



Education and Early
Childhood Development
English Programs

Prince Edward Island Arts Curriculum

ARTS

Visual Arts
601A/621A

CURRICULUM



2010
Prince Edward Island
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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

The artist gazes upon a reality and creates his own impression. The viewer gazes upon the impression and creates his own reality.

~Robert Brault~

Introduction

Nature of Visual Arts

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

The visual arts are vehicles through which people make meaning of the complexities of life and make connections between themselves and others. Visual arts offer enjoyment and delight, and stimulate imagination. Visual arts provide a common thread of understanding across generations. In short, visual arts describe, define, and deepen human experience in ways that are both personal and global, real and magical.

There 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 provide 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 601A curriculum will build upon the skills, concepts, media, techniques, ideas, and experiences in Visual Arts 501A. The focus of Visual Arts 601A is for students to reflect and share how these combined components in their artwork create and convey a strong visual statement/message. Students are expected to critically view artwork using appropriate vocabulary and skills of persuasive argument. They will examine art and artists of the modern and contemporary art movements and apply their knowledge to their artwork.

There will be a strong emphasis on self-criticism and working independently. Students will continue to create, collect, record, explore, and reflect in their workbooks and portfolios on a regular basis. Students will be expected to reassess their artist statements periodically throughout the course as they evolve.

The main focus for the Visual Arts 621A course is for students to use their artist statements and artwork as guides in selecting an artist/culture/artistic style as the subject for a rigorous academic research project. Students will be expected to present the results of their academic research in both visual and written form. The academic research project will have a community-based learning component. Students enrolled in the ART621A curriculum will also build upon the skills developed, and make use of concepts, media, techniques, ideas, and experiences encountered in ART501A. They will also be expected to reflect and share how these combined components in their artwork create and convey a strong visual statement/message. Students will critically view and compare artwork using appropriate vocabulary and skills of a persuasive argument. They will examine art and artists of the modern and contemporary art movements and apply their knowledge to their artwork. There will be a strong emphasis on self-criticism and working independently. Students will continue to create, collect, record, explore, and reflect in their workbooks and portfolios on a regular basis. They will be expected to reassess their artist statements periodically throughout the course.

It is the purpose of these two courses 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 for these courses 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 for, through, and about the arts. The senior high visual arts courses, Visual Arts 601A and 621A were developed from this document. The general/keystage visual arts outcomes for the senior high 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 Visual Arts 601A/621A.

Meeting the Needs of All Learners

Students develop and learn at different rates and in different ways. The Visual Arts 601A/621A 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 guide 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.

The visual arts are 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 Visual Arts 601A/621A 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 Visual Arts 601A/621A, 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 Visual Arts 601A/621A 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 unmistakable part of personal identity, and defining features of culture, it is critical that the Visual Arts 601A/621A curriculum respect, affirm, understand, and appreciate individual and cultural/racial uniqueness in all aspects of teaching and learning.

Career Pathways

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.

The 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 a 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.

The 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 resources 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 supports 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 natural and 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 technology 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 Visual Arts 601A/621A. These resources are found within the school, as well as within the larger community.

Members of the visual arts community can provide a valuable human resource for Visual Arts 601A/621A. 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 Visual Arts 601A/621A 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, student 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 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 Visual Arts 601A/621A 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.

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 exploring how these factors are interrelated and interdependent.

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	<p>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 Visual Arts 601A/621A. 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.</p>
Journal	<p>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 concepts 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.</p>
Interview	<p>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.</p>
Paper and Pencil	<p>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.</p>
Presentation	<p>The curriculum for Visual Arts 601A/621A includes outcomes that require students to analyse and interpret information, to identify relationships, 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.</p>

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 Visual Arts 601A/621A; 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 to 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 Visual Arts 601A/621A 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 601A/621A Visual Arts Specific Curriculum Outcomes

The conceptual framework for Visual Arts 601A/621A 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

The curriculum has been organized into four columns to relate learning experiences to the outcomes by

- providing a range of strategies for learning and teaching associated with the specific curriculum outcome or cluster of outcomes
- demonstrating the relationship between outcomes and assessment strategies
- suggesting ways that teachers can make cross-curricular connections
- providing teachers with ideas for supplementary resources.

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) M/V (Message/Voice) P/R (Perceiving and Responding) H/C (Historical and Cultural) E/P (Exhibit and Present)	These codes represent the various units in each level.
Level	12 (601A/621A)	This represents the level of the senior high curriculum.
Numeral	E.g., .1	This code indicates the outcome number.
Example	OKS12.1	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.

Specific Curriculum Outcomes

- Students will be expected to*
- build upon their understandings, knowledge, skills, and experiences to create an artist statement that will support their individual style and voice in their artwork (OKS12.1)

Elaborations - Strategies for Learning and Teaching

Students are expected to continue to articulate and form their artist statement throughout the semester that will support their individual style and voice in their artwork. They will consider medium, techniques, elements and principles of design; influences by other artists, cultures, styles, and time periods; ideas, thoughts, feelings, and inspirations when writing their artist statement. Students should re-assess their statement periodically throughout the semester and add, delete, modify to represent their way of thinking, doing, and expressing. (A minimum of six reworks of the artist statement is expected throughout the semester.)

- Invite students to briefly write down their thoughts to these questions (point form will work):
 - Why is art important to you?
 - How does it 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 the most to convey your work?
 - How do you like to compose your work? Is it balanced? Does it have rhythm? Do you like patterns? If so, what? Is it a line, shape, or colour?
 - What inspires you?
 - Do you have an artist(s), culture, artwork, style, time period that has influenced your work?
 - Do you have a message you want to communicate?
 - Is there a theme to your artwork?
 - What is important in your life? Does it influence your artwork?
 - What kind of voice do you use for your images? Is it bold? Is it gentle? How would you describe the sound of your voice in an image? Maybe you use different voices for your artwork.

Now with these answers as their guide have them create their artist statement. Have students periodically review and update their artist statement. Ask them to send their updated statement to you and post the new statement on their gallery Web site.

- Invite students to free form write on what does their artwork communicate. Why does creating art continue to hold meaning for them. From this free form writing have students create the artist statement. Throughout the semester periodically (minimum of six rework) have students update their statement. They should review their artwork and studies in their workbook when updating their statement.

Worthwhile Tasks for Instruction and/or Assessment

Paper and Pencil

- Create an artist statement that continues to state and support the reasons why and what you do in your art making. (It should be evident that there is an evolution to your statement from the 501A course). Make sure to update your artist statement periodically (after each major art study is suggested, as there must be at least six reworkings of your artist statement throughout the semester.) Use the studies and finished artwork in your workbook and portfolio to update your statement. Ask yourself what has changed and why? Who and what has influenced the change? Do you have a better understanding of your individual voice and style? For example, is it a bold voice or a gentle, thoughtful one? What kinds of messages do you share/communicate/express? How? Why? All of this should be reflected in your artist statement and each update. Your artist statement should support your personal development in your artwork. Please note that your artists statement will be exhibited with your selected artwork in the semester-end exhibit/presentation.

Suggested Resources

PEI Department of Education and Early Childhood Development: Visual Arts Curriculum, 501A

Time Allotment for Senior High Visual Arts, 601A/621A

The Visual Arts 601A/621A has been designed for 110 hours.

The suggested time on task for each section is as follows:

Drawing	30%
Painting	50%
Sculpture/Craft	15%
Printmaking	5%

Course Overview

Overall Knowledge and Skills Unit

601A

Students will be expected to

- OKS12.1 build upon their understandings, knowledge, skills, and experiences to create artist statements that will support their individual styles and voices in their artwork
- OKS12.2 maintain a workbook and portfolio
- OKS12.3 compile their artwork on an e-portfolio Web-site
- OKS12.4 work independently
- OKS12.5 demonstrate an advancement in their development of technical skills and use of media
- OKS12.6 combine art concepts and theories in their artworks
- OKS12.7 create an image that evolves from the sensory quality of a medium
- OKS12.8 describe the effects of technologies on visual images

Drawing Unit

601A

Students will be expected to

- D12.1 create a self-portrait that captures personality and physical being

Painting Unit

601A

Students will be expected to

- P12.1 select a painting representing an art movement or technique that connects to a personal artist statement, and re-create the image

Sculpture/Craft Unit

601A

Students will be expected to

- S/C12.1 re-create a cultural art form
- S/C12.2 create an installation piece

Printmaking Unit

601A

Students will be expected to

- PM12.1 create a limited edition of a multi-coloured print

Overall Knowledge and Skills Unit

621A

Students will be expected to

- OKS12.1 build upon their understandings, knowledge, skills, and experiences to create artist statements that will support their individual styles and voices in their artwork
- OKS12.2 maintain a workbook and portfolio
- OKS12.3 compile their artwork on an e-portfolio Web-site
- OKS12.4 work independently
- OKS12.5 demonstrate an advancement in their development of technical skills and use of media
- OKS12.6 synthesize art concepts and theories in their artworks
- OKS12.7 create an image that evolves from the sensory quality of a medium
- OKS12.8 analyse the effects of technologies on visual images

Drawing Unit

621A

Students will be expected to

- D12.1 create a self-portrait that captures personality and physical being

Painting Unit

621A

Students will be expected to

- P12.1 select a painting representing an art movement or technique that connects to a personal artist statement, and re-create the image

Sculpture/Craft Unit

621A

Students will be expected to

- S/C12.1 re-create a cultural art form
- S/C12.2 create an installation piece

Printmaking Unit

621A

Students will be expected to

- PM12.1 create a limited edition of a multi-coloured print

Message/Voice Unit**601A***Students will be expected to*

- MV12.1 explain the importance of voice and message in image making
- MV12.2 explain art images that convey messages on the following themes: social justice, environment, political issues/events, sacred and secular, culture, daily life, imagination, aesthetics, self
- MV12.3 create an art image that conveys a message on one of the following themes: social justice, environment, political issues/events, sacred and secular, culture, daily life, imagination, aesthetics, self
- MV12.4 demonstrate an understanding of how their artwork can support the values and principles of sustainable development in our world
- MV12.5 illustrate an art discipline (such as dance, drama, literature, and music) into a visual context

Perceiving and Responding Unit**601A***Students will be expected to*

- PR12.1 critically view a painting and use the skills of persuasive argument to respond

Historical/Cultural Unit**601A***Students will be expected to*

- H/C12.1 create a time line of the modern and contemporary art movements

Exhibit and Present Unit**601A***Students will be expected to*

- E/P12.1 select, exhibit, and describe three pieces of artwork that represents their growth

Message/Voice Unit**621A***Students will be expected to*

- MV12.1 analyse the importance of voice and message in image making
- MV12.2 analyse art images that convey messages on the following themes: social justice, environment, political issues/events, sacred and secular, culture, daily life, imagination, aesthetics, self
- MV12.3 create an art image that conveys a message on one of the following themes: social justice, environment, political issues/events, sacred and secular, culture, daily life, imagination, aesthetics, self
- MV12.4 demonstrate an understanding of how their artwork can support the values and principles of sustainable development in our world
- MV12.5 interpret an art discipline (such as dance, drama, literature, and music) into a visual context

Perceiving and Responding Unit**621A***Students will be expected to*

- PR12.1 critically view and compare two paintings and use the skills of persuasive argument to respond
- PR12.2 use their artist statements and artwork as guides in selecting an artist, culture, artistic style, or other subject matter to complete a rigorous academic inquiry-based learning project with a community link

Historical and Cultural Unit**621A***Students will be expected to*

- H/C12.1 create a time line of the modern and contemporary art movements

Exhibit and Present Unit**621A***Students will be expected to*

- E/P12.1 select three pieces of artwork that represents their growth for a semester-end exhibition and presentation

Visual Arts 601A

Overall Knowledge and Skills Unit

Outcomes

Students will be expected to

- build upon their understandings, knowledge, skills, and experiences to create artist statements that will support their individual styles and voices in their artwork (OKS12.1)

Elaborations-Strategies for Learning and Teaching

Throughout the semester, students are expected to continue to refine and articulate artist statements that will support their individual styles and voices in their artwork. They will consider media, techniques, elements and principles of design; influences by other artists, cultures, styles, and time periods; and ideas, thoughts, feelings, and inspirations. Students should reassess their statement periodically and add, delete, or modify to represent their ways of thinking, doing, and expressing. (A minimum of six reworks of an artist statement is expected throughout the semester.)

- 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 the most to convey your ideas?
 - How do you like to compose your work? Is it balanced? Does it have rhythm? Do you like patterns? Did you use line, shape, or colour to create the pattern? Describe.
 - What inspires you?
 - Has an artist, a culture, an artwork, a style, or a time period influenced your work?
 - Do you have a message you want to communicate?
 - Is there a theme in your artwork?
 - What is important in your life? Does it influence your artwork?
 - What kind of voice do you use for your images? Is it bold? Is it gentle? How would you describe the sound of your voice in an image? Maybe you use different voices for your artwork.

With these answers as their guide, have students create their artist statements. Have them periodically review and update their statements. Ask them to send their updated statements to you and post new statements on their gallery Web-sites.

- Invite students to free write on what their artwork communicates. Why does creating art continue to hold meaning for them? From this free writing, students should create their artist statements. Throughout the semester, periodically (minimum of six reworks) have students update their statements. They should review their artwork and studies in their workbooks when updating their statements.

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

- Create an artist statement that continues to state and support what you do in your art making and why. (It should be evident that your statement has evolved since the 501A course). Be sure to update your artist statement periodically. It is suggested that after each major art study that artistic statement reflects the growth/development. There must be at least six reworkings. Use the studies and finished artwork in your workbook and portfolio to update your statement. Ask yourself what has changed, and why? Who and what have influenced the change? Do you have a better understanding of your individual voice and style? For example, is it a bold voice, or a gentle, thoughtful one? What kinds of messages do you share/communicate/express? How? 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. Please note that your artist statement will be exhibited with your selected artwork in the semester-end exhibit/presentation.

Resources/Notes

PEI Department of Education and Early Childhood Development: Visual Arts Curriculum, 501A

Overall Knowledge and Skills Unit

Outcomes

Students will be expected to maintain a workbook and portfolio (OKS12.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to maintain their workbooks and portfolios so they can continue to reflect on their growth in their artwork and in their thinking. Throughout the semester, students will use their workbooks/portfolios to measure their personal growth. Through periodic reviews and semester-end interviews, students will reflect on and discuss their work and their growth in proficiency in a number of skills: use of artistic concepts; exploration of media and techniques; gathering of information and knowledge; historical and cultural awareness; use of divergent thinking when problem solving; support for the values and principles of sustainable development in our world; and communication of ideas, thoughts, feelings, and inspirations. Students will reflect on and share how the above skills are applied in their artwork to create and express a strong personal statement.

- Invite students to select four pieces of work that they feel best represent their growth in proficiency in a number of skills: use of artistic concepts; exploration of media and techniques; gathering of information and knowledge; historical and cultural awareness; use of divergent thinking when problem solving; support for the values and principles of sustainability in our world; and communication of ideas, thoughts, feelings, and inspirations. Have students exhibit their pieces. Then have the class discuss the growth in the visual images.
- Ask students to select artwork from their portfolios that expresses a strong personal statement. Have them share this with the class.
- Invite students to select works from their workbooks/portfolios that reflect cultural and historical awareness. Then have them analyse their work in journal entries.
- Have students select from each of their workbooks a study that was challenging, but was successfully completed. Have them discuss their experiences in reviews of their work.
- Ask students to select from their workbooks/portfolios works that best represent their personal artist statements. Statements will be used in a student exhibition with their artwork.
- Encourage students to select from their workbooks/portfolios works that exhibit an improvement in artistic quality. Have them use a rating scale for their work.
- Invite students to select from their workbooks/portfolios works that exhibit growth in their use of various media and techniques. Have them share how their exploration of different media and techniques promoted this growth, and discuss how the quality of their artwork improved.
- Ask students to select from their workbooks/portfolios works that demonstrate growth in voice and style, and in message/theme. Have them reflect on this growth in writing, and discuss where their artwork will go from here.

Tasks for Instruction and/or Assessment

Paper and Pencil

- Select four pieces from your workbook/portfolio that you feel shows growth in voice (e.g., works about social justice, environment, political issues/events, imagination, aesthetics, self-expression). In writing, support your selection.
- Select artworks from your workbook/portfolio that exhibit a growth in technique or in understanding of concepts. Explain in writing how the techniques and concepts improved your artwork.

Presentation

- Create a visual presentation that shows the growth in your artwork from the beginning of the semester to the end of the semester. Be sure to include the evolution of your artist statement.
- Create a 3-D form from artworks in your workbook/portfolio that display growth in historical and cultural awareness. (You may photocopy artworks from your workbook/portfolio for this exercise). Present your 3-D form to the class, explaining your growth.

Portfolio

- Select pieces from your workbook/portfolio that best represent 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, feeling, and inspirations
 - support for the values and principles of sustainability in our world
- 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 A. 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 Pencils, by Sandra McFall Angelo (Davis Publications, 1999)

Overall Knowledge and Skills Unit

Outcomes

Students will be expected to

- compile their artwork on an e-portfolio Web-site (OKS12.3)

Elaborations-Strategies for Learning and Teaching

Students are expected to continue compiling their artwork on an e-portfolio Web-site. There will be two components on this Web site: the processes of artworks and finished artworks. Students are expected to digitally record the process leading up to a finished work, and periodically send this information to their teacher for review. (A brief description of the process can be included for each piece.)

This Web-site is intended to be used as a gallery in which to display artwork, record information, reflect, and create meaning from their collected works.

Personal Web galleries of their artwork will create for each student an e-portfolio, preparing him/her for college, university, grant applications, and/or a business site. Students are expected to label each of their artworks with the following information:

Title:

Artist:

Medium:

Date:

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

*Teachers, note: This portfolio will allow colleges and universities to see two years of growth if the student has taken ARTS501A. It will also be a useful resource for students considering a program such as architectural engineering.

- Invite students to focus on the voice/message component of their artwork. Have them record the process used for artworks on social justice, environment, political issues/events, imagination, aesthetics, or self (such as the war on poverty in our community, country, world).
- Have students record the process used for a self portrait.
- Encourage students to record their artwork from the inquiry based learning project.
- Invite students to make a digital record of their inquiry based learning project.

