



# VISUAL ARTS 11 AND 12

## *Media Arts*

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This Integrated Resource Package (IRP) provides some of the basic information that teachers will require to implement the Visual Arts 11 and 12 curriculum. The information contained in this IRP is also available through the Internet. Contact the Ministry of Education, Skills and Training's home page: <http://www.est.gov.bc.ca/>

### THE INTRODUCTION

The Introduction provides general information about Visual Arts 11 and 12, including special features and requirements. It also provides a rationale for teaching Visual Arts 11 and 12 in BC schools.

### THE MEDIA ARTS 11 AND 12 CURRICULUM

The main body of this document consists of the Media Arts 11 and 12 courses of the Visual Arts 11 and 12 curriculum. When the other visual arts courses are revised, they will be added to this IRP. There are four columns of information for each organizer in the Media Arts 11 and 12 courses. These columns describe:

- provincially prescribed learning outcome statements for the subject area
- 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*

*Learning outcome statements* are content standards for the provincial education system. Prescribed 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 be able to 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 use of techniques, activities, and methods that can be employed to meet diverse student needs and to deliver the prescribed curriculum. Teachers are free to adapt the suggested instructional strategies or substitute others that 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 BC teachers in collaboration with the Ministry of Education, Skills and Training according to 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 to meet specific local needs. 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* lists the prescribed learning outcomes for the curriculum arranged by curriculum organizer and grade.
- *Appendix B* contains a comprehensive, annotated list of the provincially recommended learning resources for this curriculum. This appendix will be updated as new resources are evaluated.
- *Appendix C* outlines the cross-curricular reviews used to ensure that concerns such as equity, access, and the inclusion of specific topics are addressed by all components of this IRP.
- *Appendix D* contains assistance for teachers related to provincial evaluation and reporting policy. Prescribed learning outcomes have been used as the source for samples of criterion-referenced evaluation.
- *Appendix E* acknowledges the many people and organizations that have been involved in the development of this IRP.
- *Appendix F* contains definitions of terms specific to this IRP.

# PREFACE: USING THIS INTEGRATED RESOURCE PACKAGE

**Grade** | MEDIA ARTS 11 • *Image-Development and Design Strategies* | **Curriculum Organizer**

**Prescribed Learning Outcomes**

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

PRESCRIBED LEARNING OUTCOMES	SUGGESTED INSTRUCTIONAL STRATEGIES
<p> <b>Perceiving/Responding</b> It is expected that students will:</p> <ul style="list-style-type: none"> <li>• compare the effect of images developed using two or more media arts technologies</li> <li>• relate the design of media arts images to content and function</li> <li>• identify the impact of traditional and modern technologies on image development and design</li> <li>• analyse ethical, moral, and legal considerations associated with using media arts technology for image development</li> </ul> <p> <b>Creating/Communicating</b> It is expected that students will:</p> <ul style="list-style-type: none"> <li>• create media arts images using a variety of design strategies and image sources to reach a specific audience or achieve a specific purpose</li> <li>• solve a design problem using one or more media arts technologies</li> <li>• use a variety of media arts technologies and design strategies to create a series of images focussing on one subject or theme</li> <li>• create images using sound and movement</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss with students <i>time-based</i> and <i>real time</i>, and ways to enhance impact by condensing, expanding, or reversing time. Challenge them to first record an event in real time (e.g., eating an apple), then select a method to enhance the event and record it as a storyboard, script, sketch, or tape manipulation.</li> <li>• Ask students to find examples of ways still images have been transformed to create a sense of motion (e.g., flip books, Muybridge's photographs, Duchamp's <i>Nude Descending a Staircase</i>, McLaren's animations). Have them use one of the techniques to create new works from personal still images.</li> <li>• Show students a popular work that refers to a classic (e.g., stairway scene in DePalma's <i>The Untouchables</i>, which recalls the Odessa steps scene in Eisenstein's <i>The Battleship Potemkin</i>). Have students discuss the form, function, and content of each. Pose the question: Do the examples illustrate appropriation of or homage to another's work? Ask them to discuss when or whether appropriated images can become their own.</li> <li>• Invite students to select still images and create lead-up and follow-up scenarios. Have them discuss or write about the effect of the scenarios on the images.</li> <li>• Invite each student to select an image and use available technology (e.g., tracing paper, photocopier, scanner) to make several reproductions. Encourage them to distort, flip, fragment, enhance, colour, or combine examples. Have students develop collages for presentation and discussion.</li> <li>• Ask each student to record a sound and develop an image (e.g., video, photograph) to reflect it. Invite them to comment about the success of final images.</li> </ul>

**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** | MEDIA ARTS 11 • *Image-Development and Design Strategies* | **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	RECOMMENDED LEARNING RESOURCES
<ul style="list-style-type: none"> <li>• When students compare a classic work to a popular work, note the extent to which they:                             <ul style="list-style-type: none"> <li>- identify specific features of form, function, and content that are similar and different</li> <li>- explain how different contexts affect the representation of the images</li> <li>- link images and themes from original to contemporary</li> <li>- explain why the images presented are appropriate for their times</li> <li>- identify how the choice of materials and technologies affects form, function, content, and the representation of images</li> </ul> </li> <li>• After students have viewed a still image such as a calendar picture, have them compose descriptive paragraphs, word webs, or outlines of key words and phrases that capture the images, then have them interpret the message or theme by creating a presentation. Look for evidence of the following in each presentation:                             <ul style="list-style-type: none"> <li>- choice of materials is appropriate to the theme</li> <li>- interpretation of message is clear</li> <li>- media arts technology used enhances the message or theme</li> <li>- the work has the intended effect on the audience</li> </ul> </li> <li>• In students' written analyses of a media artwork, note the extent to which they:                             <ul style="list-style-type: none"> <li>- describe how the technology affects the image</li> <li>- document legal considerations in the use of technology</li> <li>- outline moral and ethical considerations when using technology</li> <li>- evaluate the success of their work in terms of audience response</li> </ul> </li> <li>• Discuss with students the purpose and features of an effective portfolio. Collaborate with them to review models and list required elements. Have students develop portfolios that include a variety of:                             <ul style="list-style-type: none"> <li>- works expressing specific thoughts or themes</li> <li>- technologies and materials</li> <li>- storyboards of images and ideas</li> <li>- journal entries or artist's statements</li> </ul> </li> </ul>	<p> <b>Print Materials</b></p> <ul style="list-style-type: none"> <li>• Creating and Understanding Drawings</li> <li>• Design Principles and Problems, Second Edition</li> <li>• Design Synectics</li> <li>• The Desktop Color Book</li> <li>• For the Love of Simple Linework</li> <li>• Living With Art, Fourth Edition</li> <li>• Making a Good Layout</li> <li>• The Photographic Eye</li> <li>• Photography, Fifth Edition</li> <li>• Video in Focus</li> </ul> <p> <b>Video</b></p> <ul style="list-style-type: none"> <li>• Artropolis 93: Process and Transformation</li> <li>• Computer Careers for Artists</li> <li>• Electric Dreams (Computer Imaging)</li> <li>• Gasping for Air</li> <li>• Media and Advertising, Module A</li> <li>• The New Digital Imaging</li> <li>• Starting from Scratch</li> <li>• Virtual Reality</li> </ul> <p> <b>CD-ROM</b></p> <ul style="list-style-type: none"> <li>• Artropolis 93 Interactive</li> </ul>

**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 is included in Appendix B of this IRP.



This Integrated Resource Package (IRP) sets out the provincially prescribed curriculum for Visual Arts 11 and 12. The development of this IRP 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.

### RATIONALE

The art of image making is a unique and powerful human endeavour. In visual arts, images give shape and meaning to ideas and feelings. Images take many forms and transcend boundaries of time, culture, and language. 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 education in grades 11 and 12 builds on previous learning by providing students with a range of opportunities in the visual arts and by responding to each student’s particular needs and interests. Students have opportunities to explore a variety of materials, technologies, and processes in a general way, and to specialize in areas of particular interest. They are able to design self-directed studies, explore career paths, and access community resources.

Visual arts education provides opportunities for all students to perceive, respond to, and create images. These opportunities contribute to the individual’s aesthetic, social, emotional, and intellectual development, and expand his or her career opportunities.

### *Aesthetic Development*

An education in visual arts fosters visual literacy skills that contribute to students’ development as educated citizens. Visual literacy skills provide the impetus to enhance personal enjoyment of the arts as students increase their knowledge about and critical appreciation for visual arts.

### *Social Development*

Visual arts both *reflect* and *affect* the social, cultural, and historical contexts in which they exist. For this reason, visual arts education provides a unique opportunity to foster respect for and appreciation of a variety of values and cultures. In addition, an education in visual arts promotes understanding of the role of the arts in reflecting and challenging social values throughout history.

The visual arts are an essential form of communication, indispensable to freedom of inquiry and expression. Visual literacy skills enable students to evaluate the contributions of artists in society, and to work with images to better understand social and environmental issues.

### *Emotional Development*

Experiences in the visual arts allow students to use their imaginations to explore and communicate their attitudes and feelings. Through experiences with the visual arts, students gain pleasure, enjoyment, and a deepened awareness of themselves and their place in their environment, community, and culture. By making learning personally relevant to students, visual arts education fosters lifelong learning.

## *Intellectual Development*

Learning in visual arts enhances learning in all other areas. Through visual arts, students make connections between previous and current learning in various subject areas. Visual arts education promotes intellectual development by expanding students' capacities for creative thought and encouraging critical-thinking skills such as curiosity, open-mindedness, persistence, and flexibility.

## *Career Opportunities*

Visual arts education enhances career development by fostering attitudes, skills, and knowledge valuable for a variety of careers. In Visual Arts 11 and 12, students will have opportunities to develop some of the design and image-development, technical and production, communication and visual literacy skills needed to pursue careers related to the visual arts.

## **CURRICULUM ORGANIZERS**

A *curriculum organizer* consists of a set of prescribed learning outcomes that share a common focus. *Content-based* organizers form the basic framework for the curriculum. *Process-based* suborganizers further define two types of outcomes within each organizer.

The learning outcomes for all visual arts courses are grouped under the following curriculum organizers:

- Image-Development and Design Strategies
- Context
- Visual Elements and Principles of Art and Design
- Materials, Technologies, and Processes

## *Image-Development and Design Strategies*

Image-development and design strategies are the key processes used to develop visual

images. Images come from a variety of sources, including emotions and feelings, ideas and concepts, imagination, memories, observation, and other sensory experiences. Image-development strategies (e.g., distortion, elaboration, rotation, reversal, simplification) are the processes used to transform these ideas and experiences to visual images. Design strategies are forms of problem solving used to develop and organize one or more images for a specific purpose. In the Visual Arts Kindergarten to Grade 12 curriculum, students learn to create images and solve problems using increasingly complex image-development and design strategies with increasing proficiency.

## *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 all 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 religion, socio-economics, equity issues, beliefs and values, aesthetics, ethnicity, gender, and age
- historical contexts such as time, place, and point of view
- evolving technologies in all contexts

All of these contexts are interconnected; they influence and are influenced by developments in the visual arts. The visual arts are subject to ethical, economic, and legal considerations that vary according to context. As students increase their understanding of the relationships between art and context, they develop their abilities to critically examine artworks and create personally meaningful images.

### *Visual Elements and Principles of Art and Design*

The use of visual elements and their organization according to principles of art and design are the basic components of image making. These visual elements include colour, form, line, and shape; and space, texture, value, and tone. The principles of art and design include pattern, repetition, and rhythm; balance, contrast, emphasis, and movement; and unity and harmony. Students at all grade levels are given opportunities to develop the understandings and skills needed to use visual elements and principles of art and design in their artwork. They also develop the ability to discuss the work of others.

### *Materials, Technologies, and Processes*

Materials are the substances from which visual images are created (e.g., clay, ink, paint, paper, film, video). Technologies are the tools and equipment used to make visual images (e.g., brayers, computers and peripherals, kilns, paintbrushes, pencils, sewing needles). Processes are the activities and methods used to create visual images (e.g., drawing, painting, sculpture). As they progress from Kindergarten to Grade 12, students have opportunities to experience a variety of materials, technologies, and processes. This wide-ranging approach is balanced with the students' needs to achieve competency and a sense of accomplishment with some particular materials, technologies, and processes.

### **SUBORGANIZERS**

Within each organizer, the prescribed learning outcomes are grouped under two suborganizers. *Perceiving/responding* and *creating/communicating* are interrelated processes in the visual arts. Although the

learnings overlap, the prescribed learning outcomes are organized separately under these headings to ensure both are addressed.

### *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, analysing, interpreting, and evaluating art through discussion, writing, research, and studio activities. Perceiving and responding to images are personal and social activities that enhance sensory awareness and aesthetic appreciation of the 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 and culturally meaningful way of making unique images. Displaying images is an important part of communication; it is a powerful means of expressing ideas and emotions to satisfy a range of personal and social needs. Images are powerful learning aids that help students connect to language.

### **VISUAL ARTS KINDERGARTEN TO GRADE 12 OBJECTIVES**

A set of objectives for visual arts has been developed for Kindergarten to Grade 12. These may help teachers by providing a sense of the overall direction intended for the prescribed learning outcomes. The Visual Arts Kindergarten to Grade 12 Curriculum Objectives chart describes the objectives in relation to curriculum structure.

Visual Arts Kindergarten to Grade 12 Objectives

	 <b>Perceiving/ Responding</b>	 <b>Creating/ Communicating</b>
<b>Image-Development and Design Strategies</b>	Students perceive and respond to images in ways that demonstrate awareness of the sources, techniques, and strategies of image development and design.	Students create images reflecting their understanding of a wide variety of image sources, techniques, and image-development and design strategies.
<b>Context</b>	Students perceive and respond to images and the ways these images reflect and affect personal, social, cultural, and historical contexts.	Students create images that communicate understanding of and appreciation for the influence of personal, social, cultural, and historical contexts.
<b>Visual Elements and Principles of Art and Design</b>	Students perceive and respond to images in ways that demonstrate their understanding of the visual elements and principles of art and design.	Students create images that communicate their understanding of and appreciation for the visual elements and principles of art and design and how they are used to communicate.
<b>Materials, Technologies, and Processes</b>	Students perceive and respond to images from a variety of different types of artworks in ways that demonstrate their understanding of how the choice of materials, technologies, and processes affects images.	Students create images that demonstrate their ability to communicate effectively using a variety of materials, technologies, and processes.

### SUGGESTED INSTRUCTIONAL STRATEGIES

Instructional strategies have been included for each curriculum organizer and suborganizer and grade level. These strategies are suggestions only, designed to provide guidance for generalist and specialist teachers planning instruction to meet the prescribed learning outcomes. The strategies may be either teacher directed or student directed, or both.

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.

### SUGGESTED ASSESSMENT STRATEGIES

The assessment strategies in this IRP describe a variety of ideas and methods for gathering evidence of student performance, and provide examples of criteria for assessing the extent to which the prescribed learning outcomes have been met. Teachers determine the best assessment methods for gathering this information.

The assessment strategies or criteria examples for a particular organizer are always specific to that organizer. Some strategies relate to particular activities, while others are general and could apply to any activity.

#### *About Assessment in General*

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 for further instruction 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 which assessment methods, tools, or techniques are most appropriate.

Assessment focusses on the critical or significant aspects of the learning that students will be asked to demonstrate. Students benefit when they clearly understand the learning goals and learning expectations.

Evaluation involves interpreting assessment information in order to make further decisions (e.g., set student goals, make curricular decisions, plan instruction). 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 learning outcomes.

Students benefit 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.

The assessment of student performance is based on a wide variety of methods and tools, ranging from portfolio assessment to pencil-and-paper tests. Appendix D includes a more detailed discussion of assessment and evaluation.

## *About the Provincial Learning Assessment Program*

The Provincial Learning Assessment Program gathers information on students' performance throughout the province. Results from these assessments are used in the development and revision of curricula, and provide information about teaching and learning in British Columbia. Where appropriate, knowledge gained from these assessments has influenced the assessment strategies suggested in this IRP.

