



# VISUAL ARTS 11 AND 12

*Art Foundations*

*Studio Arts*

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*Integrated Resource Package 2002*

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This Integrated Resource Package (IRP) provides basic information teachers will require in order to implement the Visual Arts 11 and 12 curriculum. The information contained in this IRP is also available via the Ministry of Education web site: <http://www.bced.gov.bc.ca/irp/irp.htm>

The following paragraphs provide brief descriptions about each section of the IRP.

### 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 ART FOUNDATIONS 11 AND 12 AND STUDIO ARTS 11 AND 12 CURRICULA

The provincially prescribed curriculum for Visual Arts 11 and 12 is structured in terms of curriculum organizers. The main body of this IRP consists of four columns of information for each organizer. These columns describe:

- provincially prescribed learning outcome statements
- 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 observable terms. All learning outcomes complete the 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 depend 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 learning outcomes. These strategies have been developed by visual arts 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 visual arts 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 educators in collaboration with the Ministry of Education according to a stringent set of criteria. These resources are organized as Grade Collections. A Grade Collection is the format used to organize the provincially recommended learning resources by grade and by curriculum organizer. It can be regarded as a “starter set” of basic resources to deliver the curriculum. With very few exceptions, learning resources listed in Grade Collections will be the only provincially evaluated and recommended learning resources. 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 (fourth column) of this IRP are those that either present comprehensive coverage of the learning outcomes of the particular curriculum organizer or provide unique support to specific topics. Appendix B contains a complete listing of provincially recommended 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 curriculum organizers and the prescribed learning outcomes for each grade for the curriculum.
- *Appendix B* consists of general information on learning resources, including Grade Collections, selecting learning resources for the classroom, and funding. The Grade Collections for Visual Arts 11 and 12 follow, comprising grade-level organizational charts and alphabetical annotated lists of the provincially recommended resources. New resources are evaluated on an ongoing basis and the new provincial recommendations are posted on the Ministry of Education web site [http://www.bced.gov.bc.ca/irp\\_resources/lr/resource/consub.htm](http://www.bced.gov.bc.ca/irp_resources/lr/resource/consub.htm). Teachers are advised to check the web site on a regular basis.
- *Appendix C* contains assistance for teachers regarding provincial evaluation and reporting policy. Prescribed learning outcomes have been used as the source for samples of criterion-referenced evaluations.
- *Appendix D* acknowledges the many people and organizations that have been involved in the development of this IRP.
- *Appendix E* contains definitions of terms specific to this IRP.

# PREFACE: USING THIS INTEGRATED RESOURCE PACKAGE

**Grade** | ART FOUNDATIONS 11 • *Image-Development and Design Strategies* | **Curriculum Organizer and Suborganizer**

**Prescribed Learning Outcomes**

The Prescribed Learning Outcomes column lists the specific learning outcomes for each curriculum organizer.

PRESCRIBED LEARNING OUTCOMES	SUGGESTED INSTRUCTIONAL STRATEGIES
<p><i>Perceiving/Responding</i> It is expected that students will:</p> <ul style="list-style-type: none"> <li>• compare the effects of 2-D and 3-D images derived from a variety of image sources</li> <li>• examine the relationship between the use of particular image-development strategies and intended mood and message</li> <li>• analyse the image-development strategies used in Aboriginal artforms in BC</li> <li>• analyse ethical and legal considerations associated with the design of images</li> <li>• identify the impact of traditional and contemporary technologies on image development</li> </ul> <p><i>Creating/Communicating</i> It is expected that students will:</p> <ul style="list-style-type: none"> <li>• create 2-D and 3-D images to achieve specific purposes, using a variety of image sources</li> <li>• apply a variety of image-development strategies to create 2-D and 3-D images to reach a specific audience or achieve a specific purpose</li> <li>• create 2-D and 3-D images that demonstrate a relationship between image-development strategies and art processes</li> <li>• apply design strategies to solve a design problem</li> </ul>	<ul style="list-style-type: none"> <li>• Collect samples or photos of natural and human-made patterns, and discuss the characteristics of each. Have students use a viewfinder to select an interesting composition from the larger pattern. Students should then apply various image-development strategies such as magnification, simplification, and reduction to create a motif to be used in pattern development for application to a specific design problem (e.g., greeting cards, packaging).</li> <li>• View a range of artworks from Aboriginal peoples in BC to identify the image-development strategies used to create the imagery. Discuss as a class. Have students select a single image and record it in their sketchbooks with an explanation of the image-development strategies used and how it has affected the image.</li> <li>• Facilitate a discussion on the impact of traditional and contemporary technologies on the image-development and design strategies used in a particular visual artform. For example, in ceramics, discussion could focus on handbuilding, potter's wheel, pit firing, electric kiln, 3-D computer software, etc. Challenge students to research and select images that demonstrate the various impacts. Provide opportunities for them to present their findings.</li> <li>• Have students use their sketchbooks to create a series of images on a subject of their choice. Explain that each image in the series should be created from a different source (e.g., memory, imagination, observation, emotions). Have them include an explanation of the impact of image source on each image. In groups, have them discuss the effects of using the various image sources. Ask them to select one of the preliminary images to develop into a 2-D or 3-D artwork.</li> <li>• Discuss the ethical implications of using photographs from other artists' work in students' own image-making. Review these considerations as students use photographs in image development (e.g., creating a photo montage).</li> <li>• Conduct an image-development strategy scavenger hunt: Divide the class into teams, and provide each team with a list of image-development strategies. Challenge them to identify one image (from classroom resources and public art displayed in the school) representing each strategy.</li> </ul>

