



VISUAL ARTS 8 TO 10



Province of
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Ministry of
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Integrated Resource Package 1995

IRP 016

PREFACE: USING THIS INTEGRATED RESOURCE PACKAGE

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Implementation of Visual Arts 8 to 10 will begin in October 1996. This Integrated Resource Package (IRP) provides some of the basic information that teachers will require to implement the curriculum. The information contained in this IRP is also available through the Internet. Contact the Ministry of Education's home page: <http://www.educ.gov.bc.ca/>

THE INTRODUCTION

The Introduction provides general information about Visual Arts 8 to 10, including special features and requirements. It also provides a rationale for the subject—why the visual arts are taught in B.C. schools—and an explanation of the curriculum organizers.

THE VISUAL ARTS 8 TO 10 CURRICULUM

The provincially prescribed curriculum for Visual Arts 8 to 10 is structured in terms of *curriculum organizers*. The main body of this IRP consists of four columns of information for each organizer. These columns describe:

- provincially prescribed learning outcome statements for Visual Arts 8 to 10
- suggested instructional strategies for achieving the outcomes
- suggested assessment strategies for determining how well students are achieving the outcomes
- provincially recommended learning resources

Prescribed Learning Outcomes

Prescribed learning outcome statements are content standards for the provincial education system. Learning outcomes set out the knowledge, enduring ideas, issues, concepts, skills, and attitudes for each subject. They are statements of what students are expected to know and do in each grade. Learning

outcomes are clearly stated and expressed in measurable terms. All learning outcomes complete this stem: "It is expected that students will. . . ." Outcome statements have been written to enable teachers to use their experience and professional judgment when planning and evaluating. The outcomes are benchmarks that will permit the use of criterion-referenced performance standards. It is expected that actual student performance will vary. Evaluation, reporting, and student placement with respect to these outcomes depends on the professional judgment of teachers, guided by provincial policy.

Suggested Instructional Strategies

Instruction involves the selection of techniques, activities, and methods that can be used to meet diverse student needs and to deliver the prescribed curriculum. Teachers are free to adapt the suggested instructional strategies or substitute others that they think will enable their students to achieve the prescribed outcomes. These strategies have been developed by specialist and generalist teachers to assist their colleagues; they are suggestions only.

Suggested Assessment Strategies

The assessment strategies suggest a variety of ways to gather information about student performance. Some assessment strategies relate to specific activities; others are general. These strategies have been developed by specialist and generalist teachers to assist their colleagues; they are suggestions only.

Provincially Recommended Learning Resources

Provincially recommended learning resources are materials that have been reviewed and evaluated by British Columbia teachers in collaboration with the Ministry of Education using a stringent set of criteria. They are typically materials suitable for student use, but they may also include information primarily intended for teachers. Teachers and school districts are encouraged to select those resources that they find most relevant and useful for their students, and to supplement these with locally approved materials and resources (such as locally available guest speakers or exhibits). The *recommended* resources listed in the main body of this IRP are those that have a comprehensive coverage of significant portions of the curriculum, or those that provide a unique support to a specific segment of the curriculum. Appendix B contains a complete listing of provincially recommended learning resources to support this curriculum.

THE APPENDICES

A series of appendices provides additional information about the curriculum, and further support for the teacher:

- *Appendix A* contains a listing of the prescribed learning outcomes for the curriculum arranged by curriculum organizer and by grade.
- *Appendix B* contains a comprehensive listing of the provincially recommended learning resources for this curriculum. As new resources are evaluated, this appendix will be updated.
- *Appendix C* outlines the cross-curricular screens used to ensure that concerns such

as equity, access, and the inclusion of specific topics are addressed by all components of the IRP.

- *Appendix D* contains assistance for teachers related to provincial evaluation and reporting policy. Curriculum outcomes have been used as the source for examples of criterion-referenced evaluations.
- *Appendix E* acknowledges the many people and organizations that have been involved in the development of this IRP.
- *Appendix F* contains a glossary of terms specific to the visual arts curriculum.
- *Appendix G* contains various considerations for planning a visual arts program.

Grade



GRADE 8 • Image-Development and Design Strategies (Perceiving/Responding)

Curriculum Organizer

Prescribed Learning Outcomes

The Prescribed Learning Outcomes column of this IRP lists the specific learning outcomes for each curriculum organizer or sub-organizer. These aid the teacher in day-to-day planning.

PRESCRIBED LEARNING OUTCOMES

It is expected that students will use their senses to perceive the world and respond to images with an awareness of the sources, techniques, and strategies of image development and design.

It is expected that students will:

- use vocabulary related to 2-D and 3-D art forms and image development
- compare a variety of images of a given subject in different media, styles, techniques, and so on
- analyse a variety of image-development techniques and design strategies as used by a variety of artists for a variety of purposes
- identify possible purposes for the creation of given images
- demonstrate an awareness of ethical considerations associated with reproduction as an image-development strategy

SUGGESTED INSTRUCTIONAL STRATEGIES

- Collect images from art magazines from a variety of cultures. Identify, discuss, and compare how image-development strategies are used. Cut out images and make posters, each illustrating a different strategy.
 - Make a field study of local buildings and have students collect and create a set of images of building details and structural features. Have students discuss and compare them, identifying and naming particular features (e.g., facade, dormer) and possible purposes. Consider line, proportion, and level of detail.
 - Research artwork depicting architectural structures. The focus of analysis could include both the visual elements (e.g., proportion, repetition, line, decoration) and the image-development strategies used (e.g., simplification, distortion, choice of perspective).
 - Students prepare oral reports on the differences discovered in their own hand-drawn, computer-drawn, and photographic images of a structure.
 - Develop a list of computer image-development techniques (e.g., morphing, split screens). Relate techniques to the image-development strategies (e.g., metamorphosis and juxtaposition). View a computer-generated commercial and:
 - identify computer-generated effects
 - speculate how particular effects were created and why
 - Research and discuss the ethical, moral, and legal considerations involved in copying and altering images. Have students select a well-known image (e.g., a famous painting, a common commercial logo or symbol) and debate whether altering it in a provocative manner would constitute fair use or desecration.
 - Work as a class or in small groups to create
- As students become increasingly aware of relationships between the techniques used and artists' purposes, they begin to talk and write about these aspects of art in ways that help others better understand the images.

Suggested Instructional Strategies

The Suggested Instructional Strategies column of this IRP suggests a variety of instructional approaches that include group work, problem solving, and the use of technology. Teachers should consider these as examples that they might modify to suit the developmental levels of their students.

Grade

GRADE 8 • Image-Development and Design Strategies (Perceiving/Responding)

Curriculum Organizer

Suggested Assessment Strategies

The Suggested Assessment Strategies offer a wide range of different assessment approaches useful in evaluating the Prescribed Learning Outcomes. Teachers should consider these as examples they might modify to suit their own needs and the instructional goals.

SUGGESTED ASSESSMENT STRATEGIES

- After completing personal works of art, students reflect on and record what they have accomplished in response to questions such as:
 - What techniques and image-development strategies did you use?
 - What design strategies did you incorporate?
 - Why did you decide on this (these) particular technique(s)?
 - Would you use this technique again?
- Provide opportunities for students to view several commercials, recording and discussing the techniques and strategies they recognize. Have them make an analysis of one or two. As students discuss and analyse the commercials, look for evidence that they can:
 - identify and name techniques used and relate them to image-development strategies
 - use appropriate vocabulary to describe the elements and principles of art
 - express and support their personal preferences
- To gain understanding of students' views about the "copying" of artwork or imagery, ask questions such as:
 - When is it all right to copy an image (e.g., video, graphic, picture, photograph, or advertisement)?
 - When is it wrong—morally or legally—to copy an image?
 - What are the key factors that make it all right to copy something in one circumstance but not another?

RECOMMENDED LEARNING RESOURCES



Print Material

- Art Images and Ideas
- Arttalk (Second Edition)
- Claywork - Form and Idea in Ceramic Design (Third Edition)
- Down Town
- Experimenting with Art: 25 Easy-to-Teach Lessons in Design and Color
- Exploring Art
- Eyewitness Film Kit
- How to Plan Your Drawings
- An Introduction to Acrylics
- An Introduction to Drawing
- An Introduction to Pastels
- Photographing the World Around You
- Portraits
- Understanding Art
- Video In Focus: A Guide to Viewing and Producing Video
- The Visual Experience
- A World of Images
- The Young Artists Series



Video

- Cel Mates
- Electric Dreams (Computer Imaging)
- Learning to Paint with Carolyn Berry
- Maskmaking with Paper with Peggy Flores
- Masks From Many Cultures
- One Step At A Time
- Paint by Numbers
- Pencil Drawing with Gail Price

Recommended Learning Resources

The Recommended Learning Resources component of this IRP is a compilation of provincially recommended resources that support the Prescribed Learning Outcomes. A complete list including a short description of the resource, its media type, and distributor are included in Appendix B of this IRP.

The development of this Integrated Resource Package has been guided by the principles of learning:

- Learning requires the active participation of the student.
- People learn in a variety of ways and at different rates
- Learning is both an individual and a group process.

All four of the fine arts (visual arts, dance, drama, and music) are required areas of study through Grade 6. In Grades 7 to 10, students are required to choose one or more of the four fine arts areas of study at each grade level.

Visual arts courses offered to satisfy the fine arts requirement at grades 8, 9 and 10 will be labelled as:

- Visual Arts 8
- Visual Arts 9
- Visual Arts 10

These courses could be further designated according to the specific focus or methodology of the course (e.g., Visual Arts 9: 3-D [Ceramics], Visual Arts 9: Multimedia, Visual Arts 9: 2-D [Drawing and Painting]).

Schools are encouraged to provide opportunities for students to take more than one visual arts course (or other fine arts course) at a given grade level. All courses must address all of the learning outcomes for their designated grade level.

RATIONALE

Images are central to the visual arts. Visual arts education provides opportunities for all students to perceive, respond to, and create and communicate through images, allowing them to experience and apply throughout their lives the power, ideas, and emotions expressed in visual images.

Images may take several forms, ranging from simple mark making to elaborate architectural forms. These forms may be representational, abstract, conceptual, performance-related, or functional. Images may be 2-D or 3-D, and they may be static or kinetic. Images become meaningful to students as they develop an understanding of the personal, social, cultural, and historical contexts in which these images are viewed or created.

Image development involves students in a design process—a purposeful and inventive artistic activity involving the use of a variety of materials, technologies, and processes to organize visual elements according to principles of art and design.

VISUAL ARTS, SOCIETY, AND THE INDIVIDUAL

The visual arts:

- are fundamental to the development of individual potential, social responsibility, and cultural awareness
- contribute to the intellectual, aesthetic, emotional, social, and physical development of the individual
- give form and meaning to ideas and feelings
- reveal the distinct characteristics of societies throughout history
- are central to the development and expression of cultural identity
- can both reflect and challenge the values and norms within a pluralistic society
- foster respect for and appreciation of the diverse cultural heritages and values of Canada and the world
- provide students with pleasure, enjoyment, and a deepened awareness of themselves and their place in their environment, community, and culture

VISUAL ARTS CAREERS AND SKILLS FOR LIFELONG LEARNING

Visual arts education encourages critical thinking and problem solving by engaging students in:

- devising and solving design problems encountered in creating and communicating through images
- creative thought, curiosity, open-mindedness, independence, persistence, flexibility
- making thoughtful responses including describing, analyzing, interpreting, and judging

Visual arts education prepares students for the world of work by helping them:

- understand the variety of careers in art and related fields and develop the skills required for such careers
- understand that the strategies and technologies of visual arts are important in developing and marketing ideas and products and therefore essential to a prosperous and sustainable economy
- understand computer and information technologies and their use in visual communication
- appreciate the many forms of visual arts as essential human endeavours, which enrich our environment and our lives
- develop knowledge and attitudes essential to the informed consumer

Visual arts education develops the attitudes, skills, and knowledge for lifelong learning and for meeting the challenges of a changing world by promoting:

- self-discipline, self-motivation, and self-confidence
- imagination, innovation, creativity, and flexibility
- social, organizational, and communication skills
- the ability to establish, implement, and assess goals

VISUAL LITERACY

The visual arts are an essential form of communication, indispensable to freedom of inquiry and expression. Visual arts education develops visual literacy, giving students the skills needed to:

- perceive and respond to images and evaluate visual information in its many forms
- create and communicate through images, expressing ideas and emotions to satisfy a range of personal and social needs

The development of visual literacy requires that students develop visual arts skills and knowledge, including familiarity with and understanding of:

- image-development and design strategies
- personal, social, cultural, and historical contexts in which images are created and communicated
- visual elements and principles of art and design
- materials, technologies, and processes

CURRICULUM ORGANIZERS



The visual arts learning outcomes are grouped under four content-based curriculum organizers:

- Image-Development and Design Strategies
- Contexts (Personal, Social, Cultural, and Historical)
- Visual Elements and Principles of Art and Design
- Materials, Technologies, and Processes

Each of these content-based curriculum organizers has two sets of outcomes, which are grouped under the following process-based curriculum organizers:

- Perceiving/ Responding
- Creating/ Communicating

These groupings are represented in the following diagram.

CONTENT ORGANIZERS	PROCESS ORGANIZERS	
	 Perceiving Responding	 Creating Communicating
Image-Development and Design Strategies	Students use their senses to perceive the world and respond to images with an awareness of the sources, techniques, and strategies of image development and design.	Students create 2-D and 3-D images that demonstrate an understanding of a wide variety of sources, techniques, and strategies of image development and design.
Context	Students use their senses to perceive the world and respond to images and the ways in which the images reflect the personal, social, cultural, and historical contexts in which they were created.	Students create personally meaningful 2-D and 3-D images, communicating an understanding and appreciation of a number of personal, social, cultural, and historical contexts.
Visual Elements and Principles of Art and Design	Students use their senses to perceive the world and respond to images, demonstrating an understanding of the visual elements and principles of art and design.	Students create 2-D and 3-D images that demonstrate an understanding of the visual elements and principles of art and design and use that understanding as a means of communication.
Materials, Technologies, and Processes	Students use their senses to perceive the world and respond to images in a variety of media, with an understanding of how the materials and processes used contribute to the effect of the image.	

Perceiving/Responding

The visual arts involve perceiving and responding to images. *Perceiving* means exploring the world through the senses. *Responding* includes observing, reflecting on, describing, analyzing, interpreting, and evaluating art through discussion, writing, research, and studio activities.

Perceiving and responding to images are personal and social activities. They develop sensory awareness and aesthetic appreciation of our environment. An informed and sensitive response takes into account the contexts of the maker and the viewer and may involve the maker in self-evaluation.

Creating/Communicating

The visual arts also involve creating and communicating through images. *Creating* is a personally or culturally meaningful act dealing with the making of unique images. *Communicating* through images is a powerful means of expressing ideas and emotions to satisfy a range of personal and social needs. Displaying images is an important part of communication. Images are powerful learning tools to help students connect to language.

Perceiving/responding and creating/communicating are interrelated processes for experiencing the visual arts and involve activities using all the senses at all levels. The processes of perceiving/responding and creating/communicating are applied in this curriculum to all four content-based curriculum organizers.

Image-Development and Design Strategies

The visual arts involve image-development and design processes that transform ideas and experiences into visual images. Images

come from a variety of sources, and their further development requires the use of a variety of strategies. Sources of imagery may include:

- emotions and feelings
- ideas and concepts
- imagination
- memories
- observation
- other sensory experiences

Image-development strategies may include:

- distortion
- elaboration
- exaggeration
- fragmentation
- juxtaposition
- magnification
- metamorphosis
- minification
- multiplication (serialization)
- point of view
- reproduction
- reversal
- rotation
- simplification

Design strategies use problem-solving skills for developing and organizing one or more images for a specific purpose. The problem may be initiated by oneself, others, or the environment. Evolving technologies require learners to develop attitudes, skills, and knowledge in response to innovation. It is essential that students at all levels have opportunities for image development using these evolving technologies, including computer technologies. (See Appendix F for definitions of these strategies.)

Context

Images are created, communicated, responded to, and perceived within personal, social, cultural, and historical contexts. The visual arts are dynamic individual and social activities that have been integral to cultures throughout time. They are expressed in and influenced by:

- personal contexts such as gender, age, life experience, beliefs and values, and aesthetics
- social and cultural contexts such as personal, religious, socio-economic, equity issues, beliefs and values, aesthetics, ethnicity, gender, and age
- historical contexts such as time, place, point of view, beliefs and values, and aesthetics
- evolving technologies in all contexts

All of these contexts are interconnected and not only influence but are influenced by developments in the visual arts.

The visual arts are subject to ethical, economic, and legal considerations which vary according to context.

Visual Elements and Principles of Art and Design

The use and understanding of visual elements and their organization according to principles of art and design may be considered one of the basic components of image making. These visual elements include:

- colour
- form
- line and shape
- space
- texture
- value and tone

The principles of art and design include:

- pattern/repetition/rhythm
- balance
- contrast
- emphasis
- movement
- unity/harmony

(See Appendix F for definitions of these principles.)

Materials, Technologies, and Processes

The visual arts require the use and understanding of the materials, technologies (tools and equipment), and processes of making art. These processes may be grouped in expression areas:

- drawing and painting
- graphics, including computer graphics, film and video, photography, printmaking
- sculpture
- textiles

Materials may include:

- clay, fibre, and fabric
- computer software
- film and videotape
- found materials
- inks
- paint
- papers
- recycled materials
- wax
- wire
- wood

Technologies (tools and equipment) may include:

- brayers
- cameras and peripherals
- ceramic tools
- communications technologies
- computers and peripherals
- kilns

- looms
- paint brushes
- pencils
- sewing machines
- tjanting tools

(See Appendix G for a detailed list of materials and processes.)

Students should be exposed to a variety of materials and processes. However, changes from one material or process to another should be balanced with the students' needs to achieve competency and a feeling of accomplishment.

SUGGESTED INSTRUCTIONAL STRATEGIES

Instructional strategies have been included for each curriculum organizer and grade level. These strategies are suggestions only, designed to provide guidance for generalist and specialist teachers in planning instruction to meet the prescribed learning outcomes. The strategies may be either teacher-directed or student-directed, or both. It should be noted that there is not necessarily a one-to-one relationship between learning outcomes and instructional strategies, nor is this organization intended to prescribe a linear means of course delivery; it is expected that teachers will adapt, modify, combine, and organize instructional strategies to meet the needs of students and to respond to local requirements.

ASSESSMENT AND EVALUATION

Assessment is the systematic process of gathering information about students' learning in order to describe what they know, are able to do, and are working toward. From the evidence and information collected in assessments, teachers describe

each student's learning and performance. They use this information to provide students with ongoing feedback, plan further instructional and learning activities, set subsequent learning goals, and determine areas requiring diagnostic teaching and intervention.

Teachers determine the purpose, aspects, or attributes of learning on which to focus the assessment. They also decide when to collect the evidence and the assessment methods, tools, or techniques most appropriate to use. Assessment focusses on the critical or significant aspects of the learning students will be asked to demonstrate. Students benefit when they clearly understand the learning goals and learning expectations.

Appendix D includes a more detailed discussion of assessment and evaluation. The provincial reference sets can also help teachers assess the skills that students acquire across curricular areas. The reference sets include:

- *Evaluating Reading Across Curriculum* (RB 0034)
- *Evaluating Writing Across Curriculum* (RB 0020 & RB 0021)
- *Evaluating Problem Solving Across Curriculum* (RB 0053)
- *Evaluating Group Communication Skills Across Curriculum* (RB 0051)
- *Evaluating Mathematical Development Across Curriculum* (RB 0052)

A series of assessment handbooks has also been developed to provide guidance for teachers as they explore and expand their assessment repertoires:

- *Performance Assessment* (XX0246)
- *Portfolio Assessment* (XX0247)
- *Student-Centred Conferencing* (XX0248)
- *Student Self-Assessment* (XX0249)

LEARNING RESOURCES

The Ministry of Education promotes the establishment of a resource-rich learning environment through the evaluation of educationally appropriate materials in a variety of media and formats. These include, but are not limited to, materials in print, video, and software formats, as well as combinations of these formats intended for use by teachers and students. Resources that support provincial curricula are identified through an evaluation process in which practising teachers act as evaluators. Resources not on the provincially recommended list must be evaluated through a local board-approved process. It is expected that teachers will select resources from those that meet the provincial criteria and that suit their particular pedagogical needs and audiences.

The use of learning resources involves the teacher as a facilitator of learning. However, students may be expected to have some choice in materials for specific purposes such as independent reading or research. Teachers are expected to use a variety of resources to support learning outcomes at any particular level. A multimedia approach is encouraged.

Some selected resources have been identified to support cross-curricular integration. The ministry also considers special needs audiences in the evaluation and annotation of learning resources. As well, special format versions of some selected resources (Braille and taped-book formats) are available.

Learning resources for use in British Columbia schools fall into one of three categories:

- provincially recommended materials
- provincially authorized materials
- locally evaluated materials

All learning resources used in schools must have either *recommended* or *authorized* designation or be approved through district evaluation and approval policies.

Provincially Recommended Materials

Materials evaluated through the provincial evaluation process, approved through minister's order, and purchased using targeted learning resource funds are categorized as *recommended* materials. These resources are listed in the print and CD-ROM versions of the *Catalogue of Learning Resources*.

Locally Evaluated Materials

These are materials evaluated through local (district and school) evaluation processes and approved for use according to district policy.

THE VISUAL ARTS 8 TO 10 CURRICULUM



PRESCRIBED LEARNING OUTCOMES

It is expected that students will use their senses to perceive the world and respond to images with an awareness of the sources, techniques, and strategies of image development and design.

It is expected that students will:

- use vocabulary related to 2-D and 3-D art forms and image development
- compare a variety of images of a given subject in different media, styles, techniques, and so on
- analyse a variety of image-development techniques and design strategies as used by a variety of artists for a variety of purposes
- identify possible purposes for the creation of given images
- demonstrate an awareness of ethical considerations associated with reproduction as an image-development strategy

SUGGESTED INSTRUCTIONAL STRATEGIES

- Collect images from art magazines from a variety of cultures. Identify, discuss, and compare how image-development strategies are used. Cut out images and make posters, each illustrating a different strategy.
- Make a field study of local buildings and have students collect and create a set of images of building details and structural features. Have students discuss and compare them, identifying and naming particular features (e.g., facade, dormer) and possible purposes. Consider line, proportion, and level of detail.
- Research artwork depicting architectural structures. The focus of analysis could include both the visual elements (e.g., proportion, repetition, line, decoration) and the image-development strategies used (e.g., simplification, distortion, choice of perspective).
- Students prepare oral reports on the differences discovered in their own hand-drawn, computer-drawn, and photographic images of a structure.
- Develop a list of computer image-development techniques (e.g., morphing, split screens). Relate techniques to the image-development strategies (e.g., metamorphosis and juxtaposition). View a computer-generated commercial and:
 - identify computer-generated effects
 - speculate how particular effects were created and why
- Research and discuss the ethical, moral, and legal considerations involved in copying and altering images. Have students select a well-known image (e.g., a famous painting, a common commercial logo or symbol) and debate whether altering it in a provocative manner would constitute fair use or desecration.
- Work as a class or in small groups to create guidelines for reproducing.
- Using similar pairs of images created in different media, have students express a personal opinion as to which they prefer and give reasons for their opinion, citing formal features of each image.

SUGGESTED ASSESSMENT STRATEGIES

As students become increasingly aware of relationships between the techniques used and artists' purposes, they begin to talk and write about these aspects of art in ways that help others better understand the images.

- After completing personal works of art, students reflect on and record what they have accomplished in response to questions such as:
 - What techniques and image-development strategies did you use?
 - What design strategies did you incorporate?
 - Why did you decide on this (these) particular technique(s)?
 - Would you use this technique again?
- Provide opportunities for students to view several commercials, recording and discussing the techniques and strategies they recognize. Have them make an analysis of one or two. As students discuss and analyse the commercials, look for evidence that they can:
 - identify and name techniques used and relate them to image-development strategies
 - use appropriate vocabulary to describe the elements and principles of art
 - express and support their personal preferences
- To gain understanding of students' views about the "copying" of artwork or imagery, ask questions such as:
 - When is it all right to copy an image (e.g., video, graphic, picture, photograph, advertisement)?
 - When is it wrong—morally or legally—to copy an image?
 - What are the key factors that make it all right to copy something in one circumstance but not another?
- Ask students to regularly create works that incorporate others' images and include them in their portfolios. Observe these works for a growing awareness of the class guidelines for reproducing work. The guidelines might include:
 - written acknowledgment of others' contributions or influence
 - non-stereotypical use of culturally specific images

RECOMMENDED LEARNING RESOURCES



Print Material

- Art Images and Ideas
- Arttalk (Second Edition)
- Claywork - Form and Idea in Ceramic Design (Third Edition)
- Down Town
- Experimenting with Art: 25 Easy-to-Teach Lessons in Design and Color
- Exploring Art
- Eyewitness Film Kit
- How to Plan Your Drawings
- An Introduction to Acrylics
- An Introduction to Drawing
- An Introduction to Pastels
- Photographing the World Around You
- Portraits
- Understanding Art
- Video In Focus: A Guide to Viewing and Producing Video
- The Visual Experience
- A World of Images
- The Young Artists Series



Video

- Cel Mates
- Electric Dreams (Computer Imaging)
- Learning to Paint with Carolyn Berry
- Maskmaking with Paper with Peggy Flores
- Masks From Many Cultures
- One Step At A Time
- Paint by Numbers
- Pencil Drawing with Gail Price
- Riding the Movies



Multimedia

- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will create 2-D and 3-D images that demonstrate an understanding of a wide variety of sources, techniques, and strategies of image development and design.

It is expected that students will:

- develop and make images:
 - using a variety of design strategies and sources of imagery, individually and in combination
 - incorporating some elements from a variety of styles
 - that solve complex design problems, considering form and function (2-D and 3-D)
 - for specific purposes such as social commentary, self-analysis, entertainment
 - that engage more than one of the senses
- draft and refine ideas relating to fields other than visual arts, using various image-development strategies and sources

SUGGESTED INSTRUCTIONAL STRATEGIES

- Provide students with a variety of sources for image development. Examples could include:
 - a descriptive narrative
 - arrangements of common objects for a still life
 - an imagined or remembered travelling experience; a family celebration
 - the imagined taste of banana, smell of burnt toast, feel of sandpaper
- Students keep sketchbooks in which they draw objects alternately from direct observation, memory, and imagination.
- Demonstrate how to scan pencil drawings or photos and manipulate them (e.g., distort and exaggerate facial features in a portrait), using a software program. Students could then use the same procedures to create their own computer images.
- Give students pictures from various schools of painting (e.g., pointillism, cubism, abstract, realism) and have them render a given object in each of the styles.
- Ask students to design and build “functional” objects for unusual consumers (e.g., running shoes for an elephant, eyeglasses for an ant). Students could produce visual materials to “sell” the products to consumers.
- Have students work in groups to create a collage or video to develop a social theme (e.g., illustrate and comment on sexism in advertising).
- Develop a series of sketches of a given subject (e.g., a building, a figure, a landscape). Students create finished works representing the same subject in a way that appeals to other senses (e.g., a clay model of a drawn building, incorporating traffic sounds).
- Students pretend that they are, for example, rocket scientists. Use image-development strategies to develop an idea for space travel.

SUGGESTED ASSESSMENT STRATEGIES

Students demonstrate their understanding of relationships between art and culture as they use the styles of various artists and movements. Their discussions about how images are manipulated for specific purposes in their own work and the work of others give insights into the ways they solve design problems.

- Have students develop an image or series of images. Students should:
 - clearly state the purpose of their work
 - articulate the connection between the techniques and strategies they used and their purpose
 - explain how their image(s) is (are) designed to engage the viewer
- In assessing and responding to their work, consider:
 - the number of alternatives explored
 - the numbers of generations of sketches created
 - the extent of a clear relationship (progression) from one generation of sketches to the next
- Ask students to research and design kites that fly, considering form and function. Co-operatively set criteria and design a form for peer assessment. Considerations might include:
 - Is there evidence of image development using the shape of the kite in any surface design?
 - Does the kite look like it should fly?
 - Does the colour of the kite stand out against the sky?
 - Have design details been incorporated (e.g., use of coloured or other special string, special design of the reel for the string ball)?
 - How well is the kite constructed?
 - How well does the kite fly?

RECOMMENDED LEARNING RESOURCES



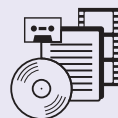
Print Material

- Art Images and Ideas
- Arttalk (Second Edition)
- Claywork - Form and Idea in Ceramic Design (Third Edition)
- Down Town
- Experimenting with Art: 25 Easy-to-Teach Lessons in Design and Color
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- Understanding Art
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- A World of Images
- The Young Artists Series



Video

- Cel Mates
- Electric Dreams (Computer Imaging)
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- Masks From Many Cultures
- One Step At A Time
- Paint by Numbers
- Pencil Drawing with Gail Price
- Riding the Movies



Multimedia

- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will use their senses to perceive the world and respond to images and the ways in which they reflect the personal, social, cultural, and historical contexts in which the images were created.

It is expected that students will:

- identify art careers in a variety of contexts
- identify similarities and differences in the roles of artists and the visual arts in a variety of contexts
- demonstrate an awareness of the meanings and purposes of images within a variety of contexts
- identify characteristics of representations in images from a variety of world cultures
- analyse and evaluate displays, considering the nature of artwork, presentation, venue, and audience
- describe selected works and explain personal preferences

SUGGESTED INSTRUCTIONAL STRATEGIES

- Students in groups compile lists of art-related careers, such as commerce, media, education, and heritage preservation. Each group could choose one career and interview someone who works in that field. Groups represent information on the person and on the career (e.g., in a classroom display or a radio or video clip).
- Prepare a set of images with corresponding brief statements from the artist(s) or a critic describing the thinking behind each work (e.g., its purpose, its significance, the technique being used, the design principle being applied). Students attempt to match statements to works.
- Display similar images created in two different media (e.g., hand-drawn sketch and a photograph). Students describe each image and the feelings it elicits. Small groups identify purposes for which each image might best be used. This activity can be done using several pairs of images.
- Students examine buildings of a particular type (e.g., temples, houses of worship) across several cultures. They identify what makes a particular culture's architecture distinctive.
- Students collect examples of consumer packaging (e.g., CD covers, cereal boxes, movie posters). Critique the effectiveness and visual impact of each package. Use questions such as:
 - Why are some cereals in boxes and others in bags?
 - What images are used to target particular consumers or cultures?
 - What is the main "message" of this packaging?
- Attend a display of artwork. Discuss the display and the role of a gallery curator. Students pretend to be the curator for the exhibit and think of a different way to make a more effective display, given the nature of the work.

SUGGESTED ASSESSMENT STRATEGIES

Through their talk and presentations, students demonstrate their understanding of how images and objects are influenced by the times, places, and cultures of the people who created them. As students discuss their ideas, look for evidence that they are developing an awareness of the different purposes for which people from various cultures have created images and objects, as well as the effect culture has on the students' own artistic choices.

- Students develop a questionnaire or inventory of art preferences. Have them survey three or four people outside the classroom, completing the inventories themselves. Ask respondents to identify which of three or four images they prefer. Here are some ideas for prompts and questions:
 - If I collected art, I would choose pictures that _____
 - If I could collect an artist's paintings or sculpture, I would choose the work of _____
 - I get information about artists and how they work by _____
 - Do you think your background and information sources affect the choices you make? If so, how?
- Each student selects three other student's pieces in a class display, and records a personal interpretation of the works, then discusses the interpretation with the artist. (You may wish to control the total number of interpretations for each piece.) Artists record the discussions in their journals. Discuss the activity with the students, posing questions such as:
 - What kinds of responses led to the most stimulating discussion?
 - What similarities and differences did you notice in the ways people responded to the same work?
 - Will the interpretations you heard have any influence on your work? On how you comment on other artists' work?
- When students talk about consumer packaging, note how individual students identify the intentions of the designers or marketers. Do they demonstrate an awareness of the purposes for which designers used particular elements and principles of design?

RECOMMENDED LEARNING RESOURCES



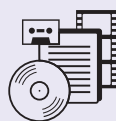
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- Food Through the Eyes of Artists
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- A World of Images
- The Young Artists Series



Video

- Electric Dreams (Computer Imaging)
- Littlechild
- Masks From Many Cultures
- A Model of Perfection
- Mona Lisa Descending a Staircase
- One Step At A Time
- Paint by Numbers
- Painting With Fire



Multimedia

- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will create personally meaningful 2-D and 3-D images, communicating an understanding and appreciation of a number of personal, social, cultural, and historical contexts.