## *Provincial Reference Sets*

The provincial reference sets can also help teachers assess the skills that students acquire across curricular areas. These are:

- *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 developed to provide guidance for teachers as they explore and expand their assessment repertoires is also available:

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

## INTEGRATION OF CROSS-CURRICULAR INTERESTS

Throughout the curriculum development and revision process, the development team has done its best to ensure that relevance, equity, and accessibility issues are addressed in this IRP. These issues have been integrated into the learning outcomes, suggested instructional strategies, and assessment strategies in this IRP with respect to the following:

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

(See Appendix C: Cross-Curricular Interests for more information.)

## LEARNING RESOURCES

The Ministry of Education, Skills and Training promotes the establishment of a resource-rich learning environment through the evaluation of educationally appropriate materials intended for use by teachers and students. The media formats include, but are not limited to, materials in print, video, and software, as well as combinations of these formats. Resources that support provincial curricula are identified through an evaluation process that is carried out by practising teachers. It is expected that classroom teachers will select resources from those that meet the provincial criteria and that suit their particular pedagogical needs and audiences. Teachers who wish to use non-provincially

recommended resources to meet specific local needs must have these resources evaluated through a local district approval process.

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 encouraged to use a variety of resources to support learning outcomes at any particular level. A multimedia approach is also encouraged.

Some selected resources have been identified to support cross-curricular focus areas. 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 BC schools fall into one of two categories: *provincially recommended materials* or *locally evaluated materials*.

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

### *Provincially Recommended Materials*

Materials evaluated through the provincial evaluation process and approved through Minister's Order are categorized as *recommended* materials. These resources are listed in Appendix B of each IRP.

### *Locally Evaluated Materials*

Learning resources may be approved for use according to district policies, which provide for local evaluation and selection procedures.

## ORGANIZING FOR INSTRUCTION

There are several educational, social, and technical issues to consider before starting a visual arts program. The following is a general guide to issues common to all areas of visual arts.

### *Considerations for Planning*

In planning a visual arts program, teachers may wish to:

- Vary instructional approaches and activities to address differing levels of experience, access, and confidence with materials, technologies, and processes.
- Establish an accepting and co-operative atmosphere in which students feel safe, and free to take risks.
- Inform students about classroom management policies and expectations regarding their work in the visual arts classroom.
- Inform students about expectations specific to the class, such as the need to share equipment and leave it in good running order for the next user.
- Explain to students the importance of planning ahead in order to address the constraints of equipment access and class time.
- Ensure students have experience with a broad range of technologies and time for in-depth work in an area.
- Include strategies for students to update knowledge, and opportunities to experience emerging technological processes and equipment, where relevant.

### *Structuring Viewing and Responding Activities*

Responding to artworks and visual images plays 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 by guiding them through the viewing experience. The process presented here may be used when viewing any work of art.

Viewing is an individual interaction between the viewer and the artwork that is influenced by the viewer's cultural perspective, association with elements and images in the work, knowledge of visual arts in general, knowledge of the particular artist, and understanding of the context for which the work was created. Because the interaction is personal and varies from student to student, an atmosphere of trust and respect is essential. Students should be asked to express their personal opinions and encouraged to realize that all students benefit from hearing the opinions of others.

Students may respond:

- on an emotional level—to the feelings evoked by a work of art
- on a conventional level—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

When structuring a viewing activity, teachers might consider following these seven steps:

### 1. *Preparation*

- Teacher provides students with a focus for viewing a particular work of art.

### 2. *First Impressions*

- Students respond spontaneously—there are no wrong answers.

### 3. *Description*

- Students take inventory of what they see.

### 4. *Analysis*

- Students examine how the visual elements and principles of art and design were combined and arranged to achieve certain effects.
- Students describe the connections among the visual elements and principles of art and design, using appropriate terminology.
- Students identify cultural or stylistic aspects represented in the work of art.

### 5. *Interpretation*

- Students reflect on and discuss what the work of art means to each of them.
- Students analyse how their responses are influenced by their own experiences and perceptions of the world.

### 6. *Background Information*

- Students learn about the artist and the context in which the work of art was created.

### 7. *Informed Judgment*

- Students refer back to their first impressions and, based on their discussions, research, and reflection, either support their initial opinions of the work or develop and support new opinions of the work.

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 professional artists). Note also that in some situations it is entirely appropriate for students to be given the opportunity to make intuitive responses 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 could 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).

### *Introducing Controversial Content*

The study of visual arts can involve issues and topics that may concern some students or their parents and guardians (e.g., religion, human sexuality, social pressures on adolescents, standards of personal behaviour). The following guidelines should be considered before beginning instruction in a new, unfamiliar, or potentially sensitive area of study:

- Obtain appropriate in-service training, or consult with those in the school who have relevant expertise (e.g., the counsellor).
- Know district policy and procedures regarding instruction involving sensitive issues (e.g., policy for exempting students from participation in classroom activities).
- Obtain the support of the school administration.
- Inform students of the objectives of the curriculum before addressing any sensitive issues in the classroom, and provide opportunities for them to share the information with their parents and guardians.
- 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 such issues.

### *Responding to Sensitive Issues*

Issues may arise in visual arts classrooms that are not intended. In preparing for sensitive issues that may arise, teachers may wish to consider the following points:

- Know the relevant provincial policy and legislation related to matters such as disclosure in cases of suspected child abuse.
- Know the warning signals of eating disorders, suicide, and child abuse (e.g., excessive perfectionism, compulsive exercising, depression, very low or high body weight).
- Inform an administrator or counsellor when a concern arises.
- Establish a classroom environment that is open to free inquiry and to various points of view.
- Preview mass media materials (e.g., print, video, film) and set guidelines for student access to sensitive Internet material.
- Promote critical thinking and open-mindedness, and refrain from taking sides, denigrating, or propagandizing.
- Know district policy regarding the rights of individuals and the need for permission when students are videotaping, filming, photographing, and recording. Establish a procedure for filing any necessary release forms.

### *Working with the Visual Arts Community*

All aspects of learning in the visual arts may be greatly enriched when guest professionals and experienced amateurs from the community are involved. It is particularly useful to use experts when presenting culture-specific art forms.

When visiting or working with artists and other art professionals, teachers should:

- Arrange a meeting to discuss appropriate learning outcomes and expectations while deciding which areas of the curriculum are to be addressed.
- Prepare students for the experience (e.g., discuss the expectations for process and etiquette and provide useful background information).
- Determine the needs of the guests (e.g., materials, facilities).
- Debrief with students and guests.

If possible, also provide students with opportunities to work as artists themselves, creating works of art for peers, younger students, staff, and other audiences. Teachers and students may wish to consider the following community resources to broaden the range of learning opportunities in visual arts:

- television studios
- production houses
- 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

### *Creating a Safe Environment*

In the visual arts class, students can expect to become familiar with a wide range of materials, equipment, tools, and processes.

Safety concerns include the use, storage, and handling of potentially hazardous materials and equipment. To ensure a safe learning environment, it is essential that teachers address the following questions prior to, during, and after an activity:

- Have students been given specific instruction about how to use the facilities, materials, and equipment appropriately? Do they fully understand the instructions?
- Are students aware of the location and use of safety items such as eye-wash solutions, fire extinguishers (suitable for electrical fires), safety blankets, sinks, face masks, WHMIS labelling?
- Are students aware of the location of power switches and fuse boxes?
- Do students know the maximum wattage for electrical AC cables, power outlets, and circuits?
- Do students know about correct handling of hazardous materials such as acids, adhesives, caustics, flammable materials, fumes, poisons, powdered materials, solvents, and electricity?
- Are the facilities and equipment suitable and in good repair?
- Is the equipment secure when not in class use?



# CURRICULUM

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*Media Arts 11 and 12*



**M**edia Arts 11 and 12 focuses on developing the knowledge, skills, and attitudes students need to respond to media artworks and create art using media arts technology. In this course, *media arts technology* may include still photography, film and video, computer technologies, and electronic and digital recording. In Media Arts 11 and 12, students use available technologies to create and manipulate personally meaningful images and applied designs in order to elicit specific audience responses. In developing their media artworks, students apply visual elements and principles of design using light, sound, and time, as well as traditional art-making processes.

Media Arts 11 and 12 students examine the impact of 20th-century technology on the creation of visual artworks. Students also investigate and critically examine the social, cultural, and historical contexts of media arts in order to gain an understanding of the role and influence of media artworks in society.

In Media Arts 11 and 12, students have opportunities to:

- develop skills required to use various media arts technologies as tools for visual expression
- design, create, and present images and sound that reflect their own individuality and creativity
- examine past and present influences of media arts technology on the arts and society and use that knowledge to anticipate future developments
- develop visual literacy in order to make informed critical decisions in response to their own and others' media artworks
- explore career options related to media arts, and develop skills useful in pursuing those options

### THE MEDIA ARTS 11 AND 12 CURRICULUM

The prescribed learning outcomes for Media Arts 11 and 12 are grouped according to the same four curriculum organizers used in all Kindergarten to Grade 12 Visual Arts IRPs. The following curriculum organizer descriptions define the course content specific to Media Arts 11 and 12.

#### *Image-Development and Design Strategies*

Images are central to the visual arts. The term *image* in grade 11 and 12 visual arts courses encompasses the broadest range of forms that visual information can take. In Media Arts 11 and 12, image development and design incorporate sound, movement, time, and light. Students develop the knowledge, skills, and attitudes required to select and use a variety of available media arts technologies and to design strategies to develop, enhance, and extend images.

#### *Context*

Visual arts reflect and influence personal, social, cultural, and historical contexts. Media Arts 11 and 12 students extend their understanding of how technology is used to influence meaning and purpose in media artworks. By examining how media arts influence and are influenced by context, students enhance their visual literacy. As they develop visual literacy, students gain the understanding needed to respond to images created with media arts technology and to create meaningful media artworks.

#### *Visual Elements and Principles of Art and Design*

At the grade 11 and 12 level, visual arts students become increasingly confident analysing the visual elements and principles of art and design. They also refine their

technical proficiency in applying these elements and principles in their own artworks. In Media Arts 11 and 12, students use a variety of available media arts technologies to develop, enhance, and extend images and create meaningful media artworks.

### *Materials, Technologies, and Processes*

At the grade 11 and 12 level, visual arts students become increasingly familiar with how choice of materials, media arts technologies, and processes affect visual images. In Media Arts 11 and 12, students become competent in their use and selection of a variety of materials, technologies, and processes to create meaningful media artworks.

### ~~FINE ARTS GRADUATION REQUIREMENTS~~

~~Media Arts 11 and Media Arts 12 are two of the provincially approved four credit courses that satisfy the two credit fine arts requirement for graduation. Schools are encouraged to provide opportunities for students to take more than one visual arts course at a given grade level. Each course must address all the learning outcomes for its designated grade.~~

### CLASSROOM CONSIDERATIONS

Work in media arts requires appropriate facilities and specialized equipment and materials.

#### *Facilities*

Although some components of the curriculum can take place in regular classrooms (e.g., learning about the historical and cultural contexts of performing arts), the creative components of the curriculum have some

specific requirements. When choosing or designing a facility for media arts, consider the following:

- Is the environment sufficiently clean, dry, and dust free for the operation of computers, cameras, and editing equipment?
- Is there sufficient light control (some areas with no windows, if possible) to permit filming or videotaping and editing?
- Is there adequate studio space to shoot film or video productions?
- Does the total instructional space provide enough flexibility to function in a variety of ways?
- Is the classroom space equipped with sufficient power on separate circuits to allow for simultaneous operations of activities (e.g., computers, monitors, cameras, film or video editors, lights for film or video shoots)?
- Are viewing, editing, and shooting facilities adequately soundproofed?
- Is there access to community cable (e.g., Cable 10)?
- Is there Internet capability in the classroom?
- Does the classroom facility offer secured storage for equipment and materials? (Note that several smaller, lockable cubbies are often much more useful than one large room for storage and security.)

#### *Equipment and Tools*

Teachers who want to provide students experiences with a variety of materials and processes, but who are unable to purchase all necessary equipment, may be able to use specialized equipment from other departments in the school or district (e.g., music, drama, technology education, or

business education departments). Local colleges, television and radio broadcasters or studios, and businesses are other possible sources. This equipment includes:

- video recording equipment (e.g, cameras and batteries, VCR, lighting kits, tripods, filters)
- video editing systems (e.g., mixer, titler, edit controller)
- computer systems with imaging, multimedia, and animation capabilities (e.g., CD-ROM, video, Internet access, scanner, colour printer, digital camera)
- audio equipment (e.g., cassette recorders, CD players, amplifier, audio mixer, headphones, microphones)
- general equipment common to several areas (e.g., cables, extension cords, power bars, reflectors, photocopiers, 16 mm projector and reels, soldering guns, tool kits, backdrops or cycloramas, light tables)

#### *Materials and Supplies*

In addition to regular visual arts supplies, the following items are often required for work in media arts:

- videotapes
- gels, and diffusion and reflector materials for lights
- computer disks
- audio cassette tapes
- storyboard materials
- light bulbs
- duct tape and electrical tape

## PRESCRIBED LEARNING OUTCOMES



### *Perceiving/Responding*

*It is expected that students will:*

- compare the effect of images developed using two or more media arts technologies
- relate the design of media arts images to content and function
- identify the impact of traditional and modern technologies on image development and design
- analyse ethical, moral, and legal considerations associated with using media arts technology for image development



### *Creating/Communicating*

*It is expected that students will:*

- create media arts images using a variety of design strategies and image sources to reach a specific audience or achieve a specific purpose
- solve a design problem using one or more media arts technologies
- use a variety of media arts technologies and design strategies to create a series of images focussing on one subject or theme
- create images using sound and movement

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Discuss with students *time-based* and *real time*, and ways to enhance impact by condensing, expanding, or reversing time. Challenge them to first record an event in real time (e.g., eating an apple), then select a method to enhance the event and record it as a storyboard, script, sketch, or tape manipulation.
- Ask students to find examples of ways still images have been transformed to create a sense of motion (e.g., flip books, Muybridge's photographs, Duchamp's *Nude Descending a Staircase*, McLaren's animations). Have them use one of the techniques to create new works from personal still images.
- Show students a popular work that refers to a classic (e.g., stairway scene in DePalma's *The Untouchables*, which recalls the Odessa steps scene in Eisenstein's *The Battleship Potemkin*). Have students discuss the form, function, and content of each. Pose the question: Do the examples illustrate appropriation of or homage to another's work? Ask them to discuss when or whether appropriated images can become their own.
- Invite students to select still images and create lead-up and follow-up scenarios. Have them discuss or write about the effect of the scenarios on the images.
- Invite each student to select an image and use available technology (e.g., tracing paper, photocopier, scanner) to make several reproductions. Encourage them to distort, flip, fragment, enhance, colour, or combine examples. Have students develop collages for presentation and discussion.
- Ask each student to record a sound and develop an image (e.g., video, photograph) to reflect it. Invite them to comment on the success of final images.