**Suggested Instructional Strategies**

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

**Grade** | ART FOUNDATIONS 11 • *Image-Development and Design Strategies* | **Curriculum Organizer and Suborganizer**

**Suggested Assessment Strategies**

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

SUGGESTED ASSESSMENT STRATEGIES	RECOMMENDED LEARNING RESOURCES
<ul style="list-style-type: none"> <li>• In assessing students' work with natural and human-made patterns, use a checklist based on criteria such as:               <ul style="list-style-type: none"> <li>- comparison of characteristics of natural and human-made patterns</li> <li>- selection of an appropriate composition</li> <li>- application of various image-development strategies to create a motif</li> <li>- development of motif appropriate to specific design problem.</li> </ul> </li> <li>• In their writings, sketches, and discussions about Aboriginal artworks, look for evidence that students are able to correctly identify image-development strategies used in the artworks discussed, and can articulate how those strategies affected the image, using appropriate art terminology.</li> <li>• Have students use a checklist to self-assess their work on exploring various image sources, based on criteria such as their abilities to:               <ul style="list-style-type: none"> <li>- develop a single image from variety of sources</li> <li>- identify characteristics of images derived from different sources</li> <li>- demonstrate effective implementation of a selected image-development strategy</li> <li>- achieve the intended purpose.</li> </ul> </li> <li>• Have students work in groups to discuss and prepare a response to questions such as the following:               <ul style="list-style-type: none"> <li>- Is it ethical to manipulate images in newspapers, magazines, or artworks? Why or why not? Are there different requirements for each of these?</li> <li>- Is using someone else's photograph in your own image considered plagiarism?</li> <li>- Which is more truthful, a traditional photograph or a digital image? Why?</li> </ul>               Observe students' discussions and collect their written responses. Look for evidence that they are able to apply prior classroom learnings and specific examples to support their responses.             </li> <li>• When assessing students' use of design strategies to solve design problems, look for evidence of their:               <ul style="list-style-type: none"> <li>- experimentation with several image-development strategies in the planning stage</li> <li>- selection of image-development strategies most effective for process, material, and message</li> <li>- relationship between their intended meaning and mood and the image-development strategies used</li> <li>- technical competency in using design strategies to solve design problems.</li> </ul> </li> </ul>	<div style="margin-bottom: 10px;"> <p> <b>Print Materials</b></p> <ul style="list-style-type: none"> <li>• Art Education in Practice Series</li> <li>• Art in Focus</li> <li>• Drawing as Expression: Techniques and Concepts</li> <li>• Exploring Painting</li> <li>• Getting Into Art History</li> <li>• Handmade Prints</li> <li>• Make it in Clay: A Beginners Guide to Ceramics</li> <li>• The Visual Design Primer</li> </ul> </div> <div style="margin-bottom: 10px;"> <p> <b>Video</b></p> <ul style="list-style-type: none"> <li>• Art is... Drawing with Pastels</li> <li>• Art is... Pencil Drawing</li> </ul> </div> <div style="margin-bottom: 10px;"> <p> <b>Multimedia</b></p> <ul style="list-style-type: none"> <li>• Ideas and Inspirations: Contemporary Canadian Art</li> </ul> </div> <div> <p> <b>CD-ROM</b></p> <ul style="list-style-type: none"> <li>• The National Museum of Women in the Arts Collection</li> </ul> </div>

**Recommended Learning Resources**

The Recommended Learning Resources component 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 the IRP.





This Integrated Resource Package (IRP) sets out the provincially prescribed curriculum for Visual Arts 11 and 12: Art Foundations and Studio Arts. Additional Visual Arts 11 and 12 courses include Media Arts (1997).

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

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

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. 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 explore career paths and access community resources.

Visual arts education provides opportunities for all students to 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. 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 visual arts allow students to use their imaginations to explore and communicate their attitudes and feelings. Through experiences with 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*

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. 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.

### *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 have opportunities to develop some of the image-development, technical, 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 from kindergarten to grade 12 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 used for problem solving when developing and organizing one or more images for a specific purpose. In the visual arts curricula, students learn to create images and solve problems using increasingly complex image-development and design strategies with increasing proficiency from kindergarten to grade 12.

### *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 and processes 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, shape, space, texture, value, and tone. The principles of art and design include pattern, repetition, rhythm, balance, contrast, emphasis, movement, 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, 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*

Visual arts education involves 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*

Visual arts education also involves 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.

**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 Objectives chart describes the objectives in relation to curriculum structure.

**Visual Arts Kindergarten to Grade 12 Objectives**

Content Organizers	Process Organizers	
<p><b>Image-Development and Design Strategies</b></p>	<p style="text-align: center;"></p> <p style="text-align: center;"><b>Perceiving/Responding</b></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 style="text-align: center;"></p> <p style="text-align: center;"><b>Creating/Communicating</b></p> <p>Students create images reflecting their understanding of a wide variety of image sources, techniques, and image-development and design strategies.</p>
<p><b>Context</b></p>	<p>Students perceive and respond to images and the ways these images reflect and affect personal, social, cultural, and historical contexts.</p>	<p>Students create images that communicate understanding of and appreciation for the influence of personal, social, cultural and historical contexts.</p>
<p><b>Visual Elements and Principles of Art and Design</b></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>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><b>Materials, Technologies, and Processes</b></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>Students create images that demonstrate their ability to communicate effectively using a variety of materials, technologies, and processes.</p>

**SUGGESTED INSTRUCTIONAL STRATEGIES**

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

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 C includes a more detailed discussion of assessment and evaluation.

### 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. Wherever appropriate for the subject, these issues have been integrated into the learning outcomes, suggested instructional strategies, and assessment strategies.

Although it is neither practical nor possible to include an exhaustive list of such issues, teachers are encouraged to continue ensuring that classroom activities and resources also incorporate appropriate role portrayals, relevant issues, and exemplars of themes such as inclusion and acceptance.

The Ministry of Education, in consultation with experienced teachers and other educators, has developed a set of criteria for evaluating learning resources. Although the list is neither exhaustive nor prescriptive, most of these criteria can be usefully applied to instructional and assessment activities as well as to learning resources. Brief descriptions of these criteria, grouped under the headings of Content, Instructional Design, Technical Design, and Social Consideration, may now be found on pages 28 through 43 of *Evaluating, Selecting, and Managing Learning Resources* (2002), document number RB0142. This ministry document has been distributed to all districts. Additional copies may be ordered from Government Publications, 1-800-663-6105, or (250) 387-6409, if in Victoria.

### LEARNING RESOURCES

The Ministry of Education 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.

