The Breton Calvary*, by Paul Gauguin. Discuss with your classmates what the colours mean/symbolize. Create a painting in which colours are used symbolically. Share with your class the meaning of the colours you used in your painting with the class.
- Find paintings that express meaning through the use of colour. Share the paintings with your class. Describe how the artists convey their thoughts, ideas, and feelings through the use of colour.
- Create an abstract painting using colour to express one or more of; joy, passion, aggression, purity, mourning, growth, life, jealousy, pride, deceit, disgrace, betrayal, cowardice, happiness, enlightenment, intellect, freedom, good luck, bad luck, good, evil, youthful optimism. Then exhibit your painting with a brief explanation of the meaning. As a class, discuss each other's work and how symbolism and meaning were evoked by colour. Use your workbooks to reflect on this conversation.

Paper and Pencil

- Find a painting in which some of the following hues are used symbolically: yellow, orange, red, green, purple, blue, brown, black, white, grey, and pink. Share your discoveries with your class. Describe your findings in your workbook.

Resources/Notes

Color; by Betty Edwards (Putnam Publication Group, 2004)

(Please note: There are more symbolic colour exercises in this book (e.g., likes and dislikes of the seasons.)

Exploring Painting by Gerald Brommer and Nancy Kinne (Davis Publications, 2004)

"The chief aim of color should serve expression as well as possible."
Henri Matisse

"...color is recognized as a strong emotional factor in the lives of most normal people. Certainly the psychological and emotional aspects of colour have the most popular appeal, and, although scientific and medical opinion may be skeptical of the rational validity of these aspects, the apparent universality of general interest lends weight to what is essentially a subjective field."

- Enid Verity

Sculpture/Craft Unit

Outcomes***Students will be expected to***

- research and demonstrate a procedure for a traditional craft (S/C11.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to research and demonstrate a procedure for a traditional craft, such as pottery, metalwork, beading, fabric art, woodworking, papermaking, bookmaking, porcupine quilling, or tattoo artistry. (Please note: Tattoo artistry is to be displayed on trace paper.)

(Please see the appendix for further information on research process.)

- Invite students to choose one of the following traditional crafts or processes to research and experiment with: batik, felting, porcupine quilling, repousse enamelling, glass etching, papermaking, weaving, candle making, bookmaking, woodcarving, basket weaving, beadmaking, quilting, knitting, crocheting, embroidery, rug hooking, leatherwork, metalwork or the making of mosaics, pysanky: kites, molas, puppets, boat models, stained glass, jewellery, or pottery. Ask them to follow instructions or use patterns in their creation of a traditional craft. When the crafts are completed invite students to present their work to the class, and in a Traditional/Craft Exhibition. (Have a book for visitors to write down comments.) After the exhibition have the students discuss the feedback. Then have them use their workbooks to reflect on their crafts and the audience's response.

Sculpture/Craft Unit**Tasks for Instruction and/or Assessment****Presentation**

- Choose one of the following traditional crafts or processes (or another) to research and demonstrate (please refer to the appendix for notes on the research process): batik, felting, porcupine quilling, repousse enamelling, glass etching, papermaking, weaving, candle making, bookmaking, woodcarving, basket weaving, beadmaking, quilting, knitting, crocheting, embroidery, rug hooking, leatherwork, metalwork or the making of mosaics, pysanky: kites, molas, puppets, boat models, stained glass, jewellery, or pottery. Follow instructions, suggested procedures, or patterns in the creation of your craft. When you have completed your work, present your piece to the class. Use your workbook to reflect on the process you used to create your craft.
- Choose a traditional craft to research and create. After you have completed your research and have constructed your craft, use a product rating scale to assess your artwork.

Resources/Notes

Art From Many Hands by Jo Miles Schuman (Davis Publications, 2004)

Assessment in Art Education, by Donna Kay Beattie (Davis Publications, 1997)

PEI Craft Bursary Brochure

PEI Crafts Council

Confederation Centre of the Arts

Eptek

Art to the Schools Collection

Sculpture/Craft Unit

Outcomes***Students will be expected to***

- create a craft in two different media (S/C11.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to create a craft using two different media. They should use a material that is traditionally used to create the craft, and another material that is usually not.

- Ask students to create one book out of paper and the other out of fabric, and then share their work with a classmate.
- Invite students to create a cup out of clay and another out of paper. Have them simulate a class tea party, using the different cups for a table setting exhibition.
- Invite students to create, a piece of jewellery out of sheet metal and wire, and another out of found objects. Have the students present their work to the class. Ask them to describe their pieces and share any problem-solving issues they might have encountered in constructing their pieces.
- Ask students to create a wooden bowl and a fabric bowl. Have them present their two bowls to the class.
- Have students create a glove out of yarn and another one out of glass pieces. Have students exhibit their work in a school show.

Sculpture/Craft Unit***Tasks for Instruction and/or Assessment******Performance***

- Create one mask out of wood and another out of stones. Take digital pictures for your workbook and/or your gallery Web site.
- Create one cup out of clay and another out of paper. Then organize a class tea party exhibition using the different cups for a table setting.

Presentation

- Create a hat out of fabric and another out of styrofoam and paint. Present your work to the class.

Portfolio

- Use your craft creations for your portfolio interview.