Tasks for Instruction and/or Assessment

Interview

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

Paper and Pencil

- Select pieces from your Web-site that you think best represent your studies in image making. Write a piece that supports your reason(s) for selection. Present this to your class.

Presentation

- Your class will create artwork for an exhibition on social justice issues. Be sure to research your chosen topic (e.g., social-economic issues, disability rights, minority rights). Interview people. Make digital images showing your process, and include them in the “process” component of your e-portfolio. When you have completed your artwork, record the finished artwork in the “gallery” component of your e-portfolio. Then create a presentation based on your entries. If you have interviews or soundscapes, add them to your presentation.
- Create a retrospective exhibition/presentation, using your e-portfolio. Use this to review the growth in your artwork.

Portfolio

- Create an e-portfolio for university/college entrance. Select artwork and processes from your e-portfolio that best represent your work, and send your selection to the educational institution.
- Select artwork from your e-portfolio that you would send to the following art institutions/galleries;

- government buildings
- national galleries
- Provincial Art Bank
- one-of-a-kind galleries
- commercial galleries

Review your choices with your teacher. Get feedback from your classmates.

- Select eight pieces from your gallery Web-site that you think would best promote your work. Then create a presentation that you would use to sell your work.

Resources/Notes

E-Portfolios

Career Cruising

Prince Edward Island Cultural Human Resources Sector Council

Artist/Gallery/Museum Web-sites

Overall Knowledge and Skills Unit

Outcomes

Students will be expected to

- work independently (OKS12.4)

Elaborations-Strategies for Learning and Teaching

Students are expected to work independently on their artwork. (The teacher should be viewed as a coach and facilitator in the art making process.) Students should be choosing and selecting art materials, techniques, and messages. By reviewing their workbooks and portfolios, students should be able to synthesize their thoughts, choice of concepts, medium, and skills to make the best personal choice for their art making. They are to reflect and problem solve. Students are to be encouraged to present and talk about their work with their teacher(s) and others to get feedback and suggestions.

- Provide students with an environment that enables them to be risk takers/problem solvers in their art making. Create an atmosphere of respect and support as they work independently through their choices of content, compositional structure, technique, approach, and creative process. Students should be empowered to discuss new ideas and different approaches to image making. Encourage them to select topics/messages that are important and personal to them. Through reviewing, reflecting, and planning, students will synthesize their thoughts, ideas, and feelings to create new ways of knowing and doing. It is important to provide materials, tools, and space so that they can communicate new ideas and use new approaches in their image making. It is also important to have students seek feedback on their image making so as to build confidence and enable growth.

Tasks for Instruction and/or Assessment*Performance*

- Challenge yourself to make decisions about content, composition, materials, processes, and techniques that best suit a project. Ask yourself to reflect on past experiences and knowledge that will hopefully bring you to new understandings and doings. Take the initiative to discuss your ideas and choices with your teacher, classmates, friends, and parents to get feedback.

Journal

- Reflect in your workbook about the choices you have made on content, structural composition, materials, techniques, and processes. Think about where this may lead you in your art making.

Resources/Notes

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

Overall Knowledge and Skills Unit

Outcomes

Students will be expected to

- demonstrate an advancement in their development of technical skills and use of media (OKS12.5)

Elaborations-Strategies for Learning and Teaching

Students are expected to demonstrate an advancement in their technical proficiency and use of media. They will select media that best suit particular images. They will demonstrate competence in producing effective relationships between structural choices and artistic functions. They will conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to their skill in selecting media, techniques, and processes. They will refine techniques and processes for working with a variety of media. (They will also demonstrate safe and responsible use of tools, materials, and space.)

Example of media, skills, and techniques rating scale

<p>4</p> <ul style="list-style-type: none"> • Excellent selection of materials • Selection of media fully explored and planned • Expertly applied media • Excellent use of techniques • Abundance of visual detail • Skilful, controlled, fluent, appropriate 	<p>3</p> <ul style="list-style-type: none"> • Appropriate selection of materials • Adequate experimentation and planning of media selection • Successful media application • Appropriate use of techniques • Sufficient visual detail • Skilful, competent, appropriate 	<p>2</p> <ul style="list-style-type: none"> • Haphazard selection of materials • Insufficient experimentation and planning of media selection • Inconsistent use of media • Techniques need improvement • Undeveloped visual detail • More exploration and practice needed 	<p>1</p> <ul style="list-style-type: none"> • Poor selection of materials • Minimal experimentation and planning of media selection • Uncontrolled use of media • Uncontrolled use of techniques • Little attempt to use visual detail • Rudimentary difficulties, undeveloped
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- Invite students to discuss how visual articulation of media, techniques, processes, and skills have an effect on an image. Throughout the semester have them create images (e.g., drawings, paintings, sculptures/crafts, prints) that demonstrate their competence in producing an effective relationship between structural choice and artistic function. Have them evaluate their technical skill and their use of media throughout the semester.

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

- You will be evaluated on your ability to select materials, techniques, and processes to facilitate the creation of artwork.
- Create images that demonstrate increased proficiency with media, techniques, and processes (throughout the semester). Use a rating scale to measure your progress.
- Create a painting that requires a bold, strong, expressive look—an image that demonstrates your increased proficiency media, techniques, and processes, and with the use of paints and skills that best articulate the message/feeling(s).
- Demonstrate your increased proficiency in use of skills, media, and processes when re-creating a painting from the past.
- Create a print that requires fine detail and the use of many colours. Demonstrate an increased proficiency with media, techniques, and processes.
- Draw a self-portrait that demonstrates your increased proficiency with media, techniques, and processes. Your drawing should demonstrate an advancement in your ability to apply values and proportions that create a self-portrait that captures your personality and physical being.
- Create a traditional craft that demonstrates your increased proficiency with media, techniques, and processes. Your skills and use of media should support the function and meaning of the art object.
- In a given space, create an installation piece that demonstrates your increased proficiency with media, techniques, and processes.

Journal

- In your workbook, reflect on your increased proficiency with media, techniques, and processes. Identify areas that you found challenging, and describe ways to meet those challenges. Discuss your progress with your teacher, using a rating scale and your reflective notes.

Overall Knowledge and Skills Unit

Outcomes

Students will be expected to

- combine art concepts and theories in their artworks (OKS12.6)

Elaborations-Strategies for Learning and Teaching

Students are expected to combine art concepts and theories in their artworks (such as elements and principles of design, colour theory, perspective, and art styles). They are to create artworks that use organizational principles to solve specific artistic functions.

- Invite students to think about the voices and messages that they wish to convey. Then have them reflect and plan how they will structurally approach their work so they can create the compositions they have envisioned. Ask them to review (using their workbooks) art concepts and theories, such as elements and principles of design, colour theory, perspective, and style. Encourage them to select concepts, theories, and historical/cultural understandings that will support their art making.
- Challenge students to create a still life using three different media (e.g., as an acrylic painting, an ink drawing, a silk-screen). Ask them to apply concepts, theories, and historical/cultural understandings so that they may create the visual images that they have planned. Have the students explain how they used the concepts, theories, and historical/cultural understandings to create the images they conceived.
- Have students demonstrate concepts, theories and historical/cultural understandings that will help them create images that evoke intellectual and/or emotional responses.

Tasks for Instruction and/or Assessment*Performance*

- In making new images, demonstrate the concepts and theories that you have learned in prior art making. Reflect and select concepts, theories, techniques, processes, and historical/cultural understandings that will enable you to create and support meaning in your art making.
- Create an image that has a personal message that you would like to share. Think of the elements and principles of design, colour theory, perspective, and art style that you feel would best convey your visual message.
- When you have organized and created your composition, does it evoke a strong intellectual or emotional response from your audience?

Presentation

- View the painting by Vincent van Gogh called *Starry, Starry Night*, and then listen to the song called “Vincent,” written by Don McLean. Think of how you will re-create this artwork using the elements and principles of design, colour theory, perspective, and a choice of art styles to express new ideas and feelings, and to convey information. Present your artwork to the class and explain the approach you chose for this image.

Resources/Notes

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

Overall Knowledge and Skills Unit

Outcomes

Students will be expected to

- create an image that evolves from the sensory quality of a medium (OKS12.7)

Elaborations-Strategies for Learning and Teaching

Students are expected to create an image that evolves from the sensory quality of a medium. They are expected to compose an image that relates and communicates the nature and properties of a medium (e.g., paint, clay, graphite, ink, conté, metal, wood, digital technology). The medium is the focus and source of inspiration in the art making. Students are expected to push the material(s) and the possibilities. They are expected to communicate an understanding and of connection to the medium.

- Invite students to explore the sensory qualities of a variety of media, such as clay, graphite sticks, acrylics, and metal. Set up four tables with a different medium at each. Give students 15-20 minutes to explore the qualities of each medium. Then have the students record on a sheet their sensory reactions to each medium. How does the material look and feel? What did the medium encourage them to do with it? What was their physical and psychological reaction to each medium? Have them share their findings and reactions with the class. Did everyone have the same reaction? Why, or why not? After this exploration of media has been completed, have each student choose a medium that evokes a strong physical and psychological reaction. Ask each to create an image that is inspired by the nature of the chosen medium. Have students explore possibilities, with the medium as their guide. Have them present their artwork to the class, describe the sensory quality of the chosen medium, and explain how it inspired their image making.
- Introduce students to the paintings of Jackson Pollack. Ask them what they think might have been the sensory quality of the paint that inspired the images he created. Then encourage them to explore the possibilities and limitations of a medium, such as watercolour, tempera, acrylic, or oil. Have them explore with a variety of strokes, colours, and thicknesses of paint on different sizes of paper, large and small. Then have them describe their sensory reactions to the medium. After the discussion has ended, ask the students to each create an image that evolves from the sensory quality of the medium he/she was exploring. Invite students to share how the sensory quality of the media inspired their image making.

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

- Create an image that evolves from the sensory qualities of a variety of media.

Presentation

- Create an image that evolves from the sensory qualities of some of the following media:
 - paint implements—watercolours, tempera, acrylics, oils
 - drawing—markers, pencils, graphite sticks, coloured pencils, chalk, conté, charcoal, inks, oil pastels, oil chalk pastels
 - metal—copper, brass, silver
 - clay—terra cotta, porcelain (baked and unbaked)
 - wood—soft woods, hard woods
 - fabric—cotton, wool, silk, synthetics
 - found objects—natural and human made

Present your image to the class describing the sensory qualities that were inspired and how they evolved in your image making.

Paper and Pencil

- Reflect in your workbook on the physical and psychological reactions you had to a variety of media. Analyse how specific media inspired your image making. How did a particular medium evolve from the beginning to the end? Was it the way the material felt as you worked it? Was it the visual enaction you had with the medium? Was it the combination of both? Did the smell or sound of the medium help create the image? Did you associate the material with a taste? Did these sensory qualities play a part in the image making?

Interview

- During an interview with your teacher, discuss how the sensory quality of a medium affects your image making.

Overall Knowledge and Skills Unit

Outcomes

Students will be expected to

- describe the effects of technologies on visual images (OKS12.8)

Elaborations-Strategies for Learning and Teaching

Students are expected to describe the effects of various technologies on visual images from both the past and the present. They are expected to illustrate and relate how technologies have and do affected cultures/artists in their choices, style, and thoughts of their artwork (the how and what they communicate.) Students are expected to analyse and illustrate how past and present technologies affect their artworks.

- Invite students to discuss the definition of technology in the *Foundation for the Atlantic Canada Arts Education Curriculum*. “Since the arts are always about the processes of presentation, they are able to utilize the most recent technologies, along with those from the entire history of the arts. A technological device or technological process rarely becomes obsolete to the artist. An artist may choose to use any technology from any period of history if it is suitable. The final appearance and presentation of the artwork is strongly influenced by the technologies of production. When an artist engages in an art making process or creates an art product, choices and decisions must be made about the appropriate technology of production and how an audience may respond to these efforts.” Then introduce a variety of art pieces—such as cave paintings, Egyptian jewellery, Greek vases, Roman sculpture, Japanese prints, impressionistic paintings, contemporary field paintings, photographs, film, and/or computer games—so students can discuss and describe the technologies that would have been used to create such images. Ask students to describe the effects that technology had/has on the final appearance of images, and explain how technology defines a culture, a time, a thought, or a look. Finally, have students select works of art from their own collection. Invite them to analyse and illustrate how past and present technologies affect their own artwork.

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

- You may choose to use any technology from any period of history if it is suitable for your image making. Illustrate how you have used technologies to create visual effects that you were striving for in your own artwork.

Presentation

- You will select drawings, paintings, prints, crafts, and/or sculptures from the past and present that illustrate how the final appearance and presentation of artwork is strongly influenced by the technologies of production. Present your findings to the class through a slideshow presentation.
- Describe and illustrate how technological devices or technological processes rarely become obsolete to the artist. Select paintings from your own collection that illustrate this.

Journal

- In your workbook describe the visual effects that past and present technologies have created in your own image making. For example, how are technologies used in printmaking (e.g., collograph, intaglio, etching, engraving, stamping, stenciling)? How do the technologies create the visual effect that you are seeking? (The technologies you may want to focus on may come from any art form, such as drawing, painting, sculpting, pottery, metal smithing, woodworking, photography, or filming.)

Drawing Unit

Outcomes

Students will be expected to

- create a self-portrait that captures personality and physical being (D12.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to create self-portraits that reflect both physical and personal characteristics of their beings. They are expected to explore other artists who have created self-portraits (such as Jan van Eyck, Albrecht Dürer, Leonardo da Vinci, Rembrandt, Vincent van Gogh, Edgar Degas, Claude Monet, Pablo Picasso, Henri Matisse, Frida Kahlo, Norman Rockwell, Andy Warhol, Frederick Varley, and Chuck Close) for inspiration and understanding. Students will also be evaluated on their use of the elements and principles of art and design, and their use of tools and media to capture their personality and physical being.

- Challenge students to create a realistic life-size self-portrait using graphite pencils. They are expected to display technical proficiency in the use of value in the portrait. After students have completed their work, have them display and present their portraits.
- Invite students to view works of artists who have created self-portraits (such as Rembrandt, Frida Kahlo, or Chuck Close) for inspirations. Then ask students to select the drawing media they would like to work in. (It should be suggested that they choose media that they think will best portray themselves, media they are strongly connected to.) Students will be expected to plan (create studies in their workbooks) for their self-portraits. Then invite them to create their self-portraits. After they have completed their portraits, have them display their artwork in an exhibition. Ask them to write brief descriptions explaining their work.
- Ask students to create four small self-portraits, each using a different value study, using such drawing media as graphite, ink, chalk pastel, watercolour, acrylic, or water-oils. Then have them display their four images for a school exhibition.
- Have students create a humorous self-portrait. Have them start by creating a realistic portrait, and then transform it to an overly exaggerated one.
- Have students take photographs of themselves. Then ask them to use clay to create exaggerated portraits of themselves. From these 3-D portraits they will create self-portrait using a drawing medium, and then present the self-portraits to the class. They should reflect in their workbook on the process involved in the development of these images; What was successful? What were the challenges? What would they do differently next time?

Tasks for Instruction and/or Assessment

Presentation

- View portraits by Picasso. Discuss with your class his “rose,” “blue,” and “cubist” periods.
- Using one of the styles of Picasso, create a self-portrait that captures your personality and physical build. Present your work to the class. Then display it in a class exhibition.

Performance

- Using acrylics and a knife, create a self-portrait that captures your personality and physical build. Exhibit your work in a school exhibition.

Pencil and Paper

- As a class, create a rubric to self-assess your self-portrait. You should consider the following when constructing your rubric: selection of medium, technical proficiency, ability to capture the essence of personality and physical build, and strength of the overall image conveyed to an audience.
- Select a medium that you feel will best portray you in a self-portrait. Then use a product rating scale to assess your work.

Portfolio

- Using strippling, hatching, crosshatching, and blending, create an ink self-portrait that captures your personality and physical build. Enter this in your e-portfolio.

Resources/Notes

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

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

PEI Department of Education and Early Childhood Development: Visual Arts Curriculum, 501A

Artist Web-sites (e.g., Jan van Eyck, Albrecht Dürer, Leonardo da Vinci, Rembrandt, Vincent van Gogh, Edgar Degas, Claude Monet, Pablo Picasso, Henri Matisse, Frida Kahlo, Norman Rockwell, Andy Warhol, Frederick Varley, Chuck Close)

Painting Unit

Outcomes

Students are expected to

- select a painting representing an art movement or technique that connects to a personal artist statement, and re-create the image (P12.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to select a painting representing an art movement or technique that connects to their personal artist statement, and re-create the image. They are expected to explain the medium, technique, process, and composition of the image (elements and principles of art and design). They are expected to break down the components of the painting so that the organizational structure may be understood and re-created—not reproduced—and given a personal twist.

(Please note that students should be reminded of the moral and ethical issues around the copyright of another person's artistic property.)

- Invite students to view paintings by an artist whose main focus is the medium (for example, Helen Frankenthaler). Then have them choose painting media that connect to their artist statements and have them re-create the image. Have them share their painting with the class, explaining how their choice of painting supports the artist statement. Ask the students to explain their use of medium, technique, process, and composition of the image (elements and principles of art and design).
- Encourage students to explore dimensionality in painting, such as in the paintings of Picasso. Have them select paintings that explore three-dimensionality and support their exploration of their artist statements. Then have them re-create the images. Ask the students to record their process in their e-portfolios. Have them reflect in their workbooks on how their re-creations support their artist statements.
- Have students explore art styles/movements, such as post-impressionism, expressionism, cubism, futurism, abstract art, Dadaism, surrealism, pop art, performance art, op art, minimalism, environmental/installation art, postmodernism, new realism, conceptual art, feminist art, neo-abstraction, new global art. Then ask them to choose artworks that connect to their artist statements. Have each student re-create a painting and display it in a Modern/Contemporary Exhibition.
- Invite students to explore paintings on social justice, such as *Zapatistas*, by José Clemente Orozco; *The Third of May*, by Francisco Goya; or *The Uprising*, by Honoré Daumier. Then have them select and re-create paintings on social justice that support their artist statements. Have them present their artwork to the class. Ask students how the re-creation of the images has enabled them to have a deeper understanding of painting techniques, colour theory, composition, and subject matter.