### *Internet Resources*

Some teachers have found that the Internet (World Wide Web) is a useful source of learning resources. None of the material from this source has been evaluated by the ministry, in part because of the dynamic nature of the medium.

## 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*

A visual arts program should include a range of opportunities for creating and responding to visual arts. These experiences will serve as the basis for exploring visual arts concepts articulated by this curriculum.

Instructional strategies suggested in this IRP are aimed at providing opportunities for students to explore and express themselves through visual arts, and to reflect on their own work and that of others. Teachers are encouraged to plan both individual and group work, and to include a range of cultural content.

In planning a visual arts program, teachers might find it helpful 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 to address the constraints of materials and technologies 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
- be aware of the ethical and legal issues associated with using and reproducing photographs, published images, and other artists' works (e.g., copyright laws, appropriation).

### *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 considered 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 artwork.

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 an artwork
- 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.

The Responding to Visual Arts chart outlines a seven-step process teachers might consider for structuring a viewing activity. 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 an artwork without having to analyse the work.

### Responding to Visual Arts

1. Preparation—Teacher provides students with a focus for viewing a particular artwork.
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 analyse the image sources and image-development strategies used in the work.
  - Students identify the materials used to create the image and the processes and technologies applied.
  - Students identify cultural or stylistic aspects represented in the artwork.
5. Interpretation
  - Students reflect on and discuss what the artwork 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 artwork 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.

This summary adapted from *Visual Art 10, 20, 30 Curriculum Requirements* (Saskatchewan Education, 1996).



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 artwork was created
- the purpose of the work (e.g., social, ceremonial, celebratory, occupational, functional)
- the symbolism, if any, used in the artwork.

### *Responding to Sensitive Issues*

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.

- 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 artforms.

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 relevant background information)
- determine the needs of the guests (e.g., materials, facilities)
- debrief with students and guests.

If possible, teachers should also provide students with opportunities to work as guest artists themselves, creating works of art for and with 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:

- professional art studios, galleries, and design companies
- college and university fine arts departments
- continuing education programs
- art teachers' associations
- arts periodicals and publications
- Internet web sites for visual arts
- arts broadcasting (radio, television)
- community, provincial, and national arts councils
- community cultural associations
- cultural festivals
- community cultural associations
- Aboriginal communities.

### *Working with the Aboriginal Community*

The Ministry of Education is dedicated to ensuring that the cultures and contributions of Aboriginal peoples in BC are reflected in all provincial curricula. To address these topics in the classroom in a way that is accurate and that respectfully reflects Aboriginal concepts of teaching and learning, teachers are strongly encouraged to

seek the advice and support of local Aboriginal communities. As Aboriginal communities are diverse in terms of language, culture, and available resources, each community will have unique protocol to gain support for integration of local knowledge and expertise. To begin discussion of possible instructional and assessment strategies, teachers should first contact Aboriginal education co-ordinators, teachers, support workers, and counsellors in their district who will be able to facilitate the identification of local resources and contacts such as Elders, chiefs, tribal or band councils, or Aboriginal cultural centres.

In addition, teachers may wish to consult the various Ministry of Education publications available, including the "Planning Your Program" section of the resource, *Shared Learnings* (1998), which helps all teachers provide students with knowledge of, and opportunities to share experiences with, Aboriginal peoples in BC. For more information about these resources, consult the Aboriginal Education web site: <http://www.bced.gov.bc.ca/abed/welcome.htm>

### *Creating a Safe Environment*

Safety concerns in a visual arts classroom 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?
- Has the instruction been sequenced to ensure safety?

- Are the students being properly supervised?
- Are students aware of the location and use of safety items (such as eye-wash solutions, fire extinguishers, safety blankets, face masks)?
- Are students familiar with WHMIS labelling for potentially hazardous material?
- Do students know the correct handling of potentially hazardous materials (such as acids, adhesives, caustics, flammable materials, fumes, poisons, solvents)?
- Do students know the correct procedures for using potentially hazardous equipment (such as kilns, hand tools, portable power tools)?
- Do students know the maximum wattage for electrical AC cables, power outlets, and circuits?
- Are students aware of the location of power switches and fuse boxes?
- Are the facilities and equipment suitable and in good repair?
- Is the equipment secure when not in class use?

Teachers should be aware of local district and school guidelines for the use of potentially hazardous materials and processes, as well as provincial and federal regulations (e.g., Ministry of Education, Workers' Compensation Board, WHMIS).





# CURRICULUM

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*Art Foundations 11 and 12*



**A**rt Foundations 11 and 12 are comprehensive courses designed to facilitate a broad range of experiences in 2-D and 3-D visual arts. Students will be engaged in creating and responding a variety of 2-D and 3-D images. Art Foundations courses are designed to provide a balanced program of study in both traditional and contemporary 2-D and 3-D artforms, such as drawing, painting, ceramics, sculpture, printmaking, fabric, fibre, photography, film, video, design, digital imaging, and performance art.

Art Foundations courses provide opportunities for students to develop their technical skills in relation to perceiving, responding to, creating, and communicating about a wide variety of types of images. In Art Foundations 11 and 12, students develop their visual literacy through opportunities to:

- develop images using a variety of media
- create personally meaningful images in a variety of 2-D and 3-D artforms
- develop a personal visual voice through an exploration of their sense of selves as artists
- increase their level of sophistication, complexity, and independence as they explore a range of artforms and their interrelationships
- respond to images in a range of artforms
- develop critical-thinking skills as applied to the work of self and others
- examine the role of art in past and present societies
- document and evaluate their creative processes and artworks
- explore a range of visual arts careers.

## THE ART FOUNDATIONS 11 AND 12 CURRICULUM

The prescribed learning outcomes for Art Foundations 11 and 12 are grouped according to the same four curriculum organizers used in all visual arts IRPs from kindergarten to grade 12. The following curriculum organizer descriptions define the course content specific to Art Foundations 11 and 12.

### *Image-Development and Design Strategies*

Images are central to the visual arts. In Art Foundations 11 and 12, students develop the knowledge, skills, and attitudes required to select and apply a variety of image-development and design strategies to create 2-D and 3-D images. Students learn to analyse image-development and design strategies in artworks in a range of visual artforms.