Resources/Notes

Art From Many Hands by Jo Miles Schuman (Davis Publications, 2004)

PEI Craft Bursary Brochure

PEI Crafts Council

Confederation Centre of the Arts

Eptek

Art to the Schools Collection

Sculpture/Craft Unit

Outcomes***Students will be expected to***

- create an assemblage sculpture (S/C11.3)

Elaborations-Strategies for Learning and Teaching

Students are expected to create an assemblage sculpture from found objects including natural objects. They can use found objects such as flotsam/jetsam, scraps of metal or wood, old tools, computers, kitchen appliances, clocks, dishes, bulbs, keys, toys, bottles, fabrics, tubing, piping, bicycles, wheels, or anything that can be recycled. For natural objects students can use such things as seeds, shells, rocks, driftwood, and vines.

Students are expected to explore how assemblage artworks created from garbage materials can make environmental statements about waste and its effect on our world.

- Invite students to look at the assemblage sculpture work of John Dahisen, Marcel Duchamp, or Pablo Picasso. Have them make a list of the found and natural items that they can identify in the artwork. Then ask them to create their own assemblage sculpture.
- Invite students to create an assemblage sculpture out of a surprise bag of found objects. (They must use all the pieces in the surprise bag.) Then ask them to share their assemblage sculpture with the class.
- Ask students to look at the assemblage sculpture of Island artist Pat Baytes. Have them identify the various found objects used to make her “insects.” Using Pat Baytes’s art as an inspiration, students should create their own assemblage “bugs” from such items as old computers and kitchen tools. Have them share their work in a display.
- Ask students to collect natural materials from outside and inside their homes. For inspiration, have them look at the use of natural objects in Aboriginal art. Then have them use their workbooks to plan the sculptures they will create. Have them present their finished work to the class.

Sculpture/Craft Unit**Tasks for Instruction and/or Assessment****Performance**

- Create a theme assemblage sculpture (e.g., Robots, Combo Fast Foods, My Best Friend, Strange Creatures of the Night, 3-D Comedy, The Perfect Person, Mechanical Animals, Bull Head, Flying Things, Home for the Bird, Future Machine, Insects on the Move, Mechanical Plants). Then display your work with the title of your sculpture and a description of materials used. Take digital photographs for your e-portfolio.
- Use driftwood and other natural materials to create an assemblage sculpture that reflects Mother Nature. Present your work to the class.

Presentation

- Collect beach junk to create an assemblage sculpture of a creature meant to share a message on the ill effects of waste in our waters. Then give your creature the gift of sound. The sound should reflect the look of the creature. Write up a label with the title of your piece and a description. Display your work and sound in an exhibition called The Sea Cries Back. Reflect in your workbook about the process of creating your assemblage sculpture.

Portfolio

- Create an assemblage sculpture of a creature made out of old gardening tools. Share your construction with the class. Take pictures for your e-portfolio.

Resources/Notes

Beginning Sculpture by Arthur Williams (Davis Publications, 2005)

Printmaking Unit

Outcomes**Students will be expected to**

- create a limited edition of a print (PM11.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to create a limited edition print using one of the printing methods. They will create an edition of five prints, striving for each of the prints to have the same well-executed image, with little variation among the prints. Students are expected to follow the edition procedure of numbering and signing their prints.

(Example: 1/5 would indicate that this was the first of five prints. The artist should sign in the lower right part of the print.)

Students may choose one of the following printmaking methods for their limited editions:

- relief printing
 - intaglio printing
 - lithography
 - screen printing
- Invite students to create a limited edition using one of the printmaking methods: relief printing, intaglio printing, lithography, and screen printing. Have them create a proof first, and then proceed with five prints that will become their limited edition. Have students number and sign their prints. Ask them to display their prints and share their experience of creating a limited edition. What worked? What was challenging? How did they problem solve?

Printmaking Unit***Tasks for Instruction and/or Assessment******Performance***

- Look at the artwork of Renaissance artist Albrecht Dürer. Observe the fine detail and textures he used in his images. Notice how he is inspired by nature (especially animals). Use Dürer's works as an inspiration to create a limited edition of five prints of an animal. You may choose one of the following printmaking methods; relief printing, intaglio printing, lithography, or screen printing. Create a proof first and then proceed with your five prints which will become your limited edition. Number and sign your prints. Display your prints. Reflect in your workbook on your experience of creating a limited edition.

- Create a limited edition of a portrait, still-life, landscape/ seascape, or mythological/imaginary place or thing. You may choose one of the following printmaking methods: relief printing, intaglio printing, lithography, or screen printing. Create a proof first and then proceed with your five prints, which will become your limited edition. Number and sign your prints. Share your experience of creating your limited edition. What worked? What was challenging? How did you problem solve?

Resources/Notes

401A Visual Arts Curriculum, PEI
Department of Education and Early
Childhood Development

Perceiving and Responding Unit

Outcomes

Students will be expected to

- continue to critically view their own and others' artwork (PR11.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to critically view their own and others' artwork. Ask them to use the following steps:

Describe what you see.

(Identify exactly what you can see, name and describe.)

- Give the artist, title, medium, and date.
- What style or style(s) was used?
- Identify the forms of nature. Do they look real? Why or why not?
- What does the space look like? Does it appear flat, shallow, or deep?
- What elements are being used? Describe them?
- Have you seen the elements used like this before? If so, where?

Analyze the way in which it is organized.