## SUGGESTED ASSESSMENT STRATEGIES

- When students compare a classic work to a popular work, note the extent to which they:
  - identify specific features of form, function, and content that are similar and different
  - explain how different contexts affect the representation of the images
  - link images and themes from original to contemporary
  - explain why the images presented are appropriate for their times
  - identify how the choice of materials and technologies affects form, function, content, and the representation of images
- After students have viewed a still image such as a calendar picture, have them compose descriptive paragraphs, word webs, or outlines of key words and phrases that capture the image, then have them interpret the message or theme by creating presentations. Look for evidence of the following in each presentation:
  - choice of materials is appropriate to the theme
  - interpretation of message is clear
  - media arts technology used enhances the message or theme
  - the work has the intended effect on the audience
- In students' written analyses of a media artwork, note the extent to which they:
  - describe how the technology affects the image
  - document legal considerations in the use of technology
  - outline moral and ethical considerations when using technology
  - evaluate the success of their work in terms of audience response
- Discuss with students the purpose and features of an effective portfolio. Collaborate with them to review models and list required elements. Have students develop portfolios that include a variety of:
  - works expressing specific thoughts or themes
  - technologies and materials
  - storyboards of images and ideas
  - journal entries or artist's statements

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Creating and Understanding Drawings
- Design Principles and Problems, Second Edition
- Design Synectics
- The Desktop Color Book
- For the Love of Simple Linework
- Living With Art, Fourth Edition
- Making a Good Layout
- The Photographic Eye
- Photography, Fifth Edition
- Video in Focus



### *Video*

- Artropolis 93: Process and Transformation
- Computer Careers for Artists
- Electric Dreams (Computer Imaging)
- Gasping for Air
- Media and Advertising, Module A
- The New Digital Imaging
- Starting from Scratch
- Virtual Reality



### *CD-ROM*

- Artropolis 93 Interactive

## PRESCRIBED LEARNING OUTCOMES



### *Perceiving/Responding*

*It is expected that students will:*

- identify roles that media arts have in reflecting, sustaining, and challenging beliefs and traditions
- analyse how context and purpose influence the content and form of media artworks
- explain personal interpretation of and preferences for selected media artworks
- demonstrate an understanding of various career options in the media arts



### *Creating/Communicating*

*It is expected that students will:*

- create images using media arts technology that:
  - defend values and traditions
  - reflect the characteristics of other artists, movements, and periods
  - reflect historical and contemporary themes
- create a media artwork for a specific audience
- evaluate audience response to a presentation of media artworks

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students collect examples that illustrate how media arts reflect, enhance, or subvert traditional societal beliefs. Invite them to discuss their findings with the class.
- Suggest that students research similarities and differences among media arts genres (e.g., documentary, experimental, animation). Ask them how the choice of genre affects content and approach.
- Have students create media artworks from the point of view of an animal, insect, fish, or bird. As a class, discuss with students how point of view influences the portrayal of the world.
- In their journals, have students review various media arts presentations and provide reasons for their preferences.
- Ask students to interview artists who work with media arts technology. As a class, discuss how an artist's work is affected by career possibilities and economic concerns.
- Have each student create two media artworks, each expressing an opposing position on an issue. Discuss the effectiveness of each presentation.
- Ask students to examine media artworks created for specific purposes (e.g., commercial, educational). Challenge them to analyse the choices the artists made and to evaluate how effectively each work achieves its purpose.
- Ask students to each find a historical image (e.g., photo, film clip), then use media arts technologies to transpose the image by juxtaposing it with contemporary sound and motion. Have them describe how they maintained the historic focus of the images.
- As a class, choose a social issue (e.g., vandalism, racism). In groups, have students develop media arts presentations depicting the issue for a selected audience (e.g., seniors, parents, administration). Discuss with students the ways audience response can be evaluated.
- Ask each student to create a combined visual and aural self-portrait and present it to the class for evaluation.

## SUGGESTED ASSESSMENT STRATEGIES

- Ask students to produce lead-up or follow-up scenarios for a given still image. Look for evidence that each scenario:
  - clearly represents statements about society and societal values
  - conveys mood, time, place, and context
  - has a distinct beginning, middle, and end
  - presents a problem, climax, and resolution
  - represents and enhances supporting details from the original
  - shows resourcefulness in manipulation of materials and technologies
- As groups research specific art careers (e.g., determine required skills, training, education, demand, or employment opportunities) and present their findings (visually, orally, or using a variety of media arts technologies), note the extent to which they are able to:
  - be precise about the requirements of the careers they are researching
  - use a variety of resources to research the information, including counsellors and government agencies, and visits to offices, studios, and job sites
  - present the information to their classmates in coherent ways
- Have the class attend a presentation of a controversial, contemporary media arts performance, then 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 was the artist's intent?
  - How has the performance affected you, other members of the audience, and the community?
- In the self-portraits students create, look for evidence of:
  - personal characteristics in the images
  - content organized to portray themselves as intended
  - effort to have an emotional impact on the audience
  - self-reflection and analysis

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Color, Second Edition
- Creating and Understanding Drawings
- Design Principles and Problems, Second Edition
- Design Synectics
- Living With Art, Fourth Edition
- Making a Good Layout
- The Photographic Eye
- Photography, Fifth Edition
- Video in Focus



### *Video*

- Artropolis 93: Process and Transformation
- Computer Careers for Artists
- Electric Dreams (Computer Imaging)
- Gasping for Air
- Media and Advertising, Module A
- Portable Video Production
- Virtual Reality



### *CD-ROM*

- Artropolis 93 Interactive
- A Stroll in XXth Century Art

## PRESCRIBED LEARNING OUTCOMES



### *Perceiving/Responding*

*It is expected that students will:*

- critique the use of the visual elements and principles of art and design in a variety of media artworks
- identify symbolic and cultural associations of particular visual elements and principles of art and design in media arts
- compare the application of particular visual elements and principles of art and design in selected media artworks



### *Creating/Communicating*

*It is expected that students will:*

- use media arts technology to create images that demonstrate particular visual elements and principles of art and design
- use media arts technology to manipulate selected visual elements and principles of art and design in order to:
  - alter the meaning or effect of images
  - reflect stylistic or cultural influences

## SUGGESTED INSTRUCTIONAL STRATEGIES

- In their journals, have students record examples of visual elements they find in their environment. Have each student select a media arts technology and organize the images following a particular principle of design (e.g., rhythm, pattern, discord).
- As a class, view an ad campaign that uses a variety of technologies and materials. Have students compare and analyse the use of visual elements and principles of art and design (e.g., black and white versus colour, stills versus moving images).
- Ask each student to analyse a media artwork, concentrating on how the visual elements and principles of art and design create an emotional impact.
- Provide students with a selection of modern and traditional works from various cultures. Have them identify and discuss how the use of visual elements and principles of art and design has changed, then ask each to design a media artwork reflecting a specific cultural influence.
- Challenge students to create computer-generated graphics or sequences for actual or invented commercial clients from particular cultures or interest groups.
- Have students use available technology to fragment and copy portions of personal images to create new works, exploring repetition, pattern, reflection, movement, rhythm, and pace.
- Ask each student to record a variety of sounds to accompany a sequence of images. Have them analyse how different sounds affect the interpretation of the work.
- Have students each acquire an image and use available technology to alter density, brightness, or contrast. Engage them in a discussion about the effect of these changes.
- Invite students to study font design, noting various styles and origins. Have them select styles for their initials that reflect their personalities. Ask them to use available technology to create positive- or negative-space designs as personal logos.

## SUGGESTED ASSESSMENT STRATEGIES

- Have students view television and magazine advertisements for similar products, then analyse and critique the use of visual elements and principles of art and design in the presentations. Note to what extent students are able to:
  - identify the specific visual elements and principles of art and design in each advertisement
  - provide specific examples of effective use of line, colour, pattern, and viewpoint
  - note similarities and differences and offer logical explanations
  - explain the messages portrayed
  - evaluate the effect on the audience
- Invite students to listen to a sound track. Have each student produce a series of images to accompany it and an artist's statement about the choice of images. Criteria for assessment might include:
  - visual elements and principles of art and design create specific, desired effect
  - sound and images work together to produce desired results
  - materials and processes used affect appearance, shape, form, and colour
  - materials and processes used challenge or support audience values
  - artist's statement identifies reasons for choices
- After students have analysed an ad campaign, ask them to create media arts presentations that reflect similar uses of light, sound, movement, time, or other visual elements and principles of art and design. Note how effectively students:
  - translate original images into new forms
  - capture the mood through the use of the visual elements and principles of art and design
  - use visual elements and principles of art and design in creative and unusual ways
  - enhance the meaning or impact of the original image
  - show originality and take risks

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Color, Second Edition
- Creating and Understanding Drawings
- Design Principles and Problems, Second Edition
- Design Synectics
- For the Love of Simple Linework
- Living With Art, Fourth Edition
- Making a Good Layout
- The Photographic Eye
- Photography, Fifth Edition



### *Video*

- Computer Careers for Artists
- Gasping for Air
- Portable Video Production

## PRESCRIBED LEARNING OUTCOMES



### *Perceiving/Responding*

*It is expected that students will:*

- analyse how materials, media arts technologies, and processes are used to affect the meaning of images
- demonstrate an understanding of the evolution of media arts technology used to make images
- consistently use appropriate vocabulary when discussing media artworks and associated materials, technologies, and processes



### *Creating/Communicating*

*It is expected that students will:*

- use a variety of materials, media arts technologies, and processes to create images
- apply appropriate materials, media arts technologies, and processes to achieve their intent in media artwork
- use and maintain materials, equipment, and work space in a safe and environmentally sensitive manner

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Encourage students to create and regularly update dictionaries of terms specific to media arts and media arts technology.
- Suggest that students keep ongoing logs that record the materials, technologies, and processes they use to manipulate images. The logs might include the headings Activity, Date, Materials, Technology, Process, and Comments. Have students contribute to a classroom log, documenting useful innovations, techniques, or shortcuts they discover.
- Have groups of students represent a specified subject and sequence (e.g., a person making a sandwich) using different available technologies. After groups present their work, invite students to discuss the effects of different technologies.
- Have students each select a scene from a favourite movie that could be represented as a continuous loop. Ask them to re-create the scenes using historical animation techniques (e.g., phenokistoscope, zoetrope). Engage them in a discussion about the strengths and limitations of each technique.
- Invite students to visit and report back on studios and work spaces that use media arts technologies and processes.
- Have students investigate environmental concerns related to available media arts technologies. In pairs, have students create media arts presentations to illustrate safe and environmentally sensitive use of these technologies.
- Ask each student to relate a favourite childhood story using appropriate materials, technologies, and processes to reproduce the narrative or convey the emotions surrounding the story. Have students plan, create, and present versions of their stories, then discuss how the technologies and processes affected them.

## SUGGESTED ASSESSMENT STRATEGIES

- Work with students to create a review form for self-assessment or peer feedback that considers:
  - effective use of new materials, technologies, and processes
  - planning stages of image development
  - safe, moral, ethical, legal, and environmentally sound practices for the use of materials, technologies, and processes
- Ask students to collect and display examples of images created using a variety of new technologies. Have them work in small groups to discuss, analyze, and report on specific examples or groups of work. Look for evidence that they are able to analyze the techniques and the effects created. Questions might include:
  - How are materials combined?
  - Why were these choices made?
  - What considerations were necessary when using these technologies?
- Form groups and have students create displays that focus on their use of materials, technologies, and processes. Ask each group to submit a plan for its exhibition, identifying themes, works to be included, a plan of the display space, a summary of how the group plans to engage the audience, and a viewer's response form. Work with students to establish guidelines and criteria for self-, peer, and teacher assessment. Invite members of the community to the display.
- Together with students, develop a set of standards for working in the art room or studio. Work with students to turn the standards into checklists for self- and peer assessment. Standards might include:
  - works co-operatively, showing respect for others and the works created
  - shows correct and safe use of materials and equipment
  - understands environmental concerns (e.g., safe disposal of materials)
  - recognizes legal, moral, and ethical considerations

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Color, Second Edition
- Creating and Understanding Drawings
- The Desktop Color Book
- Living With Art, Fourth Edition
- Making a Good Layout
- The Photographic Eye
- Photography, Fifth Edition
- Video in Focus



### *Video*

- Artropolis 93: Process and Transformation
- Computer Careers for Artists
- Electric Dreams (Computer Imaging)
- Gasping for Air
- Media and Advertising, Module A
- The New Digital Imaging
- Portable Video Production
- Starting from Scratch
- Virtual Reality



### *CD-ROM*

- A Stroll in XXth Century Art

## PRESCRIBED LEARNING OUTCOMES



### *Perceiving/Responding*

*It is expected that students will:*

- evaluate the effect of images developed using two or more media arts technologies
- analyse the use of media arts technology to solve a specific visual design problem
- evaluate ethical, moral, and legal implications of using media arts technology to reproduce and distribute images



### *Creating/Communicating*

*It is expected that students will:*

- create media arts images using a variety of design strategies and image sources, and justify selection
- identify and solve design problems using one or more media arts technologies
- adjust meaning by manipulating a single image through a variety of technologies and processes
- develop images that simultaneously challenge more than one sense

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Show students examples of animation, then have them discuss design strategies used to create 2-D still-frame images used in animation. Ask them to predict the effect of altering rhythm, sound, and time in animation, try out their ideas, and evaluate the results.
- As a class, discuss a current issue such as violence, pornography, sexism, or racism. Have pairs of students research the effect technology has in reproducing and distributing mass media images related to the issue. Ask them to debate the moral, ethical, or legal implications.
- Invite students to use unusual materials to re-create images found in popular advertising. Challenge them to use one or more media arts technologies to design images that produce the same message. Have them justify the design strategies they select.
- Have students work in teams on an Image-and-Sound Scavenger Hunt. Encourage teams to use the found material in media arts presentations. Have the class critique each team's presentation in terms of impact, meaning, and purpose.
- Show students examples of media arts pieces that merge two sets of information. Have them define and solve a media arts problem that requires that they merge sets of information to create a unified piece.
- Have groups of students videotape improvisations. Ask groups to discuss how they could shoot another scene based on the original. Have them select design strategies, then plan and videotape the revised scene. Ask them to compare the improvised and planned works, then discuss the purpose, importance, and limitations of planning, sequencing, and storyboarding.

## SUGGESTED ASSESSMENT STRATEGIES

- After students have completed personal works of art, prompt them to reflect on and record what they have accomplished by posing questions such as:
  - What techniques and image-development strategies did you use?
  - What design strategies did you incorporate?
  - Why did you decide on this particular technique?
  - Would you use this technique again? Explain.
- Provide opportunities for students to view several advertisements, record and discuss the techniques and strategies they recognize, then develop more thorough analyses of one or two examples, independently or with partners. As students discuss and analyse the ads, look for evidence that they can:
  - identify and name the techniques used and relate them to image-development strategies
  - use appropriate vocabulary to describe the visual elements and principles of art and design
  - express and support their personal preferences
  - suggest alternatives and explain how these would alter the effectiveness of the work
- When students shoot videos of an improvised scene and a planned scene, have them compare and discuss the results. Note the extent to which students:
  - consider the necessary steps in planning
  - understand how planning affects image development
  - identify the impact of the drafting and redrafting process
  - acknowledge the importance of logical order and timing in developing a theme
  - recognize the function and importance of the storyboard in creating maps of their thinking
  - recognize the function and importance of improvisation as an image-development technique

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Design Principles and Problems, Second Edition
- Design Synectics
- The Desktop Color Book
- For the Love of Simple Linework
- Living With Art, Fourth Edition
- The Photographic Eye
- Photography, Fifth Edition
- Video in Focus



### *Video*

- Artropolis 93: Process and Transformation
- Computer Careers for Artists
- Electric Dreams (Computer Imaging)
- Gaspings for Air
- Media and Advertising, Module A
- The New Digital Imaging
- Starting from Scratch
- Virtual Reality



### *CD-ROM*

- Artropolis 93 Interactive

**PRESCRIBED LEARNING OUTCOMES**



*Perceiving/Responding*

*It is expected that students will:*

- analyse roles that media arts have in reflecting, sustaining, and challenging beliefs and traditions
- evaluate how content and form influence and are influenced by historical, social, and cultural context
- justify personal interpretation of and preferences for media artworks
- demonstrate an understanding of the skills and training needed to pursue media arts careers



*Creating/Communicating*

*It is expected that students will:*

- use a variety of media arts technologies to create images that:
  - support or challenge beliefs, values, and traditions
  - incorporate characteristics of other artists, movements, and periods in personal style
  - reflect historical and contemporary issues
- select and defend choices of media arts technologies, form, and content to reflect the intended audience and purpose
- develop a presentation of media arts images for a specific purpose or venue

**SUGGESTED INSTRUCTIONAL STRATEGIES**

- Have students each select a promotional piece that contains a stereotypical image and re-create the work, breaking the stereotype. Invite students to compare images and messages.
- Have students view remakes of old television shows or films and analyse the similarities and differences in the places and times in which they were produced. Ask each student to select one scene and reproduce it in his or her own style, using preferred materials and technologies. Have them justify their interpretations.
- As a class, brainstorm career opportunities in media arts. Have students select specific careers to research, then use a variety of materials and technologies to develop advertising campaigns to attract applicants for the jobs they selected.
- Suggest that small groups of students each choose a current social issue (e.g., AIDS, world peace, land claims) and develop a presentation to influence the attitudes and emotions of the school community.
- Have students analyse how advertising in various mass media (e.g., print, radio, the Internet) persuades particular audiences to believe in a product or idea. Ask them to consider their analyses as they each create a media artwork to influence a specific audience.
- Form two groups to document a school event. Have each group present the event from a different point of view and justify its interpretation.
- Have students in groups create soundscapes by, for example, combining voice, musical instruments, and found sound. Have groups exchange recorded soundscapes and create images to accompany one another's work. Groups then present their work and analyse the effectiveness of each combined piece. Save and share the soundscape collections for future projects.
- Have groups of students create site-specific media arts presentations. Engage them in a discussion about how site and presentation affect each other.