It is expected that students will:

- create images:
 - that support or challenge personal and societal beliefs, values, traditions, or practices
 - that incorporate stylistic elements from various artists, movements, and periods
 - in response to historical and contemporary images or issues
 - that reflect a sense of personal and social responsibility
- make a display or portfolio of work, taking into consideration the venue and audience

SUGGESTED INSTRUCTIONAL STRATEGIES

- Students create visual mind maps or webbing diagrams that reflect their backgrounds and interests.
- Have students work individually or in groups to create collages that have personal meaning. For example, they create a mind map or collage that best illustrates their world, using questions to organize their thinking:
 - What is important to you?
 - What do you value?
 - What do you like? Dislike?Display their mind maps or collages and discuss why students made the decisions they did.
- Ask students to study the style that characterizes a particular artist or movement and represent their findings, using similar materials and techniques to create works of their own. Their works might use the style to comment on issues such as feminism or the rights of people with special needs (e.g., a re-creation of Grant Wood's *American Gothic*, with the pitchfork in the woman's hand and the apron and an earring on the man; Mona Lisa in a wheelchair).
- Students combine images in a creative product (e.g., a poster, a 60-second video) aimed at influencing behaviour or opinions with respect to a specific issue (e.g., smoking, recycling, gender equity).
- Students use the same image in different ways to target three separate interest groups (e.g., a CD cover or brochure for a pop, classical, and punk group).
- In groups, students assemble a display of their own work based on a specific themes or idea. Have the groups plan and negotiate with the principal, librarian, or other appropriate authority to find and prepare an appropriate site in the school or community for the display.

SUGGESTED ASSESSMENT STRATEGIES

To grasp relationships between art and culture, students benefit from reflecting on personal connections with art. When they try out styles of various artists and movements and speculate about the relationships, they extend their understanding to a wider context.

- As students work on their collages, note individual responses to visual images:
 - Was the student able to give reasons for emphasizing particular elements?
 - Does the overall design reflect what the student describes as the significant aspects of the work?
- Encourage students to reflect on the relationships between their views and their artwork by asking questions such as:
 - Why did you choose this issue or topic? What makes it important to you?
 - In one sentence, what is your message?
 - How do the parts of your work help to communicate your message?
 - What might you do to make your message stronger?
- When students create images to appeal to special interest groups, focus discussion on whether the image has been used in a distinctive and creative way and how clearly it is associated with a particular interest group. Have students explain the associations they see.
- Have students complete a cover sheet for each piece of work in their portfolio that gives the title, description, medium, and size. Students may also want to include the following:
 - Where I got my ideas for this piece of work_____.
 - Why this piece is important to me_____.
- When assigning students to create work incorporating stylistic elements of an artist or culture, note the extent to which:
 - the style is incorporated into a student's work, rather than imposed on it
 - the work reflects an awareness of the context from which the style comes

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Multimedia

- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will use their senses to perceive the world and respond to images, demonstrating an understanding of the visual elements and principles of art and design.

The visual elements are: line, colour, form, space, shape, texture, value, and tone.

The principles include: pattern/repetition/rhythm, balance, contrast, emphasis, movement, and unity/harmony.

It is expected that students will:

- use appropriate vocabulary in oral and written analyses of works of art
- analyse how individual visual elements and principles of art and design are used to create meaning in images
- analyse how the physical qualities of visual elements and principles of art and design are used to create effects or mood in representational or non-representational images.
- analyse 2-D and 3-D images for their use of particular visual elements and principles
- evaluate personal use of the elements and principles of art and design

SUGGESTED INSTRUCTIONAL STRATEGIES

- Students examine examples of artwork and describe the feelings each work elicits. Analyse one piece, focussing on how particular elements have been used to create the feelings that students identify. (e.g., Morisseau generally uses colour to create playful and supernatural effects, while Goya often chose colours that convey sinister darkness.) Use questions such as: What types of colours do you see? What thoughts or feelings do these colours evoke? Students could then work in small groups to develop their own analyses of given works, using appropriate vocabulary to describe the elements.
- Provide students with a collection of drawings. Introduce and discuss elements in the drawings (e.g., an emphasis on line, shape, tone). Have students draw three pictures of an object, emphasizing the elements (e.g., first line, then shape, and finally tone).
- Have students examine how the principles of art and design (e.g., patterns, repetition) are used in clothing.
- Each student produces a large poster that uses lettering to illustrate a different element or principle. (e.g., The word *line* could be in broad script.) Display these around the classroom and collect individual work that illustrates that element or principle.
- Have students examine sculptural works (e.g., Aboriginal carvings, African masks) and discuss design elements such as shape, texture, and form. Examinations might be visual, tactile, or both.

SUGGESTED ASSESSMENT STRATEGIES

- Students demonstrate evidence of their knowledge of the principles of design through discussion and recorded observations such as critiques, reviews, and diagrams. Observe whether students recognize the elements and principles of art and design in their own work and in the work of others.
- Have students view a painting and consider the colours used. Prompt discussion with questions such as:
 - How do you respond to the colours in this painting? Do the colours make you feel a certain way?
 - Does everyone respond to the colours in the same way?
 - How would you use colour in your own work?
 Then have students record two or three comments or observations about colour in their journals or other collections.
- In group discussions of representational and non-representational artwork, look for evidence of the students' abilities to:
 - use appropriate vocabulary (e.g., line, shape, tone, contrast, emphasis, movement)
 - describe the elements and principles used by the artist
 - express how colour, contrast, and emphasis are important when creating a specific mood or effect
- Show a group of images that illustrate particular elements and principles (e.g., texture, unity, harmony, emphasis). Through small-group discussion, identify the elements and principles exemplified in each artwork. Ask each student to record (in words, sketches, or combination) key points of their discussion. Review their notes for evidence of understanding.
- Develop a form or guide that students can use to review their portfolios to assess how effectively they have used the elements and principles of design in their work. Focus on a small number of specific elements or principles in each review.

RECOMMENDED LEARNING RESOURCES



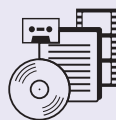
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Video

- Color with Stephen Quiller
- Learning to Paint with Carolyn Berry



Multimedia

- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will create personally meaningful 2-D and 3-D images, demonstrating an understanding of the visual elements and principles of art and design, and use that understanding as a means of communication.

The visual elements are: line, colour, form, space, shape, texture, value, and tone.

The principles include: pattern/repetition/rhythm, balance, contrast, emphasis, movement, and unity/harmony.

It is expected that students will:

- create 2-D and 3-D images that:
 - deliberately employ physical and expressive qualities of the visual elements and principles of art and design to create an effect or mood
 - use a selected element of art to convey an idea or concept
 - combine and emphasize particular visual elements and principles of art and design
 - create variations of an image through manipulation of particular elements or principles of art and design

SUGGESTED INSTRUCTIONAL STRATEGIES

- In groups, design a tessellation tile (or set of tiles), using a given medium (e.g., computer software program, printmaking, bas-relief).
- Students use the visual elements and the principles of art and design to create an illusion of depth in a 2-D work (e.g., overlapping, high and low, level of detail, atmospheric perspective, size, converging lines).
- Establish theme weeks in the classroom (e.g., red/shape, pattern/line, contrast/form) to explore the elements and principles of art and design. During these times, all student artwork (e.g., in sketchbooks, idea books, assignments) can relate to the theme.
- Students develop a series of works that use the same image or motif but explore a variety of different colour schemes. Challenge students by giving them specific requirements such as making predominant use of earth tones with primary colour accents or making balanced use of both warm and cool colours.
- Draw up a list of possible themes (e.g., the artificial, the natural) and a list of elements and principles of art and design. Students create personal images (e.g., landscape, cityscape, skyscape) by combining one ingredient from each list.
- Have students make 2-D representations of a 3-D space or object. For example, they could make pencil sketches or computer drawings using shapes drawn in diminishing perspective, shading, and a variety of line weights and thicknesses to create the illusion of 3-D space.
- Students create two similar images, each using different textures.

SUGGESTED ASSESSMENT STRATEGIES

At this level, students start to gain control over the use of techniques to create effects. The art they create illustrates variations of images through their skills in manipulation of elements and principles of art and design (e.g., change of mood by use of different colours or a change of emphasis).

- When students have completed their series of images or motifs, they could meet with partners to discuss the following questions:
 - Have you explored a variety of colour schemes?
 - To what extent has colour theory been explored?
 - Have you used colour to communicate a particular idea?
 - Do the various colour schemes affect the balance, contrast, emphasis, or unity of the image? How?

Students submit notes from the discussions or add them to their portfolios along with the images or motifs.

- Work collaboratively with students to develop guidelines to evaluate the use of elements and principles. As they present their work, note the extent to which they are able to communicate their thinking and describe some of the processes they have used. You may wish to conduct brief conferences with each student. Students might also want to add copies of your notes to their working collections or portfolios.
- After projects are complete, meet with students to review their portfolios in terms of how effectively they have been able to:
 - use selected elements of art to convey an idea
 - combine the elements and principles in their work

RECOMMENDED LEARNING RESOURCES



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Multimedia

- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will use their senses to perceive the world and respond to images in a variety of media with an understanding of how the materials and processes used contribute to the effect of the image.

The processes are: ceramics, drawing and painting, graphics, sculpture, and textiles.

It is expected that students will:

- apply vocabulary for materials, processes, and technologies used in 2-D and 3-D image development
- identify contributions of processes and technologies to the meaning of an image and evaluate the appropriateness of their use.
- evaluate the effectiveness of the use of particular materials and processes
- identify tools and equipment used to create images
- demonstrate an awareness of safety and environmental considerations related to materials, technologies, and processes
- demonstrate respect for their work and the work of others

SUGGESTED INSTRUCTIONAL STRATEGIES

- Present a variety of artworks that share a common image, theme, or motif (e.g., horse and rider) created by artists using different materials, processes, and technologies (e.g., Da Vinci—drawings, Lautrec—pastels, Marini—bronze sculptures, Gathie Falk—textiles). Have students compare the works and explain how each artist's choice of medium affects its particular look and feel.
- Have students create displays of computer-generated artwork and label where various computer effects are used. They create keys to instruct other students on where to find and how to use the computer "tools" used to create those effects.
- After students have worked with a variety of different materials, processes, and technologies within a discipline area (e.g., drawing, printmaking, video), give them an opportunity to sort through a file of artwork and identify the use of as many different materials, processes, and technologies as they can.
- Familiarize students with safety and environmental considerations related to any processes or techniques employed in class, through direct instruction immediately prior to use. (e.g., "When using plaster of Paris, do not get it in your eyes—it is mildly caustic"; "Do not flush used mix down the drain—it will harden and plug the drain.")
- When students use copying technologies, or processes such as photocopying and videotaping, use the opportunity to discuss the consequences of copying other people's original work without permission.

SUGGESTED ASSESSMENT STRATEGIES

Students increase their understanding of image development as they experiment with and use various materials, technologies, and processes to achieve particular effects. You can find out about the level of sophistication by asking specific questions and listening to students as they talk about their art.

- Have students work in pairs to compile collections of images related to the same theme but done in different media. For each sample, create a short commentary on the effectiveness of the use of the medium to achieve the artist's purpose. Work with the students to develop outlines of requirements for the commentaries. Students display the examples and commentaries and discuss their collections with small groups of their peers.
- Observe students working with a variety of computer effects. Conference briefly with individual students or small groups of students, posing questions such as:
 - What effects are essential for basic image making?
 - What effects seem to be difficult for most students to use? Why?

Encourage students to display examples that illustrate various points in the discussion.

- Ask students to describe possible ways to avoid safety violations. Test students on major safety issues. Display examples of key concerns.
- Observe students as they work with various technologies, noticing any unsafe behaviour and giving feedback. Note individual students' responsiveness to such feedback.
- Ask students to design a new way to deal with a safety problem. Note:
 - effectiveness of the solution
 - evidence in the design of awareness of the nature of the safety issue involved

RECOMMENDED LEARNING RESOURCES



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Multimedia

- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will create 2-D and 3-D images, demonstrating an understanding of a variety of media, materials, and processes, and use that understanding to communicate effectively.

It is expected that students will:

- use materials, technologies, and processes, both alone and in combination, to make personally meaningful images
- select materials, technologies, and processes appropriate for a planned work
- use, care for, and maintain materials, technologies, and workspace in a safe and environmentally sensitive fashion
- demonstrate a willingness to try unfamiliar materials and processes and adapt familiar ones for unfamiliar uses
- invent and construct a technology for an applied use

SUGGESTED INSTRUCTIONAL STRATEGIES

- Set up a series of work stations, each of which includes different tools and materials. Students create single works that involve the use of all the materials in sequence.
- Teach three or four short units on printmaking at intervals throughout the year. Use a vegetable print in the first unit and progressively more advanced and complex technologies for succeeding units (e.g., linocut printmaking, photo emulsion silk-screening). Pick a work from each unit and display the works side by side with a written commentary highlighting the different effects and possibilities of the technologies. (The same activity could be done with any medium.)
- When introducing new art-creation materials and techniques, work with the whole class to develop a set of expectations or rules related to the use, care, and sharing of those materials. Display the results.
- Challenge students to create various effects, using a given image (e.g., by tracing, photocopying, computer manipulation, photography).
- Have students invent creative technologies. Divide them into small groups and conduct a scavenger hunt to locate several objects not normally associated with creating art. Once groups have located and retrieved these objects, give them some raw material (e.g., a mass of clay, some paper and paint, some cloth) and assign them to create an image or artwork using as tools the items they have located. Students record their processes and how they used their found objects as tools.

SUGGESTED ASSESSMENT STRATEGIES

- Observe students using a variety of materials, technologies, and processes to assess how their choices and decisions about image making are changing. Students should record their degree of success when experimenting with materials, processes, or technologies.
- Have students collect images that have been manipulated to create different effects and add them to their sketchbooks for reference. Discuss the images and the techniques artists have used, posing questions such as:
 - Which materials are used in these images?
 - Which of the materials have you worked with?
 - Which ones are you interested in exploring?
 - Which material gives the best effect for your purpose?
 - What projects are you planning?
 - What are some of the choices you need to make about materials?
- As students work through a sequence of printmaking processes, focus on how they use particular materials and processes. Discuss what they learned and discovered about the various materials, processes, and techniques used. Students identify one or two things to explore and refine, and make a plan for reviewing their progress.
- Students keep records of each technology, material, or medium used to create an image. The teacher may wish to provide a format for recording information, using heads such as: Date, Technology, Site, What I did, Comments, and Rating. Students rate their own satisfaction with the results as 3—high, 2—medium, or 1—low.
- Have students review their records and summarize their ideas. For example:
 - The material(s) or technology(ies) I enjoyed using most (least) was (were) _____ because _____.
 - New material(s) or technology(ies) I would like to try is (are) _____ because _____.
 - To do that, I would need to _____.

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Multimedia

- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will use their senses to perceive the world and respond to images with an awareness of the sources, techniques, and strategies of image development and design.

It is expected that students will:

- use vocabulary related to 2-D and 3-D art forms and image development
- compare and contrast a variety of images of a given subject in different media, styles, and techniques
- identify a variety of imagery sources and analyse and evaluate image-development strategies used by self, peers, and others
- analyse images (2-D and 3-D) to determine the purposes for which they have been created
- recognize the importance of ethical considerations associated with reproduction as an image-development strategy

SUGGESTED INSTRUCTIONAL STRATEGIES

- Create a student show (e.g., school, group, district, parents') focussing on a theme. Each student completes an artist's statement explaining:
 - the imagery and image-development strategies
 - the processes and media
 - the reasons for the choices made
- As students work on a project, pose questions that develop their vocabularies and their understanding of image-development strategies. (e.g., "Why have you chosen this point of view?") Students explain reasons for their creative choices and suggest alternative strategies that might apply.
- Ask the students to choose one artist and compile a list of image sources they used. (e.g., Picasso used observed models, remembered bullfight images, and borrowed from African masks).
- As a whole-class activity, discuss the concept of culture and develop a working definition of the term. Have students individually research their own cultural roots and discuss how their roots might affect their image development.
- In small groups, students could invent a culture and its possible attributes (e.g., group decision-making processes, outlook on the natural world, functional needs.) Brainstorm ways these attributes might affect the culture's image development. Develop and design an icon or artifact representing the culture (e.g., flag, sacred book, mode of conveyance).
- In small groups, students could collect or recycle a variety of containers found around the school or home and create exhibits explaining the relationship of form to function.
- Students research traditional design approaches and strategies by inviting an elder or artist from a local First Nation to meet the class. They could then attempt to apply those strategies and discuss whether what they have produced constitutes cultural appropriation.

SUGGESTED ASSESSMENT STRATEGIES

Students become increasingly sophisticated as they analyse images to identify relationships between techniques used and artists' purposes. As they respond to what they see, they reveal their understanding of the strategies and techniques that they and master artists use.

- Have students view various images in different forms created by artists on a similar subject or theme. Have them list the similarities and differences in approach, then summarize their responses. Note the extent to which students are using technical vocabulary appropriately.
- After students have researched the work of an artist, ask them to respond to a series of questions, such as:
 - How was one specific image developed?
 - How has it been interpreted?
 - How has point of view affected the image?
 Have them share the artists' work and discuss their answers with a partner or small group. Review students' individual work for evidence of insight into various artists' use of images and image development.
- Have the students create series of images based on image-development sources (e.g., memory, imagination, observation, reflecting, feeling, using the senses) and compile these images with labels in their portfolios. Students discuss the series in pairs or small groups. Develop an outline for recording responses.
- Have students design and build imaginary objects useful for people from an imaginary culture (e.g., a car for beings with three legs and one arm, a place of worship for people who live in trees). Without being told the objects' uses, other students analyse the designs and speculate about their purposes. Students assess how effectively the design problems have been solved.

RECOMMENDED LEARNING RESOURCES



Print Material

- Art Images and Ideas
- Arttalk (Second Edition)
- Claywork - Form and Idea in Ceramic Design (Third Edition)
- Down Town
- Exploring Art
- How to Plan Your Drawings
- An Introduction to Acrylics
- Photographing the World Around You
- The Step-by-Step Guide to Photography
- Video In Focus: A Guide to Viewing and Producing Video
- The Visual Experience
- A World of Images
- The Young Artists Series



Video

- Cel Mates
- Electric Dreams (Computer Imaging)
- Henry Moore: The Sculptor
- The Iconoclast
- Learning to Paint with Carolyn Berry
- Life's Imprint: Lithographs by Jack Shadbolt
- Masks From Many Cultures
- Mona Lisa Descending a Staircase
- One Step At A Time
- Paint by Numbers
- Pencil Drawing with Gail Price
- Riding the Movies
- Robert Bateman: Artist
- Shaman Never Die
- The Unbroken Line



Multimedia

- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will create 2-D and 3-D images that demonstrate an understanding of a wide variety of sources, techniques, and strategies of image development and design.

It is expected that students will:

- develop and make images:
 - using a combination of image-development techniques
 - using a variety of styles and movements
 - (or a series of images) that represent a subject or theme
 - that solve complex design problems, considering form and function
 - that deliberately engage more than one of the senses
- draft and refine ideas related to fields other than visual arts, using various image-development strategies and sources

SUGGESTED INSTRUCTIONAL STRATEGIES

- Students choose an even, reflective surface (e.g., distorted mirror, kettle, water) and create a self-portrait based on the reflection.
- Students dress as the artist of their choice and do all that day's artwork in the style of their chosen artist.
- Students render an object in several different ways, each of which highlights a particular attribute of the object (e.g., for a vase, its shape in silhouette, rounded 3-D shape, colour, pattern, or texture).
- Students select or create myths that explain a natural event or phenomenon. They develop storyboards (sets of rough, thumbnail sketches) for the storylines. As a follow-up, students could:
 - render a scene from their myths as a finished work, using a 3-D medium of their choice
 - create and progressively modify a figure(s) to develop a simple animation with multimedia effects (e.g., music, sound effects); this could be done using video technology or computer animation
- Set a design problem (e.g., to create an unobtrusive security system for a locker or entryway). Have students work in groups to solve the problem, using a limited selection of materials or found objects. Students keep journals describing their successes and difficulties in realizing their solutions.
- Create a marketing scheme or an ad campaign to sell the design solution.

SUGGESTED ASSESSMENT STRATEGIES

Students' works become more sophisticated as they expand their image-development repertoire. They reveal their growing skills in their finished artwork and in records of their thinking, such as journals and annotated sketchbooks.

- Have students develop a series of images to address a particular social issue. Ask them to explain the issues and how the images and techniques communicate particular ideas and feelings. Note how effectively students are able to:
 - state the purpose of their work and the ideas they are intended to communicate
 - take risks to explore unconventional images or techniques
 - make choices that further their intentions
 - execute the choices they make
- Assign the storyboard project, informing students of what is expected. Criteria might include:
 - representation of the hero from a number of points of view (e.g., different expressions, dress, in action, static poses, close-ups, long views, front, back)
 - successful reflection of a given style (e.g., comic book style, Aboriginal source of the myth)
 - use of a variety of image sources, including both observation and imagination

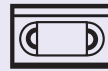
Over the course of the assignment, meet with students regularly, discussing their work and cooperatively making notes with reference to the criteria.
- Review students' journals or annotated sketchbooks for evidence of growing understanding of how artists use techniques, technology, and design strategies to communicate ideas. Provide feedback through a conference or notes to each student.

RECOMMENDED LEARNING RESOURCES



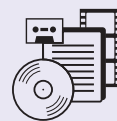
Print Material

- Art Images and Ideas
- Arttalk (Second Edition)
- Claywork - Form and Idea in Ceramic Design (Third Edition)
- Down Town
- Exploring Art
- How to Plan Your Drawings
- An Introduction to Acrylics
- Photographing the World Around You
- The Step-by-Step Guide to Photography
- Video In Focus: A Guide to Viewing and Producing Video
- The Visual Experience
- A World of Images
- The Young Artists Series



Video

- Cel Mates
- Electric Dreams (Computer Imaging)
- Henry Moore: The Sculptor
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- One Step At A Time
- Paint by Numbers
- Pencil Drawing with Gail Price
- Riding the Movies
- Robert Bateman: Artist
- Shaman Never Die
- The Unbroken Line



Multimedia

- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will use their senses to perceive the world and respond to images and the ways in which they reflect the personal, social, cultural, and historical contexts in which they were created.

It is expected that students will:

- compare and contrast art careers in a variety of contexts
- demonstrate an understanding of the roles of artists and the visual arts in a variety of contexts
- demonstrate an understanding of the roles of artists and the visual arts in reflecting, sustaining, and challenging beliefs and traditions in society
- explain how the meanings and purposes of images are influenced by the context in which they are created or viewed
- demonstrate an awareness of the relationship between culture and style, and the use of materials, processes, and images associated with them
- analyse and evaluate displays, considering the nature of artwork, presentation, venue, and audience

SUGGESTED INSTRUCTIONAL STRATEGIES

- Invite members of the community who work in art-related fields to take part in a forum. Guests discuss their work and its role in the community. Students prepare questions such as:
 - What educational background and professional experience did you require to do what you do?
 - How does a visual arts background apply to what you do?
 - What kinds of community objectives do you try to achieve in your work?
 - How has your heritage influenced what you do?

After attending the forum, students reflect on their new understanding of the place of the visual arts in society, using their journals to record their thoughts.

- Students select images and use them for a variety of purposes by changing them to suit each purpose (e.g., an image of a seal to promote fur products, to give an environmental message, to advertise a travel destination, to recruit navy divers).
- Research materials used by an artist from the past. Focus on questions such as:
 - Why were these materials used?
 - How did their use determine the nature of the work produced?

Students could display samples of the materials (e.g., egg tempera, fresco plaster, ochre) and the type of work produced using them. Accompany the displays with a description of how the materials were prepared and used.

- Explore a common ritual as performed in a variety of cultures (e.g., wedding, funeral, birth celebration, coming of age) and the art associated with it. Compare and contrast the artifacts associated with these rituals.
- Arrange a field trip to a local art gallery. Ask the gallery owner or curator to describe the considerations involved in preparing the current show.

SUGGESTED ASSESSMENT STRATEGIES

Students should attach meaning to purpose and product. By reflecting on their work and the work of others, they demonstrate a growing sensitivity to issues that influence the making of images.

- Have students view a collection of materials (e.g., posters, cartoons, news articles) on a specific social issue. Probe their understanding by asking questions such as:
 - How has each source approached the subject?
 - What message are they trying to give to the viewers?
 - How have the artists portrayed the issue?
 - How important is the medium to the message?
 - What differences do you notice among opposing groups (e.g., political parties, interest groups)? Different cultural groups?
- Students view the same image or subject matter used in a variety of contexts and for a variety of purposes. Form small groups and ask students to identify similarities and differences and to explain how the characteristics of the images and materials used reflect a particular culture or style. Look for evidence of their ability to:
 - note particular cultural characteristics
 - make connections between the meaning and the use of materials
 - present their ideas clearly
 - consider other students' points of view
- View a display at a museum or art gallery. Have students reflect on and discuss these questions:
 - Why has this group of objects or images been displayed together?
 - Why is it put in this particular location?
 - Who is the intended audience?
 - What does the curator of the exhibition want to express?
 - What piece in the exhibition impressed you most, and why?

RECOMMENDED LEARNING RESOURCES



Print Material

- Art First Nations: Tradition and Innovation
- Art From Many Hands: Multicultural Art Projects
- Art Images and Ideas
- Arttalk (Second Edition)
- Exploring Art
- Eyewitness Art
- Famous Artists Poster Packs
- Understanding Art
- The Visual Experience
- The Young Artists Series



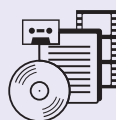
Slides

- Sculpture



Video

- A.J. Casson: The Only Critic is Time
- Handmade in Saskatchewan
- The Iconoclast
- Life's Imprint: Lithographs by Jack Shadbolt
- Littlechild
- Masks From Many Cultures
- One Step At A Time
- Painting With Fire
- Robert Bateman: Artist
- Seurat: The Realm of Light
- Shaman Never Die
- The Unbroken Line



Multimedia

- The Art Pack
- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will create personally meaningful 2-D and 3-D images, communicating an understanding and appreciation of a number of personal, social, cultural, and historical contexts.

It is expected that students will:

- create images that:
 - support or challenge personal and societal beliefs, values, traditions, or practices
 - demonstrate an awareness of the styles of various artists, movements, and periods
 - respond to historical and contemporary images or issues
 - reflect a sense of personal and social responsibility
- make and arrange a display or portfolio of work, taking into consideration the nature of the artwork, venue, and audience

SUGGESTED INSTRUCTIONAL STRATEGIES

- Challenge students to create a 3-D “container” as a work of art that reflects a social issue. To prepare, have students consider questions such as:
 - How will I build my container?
 - How will I show the seen and unseen sides of the issue? (See Grade 9 criterion sample in Appendix D.)
- Provide students with a selection of works that are characteristic of particular styles, periods, or cultures. Have each choose one work and, using materials similar to those employed by the original artist, attempt to imitate the work. Discuss progress individually, asking questions such as:
 - What challenges have you encountered in imitating their work?
 - What techniques and materials do you need to use?
- Have students create images in response to a newspaper headline or photograph.
- Brainstorm a variety of social concerns (e.g., environment, gender equity, special needs). In small groups, students select and research an issue and then create an image expressing or supporting a point of view.
- Organize a formal gallery opening for which students select the venue and particular works to be displayed, keeping in mind the audience (e.g., parents) and the occasion (e.g., formal gathering).
- Students select from their portfolios, journals, or sketchbooks a piece that they feel represents them. In pairs, they share their reasons for choosing the work.

SUGGESTED ASSESSMENT STRATEGIES

Student work should communicate an understanding of self and others in an increasingly comprehensive fashion. Look for evidence that students are developing a sense of social responsibility and proficiency in demonstrating this understanding. Observe the extent to which students have moved beyond a simple belief or value system as it relates to art and culture to a more complex view of issues as they relate to individuals and groups.

- Students brainstorm questions and then interview an artist about the reasons certain techniques and materials are used. Encourage students to use technology to interview artists both within and outside of their community (e.g., telephone, e-mail). They may also consider interviewing artists in other classes in the school. Students share their findings by presenting profiles of the artists they interview and commenting on insights they may have developed that apply to their own work.
- Using the images students created from newspapers or photographs, ask:
 - Why did you select these particular images?
 - How does each part contribute to your main message?
 - Is there anything you would like to add or subtract?
- After viewing a display of students' works, have students respond to particular images by answering questions such as:
 - What issue does the image represent?
 - What is the most interesting part?
 - What do you like best?
- Students complete mind maps to display beside their artwork. Look for representations of their cultures, value systems, likes and dislikes, family make-up, beliefs, and interests.

RECOMMENDED LEARNING RESOURCES



Print Material

- Art First Nations: Tradition and Innovation
- Art From Many Hands: Multicultural Art Projects
- Art Images and Ideas
- Arttalk (Second Edition)
- Exploring Art
- Eyewitness Art
- Famous Artists Poster Packs
- Understanding Art
- The Visual Experience
- The Young Artists Series



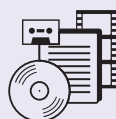
Slides

- Sculpture



Video

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- Masks From Many Cultures
- One Step At A Time
- Painting With Fire
- Robert Bateman: Artist
- Seurat: The Realm of Light
- Shaman Never Die
- The Unbroken Line



Multimedia

- The Art Pack
- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will use their senses to perceive the world and respond to images, demonstrating an understanding of the visual elements and principles of art and design.

The visual elements are: line, colour, form, space, shape, texture, value, and tone.

The principles include: pattern/repetition/rhythm, balance, contrast, emphasis, movement, and unity/harmony.

It is expected that students will:

- use appropriate vocabulary in oral and written analyses of works of art
- analyses how individual visual elements and principles of art and design are used to create meaning in images
- analyse how the physical qualities of visual elements and principles of art and design are used to create effects and mood in representational and non-representational images
- evaluate personal use of the elements and principles of art and design

SUGGESTED INSTRUCTIONAL STRATEGIES

- As an ongoing activity, have students collect small reproductions of works of art and respond to these works in journals, using the vocabulary associated with the visual elements and principles of art and design.
- In small groups, students collect examples of found objects or images that make interesting use of a single element or principle. Create assemblages of the objects and label them with the appropriate element or principle of design.
- Working in small groups, students collect images they feel represent a particular mood (e.g., danger, pastoral, excitement, serenity). Each group develops an analysis of how the chosen elements and principles of art and design contribute to the creation of the mood.
- Show students a selection of non-figurative abstract works. Discuss them in terms of the elements and principles of art and design and whether or not they have “meaning.” Examples of works to consider might include abstract artists (e.g., Kandinsky, Mondrian, Arp, Schwitters), abstract expressionists (e.g., Frankenthaler, Pollock, David Smith), op artists, and examples of ethnic geometric textile design and decoration (e.g., Kente cloth from Ghana, Australian Aboriginal songline paintings).
- Have students analyse their own dress or the dress of others, using the elements and principles of art and design. (e.g., colour symbolism, fabric connotations, pattern, labels) Students could also relate dress to personality. (i.e., how does their attire express their personalities?)

SUGGESTED ASSESSMENT STRATEGIES

- Students build on their knowledge of vocabulary and the effect of particular elements and principles. Observe their awareness of how these elements and principles can be used for a particular effect. How effectively do they use the language of art to accurately describe points of reference and to influence?
- Review students' journals, idea books, or sketch-books. Look for evidence of their abilities to:
 - use terminology correctly
 - use a variety of terms when describing ideas or works
- After working in groups and collecting images that represent a mood, have students:
 - analyse how various elements and principles are used to create particular effects
 - explain how one element or principle of art can be effective on its own
 - generate new ways of incorporating the elements and principles of art into their personal work
- Give students an example of a non-figurative work. Ask them to describe it in detail. Look for evidence of appropriate vocabulary for elements and principles.
- When reporting on ways in which people express their personalities and preferences visually, look for evidence that students are developing:
 - appropriate vocabulary for describing the elements and principles
 - increased awareness of the meaning between the elements and principles
 - insights into the relationship between personality and image
- Assign partners or small groups of students to develop "challenge activities" for each other that assess knowledge of topics such as the elements and principles of art and design strategies and their uses in industrial design and architecture. Assess both the challenge activities and the responses.