Tasks for Instruction and/or Assessment

Performance

- Re-create a painting that is based on social rights (such as those found in feminist art like Judy Chicago's) and supports your artist statement. Explain the medium, technique, process, and composition of the image (elements and principles). Break down the components of the painting so that the organizational structure may be understood and re-created.
- Explore naturalistic paintings by such artists as Albrecht Dürer, John James Audubon, Robert Bateman, and Lindee Climo. Look at how these artists use medium, technique, process, and elements and principles of art and design in their image making. Explain how they arranged the elements of art and design to create meaning. Then choose one of the paintings that you feel supports your artist statement and re-create the image. Use a rubric designed by your class to assess your work.

Presentation

- Explore futurist paintings created by such artists as Picasso (*Man with a Violin*); Marcel Duchamp (*Nude Descending a Staircase, No.2*); or Giacomo Balla (*Speeding Automobile, or Dynamism of a Dog on a Leash*). Then find a painting that you feel connects to your artist statement and re-create that painting, but with your own twist. Display your artwork in an exhibition called Speedy, Race, or In Motion. Make sure to include your artist statement with your painting.
- View the paintings of Canadian landscape artists such as Emily Carr, the Group of Seven, Ted Harrison, Kim Ondaatje, Brenda Whiteway, Erica Rutherford, Gail Rutherford, or Pudlo Pudlat. Then choose one of their paintings that connects to your artist statement and re-create that image with a new twist. Present your recreation to the class. Explain your use of medium, technique, process, and composition elements and principles). Break down the components of the painting so that the organizational structure may be understood in your re-creation.

Interview

- Explore action paintings by Jackson Pollack. Find an artwork that connects to your artist statement and re-create that visual experience with a new twist. Reflect in your workbook about the experience. Both your image and reflections will be discussed during your semester-end interview.

Resources/Notes

Art Fundamentals. Theory and Practice, by Otto Ocvik, Robert Stinson, Philip Wigg, Robert Bone, David Cayton (McGraw-Hill, 2006)

Art to the Schools Collection

Confederation Centre

Eptek

Provincial and community museums

Sculpture/Craft Unit

Outcomes

Students will be expected to

- re-create a cultural art form (S/C12.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to re-create a cultural art form. They are to demonstrate an understanding of the function and explore the meaning of a specific art object representative of a culture, time, and place. They are expected to explain the work of art in terms of history, aesthetics, and culture. Students are to justify their conclusions and use their understanding to create their own artwork. They must re-create the cultural art form with respect and integrity. They should break down the components of the art form so that the organizational structure may be understood and re-created—not reproduced—but with a personal twist.

(Please note that students should be reminded of the moral and ethical issues around the copyright of another person's artistic property.)

- Invite students to discuss how a culture is recognized by its art forms. Have them brainstorm objects/artifacts that define a culture, such as clothing, body ornaments, jewellery, fabrics, utensils, furniture, musical instruments, ceremonial attire, transport, tools, the use of pictorial images of animals and plants, structures, representations of deities, scripts, and the land itself. Ask them to reflect on a variety of cultures from around the world. Then have the students focus on a specific group (e.g., Native American, Lebanese, Chinese, Scandinavian, Acadian, Ukrainian, Japanese, Nigerian, Italians, English, or Gaelic). Have them look at the culture's history, traditions, aesthetics, art forms, and processes. Then challenge the students to choose one of the culture's art forms/traditional processes and create a cultural art form. They are to create the art form with respect and integrity.

Tasks for Instruction and/or Assessment*Performance*

- Choose a culture and research the art forms/traditional processes used to create cultural art forms. Remember that the quality of your work will be greatly influenced by your research of the art form and the process/approach used in creating that art form. Be sure to create the craft with respect and integrity. Record your research, description of your creative process, and final product in your portfolio. Your cultural art form will be assessed with one of the following assessment tools: margin assessment, product rating scale, or class-designed rubric. Your work will be reviewed during your semester-end interview.

Resources/Notes

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

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

Sculpture/Craft Unit

Outcomes

Students will be expected to

- create an installation piece (S/C12.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to create an installation piece. They will explore the contemporary art movement called “installation,” and will create their own installations in a given space.

- Invite students to explore various installations that have been created by different artists, such as Cai Gua-Qiang (*Dream, Cry Dragon/Cry Wolf: The Ark of Genghis Khan* or *Dream of the Red Chamber*); Ann Hamilton (*tropos*); Lucas Samaras (*Mirrored Room*); Judy Pfaff (*Deepwater*); Armand Vaillancourt (*Song of the Nations*); or Rebecca Belmore (*Manichean Aesthetics*). Have them discuss how an installation is like a theatrical experience in which the environment is created, without the actors. The visual is completed with the viewer(s) becoming a detailed part of the artwork. Ask students to reflect on the belief of the artists that spectators engage in their artwork with their whole bodies and senses. Therefore, an installation may have spectators experience sound, smell, touch, and taste, along with the visual component. Then have students explore the topics that installation artists explore. In many cases an installation is a response to a political or social issue. Assign a space in or outside the school for an installation (e.g., community space, city/town hall, mall, library, gallery space for a young artists, curators, program, or outdoors). Challenge the students to design an installation for the space. Have them select a current controversial topic and create a visual response that expresses a thoughtful opinion. Have them first plan the process in their workbooks. Invite students, parents, officials, and/or the community to view the installation(s). Have a guest book or a blog so the audience can give feedback. (Please note that an installation can be created independently or collaboratively. Both ways of working are important to artistic development. If it is a collective creation, be sure to have students record their daily input in their workbooks and have them describe their contributions in a class presentation.)

Tasks for Instruction and/or Assessment

Performance

- Create an installation in response to the painting *Captain Vancouver*, by Charles Comfort. Use a class-designed rubric to assess your artwork.
- In a small box, create a design for an installation about poverty in your local community. Use a product rating scale to assess your artwork.

Paper and Pencil

- Create an installation that expresses a well-thought-out view on a controversial topic. Reflect in your workbook about your visual statement. Does it evoke an intellectual response and/or an emotional one?

Interview

- Create an outdoor installation in your garden. Take pictures of your installation and create a multimedia presentation using PowerPoint. Use the whole room if possible. Display your images on a large wall. Use sounds or other devices that allow the audience to engage and interact with the artwork. Use a creative characteristics evaluation form to assess your artmaking experience. It will be discussed during an interview.

Resources/Notes

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

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

Art Fundamentals, Theory and Practice, by Otto Ocvik, Robert Stinson, Philip Wigg, Robert Bone, David Cayton (McGraw-Hill, 2006)

Living With Art, by Mark Getlein (McGraw-Hill, 2008)

www.narrativesofnationhood.ca

Printmaking Unit

Outcomes

Students are expected to

- create a limited edition of a multicoloured print (PM12.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to create a limited edition of a multi-coloured print. They will create an edition of at least three prints. They may select any printmaking technique, but should strive for each of the prints to have the same well-executed image. There should be little variation among the prints. Students are expected to follow the procedure of numbering and signing prints.

- Invite students to create a limited edition of multi-coloured prints, using silk-screens. Have students plan their designs in their workbooks, sketching their images and planning the colour schemes. Then have them create their prints. Remind students to register their screens properly so that the images align properly to create the one image. Then have them number and sign their prints. Invite them to display their prints in a class exhibition. Have the students discuss their coloured editions.
- Ask students to create three multi-coloured prints using one of the following printmaking methods: relief printing, intaglio printing, lithography, or screen printing. Have them plan the composition, the colour scheme, and the procedure they will use to create their coloured prints. Then have them create, number, and sign the limited edition. (Ask each student to scratch an X on the plate so that the print becomes limited). Have them reflect on their successes, their challenges, and what they would do differently the next time they were to create multicoloured print editions of three.

Tasks for Instruction and/or Assessment*Performance*

- Look at multicoloured prints by Ted Harrison, Erica Rutherford, Reg Vessey, Debra James-Percival, Hilda Woolnough, Gordon Smith, or Carl McKeeman. Then create a limited edition of three multi-coloured prints. Select any printmaking technique. Strive for each of the prints to have the same well-executed image. There should be little variation among the prints. You are expected to follow the edition procedure of numbering and signing prints. Use one of the following assessment tools to evaluate your work: margin assessment, product rating scale, class-designed rubric.

Resources/Notes

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

Art to the Schools Collection

Confederation Centre of the Arts

Eptek

Artist Web-sites

Printmaking Web-sites

Message/Voice Unit

Outcomes

Students are expected to

- explain the importance of voice and message in image making (MV12.1)

Elaborations-Strategies for Learning and Teaching

Students will be expected to explain the importance of voice and message in image making. They will explore the what, the why, the how, and the feelings they express for themselves and for an audience. They will be required to understand that the content and structural form together create the voice and message.

- Invite students to select different images that they feel have been important throughout time or choose images for them. Have them discuss why they and others think these art pieces are essential to us as a collection/record of human thought and feelings. Ask the students to explain the message (the content). Is the work about social justice, the environment, political issues, or events? Is it about the incredible world of imagination, or aesthetics/beauty (or the lack there-of)? Is it about daily life, or is it about self? Then have the students explore the voice (structural form) that was inspired/chosen for these images. Is it loud and bold, or soft and gentle? Does it reach us in an intellectual, physical, or emotional manner? Is it about truth or fiction? Does it reflect a culture, a time period, a way of being? How has the artist chosen to create the artwork? Is it through the compositional arrangement of the elements and principles of art and design? Do the medium and the technical approach give the image a strong voice, a persuasive voice, an intriguing voice? Does it spark our imagination and understanding of ourselves, others, and the world that surrounds us? Does it make us as an audience question and react? Does it inspire some of the audience to become creators of more artworks? How does an artwork stand the test of time? After the class discussion, have students select artworks that they feel have strong messages and voices. Have them explain the pieces to the class. Then have the students display these images as inspiration and models for their own art making.

Tasks for Instruction and/or Assessment

Paper and Pencil

- In a class discussion compare the importance of message and voice in visual art and literature. Explain how content and structural form support, convey, and give power to the art form. Then reflect in your workbook about the importance of the message and voice. Share your thoughts with the teacher or another classmate.

Presentation

- As a small group, collaborate on a PowerPoint presentation. Select from different time periods, styles, and cultures artworks that have a strong voice and message. Explain how the elements and principles create and support the message of the artwork. Present your analysis to the class.
- You have been given an image and asked to explain its message and voice. Answer the following questions to explain the artwork: Is it about social justice, the environment, political issues/events, the incredible world of imagination, or aesthetics/beauty (or the lack thereof)? Is it about daily life, or is it about self? Is it loud and bold, or soft and gentle? Does it reach us in an intellectual, physical, or emotional manner? Is it about truth or fiction? Does it reflect a culture, a time period, a way of being? How has the artist chosen to create the artwork? Is it through the compositional arrangement of the elements and principles of art and design? Do the medium and the technical approach give an image a strong voice, a persuasive voice, or an intriguing voice? Does it spark our imagination and understanding of ourselves, others, and the world that surrounds us? Does it make us as an audience question and react? Does it inspire some of the audience to become creators of more artworks? Will the artwork stand the test of time? Present your findings to the class.

Resources/Notes

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

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

Art Fundamentals, Theory and Practice, by Otto Ocvik, Robert Stinson, Philip Wigg, Robert Bone, David Cayton (McGraw-Hill, 2006)

Living With Art, by Mark Getlein (McGraw-Hill, 2008)

 Message/Voice Unit

Outcomes

Students are expected to

- explain art images that convey messages on the following themes: social justice, environment, political issues/ events, sacred and secular, culture, daily life, imagination, aesthetics, self (MV12.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to explain images from the past and present that convey messages on the following themes: social justice, environment, political issues/events, sacred and secular, cultural, daily life, imagination, aesthetics, self. They are to explore the effect that these images have had on a culture/society/time period.

- Invite students to view and explain at least one image pertaining to one of the following themes: social justice, environment, political issues/ events, sacred and secular, cultural, daily life, imagination, aesthetics, self. Listed below are some examples of artworks that convey a variety of these messages. Challenge the students to explore the effect that these images have had on a culture, society, and time period.

Social justice

José Clemente Orozco - *Zapatistas*

Judy Chicago - *The Dinner Party*

Rebecca Belmore - *The Named and the Unnamed*

Political issues/events

Yvon Gallant - *Afterbirth/La délivre*

Armand Vaillancourt - *Song of a Nation*

Eugène Delacroix - *Liberty Leading the People*

Self

Frida Kahlo

Vincent van Gogh

Chuck Close

Environment

Kim Ondaatje - *Inco Slag Train*

Robert Bateman - *Bald eagle shot by "yahoo" hunter; seal entangled in a nylon driftnet; oil-slick; red-necked grebe and rhinoceros aublet; plastic six-pack ring*

Daily Life

Alex Colville - *Cat and Dog, or Ferry Ride*

Maud Lewis - *paintings of oxen, cats, seaside*

Giacomo Balla - *Speeding Automobile, or Dynamism of a Dog on a Leash*

Imagination

Salvador Dali - *Persistence Memory*

Joan Miró - *Carnival of the Harlequin*

Henri Rousseau - *The Dream*

Aesthetics

Michelangelo - *Sistine Chapel*

Georgie O'Keefe - *Canna Red and Orange*

Historical

George Thresher - *Yankee Gale*

F.H. Varley - *The Sunken Road*

Culture

Jin-Me Yoon - *Group of Sixty-Seven*

Tanya Rusnak - *O Emigrantsii (On Emigration)*

Norval Morriseau- *All Life, Birds with Young, or Merman/ Spirit Fish*

Tasks for Instruction and/or Assessment

Presentation

- Look for and explain an artwork that conveys a message about each of the following themes: social justice, environment, political issues/events, sacred and secular, culture, daily life, imagination, aesthetics, self. Share your findings with the class.
- Create a PowerPoint presentation on the power of a visual message. Include visuals focussed on social justice, environment, political issues/events, sacred and secular, culture, daily life, imagination, aesthetics, and/or self. Select artworks from the past and the present. Include different time periods, cultures, and styles. Be sure to analyse the artwork so that your class will have an understanding as to why you chose it to represent the various topics.

Paper and Pencil

- In an envelope you will be given a visual with a message about one of the following: social justice, environment, political issues/events, sacred and secular, culture, daily life, imagination, aesthetics, self. Describe the artwork and explain what kind of effect the image may have had on a culture, society, or time period. Enter your findings in your workbook. Then share your findings with the class.

Resources/Notes

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

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

Art Fundamentals, Theory and Practice, by Otto Ocvik, Robert Stinson, Philip Wigg, Robert Bone, David Cayton (McGraw-Hill, 2006)

Living With Art, by Mark Getlein (McGraw-Hill, 2008)

www.narrativesofnationhood.ca

See appendix for more information on artworks and topics (pages 114-116).

Message/Voice Unit

Outcomes

Students are expected to

- create an art image that conveys a message on one of the following themes: social justice, environment, political issues/events, sacred and secular, culture, daily life, imagination, aesthetics, self (MV12.3)

Elaborations-Strategies for Learning and Teaching

Students are expected to create art images that conveys a message on each of the following themes: social justice, environment, political issues/events, sacred and secular, culture, daily life, imagination, aesthetics, self. They are to take into consideration the choice of medium, technique, process, and structural organization in the creation of voice and message in their images.

- Use social justice as topic about which to create a message. Invite students to discuss what social justice means and implies. Look at artworks throughout time that have focussed on social justice, such as José Clemente Orozco's painting *Zapatistas*, or Judy Chicago's installation *The Dinner Party*. Then have the class examine such social issues as human rights, poverty, land rights, industrial devastation in third world countries, war/peace, safety in society, law and order, or drug wars. Challenge them to talk or help with organizations/people that work for social justice in their community. Then have students choose one of the topics that has meaning for them and create an image that evokes an intellectual and emotional response. Remind them to use content and structural form that supports, conveys, and gives power to their art form. Ask them to display their artwork in their school or in a community space. Invite the community to view the social justice exhibition. Have a guest book or a blog so the audience can give feedback. Invite the class to reflect on the audience feedback and respond in their workbooks.
- Have students take or find photos that reflect environmental issues and would lead to good class discussion. (The photos could be from their own community, somewhere else in the world, or even outer space.) Then have them create a strong visual message about the environment and present their message to the public.
- Have students focus on themselves and their feelings. Invite them to create and share a list of adjectives that would describe a bad day. Then have the students view the expressionist painting of Edvard Munch called *The Scream*, or *The Cry*. Ask the students to explain the message. Encourage them to ask themselves why this image is so strong. Then challenge them to create images about themselves and their feelings. Have them organize an exhibition called Did You Get the Message How I Feel?

Tasks for Instruction and/or Assessment

Performance

- Look at the painting about daily life called *Woman Holding a Balance*, created by the Dutch artist Jan van Vermeer. Then take your workbook and make quick sketches or jot down the things you do and see, or the people you might meet, on any given day. Review your data and think about a scene that could capture a moment in time—something that you would like to share with an audience. Then create this visual message, considering your medium, technique, process, and structural organization. Share your artwork with the class. Use one of the following to assess your image: margin assessment, product rating scale, or class-designed rubric.

Presentation

- Look at the imaginary worlds of such artists as Paul Klee (*Twittering Machine*), Marc Chagall (*I and the Village*), Salvador Dali (*Persistence Memory*), Yves Tanguy (*Multiplication of the Arcs*), Joan Miró (*Carnival of the Harlequin*), or Henri Rousseau (*The Dream*). Discuss with your class the messages that these artists have conveyed through their imagination. Use your imagination to create and convey a world that sparks intrigue, fascination, and questions. Throughout the image, create surprises that will engage your audience. Present your image to the class.

Resources/Notes

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

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

Art Fundamentals, Theory and Practice, by Otto Ocvik, Robert Stinson, Philip Wigg, Robert Bone, David Cayton (McGraw-Hill, 2006)

Living With Art, by Mark Getlein (McGraw-Hill, 2008)

See appendix for more information on artworks and topics (pages 114-116).

Message/Voice Unit

Outcomes

Students are expected to

- demonstrate an understanding of how their artwork can support the values and principles of sustainable development in our world (MV12.4)

Elaborations-Strategies for Learning and Teaching

Students are expected to demonstrate an understanding of how their artwork can support the values and principles of sustainable development in our world. They are to look at how the environment and cultural diversity are essential components in their lives and in the lives of others around the world.