## SUGGESTED ASSESSMENT STRATEGIES

- Have students collect images and use media arts technology to prepare displays. Assess the extent to which students consider:
  - the nature of the audience
  - the desired effect
  - how lighting, background materials, and spatial arrangements affect the display
  - co-operation with others to resolve problems arising from the need to share space, equipment, or other facilities
- Ask students to examine a collection of materials, posters, cartoons, and advertisements on a specific social issue. Probe students' understanding by asking questions such as:
  - How has each source approached the subject?
  - What message is each trying to convey to 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?
- Have students work in groups to analyse the same images or subjects in a variety of contexts and report on how the characteristics of the images and materials used reflect particular cultures or styles. Look for evidence that students:
  - recognize particular cultural characteristics
  - make connections between meaning and the use of materials
  - present their ideas clearly
  - consider other students' points of view
- Have students select and display works from their portfolios, along with artists' statements. Encourage them to reflect on the relationships between their views and their artwork by asking questions such as:
  - What makes this issue or topic important to you?
  - In one sentence, what is your message?
  - How do the parts of your work help to communicate your message?
  - What might make your message stronger?
  - In what ways have you incorporated characteristics of other movements, periods, or artists' styles in your work?

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Color, Second Edition
- Design Principles and Problems, Second Edition
- Design Synectics
- Living With Art, Fourth Edition
- The Photographic Eye
- Photography, Fifth Edition
- Video in Focus



### *Video*

- Artropolis 93: Process and Transformation
- Computer Careers for Artists
- Electric Dreams (Computer Imaging)
- Gasping for Air
- Media and Advertising, Module A
- Portable Video Production
- Virtual Reality



### *CD-ROM*

- Artropolis 93 Interactive
- A Stroll in XXth Century Art

## PRESCRIBED LEARNING OUTCOMES



### *Perceiving/Responding*

*It is expected that students will:*

- evaluate how the visual elements and principles of art and design are manipulated to:
  - convey a message
  - create an effect
  - influence personal preference
- analyse symbolic and cultural associations of visual elements and principles of art and design in media arts
- predict the impact of altering visual elements and principles of art and design in selected media artworks



### *Creating/Communicating*

*It is expected that students will:*

- use a variety of media arts technologies to create a series of images that demonstrate the qualities of particular visual elements and principles of art and design
- manipulate and justify selection of visual elements and principles of art and design in order to:
  - alter the meaning or effect of images
  - reflect cultural and stylistic influences
  - achieve a specific emotional response

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Ask students to study their facial expressions, select one expression, and create a self-portrait. Have them scan their portraits and manipulate one element (e.g., contrast, brightness, intensity, colour) in a variety of ways. Discuss with the class the effect of each change on the expressive qualities of the portrait.
- Invite students to research how design elements and principles need to be altered in order to sell a product in a different culture. Have them design packaging for a specified product to reflect symbolic and cultural differences.
- Ask students to examine layouts created for specific purposes (e.g., brochure, home page). As a class, discuss how colour; negative and positive space; and arrangement of text, logo, and image capture interest.
- Have students analyse a 30-second music video segment that has a strong message. Challenge them to suggest ways to alter the effect by changing speed, sound, size, or colour.
- Encourage students to analyse their use of visual elements and principles of art and design in the work in their presentation portfolios.
- Suggest that students explore movement by videotaping a scene, first with subject moving and camera static; next with subject static and camera moving; then with both subject and camera moving; and finally with both subject and camera static. Have them discuss the differences.
- Ask students to each select a personal work and predict the effect of changing speed, light, or size to its opposite (e.g., light to dark). Have them make the changes and discuss their predictions.

## SUGGESTED ASSESSMENT STRATEGIES

- Have students view current movies and then summarize their observations in articles, photo essays, series of annotated sketches, diagrams, or other formats. Note the extent to which they:
  - describe the use of visual elements and principles of art and design
  - use appropriate vocabulary
  - analyse how meaning and effect were created
  - evaluate the use of visual elements and principles of art and design
  - notice how the use of materials affects appearance (e.g., shape, form, colour, patterning) and reflects the time, culture, or place
  - respond personally
- Ask students to develop presentations to elicit specific emotions. Have them develop a feedback form to gather comments and suggestions from classmates or others. For example, they might invite response to:
  - overall effect
  - mood
  - colour, tone, and pattern
  - execution of specific techniques
- When students explore movement by experimenting with the relationship of the camera to the subject, assess their abilities to:
  - create several different combinations of sequences
  - describe which combinations of sequences had the desired effect
  - describe which combinations were least effective
  - explain and support opinions and personal preferences
- Work collaboratively with students to develop guidelines for evaluating their use of the visual elements and principles of art and design. As they present their work, note the extent to which they are able to communicate their thinking and describe some of the processes used. The teacher might conduct brief conferences with each student. Students might want to add copies of the teacher's notes to their working collections or portfolios.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Color, Second Edition
- Design Principles and Problems, Second Edition
- Design Synectics
- For the Love of Simple Linework
- Living With Art, Fourth Edition
- The Photographic Eye
- Photography, Fifth Edition



### *Video*

- Computer Careers for Artists
- Gasping for Air
- Portable Video Production

## PRESCRIBED LEARNING OUTCOMES



### *Perceiving/Responding*

*It is expected that students will:*

- identify the materials, media arts technologies, and processes used in creating images and given media artworks
- evaluate the effect of the selection of materials, media arts technologies, and processes on the meaning and purpose of images
- describe the evolution of specific media technologies used to make images, and predict future developments
- consistently use appropriate vocabulary when discussing media artworks and associated materials, technologies, and processes



### *Creating/Communicating*

*It is expected that students will:*

- use a variety of materials, media arts technologies, and processes proficiently to create images
- manipulate a combination of materials, media arts technologies, and processes to support intent of media artworks
- use and maintain materials, equipment, and work space in a safe and environmentally sensitive manner
- apply appropriate procedures associated with a specific position in a production team to create media artworks

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Have teams of students assume production roles (sound, light and projection, set and props, action) to create an animated piece. In their planning, ask them to identify the tasks they are responsible for and the processes and materials they will use to complete their objectives. As students work, encourage them to use their materials and work space safely and in an environmentally sensitive manner. Upon completion of the projects, have them evaluate their success in their roles.
- Suggest that students use trade magazines or the Internet to research media arts technologies and processes. Have them record terms for new technologies and processes in their journals.
- Ask students to find examples of how mass media use various processes studied in class. Discuss with them how these processes are used to influence intended audiences.
- Invite the class to research the history of typesetting. Prompt them with questions such as: How was print changed by the introduction of the printing press? By the introduction of computers? What social changes did these inventions trigger? Can you foresee any future changes in print media production?
- Show a variety of animation sequences (e.g., freeze-frame, claymation, computer animation). Discuss with students each method, comparing styles and techniques. Have students work in groups to select a technique and produce a short animated video.
- Challenge students to create media artworks using conventional technologies in unconventional ways (e.g., overhead projector for a light show).

## SUGGESTED ASSESSMENT STRATEGIES

- Set up production teams (sound, light and projection, set and props, action) and have students use specific visual elements and principles of art and design to create promotional presentations. Ask students questions such as:
  - What specific things did you do to contribute to the final presentation?
  - In what ways did you assist other members of your team?
  - Give an example of a problem you had. How did the team members work together to solve it?
- Display examples of key safety concerns and discuss ways to avoid safety violations. Observe students as they work with technologies and materials, noting any unsafe behaviour and giving feedback.
- Develop a rating scale or checklist that the teacher and students can use to document evidence of competency with new processes. A checklist might include questions such as:
  - Is the piece well crafted?
  - Has the artist used the equipment correctly?
  - Have environmental considerations been respected?
  - Has the artist considered the safety and needs of others in the classroom?
- As students learn various processes, have them consider ways to use each new process in conjunction with a known process in order to create personally meaningful images. Their final portfolios should include works that:
  - combine processes and materials
  - use materials, media arts technologies, and processes in ways that contribute to or extend ideas or concepts being communicated in the works

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Color, Second Edition
- The Desktop Color Book
- Living With Art, Fourth Edition
- The Photographic Eye
- Photography, Fifth Edition
- Video in Focus



### *Video*

- Artropolis 93: Process and Transformation
- Computer Careers for Artists
- Electric Dreams (Computer Imaging)
- Gasping for Air
- Media and Advertising, Module A
- The New Digital Imaging
- Portable Video Production
- Starting from Scratch
- Virtual Reality



### *CD-ROM*

- A Stroll in XXth Century Art





# APPENDICES

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*Visual Arts 11 and 12*

*Media Arts*



# APPENDIX A

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*Prescribed Learning Outcomes*



Grade 11	
<p>▶ <b>IMAGE-DEVELOPMENT AND DESIGN STRATEGIES</b> <i>(Perceiving/Responding)</i></p> <p>Students perceive and respond to images in ways that demonstrate awareness of the sources, techniques, and strategies of image development and design.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• compare the effect of images developed using two or more media arts technologies</li> <li>• relate the design of media arts images to content and function</li> <li>• identify the impact of traditional and modern technologies on image development and design</li> <li>• analyse ethical, moral, and legal considerations associated with using media arts technology for image development</li> </ul>
<p>▶ <b>IMAGE-DEVELOPMENT AND DESIGN STRATEGIES</b> <i>(Creating/Communicating)</i></p> <p>Students create images reflecting their understanding of a wide variety of image sources, techniques, and image-development and design strategies.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• create media arts images using a variety of design strategies and image sources to reach a specific audience or achieve a specific purpose</li> <li>• solve a design problem using one or more media arts technologies</li> <li>• use a variety of media arts technologies and design strategies to create a series of images focussing on one subject or theme</li> <li>• create images using sound and movement</li> </ul>
<p>▶ <b>CONTEXT</b> <i>(Perceiving/Responding)</i></p> <p>Students perceive and respond to images and the ways these images reflect and affect personal, social, cultural, and historical contexts.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• identify roles that media arts have in reflecting, sustaining, and challenging beliefs and traditions</li> <li>• analyse how context and purpose influence the content and form of media artworks</li> <li>• explain personal interpretation of and preferences for selected media artworks</li> <li>• demonstrate an understanding of various career options in the media arts</li> </ul>
<p>▶ <b>CONTEXT</b> <i>(Creating/Communicating)</i></p> <p>Students create images that communicate understanding of and appreciation for the influence of personal, social, cultural, and historical contexts.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• create images using media arts technology that:                             <ul style="list-style-type: none"> <li>- defend values and traditions</li> <li>- reflect the characteristics of other artists, movements, and periods</li> <li>- reflect historical and contemporary themes</li> </ul> </li> <li>• create a media artwork for a specific audience</li> <li>• evaluate audience response to a presentation of media artworks</li> </ul>

Grade 11	
<p>▶ <b>VISUAL ELEMENTS AND PRINCIPLES OF ART AND DESIGN</b> <i>(Perceiving/Responding)</i></p> <p>Students perceive and respond to images in ways that demonstrate their understanding of the visual elements and principles of art and design.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• critique the use of the visual elements and principles of art and design in a variety of media artworks</li> <li>• identify symbolic and cultural associations of particular visual elements and principles of art and design in media arts</li> <li>• compare the application of particular visual elements and principles of art and design in selected media artworks</li> </ul>
<p>▶ <b>VISUAL ELEMENTS AND PRINCIPLES OF ART AND DESIGN</b> <i>(Creating/Communicating)</i></p> <p>Students create images that communicate their understanding of and appreciation for the visual elements and principles of art and design and how they are used to communicate.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• use media arts technology to create images that demonstrate particular visual elements and principles of art and design</li> <li>• use media arts technology to manipulate selected visual elements and principles of art and design in order to:                             <ul style="list-style-type: none"> <li>- alter the meaning or effect of images</li> <li>- reflect stylistic or cultural influences</li> </ul> </li> </ul>
<p>▶ <b>MATERIALS, TECHNOLOGIES, AND PROCESSES</b> <i>(Perceiving/Responding)</i></p> <p>Students perceive and respond to images from a variety of different types of artworks in ways that demonstrate their understanding of how the choice of materials, technologies, and processes affects images.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• analyse how materials, media arts technologies, and processes are used to affect the meaning of images</li> <li>• demonstrate an understanding of the evolution of media arts technology used to make images</li> <li>• consistently use appropriate vocabulary when discussing media artworks and associated materials, technologies, and processes</li> </ul>
<p>▶ <b>MATERIALS, TECHNOLOGIES, AND PROCESSES</b> <i>(Creating/Communicating)</i></p> <p>Students create images that demonstrate their ability to communicate effectively using a variety of materials, technologies, and processes.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• use a variety of materials, media arts technologies, and processes to create images</li> <li>• apply appropriate materials, media arts technologies, and processes to achieve their intent in media artwork</li> <li>• use and maintain materials, equipment, and work space in a safe and environmentally sensitive manner</li> </ul>

Grade 12	
<p>▶ <b>IMAGE-DEVELOPMENT AND DESIGN STRATEGIES</b> <i>(Perceiving/Responding)</i></p> <p>Students perceive and respond to images in ways that demonstrate awareness of the sources, techniques, and strategies of image development and design.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• evaluate the effect of images developed using two or more media arts technologies</li> <li>• analyse the use of media arts technology to solve a specific visual design problem</li> <li>• evaluate ethical, moral, and legal implications of using media arts technology to reproduce and distribute images</li> </ul>
<p>▶ <b>IMAGE-DEVELOPMENT AND DESIGN STRATEGIES</b> <i>(Creating/Communicating)</i></p> <p>Students create images reflecting their understanding of a wide variety of image sources, techniques, and image-development and design strategies.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• create media arts images using a variety of design strategies and image sources, and justify selection</li> <li>• identify and solve design problems using one or more media arts technologies</li> <li>• adjust meaning by manipulating a single image through a variety of technologies and processes</li> <li>• develop images that simultaneously challenge more than one sense</li> </ul>
<p>▶ <b>CONTEXT</b> <i>(Perceiving/Responding)</i></p> <p>Students perceive and respond to images and the ways these images reflect and affect personal, social, cultural, and historical contexts.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• analyse roles that media arts have in reflecting, sustaining, and challenging beliefs and traditions</li> <li>• evaluate how content and form influence and are influenced by historical, social, and cultural context</li> <li>• justify personal interpretation of and preferences for media artworks</li> <li>• demonstrate an understanding of the skills and training needed to pursue media arts careers</li> </ul>
<p>▶ <b>CONTEXT</b> <i>(Creating/Communicating)</i></p> <p>Students create images that communicate understanding of and appreciation for the influence of personal, social, cultural, and historical contexts.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• use a variety of media arts technologies to create images that:                             <ul style="list-style-type: none"> <li>- support or challenge beliefs, values, and traditions</li> <li>- incorporate characteristics of other artists, movements, and periods in personal style</li> <li>- reflect historical and contemporary issues</li> </ul> </li> <li>• select and defend choices of media arts technologies, form, and content to reflect the intended audience and purpose</li> <li>• develop a presentation of media arts images for a specific purpose or venue</li> </ul>