(Tell how the subject matter and the elements of art and design have been used by the artist, and explain how they work together.)

- What is the focus in the space? Why?
- How is the space depicted? Is it different from traditional perspective?
- Can you find the focal point? How is your attention being drawn to it?
- How do the different forms in the image recede and advance in the image?
- What principles of art and design are being used? How are they being used?

Interpret what the image is saying.

(Use the information gathered from the description and analysis to help interpret the meaning of the artwork. What does it tell the viewer about humans and their experiences?)

- What is important to the artist? Why do you think this?
- Is the subject matter realistic? What effect does it have in terms of the storytelling/meaning/message?
- What is the feeling or mood of the image?
- Can you think of a simile or a metaphor that helps explain the image?

Judge/Evaluate the success of the image.

(Using information gathered in the first three steps, judge the quality of the image.)

- For what purpose was the image created? Was it about true life? Was it designed purely to show the relationship between art elements? Was the image about ideas, feelings, and/or emotions? Did the image help promote a cause or an issue? Did it successfully express/communicate the idea/subject? Why?
- How original are the thought and the presentation? Does the work represent a particular style well? Is it a new style? Is it well-executed?
- Does the artist use the elements and principles of art and design in an innovative fashion?
- Does the image hold your attention? Is it interesting? Is it a new way of seeing something?

Perceiving and Responding Unit

Tasks for Instruction and/or Assessment***Paper and Pencil***

- Critically view artwork, using the following steps:
 - describe
 - analyse
 - interpret
 - judge/evaluate

- Critically view an artwork and enter your response in your workbook.

Presentation

- You will be divided into groups. Each group will be assigned an artwork for critical viewing. Each person will write up on individual critique of the artwork in his/her workbook, using the critical viewing steps of describing, analysing, interpreting, judging/evaluating. Then from the individual critiques you will compose a group critiques. Present your critique to the class.

- Choose artwork that you want to critically view, and present your critique of the piece to the class.

Resources/Notes

The Visual Experience by Jack Hobbs, Richard Salome, Ken Vieth (Davis Publications, 2005)

Discovering Art History, by Gerald Brommer (Davis Publications, 2006)

E.B. Feldman's Critical Approach to Visuals (on-line)

Perceiving and Responding Unit

Outcomes

Students will be expected to

- create a visual that conveys a social, political, or environmental issue/statement/message (PR11.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to create a visual that addresses a social, political, or environmental issue, and conveys a statement, and/or message. To give students a base from which to work, have them look at artists from different time periods, places, and cultures. They should look at artists who have used their artwork to convey statements about social, political, and environmental issues (consider Pablo Picasso's *Guernica*, Noel Harding's *Wetlands*, Judy Chicago's *Dinner Party*, van Gogh's *Absinthe Drinker*, Michelangelo's *Last Judgement*, John Dahisen's *Found Objects*, Yvon Gallant's *Afterbirth*, Armand Vaillancourt's *Song of the Nations*, Jack Turner's *The Grave of Boyd Carpenter*, Pudlo Pudlat's *Arctic Scene with Hunter*, Jane Ash Poitras' *Those who Share Together*, *Stay Together*, Brian Burke's *Man*, and Sandy Carruthers', Gary Doonesbury's, and Walt Kelly's political cartoons. They will discuss what these artists were conveying, how, and why. Students are expected to consider the medium, style, and composition that will best convey their issue, statement, or message in art.

- Invite students to make an environmental statement about the debris that washes ashore each year on our beaches. Have them choose the medium they feel would best convey the statement. (Have them study John Dahisen's artwork.)
- Challenge students to create a political cartoon that deals with farming and fishing on PEI. Have them list the challenges that exist. Have them focus on one of the issues and create a cartoon around it.
- Have students work in groups. Ask each group to create an image with a message about war. Have students look at Jack Turner's *The Grave of Boyd Carpenter*. Ask each group to brainstorm in response to messages they have seen and heard about war, develop a message, and create an image. Have them share their images with the class.
- Ask students to create an image related to drinking and driving. Have them write down what they want their audience to know and feel when they look at their visual messages. Then have them decide what media would best convey their messages. Have students plan out their compositions in their workbooks. When their work is completed, have them present their visual messages to the class.

Perceiving and Responding Unit**Tasks for Instruction and/or Assessment****Performance**

- Create a political cartoon about a local, regional, national, or international issue. (View Sandy Carruthers', Gary Doonesbury's, or Walt Kelly's political cartoons for inspiration.) Share your political cartoon with your class. Use a rubric to assess your work. (Please see the appendix for techniques in cartooning and assessing the visual representation.)

Presentation

- After Pablo Picasso completed his painting called *Guernica*, he said "A painting is not thought out and settled in advance. While it is being done it changes as one's thoughts change. And when it's finished, it goes on changing according to the state of mind of whoever is looking at it." In your class, take a drawing, painting, print, or sculpture that has a message or statement, and discuss what you think the message or statement is. Do you have different or similar ideas about the message? Why? Then create a visual message about drug abuse. Did you change anything as you were creating your visual message? Why? Did the change result in a better visual statement? Have your class discuss what they think your message was? Is it the same as yours? Does it differ?
- Create an image depicting to Atlantic Canadians moving out west for jobs. Discuss this issue with your class to get ideas. When you have completed your image, share it with the class. Add it to your workbook/portfolio.
- Create a visual statement on the role of men and women in society. Before you begin, study the artwork of Judy Chicago, Clarissa Inglis, and/or Brian Burke. Write down what you believe to be their messages. Use your workbook to plan the visual statement you will make. Then create your image. Share your work with you class and get their feedback on your message. Was the feedback what you were expecting? Journal your experience.