RECOMMENDED LEARNING RESOURCES



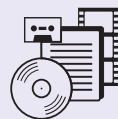
Print Material

- Art and Design in Context
- Art From Many Hands: Multicultural Art Projects
- Art Images and Ideas
- Arttalk (Second Edition)
- Art First Nations: Tradition and Innovation
- Claywork - Form and Idea in Ceramic Design (Third Edition)
- Down Town
- Drawing Figures
- Exploring Art
- How to Plan Your Drawings
- An Introduction to Acrylics
- An Introduction to Drawing
- An Introduction to Pastels
- Photographing the World Around You
- Portraits
- The Step-by-Step Guide to Photography
- Understanding Art
- The Visual Experience
- A World of Images
- The Young Artists Series



Video

- Color with Stephen Quiller
- Henry Moore: The Sculptor
- The Iconoclast
- Learning to Paint with Carolyn Berry
- Life's Imprint: Lithographs by Jack Shadbolt
- Seurat: The Realm of Light



Multimedia

- The Art Pack
- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will create personally meaningful 2-D and 3-D images demonstrating an understanding of the visual elements and principles of art and design, and use that understanding as a means of communication.

The visual elements are: line, colour, form, space, shape, texture, value, and tone.

The principles include: pattern/repetition/rhythm, balance, contrast, emphasis, movement, and unity/harmony.

It is expected that students will:

- create images that:
 - deliberately employ physical and expressive qualities of the visual elements and principles of art and design to create an effect or mood
 - use a selected element of art to convey an idea or concept
 - combine and emphasize particular visual elements and principles of art and design
- create variations of an image through manipulations of particular elements or principles of art and design

SUGGESTED INSTRUCTIONAL STRATEGIES

- Ask students to choose particular elements or principles of art and design that they feel express their personalities or that they particularly identify with (e.g., a type of line, a colour scheme, a pattern). Ask them to create self-portraits that use those elements or principles.
- Have students in small groups agree on a message they wish to communicate (framed as a simple declarative sentence). Each group then plans and creates a video montage that uses a particular rhythmic or movement quality to convey or support the message of the video.
- Have students choose an image to manipulate through a series of journal drawings that focus on applying the elements and principles of design. Each week, a different student could choose a combination of elements and principles that all students will use in creating a journal drawing of their chosen image (e.g., emphasis, contrast, a particular tone).
- Apply a variety of hand-building techniques to create a group of ceramic objects that relate to one another in terms of texture, pattern, and volume. Apply surface decoration, considering harmony, unity, and contrast.

SUGGESTED ASSESSMENT STRATEGIES

Students work deliberately with the elements and principles of art and design, trying variations and combinations of techniques to achieve a particular purpose. Effective assessment depends on challenging and purposeful assignments in which students have opportunities to demonstrate the skills and understanding they are developing.

- Before beginning an assignment, review appropriate criteria for developing meaningful images. Have students work individually or with partners to design a feedback sheet. For example, they might invite response to:
 - overall effect
 - mood
 - choices they have made in terms of colour, tone, pattern
 - execution of specific techniques
- Have the students create self-portraits according to specifications that focus on visual elements and principles. For example, students might be required to include:
 - one principle and support it with the elements to create their images
 - colour, tone, or pattern to support their images
 - representations portraying themselves in a head-and-shoulders view
- In their journals or working collections, ask students to show evidence of:
 - deliberate use of the elements and principles of art and design in image making
 - 2-D images that can be realized as a sculpture
- At all stages in the process of building a group of clay objects, review, discuss, and record students' observations on their use of the elements and principles of design.

RECOMMENDED LEARNING RESOURCES



Print Material

- Art and Design in Context
- Art From Many Hands: Multicultural Art Projects
- Art Images and Ideas
- Arttalk (Second Edition)
- Art First Nations: Tradition and Innovation
- Claywork - Form and Idea in Ceramic Design (Third Edition)
- Down Town
- Drawing Figures
- Exploring Art
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- An Introduction to Acrylics
- An Introduction to Drawing
- An Introduction to Pastels
- Photographing the World Around You
- Portraits
- The Step-by-Step Guide to Photography
- Understanding Art
- The Visual Experience
- A World of Images
- The Young Artists Series



Video

- Color with Stephen Quiller
- Henry Moore: The Sculptor
- The Iconoclast
- Learning to Paint with Carolyn Berry
- Life's Imprint: Lithographs by Jack Shadbolt
- Seurat: The Realm of Light



Multimedia

- The Art Pack
- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will use their senses to perceive the world and respond to images in a variety of media with an understanding of how the materials and processes used contribute to the effect of the image.

The processes are: ceramics, drawing and painting, graphics, sculpture, and textiles.

It is expected that students will:

- apply vocabulary for materials, processes, and technologies used in 2-D and 3-D image development
- analyse the contribution of materials, processes, and technologies to the meaning and function of an image and evaluate the appropriateness of their use
- evaluate the skills and techniques associated with the use of particular materials and processes in a given work
- identify tools and equipment used to create images
- demonstrate an awareness of safety and environmental considerations related to materials, technologies, and processes
- demonstrate respect for their own work and the work of others

SUGGESTED INSTRUCTIONAL STRATEGIES

- Identify a “word of the week,” referring to a particular material or process currently in use. Encourage students to use it in appropriate ways when discussing their work.
- When students are using a particular material or process, have them identify a work by another artist that has been created using the same process. Each student could make a brief commentary evaluating the effectiveness of that artist’s use of the same material or process.
- Students identify waste materials currently found in their environment and brainstorm possibilities for recycling them in their artwork (e.g., to create illustrations showing their awareness of environmental concerns).
- Students design and create containers for their personal art supplies and artwork. After using the system for a period of time, students can be asked to critique the effectiveness of the containers and to redesign them as necessary.
- Arrange a visit to a printing shop, a clay studio, a foundry, and so on. Have students prepare in advance some questions (e.g., relating to materials used, safety considerations).
- Invite a carpenter, welder, potter, or your district’s safety officer to visit and discuss personal experiences and issues related to safety and maintenance.
- Conduct a tour of the school in which students consider the aesthetics of the visual environment. Students generate specific, practical suggestions for enhancing the environment. Students conduct a debate on the subject of graffiti—is it a defacement that indicates a lack of respect for the work of others or a legitimate form of personal expression or social comment?

SUGGESTED ASSESSMENT STRATEGIES

As students respond to images that they and others have created, they offer insights into their knowledge about materials, technologies, and processes.

- Have students list ways they can document their learning about new materials, technologies, and processes (e.g., work samples, annotated sketches, work records or logs, peer review, teacher validation). Ask students to provide evidence in their working collections or portfolios that they have:
 - learned and used the “word of the week”
 - used a range of new vocabulary and terms when working with new materials, processes, and technologies (e.g., airbrush, oil paints)
 - studied a new technology, process, or material through analysing a work of art and identifying the materials and processes used to create it
 - identified works by master artists using familiar materials and technologies in an exemplary way
- Students collect and display examples of “new technologies” and of images created using them. Have small groups of students discuss samples. Look for evidence that they are able to analyse the techniques and effects created. Questions might include:
 - How were materials combined?
 - Why were these choices made?
 - What considerations are necessary when developing these technologies?
- Co-operatively develop a set of standards for working in the art room. Work with students to turn the standards into checklists for self- and peer assessment. Standards might include the extent to which students:
 - work co-operatively, showing respect for each other and the works created
 - show correct and safe use of materials and equipment
 - understand environmental concerns when using a particular material (e.g., safe disposal of materials)

RECOMMENDED LEARNING RESOURCES



Print Material

- Claywork - Form and Idea in Ceramic Design (Third Edition)
- Exploring Art
- Eyewitness Art
- An Introduction to Acrylics
- An Introduction to Drawing
- An Introduction to Pastels
- Photographing the World Around You
- The Step-by-Step Guide to Photography
- Video In Focus: A Guide to Viewing and Producing Video
- The Young Artists Series



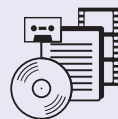
Slides

- Sculpture



Video

- Art On Video Series
- Cel Mates
- Electric Dreams (Computer Imaging)
- Learning to Paint with Carolyn Berry
- Life's Imprint: Lithographs by Jack Shadbolt
- Masks From Many Cultures
- A Model of Perfection
- One Step At A Time
- Paint by Numbers
- Painting With Fire
- Riding the Movies
- Seurat: The Realm of Light



Multimedia

- The Art Pack
- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will create 2-D and 3-D images, demonstrating an understanding of a variety of media, materials, and processes, and use that understanding to communicate effectively.

It is expected that students will:

- use a variety of materials, technologies, and processes, alone and in combination, to make personally meaningful images
- select materials, technologies, and processes appropriate for a planned work
- use, care for, and maintain materials, technologies, and workspace in a safe and environmentally sensitive fashion
- invent and construct a tool for creating images
- demonstrate a willingness to try unfamiliar materials and processes and adapt familiar materials for unfamiliar uses

SUGGESTED INSTRUCTIONAL STRATEGIES

- Students create three variations in three different media of an artistic concept and identify which material they feel best suits each piece and why.
- Students create functional pieces of art out of “non-functional” objects (e.g., a fountain out of an old muffler), or create “non-functional” (decorative) pieces of art using functional objects.
- Students describe materials or sets of materials in terms of the visual elements (e.g., finding words for texture, colour, brightness of a type of clay, paint, fabric). They then create things using those materials in ways that exploit or highlight the qualities described.
- Identify the capabilities of several different computer-graphic software programs. Students create several graphic works—each using a capability unique to one of the programs—or create single works employing several of the programs.
- Students demonstrate the use, care, and maintenance of materials, technologies, and workspace in a safe and environmentally sensitive fashion by:
 - completing individual research projects on the safety and care of art tools or materials
 - using computer-graphic software to design safety posters
 - role-playing a safety inspector, identifying exemplary practices followed by their peers
- Students use materials and processes as metaphors for ideas or feelings in works they create (e.g., terra cotta to represent a southern landscape, plastics to represent commercialism, coloured felts to represent pageantry).
- Students collect artifacts during a field trip. They use them to create works that reflect the mood of the events of the trip (e.g., a postcard collage, a découpage sculpture).
- Students recycle old textbooks, using the material in a book-making project.

SUGGESTED ASSESSMENT STRATEGIES

As they explore and experiment with an increasing range of media, materials, processes, and increasingly complex technologies, students have opportunities to demonstrate growing repertoires of skills and understanding.

- Work with the students to create a review form that considers:
 - their use of new materials and processes
 - the planning stages of image development
 - new or alternative processes that could be used to communicate their ideas more effectively
 - safe and environmentally sound practices for the use of materials and technologies in the various processes

This form could be the basis of a portfolio review or conference.

- Students form groups to create displays that focus on their use of materials, technologies, and processes. Each group submits a plan for their exhibition, identifying the themes, the works to be included, a plan of the display space, a summary of how they plan to engage the viewers, and a viewers' response form. Work with the students to establish guidelines and criteria for self-, peer, and teacher assessment. Invite members of the community to the display.

RECOMMENDED LEARNING RESOURCES



Print Material

- Claywork - Form and Idea in Ceramic Design (Third Edition)
- Exploring Art
- Eyewitness Art
- An Introduction to Acrylics
- An Introduction to Drawing
- An Introduction to Pastels
- Photographing the World Around You
- The Step-by-Step Guide to Photography
- Video In Focus: A Guide to Viewing and Producing Video
- The Young Artists Series



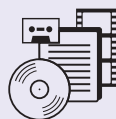
Slides

- Sculpture



Video

- Art On Video Series
- Cel Mates
- Electric Dreams (Computer Imaging)
- Learning to Paint with Carolyn Berry
- Life's Imprint: Lithographs by Jack Shadbolt
- Masks From Many Cultures
- A Model of Perfection
- One Step At A Time
- Paint by Numbers
- Painting With Fire
- Riding the Movies
- Seurat: The Realm of Light



Multimedia

- The Art Pack
- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will use their senses to perceive the world and respond to images with an awareness of the sources, techniques, and strategies of image development and design.

It is expected that students will:

- identify, compare, and contrast images of a given subject as used in others' work
- identify a variety of imagery sources and analyse and evaluate image-development strategies used by self, peers, and others
- analyse the relationship between the form and function of particular 2-D and 3-D images
- evaluate the effectiveness of the use of particular forms for a particular function
- demonstrate respect for ethical and legal considerations associated with reproduction as an image-development strategy

SUGGESTED INSTRUCTIONAL STRATEGIES

- Invite a portrait photographer and painter to discuss their work. Students make entries in their journals comparing the image-development sources and strategies of the guests.
- Ask students to bring in family photographs or mementos. Students brainstorm strategies to develop their own images representing family or personal background (e.g., juxtaposition of images, simplification and abstraction of forms).
- Find an image, theme, or composition by an artist that several other artists have incorporated into their own work. Place the works in chronological order and discuss the image development represented by the resulting series. Collect reproductions of the original work and the influenced work. Discuss the moral, ethical, and legal considerations involved in using the work of someone else.
- As a class, define *form* and *function*, by generating a list of examples of each. Discuss how the two terms are linked. Provide examples of art objects whose form fits the function and have students work individually or in small groups to analyse one of these examples, generating an explanation of how the function determines the form and how the form satisfies the function.
- Gather several objects or photographs of objects having some similar functions. Have students work individually or in small groups to group these according to their functional similarities (objects may belong to more than one group). For each group of objects, have students describe the functional similarity and explain the variations of form within the group. Come to a consensus about which objects closely relate form and function and which exhibit a minimal relationship.

SUGGESTED ASSESSMENT STRATEGIES

- Students extend their understanding of image-development strategies to better create work of their own and judge the work of others. Note the extent to which students are making more connections and associations through what they say and write about their work.
- Research a subject matter used by contemporary and historical artists and the differences in their interpretation (e.g., portraiture from the Nigerian Ibo culture, by Holbein, and by Barker Fairley; war through the eyes of Goya, Molly Bobak, and Jack Shadbolt). Look for evidence that students are aware of the sources of image development in their responses to questions such as:
 - How do these images reflect the culture and the times in which they were created?
 - How has historic image making influenced contemporary work?
- Develop criteria for evaluating the effectiveness of common objects (e.g., waste containers, furniture) to fulfil particular functions. Challenge students to design versions that make the objects more fun, useful, take up less space, and so on. Students should explain how their designs meet the criteria they developed.
- Students evaluate what works and does not work in an image, and then rework it. Have students explain the process in a written statement accompanying their work. Look for original ideas, respect for the work of others, and ideas that contribute to making the image more personal, more powerful, and more effective.
- Portfolios of students' works should be developed as an ongoing process and should include:
 - a variety of works expressing specific thoughts or themes
 - the use of a variety of art processes and materials
 - journal or written work in the form of artist's statements about specific topics or work created

RECOMMENDED LEARNING RESOURCES



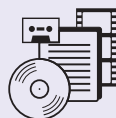
Print Material

- Art Images and Ideas
- Arttalk (Second Edition)
- Claywork - Form and Idea in Ceramic Design (Third Edition)
- Down Town
- Exploring Art
- How to Plan Your Drawings
- An Introduction to Acrylics
- An Introduction to Oil Painting
- An Introduction to Watercolour
- Oil Painting Portraits
- Photographing the World Around You
- The Step-by-Step Guide to Photography
- Video In Focus: A Guide to Viewing and Producing Video
- The Visual Experience
- Watercolour Colour
- Watercolour Landscape
- Watercolour Still Life
- A World of Images



Video

- The Big Picture Show
- Electric Dreams (Computer Imaging)
- Henry Moore: The Sculptor
- The Iconoclast
- Life's Imprint: Lithographs by Jack Shadbolt
- Mona Lisa Descending a Staircase
- Paint by Numbers
- Pencil Drawing with Gail Price
- Robert Bateman: Artist
- The Unbroken Line



Multimedia

- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will create 2-D and 3-D images that demonstrate an understanding of a wide variety of sources, techniques, and strategies of image development and design.

It is expected that students will:

- develop and make images:
 - using a combination of image-development techniques and strategies demonstrating an understanding of a variety of styles
 - (or a series of images) demonstrating a growth in understanding of a subject or theme
 - for specific purposes
 - that deliberately engage varied combinations of the senses at once
- draft, refine, and apply ideas relating to fields other than visual arts, using various image-development strategies and sources

SUGGESTED INSTRUCTIONAL STRATEGIES

- Conduct a community walking tour of an area where:
 - urban decay is occurring and is likely to intensify
 - new residential, commercial, or industrial development is planned
 - environmental repair or habitat restoration is envisaged
 - demographics are changingHave students create one or more representations of the existing scene (e.g., the landscape, cityscape, particular structures), using chosen or specified media.
- Conduct a class discussion (perhaps using media stories as a springboard) of the political, social, economic, environmental, and cultural pressures in the area that students have depicted. This discussion could include a debate on various options for the future of the area. Then have students revisit their initial portrayals of the area and create new versions of their images:
 - that reflect their new understanding of the changes facing the area
 - using a variety of image-development techniques and strategies to develop their ideas
 - using a different style within the same medium to distinguish between present perception and future vision and to express their changed understanding
- Students create series of drawings that visually represent an object by focussing on one particular sense. Students then produce visual representations using a variety of styles to represent the various senses.
- Ask students to create images related to projects in other subjects or their extra-curricular activities, applying image-development and design strategies as part of the process (e.g., a graphic representation of the moves involved in throwing a javelin or making a football play).

SUGGESTED ASSESSMENT STRATEGIES

- Listening to students' discussions and looking at their displays can provide information about their understanding of the relationship between form and function that can help to guide further instruction. Portfolios, sketchbooks, idea books, and journals can provide insight into students' growing awareness of design strategies.
- Students interview teachers, students, and support staff to identify design problems or needs in the school environment. (Do these different groups identify different kinds of problems?) The class selects one problem, and small groups create prototypes that solve the problem. Students design a response sheet to gather market research information about the designs. Display the prototypes and collect feedback about possible changes to improve the products. Students revise their prototypes based on feedback, then submit reports on the project that include a summary of the feedback received at each stage of the process.
- After a class project, invite a professional artist from an appropriate field to critique the students' projects (e.g., ceramist, designer, architect). Students should respond to the critiques in sketches or written or taped statements and explain how the critiques might help in approaching similar tasks in the future.
- Display students' images that were designed to reflect the use of one of the senses. Collect from audience members or viewers a record of their sensory experiences. Students review and summarize responses, commenting on how closely viewer response reflected their intentions. Look for evidence that students are able to:
 - use a variety of techniques and strategies
 - analyse their work in terms of audience response

RECOMMENDED LEARNING RESOURCES



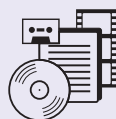
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- A World of Images



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- Robert Bateman: Artist
- The Unbroken Line



Multimedia

- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will use their senses to perceive the world and respond to images and the ways in which they reflect the personal, social, cultural, and historical contexts in which they were created.

It is expected that students will:

- demonstrate an awareness of the skills, training, and education needed to pursue a variety of art careers
- demonstrate an understanding of the societal roles of contemporary artists and visual art forms
- analyse the roles of various artists and the visual arts in reflecting, sustaining, and challenging beliefs and traditions in society
- explain how the interaction of art and artists from different contexts can affect their style, purpose, and meaning
- demonstrate an awareness of characteristic similarities and differences among images from a variety of world cultures
- demonstrate an awareness of the values and meanings attached to collections, shows, and displays
- analyse selected works and defend preferences, recognizing the bias of their personal context

SUGGESTED INSTRUCTIONAL STRATEGIES

- Students in small groups research careers and the educational background needed to pursue them. (Each group member could research one career.) Reconfigure the groups so that students can share their knowledge. Students compile an annotated list of careers related to the visual arts.
- Before attending a contemporary exhibit or performance, have students make notes on a selection of reviews of it. Discuss the nature and purpose of art reviews and art criticism. Following the trip, students could write reviews that:
 - reflect a purpose (e.g., publicity, education, opinion)
 - discuss what the exhibit implies about the role of the artist in contemporary society
- Investigate how artists and their work are affected by the discovery of images or ideas from cultures of which they were previously unaware (e.g., Inuit artists and Canadian printmakers in the 1950s, European impressionists and Japanese woodcut artists in the mid-1800s).
- Assign two different cultures (e.g., ancient Egypt and ancient Greece) and have students research (e.g., using videos, books, the Internet) examples of similar subject matter and material use from each (e.g., figurative stone sculptures). Identify the two cultures' stylistic characteristics (e.g., Egyptian—ritual, standardized postures; Greek—anatomical accuracy) and make a comparison.
- Students collect objects or images (e.g., coins, CD covers, posters) and prepare displays, explaining the purpose or rationale for their collections and their artistic merit. Students examine one another's collections and record how each reflects the personality of the collector. Photograph students with their collections. (Photos could also be displayed as a collection.)

SUGGESTED ASSESSMENT STRATEGIES

Students broaden their understanding of art careers and the role that visual arts play in society. They show this understanding through the compilation of images and thoughts in portfolios and journals. Students are better able to critique their own work and the work of others with this broader contextual understanding.

- As groups research specific art careers (e.g., determine required skills, training, and education) and present their findings (visually, orally, or a combination), note the extent to which they can:
 - be precise about the requirements of the career they are researching
 - use a variety of resources to research the information, including counsellors, government agencies, and visits to offices, studios, and job sites
 - present the information in a coherent way to their classmates
- After attending and reading reviews of a controversial contemporary exhibit or performance, have students demonstrate their understanding of the artist and the issues involved by responding (visually, orally, or in writing) to questions such as:
 - Why was the show controversial? Explain your point of view.
 - What do you believe the intent of the artist was?
 - How has the exhibition or performance affected you, other members of the audience, and the community?
- For activities in which students create displays, assess the extent to which students take account of:
 - spatial arrangements of collected objects
 - background materials
 - lighting
 - co-operation with others in resolving problems arising from the need to share space or other facilities
- In individual interviews, discuss the students' views on a variety of their own and others' works, then ask them to consider what previous experiences affect their opinions. Look for recognition of their own bias and willingness to consider other views.

RECOMMENDED LEARNING RESOURCES



Print Material

- Art and Design in Context
- Art From Many Hands: Multicultural Art Projects
- Eyewitness Art
- Famous Artists Poster Packs



Slides

- Sculpture



Video

- A.J. Casson: The Only Critic is Time
- The Big Picture Show
- Handmade in Saskatchewan
- The Iconoclast
- Littlechild
- Masks From Many Cultures
- Masters of the Crafts
- A Model of Perfection
- Mona Lisa Descending a Staircase
- Nawalagawac'i...The House of the Supernatural
- One Step At A Time
- Painting With Fire
- Road to Castagno: A Renaissance Dream
- Robert Bateman: Artist
- Seurat: The Realm of Light
- Shaman Never Die
- Spirit of Haida Gwaii
- The Unbroken Line



Multimedia

- The Art Pack
- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will create personally meaningful 2-D and 3-D images, communicating an understanding and appreciation of a number of personal, social, cultural, and historical contexts.

It is expected that students will:

- create images:
 - that support or challenge personal and societal beliefs, values, traditions, or practices
 - that synthesize the characteristics of other artists, movements, and periods through experimentation with a variety of styles
 - based on an understanding of historical and contemporary images and issues
 - that reflect an understanding of responsibility to the context of a specific audience
- develop and arrange a display or portfolio of work, taking into consideration the nature of the artwork, venue, and audience

SUGGESTED INSTRUCTIONAL STRATEGIES

- Students choose a historical technique or style in a 2-D medium (e.g., pointillism) and translate it into a 3-D work using modern materials (e.g., a bottle-cap mosaic).
- Students research information on a particular contemporary artist. Find a quotation from the artist or a critic about the artist (e.g., Jackson Pollock: “The Action of painting is the Artwork”; Mary Pratt: “I find beauty in everyday items”). Students then create a images reflecting the quote and the artist (e.g., Pollock—flowing drips of paint; Pratt—kitchen utensils, flowers). Students present and explain their work.
- Choose a historical work of social commentary (e.g., Goya’s *The Third of May, 1808*). Use the composition in a way that comments on, makes fun of, or extends the meaning of the original.
- Students compose job descriptions for entry-level jobs within the art field. Then they assemble small, selective portfolios of their work that would support applications for the jobs. In pairs, students conduct role plays, “interviewing” each other for the jobs. The interviewer should use the applicant’s job description as a basis for asking questions about the work and making respectful, evaluative comments that are recorded (e.g., on videotape, audiotape, paper).
- Have students help each other assemble personal portfolios for a range of purposes (e.g., to support an application for art school).
- In groups, students curate a chosen collection of images or objects (e.g., photographs, newspaper articles, found materials) for a specific purpose (e.g., to educate, shock, express a point of view). Arrange for visitors to view the collections.

SUGGESTED ASSESSMENT STRATEGIES

Students learn about themselves and humanity through art. They demonstrate a growing awareness of the interrelationships as they represent ideas and reflect on their work.

- When students translate a 2-D work into three dimensions, look for evidence of:
 - an understanding of how the change in medium and materials affects meaning and impact
 - creative comment on the original work
 - resourcefulness in material manipulation
- After students have researched a contemporary artist, ask them to represent their findings in a form that provides evidence of their understanding of:
 - the artist's key influences and experiences
 - major themes or ideas of the artist's work and how these are represented
 - key periods or distinct genres within the artist's body of work
 - the artist's style
 - connections within the artist's work
 - connections to other artists' work
- When students translate a historical work of art into a contemporary composition, their work should show:
 - an understanding of the historical reference in both content and style
 - that they have updated the composition using contemporary colours, objects, and ideas
 - that the image supports or challenges personal and societal beliefs, values, traditions, or practices
- Have students prepare brief written commentaries on each work in their portfolios, explaining why it has been included. Look for evidence that they have considered potential viewers.

RECOMMENDED LEARNING RESOURCES



Print Material

- Art and Design in Context
- Art From Many Hands: Multicultural Art Projects
- Eyewitness Art
- Famous Artists Poster Packs



Slides

- Sculpture



Video

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- Seurat: The Realm of Light
- Shaman Never Die
- Spirit of Haida Gwaii
- The Unbroken Line



Multimedia

- The Art Pack
- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will use their senses to perceive the world and respond to images, demonstrating an understanding of the visual elements and principles of art and design.

The visual elements are: line, colour, form, space, shape, texture, value, and tone.

The principles include: pattern/repetition/rhythm, balance, contrast, emphasis, movement, and unity/harmony.

It is expected that students will:

- use the vocabulary of the visual elements and principles of art and design in discussion and art criticism
- evaluate the use of the visual elements and the principles of art and design in their own images and in the images of others
- analyse how individual visual elements, the principles of art and design, and their physical qualities are used to create meaning and effect in images
- describe the influence that particular relationships of elements and principles of design have on personal preference
- compare the expressive and physical qualities of a selected element as employed:
 - in a variety of materials
 - with a variety of technologies
 - through a variety of processes
- recognize that there are different associations of particular elements and principles of art and design in different cultures

SUGGESTED INSTRUCTIONAL STRATEGIES

- Students design art criticism pages for a newspaper (e.g., the school newspaper) or write articles of art criticism discussing a peer's work (emphasizing positive comment and constructive analysis).
- Identify for students two landmark works of art (e.g., by Canadian artists such as Emily Carr, Joe Fafard, David Blackwood, Bill Reid, or members of the Group of Seven) and have them:
 - analyse the works' use of the visual elements and principles
 - compare and contrast the physical use of those elements in the two works
 - suggest how the artists' choices reflect a regional or historical-cultural outlookAnalyses could be written up as essays or presented orally.
- Have students find works of art that they feel look particularly "obnoxious" (perhaps deliberately so) and analyse them with reference to the visual elements and principles.
- Have students write commentaries on (or create new works incorporating) the use of line in surface decoration. Use examples from different artists, media, and styles (e.g., a Picasso ceramic plate, a Franz Kline painting, a Lichtenstein "brushstroke" lithograph). Discuss how effectively the artists use their medium to express their intentions and how each use reveals the artist's style and culture.
- Research the use of ceremonial dress in a variety of cultures. Discuss the significance of colour schemes in each culture, and design clothing for specific cultures and ceremonies. A similar comparison could be done focussing on particular shapes (e.g., circle, cross), value, preference for pastels or dark or bright colours, and so on.

SUGGESTED ASSESSMENT STRATEGIES

Students demonstrate an increase in understanding and response as they discuss, critique, and analyse works of their own and others. Experiences in the community and in the classroom provide opportunities to observe students.

- Have students read a review of an art exhibition or work and write responses to the article, showing evidence of their understanding by noting the author's:
 - description of the use of the elements and principles of art and design
 - use of assessment and evaluation
- When students study an image from a Canadian artist, look for evidence that they:
 - understand how the artist used various image-development strategies
 - can discuss how the image illustrates the use of elements and principles of art
 - can evaluate the use of elements and principles of art in the work
- Have students tour their neighbourhood, observing the built environment. Ask them to write articles (or choose another form of representing, such as photo essays or series of annotated sketches and diagrams) that summarize their observations. In their articles, note the extent to which students have:
 - described how the built environment illustrates the use of the elements and principles of art
 - used appropriate vocabulary
 - analysed how designers have created meaning or effect
 - evaluated the use of elements and principles of art in the environment
 - noticed how the use of materials affects appearance (e.g., shape, form, colour, patterning) and reflects the time, culture, or place in which the environment was built
 - responded personally to the built environment

RECOMMENDED LEARNING RESOURCES



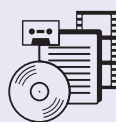
Print Material

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- Art From Many Hands: Multicultural Art Projects
- Art Images and Ideas
- Claywork - Form and Idea in Ceramic Design (Third Edition)
- Creating & Understanding Drawings
- Down Town
- Drawing Figures
- Exploring Art
- How to Plan Your Drawings
- An Introduction to Acrylics
- An Introduction to Drawing
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- Watercolour Landscape
- Watercolour Still Life
- A World of Images



Video

- Henry Moore: The Sculptor
- The Iconoclast
- Learning to Paint with Carolyn Berry
- Rodin
- Seurat: The Realm of Light



Multimedia

- The Art Pack
- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will create personally meaningful images, demonstrating an understanding of the visual elements and principles of art and design.

The visual elements are: line, colour, form, space, shape, texture, value, and tone.

The principles include: pattern/repetition/rhythm, balance, contrast, emphasis, movement, and unity/harmony.

It is expected that students will:

- demonstrate a range of possibilities in utilizing the visual elements and principles of art and design
- create a 3-D image from a 2-D image
- demonstrate an awareness of the qualities of particular elements and principles of art and design
- create images that alter the meaning or impact of other images through manipulation of the visual elements and principles of art and design
- use a combination of elements and principles to create a particular mood in personally meaningful images

SUGGESTED INSTRUCTIONAL STRATEGIES

- Students create 3-D images from journal drawings, translating elements of the 2-D images into effective 3-D “equivalents” (e.g., pattern becomes texture, shape becomes form, line becomes rhythm). Have them explain how the elements of their translations work together to create new renderings of the original.
- Provide students with a selection of logos or symbols and alter them by applying various elements and principles. For each altered logo or symbol, students should be able to explain which element or principle has been applied. The object of the manipulation is to change the meaning while maintaining sufficient resemblance to the original for recognition. The activity could be carried out using computer-drawing software, if the original is scanned or available in other digital form.
- Students identify a particular mood (e.g., peacefulness, sadness) they wish to convey. Randomly assign a combination of two elements (e.g., texture, tone) and a principle (e.g., contrast) to each student to illustrate the mood.

SUGGESTED ASSESSMENT STRATEGIES

Students use the elements and principles of art and design to create specific effects. As they explore possibilities and techniques, they demonstrate their increasing skills and understanding.

- Have students choose a 2-D image and alter their use of elements and principles of art and design to create several new works (including at least one 3-D work) that explore a range of possibilities and moods. Collect the resulting works in a portfolio, noting how effectively they:
 - use a variety of elements and principles of art in each work
 - illustrate ways to use the elements and principles of art to convey mood
 - alter the meaning or impact of the original image
 - translate the 2-D image into a 3-D form
- An optional peer evaluation could ask students to present their work as collections or displays, accompanied by analyses by at least two classmates, addressing aspects such as:
 - use of visual elements
 - principles of design
 - meaning or impact
 - evidence of risk taking
- Students and teachers co-operatively develop guidelines for assessment of logos or symbols that would include evidence of how students have:
 - developed, practised, and refined the elements and principles of art and design
 - used feedback to help them continue to improve and refine their work
 - set goals and objectives and recorded progress toward them

RECOMMENDED LEARNING RESOURCES



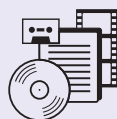
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Multimedia

- The Art Pack
- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will use their senses to perceive the world and respond to images in a variety of media with an understanding of how the materials and processes used contribute to the effect of the image.

The processes are: ceramics, drawing and painting, graphics, sculpture, and textiles.