Grade 12	
<p>▶ <b>VISUAL ELEMENTS AND PRINCIPLES OF ART AND DESIGN</b> <i>(Perceiving/Responding)</i></p> <p>Students perceive and respond to images in ways that demonstrate their understanding of the visual elements and principles of art and design.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• evaluate how the visual elements and principles of art and design are manipulated to:                             <ul style="list-style-type: none"> <li>- convey a message</li> <li>- create an effect</li> <li>- influence personal preference</li> </ul> </li> <li>• analyse symbolic and cultural associations of visual elements and principles of art and design in media arts</li> <li>• predict the impact of altering visual elements and principles of art and design in selected media artworks</li> </ul>
<p>▶ <b>VISUAL ELEMENTS AND PRINCIPLES OF ART AND DESIGN</b> <i>(Creating/Communicating)</i></p> <p>Students create images that communicate their understanding of and appreciation for the visual elements and principles of art and design and how they are used to communicate.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• use a variety of media arts technologies to create a series of images that demonstrate the qualities of particular visual elements and principles of art and design</li> <li>• manipulate and justify selection of visual elements and principles of art and design in order to:                             <ul style="list-style-type: none"> <li>- alter the meaning or effect of images</li> <li>- reflect cultural and stylistic influences</li> <li>- achieve a specific emotional response</li> </ul> </li> </ul>
<p>▶ <b>MATERIALS, TECHNOLOGIES, AND PROCESSES</b> <i>(Perceiving/Responding)</i></p> <p>Students perceive and respond to images from a variety of different types of artworks in ways that demonstrate their understanding of how the choice of materials, technologies, and processes affects images.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• identify the materials, media arts technologies, and processes used in creating images and given media artworks</li> <li>• evaluate the effect of the selection of materials, media arts technologies, and processes on the meaning and purpose of images</li> <li>• describe the evolution of specific media technologies used to make images, and predict future developments</li> <li>• consistently use appropriate vocabulary when discussing media artworks and associated materials, technologies, and processes</li> </ul>
<p>▶ <b>MATERIALS, TECHNOLOGIES, AND PROCESSES</b> <i>(Creating/Communicating)</i></p> <p>Students create images that demonstrate their ability to communicate effectively using a variety of materials, technologies, and processes.</p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• use a variety of materials, media arts technologies, and processes proficiently to create images</li> <li>• manipulate a combination of materials, media arts technologies, and processes to support intent of media artworks</li> <li>• use and maintain materials, equipment, and work space in a safe and environmentally sensitive manner</li> <li>• apply appropriate procedures associated with a specific position in a production team to create media artworks</li> </ul>



# APPENDIX B

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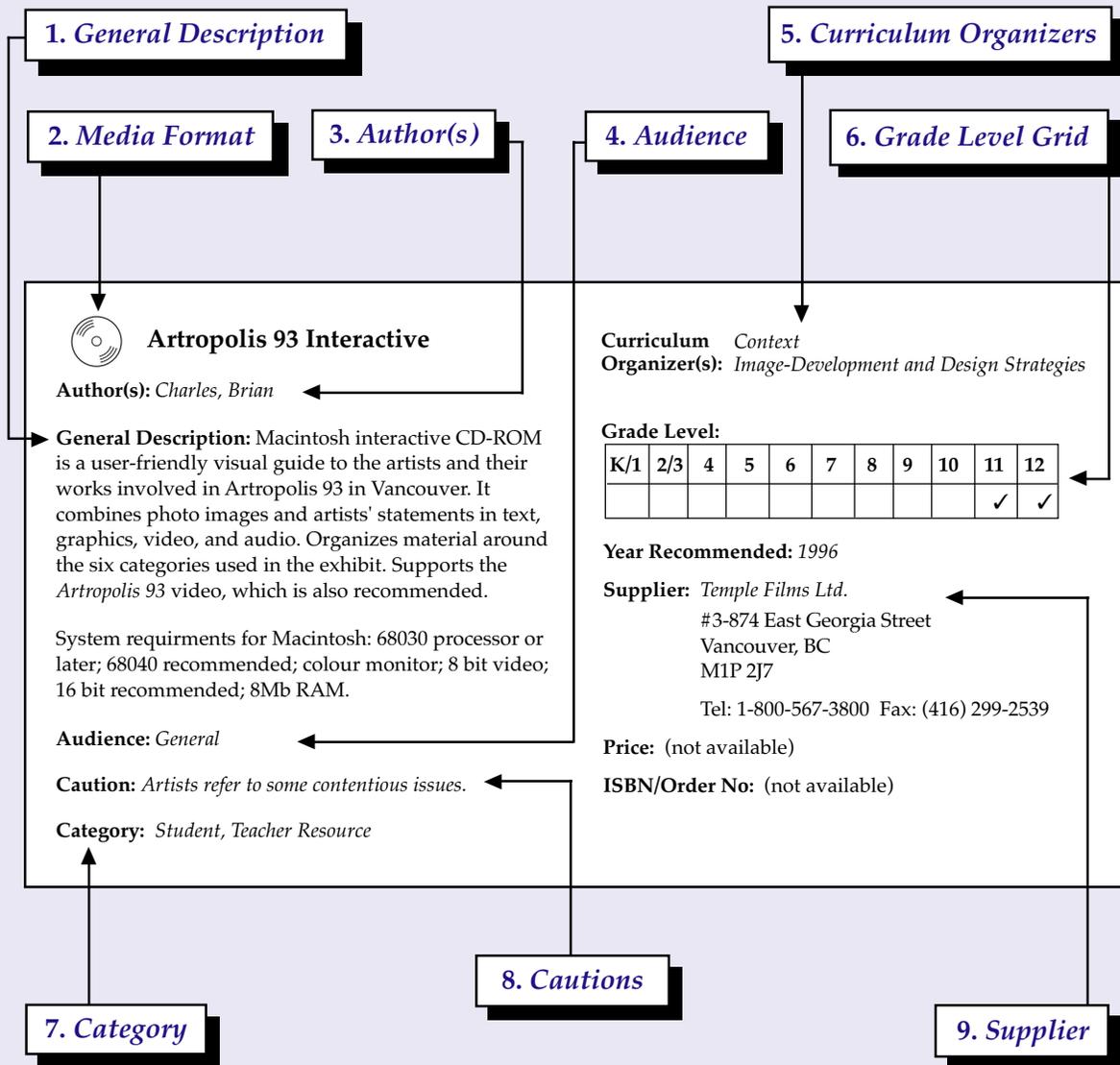
*Learning Resources*



WHAT IS APPENDIX B?

Appendix B is a comprehensive list of the *recommended* learning resources for Media Arts 11 and 12. 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:** This part 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 Materials**



**Record**



**Slides**



**Software**



**Video**

- 3. Author(s):** Author or editor information is provided where it might be of use to the teacher.
- 4. Audience:** This 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)
- 5. Curriculum Organizers:** This category helps teachers make links between the resource and the curriculum.
- 6. Grade Level Grid:** This category indicates the suitable age range for the resource.
- 7. Category:** This section indicates whether it is a student and teacher resource, teacher resource, or professional reference.
- 8. Cautions:** This category is used to alert teachers about potentially sensitive issues.
- 9. 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; choose resources that are not on the ministry's list; or 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 outcomes that the teacher wants to address. Teachers will 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 summarize 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 of 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 is a factor. 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 co-ordinate 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 database to help keep track of a multitude of titles. If such a system is available, then teachers can check the availability of a particular resource via a computer.

## SELECTION TOOLS

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

These include:

- Integrated Resource Packages (IRPs) that contain curriculum information, teaching and assessment strategies, and *recommended* learning resources
- resource databases on disks or on-line
- 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 existing systems.
6. Examine the district Learning Resources Implementation Plan.

7. Identify resource priorities.
8. Apply criteria such as those found in *Evaluating, Selecting, and Managing Learning Resources: A Guide* to shortlist potential resources.
9. Examine shortlisted resources first-hand at a regional display or at a publishers' display, or borrow a set by contacting either a host district or the Curriculum and Resources Branch.
10. Make recommendations for purchase.

## FURTHER INFORMATION

For further information on evaluation and selection processes, catalogues, annotation sets, or resource databases, please contact the Curriculum and Resources Branch of the Ministry of Education, Skills and Training.



### Artropolis 93 Interactive

**Author(s):** Charles, Brian

**General Description:** Macintosh interactive CD-ROM is a user-friendly visual guide to the artists and their works involved in Artropolis 93 in Vancouver. It combines photo images and artists' statements in text, graphics, video, and audio. Organizes material around the six categories used in the exhibit. Supports the *Artropolis 93* video, which is also recommended.

System requirements for Macintosh: 68030 processor or later; 68040 recommended; colour monitor; 8 bit video; 16 bit recommended; 8 Mb RAM.

**Audience:** General

**Caution:** Artists refer to some contentious issues.

**Category:** Student, Teacher Resource

**Curriculum** Context

**Organizer(s):** Image-Development and Design Strategies

**Grade Level:**

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

**Year Recommended:** 1996

**Supplier:** Temple Films Ltd.  
#3 - 874 East Georgia Street  
Vancouver, BC  
V6A 2A5

Tel: (604) 271-4759

**Price:** (not available)

**ISBN/Order No:** (not available)



### Artropolis 93: Process and Transformation

**General Description:** Twenty-five-minute video chronicles the making of Artropolis 93 in Vancouver which gathered works by BC artists for display in various environments. Works, grouped by theme, range from painting and sculpture to performance art. Program explores the making of the show and features artists' commentary. Supports the *Artropolis 93* CD-ROM, which is also recommended.

**Audience:** General

**Caution:** Some nudity in artists' images.

**Category:** Student, Teacher Resource

**Curriculum** Context

**Organizer(s):** Image-Development and Design Strategies  
Materials, Technologies, and Processes

**Grade Level:**

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

**Year Recommended:** 1996

**Supplier:** Temple Films Ltd.  
#3 - 874 East Georgia Street  
Vancouver, BC  
V6A 2A5

Tel: (604) 271-4759

**Price:** (not available)

**ISBN/Order No:** (not available)



### Color, Second Edition

**Author(s):** Zelanski, Paul; Fisher, Mary Pat

**General Description:** Book introduces colour from aesthetic, scientific, and psychological perspectives. It covers historical theories of colour relationships, design elements, technical applications, and colour as applied to fine arts and design.

**Audience:** General

*Gifted - advanced level of concepts and terminology*

**Category:** Student, Teacher Resource

**Curriculum** Context

**Organizer(s):** Materials, Technologies, and Processes  
Visual Elements and Principles of Art and Design

**Grade Level:**

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

**Year Recommended:** 1996

**Supplier:** Prentice Hall Ginn Canada (Ont.)  
1870 Birchmount Road  
Scarborough, ON  
M1P 2J7

Tel: 1-800-567-3800 Fax: (416) 299-2539

**Price:** \$41.56

**ISBN/Order No:** 0-13-310715-9



### Computer Careers for Artists

**General Description:** Twenty-one-minute video introduces computer-generated images and interviews two graphic artists working with computers. Teachers will need to develop pre- and post-viewing activities.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum** *Context*

**Organizer(s):** *Image-Development and Design Strategies  
Materials, Technologies, and Processes  
Visual Elements and Principles of Art and Design*

**Grade Level:**

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

**Year Recommended:** 1996

**Supplier:** *International Tele-Film Enterprises Ltd.*  
Suite #301, 5090 Explorer Drive  
Mississauga, ON  
L4W 4T9

Tel: 1-800-561-4300 Fax: (905) 629-1211

**Price:** (not available)

**ISBN/Order No:** (not available)



### Creating and Understanding Drawings

**Author(s):** *Mittler, Gene A.; Howze, James*

**General Description:** Book offers a comprehensive, discipline-based approach to drawing. Units include topic introductions, studio lessons, perceiving and responding exercises and tips, artists at work sections, and evaluations. Extensively covers principles and elements of design. Accompanying teacher's resource guide has outlines, lesson plans, sample worksheets, and further activities. Computer-drawing chapter has outdated references and illustrations.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum** *Context*

**Organizer(s):** *Image-Development and Design Strategies  
Materials, Technologies, and Processes  
Visual Elements and Principles of Art and Design*

**Grade Level:**

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

**Year Recommended:** 1996

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

Tel: 1-800-565-5758 (orders only) Fax: (905) 430-5020

**Price:** Student Edition: \$50.58

Instructor Guide/Teacher Resource: \$20.85

**ISBN/Order No:** Student Edition: 0-02-662228-9

Instructor Guide/Teacher Resource:  
0-02-662229-7



**Design Principles and Problems, Second Edition**

**Author(s):** Fisher, Mary Pat; Zelanski, Paul

**General Description:** Illustrated book is a thorough introduction to 2-D and 3-D design elements and principles. Introductory chapter comprehensively discusses design awareness and context. Includes multiple studio projects for developmental applications.

**Audience:** General

**Category:** Student, Teacher Resource

**Curriculum** Context

**Organizer(s):** Image-Development and Design Strategies  
Visual Elements and Principles of Art and Design

**Grade Level:**

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

**Year Recommended:** 1996

**Supplier:** Harcourt Brace and Company Canada Ltd.  
55 Horner Avenue  
Toronto, ON  
M8Z 4X6

Tel: 1-800-387-7278 Fax: (416) 255-5456

**Price:** \$77.94

**ISBN/Order No:** 0-15-501615-6



**Design Synectics**

**Author(s):** Roukes, Nicholas

**General Description:** Book takes a comprehensive, design-based approach to image development. "Studio Actions" sections creatively expand upon the design concepts taught. The "Studio Actions" could readily be adapted for computer-generated imagery by substituting the computer's drawing and painting tools for the traditional media suggested.

**Audience:** General

**Category:** Teacher Resource

**Curriculum** Context

**Organizer(s):** Image-Development and Design Strategies  
Visual Elements and Principles of Art and Design

**Grade Level:**

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

**Year Recommended:** 1996

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

Tel: 1-800-387-9776 Fax: (905) 477-9179

**Price:** \$36.95

**ISBN/Order No:** 0-87192-198-7



**The Desktop Color Book, Second Edition**

**Author(s):** Gosney, Michael; Dayton, Linnea

**General Description:** Book provides an overview of computer technology-based image-making and manipulation processes. Provides an overview of colour theory and practice as implemented on the desktop. Deals with desktop tools, hardware and software, input and storage options, "Post Script" illustrations, "pixel-based" artwork, and output options for paper and multimedia. Non-specific to Macintosh or MS-DOS.

**Audience:** General

*Gifted - condensed and detailed information*

**Category:** Student, Teacher Resource

**Curriculum** Image-Development and Design Strategies

**Organizer(s):** Materials, Technologies, and Processes

**Grade Level:**

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

**Year Recommended:** 1996

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

Tel: 1-800-387-9776 Fax: (905) 477-9179

**Price:** \$27.95

**ISBN/Order No:** 1-55828-365-X



**Electric Dreams (Computer Imaging)**

**General Description:** Twenty-four-minute colour video illustrates technologies and artistic advances in computer generated imagery. A number of contemporary commercial examples help clarify concepts.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum** *Context*  
**Organizer(s):** *Image-Development and Design Strategies*  
*Materials, Technologies, and Processes*

**Grade Level:**

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

**Year Recommended:** 1995

**Supplier:** *B.C. Learning Connection Inc.*  
 c/o Learning Resources Branch (Customer Service)  
 878 Viewfield Road  
 Victoria, BC  
 V9A 4V1

Tel: (250) 387-5331 Fax: (250) 387-1527

**Price:** \$21.00

**ISBN/Order No:** VA0033



**For the Love of Simple Linework**

**Author(s):** *Narale, Arvind*

**General Description:** Book on line drawing with a pen is transferable to computer drawing applications. Provides information on line, shape, positive and negative spaces, and composition. Accompanying teacher's guide has lesson plans and assessment strategies.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum** *Image-Development and Design Strategies*  
**Organizer(s):** *Visual Elements and Principles of Art and Design*

**Grade Level:**

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

**Year Recommended:** 1996

**Supplier:** *Canadian Stage and Arts Publications Ltd.*  
 104 Glenrose Avenue  
 Toronto, ON  
 M4T 1K8

Tel: (416) 484-4534 Fax: (416) 484-6214

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

Tel: 1-800-387-9776 Fax: (905) 477-9179

**Price:** Student Edition: \$15.95  
 Teacher's Guide: \$14.95

**ISBN/Order No:** Student Edition: 0-919952-37-2  
 Teacher's Guide: (not available)



### Gasping for Air

**General Description:** Three-minute video uses photography, 2-D paint animation, image processing, live video footage, and computerized 3-D graphics to create a metaphorically rich story about the longing for harmony within oneself and one's environment. Uses sound effectively as an integral part of the animation.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum** *Context*

**Organizer(s):** *Image-Development and Design Strategies  
Materials, Technologies, and Processes  
Visual Elements and Principles of Art and Design*

**Grade Level:**

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

**Year Recommended:** 1996

**Supplier:** *Moving Images Distribution*  
402 West Pender Street, Suite 606  
Vancouver, BC  
V6B 1T6

Tel: (604) 684-3014 Fax: (604) 684-7165

**Price:** (not available)

**ISBN/Order No:** (not available)



### Living With Art, Fourth Edition

**Author(s):** *Gilbert, Rita*

**General Description:** General art book considers what art is, the processes of art, sociological aspects of art, and some art history from an American perspective. Accompanying support materials includes some projects, overheads, and a timeline that may be of limited use.