Portfolio

- Create a visual statement about AIDS and how it has affected the world. Share your image with the class. Add this to your workbook/portfolio.

Resources/Notes

Discovering Art History, by Gerald Brommer (Davis Publications, 2006)

www.nationhood.ca

Canadian Editorial Cartoonists Web site

Daryl Carlo's Professional Cartoonists Index

Perceiving and Responding Unit

Outcomes

Students will be expected to

- describe and demonstrate the various functions of art (PR11.3)

Elaborations-Strategies for Learning and Teaching

Students are expected to describe and demonstrate the various functions of art. In order to describe the function(s), they will have to consider the context in which the art is created. Students will describe and demonstrate physical, social, and personal functions of art. Often these functions overlap.

context—Students must consider the time and place, because an artist often re-creates what he or she has been influenced by at a particular time. The other component to consider is the viewer and what the piece means to him/her right now.

physical function—Art with a physical function is meant to perform some service (e.g., bowl, tea cup, war club, mask, blanket, building).

social function—Art with a social function is meant to address an aspect of life in a collective, or society (looking at people as a whole, as opposed to individuals). Examples might include art about war (posters, paintings, photographs); satire, as in political cartoons; or monuments/sculptures, created for a community. The artwork is meant to be treasured and inspire pride.

personal function—Art with a personal function is more complex, the function varying from person to person. The art may be meant for self-gratification or self-expression. It could be meant to be used as an aesthetic experience for both the artist and the viewer. It may simply be entertaining. It may serve as a personal function of control, or bring order or chaos about in their life. It may serve a therapeutic purpose, or a religious purpose, or (as it does in many cultures) may relate to a biological function (e.g., fertility). It may be created for adornment. The viewer helps also define the personal function of art as his/her needs, wants, and opinions vary given the time and/or place.

- Invite students to create an example of art with a physical, social, or personal function. Have them share the artwork with the class. Have the class talk about how the pieces serve a function for them.
- Ask students to find examples of art which serves each of the functions, and share their findings with the class.
- Have students write in their workbooks about the functions of art. Ask them to include examples of art which serves physical, social, and personal functions.

Perceiving and Responding Unit***Tasks for Instruction and/or Assessment******Performance***

- Create a collage that addresses environmental issues. Have your class describe the function(s) that this collage has for them.

Paper and Pencil

- View a Haida mask and describe the function(s) that the mask had/has for the artist and the viewer.
- Find a monument or sculpture created for your community. Describe the function(s) of the piece.

Presentation

- Create a mask that serves a function(s). Present your mask and its function(s) to the class.
- Create an artwork that relaxes you. Present your piece to the class and describe how the piece relaxes you.
- Create a poster that conveys the horrors of war. Describe the function that this piece plays for society.
- Create examples of art with different functions. Present your artwork to the class. Then have your classmates describe, as viewers, what they believe to be the functions of each piece. Reflect on their responses, using your workbook.
- Create a woven blanket and describe its.
- Create a piece of clothing or jewellery that has a personal function. Share your artwork with the class.

Resources/Notes

Historical/Cultural

Outcomes

Students will be expected to

- create a time line from the Renaissance to post-impressionism (H/C11.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to create a time line from the Renaissance to post-impressionism. The time line would include the Early/High/Northern Renaissance, Baroque, Rococo, Neoclassism, Romanticism, Realism, Pre-Raphaelitism, and Impressionism/Post-Impressionism.

Students are to include the following information on their time lines:

- styles
- time period
- artists
- new materials/tools/equipment used during the time period
- new concepts
- subject matter

An example of one section (Early/High/Northern Renaissance) of a time line is charted below:

| | | | |
|---|---|---------------------|----------------|
| Style | Early Renaissance/High Renaissance/Northern Renaissance | | |
| Time Period | 1400-1500 | | |
| Artists such as: | Masaccio | Botticelli | Donatello |
| | Fra Angelico | Fra Filippo Lippi | Pollaivolo |
| | El Greco | Arcimboldo | Michelangelo |
| | Leonardo da Vinci | Raphael | Tintoretto |
| | Giorgione | Titian | Pieter Bruegel |
| | Hieronymus Bosch | Jan van Eyck | Albrecht Dürer |
| New Media/Tools/Equipment Introduced | printing press pastels | oil paint canvas | |
| Concepts Developed during this Time Period | linear perspective chiaroscuro | | |
| Subject Matter | forms of classical antiquity realistic representation of space. based on scientific perspective secular subjects portraits | | |

- Invite students to create a time line that includes Early/ High/ Northern Renaissance, Baroque, Rococo, Neoclassism, Romanticism/ Realism, Pre-Raphaelitism Impressionism and Post-Impressionism. Ask them to identify the dates (time period); key artists new materials, tools, and equipment; new concepts; and the subject matter. Have them share their information with the class.

Tasks for Instruction and/or Assessment***Presentation***

- Gather information for a time line from the Renaissance to the post-impressionism period. Include dates (approximate time period); key artists of each period; new materials, tools, and equipment; new concepts; and subject matter. Share your information with the class. Then as a class create a time line mural with the information (written and visual).