- Invite students to discuss the following article from UNESCO records of general conference in 2001. **Cultural diversity: the common heritage of humanity.** Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations. Ask the students how visual arts could support this statement. Then have them view new global art that embodies and supports this statement (e.g., Cai Guo-Quang's *Cry Dragon/Cry Wolf: The Ark of Genghis Khan*). Then have the students create and present their own image that supports the above statement.
- Encourage students to find artworks that support environmental sustainable development (e.g., *Small Hands*, by Chloe Palmer; or *Banking Water#1*, by Maria Michails). Then have them create their own visual statements that demonstrate an understanding of sustainable development in their own environment.
- Have students look at the process of nontoxic printmaking vs. traditional printmaking. Ask them to discuss the kinds of environmental footprints we leave behind us as an artistic community. Do artists have a responsibility to the environment even if it affects the artistic message and value of their art making? Ask them to demonstrate ways that they can help the environment by using environmentally friendly materials and tools.

Tasks for Instruction and/or Assessment

Presentation

- Does environmental art like that of Robert Smithson support environmental sustainable development? Create an image that supports your opinion. Then present your opinion and supporting artwork to the class. Discuss with your classmates your ideas and thoughts.
- After viewing Nigerian artist Yinka Shonibare's *Mr and Mrs. Andrews Without Their Heads*, create an image that re-creates this installation's message. This should not be a reproduction, but an image that has your own personal twist. You may want to explore the humour or make a social or political statement, or you may want to re-create it in a new art style or medium.
- View the artwork *Small Hands*, by Arizona artist Chloe Palmer. Then ask yourself these questions: Are you responsible for your own waste? Who cleans up after you? How are your life and lifestyle sustained? Who helps sustain it? Then create an image for a school exhibition that encourages people to question their living habits. Begin a list of questions that others viewing your artwork can add to. Share your feedback with your class.
- Look at Canadian aboriginal artworks. Can you find examples that support sustainability for both the land and the people? Present your findings to the class (e.g., you may want to look at Canadian artist Jane AshPoitras's work *Those Who Share Together, Stay Together*).
- View the artwork of British artist Andy Goldsworthy. Does his artwork support sustainable development? How? Create an environmental artwork that collaborates with nature itself. Present and explain your artwork to the class.

Resources/Notes

Art Fundamentals, Theory and Practice, by Otto Ocvik, Robert Stinson, Philip Wigg, Robert Bone, David Cayton (McGraw-Hill, 2006)

Artists Web-sites on (environmental sustainable development and visual art)

www.narrativesofnationhood.ca

 Message/Voice Unit

Outcomes

Students are expected to

- illustrate an art discipline (such as dance, drama, literature, or music) in a visual context (MV12.5)

Elaborations-Strategies for Learning and Teaching

Students are expected to express an art discipline (such as dance, drama, literature, or music) in a visual context. They are to combine the creative and analytical principles and techniques of the visual arts and another art discipline. Students may create images from such art forms as music, poetry, a theatre production, or a dance.

- Have students attend an aboriginal drumming circle/powwow. Then have them create a visual that expresses the music and dance. Ask them to present their artwork to the class, explaining how they captured the essence of the sound, the movement, and the celebration.
- Invite students to watch three different types of dance (e.g., ballet, tap, tango, waltz, head banging, jive). Then have them create triptych visuals that express the essence of the three dances, one in each of the three panels. Ask students to explain to the class how they captured each dance. Was it through colour, line, shape, rhythm, pattern, movement, emphasis, and/or balance?
- Challenge students to create a record jacket for a song from the 50's, 60's, or 70's. Have them listen to the song first. Then have them plan their visuals in their workbooks. Have the students create their visual musical expressions. After they have completed their jackets, have them display their artwork in a school exhibition. Please note that having the music accompany the visual text is important.
- Have students from the band class discuss with art students one of the pieces they are studying. Then have the band perform the piece. Have the art students listen and jot down ideas, thoughts, and feelings that capture the emotions and pictorial images suggested by the piece. The art class will then create a visual presentation/exhibition that will reflect the music. Both the visuals and music could be displayed and performed at the band's next band recital.
- Ask students to create visuals based on the poetry/lyrics of *White Squall*, by Stan Rogers, or *I am a Rock*, by Paul Simon. Then ask them to chose one to express in a visual context. Have them present your artwork to the class.
- Invite students to attend a musical or dramatic performance. Before they attend the performance, outline the things that they should look for. It is important for them to view the performance with a critical eye. After the performance, have them plan visuals using the outlines they used to view the performance. Then have them create their artworks. Ask them to present their work to the class.

Tasks for Instruction and/or Assessment

Paper and Pencil

- Create a piece of poetry, and then create a visual that captures the same thoughts and feelings. Present your artwork and written piece to the class. Were you able to reach your audience intellectually and/or emotionally? In your workbook, reflect on the creation of your piece, and on the class response.
- Attend a performance, such as a vignette, sketch, or comedy routine. Then free write about your response. From your free write, create a poster that captures the essence of the performance. Present your poster to the class.

Presentation

- Attend a cultural festival, celebration, or ceremony (e.g., multi-cultural event, drumming, fiddling, bluegrass, rock, powwow, sweet grass ceremony, Chinese New Year, Lebanese New Year). Experience the music, dancing, and storytelling. Create a visual that captures the essence of one of the art forms you experienced. Present your artwork to the class. Discuss how the dance, music, or storytelling inspired your work.
- Listen to the instrumental music of Oscar Peterson. Then create an abstract painting that captures the essence of his music. Exhibit your artwork at a community art gallery, library, or coffee shop. Invite schoolmates, teachers, parents, and the community to an opening. Have a guest book for feedback or have cards that can be filled out and inserted in an envelope next to the label on your artwork. Review the feedback after the exhibition. Reflect in your workbook about your art piece, the exhibition, and the feedback.

Portfolio

- View artwork by Degas or Renoir that focusses on dancers (or view *River Dance* on a DVD). Attend a local dance performance or festival. After attending the dance performance, create a visual that conveys the movement and energy of the dance(s) you saw. As a class, set up an exhibition called A Day of Dance and Celebration. (If possible, choose music that supports the artworks.) Invite your parents to the opening of your exhibition. Along with the artworks, you could have a variety of dancers perform. Record the process and the finished artwork in your e-portfolio.

Resources/Notes

Local dance academies, theatres, festivals, literary/poetry readings, and cultural events

Confederation Centre of the Arts

Eptek

Jubilee Theatre

Perceiving and Responding Unit

Outcomes

Students are expected to

- critically view a painting and use the skills of a persuasive argument to respond (PR12.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to critically view a painting and respond to it in a persuasive essay. They will demonstrate an accurate use of the specialist vocabulary of the visual arts. Students are expected to use the critical viewing steps: describe, analyse, interpret, and evaluate/judge. They will use the following criteria for their persuasive argument:

- develops a clear, controlling idea
- advances a knowledgeable judgment
- creates an organizing structure that is appropriate to the needs, values, and interests of a specified audience, and arranges details, reasons, examples, and anecdotes effectively and persuasively
- includes appropriate information and arguments, and excludes information and arguments that are irrelevant
- anticipates and addresses reader concerns and counter arguments
- supports arguments with detailed evidence, and cites sources of information as appropriate
- uses a range of strategies to elaborate and persuade, such as definitions, descriptions, illustrations, examples from evidence, and anecdotes

* Please see persuasive argument rubric in the appendix. (pg. 122)

- Invite students to critically view a painting created by an environmental artist. Have them discuss what the artist is conveying. How is he/she doing it? Is it a strong, effective voice, or is it subtle, but effective? How does the image affect their audience? Ask the students to reflect on their discussion and construct a persuasive argument about the strength of the message conveyed.
- Have the students imagine that they are art critics working for one of the following papers: the *Guardian*, the *Chronicle Herald*, or the *Toronto Star*. Have them look at artwork by two artists, such as Emily Carr and A.Y. Jackson, Erica Rutherford and Hilda Woolnough, Jane AshPoitras and Charles Comfort, Pudlo Pudlat and Ted Harrison, Ken Danby and Joni Mitchell, or Robert Bateman and Christopher Pratt. Ask the students to write for the paper a critique of the artists' work. They are encouraged to use their critical viewing skills to support their reviews. Challenge the students to be persuasive with their reviews.
- Invite students to view the artwork of Quebec activist artist Armand Vaillancourt. Ask them to select and critically review a work by Vaillancourt and write a persuasive argument about it. Then have them create images that convey the content of their arguments.

Perceiving and Responding Unit

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

- Select a painting from a chosen time period. Explain the artist's message in a persuasive essay.

Presentation

- Select a painting from a chosen time period to critically view. Describe the subject matter, process, technique, and medium. How were the elements and principles used in the image? What kind of style/voice did the artists have? How did this affect the painting? Using the skills of a persuasive argument organize your study to present to the class.
- Select an artwork created by either a male or a female artist. Describe the subject matter, style, and voice. Write a persuasive argument that supports your critical viewing. Then create an image that conveys your argument. Present both your essay and artwork in a class exhibition.
- View the composition of a modern/contemporary image. Look at how the elements and principles are used to create messages/voice. Present your findings in a persuasive way, both in written and visual context.

Resources/Notes

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

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

Historical and Cultural Unit

Outcomes

Students are expected to

- create a time line of the modern and contemporary art movements (H/C12.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to create a class time line of the modern and contemporary art movements, and include the contributions of Canadian artists. The time line would include the following movement styles: post-impressionism, expressionism, cubism, futurism, abstract art, Dadaism, surrealism, pop art, performance art, op art, minimalism, environmental/installation art, post-modernism, new realism, conceptual art, feminist art, neo-abstractism, new global art.

- Students are to include the following information on their time lines:
 - style/movement
 - time period
 - examples of artists
 - new materials/tool, equipment used during this time period
 - new concepts
 - examples of various themes
- Challenge students to use the above guidelines to create a time line that demonstrates an understanding of the modern/contemporary art movements. This can be a work in progress over a semester or may be completed in a specific time period. Ask the class to discuss each of the styles and movements of the time period. Select an area in the class for the construction of the time line. Students may find visuals on-line, or in books, or may create them. Then have the class reflect on how each style or movement connects to the next. Have them journal their thoughts and learnings in their workbooks.

Tasks for Instruction and/or Assessment*Presentation*

- Create a time line of the modern/contemporary art movement, including the following information: styles/movement; time period; examples of artists; new materials/tools/equipment used; new concepts; subject matter. After this component has been completed, select an object that has personal significance to you (preferably something not too big). You will then be assigned one of the styles/movements from the time line. It is your task to create an object as in that particular style or movement. After you have completed your artwork, present your example to the class and explain how it captures the essence of the particular style/movement. Then add your visual examples to the modern/contemporary time line.

Resources/Notes

Art Fundamentals, Theory and Practice, by Otto Ocvik, Robert Stinson, Philip Wigg, Robert Bone, David Cayton (McGraw-Hill, 2006)

Living With Art, by Mark Getlein (McGraw-Hill, 2008)

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

Exhibit and Present Unit

Outcomes

Students are expected to

- select, exhibit, and describe three pieces of artwork that represents their growth (E/P12.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to select, exhibit, and describe three pieces of art that represent their growth and support the development of personal artist statements. Students will demonstrate the following in the exhibition, description, and interview:

- skills
- concepts
- exploration of media and techniques
- gathering of information and knowledge from other artists, cultures, artwork, and/or art periods that influenced their work
- communication of ideas, thoughts, feeling, and inspirations
- development of message and voice
- support for the values and principles of sustainable development in our world

Students are to include a label with the following information:

Title of work:

Artist (student):

Medium:

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

Date:

- Invite students to hang their artworks and mounted statements in a student exhibition. Have an audience response book or a blog available for feedback. After the exhibition has ended, have the class review and discuss the audience comments and feedback.
- Ask students to prepare for an interview. They should bring their workbooks to support their selections, exhibition, and descriptions.

Tasks for Instruction and/or Assessment*Presentation*

- For a class exhibition select from your portfolio three art pieces that represent your growth. An explanation of the development of your artist statement is to be mounted for the exhibition and must be included with your chosen pieces. Give a brief description of each of your chosen pieces and explain your choices.
- Hang your artwork and artist's statement in a class exhibition. Have an audience response book available. After the exhibition has ended, review and discuss the audience comments and feedback.

Interview

- You will be interviewed on your selection, exhibition, and description of artwork. You will bring your workbook to support your selections.

Resources/Notes

Visual Arts

621A

Overall Knowledge and Skills Unit

Outcomes

Students will be expected to

- build upon their understandings, knowledge, skills, and experiences to create artist statements that will support their individual styles and voices in their artwork (OKS12.1)

Elaborations-Strategies for Learning and Teaching

Throughout the semester, students are expected to continue to refine and articulate artist statements that will support their individual styles and voices in their artwork. They will consider media, techniques, elements and principles of design; influences by other artists, cultures, styles, and time periods; and ideas, thoughts, feelings, and inspirations. Students should reassess their statements periodically and add, delete, or modify to represent their ways of thinking, doing, and expressing. (A minimum of six re-works of an artist statement is expected throughout the semester.)

- 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 the most to convey your ideas?
 - How do you like to compose your work? Is it balanced? Does it have rhythm? Do you like patterns? Did you use line, shape, or colour to create the pattern? Describe.
 - What inspires you?
 - Has an artist, a culture, an artwork, a style, or a time period influenced your work?
 - Do you have a message you want to communicate?
 - Is there a theme in your artwork?
 - What is important in your life? Does it influence your artwork?
 - What kind of voice do you use for your images? Is it bold? Is it gentle? How would you describe the sound of your voice in an image? Maybe you use different voices for your artwork.

With these answers as their guide, have students create their artist statements. Have them periodically review and update their statements. Ask them to send their updated statements to you and post new statements on their gallery Web-sites.

- Invite students to free write on what their artwork communicates. Why does creating art continue to hold meaning for them? From this free writing, students should create their artist statements. Throughout the semester, periodically (minimum of six re-works) have students update their statements. They should review their artwork and studies in their workbooks when updating their statements.

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

- Create an artist statement that continues to state and support what you do in your art making and why. (It should be evident that your statement has evolved since the 501A course). Be sure to update your artist statement periodically (after each major art study is suggested, as there must be at least six reworkings of your artist statement throughout the semester.) Use the studies and finished artwork in your workbook and portfolio to update your statement. Ask yourself what has changed and why? Who and what has influenced the change? Do you have a better understanding of your individual voice and style? For example, is it a bold voice, or a gentle, thoughtful one? What kinds of messages do you share/communicate/express? How? 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. Please note that your artist statement will be exhibited with your selected artwork in the semester-end exhibit/presentation.

Resources/Notes

PEI Department of Education and Early Childhood Development: Visual Arts Curriculum, 501A

Overall Knowledge and Skills Unit

Outcomes

Students will be expected to

- maintain a workbook and portfolio (OKS12.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to maintain their workbooks and portfolios so they can continue to reflect on their growth in their artwork and in their thinking. Throughout the semester students will use their workbooks/portfolios to measure their personal growth. Through periodic reviews and semester-end interviews, students will reflect on and discuss their work and their growth in proficiency in a number of skills: use of artistic concepts; exploration of media and techniques; gathering of information and knowledge; historical and cultural awareness; use of divergent thinking when problem solving; support for the values and principles of sustainable development in our world; communication of ideas, thoughts, feelings, and inspirations. Students will reflect on and share how the above skills are applied in their artwork to create and express a strong personal statement.

- Invite students to select four pieces of work that they feel best represent their growth in proficiency in a number of skills: use of artistic concepts; exploration of media and techniques; gathering of information and knowledge; historical and cultural awareness; use of divergent thinking when problem solving; support for the values and principles of sustainable development in our world; and communication of ideas, thoughts, feelings, and inspirations. Have students exhibit their pieces. Then have the class discuss the growth in the visual images.
- Ask students to select artwork from their portfolios that expresses a strong personal statement. Have them share this with the class.
- Invite students to select works from their workbooks/portfolios that reflect cultural and historical awareness. Then have them analyse their work in journal entries.
- Have students select a study from their workbook that they feel was challenging and successful in resolving. Have them discuss this in a review of their work.
- Ask students to select from their workbooks/portfolios works that best represent their personal artist statements. Statements will be used in a student exhibition with their artwork.
- Encourage students to select from their workbooks/portfolios works that exhibit an improvement in artistic quality. Have them use a rating scale for their work.
- Invite students to select from their workbooks/portfolios works that exhibit growth in their use of various media and techniques. Have them share how their exploration of different media and techniques promoted this growth, and discuss how the quality of their artwork improved.
- Ask students to select from their workbooks/portfolios works that demonstrate growth in voice and style, and in message/theme. Have them reflect on this growth in writing, and discuss where their artwork will go from here.

Tasks for Instruction and/or Assessment

Paper and Pencil

- Select four pieces from your workbook/portfolio that you feel show a growth in voice (e.g., works about social justice, environment, political issues/events, imagination, aesthetics, self-expression). In writing, support your selection.
- Select artworks from your workbook/portfolio that exhibit a growth in technique or in understanding of concepts. Explain in writing how the techniques and concepts improved your artwork.

Presentation

- Create a visual presentation that shows the growth in your artwork from the beginning of the semester to the end of the semester. Be sure to include the evolution of your artist statement.
- Create a 3-D form from artworks in your workbook/portfolio that display growth in historical and cultural awareness. (You may photocopy artworks from your workbook/portfolio for this exercise). Present your 3-D form to the class, explaining your growth.

Portfolio

- Select pieces from your workbook/portfolio that best represent growth in the following areas:
 - skills
 - understanding of 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, feeling, and inspirations
 - support for the values and principles of sustainable development in our world
- 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 A. 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 Pencils, by Sandra McFall Angelo (Davis Publications, 1999)

Overall Knowledge and Skills Unit

Outcomes

Students will be expected to

- compile their artwork on an e-portfolio Website (OKS12.3)

Elaborations-Strategies for Learning and Teaching

Students are expected to continue compiling their artwork on an e-portfolio Website. There will be two components on this Website: the processes of artworks and finished artworks. Students are expected to digitally record the process leading up to a finished work, and periodically send this information to their teacher for review. (A brief description of the process can be included for each piece.)