**Audience:** *General*

*Gifted - provides opportunities for enrichment and extension*

**Category:** *Teacher Resource*

**Curriculum** *Context*

**Organizer(s):** *Image-Development and Design Strategies  
Materials, Technologies, and Processes  
Visual Elements and Principles of Art and Design*

**Grade Level:**

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

**Year Recommended:** 1996

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

Tel: 1-800-565-5758 (orders only)

Fax: (905) 430-5020

**Price:** \$54.36

**ISBN/Order No:** 0-07-911794-5



### Making a Good Layout

**Author(s):** Siebert, Lori; Ballard, Lisa

**General Description:** Textbook introduces the basic concepts of design layout in a clear format that includes descriptions, examples, and suggested learning activities. Follows through sample jobs in a step-by-step process.

**Audience:** General

**Category:** Student, Teacher Resource

**Curriculum** Context

**Organizer(s):** Image-Development and Design Strategies  
Materials, Technologies, and Processes  
Visual Elements and Principles of Art and Design

**Grade Level:**

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

**Year Recommended:** 1996

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

Tel: 1-800-565-5758 (orders only)

Fax: (905) 430-5020

**Price:** \$30.56

**ISBN/Order No:** 0-89134-423-3



### Media and Advertising, Module A

**General Description:** Fifty-six-minute American video explores media advertising, how media are constructed, television techniques, and how to create commercials. Presents current and archival television commercial footage with a discussion on how to identify a target audience. Includes a detailed teacher's resource package of lesson plans, student handouts, and follow-up activities.

**Audience:** General

**Category:** Student, Teacher Resource

**Curriculum** Context

**Organizer(s):** Image-Development and Design Strategies  
Materials, Technologies, and Processes

**Grade Level:**

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

**Year Recommended:** 1996

**Supplier:** Kinetic Inc.  
408 Dundas St. East  
Toronto, ON  
M5A 2A5

Tel: 1-800-263-6910 Fax: (416) 925-0653

**Price:** (not available)

**ISBN/Order No:** (not available)



### The New Digital Imaging

**General Description:** Twenty-minute video explores technological advances in digital imaging in the field of photography. Highlights ethical issues of manipulation.

**Audience:** General

*Gifted - opportunities for extension*

**Category:** Student, Teacher Resource

**Curriculum** Image-Development and Design Strategies

**Organizer(s):** Materials, Technologies, and Processes

**Grade Level:**

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

**Year Recommended:** 1995

**Also Recommended For:** Technology Education

**Supplier:** B.C. Learning Connection Inc.  
c/o Learning Resources Branch (Customer Service)  
878 Viewfield Road  
Victoria, BC  
V9A 4V1

Tel: (250) 387-5331 Fax: (250) 387-1527

**Price:** \$20.00

**ISBN/Order No:** VA0041



**The Photographic Eye: Learning to See with a Camera**

**Author(s):** O'Brien, Michael F.; Sibley, Norman

**General Description:** Classic book is an excellent introduction to image selection and design. Thought-provoking questions and exercises promote student engagement and develop thorough understanding. The concepts taught are useful in video as well as colour and black-and-white photography. Accompanying teacher's guide provides lesson plans.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum** *Context*

**Organizer(s):** *Image-Development and Design Strategies  
Materials, Technologies, and Processes  
Visual Elements and Principles of Art and Design*

**Grade Level:**

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

**Year Recommended:** 1996

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

Tel: 1-800-387-9776 Fax: (905) 477-9179

**Price:** Student Edition: \$47.95  
Teacher's Guide: \$15.95

**ISBN/Order No:** Student Edition: 0-87192-283-5  
Teacher's Guide: 0-87192-284-3



**Photography, Fifth Edition**

**Author(s):** London, Barbara; Upton, John

**General Description:** Textbook explains processes in and approaches to photography. Images are well co-ordinated; text is clearly written and interesting with easy-to-follow instructions where applicable.

**Audience:** *General*

**Category:** *Teacher Resource*

**Curriculum** *Context*

**Organizer(s):** *Image-Development and Design Strategies  
Materials, Technologies, and Processes  
Visual Elements and Principles of Art and Design*

**Grade Level:**

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

**Year Recommended:** 1996

**Supplier:** *Harper Collins Canada Ltd.*  
1995 Markham Road  
Scarborough, ON  
M1B 5M8

Tel: 1-800-387-0117 Fax: (416) 321-3033

**Price:** \$45.56

**ISBN/Order No:** 0-673-52223-7



### Portable Video Production

**General Description:** Forty-four-minute video and three accompanying manuals examine each stage of video production, with examples, and explain common errors. Visual signposts in the video correspond with the manuals to provide logical breaks. Teachers should note that this is not a how-to technical resource package.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum** *Context*

**Organizer(s):** *Materials, Technologies, and Processes*  
*Visual Elements and Principles of Art and Design*

**Grade Level:**

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

**Year Recommended:** 1996

**Supplier:** *New Vision Media Ltd.*  
Suite 150 - 12140 Horseshoe Way  
Richmond, BC  
V7A 4V5

Tel: 1-800-667-1500 Fax: (604) 272-7798

**Price:** (not available)

**ISBN/Order No:** (not available)



### Starting from Scratch

**General Description:** This 58-minute video introduces and demonstrates handmade, camera-less, and camera-based animation techniques. It combines short examples with artist interviews to give a broad overview.

**Audience:** *General*

**Caution:** *Two scenes show hand-drawn and animated genitals.*

**Category:** *Student, Teacher Resource*

**Curriculum** *Image-Development and Design Strategies*

**Organizer(s):** *Materials, Technologies, and Processes*

**Grade Level:**

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

**Year Recommended:** 1996

**Supplier:** *New Vision Media Ltd.*  
Suite 150 - 12140 Horseshoe Way  
Richmond, BC  
V7A 4V5

Tel: 1-800-667-1500 Fax: (604) 272-7798

**Price:** (not available)

**ISBN/Order No:** (not available)



### A Stroll in XXth Century Art

**General Description:** Macintosh, MS-DOS, and Windows CD-ROM in both English and French provides a visual and aural walk through a 20th-century sculptural garden in France. It provides a multidimensional perspective of the works and lives of a group of artists, including Braque, Calder, Chagall, Giacometti, Hepworth, Kandinski, and Matisse.

System requirements for Macintosh: 68030 or later; 8 Mb RAM; CD-ROM drive; colour monitor; sound card; graphics card. System requirements for MS-DOS: 486SX or later; 33 MHz; 8 Mb RAM recommended; colour monitor; sound card; graphics card; mouse. System requirements for Windows: Windows 3.1 or later; 8 Mb RAM; colour monitor; sound card; graphics card; mouse.

**Audience:** *General*

*Gifted - opportunities for in-depth study*

*Other - French*

**Category:** *Student, Teacher Resource*

**Curriculum** *Context*

**Organizer(s):** *Materials, Technologies, and Processes*

**Grade Level:**

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

**Year Recommended:** 1996

**Supplier:** *Periodica Multimedia*  
1155 Avenue Ducharme  
Outremont, QC  
H2V 1E2

Tel: 1-800-361-1431 Fax: (514) 274-0201

**Price:** \$89.95

**ISBN/Order No:** 9531



**Video in Focus: A Guide to Viewing and Producing Video**

**Author(s):** Hone, R.; Flynn, L.

**General Description:** Student handbook and a teacher's guide introduce video, video production, and its technology. Step-by-step activities encourage hands-on learning and critical viewing.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum** *Context*

**Organizer(s):** *Image-Development and Design Strategies  
Materials, Technologies, and Processes*

**Grade Level:**

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

**Year Recommended:** 1995

**Also Recommended For:** *Language Arts  
Technical & Professional Communication 12*

**Supplier:** *Prentice Hall Ginn Canada (Ont.)  
1870 Birchmount Road  
Scarborough, ON  
M1P 2J7*

Tel: 1-800-567-3800 Fax: (416) 299-2539

**Price:** Student Book: \$22.10  
Teacher's Guide: \$22.10

**ISBN/Order No:** Student Book: 0-889963444  
Teacher's Guide: 0-889962812



**Virtual Reality**

**General Description:** Twenty-six-minute video looks at subjects being explored by current virtual reality technology. It takes the viewer through a brief history of the development of virtual reality and into a broad range of applications including consumerism, architectural design, and some ethical questions about future applications.

**Audience:** *General*

**Category:** *Student, Teacher Resource*

**Curriculum** *Context*

**Organizer(s):** *Image-Development and Design Strategies  
Materials, Technologies, and Processes*

**Grade Level:**

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

**Year Recommended:** 1996

**Supplier:** *Jeflyn Media Consultants  
P.O. Box 220  
Mount Albert, ON  
LOG 1M0*

Tel: 1-800-668-6065 Fax: (905) 473-1408

**Price:** (not available)

**ISBN/Order No:** (not available)





# APPENDIX C

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## *Cross-Curricular Interests*



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, the Ministry of Education, Skills and Training wants to ensure that education in British Columbia is relevant, equitable, and accessible to all learners. In order to meet the needs of all learners, the development of each component of this document has been guided by a series of cross-curricular reviews. This appendix outlines the key aspects of each of these reviews. The information here is intended to guide the users of this document as they engage in school and classroom organization and instructional planning and practice.

The areas of cross-curricular interest are:

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

### APPLIED FOCUS IN CURRICULUM

An applied focus combines the following components in curriculum development, consistent with the nature of each subject area:

**Learning Outcomes**—expressed as observable, measurable, and reportable abilities or skills

**Employability Skills**—inclusion of outcomes or strategies that promote skills that will enable students to be successful in the workplace (e.g., literacy, numeracy, critical and creative thinking, problem solving, technology, and information management)

**Contextual Learning**—an emphasis on learning by doing; the use of abstract ideas and concepts, including theories, laws, principles, formulae, rules, or proofs in a practical context (e.g., home, workplace, community)

**Interpersonal Skills**—inclusion of strategies that promote co-operative activities and teamwork

**Career Development**—inclusion of appropriate connections to careers, occupations, entrepreneurship, or the workplace

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 postsecondary education and what they learn in Kindergarten through Grade 12.

Some examples of an applied focus in different subjects are:

**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 communications (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, and 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

**Visual Arts**—applying visual arts skills to real-world design, problem solving, and communications; 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

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.

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

The main emphases of career development are career awareness, career exploration, career preparation, career planning, and career work experience.

#### *In the Primary Years*

Career awareness promotes an open attitude toward a variety of career roles and types of work. Topics include:

- the role of work and leisure
- relationships among work, the family, one's personal interests, and one's abilities

A variety of careers can be highlighted through the use of in-class learning activities that focus on the students themselves and on a range of role models, including non-traditional role models.

#### *In Grades 4 to 8*

The emphasis on self-awareness and career awareness is continued. 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-playing, 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.

### *In Grades 11 and 12*

Career development in these grades is focussed more specifically on issues related to the world of work. These include:

- dynamics of the changing work force and changing influences on the job market (e.g., developing technology and economic trends)
- job-keeping and advancement skills (interpersonal skills needed in the workplace, employment standards)
- occupational health issues and accessing health support services
- funding for further education
- alternative learning strategies and environments for different life stages
- mandatory work experience (minimum 30 hours)

### *Work Experience*

Work experience provides students with opportunities to participate in a variety of workplace situations to help prepare them for the transition to a work environment.

Work experience also provides students with opportunities to:

- connect what they learn in school with the skills and knowledge needed in the workplace and society in general
- experience both theoretical and applied learning, which is part of a broad liberal education
- explore career directions identified in their Student Learning Plans

Descriptions of career development are drawn from the ministry's *Career Developer's Handbook, Guidelines for the Kindergarten to Grade 12 Education Plan, Implementation Resource, Part 1*, and the *Career and Personal Planning 8 to 12 IRP* (1997).

### 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 students.

Good practices to enhance learning 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

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

## ENVIRONMENT AND SUSTAINABILITY

Environmental education is defined as a way of understanding how humans are part of and influence 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 “environment and sustainability” themes into the curriculum helps students develop a responsible attitude toward caring for the earth. Students are provided with opportunities to identify their beliefs and opinions, reflect on a range of views, and ultimately make informed and responsible choices.

Some guiding principles that support the integration of “environment and sustainability” themes in subjects from Kindergarten to Grade 12 include:

- Direct experience is the basis of learning.
- Responsible action is integral to, and a consequence of, environmental education.
- Life on Earth depends on, and is part of, complex systems.
- Human decisions and actions have environmental consequences.
- Environmental awareness enables students to develop an aesthetic appreciation of the environment.

- The study of the environment enables students to develop an environmental ethic.

This summary is derived from *Environmental Concepts in the Classroom: A Guide for Teachers*, Ministry of Education, 1995.

## ABORIGINAL STUDIES

Aboriginal studies focus on the richness and diversity of Aboriginal cultures and languages. These cultures and languages are examined within their own unique contexts and within historical, contemporary, and future realities. Aboriginal studies are based on a holistic perspective that integrates the past, present, and future. Aboriginal 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 Aboriginal 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, and 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).

In studying First Nations, it is expected that 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 co-operation 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 where 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-bias practices in physical activity (e.g., in team sport, 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.

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.

In learning about information technology, students acquire skills in information analysis and evaluation, word processing, database analysis, information management, graphics, and multimedia applications. Students 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 the appearance of information
- deliver a message to an audience using information technology

The curriculum organizers are:

- **Foundations**—provides the basic physical skills and intellectual and personal understanding required to use information technology, as well as self-directed learning skills and socially responsible attitudes
- **Process**—allows students to select, organize, and modify information to solve problems

- **Presentation**—provides students with an understanding of how to communicate ideas effectively using a variety of information technology tools

This information is derived from the Information Technology K to 12 curriculum.

### MEDIA EDUCATION

Media education is a multidisciplinary and interdisciplinary approach to the study of media. Media education deals with key media concepts and focusses on broad issues such as the history and role of media in different societies and the social, political, economic, and cultural issues related to the media. Instead of addressing the concepts in depth, as one would 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, TV, film, radio, magazines, computer games, and information services—all supplying media messages—are pervasive in the lives of students today. Media education develops students' abilities 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:

*English Language Arts*—critiquing advertising and examining viewpoints

*Visual Arts*—analysing the appeal of an image by age, gender, status, and other characteristics of the target audience

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

*Drama*—critically viewing professional and amateur theatre productions, dramatic films, 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.

Multiculturalism 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 multiculturalism 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 heritage 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 on one's own attitudes about 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***—identifying ways in which the fine arts portray 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 by the Social Equity Branch in 1994.

### SCIENCE-TECHNOLOGY-SOCIETY

Science-Technology-Society (STS) addresses our understanding of inventions and discoveries and of 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, Society and Change. Each organizer may be developed through a variety of contexts, such as the economy, the 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:

**Visual Arts**—recognizing that demands generated by visual artists have led to the development of new technologies and processes (e.g., new permanent pigments, fritted glazes, drawing instruments)

**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.

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 or by composing and performing a music piece)
- 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, or a secondary student could be mapping the key features of the main street between school and home. A student on a modified program is assessed in relation to the goals and objectives established in the student's IEP.



# APPENDIX D

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*Assessment and Evaluation*



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.

### ASSESSMENT AND EVALUATION

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

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 11 and 12.