### *Context*

Visual arts reflect and influence personal, social, cultural, and historical contexts. By examining how visual arts influence and are influenced by context, students gain the understanding needed to respond to images and to create meaningful artworks. In Art Foundations 11 and 12, students' experiences in a wide range of 2-D and 3-D visual artforms allow them to examine the relationships among contexts of visual arts.

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

At the grade 11 and 12 level, visual arts students become increasingly confident in 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 Art Foundations 11 and 12, students gain an in-depth understanding of the visual elements and principles of art and design as they apply across 2-D and 3-D artforms. They learn to use and manipulate selected elements and principles according to the medium.

### *Materials, Technologies, and Processes*

At the grade 11 and 12 level, students become increasingly familiar with the effect of materials, technologies, and processes on visual images. In Art Foundations 11 and 12, students develop competence in their selection and use of a variety of traditional and contemporary materials, technologies, and processes to create meaningful artworks in a range of 2-D and 3-D artforms. Students also learn the appropriate and safe use, storage, and handling of materials and equipment.

### **CLASSROOM CONSIDERATIONS**

Delivery of the Art Foundations 11 and 12 curricula requires attention to a number of considerations, including student groupings, appropriate facilities, and specialized equipment and materials.

### *Combined Classrooms*

Teachers may sometimes find it necessary to combine two or more grade levels or courses in one classroom. In such cases, it is imperative for the teacher to plan instruction in relation to the prescribed learning outcomes for each grade or course, to allow for student learning and achievement at each level. Students need to understand the learning expectations for their particular grade and course, and should be assessed accordingly.

For more information, see the Ministry of Education's *Handbook of Procedures*.

### *Facilities*

When choosing or designing a facility, consider the following:

- Does the total instructional space provide enough flexibility to function in a variety of ways?
- Is there sufficient light?
- Is the space adequately ventilated?
- Is the classroom space equipped with sufficient power on separate circuits to allow for simultaneous operations of activities?
- Is there access to an adequate water source and cleanup area?
- Does the classroom facility offer secured storage for equipment, materials, and student works?

### *Equipment and Tools*

The broad nature of visual arts education described in the Art Foundations curriculum requires teachers and students to have access to a wide range of materials and equipment. Teachers may wish to explore options for co-operation with other departments in the school (e.g., time-tabling, classroom exchange) to ensure students have the widest variety of opportunities available.





## PRESCRIBED LEARNING OUTCOMES

### *Perceiving/Responding*

#### *It is expected that students will:*

- compare the effects of 2-D and 3-D images derived from a variety of image sources
- examine the relationship between the use of particular image-development strategies and intended mood and message
- analyse the image-development strategies used in Aboriginal artforms in BC
- analyse ethical and legal considerations associated with the design of images
- identify the impact of traditional and contemporary technologies on image development

### *Creating/Communicating*

#### *It is expected that students will:*

- create 2-D and 3-D images to achieve specific purposes, using a variety of image sources
- apply a variety of image-development strategies to create 2-D and 3-D images to reach a specific audience or achieve a specific purpose
- create 2-D and 3-D images that demonstrate a relationship between image-development strategies and art processes
- apply design strategies to solve a design problem

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Collect samples or photos of natural and human-made patterns, and discuss the characteristics of each. Have students use a viewfinder to select an interesting composition from the larger pattern. Students should then apply various image-development strategies such as magnification, simplification, and reduction to create a motif to be used in pattern development for application to a specific design problem (e.g., greeting cards, packaging).
- View a range of artworks from Aboriginal peoples in BC to identify the image-development strategies used to create the imagery. Discuss as a class. Have students select a single image and record it in their sketchbooks with an explanation of the image-development strategies used and how it has affected the image.
- Facilitate a discussion on the impact of traditional and contemporary technologies on the image-development and design strategies used in a particular visual artform. For example, in ceramics, discussion could focus on handbuilding, potter's wheel, pit firing, electric kiln, 3-D computer software, etc. Challenge students to research and select images that demonstrate the various impacts. Provide opportunities for them to present their findings.
- Have students use their sketchbooks to create a series of images on a subject of their choice. Explain that each image in the series should be created from a different source (e.g., memory, imagination, observation, emotions). Have them include an explanation of the impact of image source on each image. In groups, have them discuss the effects of using the various image sources. Ask them to select one of the preliminary images to develop into a 2-D or 3-D artwork.
- Discuss the ethical implications of using photographs from other artists' work in students' own image-making. Review these considerations as students use photographs in image development (e.g., creating a photo montage).
- Conduct an image-development strategy scavenger hunt: Divide the class into teams, and provide each team with a list of image-development strategies. Challenge them to identify one image (from classroom resources and public art displayed in the school) representing each strategy.

**SUGGESTED ASSESSMENT STRATEGIES**

- In assessing students' work with natural and human-made patterns, use a checklist based on criteria such as:
  - comparison of characteristics of natural and human-made patterns
  - selection of an appropriate composition
  - application of various image-development strategies to create a motif
  - development of motif appropriate to specific design problem.
- In their writings, sketches, and discussions about Aboriginal artworks, look for evidence that students are able to correctly identify image-development strategies used in the artworks discussed, and can articulate how those strategies affected the image, using appropriate art terminology.
- Have students use a checklist to self-assess their work on exploring various image sources, based on criteria such as their abilities to:
  - develop a single image from variety of sources
  - identify characteristics of images derived from different sources
  - demonstrate effective implementation of a selected image-development strategy
  - achieve the intended purpose.
- Have students work in groups to discuss and prepare a response to questions such as the following:
  - Is it ethical to manipulate images in newspapers, magazines, or artworks? Why or why not? Are there different requirements for each of these?
  - Is using someone else's photograph in your own image considered plagiarism?
  - Which is more truthful, a traditional photograph or a digital image? Why?

Observe students' discussions and collect their written responses. Look for evidence that they are able to apply prior classroom learnings and specific examples to support their responses.
- When assessing students' use of design strategies to solve design problems, look for evidence of their:
  - experimentation with several image-development strategies in the planning stage
  - selection of image-development strategies most effective for process, material, and message
  - relationship between their intended meaning and mood and the image-development strategies used
  - technical competency in using design strategies to solve design problems.