This Website is intended to be used as a gallery in which to display student artwork, record information, reflect, and create meaning from collected works.

Personal Web galleries of their artwork will create for each student an e-portfolio preparing him/her for college, university, grant applications, and/or a business site. Students are expected to label each of their artworks with the following information:

Title:

Artist:

Medium:

Date:

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

*Teacher's note: This portfolio will allow colleges and universities to see two years of growth if students have taken Visual Arts 501A. It will also be a useful resource for students considering a program such as architectural engineering.

- Invite students to focus on the voice/message component of their artwork. Have them record the process used for artworks on social justice, environment, political issues/events, imagination, aesthetics, or self (such as the war on poverty in our community, country, world).
- Have students record the process used for their self-portrait.
- Encourage students to record their artwork from the inquiry based learning project.
- Invite students to make a digital record of the of their inquiry-based learning project.

Tasks for Instruction and/or Assessment

Interview

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

Paper and Pencil

- Select pieces from your Web-site that you think best represent your studies in image making. Write a piece that supports your reason(s) for selection. Present this to your class.

Presentation

- Your class will create artwork for an exhibition on social justice issues. Be sure you research your chosen topic (e.g., socio-economic issues, disability rights, minority rights). Interview people. Make digital images showing your process, and include them in the “process” component of your e-portfolio. When you have completed your artwork, record the finished work in the “gallery” component of your e-portfolio. Then create a presentation based on your entries. If you have interviews or soundscapes add them to your presentation.
- Create a retrospective exhibition/presentation using your e-portfolio. Use this to review the growth in your artwork.

Portfolio

- Create an e-portfolio for university/college entrance. Select artwork and processes from your e-portfolio that best represent your work, and send your selection to the educational institution.
- Select artwork from your e-portfolio that you would send to the following art institutions/galleries:
 - government buildings
 - national galleries
 - Provincial Art Bank
 - one-of-a-kind galleries
 - commercial galleries

Review your choices with your teacher. Get feedback from your classmates.
- Select eight pieces from your gallery Web-site that you think would best promote your work. Then create a presentation that you would use to sell your work.

Resources/Notes

PEI Department of Education and Early Childhood Development: Cultural Industries Curriculum

E-Portfolios

Junior Achievers Program

Prince Edward Island Cultural Human Resources Sector Council

Artist/Gallery/Museum Web-sites

Overall Knowledge and Skills Unit

Outcomes

Students will be expected to

- work independently (OKS12.4)

Elaborations-Strategies for Learning and Teaching

Students are expected to work independently on their artwork. (Teachers should be viewed as coaches and facilitators in the artmaking process.) Students should be choosing and selecting art materials, techniques, and messages. By reviewing their workbooks and portfolios, students should be able to synthesize their thoughts, choice of concepts, medium, and skills to make the best personal choice for their artmaking. They are to review, reflect, and problem solve. Students are to be encouraged to present and talk about their work with their teacher(s) and others to get feedback and suggestions.

- Provide students with an environment that enables them to be risk takers/problem solvers in their art making. Create an atmosphere of respect and support as they work independently through their choices of content, composition, structure, technique, and approach. Students should be empowered to discuss new ideas and different approaches to their image making. Encourage them to select topics/messages that are important and personal to them. Through reviewing, reflecting, and planning, students will synthesize their thoughts, ideas, and feelings to create new ways of knowing and doing. It is important to provide materials, tools, and space so that they can communicate new ideas and use new approaches in their image making. It is important to have students seek feedback on their image making so as to build confidence and enable growth.

Tasks for Instruction and/or Assessment*Performance*

- Challenge yourself to make decisions about content, composition, materials, processes, and techniques that best suit a project. Ask yourself to reflect on past experiences and knowledge that will hopefully bring you to new understandings and doings. Take the initiative to discuss your ideas and choices with your teacher, classmates, friends, and parents to get feedback.

Journal

- Reflect in your workbook about the choices you have made on content, structural composition, materials, techniques, and processes. Think about where this may lead you in your artmaking.

Resources/Notes

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

Overall Knowledge and Skills Unit

Outcomes

Students will be expected to

- demonstrate an advancement in their development of technical skills and use of media (OKS12.5)

Elaborations-Strategies for Learning and Teaching

Students are expected to demonstrate an advancement in their technical proficiency and use of media. They will select media that best suit a particular image. They will demonstrate competence in producing effective relationships between structural choices and artistic functions. They will conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to their skill in selecting media, techniques, and processes. Students will refine techniques and processes for working with a variety of media. (They will also demonstrate safe and responsible use of tools, materials, and space.)

Example of media, skills, and techniques rating scale

4	3	2	1
<ul style="list-style-type: none"> • Excellent selection of materials • Selection of media fully explored and planned • Expertly applied media • Excellent use of techniques • Abundance of visual detail • Skilful, controlled, fluent, appropriate 	<ul style="list-style-type: none"> • Appropriate selection of materials • Adequate experimentation and planning of media selection • Successful media application • Appropriate use of techniques • Sufficient visual detail • Skilful, competent, appropriate 	<ul style="list-style-type: none"> • Haphazard selection of materials • Insufficient experimentation and planning of media selection • Inconsistent use of media • Techniques need improvement • Undeveloped visual detail • More exploration and practice needed 	<ul style="list-style-type: none"> • Poor selection of materials • Minimal experimentation and planning of media selection • Uncontrolled use of media • Uncontrolled use of techniques • Little attempt to use visual detail • Rudimentary difficulties, undeveloped

- Invite students to discuss how visual articulation of media, techniques, processes, and skills have an effect on an image. Throughout the semester have them create images (e.g., drawings, paintings, sculptures/crafts, prints) that demonstrate competence in producing an effective relationship between structural choice and artistic function. Have them evaluate their technical skill and their use of media throughout the semester.

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

- You will be evaluated on your ability to select materials, techniques, and processes to facilitate the creation of artwork.
- Create images that demonstrate increased proficiency with media, techniques, and processes (throughout the semester). Use a rating scale to measure your progress.
- Create a painting that requires a bold, strong, expressive look—an image that demonstrates your increased proficiency with media, techniques, and processes, and with the use of paints and skills that best articulate the message/feeling(s).
- Demonstrate your increased proficiency in use of skills, media, and processes when re-creating a painting from the past.
- Create a print that requires fine detail and the use of many colours. Demonstrate an increased proficiency with media, techniques, and processes.
- Draw a self-portrait that demonstrates your increased proficiency with media, techniques, and processes. Your drawing should demonstrate an advancement in your ability to apply values and proportions that create a self-portrait that captures your personality and physical being.
- Create a traditional craft that demonstrates your increased proficiency with media, techniques, and processes. Your skills and use of media should support the function and meaning of the art object.
- In a given space, create an installation piece that demonstrates your increased proficiency with media, techniques, and processes.

Journal

- Reflect on your increased proficiency with media, techniques, and processes. Identify areas that you found challenging, and describe ways to meet those challenges. Discuss your progress with your teacher, using a rating scale and your reflective notes.

Overall Knowledge and Skills Unit

Outcomes

Students will be expected to

- synthesize art concepts and theories in their artworks (OKS12.6)

Elaborations-Strategies for Learning and Teaching

Students are expected to synthesize art concepts and theories in their artworks (e.g., elements and principles of design, colour theory, perspective, art styles). They are to create artworks that use organizational principles to serve specific artistic functions.

- Invite students to think about the voices and messages that they wish to convey. Then have them reflect and plan how they will structurally approach their work so they can create the visual compositions they have envisioned. Ask them to review (using their workbooks) art concepts and theories, such as elements and principles of design, colour theory, perspective, and style. Encourage them to select concepts, theories, and historical/cultural understandings that will support their art making.
- Challenge students to create a still life using three different media (e.g., an acrylic painting, an ink drawing, and a silk-screen). Ask them to apply concepts, theories, and historical/cultural understandings so that they may create the visual images that they have planned. Have the students explain how they used the concepts, theories and historical/cultural understandings to create the images they conceived.
- Have students synthesize concepts, theories, and historical/cultural understandings that will help them create images that evoke intellectual and/or emotional responses.

Tasks for Instruction and/or Assessment*Performance*

- In making new images, synthesize concepts and theories that you have learned in prior art making. Reflect and select concepts, theories, techniques, processes, and historical/cultural understandings that will enable you to create and support meaning in your art making.
- Create an image that has a personal message that you would like to share. Think of the elements and principles of design, colour theory, perspective, and art style that you feel would best convey your visual message.
- When you have organized and created your composition, does it evoke a strong intellectual or emotional response from your audience?

Presentation

- View the painting by Vincent van Gogh called *Starry, Starry Night*, and then listen to the song called “Vincent,” written by Ron McLean. Think of how you will re-create this artwork using the elements and principles of design, colour theory, perspective, and a choice of art styles to express new ideas and feelings, or conveys information. Present your artwork to the class and explain the approach you chose for this image.

Resources/Notes

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

Overall Knowledge and Skills Unit

Outcomes

Students will be expected to

- create an image that evolves from the sensory quality of a medium (OKS12.7)

Elaborations-Strategies for Learning and Teaching

Students are expected to create an image that evolves from the sensory quality of a medium. They are expected to compose an image that relates and communicates the nature and properties of a medium (e.g., paint, clay, graphite, ink, conté, graphite, metal, wood, computer programs) using a variety of tools and processes. The medium is the focus and source of inspiration in the art making. Students are expected to push the material(s) and the possibilities. They are expected to communicate an understanding of and connection to the medium.

- Invite students to explore the sensory qualities of a variety of media, such as clay, graphite sticks, acrylics, and metal. Set up four tables with a different medium at each. Give students 15-20 minutes to explore the qualities of each medium. Then have the students record on a sheet their sensory reactions to each medium. How does the materials feel and look? What did the medium encourage them to do with it? What was their physical and psychological reaction to each medium? Have them share their findings and reactions with the class. Did everyone have the same reaction? Why, or why not? After this exploration of media has been completed, have each student choose a medium that evokes a strong physical and psychological reaction. Ask each to create an image that is inspired by the nature of their chosen medium. Have students explore possibilities, with the medium as their guide. Have them present their artwork to the class, describe the sensory quality of the chosen medium, and explain how it inspired their image making.
- Introduce students to the paintings of Jackson Pollack. Ask them what they think might have been the sensory quality of the paint that inspired the images he created. Then encourage them to explore the possibilities and limitations of a medium, such as watercolour, tempera, acrylic, or oil. Have them explore with a variety of strokes, colours, and thicknesses of paint on different sizes of paper, large and small. Then have them describe their sensory reactions to the medium. After the discussion has ended, ask the students to each create an image that evolves from the sensory quality of the medium he/she was exploring. Invite students to share how the sensory quality of the media inspired their image making.

Tasks for Instruction and/or Assessment

Performance

- Create an image that evolves from the sensory qualities of a variety of media.

Presentation

- Using a variety of tools and processes, create an image that evolves from the sensory qualities of some of the following media:
 - paint—watercolours, tempera, acrylics, oils
 - drawing implements—markers, pencils, graphite sticks, coloured pencils, chalk, conte, charcoal, inks, oil pastels, oil chalk pastels
 - metal—copper, brass, silver
 - clay—terra cotta, porcelain (baked and unbaked)
 - wood—soft woods, hard woods
 - fabric—cotton, wool, silk, synthetics
 - found objects—natural, human-made

Present your image to the class, describing the sensory qualities that were inspired and how they evolved in your image making.

Paper and Pencil

- Reflect in your workbook on the physical and psychological reactions you had to a variety of media. Analyse how specific media inspired your image making. How did a particular medium evolve from the beginning to the end. Was it the way the materials felt as you worked it. Was it the visual enaction you had with the medium? Was it the combination of both? Did the smell or sound of the medium help create the image? Did you associate the material with a taste? Did these sensory qualities play a part in the image making?

Interview

- During an interview with your teacher, discuss how the sensory quality of a medium affects your image making.

Resources/Notes

Overall Knowledge and Skills Unit

Outcomes

Students will be expected to

- analyse the effects of technologies on visual images (OKS12.8)

Elaborations-Strategies for Learning and Teaching

Students are expected to analyse effects of various technologies on visual images from both the past and the present. They are expected to illustrate and relate how technologies have and do affect cultures/artists in their choices, style and thoughts of their artwork (the how and what they communicate). Students are expected to analyse and illustrate how past and present technologies affect their artworks.

- Invite students to discuss the definition of technology in the *Foundation for the Atlantic Canada Arts Education Curriculum*. “Since the arts are always about the processes of presentation, they are able to utilize the most recent technologies, along with those from the entire history of the arts. A technological device or technological process rarely becomes obsolete to the artist. An artist may choose to use any technology from any period of history if it is suitable. The final appearance and presentation of the art work is strongly influenced by the technologies of production. When an artist engages in an artmaking process or creates an art product, choices and decisions must be made about the appropriate technology of production and how an audience may respond to these efforts.” Then introduce a variety of art pieces, such as cave paintings, Egyptian jewellery, Greek vases, Roman sculpture, Japanese prints, impressionistic paintings, contemporary field paintings, photographs, films, and/or computer games so students can discuss and analyse the technologies that would have been used to create such images. Ask them to analyse the effects that technology had/has on the final appearance of images, and explain how technology defines a culture, a time, a thought, or a look. Finally, have students select works of art from their own collections. Invite them to analyse and illustrate how past and present technologies affect their own artwork.

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

- You may choose to use any technology from any period of history if it is suitable for your image making. Illustrate how you have used technologies to create visual effects that you were striving for in your own artwork.

Presentation

- You will select drawings, paintings, prints, crafts, and/or sculptures from the past and present that illustrate how the final appearance and presentation of the artwork is strongly influenced by the technologies of production. Present your findings to the class through a PowerPoint presentation.
- Analyse and illustrate how technological devices or technological processes rarely become obsolete to the artist. Select paintings from your own collection that illustrate this.

Journal

- In your workbook analyse the visual effects that past and present technologies have created in your own image making. For example, how are technologies used in printmaking (e.g., collograph, intaglio, etching, engraving, stamping, or stenciling)? How do the technologies create the visual effects that you are seeking? (The technologies you may want to focus on may come from any art form, such as drawing, painting, sculpting, pottery, metal smithing, woodworking, photography, or filming.)

Drawing Unit

Outcomes

Students will be expected to

- create a self-portrait that captures personality and physical being (D12.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to create self-portraits that reflect both physical and personal characteristics of their beings. They are expected to explore other artists who have created self-portraits, (such as Jan van Eyck, Albrecht Dürer, Leonardo da Vinci, Rembrandt, Vincent van Gogh, Edgar Degas, Claude Monet, Pablo Picasso, Henri Matisse, Frida Khol, Norman Rockwell, Andy Warhol, Frederick Varley, and Chuck Close) for inspiration and understanding. Students will also be evaluated on their use of the elements and principles of art and design, and their use of tools and media to capture their personality and physical being.

- Challenge students to create a realistic life-size self-portrait using graphite pencils. They are expected to display technical proficiency in the use of value in the portrait. After students have completed their work, have them display and present their portraits.
- Invite students to view the works of artists who have created self-portraits—(such as Rembrandt, Frida Khol, or Chuck Close) for inspirations. Then ask students to select the drawing media they would like to work in. (It should be suggested that they choose media that they think will best portray themselves, media they are strongly connected to.) Students will be expected to plan (create studies in their workbooks) for their self-portraits. Then invite them to create their self-portraits. After they have completed their portraits, have them display their artwork in an exhibition. Ask them to write brief descriptions explaining their work.
- Ask students to create four small self-portraits, each using a different value study, using such drawing media as graphite, ink, chalk pastel, watercolour, acrylic, or water-oils. Then have them display their four images for a school exhibition.
- Have students create a humorous self-portrait. Have them start by creating a realistic portrait, and then transform it to an overly exaggerated one.
- Have students take photographs of themselves. Then ask them to use clay to create exaggerated portraits of themselves. From these 3-D portraits, they will create self-portraits using a drawing medium and then present the self-portraits to the class. They should reflect in their workbooks on the process involved in the development of these images. What was successful? What were the challenges? What would they do differently next time?

Tasks for Instruction and/or Assessment

Presentation

- View portraits by Picasso. Discuss with your class his “rose,” “blue,” and “cubist” periods. Using one of the styles of Picasso, create a self-portrait that captures your personality and physical build. Present your work to the class. Then display it in a class exhibition.

Performance

- Using acrylics and a knife create a self-portrait that captures your personality and physical build. Exhibit your work in a school exhibition.

Pencil and Paper

- As a class, create a rubric to self-assess your self-portrait. You should consider the following when constructing your rubric: selection of medium, technical proficiency, ability to capture the essence of personality and physical build, and strength of the overall image conveyed to an audience.
- Select a medium that you feel will best portray you in a self-portrait. Then use a product rating scale to assess your work.

Portfolio

- Using stippling, hatching, crosshatching, and blending, create an ink self-portrait that captures your personality and build. Enter this in your e-portfolio.

Resources/Notes

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

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

PEI Department of Education and Early Childhood Development: Visual Arts Curriculum, 501A

Artist Web-sites (e.g., Jan van Eyck, Albrecht Dürer, Leonardo da Vinci, Rembrandt, Vincent van Gogh, Edgar Degas, Claude Monet, Pablo Picasso, Henri Matisse, Frida Khol, Norman Rockwell, Andy Warhol, Frederick Varley, Chuck Close)

Painting Unit

Outcomes

Students are expected to

- select a painting representing an art movement or technique that connects to a personal artist statement, and re-create the image (P12.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to select a painting from an art movement or one using a technique that connects to their personal artist statement, and re-create the image. They are expected to analyse the medium, technique, process, and composition of the image (elements and principles of art and design). Students are expected to break down the components of the painting so that the organizational structure may be understood and re-created—not reproduced—and be given a personal twist.

(Please note that students should be reminded of the moral and ethical issues around copyright of another person's artistic property.)