It is expected that students will:

- apply vocabulary for materials, processes, and technologies used in 2-D and 3-D image development
- critique their own work and that of others with respect to how the properties and uses of materials, technologies, and processes contribute to conveying meaning and achieving purpose
- describe the evolution of an artistic material, technology, or process
- identify tools and equipment used to create images
- assess the safety, environmental, and legal considerations related to particular materials, technologies, and processes

SUGGESTED INSTRUCTIONAL STRATEGIES

- Identify a material to use for developing designs to fulfil a particular need. Students research that material's properties and report on its advantages and disadvantages for the intended use, using appropriate vocabulary.
- Identify some controversial works (e.g., Barnett Newman's *Voices of Fire*, Ellsworth Kelly's reproductions of paper money, Christo's wrapping of entire buildings such as the Reichstag). Discuss the materials, technologies, and processes used in these works. Have students evaluate the importance of the materials to the works and debate the merits of the works.
- Students create a work employing a process or material developed and used in the past (e.g., egg tempera, mosaic, primitive firing, lost-wax casting, dry point). As a follow-up, have students:
 - assess the advantages and problems of the material, including the potential safety and environmental hazards
 - identify contemporary processes or materials that have generally replaced the one they have used
 - explain the differences between the new process or material and the old
 - collect reproductions of master works that use the process or material
- Students interview older people about changes in materials used to make images or everyday objects they have seen in their lifetime (e.g., building materials, drinking vessels, chairs). Discuss the advantages or disadvantages of the old materials and speculate on the reasons for the changes. Students collect examples of some of the older and newer materials and compare them in reports, including safety and environmental concerns.
- Locate galleries or studios where artists display their work on the Internet. Discuss how this medium affects artists and the communication of their messages.

SUGGESTED ASSESSMENT STRATEGIES

Students identify and apply appropriate methods to their image making through an understanding of materials, technologies, and processes. Look for increasing expertise in crafting images and identifying the craftsmanship inherent in other images.

- Let students know that over the course of a term you will be looking for evidence that they have:
 - considered materials, processes, and technologies when providing a critique of their work and the work of others
 - studied and recorded the evolution of a specific process, technology, or material and given examples of its use in image development
 - made choices in using materials, technologies, and processes, considering environmental and safety issues
 - assessed a work of art and described how it was created
 - applied an expanded vocabulary in discussing their work and the work of others.
- Keep records of this evidence and provide feedback on areas in which evidence is present or lacking.
- Have students report on the results of their interviews and research on the evolution of materials and processes used in manufacturing common objects. Note whether students have included:
 - relevant detail in their descriptions
 - an analysis of how changes have affected the utility and environmental impact of the objects

RECOMMENDED LEARNING RESOURCES



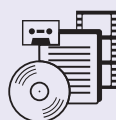
Print Material

- Arttalk (Second Edition)
- Exploring Art
- An Introduction to Acrylics
- An Introduction to Drawing
- An Introduction to Oil Painting
- An Introduction to Pastels
- An Introduction to Watercolour
- Oil Painting Portraits
- Photographing the World Around You
- Portraits
- The Step-by-Step Guide to Photography
- Video In Focus: A Guide to Viewing and Producing Video
- Watercolour Colour
- Watercolour Landscape
- Watercolour Still Life
- A World of Images



Video

- Art On Video Series
- Cel Mates
- Electric Dreams (Computer Imaging)
- Henry Moore: The Sculptor
- Life's Imprint : Lithographs by Jack Shadbolt
- Masters of the Crafts
- The New Digital Imaging
- One Step At A Time
- Paint by Numbers
- Painting With Fire
- Riding the Movies
- Road to Castagno: A Renaissance Dream
- Seurat: The Realm of Light



Multimedia

- The Art Pack
- Themes and Foundations of Art

PRESCRIBED LEARNING OUTCOMES

It is expected that students will create 2-D and 3-D images, demonstrating an understanding of a variety of media, materials, and processes, and use that understanding to communicate effectively.

It is expected that students will:

- use a variety of materials, technologies, and processes, alone and in combination, to make personally meaningful images
- select materials, technologies, and processes appropriate for a planned work or series of works
- use, care for, and maintain materials, technologies, and workspace in a safe and environmentally sensitive fashion
- invent, construct, and use a tool for a visual arts application
- demonstrate a willingness to try unfamiliar materials and processes and adapt familiar materials for unfamiliar uses

SUGGESTED INSTRUCTIONAL STRATEGIES

- Have small groups research and learn a multi-step artistic process (e.g., creation of a photograph, printmaking, casting). Each group plans and delivers a demonstration of the process (e.g., as a set of stations). Each student in the group demonstrates a particular step of the process, using appropriate vocabulary. Have other students demonstrate their understanding by producing series of thumbnail sketches representing each process, labelled with appropriate vocabulary.
- Students select particular materials or processes (e.g., paint, clay, video) to create works that express a mood in a series of images. Students change one or more of the elements of the activity (the material, the process, or the mood) and discover how this changes the effect of the work.
- After watching a video of a performance artist (e.g., Laurie Anderson, Allan Kaprow), have the whole class plan a performance piece and pick appropriate materials, technologies, and processes for its theme. Present a three-minute movement piece at a school assembly. Those not performing could run lighting or projections, or videotape the performance.
- Collect a variety of natural or found objects that can be dipped in ink and used to make marks. Experiment with each (e.g., tie hair onto a bone as a brush) or alter it so that when dipped in ink it makes pleasing marks on a sheet of paper. Choose a particularly effective mark maker to use for a drawing.
- Assign to each student the responsibility for overseeing the maintenance and storage of particular materials, tools, displays, or works in progress.

SUGGESTED ASSESSMENT STRATEGIES

As students work with various materials, technologies, and processes, they should display increasing proficiency in understanding and using materials, tools, and equipment. Observe the extent to which students understand the processes and applications and reflect this knowledge in the creation of their art.

- As students learn various processes, have them consider ways to use each new process in conjunction with a known process to create personally meaningful images. Their final portfolios should include a work that:
 - uses one process or material in combination with another (e.g., silk-screening on a new material, computer image combined with collage)
 - uses materials, processes, and technologies in a way that contributes to or extends an idea or concept being communicated in the work
- Develop a rating scale or checklist that you and the students can use to document evidence of competency with new processes. A checklist might pose questions such as the following:
 - Is the piece well crafted?
 - Has the student used the equipment correctly?
 - Is there respect for environmental considerations?
 - Are the students working co-operatively in the classroom?
- Ask students to keep logs or records of the materials, technologies, and processes they have used. A record sheet might include the following headings: Activity, Date, Materials, Technology, Process, Comments. From time to time, ask students to review and comment on their records, perhaps in connection with goal setting and monitoring activities or conferences.

RECOMMENDED LEARNING RESOURCES



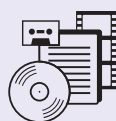
Print Material

- Arttalk (Second Edition)
- Claywork - Form and Idea in Ceramic Design (Third Edition)
- Exploring Art
- An Introduction to Acrylics
- An Introduction to Drawing
- An Introduction to Oil Painting
- An Introduction to Pastels
- An Introduction to Watercolour
- Oil Painting Portraits
- Photographing the World Around You
- Portraits
- The Step-by-Step Guide to Photography
- Watercolour Colour
- Watercolour Landscape
- Watercolour Still Life
- A World of Images



Video

- Art On Video Series
- Cel Mates
- Electric Dreams (Computer Imaging)
- Henry Moore: The Sculptor
- Life's Imprint : Lithographs by Jack Shadbolt
- Masters of the Crafts
- The New Digital Imaging
- One Step At A Time
- Paint by Numbers
- Painting With Fire
- Riding the Movies
- Road to Castagno: A Renaissance Dream
- Seurat: The Realm of Light



Multimedia

- The Art Pack
- Themes and Foundations of Art

VISUAL ARTS 8 TO 10

APPENDICES



APPENDIX A

PRESCRIBED LEARNING OUTCOMES



IMAGE-DEVELOPMENT AND DESIGN STRATEGIES (*Perceiving/Responding*)

It is expected that students will use their senses to perceive the world and respond to images with an awareness of the sources, techniques, and strategies of image development and design.

It is expected that students will:

Grade 8	Grade 9	Grade 10
<ul style="list-style-type: none"> • use vocabulary related to 2-D and 3-D art forms and image development • compare a variety of images of a given subject in different media, styles, techniques, and so on • analyse a variety of image-development techniques and design strategies as used by a variety of artists for a variety of purposes • identify possible purposes for the creation of given images • demonstrate an awareness of ethical considerations associated with reproduction as an image-development strategy 	<ul style="list-style-type: none"> • use vocabulary related to 2-D and 3-D art forms and image development • compare and contrast a variety of images of a given subject in different media, styles, and techniques • identify a variety of imagery sources and analyse and evaluate image-development strategies used by self, peers, and others • analyse images (2-D and 3-D) to determine the purposes for which they have been created • recognize the importance of ethical considerations associated with reproduction as an image-development strategy 	<ul style="list-style-type: none"> • identify, compare, and contrast images of a given subject as used in others' work • identify a variety of imagery sources and analyse and evaluate image-development strategies used by self, peers, and others • analyse the relationship between the form and function of particular 2-D and 3-D images • evaluate the effectiveness of the use of particular forms for a particular function • demonstrate respect for ethical and legal considerations associated with reproduction as an image-development strategy

IMAGE-DEVELOPMENT AND DESIGN STRATEGIES (*Creating/Communicating*)

It is expected that students will create 2-D and 3-D images that demonstrate an understanding of a wide variety of sources, techniques, and strategies of image development and design.

It is expected that students will:

Grade 8	Grade 9	Grade 10
<ul style="list-style-type: none"> • develop and make images: <ul style="list-style-type: none"> - using a variety of design strategies and sources of imagery, individually and in combination - incorporating some elements from a variety of styles - that solve complex design problems, considering form and function (2-D and 3-D) - for specific purposes such as social commentary, self-analysis, entertainment - that engage more than one of the senses • draft and refine ideas relating to fields other than visual arts, using various image-development strategies and sources 	<ul style="list-style-type: none"> • develop and make images: <ul style="list-style-type: none"> - using a combination of image-development techniques - using a variety of styles and movements - (or a series of images) that represent a subject or theme - that solve complex design problems, considering form and function - that deliberately engage more than one of the senses • draft and refine ideas related to fields other than visual arts, using various image-development strategies and sources 	<ul style="list-style-type: none"> • develop and make images: <ul style="list-style-type: none"> - using a combination of image-development techniques and strategies - demonstrating an understanding of a variety of styles - (or a series of images) demonstrating a growth in understanding of a subject or theme - for specific purposes - that deliberately engage varied combinations of the senses at once • draft, refine, and apply ideas relating to fields other than visual arts, using various image-development strategies and sources

CONTEXT (*Perceiving/Responding*)

It is expected that students will use their senses to perceive the world and respond to images and the ways in which they reflect the personal, social, cultural, and historical contexts in which the images were created.

It is expected that students will:

Grade 8	Grade 9	Grade 10
<ul style="list-style-type: none"> • identify art careers in a variety of contexts • identify similarities and differences in the roles of artists and the visual arts in a variety of contexts • demonstrate an awareness of the meanings and purposes of images within a variety of contexts • identify characteristics of representations in images from a variety of world cultures • analyse and evaluate displays, considering the nature of artwork, presentation, venue, and audience • describe selected works and explain personal preferences 	<ul style="list-style-type: none"> • compare and contrast art careers in a variety of contexts • demonstrate an understanding of the roles of artists and the visual arts in a variety of contexts • demonstrate an understanding of the roles of artists and the visual arts in reflecting, sustaining, and challenging beliefs and traditions in society • explain how the meanings and purposes of images are influenced by the context in which they are created or viewed • demonstrate an awareness of the relationship between culture and style, and the use of materials, processes, and images associated with them • analyse and evaluate displays, considering the nature of artwork, presentation, venue, and audience 	<ul style="list-style-type: none"> • demonstrate an awareness of the skills, training, and education needed to pursue a variety of art careers • demonstrate an understanding of the societal roles of contemporary artists and visual art forms • analyse the roles of various artists and the visual arts in reflecting, sustaining, and challenging beliefs and traditions in society • explain how the interaction of art and artists from different contexts can affect their style, purpose, and meaning • demonstrate an awareness of characteristic similarities and differences among images from a variety of world cultures • demonstrate an awareness of the values and meanings attached to collections, shows, and displays • analyse selected works and defend preferences, recognizing the bias of their personal context

APPENDIX A: PRESCRIBED LEARNING OUTCOMES

CONTEXT (*Creating/Communicating*)

It is expected that students will create personally meaningful 2-D and 3-D images, communicating an understanding and appreciation of a number of personal, social, cultural, and historical contexts.

It is expected that students will:

Grade 8	Grade 9	Grade 10
<ul style="list-style-type: none"> • create images: <ul style="list-style-type: none"> - that support or challenge personal and societal beliefs, values, traditions, or practices - that incorporate stylistic elements from various artists, movements, and periods - in response to historical and contemporary images or issues - that reflect a sense of personal and social responsibility • make a display or portfolio of work, taking into consideration the venue and audience 	<ul style="list-style-type: none"> • create images that: <ul style="list-style-type: none"> - support or challenge personal and societal beliefs, values, traditions, or practices - demonstrate an awareness of the styles of various artists, movements, and periods - respond to historical and contemporary images or issues - reflect a sense of personal and social responsibility • make and arrange a display or portfolio of work, taking into consideration the nature of the artwork, venue, and audience 	<ul style="list-style-type: none"> • create images: <ul style="list-style-type: none"> - that support or challenge personal and societal beliefs, values, traditions, or practices - that synthesize the characteristics of other artists, movements, and periods through experimentation with a variety of styles - based on an understanding of historical and contemporary images and issues - that reflect an understanding of responsibility to the context of a specific audience • develop and arrange a display or portfolio of work, taking into consideration the nature of the artwork, venue, and audience

VISUAL ELEMENTS AND PRINCIPLES OF ART AND DESIGN (*Perceiving/Responding*)

It is expected that students will use their senses to perceive the world and respond to images, demonstrating an understanding of the visual elements and principles of art and design.

The visual elements are: line, colour, form, space, shape, texture, value, and tone.

The principles include: pattern/repetition/rhythm, balance, contrast, emphasis, movement, and unity/harmony.

It is expected that students will:

Grade 8	Grade 9	Grade 10
<ul style="list-style-type: none"> • use appropriate vocabulary in oral and written analyses of works of art • analyse how individual visual elements and principles of art and design are used to create meaning in images • analyse how the physical qualities of visual elements and principles of art and design are used to create effects and mood in representational and non-representational images • analyse 2-D and 3-D images for their use of particular visual elements and principles • evaluate personal use of the elements and principles of art and design 	<ul style="list-style-type: none"> • use appropriate vocabulary in oral and written analyses of works of art • analyse how individual visual elements and principles of art and design are used to create meaning in images • analyse how the physical qualities of visual elements and principles of art and design are used to create effects and mood in representational and non-representational images • evaluate personal use of the elements and principles of art and design 	<ul style="list-style-type: none"> • use the vocabulary of the visual elements and principles of art and design in discussion and art criticism • evaluate the use of the visual elements and the principles of art and design in their own images and in the images of others • analyse how individual visual elements, the principles of art and design, and their physical qualities are used to create meaning and effect in images • describe the influence that particular relationships of elements and principles of design have on personal preference • compare the expressive and physical qualities of a selected element as employed: <ul style="list-style-type: none"> - in a variety of materials - with a variety of technologies - through a variety of processes • recognize that there are different associations of particular elements and principles of art and design in different cultures

APPENDIX A: PRESCRIBED LEARNING OUTCOMES

VISUAL ELEMENTS AND PRINCIPLES OF ART AND DESIGN (*Creating/Communicating*)

It is expected that students will create personally meaningful 2-D and 3-D images, demonstrating an understanding of the visual elements and principles of art and design, and use that understanding as a means of communication.

The visual elements are: line, colour, form, space, shape, texture, value, and tone.

The principles include: pattern/repetition/rhythm, balance, contrast, emphasis, movement, and unity/harmony.

It is expected that students will:

Grade 8	Grade 9	Grade 10
<ul style="list-style-type: none"> • create 2-D and 3-D images that: <ul style="list-style-type: none"> - deliberately employ physical and expressive qualities of the visual elements and principles of art and design to create an effect or mood - use a selected element of art to convey an idea or concept - combine and emphasize particular visual elements and principles of art and design - create variations of an image through manipulation of particular elements or principles of art and design 	<ul style="list-style-type: none"> • create images that: <ul style="list-style-type: none"> - deliberately employ physical and expressive qualities of the visual elements and principles of art and design to create an effect or mood - use a selected element of art to convey an idea or concept - combine and emphasize particular visual elements and principles of art and design • create variations of an image through manipulations of particular elements or principles of art and design 	<ul style="list-style-type: none"> • demonstrate a range of possibilities in utilizing the visual elements and principles of art and design • create a 3-D image from a 2-D image • demonstrate an awareness of the qualities of particular elements and principles of art and design • create images that alter the meaning or impact of other images through manipulation of the visual elements and principles of art and design • use a combination of elements and principles to create a particular mood in personally meaningful images

MATERIALS, TECHNOLOGIES, AND PROCESSES (*Perceiving/Responding*)

It is expected that students will use their senses to perceive the world and respond to images in a variety of media with an understanding of how the materials and processes used contribute to the effect of the image.

The processes are: ceramics, drawing and painting, graphics, sculpture, and textiles.

It is expected that students will:

Grade 8	Grade 9	Grade 10
<ul style="list-style-type: none"> • apply vocabulary for materials, processes, and technologies used in 2-D and 3-D image development • identify the contributions of materials, processes, and technologies to the meaning of an image and evaluate the appropriateness of their use • evaluate the effectiveness of the use of particular materials and processes • identify tools and equipment used to create images • demonstrate an awareness of safety and environmental considerations related to materials, technologies, and processes • demonstrate respect for their work and the work of others 	<ul style="list-style-type: none"> • apply vocabulary for materials, processes, and technologies used in 2-D and 3-D image development • analyse the contribution of materials, processes, and technologies to the meaning and function of an image and evaluate the appropriateness of their use • evaluate the skills and techniques associated with the use of particular materials and processes in a given work • identify tools and equipment used to create images • demonstrate an awareness of safety and environmental considerations related to materials, technologies, and processes • demonstrate respect for their own work and the work of others 	<ul style="list-style-type: none"> • apply vocabulary for materials, processes, and technologies used in 2-D and 3-D image development • critique their own work and that of others with respect to how the properties and uses of materials, technologies, and processes contribute to conveying meaning and achieving purpose • describe the evolution of an artistic material, technology, or process • identify tools and equipment used to create images • assess the safety, environmental, and legal considerations related to particular materials, technologies, and processes

APPENDIX A: PRESCRIBED LEARNING OUTCOMES

MATERIALS, TECHNOLOGIES, AND PROCESSES (*Creating/Communicating*)

It is expected that students will create 2-D and 3-D images, demonstrating an understanding of a variety of media, materials, and processes, and use that understanding to communicate effectively.

It is expected that students will:

Grade 8	Grade 9	Grade 10
<ul style="list-style-type: none"> • use materials, technologies, and processes, both alone and in combination, to make personally meaningful images • select materials, technologies, and processes appropriate for a planned work • use, care for, and maintain materials, technologies, and work space in a safe and environmentally sensitive fashion • demonstrate a willingness to try unfamiliar materials and processes and adapt familiar ones for unfamiliar uses • invent and construct a technology for an applied use 	<ul style="list-style-type: none"> • use a variety of materials, technologies, and processes, alone and in combination, to make personally meaningful images • select materials, technologies, and processes appropriate for a planned work • use, care for, and maintain materials, technologies, and work space in a safe and environmentally sensitive fashion • invent and construct a tool for creating images • demonstrate a willingness to try unfamiliar materials and processes and adapt familiar materials for unfamiliar uses 	<ul style="list-style-type: none"> • use a variety of materials, technologies, and processes, alone and in combination, to make personally meaningful images • select materials, technologies, and processes appropriate for a planned work or series of works • use, care for, and maintain materials, technologies, and work space in a safe and environmentally sensitive fashion • invent, construct, and use a tool for a visual arts application • demonstrate a willingness to try unfamiliar materials and processes and adapt familiar materials for unfamiliar uses

APPENDIX B

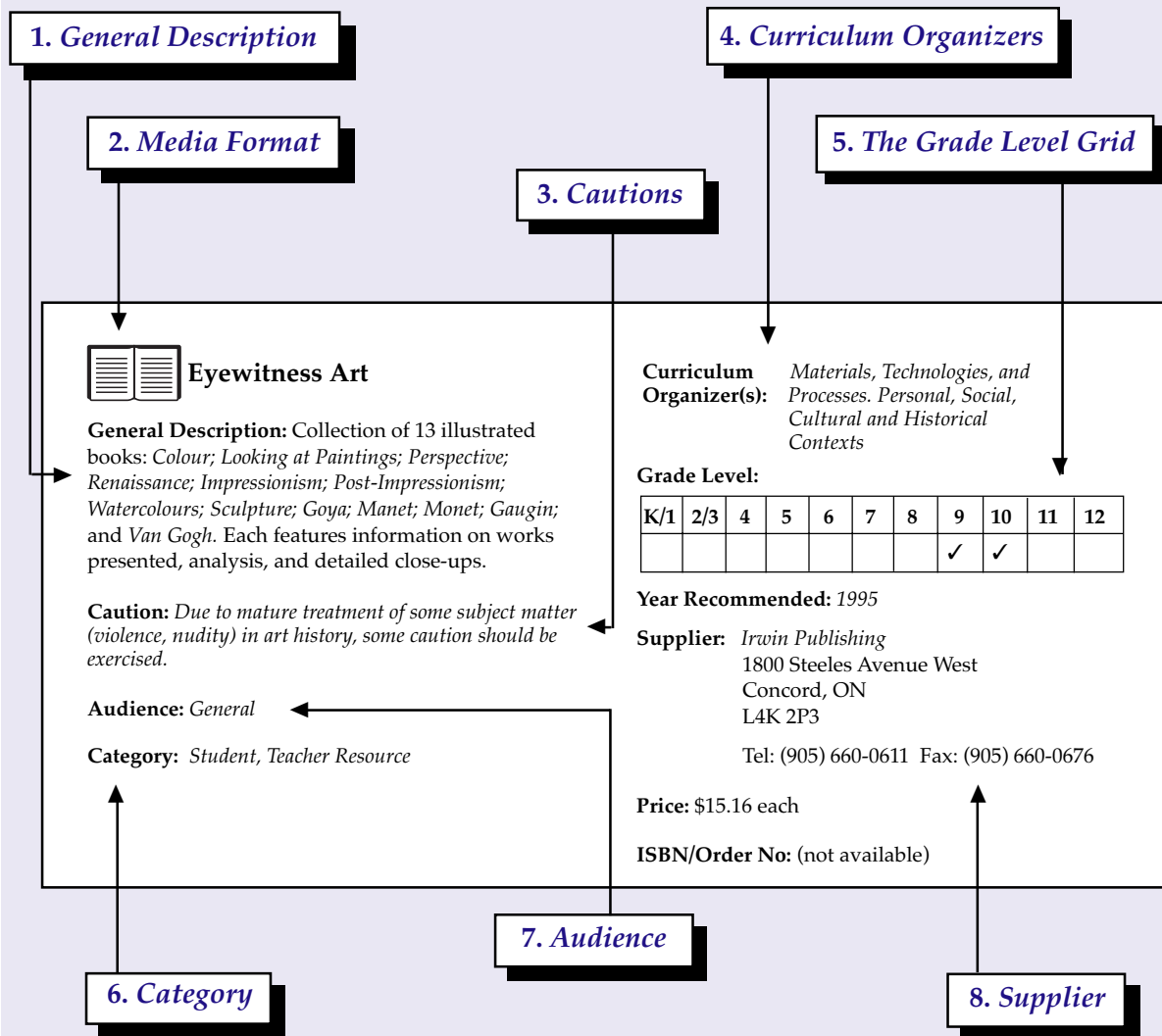
LEARNING RESOURCES



WHAT IS APPENDIX B?

Appendix B is a comprehensive list of the *recommended* learning resources for Visual Arts 8 to 10. The titles are listed alphabetically and each resource is annotated. In addition, Appendix B contains information on selecting learning resources for the classroom.

What information does an annotation provide?



1. **General Description:** This section provides an overview of the resource.

2. **Media Format:** is represented by an icon next to the title. Possible icons include:



Audio Cassette



CD-ROM



Film



Games/Manipulatives



Laserdisc, Videodisc



Multimedia



Music CD



Print Material



Record



Slides



Software



Video

3. **Caution:** This category is used to alert teachers about potentially sensitive issues.

4. **Curriculum Organizers:** This category helps teachers make links between the resource and the curriculum.

5. **Grade Level Grid:** This category indicates the suitable age range for the resource.

6. **Category:** This section indicates whether it is a student and teacher resource, teacher resource, or professional reference.

7. **Audience:** The audience category indicates the suitability of the resource for different types of students. Possible student audiences include the following:

- general
- English as a second language (ESL)
- *Students who are:*
 - gifted
 - blind or have visual impairments
 - deaf or hard of hearing
- *Students with:*
 - severe behavioural disorders
 - dependent handicaps
 - physical disabilities
 - autism
 - learning disabilities (LD)
 - mild intellectual disabilities (ID-mild)
 - moderate to severe/profound disabilities (ID-moderate to severe/profound)

8. **Supplier:** The name and address of the supplier are included in this category. Prices shown here are approximate and subject to change. Prices should be verified with the supplier.

What about the videos?

The ministry attempts to obtain rights for most *recommended* videos. Negotiations for the most recently recommended videos may not be complete. For these titles, the original distributor is listed in this document, instead of British Columbia Learning Connection Inc. Rights for new listings take effect the year implementation begins. Please check with British Columbia Learning Connection Inc. before ordering new videos.

SELECTING LEARNING RESOURCES FOR THE CLASSROOM

Selecting a learning resource means choosing locally appropriate materials from the list of recommended resources or other lists of evaluated resources. The process of selection involves many of the same considerations as the process of evaluation, though not to the same level of detail. Content, instructional design, technical design, and social considerations may be included in the decision-making process, along with a number of other criteria.

The selection of learning resources should be an ongoing process to ensure a constant flow of new materials into the classroom. It is most effective as an exercise in group decision making, co-ordinated at the school, district, and ministry levels. To function efficiently and realize the maximum benefit from finite resources, the process should operate in conjunction with an overall district and school learning resource implementation plan.

Teachers may choose to use provincially recommended resources to support provincial or locally developed curricula; or they may choose resources that are not on the ministry's list; or they may choose to develop their own resources. Resources that are not

on the provincially recommended list must be evaluated through a local, board-approved process.

CRITERIA FOR SELECTION

There are a number of factors to consider when selecting learning resources.

Content

The foremost consideration for selection is the curriculum to be taught. Prospective resources must adequately support the particular learning objectives that the teacher wants to address. Resources on the ministry's *recommended* list are not matched directly to learning outcomes, but they are linked to the appropriate curriculum organizers. It is the responsibility of the teacher to determine whether a resource will effectively support any given learning outcomes within a curriculum organizer. This can only be done by examining descriptive information regarding that resource; acquiring additional information about the material from the supplier, published reviews, or colleagues; and by examining the resource first-hand.

Instructional Design

When selecting learning resources, teachers must keep in mind the individual learning styles and abilities of their students, as well as anticipate the students they may have in the future. Resources have been recommended to support a variety of special audiences, including gifted, learning disabled, mildly intellectually disabled, and ESL students. The suitability of a resource for any of these audiences has been noted in the resource annotation. The instructional design of a resource includes the organization and presentation techniques; the methods used to introduce, develop, and summa-

size concepts; and the vocabulary level. The suitability of all of these should be considered for the intended audience.

Teachers should also consider their own teaching styles and select resources that will complement them. The list of *recommended* resources contains materials that range from prescriptive or self-contained resources, to open-ended resources that require considerable teacher preparation. There are *recommended* materials for teachers with varying levels and experience with a particular subject, as well as those that strongly support particular teaching styles.

Technology Considerations

Teachers are encouraged to embrace a variety of educational technologies in their classrooms. To do so, they will need to ensure the availability of the necessary equipment and familiarize themselves with its operation. If the equipment is not currently available, then the need must be incorporated into the school or district technology plan.

Social Considerations

All resources on the ministry's *recommended* list have been thoroughly screened for social concerns from a provincial perspective. However, teachers must consider the appropriateness of any resource from the perspective of the local community.

Media

When selecting resources, teachers should consider the advantages of various media. Some topics may be best taught using a specific medium. For example, video may be the most appropriate medium when teaching a particular, observable skill, since it provides a visual model that can be played over and over or viewed in slow motion for

detailed analysis. Video can also bring otherwise unavailable experiences into the classroom and reveal "unseen worlds" to students. Software may be particularly useful when students are expected to develop critical-thinking skills through the manipulation of a simulation, or where safety or repetition are factors. Print resources or CD-ROM can best be used to provide extensive background information on a given topic. Once again, teachers must consider the needs of their individual students, some of whom may learn better from the use of one medium than another.

Funding

As part of the selection process, teachers should determine how much money is available to spend on learning resources. This requires an awareness of school and district policies, and procedures for learning resource funding. Teachers will need to know how funding is allocated in their district and how much is available for their needs. Learning resource selection should be viewed as an ongoing process that requires a determination of needs, as well as long-term planning to coordinate individual goals and local priorities.

Existing Materials

Prior to selecting and purchasing new learning resources, an inventory of those resources that are already available should be established through consultation with the school and district resource centres. In some districts, this can be facilitated through the use of district and school resource management and tracking systems. Such systems usually involve a computer database program (and possibly bar-coding) to help keep track of a multitude of titles. If such a system is put on-line, then teachers can check the availability of a particular resource via a computer.

SELECTION TOOLS

The Ministry of Education has developed a variety of tools to assist teachers with the selection of learning resources.

These include:

- Integrated Resource Packages (IRPs) which contain curriculum information, teaching and assessment strategies, and *recommended* learning resources
- learning resources information via annotation sets, resource databases on disks, the Learning Resources CD-ROM, and, in the future, on-line access
- sets of the most recently recommended learning resources (provided each year to a number of host districts throughout the province to allow teachers to examine the materials first hand at regional displays)
- sample sets of provincially recommended resources (available on loan to districts on request)

A MODEL SELECTION PROCESS

The following series of steps is one way a school resource committee might go about selecting learning resources:

1. Identify a resource co-ordinator (for example, a teacher-librarian).
2. Establish a learning resources committee made up of department heads or lead teachers.
3. Develop a school vision and approach to resource-based learning.
4. Identify existing learning resource and library materials, personnel, and infrastructure.
5. Identify the strengths and weaknesses of the existing systems.

6. Examine the district Learning Resources Implementation Plan.
7. Identify resource priorities.
8. Apply criteria such as those found in *Selection and Challenge* to shortlist potential resources.
9. Examine shortlisted resources first-hand at a regional display or at a publishers' display, or borrow a set from the Learning Resources Branch.
10. Make recommendations for purchase.

FURTHER INFORMATION

For further information on evaluation and selection processes, catalogues, CD-ROM catalogues, annotation sets, or resource databases, please contact the Learning Resources Branch at 387-5331 or by fax at 387-1527.

Visual Arts

8 to 10



Grade

Collections

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The complete list of Provincially Recommended learning resources for most subjects includes a large number of titles. To help make the process of selecting learning resources more manageable for teachers, experienced teachers of the subject have been asked to identify Grade Collections. Each Grade Collection lists the Provincially Recommended resources that match the greatest number of prescribed learning outcomes for that grade and subject.

Grade Collections are not prescriptive; they are intended to provide assistance and advice only. Teachers are encouraged to use existing resources that match the learning outcomes and to select additional resources to meet their specific classroom needs. The Grade Collections for Visual Arts 8 to 10 have been developed to allow flexibility in organizing and implementing programs to best meet the needs of students, teachers, and communities. As schools can use a wide variety of methods and resources to deliver a visual arts program, the resources in the Grade Collections are not specific to any one visual arts teaching methodology. It is recommended that teachers use the *Visual Arts 8 to 10* IRP when making resource decisions.

Resources that are identified through the Continuous Submissions process as having strong curriculum match will be added to the Collections as they become available. Information about new Provincially Recommended resources can be found at http://www.bced.gov.bc.ca/irp_resources/lr/resource/res_main.htm. This site is updated monthly and resources are organized according to IRP.

Categories of Resources

Learning resources selected for each Grade Collection have been categorized as either *comprehensive* or *additional*.

- *Comprehensive resources* tend to provide a broad support for the learning outcomes for most curriculum organizers.
- *Additional resources* are more topic specific and support outcomes within individual curriculum organizers or clusters of outcomes. They are recommended as valuable support or extension for specific topics. Additional resources will typically be used to supplement or fill in the areas not covered by the comprehensive resources.