**RECOMMENDED LEARNING RESOURCES*****Print Materials***

- Art Education in Practice Series
- Art in Focus
- Drawing as Expression: Techniques and Concepts
- Exploring Painting
- Getting Into Art History
- Handmade Prints
- Make it in Clay: A Beginners Guide to Ceramics
- The Visual Design Primer

***Video***

- Art is... Drawing with Pastels
- Art is... Pencil Drawing

***Multimedia***

- Ideas and Inspirations: Contemporary Canadian Art

***CD-ROM***

- The National Museum of Women in the Arts Collection

## PRESCRIBED LEARNING OUTCOMES

### *Perceiving/Responding*

*It is expected that students will:*

- compare roles that visual arts have in reflecting, sustaining, and challenging beliefs and traditions
- analyse how context influences the content and form of images
- demonstrate awareness of issues related to Aboriginal artforms in BC
- compare the effect of collections, installations, and displays of 2-D and 3-D images in a variety of settings
- justify interpretations of and preferences for selected images
- analyse ethical factors affecting the production of 2-D and 3-D images
- demonstrate understanding of the skills and training needed to pursue visual arts and arts-related careers

### *Creating/Communicating*

*It is expected that students will:*

- create 2-D and 3-D images:
  - that reflect personal contexts
  - that express, defend, or challenge beliefs, values, and traditions
  - that reflect historical and contemporary themes
  - that reflect art movements
  - for specific purposes
- develop a presentation of images for a specific purpose

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Provide opportunities for students to view a variety of collections, installations, and displays, both in and out of museum and gallery settings. Have students complete a guided response sheet focussing on the effectiveness of each display. In class discussions, ask questions such as: What do artists have to consider when planning an exhibit for a gallery? Public space? School? Home? Have students produce a presentation of images for a selected setting.
- Ask students to identify a social issue that is important to them. Assist them in researching and collecting images created by other artists who have addressed the same social issue. Have students create images for a milk carton campaign, making a statement on one viewpoint related to the issue.
- In pairs, have students research various visual arts related career options. Have them present their findings at an in-class or school-wide career fair.
- Ask students to brainstorm issues related to censorship of art (e.g., nudity, violence, negative depiction of particular groups). Bring in news items related to censorship of art. Discuss as a class: What kinds of problems become censorship issues? Have students write a letter to the editor, defending a position on a particular censorship situation.
- Select an animal, and ask students to brainstorm its symbolism in reflecting beliefs and traditions in as many contexts as possible (e.g., historical; across cultures; in social contexts such as advertising logos, endangered status, scientific research). Collect a variety of images of the animal in various contexts, and discuss the similarities and differences. Have students create an artwork that places the animal in a particular historical or cultural context, making a statement about its symbolic meaning in that context. Have them present their artwork along with an artist's statement.
- Provide students with a variety of images, both provocative and conservative. Ask students to select one image that they think is most successful, and one image that they like the best, and to write a paragraph explaining each choice. Have students create two images, one depicting a provocative image of a chosen subject and the other a conservative image of the same subject.
- Challenge students to select a common household object and redesign it to reflect a specific stylistic influence (e.g., art deco blender, Egyptian chain saw). Have them create a model of their object.

## SUGGESTED ASSESSMENT STRATEGIES

- After viewing and discussing a variety of collections, displays, and installations, have students write a proposal for a school art installation or display. Look for evidence that their proposals include considerations of audience, cost, the school venue (both advantages and challenges), nature of the art being displayed (e.g., material, subject), and the purpose of the display. As a follow-up, have students use their sketchbooks to write about the decision-making processes involved in the planning and production of public vs. private art displays.
- Present a range of resources (print, video, Internet) depicting historical and contemporary issues in Aboriginal artforms. After class debriefing, have students complete a guided response sheet to demonstrate their understanding of the issues presented. Alternatively, have students create a visual representation of what they have learned.
- Have students write a “help wanted” ad for a selected visual arts career. Assess their work, looking for evidence that they include reference to the skills, education, and training required for the career as articulated in the career fair project.
- In assessing students’ letters to the editor, look for:
  - clear articulation of the issues
  - justification of reasoning behind the viewpoint
  - examples cited to support the viewpoint.
- Have students form pairs to conduct a peer assessment of their animals project. Students’ assessment should be based on pre-determined criteria such as:
  - identification of the historical, cultural, and social contexts of the animal
  - clear description of the animal’s symbolic meaning in the final artwork.
- Collect students’ paragraphs defending their choices of provocative and conservative images. Look for evidence that they are able to articulate reasons for their preference, and can explain their interpretations.
- Conduct periodic informal interviews to assess students’ in-progress artworks and contextual understanding. Look for their abilities to:
  - articulate personal contexts in their artworks
  - identify specific purposes in their artworks
  - create artworks that communicate beliefs, values, and traditions
  - make connections among their own works and the contexts of works studied.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Art Education in Practice Series
- Art in Focus
- Drawing as Expression: Techniques and Concepts
- Exploring Painting
- Getting Into Art History
- Make it in Clay: A Beginners Guide to Ceramics
- The Visual Design Primer



### *Video*

- Art is... Drawing with Pastels
- Art is... Pencil Drawing



### *Multimedia*

- Ideas and Inspirations: Contemporary Canadian Art



### *CD-ROM*

- The National Museum of Women in the Arts Collection

## PRESCRIBED LEARNING OUTCOMES

### *Perceiving/Responding*

#### *It is expected that students will:*

- analyse how particular elements and principles are used to create meaning and effect in 2-D and 3-D images
- identify characteristics of particular elements and principles in various cultures
- identify the use of particular elements and principles in Aboriginal artforms in BC
- explain how particular combinations of elements and principles influence personal preference
- use appropriate visual arts terminology in art criticism

### *Creating/Communicating*

#### *It is expected that students will:*

- create 2-D and 3-D images that demonstrate effective use of particular elements and principles
- manipulate selected visual elements and principles of art and design of an image to:
  - achieve a specific purpose
  - alter the meaning or effect of images

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Conduct a field trip to an art gallery or museum. Using a guided response sheet, have students focus on the use of specific elements or principles in each work. Compare the impact of the use on the meaning or mood of the image.
- Have students research the symbolism of a particular colour in two different cultures. Have them present their findings in a poster, newspaper article, or slide show.
- Bring in an artist from the local Aboriginal community to discuss the use of particular colours and shapes in images. For example, in Haida art:
  - use of ovoid shapes to create a design and to separate colour
  - in 2-D images, use of black to represent the design and red to represent what would be carved out in wood.