- Invite students to view paintings by an artist whose main focus is the medium (for example, Helen Frankenthaler). Then have them choose painting media that connect to their artist statements and have them re-create the images. Have them share their paintings with the class, explaining how their choice of paintings to re-create supports their artist statements. Ask the students to explain their use of medium, technique, process, and composition of the image, (elements and principles of art and design).
- Encourage students to explore dimensionality in painting, such as in the paintings of Picasso. Have them select paintings that explore three-dimensionality and support their exploration of their artist statements. Then have them re-create the images. Ask the students to record their process in their e-portfolios. Have them reflect in their workbooks on how their re-creations support their artist statements.
- Have students explore art styles/movements, such as post-impressionism, expressionism, cubism, futurism, abstract art, Dadaism, surrealism, pop art, performance art, op art, minimalism, environmental/installation art, postmodernism, new realism, conceptual art, feminist art, neo-abstractism, and new global art. Then ask them to choose artwork that connect to their artist statements. Have each student re-create a painting and display it in a modern/contemporary exhibition.
- Invite students to explore paintings on social justice, such as *Zapatistas*, by José Clemente Orozco; *The Third of May*, by Francisco Goya; or *The Uprising*, by Honoré Daumier. Then have them select and re-create paintings on social justice that support their artist statements. Have them present their artwork to the class. Ask students how the re-creation of the images has enabled them to have a deeper understanding of painting techniques, colour theory, composition, and subject matter.

Tasks for Instruction and/or Assessment

Performance

- Re-create a painting that is about social rights (such as those found in feminist art like Judy Chicago's) and supports your artist statement. Analyse the medium, technique, process, and composition of the image (elements and principles). Break down the components of the painting so that the organizational structure may be understood and re-created.
- Explore naturalistic paintings by such artist as Albrecht Dürer, John James Audubon, Robert Bateman, and Lindee Climo. Look at how these artists use medium, technique, process, and composition in their image making (elements and principles). Analyse how they arranged the elements of art and design to create meaning. Then choose one of the paintings that you feel supports your artist statement, and re-create the image. Use a rubric designed by your class to assess your work.

Presentation

- Explore futurist paintings created by such artists as Picasso (*Man with a Violin*); Marcel Duchamp (*Nude Descending a Staircase, No.2*); or Giacomo Balla (*Speeding Automobile*, or *Dynanism of a Dog on a Leash*). Then find a painting that you feel connects to your artist statement and re-create that painting, putting your own twist on the image. Display your artwork in an exhibition called Speedy, Race, or In Motion. Make sure to include your artist statement with your painting.
- View the paintings of Canadian landscape artists such as Emily Carr, the Group of Seven, Ted Harrison, Kim Ondaatje, Brenda Whiteway, Erica Rutherford, Gail Rutherford, or Pudlo Pudlat. Then choose one of their paintings that connects to your artist statement, and re-create that image with a new twist. Present your re-creation to the class. Explain your use of medium, technique, process, and composition (elements and principles). Break down the components of the painting so that the organizational structure may be understood in your re-creation.

Interview

- Explore action paintings by Jackson Pollack. Find an artwork that connects to your artist statement and re-create that visual experience with a new twist. Reflect in your workbook about the experience. Both your image and reflections will be discussed during your semester-end interview.

Resources/Notes

Art Fundamentals, Theory and Practice, by Otto Ocvik, Robert Stinson, Philip Wigg, Robert Bone, David Cayton (McGraw-Hill, 2006)

Art to the Schools Collection

Confederation Centre

Eptek

Provincial and community museums

Sculpture/Craft Unit

Outcomes

Students will be expected to

- re-create a cultural art form (S/C12.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to re-create a cultural art form. They are to demonstrate an understanding of the function and explore the meaning of a specific art object representative of a culture, time, and place. Students are expected to analyse the work of art in terms of history, aesthetics, and culture. Students are to justify their conclusions and use their analysis to create their own artwork and they are expected to re-create the cultural art form with respect and integrity. They should break down the components of the art form so that the organizational structure may be understood and re-created—not reproduced—but given a personal twist.

(Please note that students should be reminded of the moral and ethical issues around the copyright of another person's artistic property.)

- Invite students to discuss how a culture is recognized by its art forms. Have them brainstorm objects/artifacts that define a culture, such as clothing, body ornaments, jewellery, fabrics, utensils, furniture, musical instruments, ceremonial attire, transport, tools, the use of pictorial images of animals and plants, structures, representations of deities, scripts, and the land itself. Ask them to reflect on a variety of cultures from around the world. Then have the students focus in on a specific group, such as Native American, Lebanese, Chinese, Scandinavian, Acadian, Ukrainian, Japanese, Nigerian, Italian, English, or Gaelic. Have them look at the culture's history, traditions, aesthetics, art forms, and processes. Then challenge the students to choose one of the culture's art forms/traditional processes and create a cultural art form. They are to create the art form with respect and integrity.

Tasks for Instruction and/or Assessment*Performance*

- Choose a culture and research the art forms/traditional processes used to create a cultural art form. Remember that the quality of your work will be greatly influenced by your research of the art form and the process/approach used in creating that art form. Be sure to create the cultural art form with respect and integrity. Record your research, a description of your creative process, and final product in your portfolio. Your cultural art form will be assessed with one of the following assessment tools: margin assessment, product rating scale, or class-designed rubric. Your work will be reviewed during your semester-end interview.

Resources/Notes

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

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

Sculpture/Craft Unit

Outcomes

Students will be expected to

- create an installation piece (S/C12.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to create an installation piece. They will explore the contemporary art movement called installation, and will create their own installations in a given space.

- Invite students to explore various installations that have been created by different artists, such as Cai Gua-Qiang (*Dream, Cry Dragon/Cry Wolf: The Ark of Genghis Khan, or Dream of the Red Chamber*); Ann Hamilton (*tropos*); Lucas Samaras (*Mirrored Room*); Judy Pfaff (*Deepwater*); Armand Vaillancourt (*Song of the Nations*); or Rebecca Belmore (*Manichean Aesthetics*). Have them discuss how an installation is like a theatrical experience in which the environment is created but without the actors. The visual is completed with the viewer(s) becoming a detailed part of the artwork. Ask students to reflect on the belief of the artists that spectators engage in their artwork with their whole bodies and senses. Therefore, an installation may have spectators experience sound, smell, touch, and taste, along with the visual component. Then have students explore the topics that installation artists explore. In many cases, an installation is a response to a political or social issue. Assign a space in or outside the school for an installation (e.g., community space, city/town hall, mall, library, gallery space for a young artists'/curators' program, or outdoors). Challenge the students to design an installation for the space. Have them select a current controversial topic and create a visual response that expresses a thoughtful opinion. Have them first plan the process in their workbooks. Invite students, parents, officials, and/or the community to view the installation. Have a guest book or a blog so the audience can give feedback. (Please note that an installation can be created independently or collaboratively. Both ways of working are important to artistic development. If it is a collective creation, be sure to have students record their daily input in their workbooks and have them describe their contributions in a class presentation.)

Tasks for Instruction and/or Assessment

Performance

- Create an installation in response to the painting *Captain Vancouver*, by Charles Comfort. Use a class-designed rubric to assess your artwork.
- In a small box, create a design for an installation about poverty in your local community. Use a product rating scale to assess your artwork.

Paper and Pencil

- Create an installation that expresses a well-thought-out view on a current controversial topic. Reflect in your workbook about your visual statement. Does it evoke an intellectual response and/or an emotional one?

Interview

- Create an outdoor installation in your garden. Take pictures of your installation and create a multi-media presentation using PowerPoint. Use the whole room if possible. Display your images on a large wall. Use sounds or other devices that allow the audience to engage and interact with the artwork. Use a creative characteristics evaluation form to assess your art-making experience. It will be discussed during an interview.

Resources/Notes

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

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

Art Fundamentals, Theory and Practice, by Otto Ocvik, Robert Stinson, Philip Wigg, Robert Bone, David Cayton (McGraw-Hill, 2006)

Living With Art, by Mark Getlein (McGraw-Hill, 2008)

www.narrativesofnationhood.ca

Printmaking Unit

Outcomes

Students are expected to

- create a limited edition of a multicoloured print (PM12.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to create a limited edition of a multi-coloured print. They will create an edition of at least three prints. They may select any printmaking technique, but should strive for each of the prints to have the same well-executed image. There should be little variation among the prints. Students are expected to follow the procedure of numbering and signing prints.

- Invite students to create a limited edition of multicoloured prints using silk-screens. Have students plan their print design in their workbooks, sketching their images and planning the colour schemes. Then have them create their prints. Remind students to register their screens properly so that the images align properly to create the one image. Then have them number and sign their prints. Invite them to display their prints in a class exhibition. Have the students discuss their coloured editions.
- Ask students to create three multicoloured prints using one of the following printmaking methods: relief printing, intaglio printing, lithography, or screen printing. Have them plan the composition, the colour scheme, and the procedure they will use to create their coloured prints. Then have them create, number, and sign the limited edition. (Ask students to X their plates so that the print is limited). Have them reflect on their successes, their challenges, and what they would do differently the next time they were to create multicoloured print editions of three.

Tasks for Instruction and/or Assessment*Performance*

- Look at multicoloured prints by Ted Harrison, Erica Rutherford, Reg Vessey, Debra James-Percival, Hilda Woolnough, Gordon Smith, or Carl McKeeman. Then create a limited edition of three multicoloured prints. Select any printmaking technique. Strive for each of the prints to have the same well-executed image. There should be little variation among the prints. You are expected to follow the edition procedure of numbering and signing prints. Use one of the following assessment tools to evaluate your work: margin assessment, product rating scale, class-designed rubric.

Resources/Notes

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

Art to the Schools Collection

Confederation Centre of the Arts

Eptek

Artist Web-sites

Printmaking Web-sites

Message/Voice Unit

Outcomes

Students are expected to

- analyse the importance of voice and message in image making (MV12.1)

Elaborations-Strategies for Learning and Teaching

Students will be expected to analyse the importance of voice and message in image making. They will explore the what, the why, the how, and the feelings they express for themselves and for an audience. They will be required to understand that the content and structural form together create the voice and message.

- Invite students to select different images that they feel have been important throughout time. (Or you may want to choose specific images for them.) Have them discuss why they and others think these art pieces are essential to us as a collection/record of human thought and feelings. Ask the students to analyse the message (the content). Is it about social justice, the environment, political issues and events? Is it about the incredible world of imagination, aesthetics/beauty (or the lack there-of)? Is it about daily life, or is it about self? Then have the students explore the voice (structural form) that was inspired/chosen for these images. Is it loud and bold, or soft and gentle? Does it reach us in an intellectual, physical, or emotional manner? Is it about truth or fiction? Does it reflect a culture, a time period, a way of being? How has the artist chosen to create the artwork? Is it through the compositional arrangement of the elements and principles of art and design. Is it the medium and the technical approach that give an image a strong voice, a persuasive voice, or an intriguing voice? Does it spark our imagination and understanding of ourselves, others, and the world that surrounds us? Does it make us as an audience question and react? Does it inspire some of the audience to become creators of more artworks? How does an artwork stand the test of time? After the class discussion, have students select an artwork that they feel has a strong message and voice. Have them analyse the piece and present the analysis to the class. Then have the students display these images as inspiration and models for their own artmaking.

Tasks for Instruction and/or Assessment

Paper and Pencil

- In a class discussion compare the importance of message and voice in visual art and literature. Explain how content and structural form support, convey, and give power to the art form. Then reflect in your workbook about the importance of message and voice. Share your thoughts with the teacher or another classmate.

Presentation

- As a small group, collaborate on a PowerPoint presentation. Select artworks from different time periods, styles, and cultures that have a strong voice and message. Explain how the elements and principles create and support the message of the artwork. Present your analysis to the class.
- You have been given an image and asked to analyse its message and voice. Use the following questions to analyse the artwork: Is it about social justice, the environment, political issues/events, the incredible world of imagination, aesthetics/beauty (or the lack there-of)? Is it about daily life, or is it about self? Is it loud and bold, or soft and gentle? Does it reach us in an intellectual, physical, or emotional manner? Is it about truth or fiction? Does it reflect a culture, a time period, a way of being? How has the artist chosen to create the artwork? Is it through the compositional arrangement of the elements and principles of art and design. Do the medium and the technical approach give an image a strong voice, a persuasive voice, or an intriguing voice? Does it spark our imagination and understanding of ourselves, others, and the world that surrounds us? Does it make us as an audience question and react? Does it inspire some of the audience to become creators of more artworks? Will the artwork stand the test of time? Present your findings to the class.

Resources/Notes

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

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

Art Fundamentals, Theory and Practice, by Otto Ocvik, Robert Stinson, Philip Wigg, Robert Bone, David Cayton (McGraw-Hill, 2006)

Living With Art, by Mark Getlein (McGraw-Hill, 2008)

 Message/Voice Unit

Outcomes

Students are expected to

- analyse art images that convey messages on the following themes: social justice, environment, political issues/ events, sacred and secular, culture, daily life, imagination, aesthetics, self (MV12.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to analyse images from the past and present that convey messages on the following themes: social justice, environment, political issues/events, sacred and secular, culture, daily life, imagination, aesthetics, self. They are to explore the effect that these images have had on a culture/society/time period.

- Invite students to view and analyse at least one image pertaining to the following themes: social justice, environment, political issues/ events, sacred and secular, cultural, daily life, imagination, aesthetics, self. Listed below are some examples of artworks that convey a variety of these messages. Challenge the students to explore the effect that these images have had on a culture, society, and time period.

Social justice

José Clemente Orozco - *Zapatistas*

Judy Chicago - *The Dinner Party*

Rebecca Belmore - *The Named and the Unnamed*

Political issues/events

Yvon Gallant - *Afterbirth/La délivre*

Armand Vaillancourt - *Song of a Nation*

Eugène Delacroix - *Liberty Leading the People*

Self

Frida Kahol

Vincent van Gogh

Chuck Close

Environment

Kim Ondaatje - *Inco Slag Train*

Robert Bateman - *Bald eagle shot by "yahoo" hunter; seal entangled in a nylon driftnet; oil-slick; red-necked grebe and rhinoceros aublet; plastic six-pack ring*

Daily Life

Alex Colville - *Cat and Dog, or Ferry Ride*

Maud Lewis - *paintings of oxen, cats, seaside*

Giacomo Balla - *Speeding Automobile, or Dynanism of a Dog on a Leash*

Imagination

Salvador Dali - *Persistence Memory*

Joan Miró - *Carnival of the Harlequin*

Henri Rousseau - *The Dream*

Aesthetics

Michelangelo - *Sistine Chapel*

Georgie O'Keefe - *Canna, Red and Orange*

Historical

George Thresher - *Yankee Gale*

F.H. Varley - *The Sunken Road*

Culture

Jin-Me Yoon - *Group of Sixty-Seven*

Tanya Rusnak - *O Emigratsii (On Emigration)*

Norval Morriseau - *All Life, Birds with Young, or Merman/Spirit Fish*

Tasks for Instruction and/or Assessment

Presentation

- Look for and analyse an artwork that conveys a message about each of the following themes; social justice, environment, political issues/events, sacred and secular, culture, daily life, imagination, aesthetics, self. Share your findings with the class.
- Create a PowerPoint presentation on the power of a visual message. Include visuals focussed on social justice, environment, political issues/events, sacred and secular, culture, daily life, imagination, aesthetics, and/or self. Select artworks from the past and the present. Include different time periods, cultures, and styles. Be sure to analyse the artwork so that your class will have an understanding as to why you chose it to represent the various topics.

Paper and Pencil

- In an envelope you will be given a visual with a message on one of the following themes: social justice, environment, political issues/events, sacred and secular, culture, daily life, imagination, aesthetics, self. Analyse the artwork and explain what kind of effect the image may have had on a culture, society, or time period. Enter your findings in your workbook. Then share your findings with the class.

Resources/Notes

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

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

Art Fundamentals, Theory and Practice, by Otto Ocvik, Robert Stinson, Philip Wigg, Robert Bone, David Cayton (McGraw-Hill, 2006)

Living With Art, by Mark Getlein (McGraw-Hill, 2008)

www.narrativesofnationhood.ca

See appendix for more information on artworks and topics (pages 114-116).

Message/Voice Unit

Outcomes

Students are expected to

- create an art image that conveys a message on one of the following themes: social justice, environment, political issues/ events, sacred and secular, culture, daily life, imagination, aesthetics, self (MV12.3)

Elaborations-Strategies for Learning and Teaching

Students are expected to create art images that convey a message on each of the following themes: social justices, environment, political issues/events, sacred and secular, culture, daily life, imagination, aesthetics, self. They are to take into consideration the choice of medium, technique, process, and structural organization to create the voice and message in their images.

- Using social justice as a topic about which to create a message, invite students to discuss what social justice means and implies. Look at artworks throughout time that have focussed on social justice, such as José Clemente Orozco's *Zapatistas*, or the installation by Judy Chicago called *The Dinner Party*. Then have the class examine such social issues as human rights, poverty, land rights, industrial devastation and third world countries, war/peace, safety in society, law and order, or drug wars. Challenge them to talk or help with organizations/people that work on social justice in their community. Then have students choose one of the topics that has meaning for them and create an image that evokes an intellectual and emotional response. Remind them to use content and structural form that supports, conveys, and gives power to their art form. Ask them to display their artwork in their school or in a community space. Invite the community to view their social justice exhibition. Have a guest book or a blog so the audience can give feedback. Invite the class to reflect on the audience feedback. Ask students to reflect on the feedback in their workbooks.
- Have students take or find photos of environmental issues that would lead to good class discussion. (The photos could be from their own community, somewhere else in the world, or even outer space.) Then have them create a strong visual message about the environment and present their message to the public.
- Have students focus on themselves and their feelings. Invite them to create and share a list of adjectives that would describe a bad day. Then have the students view the expressionist painting of Edvard Munch, called *The Scream*, or *The Cry*. Ask the students to analyse the message. Encourage them to ask themselves why this image is so strong. Then challenge them to create images about themselves and their feelings. Have them organize an exhibition called Did You Get the Message How I Feel.

Tasks for Instruction and/or Assessment

Performance

- Look at the painting about daily life created by the Dutch artist Jan van Vermeer, *Woman Holding a Balance*. Then take your workbook and make quick sketches, or jot down the things you do and see, or the people you might meet, on any given day. Review your data and think about a scene that could capture a moment in time—something that you would like to share with an audience. Then create your visual message, considering your choice of medium, technique, process, and structural organization. Share your artwork with the class. Use one of the following to assess your image: margin assessment, product rating scale, class-designed rubric.