In many cases, Grade Collections provide more than one resource to support specific outcomes, enabling teachers to select resources that best match different teaching and learning styles.

Industry Standard Software

Creating and Communicating in Visual Arts has expanded from the use of traditional tools for art making to the use of constantly evolving electronic tools and processes including a wide range of production and presentation hardware and software.

It is expected that students in Visual Arts 8 to 10 programs will have access to grade-level-appropriate productivity tools, including editing equipment, video cameras, lighting instruments, microphones, amplifiers, media players, CAD/CAM programs, word processors, spreadsheets and database packages and video/visual/audio manipulation software. Information regarding the selection of industry standard software and a list of suggested visual arts software are provided at the end of this package.

Other Provincially Recommended Resources

Appendix B in the IRP includes annotations for other Provincially Recommended resources not in the Grade Collections. While these resources support only a limited number of outcomes, teachers are encouraged to consider them for different audience needs, teaching and learning styles, theme development, in-depth research, and so on.

Outcomes Not Supported By Resources

There may be prescribed learning outcomes either partially or not supported by learning resources. Many of these are best met by teacher-developed activities.

Grade Collection Information

The following pages present a Grade Collection chart for each grade. This chart is intended to reflect comprehensiveness of curriculum fit and alternatives for resource selection. The chart is followed by an annotated bibliography. Please confirm with the suppliers for complete and up-to-date ordering information. There is also a blank template that can be used by teachers to record their individual choices.

OVERVIEW OF COMPREHENSIVE RESOURCES FOR VISUAL ARTS 8 TO 10

Art in Focus (Grade 10)

A multi-component comprehensive resource package from which the Student Edition and the Teacher's Wraparound Edition are recommended. These texts offer a chronologically organized art program involving student activities, visual learning features, performing arts connections, technology projects and small reproductions of over 600 artworks. The program integrates four key concepts in art education: artistic perception, creative expression, historical and cultural contexts as well as aesthetic valuing.

Both the Student Edition and Teacher's Wraparound Edition are organized into units, chapters and lessons. Each unit encompasses a number of chapters organized by theme. Unit titles are: Creating and Understanding Art; Art of Early Civilizations; Art of Rising Civilizations; Art of Asia, the Americas and Africa; Art in Quest of Salvation; Art of an Emerging Modern Europe; Art of the Modern Era. Throughout the complete program, the texts integrate and interrelate topics such as aesthetics, art criticism, art history and studio production.

The Teacher's Wraparound Edition provides ideas for introducing the unit's concepts, lesson plans, studio activities, ideas for assessment and evaluation as well as suggestions for the use of additional resources and further reading.

Art in Focus is correlated to the American National Standards for Arts Education. Teachers may wish to supplement this resource package with Canadian content as none is provided. A program support resource, entitled the *National Museum of Women in the Arts Collection CD-ROM*, may be used in correlation with *Art in Focus*. This CD-ROM is referenced in the Teacher's Wraparound Edition and is recommended, as a separate resource, for Visual Arts 8-10, Visual Arts 11-12: Studio Arts and Visual Arts 11-12: Art Foundations. Additional ancillary components for *Art in Focus* are available but have not been recommended.

Exploring Visual Design (Grades 8 and 9)

A multi-component comprehensive resource package from which the Student Text, Teacher's Edition, Studio Resource Binder and Assessment Masters booklet are recommended. These components provide students and teachers with a thorough introduction to the visual elements and principles of art and design.

The Student Text addresses all aspects of design including line, shape, form, value, colour, space, texture, balance, unity, contrast, emphasis, pattern as well as movement and rhythm. Each chapter introduces one of the above elements or principles of design. All chapters include a list of key terminology, ideas for additional experiential learning, chapter review questions and career portfolios. Careers in art and design are examined through interviews with professionals. Types of careers addressed include fabric designer, photojournalist, industrial designer, gallery owner, web-site designer, weaver, architect, art therapist, cartographer, type designer, cartoonist and storyboard illustrator.

The Teacher's Edition is identical to the Student Text yet supplies additional material such as detailed lesson plans, extended student activities, suggestions for cross-curricular integration, portfolio suggestions, review questions, as well as extension activities for gifted, ESL and LD students.

The Studio Resource Binder provides a complete set of studio activities for each of the topics addressed in the Student Text. Up to six activities, ranging in difficulty from basic to advanced, are provided for each topic. Objectives, key vocabulary, classroom management suggestions, step-by-step instructions and ideas for further discussion are clearly outlined for each activity. The Studio Resource Binder also provides a glossary, as well as information on health and safety practices. It is suggested that the Student Text, Teacher's Edition and Studio Resource be purchased and used as a set.

The Assessment Masters booklet is an additional component providing blackline masters for chapter

tests, checklists, rubrics, peer review and self-assessment. These assessment tools correspond with the chapters in the Student Text and Teacher's Edition. The blackline masters for the chapter tests include the following types of questions: true or false, fill in the blank, multiple choice and short answer.

Other additional components of this resource package (Slide Set and Large Reproductions) are not recommended.

Visual Arts Grade 8 Collection

	Image-Development and Design Strategies		Context		Visual Elements and Principles of Art and Design		Materials, Technologies, and Processes	
	Perceiving/ Responding	Creating/ Communica ting	Perceiving/ Responding	Creating/ Communica ting	Perceiving/ Responding	Creating/ Communica ting	Perceiving/ Responding	Creating/ Communica ting
Comprehensive Resources								
Exploring Visual Design								
Additional Resources - Print								
Art: A Global Pursuit (Large Reproductions)	✓	✓	✓		✓		✓	
Art First Nations: Tradition and Innovation in the Circumpolar World	✓	✓	✓	✓	✓	✓	✓	✓
A First Book of Canadian Art		✓		✓	✓			✓
From Ordinary to Extraordinary	✓	✓	✓	✓	✓	✓	✓	✓
Getting Into Art History	✓	✓	✓	✓	✓	✓	✓	✓
Health Hazards Manual for Artists							✓	✓
Visual Design on the Computer	✓	✓			✓	✓	✓	✓
Additional Resources – Video								
Art is... Drawing with Charcoal	✓	✓			✓	✓	✓	✓
Art is... Drawing Methods	✓	✓			✓	✓	✓	✓
Masks From Many Cultures	✓	✓	✓		✓	✓	✓	✓
Additional Resources – CD-ROM								
National Museum of Women in the Arts	✓	✓	✓	✓	✓		✓	

	For the comprehensive resources, indicates satisfactory to good support for the majority of the learning outcomes within the curriculum organizer.
✓	For the additional resources, indicates support for one or more learning outcomes within the curriculum organizer.
	Indicates minimal or no support for the prescribed learning outcomes within the curriculum organizer.

Visual Arts Grade 9 Collection

	Image-Development and Design Strategies		Context		Visual Elements and Principles of Art and Design		Materials, Technologies, and Processes	
	Perceiving/ Responding	Creating/ Communica ting	Perceiving/ Responding	Creating/ Communica ting	Perceiving/ Responding	Creating/ Communica ting	Perceiving/ Responding	Creating/ Communica ting
Comprehensive Resources								
Exploring Visual Design								
Additional Resources - Print								
Art: A Global Pursuit (Large Reproductions)	✓	✓			✓			
Art First Nations: Tradition and Innovation in the Circumpolar World	✓	✓	✓	✓	✓	✓	✓	✓
A First Book of Canadian Art	✓		✓		✓		✓	
From Ordinary to Extraordinary	✓	✓	✓	✓	✓	✓	✓	✓
Getting Into Art History	✓	✓	✓	✓	✓	✓	✓	✓
Health Hazards Manual for Artists							✓	✓
Visual Design on the Computer	✓	✓			✓	✓	✓	✓
Additional Resources – Video								
Art is... Drawing with Charcoal	✓	✓			✓	✓	✓	✓
Art is... Drawing Methods	✓	✓			✓	✓	✓	✓
Masks From Many Cultures	✓		✓	✓	✓	✓	✓	
Additional Resources – CD-ROM								
National Museum of Women in the Arts	✓		✓	✓	✓		✓	

	For the comprehensive resources, indicates satisfactory to good support for the majority of the learning outcomes within the curriculum organizer.
✓	For the additional resources, indicates support for one or more learning outcomes within the curriculum organizer.
	Indicates minimal or no support for the prescribed learning outcomes within the curriculum organizer.

Visual Arts Grade 10 Collection

	Image-Development and Design Strategies		Context		Visual Elements and Principles of Art and Design		Materials, Technologies, and Processes	
	Perceiving/ Responding	Creating/ Communicating	Perceiving/ Responding	Creating/ Communicating	Perceiving/ Responding	Creating/ Communicating	Perceiving/ Responding	Creating/ Communicating
Comprehensive Resources								
Art in Focus								
Additional Resources - Print								
Art: A Global Pursuit (Large Reproductions)			✓					
Art First Nations: Tradition and Innovation in the Circumpolar World	✓	✓	✓	✓	✓	✓	✓	✓
A First Book of Canadian Art	✓		✓		✓		✓	
From Ordinary to Extraordinary	✓	✓	✓	✓	✓	✓	✓	✓
Getting Into Art History	✓	✓	✓	✓	✓	✓	✓	✓
Health Hazards Manual for Artists							✓	✓
Make it in Clay: A Beginners Guide to Ceramics	✓	✓	✓	✓	✓	✓	✓	✓
Additional Resources – Video								
Art is... Drawing with Charcoal		✓			✓	✓	✓	✓
Art is... Drawing Methods					✓	✓	✓	✓
Art is... Drawing with Pastels	✓	✓			✓	✓	✓	✓
Art is... Pencil Drawing	✓	✓	✓		✓	✓	✓	✓
Masks From Many Cultures	✓		✓	✓	✓	✓	✓	
Additional Resources – CD-ROM								
Between the Lines	✓	✓	✓	✓		✓	✓	✓
National Museum of Women in the Arts	✓		✓	✓	✓		✓	

☐	For the comprehensive resources, indicates satisfactory to good support for the majority of the learning outcomes within the curriculum organizer.
✓	For the additional resources, indicates support for one or more learning outcomes within the curriculum organizer.
☐	Indicates minimal or no support for the prescribed learning outcomes within the curriculum organizer.



Art: A Global Pursuit

Katter, E.; Stewart, M.G.

General Description:

A broad selection of 18 full-colour fine art reproductions. Each reproduction is 18" x 24". The reproductions are ideal for classroom display or small-group analysis. Background information on the artwork and artist is provided on the reverse of each laminated visual. The selection represents a variety of media, formats and personal interpretations. Additional components are available which have not been recommended for Visual Arts 8-10.

Audience

General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *Fitzhenry & Whiteside Ltd.*
195 Allstate Parkway
Markham, ON L3R 4T8

Tel: (905) 477-9700

Fax: (905) 477-9179

Toll Free: 1-800-387-9776

Web Address: www.fitzhenry.ca

Price: \$196.16

ISBN/Order No: 0-87192-497-8

2001



Art First Nations: Tradition and Innovation in the Circumpolar World (Complete Series)

Zuk, W.M. et al.

General Description:

This unit of activities provides support for an examination of First Nations culture from a circumpolar perspective. Each unit is composed of 6 to 8 laminated, large art reproductions and a well-organized teachers' guide. The images provided feature 2D and 3D artwork that exemplify historical and contemporary art practices. Information is given on individual artists and specific cultural groups. The art activities are engaging for students in grade 8-10.

Audience

General

Gifted - enrichment activities are extensive

Category: Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2003

Supplier: *Beauchemin International*
109, rue Favreau
Dunham, QC J0E 1M0

Tel: (450) 295-2583

Fax: (450) 295-1126

Toll Free: 1-800-361-2598

Price: Complete Series: \$156.95

Alaska (Teacher's Guide + Set of Prints): \$66.25

Arctic Canada (Teacher's Guide + Set of Prints): \$54.00

Greenland - Arctic Scandinavia - Siberia (Teacher's Guide + Set of Prints): \$54.00

ISBN/Order No: Complete Series: 76633

Alaska (Teacher's Guide + Set of Prints):

1-896876-65-X/76536

Arctic Canada (Teacher's Guide + Set of Prints):

1-896876-62-5/76595

Greenland - Arctic Scandinavia - Siberia (Teacher's Guide + Set of Prints): 1-896876-64-1/76617

1999



Art in Focus

Mittler, G.A.

General Description:

A multi-component comprehensive resource package of which the Student Edition and the Teacher's Wraparound Edition are recommended. These texts offer a chronologically organized art program involving student activities, visual learning features, performing arts connections, technology projects and over 600 artworks. The program integrates four key concepts in art education: artistic perception, creative expression, historical and cultural contexts as well as aesthetic valuing. Both the Student Edition and Teacher's Wraparound Edition are organized into units, chapters and lessons. Unit titles are: Creating and Understanding Art; Art of Early Civilizations; Art of Rising Civilizations; Art of Asia, the Americas and Africa; Art in Quest of Salvation; Art of an Emerging Modern Europe and Art of the Modern Era. The Teacher's Wraparound Edition provides ideas for introducing the unit's concepts, lesson plans, studio activities, ideas for assessment and evaluation as well as suggestions for the use of additional resources and further reading. Art in Focus is correlated to the American National Standards for Arts Education. Teachers may wish to supplement with Canadian content as none is provided. A program support resource, entitled The National Museum of Women in the Arts Collection CD-ROM, is recommended and may be used in correlation with Art in Focus. This CD-ROM is referenced in the Teacher's Wraparound Edition and is recommended, as a separate resource, for Visual Arts 8-10, Visual Arts 11-12: Studio Arts and Visual Arts 11-12: Art Foundations. Additional ancillary components for Art in Focus are also available.

Audience

General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
								✓			

Year Recommended in Grade Collection: 2002

Supplier: McGraw-Hill Ryerson Ltd. (Ontario)
300 Water Street
Whitby, ON L1N 9B6

Tel: (905) 430-5000 **Fax:** (905) 430-5020

Toll Free: 1-800-565-5758 (orders)

Web Address: www.mcgrawhill.ca

Price: Student Text: \$85.63
Teacher's Wraparound Edition: \$111.98

ISBN/Order No: Student Text: 0-02-662408-7
Teacher's Wraparound Edition: 0-02-662409-5
2000



Art Is... Drawing Methods

Price, G.

General Description:

In this 25-minute video, a variety of drawing methods are demonstrated. Commonly available drawing tools and approaches are presented for beginner and experienced drawers. Hands-on demonstrations are given on the use of felt tip markers, ink pens, coloured pencils, crayons and palette knives. The use of a variety of coloured and textured paper is also demonstrated. A total of nine drawings, displaying various techniques and subjects, are presented. Teachers will find this video useful as an introduction to drawing methods. Art Is... Drawing Methods can also be purchased as part of the Art Is... four video series.

Caution:

One segment shows a person using spray adhesive without wearing a safety mask.

Audience

General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: How-To Video
11965 Hall Street
Maple Ridge, BC V2X 5L9

Tel: (604) 463-3900 **Fax:** (604) 463-3900

Price: \$49.95

ISBN/Order No: CP-881
1993



Art Is... Drawing with Charcoal

Price, G.

General Description:

This 27-minute video introduces the artist to different types of charcoal and conté crayon. The video illustrates how these media can be used on a variety of paper surfaces. Demonstration subjects, including a mug, bowl, animals, flowers, landscapes and the planet Earth are used to display the various tools, techniques and processes used in charcoal drawing. This video uses live demonstration format to explain the rationale behind the artist's choice of tools and techniques. This video can be used to present an overview of charcoal drawing methods and can be displayed in segments or as a whole. Art Is... Drawing with Charcoal can also be purchased as part of the Art Is... four video series.

Audience

General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: How-To Video
11965 Hall Street
Maple Ridge, BC V2X 5L9

Tel: (604) 463-3900 **Fax:** (604) 463-3900

Price: \$49.95

ISBN/Order No: CP-890
1994



Art Is... Drawing with Pastels

Price, G.

General Description:

This 27-minute video demonstrates the use of different types of pastels including hard, soft, oil, iridescent and pencil. Hands-on demonstration drawings of various subjects including fruit, flowers, vegetables, a landscape, a dog and tropical fish provide examples of the different processes and techniques involved in pastel drawing. The artist also demonstrates how to combine oil pastels with turpentine to create opaque drawings. Many other pastel drawing techniques are clearly displayed and described. Teachers may wish to present this video in short segments or as a whole. Art is...Drawing with Pastels can also be purchased as part of the Art Is... four video series.

Caution:

Use of turpentine suggested.

Audience

General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
								✓			

Year Recommended in Grade Collection: 2002

Supplier: *How-To Video*

11965 Hall Street
Maple Ridge, BC V2X 5L9

Tel: (604) 463-3900

Fax: (604) 463-3900

Price: \$22.45 US

ISBN/Order No: CP-891

1994



Art Is... Pencil Drawing

Price, G.

General Description:

Beginning with contour and accent lines, this 25-minute video leads viewers through the basic drawing techniques used to create a number of images in pencil. A wide range of pencils, paper and techniques are used to demonstrate numerous applications. Through the use of selected techniques such as scumble, smudge, stipple, hatching, cross-hatching and contour line drawing, ten drawings are created. The narrator also demonstrates methods of combining these techniques in order to create one final drawing. Teachers will find this video useful for presenting an introduction to the study of pencil drawing. This video can be presented as a whole or in segments. Art Is... Pencil Drawing can also be purchased as part of the Art Is... four video series.

Audience

General

ESL

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
								✓			

Year Recommended in Grade Collection: 2002

Supplier: *How-To Video*

11965 Hall Street
Maple Ridge, BC V2X 5L9

Tel: (604) 463-3900

Fax: (604) 463-3900

Price: \$49.95

ISBN/Order No: CP-880

1993



Between the Lines: Understanding the media through a series of creative projects

General Description:

This set of two highly interactive CD-ROMs provides students with projects related to media criticism. This resource offers students a virtual production house in which they can select and edit video and sound, lay out newspaper pages, consider media-related ethical issues and create multimedia ad campaigns. Eight media projects addressing topics such as television news, public service announcements, ethics, music videos, visual language, soundscapes and advertising are provided. An extensive glossary featuring media terminology and media theorists is also provided. A Teacher's Guide, including rubrics for self, peer and teacher assessment as well as extension activities and timelines, is included on the CD-ROM.

System Requirements:

Macintosh: System 7 and QuickTime 3 or later; 32 Mb of available RAM; 500 K of free hard drive space; 4X CD player; Power PC 133 mHz.

Windows: Windows 95 and QuickTime 3 or later; 32 Mb of available RAM; 500 K of free hard drive space; 4X CD player; 133 mHz Pentium or equivalent CPU.

Audience

General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
								✓			

Year Recommended in Grade Collection: 2002

Supplier: *National Film Board of Canada*

200-1385 West 8th Avenue
Vancouver, BC V6H 3V9

Tel: (604) 666-3838

Fax: (604) 666-1569

Toll Free: 1-800-267-7710

Web Address: www.nfb.ca

Price: \$139.95

ISBN/Order No: 133C 0100 072

2000



Exploring Visual Design (Third Edition)

Gatto, J.A.; Porter, A.W.; Selleck, J.

General Description:

A multi-component comprehensive resource package from which the Student Text, Teacher's Edition, Studio Resource Binder and Assessment Masters booklet are recommended. These components provide students and teachers with a thorough introduction to the visual elements and principles of art and design. The Student Text addresses all aspects of design including line, shape and form, value, colour, space, texture, balance, unity, contrast, emphasis, pattern as well as movement and rhythm. All chapters include a list of key terminology, ideas for additional experiential learning, chapter review questions and career portfolios. Careers in art and design are examined through interviews with professionals. The Teacher's Edition supplies additional material such as detailed lesson plans, extended student activities, suggestions for cross-curricula integration, portfolio ideas, review questions, as well as extension activities for gifted, ESL and LD students. The Studio Resource Binder provides complete studio activities for each of the topics addressed in the Student Text. The Studio Resource Binder also provides a glossary and information on health and safety practices. It is suggested that the Student Text, Teacher's Edition and Studio Resource be purchased and used as a set. The Assessment Masters booklet is an additional component providing blackline masters for chapter tests, checklists, rubrics, peer review and self-assessment. The Slide Set and Large Reproductions are not recommended for Visual Arts 8-10.

Audience

- General
- ESL
- Gifted
- LD

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓				

Year Recommended in Grade Collection: 2002

Supplier: *Fitzhenry & Whiteside Ltd.*
195 Allstate Parkway
Markham, ON L3R 4T8

Tel: (905) 477-9700 **Fax:** (905) 477-9179

Toll Free: 1-800-387-9776

Web Address: www.fitzhenry.ca

Price: Student Text: \$50.36
Teacher's Edition: \$70.16
Studio Resource Binder: \$80.96
Assessment Masters: \$14.36

ISBN/Order No: Student Text: 0-87192-379-3
Teacher's Edition: 0-87192-380-7
Studio Resource Binder: 0-87192-382-3
Assessment Masters: 0-87192-591-5

2000



A First Book of Canadian Art

Rhodes, R.

General Description:

This 71-page book provides a survey of Canadian art from the time of First Peoples through to contemporary art movements. It is organized chronologically with brief descriptions of artists and art works. All pages include full colour reproductions and supporting text. The book takes readers on a journey through hundreds of years of artistic expression in Canada. It provides readers with a good introduction to Canadian produced art. It can be used as a teacher reference book for profiling Canadian art. A glossary of terms and an index are included at the end of the book.

Caution:

Teachers should be aware that minor nudity is presented on page 11.

Audience

- General
- ESL
- Gifted

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *Firefly Books Ltd.*
3680 Victoria Park Avenue
Willowdale, ON M2H 3K1

Tel: (416) 499-8412 **Fax:** (416) 499-8313

Toll Free: 1-800-387-6192

Price: \$22.46

ISBN/Order No: 1-894379-21-7

2001



From Ordinary to Extraordinary

Vieth, K.

General Description:

This 149-page soft cover teacher resource offers a variety of two-dimensional and three-dimensional ideas for teaching art. The first chapter provides art educators with general information on the theory and practice of teaching art. Creative problem solving in art education as well as the importance of communication skills and reflection are addressed. The next five chapters move from examples of creative art projects to personal expression and meaning making through art. Safety considerations are also briefly addressed. This book is well illustrated with pictures of student work. Teachers may wish to supplement with Canadian content as it is written from a primarily American perspective.

Audience

General
Gifted

Category: Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *Fitzhenry & Whiteside Ltd.*
195 Allstate Parkway
Markham, ON L3R 4T8

Tel: (905) 477-9700

Fax: (905) 477-9179

Toll Free: 1-800-387-9776

Web Address: www.fitzhenry.ca

Price: \$31.46

ISBN/Order No: 0-87192-387-4
1999



Getting Into Art History

Smith, A.; Hancock, F.

General Description:

This book provides teachers with hands-on approaches to teaching art history from a primarily western focus. It emphasizes "doing" art history. It is intended for teachers to use as a guide for inspiring students' imaginations through art history. The first two chapters offer general guidance to teachers in using an experiential approach to teaching art history. Chapter Three and Four provide lesson plans for teaching art history through project based learning. Many projects require students to have no prior knowledge of art history. Chapter Five offers detailed and thorough information on the evaluation and assessment of student work in the study of art history. Small reproductions of artwork accompany the text. Teachers may wish to supplement with larger reproductions. Teachers may also wish to supplement with Canadian art/content as little is provided.

Audience

General, ESL, Gifted

Category: Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *Fitzhenry & Whiteside Ltd.*
195 Allstate Parkway
Markham, ON L3R 4T8

Tel: (905) 477-9700

Fax: (905) 477-9179

Toll Free: 1-800-387-9776

Web Address: www.fitzhenry.ca

Price: \$49.50

ISBN/Order No: 0969695314
1999



Health Hazards: Manual for Artists (4th Edition)

McCann, M.

General Description:

This 132-page book provides an overview of hazards commonly found in the art studio. Health and safety related suggestions are offered for artists working in contexts such as painting, photography, ceramics, sculpture, printmaking, woodworking, metalworking, jewellery making, glass work and textiles. General safety practices relating to material substitution and storage, ventilation, fire prevention, personal protective equipment and medical assistance are provided at the end of the book. Teachers may wish to supplement with Canadian health and safety materials as the book is written from an American perspective including American references and spelling.

Caution:

Teachers should be aware that a child with special needs is referred to as "mentally retarded" on page 74.

Audience

General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *Fitzhenry & Whiteside Ltd.*
195 Allstate Parkway
Markham, ON L3R 4T8

Tel: (905) 477-9700

Fax: (905) 477-9179

Toll Free: 1-800-387-9776

Web Address: www.fitzhenry.ca

Price: \$13.97

ISBN/Order No: 1-558213066
1994



Make It In Clay: A Beginner's Guide to Ceramics (Second Edition)

Speight, C.

General Description:

This 200-page book is a comprehensive introduction to ceramics. It provides descriptions of tools, materials and techniques, paired with over 300 photographs of handbuilding and wheel processes. A total of nine chapters address topics such as the ceramics studio, clay, handbuilding, slabs and tiles, sculpture, moulds, the wheel, surface decoration as well as firing. A glossary, suggestions for further reading and an index are also provided. Information on health and safety issues, as they relate to the ceramic studio, is addressed.

Audience

General

Category: Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
								✓			

Year Recommended in Grade Collection: 2002

Supplier: *McGraw-Hill Ryerson Ltd. (Ontario)*
300 Water Street
Whitby, ON L1N 9B6

Tel: (905) 430-5000 **Fax:** (905) 430-5020

Toll Free: 1-800-565-5758 (orders)

Web Address: www.mcgrawhill.ca

Price: \$49.26

ISBN/Order No: 0-7674-1701-1
2001



Masks From Many Cultures

General Description:

This twenty-one-minute video presents more than 100 examples of masks and headdresses from a variety of cultures around the world. Masks are both traditional and contemporary. Examples include student creations. Live action segments show masks being used in ceremonies and celebrations. A mask artist from the Island of Dominica is profiled. This is an excellent resource for examining the art of mask-making across many cultures.

Caution:

Teachers should be aware that some culturally dated language is used (e.g. Eskimo, Indian).

Audience

General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *Jeflyn Media Consultants*
6 Hidden Forest Drive
Cedar Valley, ON L0G 1E0

Tel: (905) 473-5679 **Fax:** (905) 473-1408

Toll Free: 1-888-453-3596

Price: \$79.95

ISBN/Order No: CP 745
1993



The National Museum of Women in the Arts Collection

General Description:

This CD-ROM features a collection of fine art created by women from the sixteenth through the twentieth centuries. The collection is from The National Museum of Women in the Arts in Washington, DC. Information on each artist and art work appears beside the art images. Featured artists include Berenice Abbott, Mary Cassatt, Louise Dahl-Wolfe, Elaine de Kooning, Frida Kahlo, Charlotte Mercier, Lousie Nevelson, Betty Parsons and Lilla Cabot Perry. QuickTime video segments offer further explanations on techniques, processes and media. The CD-ROM's additional features include an index, zoom, museum tour and quiz. The majority of the artworks presented are in two-dimensional format. Although this is recommended as a stand-alone resource, it is also an additional component of a comprehensive resource package entitled Art in Focus.

System Requirements:

Macintosh: System 7.1 or higher; 4 Mb of free RAM; 640 x 480 resolution display; 2X or faster CD-ROM drive; 256 colour monitor.

Windows: Windows 3.1 (16-bit); Windows 95/NT (32-bit); MPC 46 or later processor; 4 Mb of free RAM; 2X or faster CD-ROM drive; 256 colour monitor; sound card with speakers.

Audience

General

Category: Student, Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓	✓			

Year Recommended in Grade Collection: 2002

Supplier: *McGraw-Hill Ryerson Ltd. (Ontario)*
300 Water Street
Whitby, ON L1N 9B6

Tel: (905) 430-5000 **Fax:** (905) 430-5020

Toll Free: 1-800-565-5758 (orders)

Web Address: www.mcgrawhill.ca

Price: \$147.34

ISBN/Order No: 0-02-688492-5
1997



Visual Design on the Computer (Second Edition)

Wong, W. et al.

General Description:

This teacher resource provides an introduction to the elements and principles of design for use on the computer. It provides a structured step-by-step program for classroom based learning and self-training. The program consists of a simple yet comprehensive series of lessons aimed at developing design skills on the computer. Each chapter presents a set of exercises that guide readers through the creation of different design elements. Chapter topics include equipment, lines, points and paths, planar shapes, colours and gradients, space and volume, type and font, pattern and texture, raster images, formal compositions, semiformal compositions, information compositions as well as painting and finishing. The book includes more than 1000 diagrams and examples.

Audience

General

Category: Teacher Resource

Grade Level:

K/1	2/3	4	5	6	7	8	9	10	11	11A	12
						✓	✓				

Year Recommended in Grade Collection: 2002

Supplier: *Penguin Books Canada Ltd.*
300 - 10 Alcorn Avenue
Toronto, ON M4V 3B2

Tel: (416) 925-2249

Fax: (416) 925-0068

Toll Free: 1-800-810-3104

Web Address: www.penguin.ca

Price: \$51.00

ISBN/Order No: 0-393-73061-1

2001

Industry Standard Software

Many software programs are available directly from the Internet when purchasing an education version or multi-pack. Demo versions of most software are also available on the Internet, with early versions often made available free of charge. Using a demo version is an excellent way to discover if the software meets the needs of students and teachers, and allows for the assessment of the computer's ability to handle the requirements needed to utilize the full power of the software such as speed, memory, sound card, etc. This is especially true for recording digital audio and digital video. Reviews of appropriate software are regularly published in a variety of computer and trade magazines.

Use of industry standard software is encouraged. Selection of a particular application should consider:

- existing hardware and upgrade path
- cross-platform capability
- instructor training requirements
- time spent on student skill development versus curricular intent
- cross-curriculum applicability
- general flexibility and utility
- cost and affordability

Software is constantly changing and evolving, with levels of difficulty ranging from entry to professional. The chart of industry standard software called *Suggested Visual Arts Software for Grades 8 to 10* provides examples of software that are produced by companies that have been active in the software field for some time. In many cases, the software might fit into more than one category – e.g., Painter fits into Paint/Draw and 2 D animation, iMovie and Casablanca can provide enough versatility for most classes in video production, while Final Cut Pro and Adobe Premiere systems can be used jointly with software in all categories. Most of the titles listed include teaching aids and help menus in the form of Internet access on-line help and lessons, CD-ROMS, books, and user groups.

The *Suggested Visual Arts Software for Grades 8 to 10* chart is included at the end of this package. Inclusion in this list does not constitute recommended status or endorsement of the product.

Visual Arts 8 to 10 Software List

Paint/Draw Software

- **Corel Draw - Corel**
Intermediate level draw and paint software. Cross platform
- **Painter 7 - Corel**
Advanced level paint and 2d animation software. Cross platform
- **Illustrator - Adobe**
Advanced level Vector based drawing software.
- **Freehand - Adobe**
Advanced level Vector based drawing software. Cross platform

Image Manipulation Software

- **Photodeluxe - Adobe**
Introductory level Image manipulation tool. Cross Platform
- **Photoshop - Adobe**
Advanced level Image manipulation tool. Cross platform
- **Knockout - Corel**
Intermediate level Image manipulation tool. Cross platform

Animation Software

- **Flash - Macromedia**
Intermediate level vector based 2d animation. Cross platform
- **3DS Max - Discreet**
Advanced level comprehensive 3d animation software. Cross platform
- **Ray Dream 3D - Fractal Design**
Advanced level comprehensive 3d animation software. Cross platform
- **Ray Dream Studio - Fractal Design**
Advanced level comprehensive 3d animation software. Cross platform
- **Lightwave - Newtek**
Advanced level comprehensive 3d animation software. Cross platform
- **Character Studio - Discreet**
Advanced level 3D animation character generation tool. Cross platform
- **Poser - Fractal Design**
Advanced level 3D animation character generation tool. Cross platform
- **Bryce 5 - Fractal Design**
Advanced level 3D animation environment generation tool. Cross platform
- **True Space - Caligari**
Advanced level 3D animation environment generation tool. Cross platform

Video Editing Software

- **i Movie - Apple Computers**
Introductory level video editing software. Mac only
- **Final Cut Pro - Apple Computers**
Advanced level video editing software. Mac only
- **Adobe Premiere - Adobe**
Advanced level video editing software. Cross platform
- **Combustion - Discreet**
Advanced level video editing software. Cross platform
- **Media 100 - Media 100**
Advanced level video editing software. Cross platform
- **Adobe After Effects - Adobe**
Advanced level video compositing software. Works with all other editing software not just Adobe products. Cross platform

Multimedia Software

- **Director - Macromedia**
Introductory level multimedia tool. Cross platform
- **Power Point - Microsoft**
Introductory level multimedia tool. Cross platform
- **Ezedia - Ezedia**
Intermediate level multimedia tool. Cross platform

Web Development Software

- **Dreamweaver - Macromedia**
Introductory web development tool. Cross platform
- **Front Page - Microsoft**
Intermediate web development tool. Cross platform
- **GoLive - Adobe**
Intermediate web development tool. Cross platform
- **Fireworks - Macromedia**
Advanced image optimizing for the web. Cross platform
- **Image Ready - Macromedia**
Advanced image optimizing for the web. Cross platform

APPENDIX C

CROSS-CURRICULAR OUTLINES



The three principles of learning stated in the introduction of this Integrated Resource Package (IRP) support the foundation of the Kindergarten to Grade 12 Education Plan. They have guided all aspects of the development of this document, including the curriculum outcomes, instructional strategies, assessment strategies, and learning resource evaluations. In addition to these three principles, it is recognized that British Columbia's schools include young people of varied backgrounds, interests, abilities, and needs. In order to meet these needs and ensure equity and access for all learners, the development of each component of this document has also been guided by a series of cross-curricular outlines. It is expected that these principles and cross-curricular outlines will guide the users of this document as they engage in school and classroom organization and instructional planning and practice.