After discussion and exploration, provide

opportunities for students to create a 2-D image that establishes a specific use of the selected colours and shapes.

- Bring in examples of traditional and contemporary images by Aboriginal peoples in BC. Discuss how selected elements and principles have been used in each example (e.g., shape, line, balance, repetition).
- Have students scan an existing image (e.g., CD cover, magazine ad), then use graphics software to alter the meaning of the image by changing the quality or characteristic of particular elements and principles.
- Challenge students to create a 2-D or 3-D portrait intended to evoke a particular emotional response from a viewer (e.g., shock, awe, humour, love). Have them explore different ways to manipulate the elements and principles to achieve their desired effect.
- As a class, brainstorm abstract concepts (e.g., growth, change, despair). Have students select one concept, and create a 3-D work that emphasizes selected elements and principles to convey the concept.
- Compile examples of iconographic symbols and discuss the visual elements and principles of art and design employed in each. Challenge students to design a school logo.

**SUGGESTED ASSESSMENT STRATEGIES**

- Following the field trip, have students use their sketchbooks to record their interpretations of the effect that the specific elements and principles had on the selected artworks. Assess students' sketchbooks, looking for:
  - accurate identification of the predominant elements and principles in each work
  - evidence of understanding of the impact of the elements and principles on the meaning of the images
  - use of appropriate visual arts terminology.
 Provide an anecdotal response to students' sketchbooks.
- Collect students' sketchbooks and assess their abilities to record the use of particular elements in traditional and contemporary Aboriginal images.
- Following completion of the emotion portrait, have students complete a self-assessment rubric based on pre-determined criteria. Criteria could include:
  - methods used to achieve visual impact by manipulating elements and principles
  - effectiveness of their manipulation of each element and principle to achieve the desired emotional impact.
- Provide students with peer assessment worksheets addressing specific questions about the use of the visual elements and principles of art and design (e.g., How has mood been established by the colour used in this work?). Provide opportunities for students to use these worksheets to critique each other's work.
- As a class, determine the criteria to assess students' school logos. Create a rubric for peer and teacher assessment. Criteria could include:
  - use of a minimum of 10 thumbnail sketches
  - exploration of variations in logo design
  - selection and application of elements and principles appropriate to logo design (e.g., colour, contrast)
  - identification of elements and principles used
  - effectiveness of the logo in articulating a school theme or message.

**RECOMMENDED LEARNING RESOURCES*****Print Materials***

- Art Education in Practice Series
- Art in Focus
- Drawing as Expression: Techniques and Concepts
- Exploring Painting
- Getting Into Art History
- Handmade Prints
- Make it in Clay: A Beginners Guide to Ceramics
- The Visual Design Primer

***Video***

- Art is... Drawing with Pastels
- Art is... Pencil Drawing

***Multimedia***

- Ideas and Inspirations: Contemporary Canadian Art

***CD-ROM***

- The National Museum of Women in the Arts Collection

## PRESCRIBED LEARNING OUTCOMES

### *Perceiving/Responding*

#### *It is expected that students will:*

- analyse how materials, technologies, and processes are used to affect the meaning of 2-D and 3-D images
- compare the use of materials, technologies, and processes in a range of 2-D and 3-D artforms
- identify particular techniques used in selected processes
- analyse the use of materials, technologies, and processes in selected Aboriginal artforms in BC
- identify the effect of evolving technologies on the production and distribution of images
- use appropriate art terminology to discuss materials, technologies, and processes

### *Creating/Communicating*

#### *It is expected that students will:*

- apply appropriate materials, technologies, and processes to achieve intent in 2-D and 3-D image-making
- demonstrate competent use of techniques specific to selected materials, technologies, and processes
- use digital technologies to create images
- demonstrate the appropriate preparation, clean-up, care, and storage of materials and artworks in all stages of development
- use materials, equipment, and workspace in a safe and environmentally sensitive manner

## SUGGESTED INSTRUCTIONAL STRATEGIES

- As students are introduced to new materials, technologies, and processes, discuss the guidelines for their safe and appropriate use. Have students create and use checklists for appropriate use of each.
- As a class, discuss images that use unconventional or controversial materials (e.g., Andres Serrano's *Piss Christ*, Jana Sterbak's *Meat Dress*). How would replacing the uncommon materials with traditional materials alter the meaning of the work? Challenge students to create an artwork that uses an uncommon material as an integral part of conveying the meaning.
- Challenge students to create a "tabloid" style newspaper using digitally manipulated images (e.g., cutting and pasting or distorting images). Discuss issues of authenticity and reliability in using digital processes.
- Have students select a familiar material (e.g., clay), and prepare a presentation on its use. Remind them to include issues such as safety, economy, and environmental responsibility.
- Demonstrate a new watercolour technique (e.g., wet on wet, dry brush, salt or wax resist) and discuss the similarities and differences compared to other painting techniques. Provide opportunities for students to experiment with the technique in a variety of applications, and to incorporate the techniques in their work.
- Have students work in groups to research various artforms of Aboriginal peoples in BC. As part of their research, have them identify any changes in materials, technologies, or processes relating to the specific artform (e.g., post-contact access to metal tools for carving, post-contact depletion of natural resources used for materials). As students present their findings, focus on how the artform itself has changed as a result of changes to materials, technologies, and processes.
- Discuss the use of recycled materials in image-making. Collect (or have students collect) manufactured found objects to disassemble. Students then create a 3-D image (e.g., imaginary creature; play on words figure such as Paper Boy, Handy Man, Bag Lady) by reassembling selected parts.
- As a class, discuss responsibilities for preparing, organizing, maintaining, and storing various materials, tools, and works-in-progress. Set a schedule of rotating responsibilities for each task.