Presentation

- Look at the imaginary worlds of such artists as Paul Klee (*Twittering Machine*), Marc Chagall (*I and the Village*), Salvador Dali (*Persistence Memory*), Yves Tanguy (*Multiplication of the Arcs*), Joan Miró (*Carnival of the Harlequin*), or Henri Rousseau (*The Dream*). Discuss with your class the messages that these artists have conveyed through their imagination. Using your imagination, create and convey a world that sparks intrigue, fascination, and questions. Create surprises (hidden throughout the image) that will engage your audience. Present your image to the class.

Resources/Notes

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

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

Art Fundamentals, Theory and Practice, by Otto Ocvik, Robert Stinson, Philip Wigg, Robert Bone, David Cayton (McGraw-Hill, 2006)

Living With Art, by Mark Getlein (McGraw-Hill, 2008)

See appendix for more information on artworks and topics (pages 114-116).

Message/Voice Unit

Outcomes

Students are expected to

- demonstrate an understanding of how their artwork can support the values and principles of sustainable development in our world (MV12.4)

Elaborations-Strategies for Learning and Teaching

Students are expected to demonstrate an understanding of how their artwork can support the values and principles of sustainable development in our world. They are to look at how the environment and cultural diversity are essential components in their lives and in the lives of others around the world.

- Invite students to discuss the following article from UNESCO records of general conference in 2001. **Cultural diversity: the common heritage of humanity.** Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations. Ask the students how visual arts could support this statement. Then have them view new global art that embodies and supports this statement (e.g., Cai Guo-Quang's *Cry Dragon/Cry Wolf: The Ark of Genghis Khan*). Then have the students create and present their own image that support the above statement.
- Encourage students to find artworks that support environmental sustainable development (e.g., *Small Hands*, by Chloe Palmer; *Banking Water #1*, by Maria Michails). Then have them create their own visual statements that demonstrate an understanding of sustainable development in their own environment.
- Have students look at the process of non-toxic printmaking vs. traditional printmaking. Ask them to discuss the kinds of environmental footprints we leave behind us as an artistic community. Do artists have a responsibility to the environment even if it affects the artistic message and value of their art making? Ask them to demonstrate ways that they can help the environment by using environmentally friendly materials and tools.

Tasks for Instruction and/or Assessment

Presentation

- Does environmental art like that of Robert Smithson support environmental sustainable development? Create an image that supports your opinion. Then present your opinion and supporting artwork to the class. Discuss with your classmates your ideas and thoughts.
- After viewing Nigerian artist Yinka Shonibare's *Mr. and Mrs. Andrews Without Their Heads*, create an image that re-creates this installation's message. This should not be a reproduction, but an image that has your own personal twist. You may want to explore the humour or make a social or political statement, or you may want to re-create it in a new art style or medium.
- View the artwork *Small Hands*, by Arizona artist Chloe Palmer. Then ask yourself these questions: Are you responsible for your own waste? Who cleans up after you? How are your life and lifestyle sustained? Who helps sustain it? Then create an image for a school exhibition that encourages people to question their living habits. Begin a list of questions that others viewing your artwork can add to. Share your feedback with your class.
- Look at Canadian aboriginal artworks. Can you find examples that support sustainable development for both the land and the people? Present your findings to the class (e.g., you may want to look at Canadian artist Jane Ash-Poitras' work *Those Who Share Together, Stay Together*).
- View the artwork of British artist Andy Goldsworthy. Does his artwork support sustainable development? How? Create an environmental artwork that collaborates with nature itself. Present and explain your artwork to the class.

Resources/Notes

Art Fundamentals, Theory and Practice, by Otto Ocvik, Robert Stinson, Philip Wigg, Robert Bone, David Cayton (McGraw-Hill, 2006)

Artist Web-sites on (environmental sustainable development and visual art)

www.narrativesofnationhood.ca

Message/Voice Unit

Outcomes

Students are expected to

- interpret an art discipline (such as dance, drama, literature, or music) in a visual context (MV12.5)

Elaborations-Strategies for Learning and Teaching

Students are expected to express an art discipline (such as dance, drama, literature, or music) in a visual context. They are to synthesize the creative and analytical principles and techniques of the visual arts and another art discipline. Students may create images from such art forms pieces of music, or poetry, a theatre production, or a dance.

- Have students attend an aboriginal drumming circle/powwow. Then have them create a visual that expresses the music and dance. Ask them to present their artwork to the class, explaining how they captured the essence of the sound, the movement, and the celebration.
- Invite students to watch three different types of dance (e.g., ballet, tap, tango, waltz, head banging, jive). Then have them create triptych visuals that express the essence of each of dances in the three panels. Ask students to explain how they captured each dance. Was it through colour, line, shape, rhythm, pattern, movement, emphasis, balance?
- Challenge students to create a record jacket for a song from the 50's, 60's, or 70's. Have them listen to the song first. Then have them plan their visuals in their workbooks. Have the students create their visual musical expressions. After they have completed their jackets have them display their artwork for a school exhibition. Please note that having the music accompany the visual text is important.
- Have students from the band class discuss with art students one of the pieces they are studying. Then have the band perform the piece. Have the art students listen and jot down ideas, thoughts, and feelings that capture the emotions and pictorial images suggested by the piece. The art class will then create a visual presentation/exhibition that will reflect the music. Both the visuals and music could be displayed and performed at the band's next band recital.
- Ask students to create visuals based on the poetry/lyrics of *White Squall*, by Stan Rogers, or *I am a Rock*, by Paul Simon. Then ask them to chose one to express in a visual context. Have them present the artwork to the class.
- Invite students to attend a musical or dramatic performance. Before they attend the performance, outline the things that they should look for. It is important for them to view the performance with a critical eye. After they have attended the performance, have them plan visuals using the outlines they used to view the performance. Then have them create their artworks. Ask them to present their work to the class.

Tasks for Instruction and/or Assessment

Paper and Pencil

- Create a piece of poetry, and then create a visual that captures the same thoughts and feelings. Present your artwork and written piece to the class. Were you able to reach your audience intellectually and/or emotionally? In your workbook, reflect on the creation of your piece, and the class response.
- Attend a performance, such as a vignette, sketch, or comedy routine. Then free write about your response. From your free write, create a poster that captures the essence of the performance. Present your poster to the class.

Presentation

- Attend a cultural festival, celebration, or ceremony (e.g., multi-cultural event, drumming, fiddling, bluegrass, rock, powwow, sweet grass ceremony, Chinese New Year, Lebanese New Year). Experience the music, dancing, and storytelling. Create a visual that captures the essence of one of the art forms you experienced. Present your artwork to the class. Discuss how the dance, music, or storytelling inspired your work.
- Listen to the instrumental music of Oscar Peterson. Then create an abstract painting that captures the essence of his music. Exhibit your artwork at a community art gallery, library, or coffee shop. Invite schoolmates, teachers, parents, and others in the community to an opening. Have a guest book for feedback, or have cards that can be filled out and inserted in an envelope next to the label of your artwork. Review the feedback after the exhibition. Reflect in your workbook about your art piece, the exhibition, and the feedback.

Portfolio

- View the artwork of Degas or Renoir that focusses on dancers, or view *River Dance* on a DVD. Then attend a local dance performance or festival. After attending the dance performance, create a visual that expresses the movement and energy of the dance(s) you saw. As a class, set up an exhibition called A Day of Dance and Celebration. (If possible, choose music that supports the artworks.) Invite your parents to the opening of your exhibition. Along with the artworks, you could have a variety of dancers perform. Record the process and the finished artwork in your e-portfolio.

Resources/Notes

Local dance academies, theatres, festivals, literary/poetry readings, and cultural events

Confederation Centre

Eptek

Jubilee Theatre

Perceiving and Responding Unit

Outcomes

Students are expected to

- critically view and compare two paintings and use the skills of a persuasive argument to respond (PR12.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to critically view a painting using the skills of a persuasive argument. They will demonstrate an accurate use of the specialist vocabulary of the visual arts. Students are expected to use the critical viewing steps: describe, analyse, interpret, and evaluate/judge. They will use the following criteria for their persuasive argument:

- develops a clear, controlling idea
 - advances a knowledgeable judgment
 - creates an organizing structure that is appropriate to the needs, values, and interests of a specified audience, and arranges details, reasons, examples, and anecdotes effectively and persuasively
 - includes appropriate information and arguments, and excludes information and arguments that are irrelevant
 - anticipates and addresses reader concerns and counter arguments
 - supports arguments with detailed evidence, and cites sources of information as appropriate
 - uses a range of strategies to elaborate and persuade, such as definitions, descriptions, illustrations, examples from evidence, and anecdotes
- Invite students to critically view two paintings created by two environmental artists. Have them discuss what the artists are conveying. How are they doing it? Is it a strong, effective voice, or is it subtle but effective? How do these two images affect their audience? Ask the students to reflect on their discussion and construct a persuasive argument comparing the strengths of the messages conveyed.
 - Have the students imagine that they are art critics working for one of the following papers: the *Guardian*, the *Chronicle Herald* or the *Toronto Star*. Have them look at artwork by two artists, such as Emily Carr and AY Jackson, Erica Rutherford and Hilda Woolnough, Jane AshPoitras and Charles Comfort, Pudlo Pudat and Ted Harrison, Ken Danby and Joni Mitchell, or Robert Bateman and Christopher Pratt. Ask the students to write a column that compares the two artists and their work. They are encouraged to use their critical viewing skills to support their reviews. Challenge the students to be persuasive with their reviews.
 - Invite students to view the artwork of Quebec activist artist Armand Vaillancourt. Ask them to select and critically view two artworks by Vaillancourt, and write a persuasive argument. Then have them create an image that conveys the content of their argument.

Perceiving and Responding Unit

Tasks for Instruction and/or Assessment*Presentation*

- Select two paintings from a chosen time period to critically view. Compare the subject matter, process, techniques, and media in the two paintings. What was the same? What was different? Why? How were the elements and principles used in each image? What kind of style/voice did each of the artists have? How did this affect the paintings? Using the skills used in persuasive argument, organize your comparative study to present to the class.
- Select two artworks, one created by a male and the other by a female artist. Compare the subject matter, style, and voice. How do they compare? Write a persuasive argument that supports your critical viewing. Then create an image that conveys your argument. Present both your essay and artwork in a class exhibition.
- Compare the composition of two modern/contemporary images. Look at how the elements and principles are used to create a message/voice. Present your findings in a persuasive way both in a written and visual format.

Pencil and Paper

- Look at two images from different cultures or time periods that use the same theme, style, or medium. Write a comparative essay using your persuasive argument skills. Use a rubric to assess critical viewing skills and persuasive argument skills.
- Look at two pieces of artwork that are created by using different kinds of technology. Critically view each, and then write an essay that compares the strengths and weaknesses of each image.

Resources/Notes

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

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

Artist Web-sites

Perceiving and Responding Unit

Outcomes

Students are expected to

- use their artist statements and artwork as guides in selecting an artist, culture, artistic style, or other subject matter to complete a rigorous academic inquiry-based learning project with a community link (PR12.2)

Elaborations-Strategies for Learning and Teaching

Students will be expected to present the results of their academic studies in a visual, written, and experiential context. The project will have a written research component and a community-based learning component. Both of these components are expected to encourage students to explore areas that they have a passion for/interest in. The project is intended to provide for discovery, questioning, and formulation of ideas. It should have a stimulating influence on the development of their artwork. This inquiry-based learning project is meant to enable students to grow both in the depth and breadth of their artistic thoughts and artwork and lead to future ideas for artmaking. Students are expected to select three artworks from their portfolio for a semester-end exhibition. They will be expected to present these three chosen works and talk about their learning process.

(Please see SCO E/P12.1 for more information on exhibit and presentation.)

Research Component

Students are expected to use their artist statements and artwork as guides in selecting an artist/culture/artistic style and completing a rigorous academic research paper. They are expected to use research skills appropriate at the 621A level. They may be interested in animals, and may therefore want to research the artwork of such artists as Albrecht Dürer, John James Audubon, or Robert Bateman. Maybe they are fascinated by social justice, and want to look at the artwork of Pablo Picasso, Francisco de Goya, Vincent van Gogh, Henri Toulouse Lautrec, Yvon Gallant, Frida Kahlo, Jane Ash Poitras, or Judy Chicago.

Community-Based Component

Students are expected to create a community-based project that extends their research on an artist/culture/artistic style. They are expected to focus on the relationship between the investigation and the artwork. For example, students wanting to learn more about depicting animals may connect with a veterinarian clinic; those who want to learn more about movement may connect to a dance studio or gym. Some may want to learn about environmental design. Others may be interested in learning about architecture, museum/gallery work, theatre set design, costume/fashion design, the work of a courtroom artist, or advocacy for social justice. Still others may be interested in artistic work at such places as CBC. There are many possibilities for young people to connect and support their artwork through such a community-based project.

(Please see *Project Based Learning Handbook* for the Community-based project.)

Perceiving and Responding Unit

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

- Craft the essential question or state the problem to be explored in your project. (The statement should encompass all project content and outcomes, and provide a central focus for student inquiry.)
- Plan your Assessment
 - Step 1- Define the products and artifacts for the project: early, during, and the end, of the project.
 - Step 2 - State the criteria for exemplary performance for each product.

Interview

- Map the project.

Performance

- Manage the process.

Presentation

- Evaluate: reflect on and summarize the learnings. (See SCO E/P12.1: select three pieces of art works that represents their growth for a semester-end exhibition and presentation.)

Resources/Notes

Project Based Learning Handbook, by Thom Markham, John Lerner, Jason Ravitz (Buck Institute for Education, 2nd Ed., 2003)

Canadian High School Writer's Guide, by Muriel Harris and Joan Pilz (Pearson, 2004, page 234)

Information Studies, Ontario Library Association

http://www.accessola.com/action/positions/info_studies/html/research.html

(See appendix for complete information on the inquiry-based learning process.)

Historical and Cultural Unit

Outcomes

Students are expected to

- create a time line of the modern and contemporary art movements (H/C12.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to create a class time line of the modern and contemporary art movements and include the contributions of Canadian artists. The time line would include post-impressionism, expressionism, cubism, futurism, abstract art, Dadaism, surrealism, pop art, performance art, pop art, minimalism, environmental/installation art, post-modernism, new realism, conceptual art, feminist art, neo-abstractism, and new global art.

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

- style/movement
 - time period
 - examples of artists
 - new materials/tools/equipment used during this time period
 - new concepts
 - examples of various themes
- Challenge students to use the above guidelines to create a time line that demonstrates an understanding of the modern/contemporary art movements. This can be a work in progress over a semester or may be completed in a specific time period. Ask the class to discuss each of the styles and movements of the period. Select an area in the class for the construction of the time line. Students may find visuals on-line or in books, or create them. Then have the class reflect on how one style or movement connects to the next. Have them journal their thoughts and learnings in their workbooks.

Tasks for Instruction and/or Assessment*Presentation*

- Create a time line of the modern/contemporary art movement. Include the following information: styles/movements; time periods; examples of artists; new materials/tools/equipment used; new concepts; subject matter. After this component has been completed, select an object that has personal significance to you (preferably something not too big). You will then be assigned one of the styles/movements from the time line. It is your task to create your object as in that particular style or movement. After you have completed your artwork, present your example to the class and explain how it captures the essence of the particular style/movement. Then add your visual examples to the modern/contemporary time line.

Resources/Notes

Art Fundamentals, Theory and Practice, by Otto Ocvik, Robert Stinson, Philip Wigg, Robert Bone, David Cayton (McGraw-Hill, 2006)

Living With Art, by Mark Getlein (McGraw-Hill, 2008)

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

Exhibit and Present Unit

Outcomes

Students are expected to

- select three pieces of artwork that represents their growth for a semester-end exhibition and presentation (E/P12.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to select for a semester-end exhibition three pieces of artwork that represents their growth. They will focus on the following components when selecting, analysing, exhibiting, and presenting their work:

- their artist statement
- the development of their artistic thought and voice
- their research on an artist/culture/artistic style
- the community-based learning component

Students will perform the following tasks as they exhibit and discuss their work:

- demonstrate good depth and breadth, be successful in the development of ideas, and explain the connections between the artworks, exploration, research, and experience
- thoughtfully analyse and compare art from other cultures and times, and consider its function and significance
- while presenting, carefully and accurately use the specialized vocabulary of visual arts
- use an appropriate range of sources and acknowledge them properly
- exhibit critical viewing skills when analysing artwork
- present artwork and information creatively
- display divergent thinking when making connections to their artwork
- exhibit proficiency with artistic concepts, theories, and technical skills
- summarize their learnings and describe where their artwork and discoveries might lead them or others

Tasks for Instruction and/or Assessment*Presentation*

- Your work will be assessed throughout the whole process of the inquiry-based learning project. Please see the appendix for the process that will be assessed.

Pencil and Paper

- A rubric will be used to evaluate your artwork/presentation.

Resources/Notes

Please see appendix for approach for the inquiry-based learning project.

Project Based Learning Handbook, by Thom Markham, John Larmer and Jason Rovitz (Buck Institute for Education, 2nd Ed., 2003)

Appendix

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.

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.

artistry—A skill level achieved when students develop as artists through their attitudes and practice of 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 the 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. Colour is 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 artworks. They include colour, line, texture, shape, form, space, and value.

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

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/on which the viewer's attention is drawn or focused.

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.

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.

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 by which an image on a metal plate is cut and/or scratched. Ink is then pushed into the grooves and transferred to a surface by forcing paper into these areas (e.g., etchings, 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 (The kinds of line, orientation of line, and quality of line are to be considered in reviewing definition above).

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

lithography—A printmaking method by which 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 works of art.

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

middle ground—The 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. Movement is 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**—which involves the use of parallel lines that appear to converge as their distance from the viewer increases
- **diminishing perspective**—in which objects appear to diminish in size as their distance from the viewer increases
- **atmospheric perspective**—which is produced by the gradual lessening of the intensity of colour and the reducing of detail as the distance between an object and the viewer increases

plate—A surface 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—Principles used by artists to organize the elements in their artworks (i.e., balance, emphasis, harmony, pattern, proportion, rhythm, unity, movement, variety).

print—An image made from a printing block or 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—An 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, stamping).