Resources/Notes

Exploring Painting by Gerald Brommer and Nancy Kinne (Davis Publications, 2004) (See pages 186 to 191.)

Careers Unit

Outcomes***Students will be expected to***

- complete a grant application for a visual arts project (C11.1)

Elaborations-Strategies for Learning and Teaching

Students will simulate an application for an arts grant. They will use their artists' statements, workbooks/portfolios, and gallery Web sites to develop and create a visual arts project that they would like to investigate further. Students are expected to complete the financial section of the application, as this is an important part of any grant proposal and must be thoroughly thought out. Consideration of expenses associated with rent, light, electricity, phone, equipment, art supplies, and office supplies should be evident.

- Invite students to develop and write a mock grant application for PEI Council of the Arts funding to support research in an area suggested by some of their previous artwork. Have them review the criteria used by the Council for adjudication of grant proposals (a good guide). Ask students to include their artists' statements, along with samples of work from their workbooks/portfolios and gallery Web sites. Have them complete the financial section of the grant, including a list of costs (e.g., rent, light, electricity, phone, equipment, art supplies). Have them present their grant proposals to the class. Have the class use the adjudication criteria of the PEI Council of the Arts to rate the proposed projects.

Tasks for Instruction and/or Assessment**Presentation**

- Imagine you are applying for an arts grant from the Canada Council for the Arts. Develop and write a mock grant application (seeking support for your further investigation of a specific medium and theme. Review the criteria used by the Canada Council for the Arts for adjudication of grant applications, and use as a guide. Include in your proposal your artist's statement and samples of work from your workbook/ portfolio and gallery Web site. In the financial section of the grant, include estimates for such costs as rent, light, electricity, phone, equipment, and art supplies.

When you have completed your proposal, present it to the class. The class will use the adjudication criteria of the Canada Council for the Arts to rate your proposal.

Resources/Notes

Prince Edward Island Cultural Human Resources Sector Council

PEI Council of the Arts

Canada Council for the Arts

Appendix

Here are some suggested techniques for each medium of paint:

Tempera For clean lines and shapes, make sure the area being painted is dry, otherwise the colours will bleed together. (Bleeding can be minimized by using liquid starch in the undercoat.) When applying the second coat, use a darker colour so that the undercoat will not bleed through. Apply paint gently and thickly. You may need to apply another coat if you are painting over a dark area. Tempera has an opaque quality. Thinning tempera with water will create a transparent look. You may paint the background first or leave it for last. Add details to painting when the first layer is dry.

Watercolour (Aquarelle): This paint has a transparent quality. It is not completely see-through, but is different from the opaque tempera. Watercolour has a different texture, covering quality, and luminosity. White paint is generally not used, as the white paper and varying amounts of water provide for the tinting in colour mixing. Frisket or rubber cement may be used to mask areas that are intended to remain white, and can be removed in the end. Wet and dry surfaces can be used, and will create different effects. With a brush saturated with water and paint, one can cover large areas. Using a dry brush with little water and paint, one can create finer details. (Even the paint handle can be used to apply texture.) When painting a watercolour landscape, start in the background and proceed to the foreground, laying one brush stroke next to the previous brush stroke. (When using this technique do not go back to touch up wet areas.) A slanted surface (such as an angled easel) for your paper helps produce an even wash. If it is a still-life, outline the large shapes with diluted paint. Fill the areas as quickly as possible so as not to be tempted to add detail. Add darker value washes and still work in large areas and shapes. Finally, add textures and details, beginning at the centre of interest. Keep details to a minimum.

Oils An oil is a thick paste that can be thinned down with linseed oil or turpentine. (If you are using water-oils, water can be used for thinning). Oil paint can be applied thickly with a brush and/or knife, or applied as a wash. Scumbling can be used. An opaque colour is applied over a dried first layer, and then a brush or a sponge is used to remove some of the opaque colour to create texture and let some of the bottom colours come through. Usually a monochromatic underpainting is created with the main shapes sketched into the paint. This layer is usually done with a thin wash. When this is dry, build up increasingly thicker layers of paint, allowing the underpainting for each layer to dry. (Please note: If each layer is not allowed to dry, the paint can shrink, crack, and flake off.)

Another technique that one can use is known as *alla prima*. The artist completes the mixing and blending in one session.

Acrylics Due to the versatility of acrylic, it can be applied like watercolours, tempera, or oils. Paint can be applied like a wash, or applied thickly so it stands out from the surface as an impasto. A variety of surface textures can be created in one painting.

Research Process and Skills

Inquiry-based learning has many advantages for students. Research has shown that students benefit from participating in a process that draws upon their innate curiosity and encourages them to acquire, investigate, process, and interpret information that leads to new understanding and knowledge. The research process that students are encouraged to follow in Unit 5 will ask them to consider questions about a particular topic. Formulating an “essential question” about a topic ensures that research is limited to a particular area and helps the student avoid the problem of “topical research,” where only superficial and discrete bits and pieces of information are acquired and presented as an end product. Critical thinking and analysis of information are the aims of research for this unit. Following standard research procedures and including the evaluation and documentation of resources are essential parts of the process.