The following cross-curricular outlines have been used to focus the development and evaluation of the components of the IRP:

- Applied Focus in Curriculum
- Career Development
- English as a Second Language (ESL)
- Environment and Sustainability
- First Nations Studies
- Gender Equity
- Information Technology
- Media Education
- Multiculturalism and Anti-Racism Education
- Science-Technology-Society
- Special Needs

APPLIED FOCUS IN CURRICULUM

An applied focus in all subjects and courses promotes the use of practical applications to demonstrate theoretical knowledge. Using real world and workplace problems and situations as a context for the application of

theory makes school more relevant to students' needs and goals. An applied focus strengthens the link between what students need to know to function effectively in the workplace or in post-secondary education and what they learn in Kindergarten through Grade 12.

Implementation of an applied approach involves working with a wide range of partners including universities, colleges, institutes, employers, community groups, parents, and government.

The applied focus in curriculum is consistent with the following statements from *The Kindergarten to Grade 12 Education Plan*:

All levels of the program are developed around a common core of learning to ensure that students learn to read, write, and do mathematics, solve problems, and use computer-based technology.

Employers expect graduates to be good learners, to think critically and solve problems, to communicate clearly, to be self-directed, and to work well with others. The new workplace also requires people to be knowledgeable about technology and able to search out and apply information from many sources.

Some examples of an applied focus in different subjects are:

Visual Arts—application of visual arts skills to real world design, problem solving, and communication; exploring career applications of visual arts skills; experimenting with a variety of new technologies to create images; and a new emphasis on creating and understanding images of social significance to the community

English Language Arts—increasing emphasis on language used in everyday situations and in the workplace, such as for job interviews, memo and letter writing, word processing, and technical communication (including the ability to interpret technical reports, manuals, tables, charts, and graphics)

Mathematics—more emphasis on skills needed in the workplace, including knowledge of probability and statistics, logic, measurement theory, and problem solving

Science—more practical applications and hands-on experience of science, such as reducing energy waste in school or at home, caring for a plant or animal in the classroom, using computers to produce tables and graphs and for spreadsheets

Business Education—more emphasis on real world applications such as preparing résumés and personal portfolios, participating in groups to solve business communication problems, using computer software to keep records, and using technology to create and print marketing material

This summary is derived from *The Kindergarten to Grade 12 Education Plan* (September 1994), and curriculum documents from British Columbia and other jurisdictions.

CAREER DEVELOPMENT

Career development is an ongoing process through which learners integrate their personal, family, school, work, and community experiences to facilitate career and lifestyle choices. The main emphases of career development are career awareness, career exploration, career preparation, career planning, and career work experience.

In the process of career development students develop:

- an open attitude toward a variety of occupations and types of work
- an understanding of the relationship between work and leisure, work and the family, and work and one's interests and abilities
- an understanding of the role of technology in the workplace and in daily life
- an understanding of the relationship between work and learning
- an understanding of the changes taking place in the economy, society, and the job market
- an ability to construct learning plans and reflect on the importance of lifelong learning
- an ability to prepare for multiple roles throughout life

In Grades 4 to 8

The emphasis on self-awareness and career awareness is continued from the primary years. Topics include:

- interests, aptitudes, and possible future goals
- technology in the workplace and in our daily lives
- social, family, and economic changes
- future education options
- career clusters (careers that are related to one another)
- lifestyles
- external influences on decision making

Games, role plays, drama, and appropriate community volunteer experience can be used to help students actively explore the world of work. Field experiences in which students observe and interview workers in their occupational environments may also be appropriate. These learning activities will facilitate the development of interpersonal communications and group problem-solving skills needed in the workplace and in other life situations.

In Grades 9 and 10

The emphasis is on providing students with opportunities to prepare for and make appropriate and realistic decisions. In developing their student learning plans, they will relate self-awareness to their goals and aspirations. They will also learn many basic skills and attitudes that are required for an effective transition into adulthood. This will assist in preparing them to be responsible and self-directed throughout their lives.

Topics include:

- entrepreneurial education
- employability skills (e.g., how to find and keep a job)
- the importance of lifelong education and career planning
- involvement in the community
- the many different roles that an individual can play throughout life
- the dynamics of the working world (e.g., unions, unemployment, supply and demand, Pacific Rim, free trade)

The examination of personal interests and skills through a variety of career exploration opportunities (e.g., job shadowing) is emphasized at this level. Group discussion and individual consultation can be used to help students examine and confirm their personal values and beliefs.

Descriptions of career development are drawn from the Ministry of Education's *Career Developer's Handbook, Guidelines for the Kindergarten to Grade 12 Education Plan, Implementation Resource, Part 1*, and the draft of the *Prescribed Provincial Curriculum for Personal Planning, Kindergarten to Grade 12*, January 1995.

ENGLISH AS A SECOND LANGUAGE (ESL)

ESL assistance is provided to students whose use of English is sufficiently different from standard English to prevent them from reaching their potential. Many students learning English speak it quite fluently and

seem to be proficient. School, however, demands a more sophisticated version of English, both in reading and writing. Thus even fluent speakers might require ESL to provide them with an appropriate language experience that is unavailable outside the classroom. ESL is a transitional service rather than a subject. Students are in the process of learning the language of instruction and, in many cases, the content matter of subjects appropriate to their grade level. Thus ESL does not have a specific curriculum. The provincial curriculum is the basis of much of the instruction and is used to teach English as well as individual subject areas. It is the methodology, the focus, and the level of engagement with the curriculum that differentiates ESL services from other school activities.

Students in ESL

Nearly 10% of the British Columbia school population is designated as ESL students. These students come from a diversity of backgrounds. Most are recent immigrants to British Columbia. Some are Canadian-born but have not had the opportunity to learn English before entering the primary grades. The majority of ESL students have a well-developed language system and have had similar schooling to that of British Columbia-educated students. A small number, because of previous experiences, are in need of basic support such as literacy training, academic upgrading, and trauma counselling.

Teachers may have ESL students at any level in their classes. Many ESL students are placed in subject-area classes primarily for the purpose of contact with English-speaking peers and experience with the subject and language. Other ESL students are wholly

integrated into subject areas. A successful integration takes place when the student has reached a level of English proficiency and background knowledge in a subject to be successful with a minimum of extra support.

Optimum Learning Environment

The guiding principle for ESL support is the provision of a learning environment where the language and concepts can be understood by the students.

Good practices to enhance the learning of students include:

- using real objects and simple language at the beginning level
- taking into consideration other cultural backgrounds and learning styles at any level
- providing adapted (language-reduced) learning materials
- respecting a student's "silent period" when expression does not reflect the level of comprehension
- allowing students to practise and internalize information before giving detailed answers
- differentiating between form and content in student writing
- keeping in mind the level of demand placed on students
- allowing a range of methods of representation and expression (e.g., through visual arts, dance, drama, music), recognizing that images are powerful learning tools to help students connect to language

This summary is drawn from *Supporting Learners of English: Information for School and District Administrators*, RB0032, 1993, and [I]ESL Policy Discussion Paper (Draft), Social Equity Branch, December 1994.

ENVIRONMENT AND SUSTAINABILITY

Environmental education is defined as a way of understanding human relationships with the environment. It involves:

- students learning about their connections to the natural environment through all subjects
- students having direct experiences in the environment, both natural and human-built
- students making decisions about and acting for the environment

The term *sustainability* helps to describe societies that "promote diversity and do not compromise the natural world for any species in the future."

Value of Integrating Environment and Sustainability Themes

Integrating these themes into the curriculum helps students develop a responsible attitude toward caring for the earth. Studies that integrate environment and sustainability themes provide students with opportunities to identify their beliefs and opinions, reflect on a range of views, and ultimately make informed and responsible choices.

The guiding principles that should be interwoven in subjects from Kindergarten to Grade 12 are:

- Direct experience is the basis of human learning.
- Analysis of interactions helps humans make sense of their environment.
- Responsible action is both integral to and a consequence of environmental education.

Some organizing principles are:

- Human survival depends on complex natural and human-built systems.
- Human decisions and actions have environmental consequences.

- Students should be provided with opportunities to develop an aesthetic appreciation of the environment.

The theme study units might include: Consumerism, School Operating Systems, Pollution, or Endangered Species.

This summary is derived from *Environmental Education/Sustainable Societies: A Conceptual Framework*, Curriculum Branch, 1994.

FIRST NATIONS STUDIES

First Nations Studies focus on the richness and diversity of First Nations cultures and languages. These cultures and languages are examined within their own unique contexts and within historical, contemporary, and future realities. First Nations studies are based on a holistic perspective that integrates the past, present, and future. First Nations peoples are the original inhabitants of North America and live in sophisticated, organized, and self-sufficient societies. The First Nations constitute a cultural mosaic as rich and diverse as that of Western Europe, including different cultural groups (e.g., Nisga'a, KwaKwaka'Wakw, Nlaka'pamux, Secwepemc, Skomish, Tsimshian). Each is unique and has a reason to be featured in the school system. The First Nations of British Columbia constitute an important part of the historical and contemporary fabric of the province.

Value of Integrating First Nations Studies

- First Nations values and beliefs are durable and relevant today.
- There is a need to validate and substantiate First Nations identity.
- First Nations peoples have strong, dynamic, evolving cultures that have adapted to changing world events and trends.

- There is a need to understand similarities and differences among cultures to create tolerance, acceptance, and mutual respect.
- There is a need for informed, reasonable discussion and decision making regarding First Nations issues, based on accurate information (for example, as modern treaties are negotiated by Canada, British Columbia, and First Nations).
- First Nations artistic traditions are continually evolving, vital aspects of First Nations cultures. First Nations art is a total cultural expression, involving the interrelation of all four disciplines of visual arts, music, dance, and drama.

In studying First Nations, it is expected that the students will:

- demonstrate an understanding and appreciation for the values, customs, and traditions of First Nations peoples
- demonstrate an understanding of and appreciation for unique First Nations communications systems
- demonstrate a recognition of the importance of the relationship between First Nations peoples and the natural world
- recognize dimensions of First Nations art as a total cultural expression
- give examples of the diversity and functioning of the social, economic, and political systems of First Nations peoples in traditional and contemporary contexts
- describe the evolution of human rights and freedoms as they pertain to First Nations peoples

Some examples of curriculum integration include:

Visual Arts—comparing the artistic styles of two or more First Nations cultures

English Language Arts—analysing portrayals and images of First Nations peoples in various works of literature

Home Economics—identifying forms of food, clothing, and shelter in past and contemporary First Nations cultures

Technology Education—describing the sophistication of traditional First Nations technologies (e.g., bentwood or kerfed boxes, weaving, fishing gear)

Physical Education—participating in and developing an appreciation for First Nations games and dances

This summary is derived from *First Nations Studies: Curriculum Assessment Framework (Primary through Graduation)*, Aboriginal Education Branch, 1992, and *B.C. First Nations Studies 12 Curriculum*, Aboriginal Education Branch, 1994.

GENDER EQUITY

Gender-equitable education involves the inclusion of the experiences, perceptions, and perspectives of girls and women, as well as boys and men, in all aspects of education. It will initially focus on girls in order to redress historical inequities. Generally, the inclusive strategies, which promote the participation of girls, also reach boys who are excluded by more traditional teaching styles and curriculum content.

Principles of Gender Equity in Education

- All students have the right to a learning environment that is gender equitable.
- All education programs and career decisions should be based on a student's interest and ability, regardless of gender.
- Gender equity incorporates a consideration of social class, culture, ethnicity, religion, sexual orientation, and age.

- Gender equity requires sensitivity, determination, commitment, and vigilance over time.
- The foundation of gender equity is cooperation and collaboration among students, educators, education organizations, families, and members of communities.

General Strategies for Gender-Equitable Teaching

- Be committed to learning about and practising equitable teaching.
- Use gender-specific terms to market opportunities—for example, if a technology fair has been designed to appeal to girls, mention girls clearly and specifically. Many girls assume that gender-neutral language in non-traditional fields means boys.
- Modify content, teaching style, and assessment practices to make non-traditional subjects more relevant and interesting for female and male students.
- Highlight the social aspects and usefulness of activities, skills, and knowledge.
- Comments received from female students suggest that they particularly enjoy integrative thinking; understanding context as well as facts; and exploring social, moral, and environmental impacts of decisions.
- When establishing relevance of material, consider the different interests and life experiences that girls and boys may have.
- Choose a variety of instructional strategies such as co-operative and collaborative work in small groups, opportunities for safe risk taking, hands-on work, and opportunities to integrate knowledge and skills (e.g., science and communication).

- Provide specific strategies, special opportunities, and resources to encourage students to excel in areas of study in which they are typically under-represented.
- Design lessons to explore many perspectives and to use different sources of information; refer to female and male experts.
- Manage competitiveness in the classroom, particularly in areas in which male students typically excel.
- Watch for biases (e.g., in behaviour or learning resources) and teach students strategies to recognize and work to eliminate inequities they observe.
- Be aware of accepted gender-biased practices in physical activity (e.g., in team sports, funding for athletes, and choices in physical education programs).
- Do not assume that all students are heterosexual.
- Share information and build a network of colleagues with a strong commitment to equity.
- Model non-biased behaviour: use inclusive, parallel, or gender-sensitive language; question and coach male and female students with the same frequency, specificity, and depth; allow quiet students sufficient time to respond to questions.
- Have colleagues familiar with common gender biases observe your teaching and discuss any potential bias they may observe.
- Be consistent over time.

In addition, the following strategies apply to gender equity in visual arts classes:

- Assume that both females and males can be committed to personal expression in the arts.

- Treat those art forms that have been viewed as traditionally female and traditionally male with equal dignity and seriousness.
- Treat all teaching strategies, media, and activities (e.g., embroidery, welding) as appropriate for both sexes.
- Introduce the important contributions of both male and female artists and their work.
- Examine the images of men and women portrayed in various visual art forms (e.g., advertising) for sex-role stereotyping.

This summary is derived from the preliminary *Report of the Gender Equity Advisory Committee*, received by the Ministry of Education in February 1994, and from a review of related material.

INFORMATION TECHNOLOGY

Information technology is the use of tools and electronic devices that allow us to create, explore, transform, and express information.

Value of Integrating Information Technology

As Canada moves from an agricultural and industrial economy to the information age, students must develop new knowledge, skills, and attitudes. The information technology curriculum has been developed to be integrated into all new curricula to ensure that students know how to use computers and gain the technological literacy demanded in the workplace. The visual arts can be a means of developing this literacy.

Overall, students will acquire skills in information analysis and evaluation, word processing, database analysis, information management, graphics, and multimedia applications. Students will also identify ethical and social issues arising from the use of information technology.

With information technology integrated into the curriculum, students will be expected to:

- demonstrate basic skills in handling information technology tools
- demonstrate an understanding of information technology structure and concepts
- relate information technology to personal and social issues
- define a problem and develop strategies for solving it
- apply search criteria to locate or send information
- transfer information from external sources
- evaluate information for authenticity and relevance
- arrange information in different patterns to create new meaning
- modify, revise, and transform information
- apply principles of design affecting appearance of information
- deliver a message to an audience using information technology

The curriculum organizers are:

- **Foundations**—the basic physical skills, and intellectual and personal understandings required to use information technology, as well as self-directed learning skills and socially responsible attitudes
- **Explorations**—defining a problem to establish a clear purpose for search strategies and retrieval skills
- **Transformations**—filtering, organizing, and processing information
- **Expressions**—designing, integrating, and presenting a message using text, audio and visual information, and message delivery

This information is derived from the draft *Information Technology Curriculum K to 12* currently under development.

MEDIA EDUCATION

Media education is a multidisciplinary and interdisciplinary approach to the study of media. It deals with key media concepts and focusses on broad issues such as the history and role of media in different societies, as well as media-related social, political, economic, and cultural issues. Instead of addressing these concepts in depth, as would a course in media studies, media education deals with most of the central media concepts as they relate to a variety of subjects.

Value of Integrating Media Education

Popular music, television, film, radio, magazines, computer games, and information services—all supplying media messages—are pervasive in the lives of students today. Media education develops students' ability to think critically and independently about issues that affect them. Media education encourages students to identify and examine the values contained in media messages. It also cultivates the understanding that these messages are produced by others to inform, persuade, and entertain for a variety of purposes. Media education helps students understand the distortions that may result from the use of particular media practices and techniques. All curriculum areas provide learning opportunities for media education. It is not taught as a separate curriculum.

The key themes of media education are:

- media products (purpose, values, representation, codes, conventions, characteristics, production)
- audience interpretation and influence (interpretation, influence of media on audience, influence of audience on media)
- media and society (control, scope)

Examples of curriculum integration include:

Visual Arts—designing and analysing images according to their effectiveness and influence on a designated audience

English Language Arts—critiquing advertising and examining points of view

Career and Personal Planning—examining the influence of the media on body concepts and healthy lifestyle choices

Music—critically listening to professional and amateur music productions, recordings, film, and television programs to identify purpose

Social Studies—comparing the depiction of First Nations in the media over time

This summary is derived from *A Cross-Curricular Planning Guide for Media Education*, prepared by the Canadian Association for Media Education for the Curriculum Branch in 1994.

MULTICULTURALISM AND ANTI-RACISM EDUCATION

Multiculturalism Education

Multiculturalism education stresses the promotion of understanding, respect, and acceptance of cultural diversity within our society.

Multicultural education involves:

- recognizing that everyone belongs to a cultural group
- accepting and appreciating cultural diversity as a positive feature of our society
- affirming that all ethnocultural groups are equal within our society
- understanding that multicultural education is for all students

- recognizing that similarities across cultures are much greater than differences and that cultural pluralism is a positive aspect in our society
- affirming and enhancing self-esteem through pride in heritage, and providing opportunities for individuals to appreciate the cultural heritages of others
- promoting cross-cultural understanding, citizenship, and racial harmony

Anti-Racism Education

Anti-racism education promotes the elimination of racism through identifying and changing institutional policies and practices as well as identifying individual attitudes and behaviours that contribute to racism.

Anti-racism education involves:

- proposing the need to reflect about one's own attitudes on race and anti-racism
- understanding what causes racism in order to achieve equality
- identifying and addressing racism at both the personal and institutional level
- acknowledging the need to take individual responsibility for eliminating racism
- working toward removing systemic barriers that marginalize groups of people
- providing opportunities for individuals to take action to eliminate all forms of racism, including stereotypes, prejudice, and discrimination

Value of Integrating Multiculturalism and Anti-Racism Education

Multiculturalism and anti-racism education provides learning experiences that promote strength through diversity and social, economic, political, and cultural equity. Multiculturalism and anti-racism education gives students learning experiences that are intended to enhance their social, emotional,

aesthetic, artistic, physical, and intellectual development. It provides learners with the tools of social literacy and skills for effective cross-cultural interaction with diverse cultures. It also recognizes the importance of collaboration between students, parents, educators, and communities working toward social justice in the education system.

The key goals of multiculturalism and anti-racism education are:

- to enhance understanding of and respect for cultural diversity
- to increase creative intercultural communication in a pluralistic society
- to provide equal opportunities for educational achievement by all learners, regardless of culture, national origin, religion, or social class
- to develop self-worth, respect for oneself and others, and social responsibility
- to combat and eliminate stereotyping, prejudice, discrimination, and other forms of racism
- to include the experiences of all students in school curricula

Examples of curriculum integration include:

Fine Arts—examining ways in which visual arts, music, dance, and drama portray and influence cultural experiences

Humanities—identifying similarities and differences within cultural groups' lifestyles, histories, values, and beliefs

Mathematics or Science—recognizing that individuals and cultural groups have used both diverse and common methods to compute, to record numerical facts, and to measure

Physical Education—developing an appreciation of games and dances from diverse cultural groups

This summary is derived from *Multicultural and Anti-Racism Education—Planning Guide (Draft)*, developed in the Social Equity Branch in 1994.

SCIENCE-TECHNOLOGY-SOCIETY

Science-Technology-Society (STS) addresses our understanding of inventions and discoveries and how science and technology affect the well-being of individuals and our global society.

The study of STS includes:

- the contributions of technology to scientific knowledge and vice versa
- the notion that science and technology are expressions of history, culture, and a range of personal factors
- the processes of science and technology such as experimentation, innovation, and invention
- the development of a conscious awareness of ethics, choices, and participation in science and technology

Value of Integrating STS

The aim of STS is to enable learners to investigate, analyse, understand, and experience the dynamic interconnection of science, technology, and human and natural systems.

The study of STS in a variety of subjects gives students opportunities to:

- discover knowledge and develop skills to foster critical and responsive attitudes toward innovation
- apply tools, processes, and strategies for actively challenging emerging issues
- identify and consider the evolution of scientific discovery, technological change, and human understanding over time, in the context of many societal and individual factors

- develop a conscious awareness of personal values, decisions, and responsible actions about science and technology
- explore scientific processes and technological solutions
- contribute to responsible and creative solutions using science and technology

The organizing principles of STS are: Human and Natural Systems, Inventions and Discoveries, Tools and Processes, and Society and Change. Each organizer may be developed through a variety of contexts, such as the economy, environment, ethics, social structures, culture, politics, and education. Each context provides a unique perspective for exploring the critical relationships that exist and the challenges we face as individuals and as a global society.

Examples of curriculum integration include:

Fine Arts—recognizing that the explorations of artists and musicians have often led to the development of new processes and technologies, as well as new applications for those technologies, and that the arts strongly reflect the social impact of scientific and technological developments

English Language Arts—analysing the recent influence of technologies on listening, speaking, and writing (e.g., CDs, voice mail, computer-generated speech)

Physical Education—studying how technology has affected our understanding of the relationship between activity and well-being

This summary is derived from *Science-Technology-Society—A Conceptual Framework*, Curriculum Branch, 1994.

SPECIAL NEEDS

Students with special needs have disabilities of an intellectual, physical, sensory, emotional, or behavioural nature; or have

learning disabilities; or have exceptional gifts or talents. Although visual and other sensory impairments, physical disabilities, and other special needs may limit the extent to which some students can participate, teachers can develop creative ways to include these students in the study of visual arts.

All students can benefit from an inclusive learning environment that is enriched by the diversity of the people within it.

Opportunities for success are enhanced when provincial learning outcomes and resources are developed with regard for a wide range of student needs, learning styles, and modes of expression.

Educators can assist in creating more inclusive learning environments by introducing the following:

- activities that focus on development and mastery of foundational skills (basic literacy)
- a range of co-operative learning activities and experiences in the school and community, including the application of practical, hands-on skills in a variety of settings
- references to specialized learning resources, equipment, and technology
- ways to accommodate special needs (e.g., incorporating adaptations and extensions to content, process, product, pacing, and learning environment; suggesting alternative methodologies or strategies; making references to special services)
- a variety of ways, other than through paper-and-pencil tasks, for students to demonstrate learning (e.g., dramatizing events to demonstrate understanding of a poem; recording observations in science by drawing, composing or performing a music piece or dance, or by creating a work of art)

- promotion of the capabilities and contributions of children and adults with special needs
- participation in physical activity

All students can work toward achievement of the provincial learning outcomes. Many students with special needs learn what all students are expected to learn. In some cases the student's needs and abilities require that education programs be adapted or modified. A student's program may include regular instruction in some subjects, modified instruction in others, and adapted instruction in still others. Adaptations and modifications are specified in the student's Individual Education Plan (IEP).

Adapted Programs

An adapted program addresses the learning outcomes of the prescribed curriculum but provides adaptations so the student can participate in the program. These adaptations may include alternative formats for resources (e.g., Braille, books-on-tape), instructional strategies (e.g., use of interpreters, visual cues, learning aids), and assessment procedures (e.g., oral exams, additional time). Adaptations may also be made in areas such as skill sequence, pacing, methodology, materials, technology, equipment, services, and setting. Students on adapted programs are assessed using the curriculum standards and can receive full credit.

Modified Programs

A modified program has learning outcomes that are substantially different from the prescribed curriculum and specifically selected to meet the student's special needs. For example, a Grade 5 student in language arts may be working on recognizing common signs and using the telephone.

A student on a modified program is assessed in relation to the goals and objectives established in the student's IEP.

Ministry Resources for Teachers of Students with Special Needs

The following publications are currently available from the Learning Resources Branch or are under development and will be made available soon:

The Universal Playground: A Planning Guide (Ministry of Education, 1991, FCG 129)

Hard of Hearing and Deaf Students — A Resource Guide to Support Classroom Teachers (Ministry of Education, 1994, RB0033)

Special Education Services — A Manual of Policies, Procedures and Guidelines (Ministry of Education, 1995)

I.E.P. Planning Resource (Ministry of Education, 1995)

Students with Visual Impairments — A Resource Guide to Support Classroom Teachers (Ministry of Education, 1995)

Gifted Students — A Resource Guide to Support Classroom Teachers (Ministry of Education, 1995)

Students with Intellectual Disabilities: A Resource Guide to Support Teachers (Ministry of Education, 1995)

Teaching for Student Differences — A Resource Guide to Support Classroom Teachers (Ministry of Education, 1995)

Resource Handbook for Adapted Curriculum Software (Ministry of Education, 1995)

Awareness Series (Ministry of Education, 1995)

This summary is derived from the *Handbook for Curriculum Developers*, February 1994, and *Special Education Services — A Manual of Policies, Procedures and Guidelines*, June 1995.

APPENDIX D

ASSESSMENT AND EVALUATION



ABOUT THIS APPENDIX

Prescribed learning outcomes, expressed in measurable terms, provide the basis for the development of learning activities and assessment, and evaluation strategies. After a general discussion of assessment and evaluation, this appendix uses sample evaluation plans to show how activities, assessment, and evaluation might come together in a particular visual arts program. The generic assessment and evaluation tools at the end of this appendix provide further planning support for teachers.

ASSESSMENT AND EVALUATION

Assessment is the systematic gathering of information about what students know, are able to do, and are working toward. Assessment methods include: student self-assessments, reviews of performance, portfolio assessments, and conferencing. Assessment tools may include observation, daily practice assignments, quizzes, samples of student work, pencil-and-paper tests, holistic rating scales, projects, and oral and written reports.

Student performance is evaluated from the information collected through assessment activities. Teachers use their insight, knowledge about learning, and experience with students, along with the specific criteria they establish, to make judgments about student performance in relation to prescribed learning outcomes.

Students benefit most when evaluation is provided on a regular, ongoing basis. When evaluation is seen as an opportunity to promote learning rather than as a final judgment, it shows learners their strengths and suggests how they can develop further.

Students can use this information to redirect efforts, make plans, and establish future learning goals.

Evaluation may take different forms, depending on the purpose.

- Criterion-referenced evaluation should be used to evaluate student performance in classrooms. It is referenced to criteria based on learning outcomes described in the provincial curriculum. The criteria reflect a student's performance based on specific learning activities. When a student's program is substantially modified, evaluation may be referenced to individual goals. These modifications are recorded in an Individual Education Plan (IEP).
- Norm-referenced evaluation is used for large-scale system assessments; it is not to be used for classroom assessment. A classroom does not provide a large enough reference group for a norm-referenced evaluation system. Norm-referenced evaluation compares student achievement to that of others rather than comparing how well a student meets the criteria of a specified set of learning outcomes.

Criterion-Referenced Evaluation

In criterion-referenced evaluation, a student's performance is compared to established criteria rather than to the performance of other students. Evaluation referenced to prescribed curriculum requires that criteria are established based on the learning outcomes listed under the curriculum organizers for Visual Arts 8 to 10.

Criteria are the basis of evaluating student progress; they identify the critical aspects of a performance or a product that describe in specific terms what is involved in meeting the learning outcomes. Criteria can be used to evaluate student performance in relation

to learning outcomes. For example, weighting criteria, using rating scales, or performance rubrics (reference sets) are three ways that student performance can be evaluated using criteria.

Samples of student performance should reflect learning outcomes and identified criteria. The samples clarify and make explicit the link between evaluation and learning outcomes, criteria, and assessment. Where a student's performance is not a product, and therefore not reproducible, a description of the performance sample should be provided.

Criterion-referenced evaluation may be based on these steps:

1. Identify the expected learning outcomes (as stated in the Integrated Resource Package).
2. Identify the key learning objectives for instruction and learning.
3. Establish and set criteria. Involve students, when appropriate, in establishing criteria.
4. Plan learning activities that will help students gain the knowledge or skills outlined in the criteria.
5. Prior to the learning activity, inform students of the criteria against which their work will be evaluated.
6. Provide examples of the desired level of performance.
7. Implement the learning activities.
8. Use various assessment methods based on the particular assignment and student.
9. Review the assessment data, and evaluate each student's level of performance or quality of work in relation to criteria.
10. Report the results of the evaluations to students and parents.

Formal Reporting of Student Learning

Legislation requires that teachers provide parents with three formal reports each year. The following are guidelines and suggestions for assigning letter grades.

Letter grades are used to indicate a student's level of performance in relation to expected learning outcomes. They may be assigned for an activity, a unit of study, a term, as a final grade at the end of the year, or at the completion of a course or subject.

The assignment of letter grades may be based on these steps:

1. Identify learning outcomes for the activity and unit to make clear what the student is expected to know and be able to do. The provincial curriculum prescribes broad learning outcomes. From these, the teacher establishes more specific outcomes for the learning activities.
2. Establish specific criteria for the unit and activity. It is helpful for students to be involved in establishing criteria. In this way, they understand what is expected of them.
3. Develop different levels of performance or models. Students are more likely to be successful when they clearly understand the criteria and the level of performance expected.
4. Students participate in learning activities to allow them to practise the skills and acquire the required knowledge. Feedback is provided to help the students continue their learning. Practice exercises help students meet the criteria and achieve the expected level of performance. Results from practice exercises support the student's learning but should not contribute to the term evaluation or final letter grade.

5. Give students opportunities to demonstrate their learning. Teachers may have students represent their learning in a variety of ways. Assessment data may be collected from tests, teacher observations, conferences, student self-assessments, written assignments, portfolios, or performance tasks.
6. Evaluate students' levels of performance in relation to the criteria. Base the evaluation of each student's performance on the assessment data collected and compare the data to the established criteria.
7. The teacher assigns a letter grade for a set of activities. The letter grade indicates how well the criteria were met. Teachers often include written feedback to students along with the letter grade. In this way, students gain information necessary to continue their learning.

ASSESSMENT AND EVALUATION IN VISUAL ARTS EDUCATION

Visual arts education is an integrated program; assessment and evaluation should therefore reflect outcomes in all curriculum organizers. Consistent feedback is particularly important to successful development of visual arts skills, and to the development of a positive and enthusiastic attitude toward lifelong involvement in the arts. Helping students set goals and objectives for their own artistic development, and working with them to monitor their progress, are important responsibilities of all visual arts teachers.

Challenging oneself personally and exploring new ideas and learning styles are essential factors in artistic development. These explorations may be intimidating for students in that the final product or presentation may not meet the standard they

might have achieved if they had “played it safe” and worked in a more familiar way. Students may be reluctant to challenge themselves or take risks with their work if they know that the end product will always be on display or presented to others publicly. While they should be encouraged to take pride in their artistic products, the creative problem-solving process is equal in importance to the resulting product. Much of the daily work in arts education will be process oriented; therefore, it should be made clear to students that these processes are valued as much as public presentation. Although not all work will result in a public presentation, whenever students' work is to be shown, it is essential that they be involved in the selection and decision-making process.