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

rhythm—A principle of design. Rhythm involves 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.

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

screen printing—A printmaking method by which a stencilled image is 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 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 using such techniques as overlapping of objects, varying of object size or placement, varying of colour intensity and value, and use of 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 of work, 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 or shape, or in 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 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. Unity is 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 the following terms.

Action verb Definition

Students are asked to do the following:

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, illustrating and explaining with examples or practical application.

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.

Artworks and Topics

Social justice

José Clemente Orozco - *Zapatistas*

Miriam Schapiro - *I'm Dancin' as Fast as I Can*

Tanya Rusnak - *O Emigratsii (On Emigration)*

Yvon Gallant - *Afterbirth/La délivre*

Judy Chicago - *The Dinner Party*

Faith Ringgold - *The Bitter Nest, Part V*

Jane Ash Poitras - *Those who share Ttgether, stay together*

Eugène Delacroix - *Liberty Leading the People*

Political issues/events

Robert Harris - *Rt. Hon. Sir John A. MacDonald*

Yvon Gallant - *Afterbirth/La délivre*

Armand Vaillancourt - *Song of a Nation*

Charles Comfort - *Captain Vancouver*

Bradford Naugler - *Fathers of Confederation*

Rembrandt - *Captain Banning Cocq's Company of the Civic Guard (The Night Watch)*

John Singleton Copley - *Paul Revere*

Elisabeth Vigée-Lebrun - *Marie Antoinette and Her Children*

Velázquez - *Las Meninas*

Jacques-Louis David - *The Oath of Horatii*

Eugène Delacroix - *Liberty Leading the People*

Self

Albrecht Dürer

Elisabeth Vigée-Lebrun

Andy Warhol

Frida Kahlo

Paul Gauguin

Jacob Lawrence

John Sloan

Henri Fuselli

Sofonisba Anguissola

Pieter Brugel

Lawren Harris

Leonardo da Vinci

Edvard Munch

Paul Cézanne

Mary Cassatt

Pablo Picasso

Camille Pissarro

James Montgomery Flagg

Léopold Boilly

Anthony van Dyck

Diego Velázquez

Rembrandt

Chuck Close

Robert Harris

Vincent van Gogh

Cindy Sherman

Henri Fantin-Latour

M.C. Escher

Marie-Denise Villers

Peter Paul Rubens

Christopher Varley

Environment

John A. Fraser - *September Afternoon, Eastern Township*

Lawren Harris - *The Gas Works, or Miners' Houses, Glace Bay*

J.E.H. MacDonald - *Tracks and Traffic, or The Tangled Carden*

Tom Thomson - *In the Northland*

Franklin Carmichael - *The Nickel Belt*

Kim Ondaatje - *Inco Slag Train*

Albrecht Dürer - *Snowshoe Hare, or The Owl*

A.L. Morrison - *Pleasant Grove Farm, or After The Rain*

Chloe Palmer - *Small Hands*

Robert Smithson - *Spiral Getty*

Julian Schnabel - *Affection For Surfing*

Robert Bateman - *Gentoo Penguin and Whale Bones, Tundra Swans, At Mahale-Chimpanzees, or bald eagle shot by "yahoo" hunter; seal entangled in a nylon driftnet; oil-slick; red-necked grebe and rhinoceros aublet; plastic six-pack ring*

John James Audubon - *White-Crowned Pigeon, Ruby-Throated Hummingbird, Long-Tailed Duck, or Hairy Woodpecker*

Daily Life

Brian Burke - *Billy, Man, or Man with a Tie*

Alex Colville - *Cat and Dog, Target Practice, or To Prince Edward Island*

Horatio Walker - *Oxen Drinking*

Maud Lewis - *paintings of oxen, cats, seaside or seasonal pictures of activities*

Jan van Vermeer - *Woman Holding a Balance*

Vincent van Gogh - *Vincent's Bedroom in Arles or The Night Café in Arles*

Giacomo Balla - *Speeding Automobile, or Dynamism of a Dog on a Leash*

Pieter Bruegel the Elder - *The Harvesters*

Imagination

Paul Klee - *Twittering Machine*

Salvador Dalí - *Persistence Memory*

Joan Miró - *Carnival of the Harlequin*

Lindee Climo - *The Owl and the Pussy Cat*

Marc Chagall - *I and the Village*

Yves Tanguy - *Multiplication of the Arcs*

Henri Rousseau - *The Dream*

Roy Lichtenstein - *Okay, Hot Shot*

Aesthetics

Constantino Brumidi - *Four Seasons*
 Georgie O’Keefe - *Canna, Red and Orange*
 Greek Art

Michelangelo - *Sistine Chapel*
 Sando Botticelli - *Birth of Venus*
 Roman Art

Historical

George Thresher - *Yankee Gale*
 Allan Hardings MacKay - *Yellow Somalia*
 Eugene Delacroix - *Liberty Leading the People*

Jack Turner - *The Grave of Boyd Carpenter*
 F.H. Varley - *The Sunken Road*

Culture

Johnny Inukpuk - *Mother and Child*
 Pudlo Pudlat - *Arctic Scene with Hunter in Background*
 Levi Cannon - *Windigo*
 Jin-Me Yoon - *Group of Sixty-Seven*
 Michael Michelangelo - *Sistine Chapel*
 Brain Burke - *Man With a Tie, or Man*
 Kano Eitoku - *Cypress Trees*
 Hasegawa Tohaku - *Pine Wood*
 Mike Macdonald - *Electronic Totem*
 Tanya Rusnak - *O Emigratsii (On Emigration)*
 Jane Ash Poitras - *Those That Share Together, Stay Together*
 Faith Ringgold - *The Bitter Nest, Part V*
 Jan van Vermeer - *Woman Holding a Balance*
 Yvon Gallant - *Afterbirth/La délivre*
 Norval Morriseau - *All Life, Birds with Young, Merman/Spirit Fish, Thunderbird, or Otters and Fish*
 Toba Sojo - *Monkeys Worshipping a Frog*
 Sesshu Toyo - *Landscape*
 Qiu Ying - *Golden Valley Garden*
 Li Cheng - *A Solitary Temple Amid Clearing Peaks*
 Johnson Su-Sing - *Singing A Happy Tune or Spring Rain in the South of Yanzi*
 Hilda Ho - *Untitled works*
 Donna Lui - *Dancing in Red, Xi-Zang Woman, or Untitled works*
 Chun-Chieh Chang - *White Mountain, Black Water, Red Tree, or City Scenery*

Inquiry-Based Learning Project Model

Students will be expected to

- use their artist statements and artwork as guides in selecting an artist, culture, artistic style, or other subject matter to complete a rigorous academic inquiry-based learning project. PR12.2

PLANNING

- identify a topic of inquiry
- identify possible information sources
- identify audience and presentation format
- establish evaluation criteria
- outline a plan of inquiry

Getting Underway

The inquiry process is begun by thinking about broad areas of interest such as human rights in areas of conflict. However, this topic is extremely broad and will need to be narrowed down for inquiry. At this point, some preliminary research and an opportunity to discuss with others will help students to acquire general knowledge in their field of interest. Students should be encouraged to raise and record questions as they work their way through the early stages of the inquiry. It is critical to allow enough time for this important step in the process so that students can think about and process new information, and synthesize this with their prior knowledge. Other considerations for teachers will be the length of the research paper (or other format criteria), allotted time in class to work on the inquiry, and sufficient time for sharing the finished products. Assessment and evaluation should be discussed with students at the beginning of the inquiry process so that students know exactly what is expected of them and when. The following example illustrates the narrowing-down process used to develop an inquiry question or thesis statement that can be answered through student research.

Broad Topic

Examples: Landscape Artists

Wildlife Artists

Social Justice Artists

Narrowed Topics (still very broad areas)

Examples: Impressionistic Landscape Artists

Canadian Environmental Artists

Female Social Justice Artists

Narrower Topic/Question (better but still broad)

Examples: Monet's Landscape Paintings

Robert Bateman's Environmental Images

Judy Chicago's Female Social Justice Artwork

Inquiry Question

Examples:

- How does the technology of art materials have an effect on Monet's landscape paintings?
- Does Robert Bateman's artwork evoke a strong reaction about the environment? Why? How?

<p>RETRIEVING</p> <ul style="list-style-type: none"> • develop an information retrieval plan • locate and collect resources • select relevant information • evaluate information • review and revise the plan for inquiry 	<ul style="list-style-type: none"> - How does Judy Chicago’s art piece called <i>The Dinner Party</i> speak on female issues? <p><u>Research Thesis Statement</u></p> <ul style="list-style-type: none"> - Monet’s garden paintings have light poured into them due to dabs of paint that have escaped in tubes from the dark studio and now dance across the canvas in the great outdoors. - Robert Bateman’s artwork captures the beauty and wonder of nature while it struggles to survive against human plundering. - The world of art cannot ignore the invitation to consider as fine art and artists the settings and guests being presented at <i>The Dinner Party</i> by Judy Chicago. <p><u>Selecting Information Sources</u></p> <p>The inquiry process involves searching for reliable sources of information in order to collect enough data to formulate a balanced answer to a query. The World Wide Web is likely one of the first places a student will start his or her search, although students should be encouraged to try out a variety of sources. Researching art issues may require more use of the Web in order to find the most current information available. Students should be cautious in their searches and follow guidelines to ensure that the sites they access are appropriate, reliable, and worth their time searching. Some typical guiding questions may help students to make the most of their surfing time:</p> <p><u>Sample Guiding Questions</u></p> <ol style="list-style-type: none"> 1) What is the address or URL? Check for the domain tag - “.edu” indicates an educational institution; “.org” indicates a non-profit or nongovernmental organization; “.gov” refers to a government site; while “.com” indicates a private corporation. 2) Who is the author? Is the source reliable, or does it simply present a personal view? Generally, if the site is affiliated with an organization, it is considered to be acceptable. 3) Who is the audience? Is the site intended for educational purposes or is it a commercial site intent on selling a product? 4) Is the site current, and how long has it been in existence? 5) Is there a recommended way of citing material from the site? Be sure to give full credit for the information accessed. <p>There are many other questions that may guide students in their inquiry. Check with other sources or with the school librarian for more suggestions in navigating the World Wide Web.</p>
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<p>PROCESSING</p> <ul style="list-style-type: none"> • establish a focus for inquiry • choose pertinent information • record information • make connections and inferences • review and revise the plan for inquiry 	<p><u>Evaluating Sources</u></p> <p>An inquiry search can lead to a multitude of sources which can quickly become overwhelming to a reader. An important part of learning how to follow the inquiry process is to know how to evaluate sources for their usefulness and quality. Students can become more adept at this if they question specific elements, such as these listed below.</p> <p><u>Relevance</u>—Is the material closely related to the topic, general or specific?</p> <p><u>Reliability</u>—Who is the author or organization that is publishing or promoting the information. Follow the same guidelines here as in selecting appropriate World Wide Web sites.</p> <p><u>Timeliness</u>—Is the information up-to-date for the topic? Does it need to be current or are there historical aspects that are useful?</p> <p><u>Availability</u>—Is it easy to access the material when you need it?</p> <p><u>Objectivity and Bias</u>—Does the material present a balanced view, or is there an obvious bias on the part of the author? Is the source promoting a particular viewpoint or product?</p> <p><u>Quantity</u>—Is there too much or too little to be of use within the time frame allotted for the inquiry?</p> <p>(Adapted from <i>Canadian High School Writer's Guide</i>)</p> <p><u>Finalizing the Focus</u></p> <p>Selecting the right information for the inquiry is a critical step. If there is too little information, students may be inclined to include everything they find. In this case, it may be necessary to revise or broaden the inquiry focus. If there is too much information, students may become overwhelmed; and therefore, they need to know how to select only the most pertinent pieces.</p> <p>At this point, students should be able to finalize their inquiry focus. If adjustments are needed, now is the time to do it.</p> <p><u>Note taking and Summarizing</u></p> <p>Note taking is fundamental in any inquiry process and there may be several styles that will work. Students should practise a style that both suits them and fulfils all the needs of their research responsibilities. Teachers and teacher-librarians can help guide students in finding a format that works well. Samples may be found in various resources in the classroom or library, or on-line. Summarizing information is a skill that will serve students well into the future. It is important that students learn to cite their sources for summarized pieces to avoid plagiarism.</p>
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<p>CREATING</p> <ul style="list-style-type: none"> • organize information • create a product • think about the audience • revise and edit • review and revise the plan for inquiry 	<p><u>Creating New Knowledge</u></p> <p>New knowledge comes from building upon prior knowledge with new information that has been uncovered during the inquiry search. Once students have identified and evaluated sources of information, they embark upon the organizing stage of the process. They must be able to analyse and interpret the information they have found and turn it into a format that is coherent for others. This is where looping back and forth is most likely to occur in the process. At this stage, students will sort ideas, possibly using graphic organizers to aid in the process, and construct new meaning that they will transfer to a representative format.</p> <p><u>Moving from Data Collection to Product</u></p> <p>Organizing information can be an onerous task unless there is some sort of system for organizing or classifying data. Graphic organizers can be helpful in this task and there are a multitude of these available to suit every purpose. Use a search engine to find others on various on-line sites. Following an outline created in the planning stage will also help students to organize and interpret their findings in a final product. While students will follow a similar path during the inquiry process, their endproducts may differ greatly depending upon the parameters and options set by the teacher, the nature of the inquiry, time constraints, available technology, and student creativity.</p> <p>Some options may include</p> <ul style="list-style-type: none"> • multimedia presentation • traditional research paper • visual display with oral explanation • newscast simulation • concept or mindmap • mini-documentary. <p>Depending upon the product, teachers may have to create rubrics in advance so that students will be aware of the assessment criteria.</p>
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<p>SHARING</p> <ul style="list-style-type: none"> • communicate with the audience • present new understandings • demonstrate appropriate audience behaviour 	<p><u>Communicating New Understandings</u></p> <p>For many students, the “presentation” aspect of an inquiry project can be very challenging. Presenting in front of one’s peers requires skill and confidence which may come easily to some but not to all. It is important to create a safe, non-threatening atmosphere in the classroom for all students. Teachers may initiate some class discussion around appropriate audience behaviours or create an audience task, such as a peer assessment strategy to ensure a positive environment for all. Some review discussion regarding effective delivery strategies, such as maintaining eye contact and stance in relation to the audience may be helpful. Time must also be built in to the overall project schedule to allow for the sharing sessions. Generally, presentations do not have to be lengthy to be effective—fifteen to twenty minutes may be ample time for a student to present his or her new understandings and will keep the audience from losing focus. Incorporating just a few presentations per class into other work will also help students to stay focussed.</p>
<p>EVALUATING</p> <ul style="list-style-type: none"> • evaluate the product • evaluate the inquiry process and inquiry plan • review and revise personal inquiry model • transfer learning to new situations 	<p><u>Completing the Cycle of Learning</u></p> <p>The final phase of the inquiry model is evaluating. Learning through inquiry is not a linear process and should evoke new understandings and new questions for further inquiry. This stage is intended to have students thinking about what they have learned and, just as importantly, how they have learned (metacognition). It is an opportunity for students to take pride in the work that they have accomplished and to ponder the way in which they progressed from a question or a thesis statement to a polished final product and new knowledge.</p>

Rubric for the Assessment of the Argumentative Essay				
	4	3	2	1
INTRODUCTION Background/History Define the Problem Thesis Statement	Well developed introductory paragraph contains detailed background information, a clear explanation or definition of the problem, and a thesis statement.	Introductory paragraph contains some background information and states the problem, but does not explain using details. States the thesis of the paper.	Introduction states the thesis but does not adequately explain the background of the problem. The problem is stated, but statement lacks detail.	Thesis and/or problem is vague or unclear. Background details are a seemingly random collection of information, unclear, or not related to the topic.
CONCLUSION	Conclusion summarizes the main topics without repeating previous sentences. Writer's opinions and suggestions for change are logical and well thought out.	Conclusion summarizes main topics. Some suggestions for change are evident.	Conclusion summarizes main topics, but is repetitive. No suggestions for change and/or opinions are included.	Conclusion does not adequately summarize the main points. No suggestions for change or opinions are included.
MAIN POINTS Body Paragraphs Refutation	Three or more main points are well developed with supporting details. Refutation paragraph acknowledges the opposing view, and summarizes their main points.	Three or more main points are present but one or two lack detail and development. Refutation paragraph acknowledges the opposing view, but doesn't summarize points.	There are three or more main points, but all lack development. Refutation paragraph missing and/or vague.	There are fewer than three main points, with poor development of ideas. Refutation missing or vague.
USE OF SOURCES Documentation	All source material is used and smoothly integrated into the text. All sources are accurately documented and in the desired format on the Works Cited page. All sources are relevant and reliable.	All source material is used. All sources are accurately documented, but a few are not in the desired format on the Works Cited page. Most sources are relevant and reliable.	All sources are accurately documented, but many are not in the desired format on the Works Cited page. Some sources are relevant and reliable.	Sources absent or are not accurately documented. Incorrect format is used. Sources are not relevant or reliable.
SENTENCE PRECISION Sentence Clarity	The writer treats the subject seriously, using formal language. All sentences are complete, accurate, and clear. The writer controls the point of view appropriately.	The writer uses some informal language and slang. Most sentences are complete, accurate, and clear. There is an occasional use of "you" in the essay, indicating a lack of revision or control.	There are some unclear or confusing sentences. The writer shifts person throughout the essay or uses "you" and "I" frequently.	There are many unclear or incomplete sentences.
MECHANICS Punctuation & Capitalization	Punctuation and capitalization re correct.	Sentence structure is generally correct. Some awkward sentences do appear. There are one or two errors in punctuation and/or capitalization.	Work contains structural weaknesses and grammatical errors. There are three or four errors in punctuation and/or capitalization.	Work contains multiple incorrect sentence structures. There are four or more errors in punctuation and/or capitalization.

Most visual arts support texts have been chosen because they are pertinent and up-to-date, but in some cases 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 Fundamentals, Theory and Practice, by Otto Ocuik et. al. McGraw-Hill Ryerson, 10th 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)

Living With Art, by Mark Getlein (McGraw-Hill Ryerson, 9th Ed., 2010)

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

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