**SUGGESTED ASSESSMENT STRATEGIES**

- Have students keep a chart or log to record the characteristics of materials, processes, and technologies used over the course of the year. Have them create a glossary of terms related to materials, technologies, and processes. Assess at regular intervals, checking for accuracy and the inclusion of new information.
- Following group discussion of controversial materials, have students answer open-ended questions in their sketchbooks, such as:
  - How does the chosen material affect the artwork?
  - Why do you think the artist used this material? Do you agree with this choice? Why or why not?
  - How would the impact of the artwork be altered if a different material were used?
  - Did the choice of material used affect your reaction to the image? If so, how?
 Look for evidence that they are able to analyse the relationship between the materials chosen and the artist's intent.
- In assessing students' works made from uncommon materials, look for evidence that they:
  - select uncommon materials
  - apply materials effectively to achieve their intent
  - use materials in a safe and environmentally sensitive manner
  - use appropriate art terminology to describe their works.
- In assessing students' digitally manipulated tabloid images, look for:
  - seamless juxtaposition in cut-and-paste
  - significant changes to original subject
  - appropriate title.
- To demonstrate their knowledge of a selected 2-D or 3-D process learned in class, have students create a flow chart to illustrate the steps involved.
- Assess students' research on Aboriginal artforms, looking for evidence that they have included:
  - both traditional contemporary examples of the artform
  - materials, technologies, and processes used
  - changes in materials, technologies, and processes over time
  - effect of change on the artform.
- Use a performance task checklist to assess students' competency in maintaining materials, equipment, and workspace.

**RECOMMENDED LEARNING RESOURCES*****Print Materials***

- Art Education in Practice Series
- Art in Focus
- Artist Beware
- Drawing as Expression: Techniques and Concepts
- Exploring Painting
- Getting Into Art History
- Handmade Prints
- Health Hazards Manual for Artists
- Make it in Clay: A Beginners Guide to Ceramics
- The Visual Design Primer

***Video***

- Art is... Drawing with Pastels
- Art is... Pencil Drawing

***Multimedia***

- Ideas and Inspirations: Contemporary Canadian Art

***CD-ROM***

- The National Museum of Women in the Arts Collection

### PRESCRIBED LEARNING OUTCOMES

#### *Perceiving/Responding*

##### *It is expected that students will:*

- critique the effectiveness of image-development strategies used in particular 2-D and 3-D images
- critique the relationship between image-development strategies and the intended mood and purpose
- justify the use of image-development strategies in their work
- evaluate ethical and legal implications of using existing images in personal image-making

#### *Creating/Communicating*

##### *It is expected that students will:*

- demonstrate self-direction in selecting image sources to create 2-D and 3-D images to achieve a specific purpose
- demonstrate self-direction in selecting image-development strategies to create 2-D and 3-D images to achieve a specific purpose
- apply design strategies to solve a design problem
- use a variety of image-development strategies to create a series of images on a single concept

### SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students scan a drawing using digital technology. Have them apply a variety of image-development strategies (e.g., distortion, point of view, metamorphosis) to create a series of images representing a range of moods or emotions. Have them critique the series and select the most effective image, then re-create their manipulated image in the medium of their choice. Students should write an artist's statement to accompany the final drawing, explaining how their chosen image-development strategy affects the emotional impact or mood of the image. Compare the relationship between the image-development strategy used and the chosen medium and material.
- Assign students the roles of various arts-related careers (e.g., photographer, video artist, collage artist). Have them work in groups to research the perspectives of their assigned roles in relation to the ethics and legal implications of using technology to manipulate their own images and the images of others. Conduct a simulated discussion panel, with groups presenting their arguments and posing questions for the other groups.
- Discuss form and function in artforms such as furniture, architecture, and urban design. Have students design a piece of furniture by creating a series of thumbnail sketches and applying a variety of image-development strategies such as distortion or metamorphosis to a traditional furniture form. Have them select one design and create a maquette.
- Over the course of the year, conduct regular responding activities that require students to identify and analyse the image-development strategy used in a given image (provided via slides, overheads, reproduction, etc.).
- Have students investigate portraiture by two different artists whose image-development strategies differ. Ask them to critique the selected artworks, focussing on image development and mood. Then have students create a portrait of a familiar person, working from life sketches and photographs. Students should incorporate image development strategies explored during their portraiture research.

**SUGGESTED ASSESSMENT STRATEGIES**

- In assessing students' series of images, look for:
  - range of moods and emotions depicted
  - reflective comments critiquing the relationship of image-development strategies to the mood of the image.
- Have students submit their digitally manipulated drawings and artist's statements for assessment.  
Look for:
  - application of image-development strategies to achieve purpose
  - artist's statement that justifies how their chosen image-development strategies affect the emotional impact of the image.
- Collect students' research notes and use an observation sheet to assess their arguments and questions during the discussion panel on legal and ethical issues of image reproduction.
- In assessing students' furniture designs, look for:
  - application of image-development strategies supporting form and function
  - justification of design selected to develop the maquette.
- Discuss as a class criteria for assessing students' portrait research. Criteria could include:
  - accurate identification of image sources
  - accurate identification of image-development strategies
  - selection of range of artists addressing a single issue
  - range of image sources and image-development strategies found.
- During development of an artwork in progress, have students complete a peer critique focussing on the relationship between the intent and the image-development and design strategies used. Have them share their critiques with the student artist, explaining their responses. Have students' complete a written or oral response to the critique, articulating:
  - a justification of the choices they've made to date
  - whether or not they will incorporate any changes from the peer critique in their future work, and why or why not.