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:

- Step 1** ▶ Identify the expected learning outcomes (as stated in this Integrated Resource Package).
- Step 2** ▶ Identify the key learning objectives for instruction and learning.
- Step 3** ▶ Establish and set criteria. Involve students, when appropriate, in establishing criteria.
- Step 4** ▶ Plan learning activities that will help students gain the knowledge or skills outlined in the criteria.
- Step 5** ▶ Prior to the learning activity, inform students of the criteria against which their work will be evaluated.
- Step 6** ▶ Provide examples of the desired levels of performance.
- Step 7** ▶ Implement the learning activities.
- Step 8** ▶ Use various assessment methods based on the particular assignment and student.
- Step 9** ▶ Review the assessment data and evaluate each student's level of performance or quality of work in relation to criteria.
- Step 10** ▶ Where appropriate or necessary, assign a letter grade that indicates how well the criteria are met.
- Step 11** ▶ Report the results of the evaluations to students and parents.



# APPENDIX D

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*Assessment and Evaluation Samples*



The samples in this section show how a teacher might link criteria to learning outcomes. Each sample is based on prescribed learning outcomes taken from one or more organizers. The samples provide background information to explain the classroom context; suggested instruction tasks and strategies; the tools and methods used to gather assessment information; and the criteria used to evaluate student performance.

### HOW THE SAMPLES ARE ORGANIZED

There are five parts to each sample:

- identification of the prescribed learning outcomes
- overview
- planning for assessment and evaluation
- defining the criteria
- assessing and evaluating student performance

#### *Prescribed Learning Outcomes*

This part identifies the organizer or organizers and the specific prescribed learning outcomes selected for the sample.

#### *Overview*

This is a summary of the key features of the sample.

#### *Planning for Assessment and Evaluation*

This part outlines:

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

#### *Defining the Criteria*

This part illustrates the specific criteria (based on prescribed learning outcomes), the assessment task, and various reference sets.

#### *Assessing and Evaluating Student Performance*

This part includes:

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

### EVALUATION SAMPLES

The samples on the following pages illustrate how a teacher might apply criterion-referenced evaluation in Media Arts 11 and 12.

- Sample 1: Media Arts 11  
*Creating a Self-Portrait*  
(Page D-8)
- Sample 2: Media Arts 11  
*Designing and Marketing a Product*  
(Page D-12)
- Sample 3: Media Arts 12  
*Creating a Visual Presentation on a Social Issue*  
(Page D-15)
- Sample 4: Media Arts 12  
*Production Teams Create a Presentation on a Theme*  
(Page D-18)

▼ **SAMPLE 1: MEDIA ARTS 11**

**Topic:** *Creating a Self-Portrait*

**Prescribed Learning Outcomes:**

*Image-Development and Design Strategies*

It is expected that students will:

- create images using sound and movement

*Context*

It is expected that students will:

- analyse how context and purpose influence the content and form of media artworks

*Visual Elements and Principles of Art and Design*

It is expected that students will:

- critique the use of the visual elements and principles of art and design in a variety of media artworks
- use media arts technology to create images that demonstrate particular visual elements and principles of art and design

*Materials, Technologies, and Processes*

It is expected that students will:

- analyse how materials, media arts technologies, and processes are used to affect the meaning of images

**OVERVIEW**

In this unit students used a variety of materials and technologies to create self-portraits. The unit offered opportunities for them to explore their individual and unique features and qualities, introduce themselves to others, get to know each other better, and respond to one another's work. Evaluation was based on the self-portraits and self-assessments they completed.

**PLANNING FOR ASSESSMENT AND EVALUATION**

- The class had previously discussed how to respond to other artists' work and established guidelines for critiquing and for giving constructive feedback.
- Students examined and studied self-portraits done using a variety of materials and technologies (e.g., painting, video, 3-D models). They analysed the different techniques used in the examples and discussed the variety of ways people represented themselves.
- The teacher presented still images of people (photographs and traditional portrait paintings) and posed questions about the context of each work, the message the artist was communicating, and the emotional effect of the work. Students viewed works from various cultures and different times, identifying and discussing uses of the visual elements and principles of art and design.
- Students explored the ways still images have been transformed to create a sense of motion (e.g., flip books, Muybridge's photographic studies, Duchamp's *Nude Descending a Staircase*).
- The teacher presented a selection of video self-portraits including Paula Levine's *Mirror, Mirror; Ruby Truly*; and self-portraits created by other art students. As a class, they explored the way information can be communicated through video. Students practised one of the observed techniques, using still images of themselves as the theme.
- Students generated ideas and images of themselves in a variety of ways:
  - using reflective surfaces to examine their physical features

- brainstorming words that captured their uniqueness
  - identifying colours and shapes that represented their personalities
  - exploring sounds that reflected something about themselves
- Each student created a series of thumbnail sketches and chose one to scan into the computer. They explored ways of altering their sketches to create a variety of effects and moods. They used available technology to fragment and copy portions of an image, and experimented with the use of repetition, pattern, reflection, movement, rhythm, and pace. They included sound and different background images or supporting images to create whole portraits that involved a number of senses.
  - When students had completed their first drafts, they invited feedback and suggestions from others, then refined their self-portraits and presented them to the class. They included self-assessments that analysed content, form and function, and the visual elements and principles of art and design used.

### DEFINING THE CRITERIA

The students and teacher discussed the qualities and features that should be present in their self-portraits. Together they established the criteria for the self-portraits.

#### *Self-Portrait*

To what extent do students:

- illustrate distinct personal characteristics in the images
- organize the content in order to portray themselves as intended
- include rhythm and movement in the images
- frame the images to create a specific effect
- use image-related sound effectively
- use juxtaposed images for effect
- create an emotional effect for the audience
- use the visual elements and principles of art and design in unique ways
- choose appropriate materials, technologies, and processes to communicate the intended message
- use materials, technologies, and processes skilfully to enhance images and create desired effects

#### *Self-Assessment*

To what extent do students:

- accurately identify examples in which they used the visual elements and principles of art and design to create the desired effect
- identify areas in their work where revisions or changes might enhance the desired effect
- indicate ways in which aspects of the context and purpose influenced the content, form, and function
- show evidence of self-reflection and self-analysis

### ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher used a rating scale to assess and evaluate the self-portraits. Students self-assessed using the rating scale and questions provided by the teacher. The teacher met with each student to discuss the work, self-assessment, and goals for future activities.

**Self-Portrait Rating Scale**

Criteria	Rating
• illustrates distinct personal characteristics in the images	
• organizes the content in order to portray himself or herself as intended	
• includes rhythm and movement in the images	
• frames the images to create a specific effect	
• uses image-related sound effectively	
• uses juxtaposed images for effect	
• elicits an emotional reaction from the audience	
• uses the visual elements and principles of art and design in unique ways	
• chooses appropriate materials, technologies, and processes to communicate the intended message	
• uses materials, technologies, and processes skilfully to enhance images and create desired effects	

**Comments:**

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- Key:** 5—Meets the criteria in a highly effective way; reveals consistent, imaginative, original approach.  
 4—Meets the criteria in a confident, capable way; reveals an individual, interesting approach.  
 3—Meets the criteria in a satisfactory way; imaginative with varying success.  
 2—Meets the criteria in a limited way.  
 1—Student is progressing, but requires more time and instruction.



▼ **SAMPLE 2: MEDIA ARTS 11**

**Topic:** *Designing and Marketing a Product*

**Prescribed Learning Outcomes:**

*Image-Development and Design Strategies*

It is expected that students will:

- solve a design problem using one or more media arts technologies

*Context*

It is expected that students will:

- create a media artwork for a specific audience

*Visual Elements and Principles of Art and Design*

It is expected that students will:

- critique the use of the visual elements and principles of art and design in a variety of media artworks
- use media arts technology to create images that demonstrate particular visual elements and principles of art and design

*Materials, Technologies, and Processes*

It is expected that students will:

- apply appropriate materials, media arts technologies, and processes to achieve their intent in media artwork

**OVERVIEW**

Students designed products with a specific purpose (e.g., running shoes for a herd of elephants) and developed marketing campaigns using a variety of materials, technologies, and processes. For each product, they defined the specifics of the product, composed a slogan, and designed a billboard and packaging to create the

intended images and effects. They presented the products and the marketing campaigns to the class. Evaluation was based on their presentations.

**PLANNING FOR ASSESSMENT AND EVALUATION**

- The teacher invited the class to brainstorm examples of how mass media reflects, enhances, or subverts traditional societal beliefs. They discussed the impact mass media has on people and society and the role advertising plays in consumerism.
- Students examined the relationship between products and advertising techniques (e.g., Pepsi and its logo, Nike and “the stripe”). They worked in small groups to choose a product and analyse the intentions behind the packaging, logo, and advertising campaigns. They also reported on how the visual elements and principles of art and design were used to establish the key components and factors of the campaigns.
- The teacher presented media artworks that had been created for a variety of purposes (e.g., commercial, educational). Students discussed how the purpose and context affected the form, and analysed the effect artists’ choices had on conveying the intended messages.
- The class considered the challenge of designing and marketing running shoes for elephants. They researched information about elephants (types, environments they live in, work they may be used for, sounds they produce) that would be critical to product and marketing design. In small groups, they role-played what life as an elephant might be like, and they individually created sketches, drawings, or models that portrayed the animal’s perspective.

- The teacher provided direct instruction and guided practice in the use of specific technologies for creating specific effects. The requirements of the assignment were explained. Together the teacher and students discussed the criteria for evaluating their products and the marketing campaign. The teacher used the criteria to develop a rating scale for the project and provided copies to the students.
- Students used appropriate technologies to create prototypes based on their designs.
- After they had developed the running shoes, students identified the intended audience and created a marketing plan to sell the product. They used technology and manipulated the visual elements and principles of art in designing their campaigns.
- Students tested their products and campaigns using focus groups or panels to critique the initial prototypes. They then incorporated the feedback into the final designs.

#### DEFINING THE CRITERIA

##### *Image-Development and Design Strategies*

To what extent do students:

- consider the needs of the intended audience in the design
- persevere and work to solve design problems in order to achieve the desired outcome
- show uniqueness and creativity in the product and advertising campaign

#### *Context*

To what extent do students:

- create a presentation that has the desired effect on the audience
- evaluate initial audience response and make necessary revisions

#### *Visual Elements and Principles of Art and Design*

To what extent do students:

- use the visual elements and principles of art and design effectively to convey the message of the marketing campaign
- connect the visual elements and the principles of art and design throughout the presentation
- match the product and images to the intended audience
- create unity among all aspects of the presentation

#### *Materials, Technologies, and Processes*

To what extent do students:

- choose appropriate materials, technologies, and processes for product-development and marketing
- show evidence of manipulating and experimenting with a variety of materials, technologies, and processes in order to create images

#### ASSESSING AND EVALUATING STUDENT PERFORMANCE

Students used a performance scale to provide feedback to one another on the initial drafts. The teacher used the scale to assess and evaluate students' final presentations.

**Designing and Marketing a Product**

Criteria	Beginning	Developing	Competent
<b>Image-Development and Design Strategies</b>	▶ Shows limited understanding of intended audience. Little match between needs of the consumer and design of the product. Accepts initial design. Shows little interest in the problem or no desire to solve it, or may attempt to solve it too quickly.	Connection between the design of the product and the needs of the intended audience is evident, although not always maintained throughout the presentation. Student tries to solve the design problems but may have difficulty defining or clarifying them. Some indication of creative and original ideas.	Strong connection between the design of the product and the needs of the intended audience. Student actively and thoughtfully approaches the design problems. Shows original ideas and evidence of risk taking, and pushes the boundaries to create an imaginative piece of work.
<b>Context</b>	▶ Audience is not involved in the presentation. Presentation does not capture interest and, at times, bores audience. Few revisions initiated from prototype, or revisions do not improve audience response.	Audience is engaged and interested throughout most of the presentation. Student has incorporated revisions from initial audience response of drafts to make improvements.	Audience is actively engaged, interested, involved, and enthusiastic about the product and the presentation. Student has carefully monitored and observed audience response to initial drafts, incorporating revisions to create a greater effect.
<b>Visual Elements and Principles of Art and Design</b>	▶ Message is unclear. Elements and principles show no apparent connection and do not work together. Little or no emotional impact.	Use of the elements and principles creates clear message. Elements and principles work together, but not always consistently. Selected elements and principles create interest and have an effect on the viewer.	Use of the elements and principles create clear, powerful message. Elements and principles work together effectively throughout the presentation, creating unity. Selected elements and principles are eye-catching and create an emotional effect.
<b>Materials, Technologies, and Processes</b>	▶ Uses materials, technologies, and processes at a basic level. Selected technologies or processes are not well matched to their intended use. Little evidence of skilful or innovative use of materials, technologies, or processes.	Use of materials, technologies, and processes is sometimes creative, but not consistently. Shows some ability to select technologies and processes that match intended purpose. Evidence of skilfully using technologies and processes, occasionally being innovative.	Use of materials, technologies, and processes is imaginative and innovative, showing evidence that student has experimented with a variety of processes to create new and unique images. Selected technologies and processes are well matched to intent and are manipulated skilfully to enhance the development of their ideas.

▼ **SAMPLE 3: MEDIA ARTS 12**

**Topic:** *Creating a Visual Presentation on a Social Issue*

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

It is expected that students will:

- create media arts images using a variety of design strategies and image sources, and justify selection

*Context*

It is expected that students will:

- use a variety of media arts technologies to create images that:
  - support or challenge beliefs, values, and traditions
  - incorporate characteristics of other artists, movements, and periods in personal style
  - reflect historical and contemporary issues

*Visual Elements and Principles of Art and Design*

It is expected that students will:

- evaluate how the visual elements and principles of art and design are manipulated to:
  - convey a message
  - create an effect
  - influence personal preference
- manipulate and justify selection of visual elements and principles of art and design in order to:
  - alter the meaning or effect of images
  - reflect cultural and stylistic influences
  - achieve a specific emotional response

*Materials, Technologies, and Processes*

It is expected that students will:

- manipulate a combination of materials, media arts technologies, and processes to support intent of media artworks

**OVERVIEW**

Students developed visual images to present, to an intended audience, their personal points of view on some facet of violence. The teacher was sensitive to the personal nature of the topic and provided opportunities for students to choose alternatives or to make adaptations where needed. Evaluation was based on the presentations and accompanying artist's statements.

**PLANNING FOR ASSESSMENT AND EVALUATION**

- The class conducted exploratory research around the issue of violence. In their research they obtained information about different aspects of violence, its prevalence, its impact on different groups, and its cost to society. They engaged in a debate addressing the role mass media has played in the issue of violence in society.
- The students discussed the issue of violence, including their points of view, and the prevalence of violence in their lives, families, school, and community. They developed personal statements that reflected their views and perspectives.
- The teacher prompted a discussion on violence in mass media, including television programs, rock videos, and films, and asked students to consider how the method of presentation or choice of image might affect different audiences.

- The teacher provided opportunities for students to explore ways of creating and then altering the effect of a message:
  - They worked in pairs to manipulate and change elements such as speed, sound, contrast, size, and colour to alter the effect of a 30-minute segment of film or video that conveyed a strong message.
  - They chose messages and explored how images and sounds changed the communication.
  - They videotaped a scene several times to explore movement as a visual element of art and design. Students filmed the subject moving, with the camera static; the subject static, with the camera moving; and the subject static with the camera static.
- The class discussed the assignment, the criteria, and the rating scales that would be used to evaluate their projects. Students developed presentations on specific issues designed to influence the attitudes and emotions of the school community.
- Students revisited and reworked their personal statements in light of the processes and technologies (combination of low tech and high tech) they intended to use. They planned their presentations, drafting storyboards to illustrate the form, sequence of images, and sounds they planned to use to communicate their messages.
- They presented their completed work, including artist's statements, to the class.