Although the research process may vary slightly amongst subject areas, generally the process involves steps, such as 1) formulating a thesis statement or essential question; 2) acquiring information sources; 3) organizing information and evaluating sources of information; 4) analysing and interpreting information; and 5) presenting or sharing the response to the initial question in a format such as a research paper and/or other form of presentation. Students at this level must be aware of the pitfalls of plagiarism, and teachers must emphasize zero tolerance of the practice (which is illegal). Skills to consider during research for this unit should include some of the following:

Selection and Utilization of Resources

- preparing a research question or thesis statement and identifying a range of resources
- generating a variety of search terms to locate information related to the topic
- recognizing the difference between primary and secondary sources of information
- selecting appropriate resources using the school’s automated database
- accessing and navigating on-line periodical databases such as EBSCO Host
- locating and utilizing traditional and digital reference resources, such as encyclopedias, thesauri, historical documents, and indexes

Comprehension, Study, and Literacy

- skimming to select relevant information for the research purpose
- paraphrasing and summarizing information
- recording and organizing information into notes, outlines, or graphic organizers
- evaluating sources for bias, credibility, accuracy, and validity
- preparing an outline to organize information
- utilizing proper citation format within the text and in a bibliography

Production and Presentation

- selecting an effective format for sharing information (this may be teacher-directed)
- ensuring neatness and appropriate formatting of text
- providing clear and concise information, whether written, oral, or in digital format

Name: _____

Techniques of cartooning

| <i>Components</i> | <i>Example</i> | <i>Message</i> |
|---|----------------|----------------|
| <p><i>Caption</i> A sentence or phrase that is the title or explanation.</p> | | |
| <p><i>Labels</i> Words or numbers in the drawing to identify people, objects, or dates.</p> | | |
| <p><i>Relative size</i> Some images are drawn much larger or much smaller than others.</p> | | |
| <p><i>Light and dark</i> Use of dark shading and white space to create an effect.</p> | | |
| <p><i>Composition</i> The arrangement or location of figures or objects in the centre or background.</p> | | |
| <p><i>Symbols</i> A sign or image to represent something else.</p> | | |
| <p><i>Caricature</i> A distorted, oversimplified, or exaggerated representation of a figure.</p> | | |

Name: _____

Assessing the visual representation

Use the following rubric to assess students' visual representation and written explanation. Award intermediate marks for evidence falling between the descriptors.

| | <i>Undeveloped</i> | <i>Competent</i> | <i>Well Developed</i> |
|--|---|--|--|
| <i>Effective cartooning techniques</i> | No cartooning techniques are used effectively. 1 | Three cartooning techniques are used effectively. 3 | Six or more cartooning techniques are used effectively. 5 |
| <i>Detailed visual representation</i> | The governing metaphor is missing, inconsistent, or very thinly represented in the visual. 1 | The governing metaphor is quite apparent and consistent in the visual. There is some detail, but the dominant image(s) and the background are incomplete. 3 | The governing metaphor is very apparent and consistent in the visual. There is considerable detail in the image(s) and in the background. 5 |
| <i>Coverage of facts and perspectives</i> | Neither the focus groups nor the causes, components, and consequences are represented. 1 | Two focus groups and some of the event's causes, components, and consequences are represented. 3 | The four focus groups and the causes, components, and consequences are all represented. 5 |
| <i>Clear and complete explanation</i> | The commentary on the visual metaphor is vague or incomplete. 1 | The commentary explains some of the symbolism and the metaphorical significance, but has obvious gaps or is vague in parts. 3 | The commentary explains in clear and complete detail the symbolism and the metaphorical significance. 5 |

Comments:

TOTAL / 20

Visual Arts Glossary

The following definitions of terms are intended to help teachers and parents/guardians use this document. It should be noted that the examples provided are not meant to be exhaustive.

abstract art—A style of art that achieves its effect by simplifying or altering the visual elements (e.g., line, shape, colour) rather than by representing recognizable things or people.

abstraction—The process of making artwork abstract.

alla prima—A painting technique in which an artist mixes and blends directly into the wet paint and completes the painting in one session.

analogous colours—Any two or more colours that are next to each other on the colour wheel (e.g., red, red-orange, and orange). They can also be referred to as adjacent colours.

applique—The placement and attachment of materials onto the foundation of another.

aquarelle—A painting technique that uses transparent washes of watercolour

artistry—Expertise acquired as artists develop their attitudes and skills (craftsmanship).

assemblage—A three-dimensional work of art made by combining various materials, such as textiles and found objects.

asymmetry—A type of balance in which the parts are unequal in size, shape, etc., but still produce a balanced visual effect.

background—The part of a composition that appears to be farthest from the viewer.

balance—A principle of design. A feeling of balance results when the elements of design are arranged to create an impression of equality in weight or importance.

brayer—A roller that is used to apply printer's ink to a surface.

collage—A form of art in which a variety of materials (e.g., photographs, fabric, objects) are glued to a flat background.

collagraph—A print made from a surface that has been constructed as a collage.

colour—An element of design. The particular wavelength of light seen by the eye when reflected from an object. The four characteristics of colour are **hue** (name), **value** (lightness and darkness), **intensity** (brightness), and **temperature** (warm and cool).

colour wheel—A tool for organizing colours and representing relationships among colours.

complementary colours—Colours that are directly opposite each other on the colour wheel (e.g., red and green, blue and orange, yellow and purple).

composition—The organization of the elements of design in an artwork, following certain principles of design.