Assessment should be carried out in a variety of genres and contexts, which are articulated in this curriculum. Students particularly benefit when they participate in developing the assessment criteria. Tools and techniques include:

- holistic rating scales
- sketchbook and journal entries
- portfolios
- teacher-student conferences
- participation records
- planning and goal-setting worksheets and exercises
- short- and long-term observation reports
- practice assignments
- peer assessment tools
- performance- and skill-testing exercises and drills
- creative-process anecdotal reports
- projects
- pencil-and-paper tests

Student Visual Journals or Sketchbooks and Portfolios

Artists continually record, explore, collect, develop, and review visual images. Students and teachers, like other artists, rely on two kinds of collections to further their development and understanding:

- Visual journals or sketchbooks, in which students record, explore, and reflect by making dated visual and written entries
- Portfolios, in which students collect work that demonstrates their creative development.

Visual journals are generally more personal and exploratory records, while portfolios are more public and tend to be retrospective. Both provide ongoing records of an artist's explorations and evidence of self-assessment, reflection, and further discovery. Teachers can gain important insights into students' development by reviewing their journals and portfolios, and talking to them about what they see. The questions they pose play an important role in stimulating and extending students' reflection and self-assessment.

A visual journal or sketchbook is a vehicle for artists to visually record events, thoughts, and image development, showing their growth over time. Through their journals or sketchbooks, students can explore a variety of ideas, themes, feelings, and emotions to gain a greater understanding of themselves and their cultural environment. Working in visual journals can help students make connections among what they know, what they are learning, and the personal dimension of discovery and reflection. Through the questions and challenges they present, teachers can inspire ongoing journal use and encourage students to assess their own work and growth.

A portfolio is an ongoing collection of work that demonstrates a student's exploration in visual images. In Visual Arts 8 to 10, students' portfolios should contain artwork drawn from the four content areas: Image-Development and Design Strategies; Context; Visual Elements and Principles of Art and Design; Material, Technologies, and Processes. The portfolios may contain work in expression areas such as ceramics, drawing and painting, graphics (film, video, photography, printmaking, computer graphics), sculpture, and textiles. Portfolios, along with the artist statements, provide evidence that students are challenging themselves personally, exploring new ideas, and developing as artists.

Questions such as the following can stimulate and guide students' self-assessment of their portfolios:

- What strengths or successes in the work stand out?
- Analyse one piece of work that was not successful for you. Why did it not work? What might have helped? What did you learn from doing it?
- What techniques or strategies are you most interested in refining? Make a plan that indicates what to do, and how and where to go to get help and support.
- What ideas do you like to work with? Have you always been interested in these ideas? How has the meaning in your work changed?
- When you look ahead, what role do you see in your life for visual arts?

Student-Teacher Conferences

Conferences can provide valuable information about students' understanding, thoughts, and feelings about visual arts subjects. Conferences may give the student an opportunity to reflect on the unit of study,

and the teacher a chance to gather information about the student's knowledge and attitudes. A conference is also an opportunity to diagnose student needs. Conferences may take the form of a planned sequence of questions leading to an open-ended discussion, or they may require independent completion of specific questions. Informal conferences between the teacher and student should take place on a regular basis throughout instruction.

Observation Sheets

Observation sheets may be used to assess students during individual or co-operative activities. Teachers should focus their assessment by selecting only a few attributes for each observation. This information is useful when reporting on individual student progress.

Planning and Goal-Setting Worksheets

Setting individual goals for progress in visual arts is an important assessment strategy. Planning and goal-setting worksheets can be a basis for students' progress in the various units of a visual arts program. Such worksheets might include reflections on visual arts interests and abilities and might specify both short- and long-term goals.

Checklists

Checklists allow the teacher to observe the entire class "at a glance." They provide a quick reference for keeping track of specific information about student attitudes, knowledge, and skills. Checklists allow the teacher to create an individual record-keeping system organized in a variety of ways. Information might include date, skill-proficiency legends, or a simple checkmark identifying a *yes* or *no*. Checklists can be

useful in developing a learning profile of a student that indicates growth over time. Checklists may be created to gather information about student co-operation, participation, attitude, leadership, or skill development.

EVALUATION SAMPLES

The samples on the following pages illustrate the process a teacher might use in applying criterion-referenced evaluation in visual arts. The samples represent a broad use of criterion-referenced evaluation, including individual pieces of work, units of study, and work completed over the course of a term.

There are three key stages to the process:

- planning for assessment and evaluation
- defining the criteria
- assessing and evaluating student performance

Planning for Assessment and Evaluation

This section outlines:

- background information to explain the classroom context
- instructional tasks
- opportunities that students were given to practise learning
- feedback and support that was offered students by the teacher
- ways in which the teacher prepared students for the assessment

Defining the Criteria

This section illustrates the specific criteria, which are based on:

- learning outcomes
- assessment task
- various reference sets

Assessing and Evaluating Student Performance

This section includes:

- assessment tasks or activities
- support that the teacher offered students
- tools and methods used to gather the assessment information
- ways the criteria were used to evaluate student performance

GRADE 8**Topic:** *The Meeting of the Myths***Prescribed Learning Outcomes:*****Image-Development and Design Strategies***

It is expected that students will:

- develop and make images:
 - that solve complex design problems, considering form and function (2-D and 3-D)
- demonstrate an awareness of ethical considerations associated with reproduction as an image-development strategy

Context

It is expected that students will:

- demonstrate an awareness of the meanings and purposes of images within a variety of contexts
- create images:
 - that support or challenge personal and societal beliefs, values, traditions, or practices
 - that incorporate stylistic elements from various artists, movements, and periods
 - in response to historical and contemporary images or issues

In addition, the teacher assessed the students' attitudes toward creating and communicating original ideas.

PLANNING FOR ASSESSMENT AND EVALUATION

The students each developed and created an original myth and represented it in original images that supported or challenged the traditional components or characteristics of a myth. They extrapolated cultural and historical information and incorporated it in their images in ways that supported or

challenged the traditional beliefs or practices. Students demonstrated their understanding of how to solve complex design problems and gained awareness of and understanding about the impacts of historical and social contexts on the visual images created.

- The teacher and students brainstormed, webbed ideas, and discussed traditional myths and their role and importance in art. The teacher explained the requirements and expectations for the assignment. Students researched myths from various cultures and recorded their findings on an information sheet. They identified the basic components of a myth; the heroes, heroines, and super powers; and the purposes for which the myths were created. Students applied their understanding of specific components in the creation of their own myths and represented them in the creation of original artwork.
- The students created a series of thumbnail sketches depicting the sequence of events in their myths. Students and peers critiqued these initial drawings and provided constructive feedback. Students incorporated this information, gained insight into further possibilities, and created final illustrations of their myths.

DEFINING THE CRITERIA

The teacher and students worked collaboratively to set the criteria.

Myth (Content)

To what extent does the myth:

- reflect important characteristics from a cultural and historical context
- follow a believable storyline illustrating the sequence of events

- have characters that are unique, interesting, and contrast with each other
- support or challenge the traditions of myths
- include the element of conflict

Series of Images (Art and Design Elements)

To what extent does the series of images:

- illustrate “mythical power” by using image-development strategies (e.g., magnification, distortion, elaboration)
- use:
 - depth to create a picture plane or perspective
 - colour to create mood or effect
 - point of view to create a sense of power
 - the elements and design strategies of art to create an emotional response
- represent an original work of art
- use the elements and principles of art and design in a creative, thoughtful way

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The assessment of each student’s work was based on the preceding criteria. The teacher assessed the content of the myth and the series of images depicting it. The work was assessed by the student, peers, and the teacher using the following scale:

5—Outstanding

All the criteria are fully met. The student has gone beyond the expectations and has created a unique, thoughtful myth. The characters are original and are represented in creative ways. Contrast between characters is fully developed. All elements of a myth are included and incorporate the cultural and historical contexts. The storyline is fully developed. Conflict is included in ways that create a sense of power and suspense.

The series of unique, original images captures the aspects of myth in a powerful way. The use of depth shows a variety of points of view and enhances and illuminates the sense of power. The use of design strategies creates an emotional impact. Colour is used in a way that is harmonious, incorporating a colour scheme sequenced to storyline. The student has used materials and strategies in a unique and creative way, showing thoughtful execution of the design strategies and elements.

4—Good

All the criteria are met. The student has created a thoughtful myth. The characters are original and represented in creative ways. There is evidence of some contrast between characters. The elements of a myth are included, illustrating cultural and historical contexts. The storyline has a fully developed beginning, middle, and end. Conflict is included and creates some sense of power and suspense.

The series of original images illustrates the aspects of myth. The use of depth shows a variety of points of view and communicates a sense of power. The use of design strategies creates an emotional impact. Colour is used in a way that is harmonious. There is evidence of seeking out new ways of using materials and strategies.

3—Satisfactory

All the criteria are met. The student has created a myth that contains all the elements. The characters depicted are suited to the myth. There is evidence of some contrast between characters, but it is not yet fully developed. The historical

and social contexts are not always apparent. The storyline includes a beginning, middle, and end. Some conflict and suspense is included.

The series of images illustrates the aspects of myth. The use of depth shows limited points of view and does not consistently communicate a sense of power. The use of design strategies creates an emotional response. Colour is used effectively in some images or frames. There is competent use of materials and strategies.

2—Developing

The work meets most of the important criteria. The student has created a myth that contains most of the elements. The characters depicted are suited to the myth but not always fully developed. Contrast between characters is apparent but not consistent. The historical and social contexts are sometimes misinterpreted. The storyline includes a beginning, middle, and end. There is little conflict and suspense included.

The series of images illustrates most of the aspects of myth. The use of depth shows generally one point of view and does not consistently communicate a sense of power. The use of design strategies is limited and does not create an emotional response. The use of colour shows the beginnings of being effective. There is limited use of materials and strategies.

1—In Progress

The student is showing progress and is beginning to develop the skills. Needs more time, instruction, and ongoing support in order to meet the criteria.

The student's performance will be assessed and evaluated according to the timelines outlined in the IP plan.

0—Cannot Evaluate

The student is not attending class, has been removed from class, or refuses to participate in the assignment.

GRADE 8

Topic: *Vessels—Form and Function with “Scapes”*

Prescribed Learning Outcomes:***Image-Development and Design Strategies***

It is expected that students will:

- develop and make images:
 - that solve complex design problems, considering form and function (2-D and 3-D)

In addition, the teacher assessed the students’ attitudes toward creating and communicating original ideas.

Context

It is expected that students will:

- identify characteristics of representation in images from a variety of world cultures
- create images:
 - that incorporate stylistic elements from various artists, movements, and periods

Materials, Technologies, and Processes

It is expected that students will:

- select materials, technologies, and processes appropriate for a planned work
- evaluate the effectiveness of the use of particular materials and processes

PLANNING FOR ASSESSMENT AND EVALUATION

The connection between form and function is highlighted in this sample. Students applied their understanding to the construction of clay vessels. They also designed “scapes” (land, sea, dream, imaginary) for the surface of the vessels to reflect their intended use.

- The teacher introduced the students to a variety of vessels from world cultures (e.g., Greek, Egyptian, Asian, Peruvian, First Nations). Students generated a list of the similarities and differences in the forms of these vessels and speculated as to their functions. Students gained the understanding through analysis that vessels are created as containers and that surface decoration can reflect culture.
- The students brainstormed to create a list of both concrete and abstract items that could be stored in a vessel (e.g., water, dreams, aspirations, hopes, the future, pogs). They chose an item to put in their containers that dictated the form and function of the vessels. Students made sketches to experiment with the shape of their vessels and how the intended surface design would be arranged.
- Students used a variety of hand-building techniques, incorporated the inherent attributes of a well-crafted vessel (e.g., wall thickness, “scapes,” balance), and realized their vessels in clay. They revisited their initial “scape” drawings for the surface design and reworked their plans. They made wrap-around cartoons (drawings) and applied them by using both additive and subtractive techniques. Students had the option of including a border to frame the “scape” designs or other design elements.
- The teacher, after firing the students’ vessels, provided a variety of materials and opportunities for surface enhancement. Students painted directly on the surface, using low-fire glazes, and/or used appropriate stain materials. The students displayed their vessels along with an artist’s statement that reflected the form, function, design, and decoration of the vessels.

DEFINING THE CRITERIA*Process*

To what extent do students:

- analyse the presented vessels, noting similarities and differences in form and function of containers found in world cultures
- plan the overall building, designing, and decorating of their vessels, using thumbnail sketches that reflect the form and function
- plan a detailed surface design for their containers using specific design strategies (e.g., wrap-around cartoon, border, surface decoration)
- examine their work and make necessary changes during the building process to create well-crafted, functional vessels
- reflect on their work, noting the qualities of function and design in it, and consider areas for revision

Clay Vessel

To what extent does the student create a clay vessel:

- that is functional and reflects its function in its form
- that reflects stylistic elements from the student's chosen artist, movement, or period
- that contains: a top, neck, shoulder, base, and foot
- that has consistent walls of an appropriate thickness for the size of the vessel
- using additive carving techniques to realize the transferred cartoon "scape" on the surface of the vessel
- using subtractive carving techniques to realize the transferred cartoon "scape" on the surface of the vessel

- that communicates its intended use through its surface decoration and illustration

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher applied the preceding criteria to assess and evaluate student performance. The teacher assessed the process using the artist's statement and student's self-evaluation and by conferencing with the student. The teacher recorded conference notes and collected the self-evaluations. The clay vessel was evaluated using the rating scale (below).

Self-Evaluation (Process)

- In analysing vessels found in world cultures, what similarities and differences in form and function did you find?
- Describe how you planned the overall building, designing, and decorating of the vessel. In what ways did the thumbnail sketches contribute to the process?
- Describe the strategies you chose in planning a detailed surface design. What made these good choices?
- Document the changes you made during the process of building the vessel. Explain how you knew to make those changes.
- From your perspective, what would you describe as the strong qualities of your design and the areas you would change the next time?

Clay Vessel Rating	
• is functional and reflects its function in the form	
• reflects stylistic elements from the chosen artist, movement, or period	
• contains a top, neck, shoulder, base, and foot	
• has consistent walls of an appropriate thickness for the size of the vessel	
• incorporates additive carving techniques in the surface design	
• incorporates subtractive carving techniques in the surface design	
• communicates its intended use through its surface decoration and illustration	
Comments	
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- Key:** 5—Successfully meets the criteria in a competent, highly effective manner.
 4—Successfully meets the criteria in a confident, capable manner.
 3—Successfully meets the criteria in a satisfactory way.
 2—Meets the criteria in a limited way.
 1—Student is progressing but requires more time and instruction.

GRADE 9

Topic: *Computer Designed CD Covers*

Prescribed Learning Outcomes:

Image-Development and Design Strategies

It is expected that students will:

- identify a variety of imagery sources and analyse and evaluate image-development strategies used by self, peers, and others
- develop and make images:
 - using a combination of image-development techniques
 - (or a series of images) that represent a subject or theme
 - that solve complex design problems, considering form and function
 - that deliberately engage more than one of the senses

Context

It is expected that students will:

- demonstrate an awareness of the relationship between culture and style, and the use of materials, processes, and images associated with them

Visual Elements and Principles of Art and Design

It is expected that students will:

- analyse how the physical qualities of visual elements and principles of art and design are used to create effects and mood in representational and non-representational images
- create images that:
 - deliberately employ physical and expressive qualities of the visual elements and principles of art and design to create an effect or mood

Materials, Technologies, and Processes

It is expected that students will:

- use a variety of materials, technologies, and processes, alone and in combination, to make personally meaningful images

In addition, the teacher assessed the students' attitudes toward creating and communicating original ideas.

PLANNING FOR ASSESSMENT AND EVALUATION

The students used computer technology as a tool to analyse and create images. They re-created CD covers of their choice and created original CD covers for a piece of music. The teacher outlined the design problem for the second activity: to create a compact disc cover by visualizing a specific piece of music, making sure that the image reflects the sound qualities, style, subject, and message of the music.

- Students each brought to class a CD cover they found interesting for its image and design qualities. Students analysed the covers by making reference to the elements and principles of art and design and answered key questions such as:
 - How is colour effectively used to create mood?
 - How are the elements of music incorporated into the visual image (e.g., rhythm through line, timbre through shape, harmony through texture)?
 - In what ways does the image reflect the style, subject, and message of the music?
 - Can you identify any part of the CD cover image that has been created by a computer?
- Students used the computer as the tool to reproduce (e.g. scan) their CD covers. They then further developed the covers using other materials (e.g., pencil crayon,

ink, collage), basing their changes on the results of the computer-generated images. The students compared their results with the original CD images. They identified how computer technology had been used and considered how they might apply this knowledge in their re-creations. Students analysed and described the processes they used to re-create the CD covers.

- The students then created original CD covers by selecting a piece of music to illustrate. They analysed the music, applying the elements and principles of art and design. They recorded their personal responses and interpretations of the music in the form of images, words, symbols, and colours.
- In a series of sketches, students explored ways they might express their responses to the music by using specific image-development strategies (e.g., repetition, juxtaposition, elaboration). From the sketches, they selected elements that best represented their interpretations and responses to the music. Students obtained and incorporated feedback from their peers and teacher. They decided which components could be computer generated and which might require other processes.
- The final CD cover images used computer technology and other materials and processes to create personal visual messages in response to the music.

DEFINING THE CRITERIA

Re-created CD Cover

To what extent does the student:

- identify specific characteristics that represent a particular culture or style in CD images

- describe and interpret the image on a CD cover in relation to the elements and principles of art and design
- consider time, place, and context in the interpretation of the image
- use the vocabulary of the principles of art and design to interpret the image
- re-create the chosen CD cover by using computer technology effectively to reproduce the image
- choose a variety of other appropriate processes to complete the image

Original CD Cover

To what extent does the student:

- use imagination, observations, feelings, and other senses to transform ideas and experiences derived from the music into a visual image
- use magnification, elaboration, distortion, rotation, and point of view in the image to emphasize the mood, style, and subject of the music
- use the visual elements of art and design—shape, colour, value, balance, harmony, emphasis, contrast, pattern—in the image to illustrate the sound, theme, and message of the music
- incorporate computer-technology tools in creating the image
- select other processes to enhance the presentation of the image
- match the image to specific characteristics that reflect a particular style or culture

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher assessed and evaluated the CD covers using the established criteria to develop performance scales. The assessment and evaluation was on the students' re-creations, their written analyses, and their original CD covers.

Creating an Original CD Cover

Criteria	Beginning	Developing	Competent
Image Development	▶ Uses two or fewer senses. Employs literal interpretation in transforming music into images. Feelings and emotions are on a surface level. Is reluctant to explore new alternatives.	Uses three senses. Interpretation shows glimpses of deeper understanding. Feelings and emotions capture mood of music. Tries new alternatives when supported by teacher or peers.	Uses four or more senses. Interpretation is unique and creative, capturing the mood. Emotions and feelings show depth of understanding. Willingly takes risks and explores new alternatives.
Image-Development Strategies	▶ Attempts to use one or more strategies with limited success. Little connection between the way the strategy is used and the music.	Uses one or more strategies. Some connection between strategy and music.	Uses one or more strategies successfully in a creative, unique way. Strategies used help to express music.
Visual Elements of Art and Design	▶ Uses one or two elements with little or no impact. Message not apparent.	Uses two or more elements. Reflects feelings and has an impact on the viewer. Connection to music. Theme Communicated is on a superficial level.	Uses visual elements to create an emotional impact with a strong connection to the music. Clearly and effectively communicates message.
Computer-Technology Tools	▶ Uses less than 50% of the computer technology available. Uses computer technology at a basic level in images.	Uses more than 50% of the computer technology available. Uses computer technology at a satisfactory level.	Uses 75% or more of the computer technology available. Uses tools proficiently.
Other Processes	▶ Enhancement of image does not create desired effect. Processes used at a basic level.	Enhancement of image shows a variety of processes, but not always successfully.	Enhancement of image shows critical analysis. A variety of processes used creatively and effectively.
Message, Mood, Subject, Style	▶ Visual image does not reflect or effectively communicate mood, subject, or message of music.	Visual image shows connection to mood, subject, or message of music. Evidence of deeper understandings surfacing.	Visual image closely relates to mood and subject of music; reflects deeper message in a powerful way.

GRADE 9

Topic: *Developing a Self-Portrait Through a Personal Sketchbook or Journal*

Prescribed Learning Outcomes:***Image-Development and Design Strategies***

It is expected that students will:

- develop and make images:
 - using a combination of image-development techniques
 - using a variety of styles and movements
 - (or a series of images) that represent a subject or theme

Context

It is expected that students will:

- create images that:
 - support or challenge personal and societal beliefs, values, traditions, or practices
 - reflect a sense of personal and social responsibility

Visual Elements and Principles of Art and Design

It is expected that students will:

- create images that:
 - deliberately employ physical and expressive qualities of the visual elements and principles of art and design to create an effect or mood
- evaluate personal use of the elements and principles of art and design

PLANNING FOR ASSESSMENT AND EVALUATION

- Students used the sketchbook or journal as a vehicle for self-reflection and personal discovery. Through a series of teacher- and self-directed activities, the students explored their pasts, presents, and futures

through entries in sketchbooks or journals. To begin the process, students addressed a number of questions visually, focussing on two major ones: “Who am I?” and “Where do I come from?” They researched their birth stories, ancestral roots, and/or families’ journeys to Canada and developed personal webs.

- At the same time, students were exposed to the works of well-known portrait artists and kept notes on these artists and their works. They also made periodic sketches of themselves, as observed in mirrors or other reflective surfaces, in their sketchbooks or journals.
- The students then used these explorations as a basis for two finished self-portraits, one addressing the question “Who am I?” and the other addressing the question “Where do I come from?” These portraits were presented to the class for discussion.
- Finally, students were asked to reflect on a future goal or milestone. A reproduction of Paul Gauguin’s painting *Where Do We Come From? What Are We? Where Are We Going?* was shown to the class, and the idea of metaphorical or allegorical portraits discussed. Each student developed a series of sketchbook or journal images and used them as the basis for creating a metaphorical self-portrait answering the question “Where am I going?”
- In the preceding activities, students focussed on using the visual elements and principles of design as well as image-development and design strategies in personally meaningful ways.

DEFINING THE CRITERIA***Sketchbook or Journal Entries***

At the outset of the project, criteria were developed for sketchbook and journal entries leading to self-portraits. The following criteria were defined:

To what extent does the sketchbook or journal:

- incorporate information about the student's birth story, ancestral roots, and the journey of the family
- illustrate distinct personal characteristics in the images
- illustrate and support the student's personal views and beliefs or challenge and question them
- demonstrate brainstorming, webbing, preliminary sketching, research, and analysis as ways to discover feelings and emotions and to explore new thoughts, ideas, and feelings
- indicate self-reflection and self-analysis
- show a spirit of questioning and inquiry
- show the incorporation of feedback from others and the student's own research

Self-Portrait Series

Criteria for self-portraits were developed at the outset of the project. The following criteria were defined:

To what extent do the images:

- contain pattern/repetition/rhythm, contrast, balance, emphasis, movement, and unity/harmony to accomplish the effect and communicate the message
- illustrate emotions through the use of line, shape, colour, texture, form, space, value, and tone
- use different styles in their collection
- use the elements and principles of art and design in unique ways to create the desired effects
- reflect the research and analysis recorded in the sketchbook or journal

ASSESSING AND EVALUATING STUDENT PERFORMANCE

Journal and Self-Portraits

The teacher used a rating scale to assess the students' journals.

5—Outstanding

Journal showed complete, descriptive information about student's family, ancestral roots, and family journey. Student explored personal relationship to these and incorporated personal characteristics in a unique and insightful way.

Student approached the assignments as an opportunity for self-discovery, acknowledging its ongoing nature. Not afraid to express "Who I am," "Where do I come from" and "Where do I want to go?" Confidently explored inner self.

Experimented with all the senses to create images reflecting personal emotions. Sought feedback willingly and incorporated feedback from teacher and peers.

Willingly self-evaluated and engaged in self-analysis. Showed a spirit of inquiry and questioning in order to clarify personal beliefs, values, and traditions.

Experimented with a number of processes to refine and enhance skills.

Explored all art-making strategies presented in order to gain proficiency. Used the principles of art and design in effective ways to communicate a powerful message. Illustrated emotions, creating an impact for viewers. Included elements and principles of art in an effective way to enhance and communicate the message.

4—Good

Journal cover showed complete information about student's family, ancestral roots, and family journey.

Student explored personal relationship to these and incorporated personal characteristics in a meaningful way.

Student approached the self-portraits as an opportunity for self-discovery, acknowledging its ongoing nature. Reflected on “Who I am,” “Where do I come from?” and “Where do I want to go?” Confidently explored inner self. Experimented with most of the senses to create images reflecting personal emotions. Incorporated feedback from teacher and peers. Willingly self-evaluated and engaged in self-analysis. Used the opportunity to clarify personal beliefs, values, and traditions.

Experimented with a number of processes to refine and enhance skills. Explored all art-making strategies presented in order to gain competency. Used design strategies confidently, creating the desired effects. Used the elements of art to clearly illustrate emotions. Included elements and principles to communicate the message.

3—Satisfactory

Journal entries were mostly information about student’s family, ancestral roots, and family journey. Student incorporated personal characteristics in a meaningful way.

Student saw the self-portraits as an opportunity for self-discovery. Addressed the issues of “Who I am,” “Where do I come from?” and “Where do I want to go?” Experimented with some of the senses to create images. Incorporated feedback from teacher and peers. Completed self-evaluation and self-analysis. Stated personal beliefs, values, and traditions.

Experimented with a number of image-making processes. Explored all art-making strategies presented. Included

elements and principles to communicate the message. Used design-making strategies to create a desired effect, but not always successfully. The elements of art did not always communicate the emotion or create an emotional response. Usually communicated the desired message.

2—Developing

Journal entries were about student’s family, ancestral roots, and family journey. Student incorporated some personal characteristics in a meaningful way.

While working on the self-portraits, student required some support to seize the opportunity for self-discovery. Addressed the issues of “Who I am,” “Where do I come from?” and “Where do I want to go?” at a surface level. Experimented with some of the senses to create images. Was reluctant to incorporate feedback from teacher and peers. Was not always willing to state personal beliefs, values, and traditions.

Used a few processes in the images. Used some of the art-making strategies presented. The emotions were not always illustrated clearly, and the images had little emotional impact. Used a few of the elements and principles to communicate the message, but not always effectively.

1—In Progress

Student is progressing but needs more time and support to meet the outcomes. A plan of support is necessary.

Student is not participating, and intervention strategies are necessary to avoid failure.

GRADE 10**Topic:** *Containers of Your Mind***Prescribed Learning Outcomes:*****Image-Development and Design Strategies***

It is expected that students will:

- demonstrate respect for ethical and legal considerations associated with reproduction as an image-development strategy

Context

It is expected that students will:

- create images:
 - that support or challenge personal and societal beliefs, values, traditions or practices
 - based on an understanding of historical and contemporary images and issues

Visual Elements and Principles of Art and Design

It is expected that students will:

- analyse how individual visual elements, the principles of art and design, and their physical qualities are used to create meaning and effect in images
- use a combination of elements and principles to create a particular mood in personally meaningful images

In addition, the teacher assessed the students' attitudes toward creating and communicating original ideas.

Materials, Technologies, and Processes

It is expected that students will:

- select materials, technologies, and processes appropriate for a planned work or series of works

- demonstrate a willingness to try unfamiliar materials and processes and adapt familiar materials for unfamiliar uses

PLANNING FOR ASSESSMENT AND EVALUATION

- Students created containers to represent personal feelings and emotions about issues in today's society. The containers visually outlined the students' personal reflections and concerns about the issues. Students used a variety of materials such as wood, clay, and cardboard as well as found, made, and old objects to create their visual images.
- Students explored current social issues found in newspapers and other media, and through discussions with family and friends. They discussed, shared ideas, and responded to the social issues using visual elements and principles of art and design (e.g., colour to reflect emotion: red = rage). Students each focussed on one issue that they felt strongly about and explored and expressed their feelings about the issue through a series of drawings.
- Students brainstormed and made a list of the many ways things are contained and packaged. They considered how they might "package" their concerns about the social issues. They shared their ideas with the teacher and peers through drafts of sketches, then obtained feedback, revised, and incorporated changes. They decided on the best way to communicate their concerns in a package.
- Students drafted a series of 3-D drawings, considering the materials and processes they would use to make their containers. They considered container formats such as flop-down, accordion, pop-up, fold-out,

and diorama. They illustrated the outsides of their containers to represent surface feelings about the issues. The interiors depicted their personal feelings and concerns about the issues and their impact on them and society.

- The students constructed their containers considering the statements they wanted to make, the materials they had chosen, and the elements and principles of art and design that supported their ideas about the issues. The finished projects reflected their opinions and represented their abilities to share their feelings, concerns, and interpretations of the social issues. The students organized a display of their containers, including an artist's statement with each.
- Teachers and students worked together to set the assessment criteria.

DEFINING THE CRITERIA

To what extent do students:

- use the elements—line, shape, colour, texture, form, space, value, and tone—in ways that visually communicate personal messages
- use the principles of art and design—pattern/repetition/rhythm, contrast, balance, emphasis, movement, unity/harmony—to create specific effects and create an impact
- select and use elements and principles of art and design to create images that reflect responses to a social issue
- show evidence of exploring options with regard to materials, processes, and technologies
- choose materials that best reflect their messages
- illustrate the paradox inherent within an issue

- illustrate surface feelings and their deeper, more profound feelings about the issues
- create original images
- use their artwork as statements to influence attitudes and perceptions toward the issues

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher assessed and evaluated each student's "container of the mind" and artist's statement in relation to the criteria. Performance scales were developed to indicate levels of performance.

Use of the Elements

- 3—Proficiently communicates visually a personal message in a powerful way. Creates a sense of mood and a strong emotional impact.
- 2—Effectively communicates a personal message. Creates a sense of mood and an emotional response.
- 1—Developing; message is not always clear. A limited sense of mood, little emotional response.

Use of the Principles of Art and Design

- 3—Proficiently creates desired effects in a way that creates a powerful impact.
- 2—Effectively creates specific effects to create an impact.
- 1—Developing; does not always create the desired effect; limited effect.

Selection of Elements and Principles of Art and Design

- 3—Selects appropriate elements and principles that show a significant correlation to response.

2—Selects elements and principles that show an immediate correlation to response.

1—Selection of elements and principles is unclear.

Exploration of Options

3—Effectively explores many options with materials, processes, and technologies.

2—Successfully explores some options with materials, processes, and technologies.

1—Explores a few options, but not always successfully.

Relationship of Message to Materials

3—Choice of materials, tools, and technologies strongly represents message.

2—Choice of materials, tools, and technologies has an apparent relationship to the message.

1—Choice of materials, tools, and technologies has a weak relationship to the message.

Illustration of Paradox

3—Effectively illustrates the paradox inherent within an issue.

2—Somewhat successfully illustrates the paradox inherent within an issue.

1—Illustrates the paradox in a limited way.

Insight into the Issue

3—Powerful impact: personal insight into the issues.

2—Moderate impact: illustrates surface feelings and begins to explore deeper feelings about the issue.

1—Little impact: no insight into deeper feelings about the issue.

Originality of Artwork

3—Image is unique. Considers ethical, moral, and legal concerns around image reproduction.

2—Image is original. Considers ethical, moral, and legal concerns around image reproduction.

1—Image is a re-creation. Needs to consider ethical, moral, and legal concerns around image reproduction.

The Artwork as a Statement

3—Effectively uses artwork to influence attitudes and perceptions toward the issue. Stimulates active discussion and strong reactions.

2—Successfully uses artwork to influence attitudes and perceptions toward the issue. Some aspects create a reaction; interest shown by audience.

1—Not always successful in using artwork to influence attitudes and perceptions toward the issue. Artwork generates little reaction, no discussion.

GRADE 10

Topic: *Modernizing the Masters*

Prescribed Learning Outcomes:***Image-Development and Design Strategies***

It is expected that students will:

- identify a variety of imagery sources and analyse and evaluate image-development strategies used by self, peers, and others
- develop and make images:
 - using a combination of image-development techniques

Context

It is expected that students will:

- create images:
 - that synthesize the characteristics of other artists, movements, and periods through experimentation with a variety of styles

Visual Elements and Principles of Art and Design

It is expected that students will:

- analyse how individual visual elements, the principles of art and design, and their physical qualities are used to create meaning and effect in images
- demonstrate an awareness of the qualities of particular elements and principles of art and design

In addition, the teacher assessed the students' attitudes toward creating and communicating original ideas.