## DEFINING THE CRITERIA

### *Presentation*

To what extent does the student:

- use the visual elements and principles of art and design to create specific, intended effects
- use the visual elements and principles of art and design to communicate a personal message
- choose materials, technologies, and processes that best reflect the theme and message
- show evidence of cohesive form and logical sequence
- illustrate a more profound understanding of the theme
- affect the intended audience emotionally
- make an effort to influence attitudes about and perceptions of the issue

### *Artist's Statement and Critique*

To what extent does the student:

- analyse his or her own work, making revisions and changes to support the intent
- identify changes that would result in a more desirable effect
- acknowledge the successful use of visual elements and principles of art and design in creating the desired effect and communicating the intended message

## ASSESSING AND EVALUATING STUDENT PERFORMANCE

The teacher used the following scale to assess and evaluate the students' presentations and artist's statements.

**Performance and Artist's Statement**

Rating	Criteria
<p><b>5</b> <b>Outstanding</b></p>	<p>Goes beyond the expectations and creates a unique, thought-provoking presentation. Visual elements and principles of art and design are successfully integrated. Creates a sense of mood and a strong emotional impact, and communicates a personal message in a powerful way. Sense of unity; logical sequence of images. The organization works to create a lasting impact. Research and personal exploration of issues is apparent in depth of feeling, understanding, and commitment illustrated in the presentation. Presentation moves the audience members to examine their previous values, beliefs, and understandings of the issue. Skilful use of materials, technologies, and processes enhances images and communication of the message. Willingly experiments with image-development strategies and technologies that enhance, support, and illustrate chosen theme. Recognizes own strengths and weaknesses, and shows evidence of analysing work, making revisions to create a more effective presentation. Identifies areas for change or development in subsequent work.</p>
<p><b>4</b> <b>Good</b></p>	<p>Original, thoughtful presentation. Visual elements and principles of art and design create desired mood or emotional impact and are integrated successfully most of the time. Clearly communicates a personal message. Logical sequence of images; sense of organization. Research and personal exploration of issues are evident; presentation shows understanding. Presentation affects the audience and promotes thinking about the issue. Materials, technologies, and processes are chosen and used effectively to complement the images. Shows willingness (is not always successful) to experiment with image-development strategies and technologies. Recognizes own strengths and weaknesses, and shows some evidence of analysing work, making revisions to create a more effective presentation. Identifies changes that would result in a stronger effect in future work.</p>
<p><b>3</b> <b>Satisfactory</b></p>	<p>A thoughtful presentation. Visual elements and principles of art and design create a sense of mood and communicate a personal message, but may be inconsistent. Logical sequence of images; general sense of organization, but may lack unity. Evidence of research and understanding of the issue is evident. Presentation has an emotional impact and engages the audience, but does not explore deeper levels of the issue. Materials, technologies, and processes chosen match the images and are often used effectively. Experiments in limited ways with image-development strategies and technologies. Beginning to recognize own strengths and weaknesses, learning to analyse work, and has made some substantial revisions to the presentation.</p>
<p><b>2</b> <b>Developing</b></p>	<p>Presentation reflects most important criteria and elements. Visual elements and principles create a limited sense of mood, and the message is not always clear. Presentation lacks a logical sequence of images and appears disorganized at times. Evidence of limited research. Presentation has an effect on the audience, although not always as intended. At times engages the audience, but does not get to the deeper levels of the issue. Chosen materials, technologies, and processes do not always match the images. Experiments in a basic way with image-development strategies and technologies. Beginning to recognize own strengths and to identify areas for development. Little evidence of revisions.</p>
<p><b>1</b> <b>In Progress</b></p>	<p>Showing progress; beginning to develop the required skills. Needs more time, instruction, and ongoing support in order to meet the criteria and complete the presentation. Student's performance will be assessed and evaluated upon completion.</p>
<p><b>Cannot Evaluate</b></p>	<p>Student is not attending class, has been removed from class, or refuses to participate in the assignment.</p>

▼ **SAMPLE 4: MEDIA ARTS 12**

**Topic:** *Production Teams Create a Presentation on a Theme*

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

It is expected that students will:

- create media arts images using a variety of design strategies and image sources, and justify selection

*Context*

It is expected that students will:

- develop a presentation of media arts images for a specific purpose or venue

*Visual Elements and Principles of Art and Design*

It is expected that students will:

- use a variety of media arts technologies to create a series of images that demonstrate the qualities of particular visual elements and principles of art and design
- manipulate and justify selection of visual elements and principles of art and design in order to:
  - alter the meaning or effect of images
  - reflect cultural and stylistic influences
  - achieve a specific emotional response

*Materials, Technologies, and Processes*

It is expected that students will:

- use a variety of materials, media arts technologies, and processes proficiently to create images
- apply appropriate procedures associated with a specific position in a production team to create media artworks

**OVERVIEW**

Production teams of 12 to 15 students were assigned to sound, light and projection, set and props, and action. Using visual elements and principles of art and design, the team members collaborated to each present a work around a chosen theme. Each team produced two presentations, incorporating feedback and self-assessment from the first to create the second. Evaluation was based on the second presentation.

**PLANNING FOR ASSESSMENT AND EVALUATION**

- Students participated in word-association and brainstorming activities to generate possible themes for their work. They collaborated to select a general theme (e.g., “obsession,” “beauty,” “tranquillity”) and worked together to consider ideas, connections, and the deeper meanings they could portray.
- The teacher divided the class into production teams. Each team discussed and explored ways of representing its theme. The teams examined ways other artists have used the visual elements and principles of art and design to create specific effects. They decided on the visual elements and principles they would use to portray their themes and communicate their messages.
- The teams then assigned members to smaller production units for each element of the presentation: sound, light and projection, set and props, and action.
- After individual production units developed ways of representing the theme, the team reassembled to combine their work. The teacher videotaped the initial presentations. The class viewed the

videos, analysed the visual elements and principles of art and design, continuity, and unity, and critiqued one another's work. They discussed what worked and what didn't. The teams discarded from, added to, and adapted their work to create their final presentations.

- Students went back into their production teams and applied what they learned in the first presentations to create final presentations.
- Assessment and evaluation of students' work was based on the final presentations.

### DEFINING THE CRITERIA

To what extent did the presentation:

- incorporate visual elements and principles of art and design to create the desired effect

- incorporate unique, creative, and innovative uses of the visual elements and principles of art and design to communicate the theme
- appear cohesive and unified
- include a variety of technologies suited to aspects of the theme
- reflect proficient use of technologies and processes
- effectively combine materials, technologies, and processes to create the desired effect
- show that the members of the team worked together collaboratively and effectively

### ASSESSING AND EVALUATING STUDENT PERFORMANCE

At the beginning of the unit, the criteria and the rating scale for the final presentations were discussed with the students. Each team completed the rating scale for self-evaluation and for peer evaluation.

**Presentation**

Criteria	Rating				
<ul style="list-style-type: none"> <li>incorporates visual elements and principles of art and design to create the desired effect</li> </ul>	Teacher	4	3	2	1
	Peer	4	3	2	1
	Self	4	3	2	1
<ul style="list-style-type: none"> <li>incorporates unique, creative, and innovative uses of the visual elements and principles of art and design to communicate the theme</li> </ul>	Teacher	4	3	2	1
	Peer	4	3	2	1
	Self	4	3	2	1
<ul style="list-style-type: none"> <li>appears cohesive and unified</li> </ul>	Teacher	4	3	2	1
	Peer	4	3	2	1
	Self	4	3	2	1
<ul style="list-style-type: none"> <li>includes a variety of technologies suited to aspects of the theme</li> </ul>	Teacher	4	3	2	1
	Peer	4	3	2	1
	Self	4	3	2	1
<ul style="list-style-type: none"> <li>uses technologies and processes proficiently</li> </ul>	Teacher	4	3	2	1
	Peer	4	3	2	1
	Self	4	3	2	1
<ul style="list-style-type: none"> <li>effectively combines technologies and processes to create desired effect</li> </ul>	Teacher	4	3	2	1
	Peer	4	3	2	1
	Self	4	3	2	1
<ul style="list-style-type: none"> <li>shows evidence of collaborative and effective teamwork</li> </ul>	Teacher	4	3	2	1
	Peer	4	3	2	1
	Self	4	3	2	1

**Key: 4**—Outstanding; able to meet criteria beyond what is expected.

**3**—Good; fully meets the criteria.

**2**—Satisfactory; meets the criteria at a beginning level, sometimes requires support.

**1**—In Progress; requires more instruction, time, and practice.



# APPENDIX E

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## *Acknowledgments*



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### VISUAL ARTS K TO 12 LEARNING OUTCOMES WRITING COMMITTEE

---

**Robert Dalton**

University of Victoria

**Margaret Scarr**

School District No. 41 (Burnaby)

**Donna Gilchrist**

School District No. 37 (Delta)

**Sarjeet Singh**

School District No. 39 (Vancouver)

**Jenny Haddleton**

York House School - Independent

**Tim Varro**

School District No. 41 (Burnaby)

**Ellen Hanson**

School District No. 21  
(Armstrong-Spallumcheen)

**Susan Viccars**

School District No. 38 (Richmond)

**Helen Robertson**

School District No. 37 (Delta)

**Susann Young**

School District No. 68 (Nanaimo)

### MEDIA ARTS 11 AND 12 LEARNING OUTCOMES WRITING COMMITTEE

---

**Raymond Hall**

University of British Columbia

**Keith Rice-Jones**

School District No. 43 (Coquitlam)

**Daryl Mytron**

School District No. 36 (Surrey)

**Evelyn Vipond-Schmidt**

School District No. 24 (Kamloops)

### MEDIA ARTS 11 AND 12 IRP WRITING TEAM

---

**Peg Campbell**

Emily Carr Institute of Art and Design

**Barbara Sunday**

School District No. 45 (West Vancouver)

**Daryl Mytron**

School District No. 36 (Surrey)

**Jacquelyn Wong**

School District No. 71 (Comox Valley)





# APPENDIX F

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*Glossary*



This glossary is meant to help the reader understand this Integrated Resource Package. It is not a complete list of terms for visual arts.

<b>abstract</b>	Describes an image that reduces a subject or idea to essential visual elements, such as lines, shapes, and colours.
<b>aesthetics</b>	Sensitivity and emotional involvement with regard to qualities of attractiveness and cohesiveness.
<b>animation</b>	The technique of sequencing slightly altered images over time to give a sense of movement.
<b>appropriation</b>	To make use of another person's or group's image or style without permission.
<b>aural</b>	Relating to or perceived by the ear.
<b>balance</b>	A principle of art and design concerned with the arrangement of one or more elements in a work of art so that they appear to have symmetrical or asymmetrical equilibrium in design or proportion.
<b>claymation</b>	An animation technique using pliable clay figures whose positions are manipulated incrementally before each exposure.
<b>collage</b>	An image or sound created by combining a variety of found fragments into a composition.
<b>contrast</b>	A principle of art and design concerned with juxtaposing one or more elements in opposition, so as to show their differences. In film, video, and computers, contrast refers to the brightness range (from highlights to darkest shadows) of a scene or image.
<b>depth</b>	Real or simulated 3-D distance. Simulated depth may be created by perspective through overlapping, converging, size, tone values, detail and focus, or sound.
<b>design</b>	An organized arrangement of one or more visual elements, principles, or materials for a purpose.

<b>digital</b>	Information encoded as a series of binary digits. Computers process all information digitally, including sound and images.
<b>distortion</b>	An image-development strategy used to deform an image through exaggeration.
<b>elaboration</b>	An image-development strategy used to embellish or create detail in an image.
<b>emphasis</b>	A principle of art and design concerned with making one or more elements dominate.
<b>exaggeration</b>	An image-development strategy used to over-emphasize a portion or aspect of an image.
<b>flip book</b>	A series of related images put into sequence and manually flipped to simulate movement.
<b>font</b>	In type, a complete selection of letters and characters of one size and face, including numbers and punctuation marks.
<b>form</b>	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, <i>form</i> refers to the total physical characteristics of an object, event, or situation.
<b>format</b>	The design, plan, or arrangement of something, such as a book or video program.
<b>fragmentation</b>	An image-development strategy used to detach, isolate, or break up an image.
<b>harmony</b>	A principle of art and design concerned with the blending of one or more elements in a work of art to create a pleasing effect, balance, symmetry, and a composed appearance.
<b>illustration</b>	An image designed to accompany text or present an idea.
<b>juxtaposition</b>	An image-development strategy used to place like or contrasting images side by side.

<b>layout</b>	The arrangement of a page, advertisement, or brochure, showing position of type, illustrations, and other elements.
<b>line</b>	An element of art and design that pertains to the narrow mark or path of a moving point on a surface.
<b>loop</b>	A length of film or video spliced head to tail in a continuous circle. It is used when a shot or sequence must be repeated regularly without pause for rewinding.
<b>magnification</b>	An image-development strategy used to increase the apparent size of an image.
<b>metamorphosis</b>	An image-development strategy used to change an image from one form to another.
<b>minification</b>	An image-development strategy used to decrease the apparent size of an image.
<b>montage</b>	A sequence of shots rapidly edited or mixed together to evoke a particular concept.
<b>movement</b>	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.
<b>multiplication (serialization)</b>	An image-development strategy using repetition to create an image or series of images.
<b>narrative</b>	A work that tells a story.
<b>pattern</b>	A principle of art and design concerned with repetition of one or more elements or motifs in a work of art.
<b>phenokistoscope</b>	Probably the oldest device to actually produce motion pictures, developed in 1832 by Joseph Plateau.

<b>point of view</b>	An image-development strategy referring to the physical, emotional, or philosophical position of the viewer relative to an image.
<b>principles of art and design</b>	The arrangement of the elements of art through specific strategies that may include pattern, repetition, unity, harmony, and contrasted balance.
<b>proportion</b>	The size relationship between the parts of an image and the whole.
<b>realism</b>	A style or tradition in which artists strive to achieve a lifelike representation in their work.
<b>real time</b>	A one-to-one relationship between display time and real-life time.
<b>repetition</b>	A principle of art and design concerned with one or more of the elements in a work of art being repeated.
<b>reversal</b>	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.
<b>rhythm</b>	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.
<b>rotation</b>	An image-development strategy used to revolve, move, or rearrange an image or parts of an image.
<b>scale</b>	The dimensions of an artwork; to enlarge or reduce artwork without changing proportions.
<b>script</b>	The audio and video plan or directions for a work, word-for-word or shot-by-shot.
<b>sequence/sequencing</b>	A series of images that may be ordered by location, action, time, or story.
<b>serialization</b>	A series of related shots or takes that is intended to be viewed as a whole.

<b>shape</b>	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.
<b>simplification</b>	An image-development strategy whereby an image is made less complex by the elimination of details.
<b>site specific</b>	A work created to be shown or presented at a specific location.
<b>sketch</b>	In this course, an image-development strategy; a preliminary drawing or sequence.
<b>soundscape</b>	A mix of ambient sounds, sound effects, voice, or music to create an aural environment. It may or may not accompany pictures.
<b>space</b>	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.
<b>still image</b>	Having no motion; being at rest. May also be called a <i>static image</i> .
<b>storyboard</b>	A visual planning device, sketching out a sequence of frames for a comic strip, film, video, or multimedia presentation.
<b>stereotype</b>	A conventional and over simplified opinion or image.
<b>still-frame</b>	The capture and playback of a single video frame to stop or freeze action.
<b>symbol</b>	A sign or object that stands for or suggests another object or idea because of relationship, association, convention, or accidental resemblance.
<b>synchronized</b>	When image and sound run in unison.
<b>texture</b>	An element of art and design that pertains to the way something feels by representation of the tactile character of surfaces.

<b>time-based</b>	Describes a work of art in which time is an element.
<b>tone</b>	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.
<b>transformation</b>	A strategy for developing a new image through a sequence of images.
<b>transpose</b>	To convert an image from one medium to another.
<b>unity</b>	An element of art and design concerned with the arrangement of one or more of the elements used to create coherence and a feeling of wholeness.
<b>value</b>	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.
<b>viewpoint</b>	In perspective, the point of the artist's eye at which sight lines begin in relation to the picture plane. The point at which the artist views the scene in creating the picture.
<b>visual</b>	In commercial art, a layout of the proposed artwork.
<b>visual elements of art and design</b>	The marks that make up an image through the employment of line, shape, colour, tone, and texture. Sometimes shortened to <i>elements of art and design</i> for ease of reference.
<b>zoetrope</b>	An early tool that converted a sequence of still pictures to a moving sequence.