contemporary art—Art created in the present day.

cool colours—Colours that suggest coolness (e.g., blue, green, purple).

contrast—A principle of design. Contrast is the juxtaposition of elements of design which are different in order to highlight their differences (e.g., complementary colours, such as red and green).

dimension—A term used to describe an object's extent in space. A two-dimensional object is one that has length and width. A three-dimensional object is one that has length, width, and depth.

editions—The total number of prints made at one time from the same plate or block and printed in the same way.

elements of design—Fundamental components of artwork. They include colour, line, texture, shape, form, space, and value.

emerging technologies—Recently developed digital technology used to create art (e.g., digital animation, interactive video-based displays, installations incorporating new media, Web-based technologies).

emphasis—A principle of design. Emphasis may be defined as the special attention or importance given to one part or element in an artwork. Emphasis can be achieved through placement, contrast, size, etc.

focal point—The part of an artwork to which the viewer's attention is drawn (focus).

foreground—The area of a picture that appears closest to the viewer. It is often at the bottom of the picture plane.

form—An element of design. Form is sculptural or three-dimensional shape (e.g., cube, pyramid, sphere).

free-standing sculpture (sculpture in the round)—A self-supporting 3-D form to be viewed from all sides and surrounded by space.

frisket—A transparent paper or plastic material that has an adhesive backing, used to stencil off areas in a painting

geometric shape—A shape that is based on geometric figures (e.g., square, circle, triangle).

harmony—A principle of design. Harmony is achieved when two or more elements are combined and organized to highlight their similarities with the purpose of unifying the composition.

horizon line—The line at which the sky and the earth appear to meet.

hue—The common name of a colour (e.g., red), also referred to as pigment.

impasto—Paint applied so thickly that brush or knife strokes can be seen

impressionistic art—Art in the impressionist style, a characteristic of which is the depiction of the effect of light on objects.

illusory texture—Implied 3-D simulated materials on a 2-D surface (e.g., glass, metal, fabric).

installation—Art that has been arranged in a place either by the artist or as specified by the artist. Installations may be temporary or permanent, indoor or outdoor.

intaglio—A printmaking method whereby an image is first cut and/or scratched on a metal plate. Ink is then pushed into the grooves and transferred to a surface by forcing paper into these areas (e.g., etchings, and engravings).

line—An element of design. The visual path left by a moving point. A mark, guide, or boundary that leads the eye in an artwork (kinds of line, orientation of line, and quality of line) to consider in reviewing definition above.

lino cutter—A tool with a curved, metal blade used to cut into a printing block.

lithography—A printmaking method. A special grease crayon is used to create an image on limestone, zinc, or aluminum. The surface is then dampened with water and ink. Ink will adhere on any area that has grease crayon. Finally, a paper is placed over the surface and then pressed through a printing press. This is how the image is transferred.

logo—A symbolic form that identifies organizations, products, etc.

mandala—A radial, geometric design, often symbolizing the universe.

maquette—A small sculpture used as a model for a full-scale work.

materials—The substances out of which something is or can be made.

media—The plural of medium. The materials or techniques used by an artist to produce a work of art.

medium—Any material used by an artist to produce a work of art.

middle ground—Area in the picture between the foreground and the background.

mixed media—Any artwork in which more than one medium is used.

mobile—A construction made of objects that are balanced and arranged on wire arms and suspended so as to move freely.

monochromatic colour scheme—A colour scheme in which only one hue is used, along with its tints (e.g., hue plus white) and shades (e.g., hue plus black).

monoprint—A one of a kind print made by pressing a paper onto the wet paint or ink of an image made on another surface.

mosaic—Artwork made with small pieces of coloured stone, glass, paper, tile, etc.

motif—A design or theme that may be repeated in a larger overall design.

movement—A principle of design. The way in which the elements of design are organized so that the viewer's eye is led through the work of art in a systematic way.

negative space—The void or open areas around an object or form.

organic shapes or forms—Shapes or forms that are non-geometric or free-flowing, and that are based on natural objects.

pattern—A principle of design. Shapes, lines, colours, or motifs are alternated or repeated to create pattern. Also may be a template, model, or guide for making something.

perspective—A technique for creating the illusion of depth on a two-dimensional surface.

There are three types of perspective:

- **linear perspective**—Parallel lines appear to converge as their distance from the viewer increases.
- **diminishing perspective**—Objects appear to diminish in size as their distance from the viewer increases.
- **atmospheric perspective**—Produced by the gradual lessening of the intensity of colour and the reduction of detail as the distance between an object and the viewer increases.

plate—Used to create an image in printmaking. They are typically made of aluminum, but polyester, polymer, and silicon plates are also used.

positive space—Shapes or forms on a two-dimensional surface.

primary colours—Colours that cannot be created by mixing other colours, but that can be mixed to produce all the other colours (red, yellow, and blue).

principles of design—Artists use the principles to organize the elements in their artworks (i.e., balance, emphasis, harmony, pattern, proportion, rhythm, unity, movement, variety). Watch for order of introduction.

print—An image made from a printing block, a plate, or an object that is covered with ink and then pressed down flat on a surface, such as paper or fabric. Prints usually can be reproduced over and over again.

proportion—A principle of design. Proportion may be described as the relationship between objects with respect to size, number, etc.

quilting—The arrangement of materials that are attached together to create a design.