PLANNING FOR ASSESSMENT AND EVALUATION

- The teacher generated a list of master artists in co-operation with the teacher-librarian. The teacher conducted a class discussion focussing on painting

techniques, image development, composition, and subject matter in relation to art styles and movements. Using the library resources, students investigated a number of artists and each selected one to research. Students researched to gain an understanding of their chosen artists' lives and the social and historical events of their time, the artists' use of the elements and principles of art and design, and the way the artists' ideas, thoughts, and feelings are reflected in their work. Through the class research, students gained the ability to recognize and understand various art styles and movements.

- Students selected one painting by their master artists and did a compositional analysis of it. The analysis showed how the artist used specific design strategies in combination with the elements and principles of art and design. With this information, students chose one of two options for modernizing their masters' paintings. The options were:
 - Modernize a master by selecting personal images to replace or add into the painting while still maintaining the composition and style (e.g., *The Raft of the Medusa* by Géricault painted in a modern setting).
 - Modernize a master by using personal subject matter that relates directly to the original while still maintaining the artist's style (e.g., refer to van Gogh's *Bedroom at Saint Arles* and do a painting of your own bedroom in that style).
- The teacher reviewed colour theory and mixing of paint. The students rendered their drawings in preparation for painting. During the painting process, students strove to maintain the integrity of the artists' styles in terms of mood, colour, brushwork, texture, and degree of realism.

When the painting process was completed, students prepared written statements that compared and contrasted their works in relation to their masters' works. The students' paintings, artist's statements, and copies of the masters' works were displayed.

DEFINING THE CRITERIA

Modernization of the Master Image

To what extent does the student:

- use the visual elements—colour, texture, contrast, technique, line, shape, form, space—in a way that shows awareness of how the master artist used them
- choose subject matter or themes for the student's own work that are consistent with choices made by the master artist (e.g., human figure, landscape, still life)
- replicate the specific characteristics of the master artist's style in personal work
- analyse and incorporate design strategies specific to the master's work in his or her personal work (e.g., Picasso: fragmentation, distortion, simplification; Rembrandt: point of view, elaboration, juxtaposition; van Gogh: exaggeration, delineation, multiplication)
- evoke an emotional response in the work similar to that of the master's work

Artist's Statement

To what extent does the artist's statement:

- identify the events in the life of the artist or the historical or social context that affected the artist's subject matter, style, and use of the visual elements
- analyse the student's own work and the work of others, incorporating feedback and necessary revisions

ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher used the performance scale based on the criteria to assess and evaluate the students' modernizing of the masters. Students completed artist's statements and conferenced with the teacher.

Artist's Statement

1. Comment on how you have incorporated feedback and revisions in your work.
2. Identify events in the life of your artist that affected his or her work.

Modernizing the Master				
Criteria		Comments		
		Beginning	Developing	Maturing
Visual Elements	<i>Teacher</i>			
	<i>Peer</i>			
	<i>Self</i>			
Subject Matter	<i>Teacher</i>			
	<i>Peer</i>			
	<i>Self</i>			
Artist's Style	<i>Teacher</i>			
	<i>Peer</i>			
	<i>Self</i>			
Design Strategies	<i>Teacher</i>			
	<i>Peer</i>			
	<i>Self</i>			
Emotional Response	<i>Teacher</i>			
	<i>Peer</i>			
	<i>Self</i>			

Beginning: The student has met the criteria at a beginning level; is sometimes able to apply the skills or strategies but not consistently; frequently requires support.

Developing: The student is able to fully meet the criteria; is competently and confidently using the skills and strategies.

Maturing: The student is able to meet the criteria beyond what is expected; is able to use the skills and strategies in a unique and creative way.

APPENDIX E

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APPENDIX F

GLOSSARY



abstract	An image that reduces a subject to its essential visual elements, such as lines, shapes, and colours.
aesthetics	Sensitivity and emotional involvement in regard to objects; quality of attractiveness and cohesiveness.
assemblage	A 3-D collage often constructed of found objects and involving mixed media.
background	Those portions or areas of composition that are back of the primary or dominant subject matter or design areas.
balance	A principle of art and design concerned with the arrangement of one or more elements in a work of art so that they appear symmetrical or asymmetrical in design and proportion.
brayer	A small roller used to apply ink to printing blocks.
cartoon	Today, the word usually refers to a humorous line drawing. Originally, a full-size preparatory drawing for a large wall or ceiling painting, from the Italian <i>cartone</i> , meaning a large piece of paper.
ceramics	Any objects made from clay products and fired at a high temperature.
charcoal	A drawing material formed by charring willow under intense heat.
clay	A natural earthy material, plastic when wet, that is used for pottery or modelling.
collage	An image created by gluing materials such as paper scraps, photographs, and cloth to a flat surface.
colour	An element of art and design that pertains to a particular hue. One or any mixture of pigments seen when light is reflected off a surface.

contrast	A principle of art and design concerned with juxtaposing one or more elements in opposition, so as to show their differences.
cubism	An influential, 20th-century style developed by Pablo Picasso and Georges Braque, based on the simultaneous presentation of multiple points of view.
depth	Real or simulated 3-D distance. Simulated depth may be created by perspective, overlapping, size, tone values, colours, and so on.
design	An organized arrangement of one or more visual elements, principles or materials for a purpose.
distortion	An image-development strategy used to deform an image through exaggeration.
dry point	An intaglio printing process in which the lines are directly scratched into the platen's surface with a steel needle.
dynamic	Giving an effect of movement, progression, and energy.
egg tempera	A water-based paint using egg yolk as a binder.
elaboration	An image-development strategy used to embellish or create detail in an image.
emphasis	A principle of art and design concerned with making one or more elements in a work of art stand out in such a way as to appear more important or significant.
exaggeration	An image-development strategy used to emphasize a portion or aspect of an image.
fibre	A thin strand that may be spun to make thread.

form	An element of art and design that pertains to an actual or implied 3-D shape of an object or image. In a broader sense, form refers to the total physical characteristics of an object, event or situation.
found objects	Everyday objects incorporated into a work of art. The term was first used in reference to Marcel Duchamp's ready-mades.
fragmentation	An image-development strategy used to detach, isolate, or break up an image.
fresco	A historical painting technique in which pigment is applied to wet plaster.
graphics	Collective term for printmaking processes such as photography, silk-screening, monoprinting, and lift printing.
harmony	A principle of art and design concerned with the blending of one or more of the elements in a work of art to create a pleasing effect, balance, symmetry, and a composed appearance.
illustration	A picture designed to elucidate and decorate a story, poem, or other piece of writing.
impressionism	An art style developed in the 19th century, characterized by broken colour and soft edges.
intaglio	Any printmaking technique in which the inked areas are recessed below the surface of the plate.
juxtaposition	An image-development strategy used to place like or contrasting images side by side.
kiln	An oven (electric, gas, or wood-fired) capable of reaching extremely high heats. In art, it is generally used to fire ceramic or enamelled objects.
landscape	A view of the scenery on land, often used as subject matter in art.
layouts	Sketches of rough ideas or compositional plans for a work of art.

line	An element of art and design that pertains to the narrow mark or path of a moving point on a surface.
linocut	A relief printing process in which the image is carved in linoleum mounted on a block.
logo	A symbolic form, frequently composed of letter shapes, that identifies organizations such as businesses, companies, teams, or schools.
loom	A framework or machine for interweaving yarns or threads into a fabric.
lost-wax casting	A sculpture technique in which an image is created in wax and packed in an inflammable material. Then molten metal (often bronze) is poured into the mould, burning off and replacing the wax.
magnification	An image-development strategy used to increase the apparent size of an image.
maquette	A small sculpture made as a trial for a larger piece.
metamorphosis	An image-development strategy used to change an image from one form to another.
minification	An image-development strategy used to decrease the apparent size of an image.
monoprint	A type of surface printing in which an image is made with paint or ink on a surface and then transferred by contact to paper. Only one print can be made of each design.
morphing	A computer-animation process in which an image appears to transform smoothly from its original form into a new image.
mosaic	A picture composed of many small, separate pieces of materials such as clay, glass, marble, and paper, which are fastened to a background.

movement	A principle of art and design concerned with creating a distinctive structure that shows a feeling of action or a series of actions and guides a viewer's eye through a work of art.
multiplication (serialization)	An image-development strategy using repetition to create an image or series of images.
ochre	A type of earth used to create a specific yellow-brown pigment. The term has also come to refer to the colour itself.
pastels	A pigment stick (e.g. chalk, oil pastel) used in colour drawing. Can refer as well to a tint of very light value (that is, containing no black and more white than hue).
pattern	A principle of art and design concerned with repetition in a work of art of one or more elements on a planned grid.
perspective	A system for creating the illusion of 3-D depth in 2-D images. Three types of perspective are linear perspective (based on parallel lines converging as their distance from the observer increases); diminishing perspective (based on the apparent reduction in the size of objects as their distance from the observer increases); and atmospheric perspective (based on the apparent reduction of the detail and colour intensity of objects as their distance from the observer increases).
pointillism	A style of painting using small dots of colour, developed by Georges Seurat in the 1880s.
point of view	An image-development strategy used to position the viewer relative to the image in a work of art. Examples are a worm's-eye view or a bird's-eye view.
poster	Signs used to advertise simple messages. Classic posters, such as those of Toulouse-Lautrec, are considered art masterpieces.

pottery	Ware made of clay and fired in a ceramic kiln.
primary colours	Those colours from which all other colours may be mixed. In painting, red, yellow, and blue are the primary colours.
primitive fire	A method of firing clay in which a fire is built directly around the clay. The clay is thus exposed to the fire's smoke, resulting in a smoked surface.
proportion	The size relationship between the parts of an image and the whole.
quill	A drawing or writing pen formed from the flight feathers of a goose or swan. The shaft of the feather is cut across its wide end either at an angle or to form a square tip. The hollow shaft forms a natural ink reservoir.
realism	A style or tradition in which artists strive to achieve a life-like representation in their work.
repetition	A principle of art and design concerned with one or more of the elements in a work of art being repeated again.
reversal	An image-development strategy used to turn inside out, invert, transpose, or convert to the opposite an effect in all or a portion of an image.
rhythm	A principle of art and design concerned with the employment of repeated movement in regular or irregular succession of one or more elements to make a work seem active or to suggest repetition.
rotation	An image-development strategy used to revolve, move, or rearrange an image or parts of an image.
sculpture	An art form created by altering the appearance of a mass by adding or subtracting material.
shape	An element of art and design that pertains to an area set off by one or more of the other elements of art and design.

simplification	An image-development strategy whereby an image is made less complex by the elimination of details.
sketch	An image-development strategy; a preliminary drawing.
space	An element of art and design that pertains to the real or illusory 3-D expanse in which an image or components of an image exist or appear to exist.
storyboard	A visual planning device for sketching out a sequence of frames for a comic strip, film, video, and so on.
style	That which gives a distinctive or unique quality to art.
surrealism	A style of art, prominent in the first half of the 20th century, developed in response to the ideas of psychologists such as Carl Jung. Some surrealists such as Salvador Dali and René Magritte represent dreamlike or fantasy images in a representational way. Others like Joan Miró and Max Ernst use more abstract forms to represent the subconscious.
symbol	A sign or object that stands for or suggests something else because of relationship, association, convention, or accidental resemblance.
technique	Method or procedure used to produce a work of art.
terra cotta	A red-coloured clay.
tessellation	A 2-D design in which the component shapes touch each other along all edges but do not overlap, interlocking in a pattern that completely fills a surface.
texture	An element of art and design that pertains to the way something feels by representation of the tactile character of surfaces.

tjanting tool

A tool used in the batik process to apply or draw with wax on fabric, so as to resist dyes. A traditional Indonesian tjanting tool consists of a small, spouted copper pot mounted on a stick.

tone

An element of art and design that pertains to the effect of lightness and darkness in relation to one or more parts of a work of art.

unity

A principle of art and design concerned with the arrangement of one or more of the elements used to create a coherence of parts and a feeling of completeness or wholeness.

value

An element of art and design that pertains to the degree of lightness and darkness, attributed to colour and related to one or more parts in a work of art.

APPENDIX G

PLANNING YOUR PROGRAM



The visual arts 8 to 10 Integrated Resource Package has been designed to provide flexibility in developing courses and programs to meet teacher, student, and community needs. Visual arts courses can focus on any of a number of 2-D and 3-D *expression areas including:*

- drawing and painting
- graphics, including:
 - film and video
 - photography
 - printmaking
 - computer graphics
- sculpture
- textiles

Districts and schools may choose to develop programs that integrate more than one of the fine arts disciplines. For students to satisfy the fine arts requirement at the grade 8 to 10 levels, however, all learning outcomes from one of the disciplines (dance, drama, music, visual arts) must be met. This requirement ensures that students receive a strong foundation in at least one of the fine arts disciplines. Examples of integrated programs include:

- Arts in the Media
- The Arts Mirror and Influence Society
- The Arts Within Cultures and Across Time
- Design
- Filmmaking
- Musical Theatre

The four fine arts curricula include many common components; identifying these commonalities will help educators in developing integrated units or programs.

ORGANIZING FOR INSTRUCTION

When planning a visual arts program and sequencing lessons, teachers may consider whether they have:

- addressed the prescribed learning outcomes
- set appropriate goals
- mapped out a sequence of lessons
- included opportunities for students to:
 - perceive/respond and create/communicate
 - research ideas and topics
 - participate in both individual and group work
 - reflect on their own work
 - look at and respond to the work of others
- included a range of cultural content
- addressed a range of learning styles
- included activities and strategies relevant for both male and female students
- connected the lesson to things relevant to students and their communities
- made plans for assessing students' achievement of the learning outcomes

Each expression area, such as ceramics, drawing and painting, graphics, sculpture, or textile, has particular materials, tools, and processes that the teacher should consider.

CERAMICS

In a ceramics class, students could expect to become familiar with the materials, tools, equipment, and processes used in modelling, decorating, and firing clay and related modelling media.

The Use of Materials

Materials to consider in a ceramics class include:

- selected types of clay (high-fire, low-fire)
- materials for decoration (oxides, salt slips, glazes, carbonates)
- mould-making materials (plaster, reba sand, styrofoam)
- stoneware clay for thrown forms, hand-building, or as slip

APPENDIX G: PLANNING YOUR PROGRAM

Visual Art			
<i>Image-Development and Design Strategies</i>	<i>Context</i>	<i>Visual Elements and Principles of Art and Design</i>	<i>Materials, Techniques, and Processes</i>
Creating/Communicating Perceiving/Responding	Creating/Communicating Perceiving/Responding	Creating/Communicating Perceiving/Responding	Creating/Communicating Perceiving/Responding

Dance			
<i>Presentation and Performance</i>	<i>Creation and Composition</i>	<i>Dance and Society</i>	<i>Elements of Movement</i>

Drama		
<i>Exploration and Imagination</i>	<i>Context</i>	<i>Drama Skills</i>
Critical Analysis Expression and Trust	Social and Cultural Making Connections	Body and Voice Drama as Metaphor Elements and Structures Role Technique

Music		
<i>Thoughts, Images, and Feelings</i>	<i>Context</i>	<i>Structure</i>
	Historical and Cultural Self and Community	Elements of Expression Elements of Melody Elements of Rhythm Form and the Principles of Design

- one-glaze colorant as an underglaze, slip glaze, or overglaze
- Egyptian paste for jewellery
- found clay

Tools and Equipment

Tools and equipment to consider in a ceramics class include:

- tools and equipment for manipulating clay:
 - ball mills
 - extruders
 - pug mills
 - traditional and experimental tools (for modelling, turning, throwing, sculpting, and cutting)
 - wheels (kick, power)
- tools and equipment for ceramic decoration:
 - airbrushes
 - banding wheels
 - brushes
 - scratching tools
 - sieves
 - spray guns
 - wax
- tools and equipment used in firing:
 - cones
 - electric, gas, and other kilns
 - kiln furniture
 - kiln sitters and pyrometers
 - primitive kilns

Processes

Processes to consider in a ceramics class include:

- construction processes such as hand-building, throwing, modelling, and casting
- decorative processes
- firing processes
- glaze-making processes

DRAWING AND PAINTING

In a drawing and painting class, students could expect to become familiar with the materials, tools, equipment, and processes used.

The Use of Materials

Materials to consider in a drawing and painting class include:

- acrylics
- bleach
- canvas
- charcoal
- collage materials
- enamels
- encaustic
- fabric
- fixative
- food colouring
- found materials
- glues
- graphite
- inks, crayons, and pencils (watercolour, oil)
- latex
- markers
- matt board
- medium
- oil paints
- oil pastels
- oils
- pencil crayons
- salt
- scraperboard
- synthetic media
- tissue
- varnishes
- watercolour papers
- watercolours

Tools and Equipment

Tools and equipment to consider in a drawing and painting class include:

- brushes (animal, human hair, plant)
- clips
- drawing boards
- erasers
- frames
- light tables
- paper
- paper cutters
- pens
- quills
- stretchers
- tape
- twigs

Processes

Processes to consider in a drawing and painting classes include:

- aquarelle (flat, graded, washes, glazes, stains)
- collage
- encaustic
- grisaille
- light to dark, dark to light
- line variation
- resists (masks, stencils, templates, wax)
- rubbing
- sgraffito (incising, etching)
- smudging
- stamping
- subtractive drawing (erasing, scraping, wiping)
- texture (stripping, dabbing, sponging, dripping, scumbling, drybrush, blotting, impasto)
- tonal variation
- transparent, opaque
- underpainting, overpainting
- washout
- wet-in-wet (*alla prima*)
- wet-on-dry, dry-on-wet
- wet-on-wet

GRAPHICS

In a graphics class, students could expect to become familiar with the materials, tools, equipment, processes, and vocabulary used in graphics.

The Use of Materials

Materials to consider in a graphics class include:

- intaglio materials:
 - acid resists (stop outs, enamels, varnish, resin, sugar lift)
 - acids (nitric, hydrochloric)
 - grounds (hard and soft)
 - inks
 - machine oil
 - metal plates (copper, zinc, aluminum, tin plate, brass)
 - papers
 - Plexiglas
 - retarders
 - talc, rouge, or emery
 - wiping materials (tarlatan, cheesecloth, newsprint, cardboard, rags)
 - blotters
- lithographic materials:
 - developers, fixers, lacquers
 - etch
 - grease
 - gum arabic
 - inks
 - plates (paper, metal, presensitized)
 - soap
 - solvents, blanket wash
 - stones
 - tusche, wax, crayons, pens
 - wetting solutions
- photographic, filmmaking, and video-making materials:
 - acetate
 - developer
 - drymount tissue

- film (orthochromatic, panchromatic, colour slide, colour print, movie)
- fixer
- matt board
- papers (consider paper base, plastic base, thickness, tint, surface texture and sheen, type of emulsion, colour sensitivity and contrast)
- recording tape
- splicing materials
- stop bath
- toners
- videotape
- washing agents
- wetting agents
- relief materials
 - acetate
 - cardboard
 - found materials
 - glues
 - inks
 - linoleum
 - papers
 - plasticine
 - shellac
 - string
 - styrofoam
 - tape
 - wax
 - wood
- silk-screening (screen printing) materials:
 - acetate
 - block outs (glue and water, tusche, paper, shellac, water mask)
 - developers
 - fixers
 - hand-cut emulsion films
 - inks, retarders, transparent base, extenders
 - photo emulsions
 - screen fabric (silk, polyester, nylon, cotton organdy)
 - solvents

- squeegees
- tapes

Tools and Equipment

Tools and equipment to consider in a graphics class include:

- graphic design tools and equipment:
 - amplifier
 - audio mixer
 - cassette player
 - CD player
 - computer
 - edit controller
 - extension cords
 - laser disc player
 - lighting kits
 - microphones
 - monitor
 - power bars
 - reflectors
 - video camera
- intaglio printing tools and equipment:
 - acid baths
 - blankets
 - brushes
 - burins
 - burnishers
 - damping baths
 - drypoint needles
 - dust bags or boxes
 - etching needles
 - etching presses
 - files
 - hot plates
 - leather dabbers
 - scrapers
 - sharpening stones
 - shears
 - spatulas, ink knives
- lithography tools and equipment:
 - binding equipment
 - contact printers
 - developing trays

- folders, collators
- half-tone screens
- layout cameras
- levigators
- lithographic stones
- plate burners
- PMT processors
- presses (offset, lithographic)
- pumice stones
- rollers
- rubber-stamp makers
- photography, filmmaking, and video-making tools and equipment:
 - cameras
 - copy stands
 - developing trays
 - dissolve-control units
 - drymount presses
 - editors
 - enlargers
 - exposure meters
 - filters
 - flash meters
 - flashes and lights
 - lenses
 - projectors
 - reels
 - safelights
 - splicers
 - tanks
 - tape recorders
 - timers
 - tongs
 - tripods
 - umbrellas
- relief printing tools and equipment:
 - bench hooks
 - brayers
 - brushes
 - burnishers, spoons, barens
 - drills
 - files
 - gouges, Japanese knives, X-acto knives, lino tools

- ink knives
- ink slabs
- presses
- saws
- sharpening stones
- wire brushes
- silk-screening (screen printing) tools and equipment:
 - arc lamps, light sources
 - brushes
 - cords
 - drying racks
 - glass sheets
 - hammers
 - screens (frame, fabric, hinges, baseboard)
 - squeegees
 - staple guns
 - stretching pliers
 - swivel cutters
 - vacuum frames
 - washout sprayers
 - X-acto knives

Processes

Processes to consider in a graphics class include:

- animation
- camera operating
- developing for photographs
- duplication
- film selection
- filmmaking
- graphic arts
- graphic design
- image selection
- preparation for lithographic prints
- presentation
- screen constructing
- typography

SCULPTURE

In a sculpture class, students could expect to become familiar with the materials, tools, equipment, processes, and vocabulary used in sculpting.

The Use of Materials

Materials to consider in a sculpture class include:

- adhesives
- cement
- clay
- coatings
- fabrics
- foods
- found objects
- glass
- metal
- paper
- plaster of Paris
- plastics
- sand
- stone
- wax
- wire
- wood

Tools and Equipment

Tools and equipment to consider in a sculpture class include:

- anvils
- blowtorches
- chisels
- drills
- electric hotplates
- fasteners
- files
- forges
- furnaces
- hacksaws
- hammers
- hand-made tools
- hot-wire cutters
- jigs

- pliers
- rasps
- routers
- sandbags
- saws
- scissors
- soldering irons
- staple guns
- tile nippers
- vise clamps
- welding equipment

Processes

Processes to consider in a sculpture class include:

- addition
- manipulation
- substitution
- subtraction
- surface treatment

TEXTILES

In a textiles class, students could expect to become familiar with the materials, tools, equipment, and processes used in textiles.

The Use of Materials

Materials to consider in a textiles class include:

- materials involved in fibre construction:
 - those from protein, cellulose, and human-made sources
 - leather
 - metal
 - plastics
 - simple dyes
 - vegetable matter
- materials involved in fabric construction:
 - woven materials
 - those used in knitting, knotting, and braiding
 - those used in collages and soft sculpture

- materials involved in fabric-surface embellishment:
 - dye-resistant materials
 - feathers
 - lace
 - sequins
 - stitchery, appliqué
 - thickening dyes and fabric inks for block printing and stencilling
 - threads
 - trims
 - vinyl

Tools and Equipment

Tools and equipment to consider in a textiles class include:

- beaters
- branch looms
- heddle bars
- printing beds
- shuttles
- spindles
- stamps
- swords and pickup sticks

Processes

Processes to consider in a textiles class include:

- fabric-construction processes:
 - basketry
 - braiding
 - crocheting
 - macramé
 - weaving
 - wrapping
- fabric-embellishment processes:
 - air brushing
 - appliqué and reverse appliqué
 - collage
 - fabric dyeing
 - fabric printing
 - heat press transferring
 - hooking

- padding
- patchwork
- quilting
- roller printing
- silk-screening (screen printing)
- stuffing
- fibre-construction processes:
 - carding
 - fibre dyeing
 - mill weaving
 - plying
 - shredding
 - spinning
 - stripping
 - twisting
 - unravelling

LEARNING STYLES AND INSTRUCTIONAL STRATEGIES

In order to meet the needs of the widest possible range of learners, teachers are strongly encouraged to use a variety of instructional strategies when planning and implementing a visual arts program.

Types of instructional strategies and learning styles include:

- direct instruction (e.g., structured overview, lecture, demonstration, didactic questions)
- indirect instruction (e.g., problem solving, case studies, inquiry, concept mapping)
- independent learning (e.g., research, computer-aided instruction, homework, learning centres)
- experiential learning (e.g., field studies, experiments and exploring, games)
- interactive instruction (e.g., co-operative learning groups, debates, problem solving, interviewing, role play)

For more information on the use of many of these strategies, refer to the publication *Selected Strategies for Instruction* (Province of British Columbia, Ministry of Education, 1995).

RESPONDING TO VISUAL ARTS PRESENTATIONS

Artworks and visual images play an important role in visual arts. To be meaningful, the experience of viewing an image should be more than just looking and reacting quickly and without much thought. Teachers can enhance the meaning students derive from viewing images by guiding them through the experience. The process provided here may be used for viewing any work of art, including crafts, fine arts, traditional arts, commercial art, and popular art from the mass media, as long as appropriate questions are asked at each stage.

Viewing is an interaction between the viewer and the art object. Although most artworks are constant, the interaction varies with each viewer because of the viewer's own varied perspectives and associations. These include the viewer's unique cultural perspective, associations with elements and images in the work, knowledge of visual arts in general, knowledge of the particular artist, and so on.

Because interaction is personal and will vary from student to student, an atmosphere of trust and respect must be established. Students should be asked to express their personal opinions and encouraged to realize that their unique perspective will enhance other students' viewing experiences.

Teachers should keep in mind that different people respond in different ways to the same work of art. It is also true that one person can, and in most cases should, respond in more than one way to the same work of art.

Students may respond:

- on an emotional level—to the feelings evoked by a work of art
- to associations of past experiences with the artwork or with images in the work
- on an intellectual level—with a formal analysis or interpretation of an artwork

These and other possible responses vary and shift in emphasis from viewer to viewer and from artwork to artwork. One viewer might have an immediate emotional response to a work, while another might have an intellectual response. And one artwork might demand an immediate emotional response, while another might include images that have immediate associations for most viewers.

When structuring a viewing activity, teachers may wish to include the following steps:

- **preparation**—teacher establishes the focus for viewing
- **first impressions**—students respond spontaneously, and there are no wrong answers
- **description**—students take inventory of what they saw
- **analysis**—students:
 - examine how the elements and principles of art and design were combined and arranged to achieve certain effects
 - look at the connections among the elements and principles of art and design, using appropriate terminology
 - identify cultural or stylistic aspects represented in the work of art
- **interpretation**—students:
 - reflect on and discuss what the work of art means to each of them
 - analyse how their responses are influenced by their own experiences and perceptions of the world

- **background information**—students learn about the artist and the context in which the work of art was created
- **informed judgment**—students refer back to their first impressions and support their initial opinions of the work or develop and support a new opinion of the work, based on their discussions, research, and reflection.

These steps may be combined or rearranged as appropriate to the situation (e.g., responding to students' own work, the work of peers, or the work of professionals). Note also that in some situations it is entirely appropriate for students to be given an opportunity to have an intuitive response to a work of art without having to analyse the work.

When analysing, interpreting, and researching the background of artists of various cultures and societies, the following topics may be considered:

- the context in which the work of art was created
- the purpose of the work (e.g., social, ceremonial, celebratory, occupational, functional)
- the symbolism, if any, used in the work of art

This summary is adapted from *Arts Education: A Curriculum Guide for Grade 8* (Saskatchewan Education, Training and Employment, September 1994).

WORKING WITH THE VISUAL ARTS COMMUNITY

All aspects of learning in the visual arts may be greatly enriched when guest artists and other arts professionals from the community are involved. Teachers are encouraged to provide these experiences for their students whenever possible.

The broad nature of visual arts as envisioned by this curriculum enables teachers and students to begin where they are most comfortable. To broaden the range of opportunities for students, teachers may wish to enlist the help of the community. It is particularly useful to use “experts” when presenting culture-specific art forms in order to avoid misrepresentation, offence, and misappropriation of culture.

When working with guest artists and other arts professionals, teachers should:

- arrange a meeting to discuss appropriate learning outcomes and expectations and to decide which areas of the curriculum are to be addressed (e.g., include focuses on the elements and principles of art and design)
- prepare students for the experience (e.g., discuss the expectations for process and etiquette and provide useful background information)
- determine the needs of the artists (e.g., materials, facilities)
- debrief with students and guests

Students should also have opportunities to work as artists themselves, creating works of art for peers, younger students, staff, and other audiences. Teachers and students should consider the following community resources for broadening the range of learning opportunities in visual arts:

- arts periodicals and publications
- college and university fine arts departments
- community and recreation centres
- community, provincial, and national arts councils
- continuing education programs
- cultural associations
- cultural festivals
- Internet web sites for visual arts

- professional art studios, design companies, galleries
- school and public libraries

ADDITIONAL CONSIDERATIONS FOR INSTRUCTION IN VISUAL ARTS

When planning a visual arts program, consideration must be given to health and safety issues, sensitive content, and facilities and materials.

CREATING A SAFE LEARNING ENVIRONMENT

It is essential that teachers address the following questions prior to, during, and after an activity has taken place:

- Is the activity suitable to the student's gender, interest, confidence, mental and physical age, and physical condition?
- Has the instruction been sequenced to ensure safety?
- Are the students being properly supervised?
- Have students been given specific instruction about how to use the facilities, materials, and equipment appropriately? Do they fully understand the instructions?
- Are the facilities and equipment suitable and in good repair?

Teachers should ensure that safety practices are implemented. The lists below are not all-inclusive but will guide teachers in establishing a safe learning environment in visual arts classes.

Safety concerns include the safe use, storage, and handling of potentially hazardous materials and equipment, such as:

- acids
- adhesives
- caustics
- flammable materials
- fumes

- light
- poisons
- powdered materials
- solvents

In providing a safe environment, teachers should consider:

- appropriate clothing
- eye-wash stations
- fire extinguishers
- safety blankets
- safety equipment
- sinks
- face masks
- ventilation and correct handling of toxic materials
- WHMIS labelling

SENSITIVE CONTENT

The study of visual arts can involve dealing with issues and topics that may be a source of sensitivity or special concern for some students or their parents (e.g., art in religious contexts, human sexuality). The following are some suggested guidelines for dealing with sensitive issues:

- Inform parents of the objectives of the curriculum before addressing any sensitive issues in the classroom and provide opportunities for them to be involved in their children's learning.
- Be aware of district policy and procedures regarding instruction involving sensitive issues (e.g., policy for exempting students from participation in classroom activities).
- Be aware of provincial policy and legislation related to matters such as disclosure in cases of suspected child abuse.
- Obtain the support of the school administration before engaging in any potentially sensitive instruction.
- Inform an administrator or counsellor when a concern arises.

- Obtain appropriate inservice training or consult with those in the school who have relevant expertise (e.g., the teacher counsellor) before beginning instruction in a new, unfamiliar, or potentially sensitive area of study.
- Establish a classroom environment that is open to free inquiry and to various points of view.
- Avoid dealing with controversial issues until class members have had enough time together to become comfortable with each other and to have learned an appropriate process for addressing those issues.
- Promote critical thinking and open-mindedness and refrain from taking sides, denigrating, or propagandizing one point of view.

CAREERS RELATED TO VISUAL ARTS

The following lists have been provided to aid students and teachers in researching careers in visual arts. They do not purport to be comprehensive or exhaustive.

Administration

- ad agency account management
- archivist
- art materials supply
- artist's representative or agent
- arts councils and funding agencies (community, provincial, national)
- facility management (e.g., gallery, museum, exhibit space)
- marketing and promotion
- media management
- museum curatorial personnel
- packaging and design
- retail display space management
- visual arts departments in educational institutions

Design and Creation

- advertising
- architecture (landscape, building—commercial, residential)
- art restoration
- cartography
- commercial and retail (packaging and design)
- engraving
- fashion and wardrobe
- film, video, television (camera, editing, post-production, animation, programming)
- fine arts (e.g., painting, sculpture, film, photography, textiles, pottery, jewellery)
- freelance design and illustration
- industrial design
- interior design
- journalism (e.g., cartoon)
- print production (e.g., layout)
- technical illustration and imaging (e.g., medical)
- theatre design (e.g., sets, special effects)

Teaching

- private studios
- public and private schools
- colleges and universities
- conservatories
- recreational and community centres
- training for commercial artists (e.g., in-house)

Therapy

- colour therapy
- psychology

Writing and Criticism

- author/ editor (fine art and other print materials)
- journals
- newspapers
- magazines
- biographies
- historical
- academic
- broadcast journalism
- industrial - curriculum
- publicity / promotion
- communications specialists