real texture—Actual 3-D surfaces and materials that appeal to the sense of touch (e.g., smooth, rough, silky, furry).

register—A process used to align a number of plates or blocks for printing an image.

relief printing—A printmaking method which is distinguished by creating a raised surface from a flat background. The raised surface is then inked and transferred to a surface, such as paper or fabric (e.g., woodcuts, engravings, and stamping).

representational art—Art in which the subject matter contains recognizable images from real life.

rhythm—A principle of design. The repetition of elements to create the illusion of movement.

sculpture—A work of art in three dimensions (i.e., with height, width, and depth) that is meant to be seen from all sides.

scumbling—To paint one opaque colour over another and then remove parts of the first layer with a brush, knife, or rag to reveal the bottom layer. Scumbling gives a painting texture.

relief sculpture—A type of sculpture in which form projects from a background (high, low, sunken).

screen printing—A printmaking method. A stencilled image is first placed on a silk screen. Paint is then squeezed through the open areas on the screen with a squeegee. This is how the image is transferred to a surface, such as fabric or paper.

secondary colours—Colours that are created by mixing the primary colours (orange, green, and purple).

shade—A colour with a certain amount of black added.

shape—An element of design. Artists create 2-D space using line, value, colour, and texture. Shape may be geometric or organic.

silkscreen (screen)—An apparatus that is used to create a print by forcing ink through a stencil and screen to paper below.

space—An element of design. Space is the area around, within, or between images or elements. Space can be created on a two-dimensional surface by, for example, overlapping objects, varying object size or placement, varying colour intensity and value, and using detail and diagonal lines.

squeegee—An apparatus edged with plastic and rubber that is drawn across the surface of a silkscreen to force ink through to paper below.

style—The artist's way of representing something. The choice and use of materials, methods, subject matter, etc., reflect the style of an individual, a culture, or a historical period.

symmetry—A type of balance in which parts or elements are equal in size, shape, or some other attribute.

technique—A method or procedure used in producing a work of art.

textile—Fibre or yarn usually woven into cloth.

texture—An element of design. Artists create texture by using materials or surfaces that appear to be 3-D and appeal to the senses of touch and sight. Texture may be illusory or real.

tint—A colour with a certain amount of white added.

unity—A principle of design. The coherence of a work that gives the viewer the feeling that all the parts of the piece are working together.

value—The lightness or darkness of a colour.

vanishing point—In perspective drawing, the point on the horizon line where the converging parallel lines appear to meet.

variety—A principle of design. Achieving variety involves the use of differences or contrasts.

warm colours—Colours that suggest warmth (e.g., red, yellow, orange).

watercolour techniques—Techniques using water-soluble paint, typically in cakes or tubes.

Glossary of action verbs

Students should be familiar with these terms, as they are asked to perform the following actions:

analyse—Break down in order to bring out the essential elements, structure, underlying assumptions, and any interrelationships involved.

compare—Describe two (or more) situations and present the similarities between them.

consider—Contemplate carefully and reflectively with regard to taking some action or forming an opinion.

contrast—Describe two (or more) situations and present the differences between them.

demonstrate—Prove or make clear by reasoning or evidence; illustrate, and explain with examples or practical applications.

describe—Present characteristics of a particular topic.

discuss—Offer a considered and balanced review of a particular topic. Opinions or conclusions should be presented clearly and supported by research evidence and sound argument.

evaluate—Make an appraisal by weighing the strengths and limitations of different evidence and arguments.

examine—Consider an argument or concept in a way that uncovers the assumptions and interrelationships of the issue.

explain—Describe, giving reasons.

explore—Study, analyse, or examine systematically through a process of discovery.

identify—Recognize and state briefly a distinguishing fact or feature.

interpret—Use knowledge and understanding to explain, represent symbolically, and, where appropriate, draw inferences and create meaning.

investigate—Observe, study, or make a detailed and systematic examination, in order to establish facts and reach new conclusions.

present—Offer for observation, examination, or consideration, to show or display a creative act.

The visual arts support texts have been chosen on the basis that they are pertinent and up-to-date, but in some cases some texts have been chosen to support specific outcomes that focus on traditional art forms and their methodology.

Book Resources

Art From Many Hands by Jo Miles Schuman (Davis Publications, 2004)

Art in Focus by Gene A. Mittler (McGraw-Hill Ryerson, 4th Ed. 2006)

Art Talk by Rosalind Ragans (McGraw-Hill Ryerson, 4th Ed., 2005)

Assessment in Art Education, by Donna Beattie (Davis Publications, 1997)

Beginning Sculpture—Teacher's Edition, by Arthur Williams (Davis Publications, 2005)

Color, by Betty Edwards (Putnam Publications Group, 2004)

Discovering Art History, by Gerald Brommer (Davis Publications, 2006)

Experience Clay, by Maureen MacKay (Davis Publications, 2003)

Exploring Colored Pencil, by Sandra McFall Angelo (Davis Publications, 1999)

Exploring Drawing—Teacher's Edition, by Gerald Brommer (Davis Publications, 2005)

Exploring Painting—Teacher's Edition, by Gerald Brommer and Nancy Kinne (Davis Publications, 2004)

Sculpture in Paper, by Nicholas Roukes (Davis Publications, 1993)

The Visual Experience, by Jack Hobbs, Richard Salome, Ken Vieth (Davis Publications, 2005)