**RECOMMENDED LEARNING RESOURCES*****Print Materials***

- Art Education in Practice Series
- Art in Focus
- Exploring Painting
- Getting Into Art History
- Handmade Prints
- Make it in Clay: A Beginners Guide to Ceramics
- The Visual Design Primer

***Video***

- Accident by Design: Creating and Discovering Beauty
- Art is... Drawing with Pastels
- Art is... Pencil Drawing

***Multimedia***

- Ideas and Inspirations: Contemporary Canadian Art

***CD-ROM***

- The National Museum of Women in the Arts Collection

## PRESCRIBED LEARNING OUTCOMES

### *Perceiving/Responding*

#### *It is expected that students will:*

- evaluate roles that visual arts have in reflecting, sustaining, and challenging beliefs and traditions
- evaluate how content and form influence and are influenced by personal, historical, social, and cultural contexts
- analyse characteristics of images from a variety of cultures
- analyse issues related to Aboriginal artforms in BC
- justify a position on ethical issues affecting the production of 2-D and 3-D images
- analyse values and meanings attached to collections, installations, and displays of 2-D and 3-D images in a variety of settings
- justify personal interpretation of and preferences for images
- identify skills developed through the study of visual arts that can be transferred to a variety of careers
- establish goals for lifelong participation in visual arts

### *Creating/Communicating*

#### *It is expected that students will:*

- create 2-D and 3-D images:
  - that reflect personal contexts
  - that express, defend, or challenge beliefs, values, and traditions
  - that reflect historical and contemporary themes
  - that reflect art movements
  - for specific purposes
- develop a presentation of images for a specific venue, audience, and purpose

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Challenge students to work in groups to collect a variety of advertising images aimed at a particular demographic (e.g., teenage boys, women with children). Discuss as a class: Do the images portray stereotypes or assumptions about this group? If so, how? Have students create an advertising image that challenges or contradicts the original stereotype.
- Select similar garments from three different cultures or time periods. Have students analyse the visual characteristics of the garments, and use their sketchbooks to show how the garments have been influenced by their contexts. Then have them design a similar garment that reflects their own personal and/or cultural context.
- Brainstorm and discuss issues related to body image. Have students select and research a chosen body image issue. Provide opportunities for them to view images depicting various perspectives and contexts of body image. Then have them design and create an art project that defends or challenges notions of body image.
- Have students research design characteristics on different types of containers used in a chosen Aboriginal culture in BC. Then have them create and embellish a container with personal design characteristics. As an extension, challenge students to conduct similar research for another indigenous culture, comparing the similarities and differences in the design characteristics between the two cultures.
- View examples of artworks created and displayed to commemorate events or people. Discuss the common characteristics of such works. Have students work in groups to design a commemoration for a specific location and in recognition of a selected event or person. Groups should create a proposal for their commemorative project, including consideration of space and audience.
- Have students form pairs or small groups to describe and discuss the visual images displayed in a specific familiar location (e.g., school hallways, their homes, dentist office). Have them then use their sketchbooks to reflect on their two favourite images, justifying their personal preferences.
- Discuss the various ways in which students can be involved in visual arts after high school (e.g., as a career, as consumers, creating personal living space). Have each student create a learning plan that includes their goals for lifelong participation in visual arts.

## SUGGESTED ASSESSMENT STRATEGIES

- Assess students' advertising images, looking for evidence that they are able to identify stereotypes used in advertising imagery and can create an image that challenges assumptions associated with the stereotype. Ask them to use their sketchbooks to reflect on how their beliefs and values are influenced by advertising.
- Assess student's body image artworks, looking for evidence that they have defended or challenged issues related to body image.
- Collect students' indigenous art research, and look for evidence that they have been able to make connections among the design characteristics used by Aboriginal peoples in BC and those of the other researched indigenous culture.
- Assess students' containers for reference to personal contexts and incorporation of stylistic characteristics of researched cultures.
- Have students complete peer and self-assessments of their group commemorative projects. Criteria for assessment could include:
  - appropriate use of space
  - consideration of audience
  - effective reflection of the chosen person or event.
- Observe students as they discuss their favourite images. Collect their sketchbook entries, and look for evidence that they are able to justify their choices and articulate a personal bias in their preferences.
- Have students include their plans for lifelong participation in visual arts in their Student Learning Plans. Look for evidence that they are able to articulate their plans in relation to their personal and career goals, skills, and attributes.
- Provide students with instances of art censorship in various cultures and time periods. Discuss as a class, focussing on the artistic and legal arguments on both sides of each example, and characteristics common to many art censorship issues (e.g., race, violence, religion). Discuss the appropriateness of content guidelines for students' own work in class. Conclude by having students prepare a debate on a resolution such as "Art should never be censored." Assess their debate, looking for evidence that they are able to apply information from class discussions in their arguments, and can support their position with specific examples.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Art Education in Practice Series
- Art in Focus
- Getting Into Art History
- Make it in Clay: A Beginners Guide to Ceramics
- The Visual Design Primer



### *Video*

- Accident by Design: Creating and Discovering Beauty
- Art is... Drawing with Pastels
- Art is... Pencil Drawing
- The Other Side of the Picture



### *Multimedia*

- Ideas and Inspirations: Contemporary Canadian Art



### *CD-ROM*

- The National Museum of Women in the Arts Collection

## PRESCRIBED LEARNING OUTCOMES

### *Perceiving/Responding*

#### *It is expected that students will:*

- critique the use of the elements and principles as used to create meaning and effect in 2-D and 3-D images
- compare characteristics of particular elements and principles in various cultures
- predict the effect of altering visual elements and principles of art and design in selected images
- justify selection of visual elements and principles of art and design
- analyse how particular relationships of elements and principles influence personal preference
- analyse the role of visual elements and principles of art and design in various art styles and movements
- demonstrate proficient use of appropriate visual arts terminology in art criticism

### *Creating/Communicating*

#### *It is expected that students will:*

- create 2-D and 3-D images that demonstrate effective use of the elements and principles to convey the intended mood or message
- manipulate selected visual elements and principles of art and design of an image to:
  - achieve a specific purpose
  - alter the meaning or effect of images
  - reflect stylistic or cultural influences

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Prepare a display of eight images from the same art style or movement to represent each of the eight visual elements (colour, form, line, shape, space, texture, tone, and value). Ask students to choose an element and prepare an analysis of the role of that element in the given style or movement. Have them compile their images and descriptions in a class portfolio or handbook of elements and principles.
- Conduct a jigsaw activity focussing on the relationships between elements and principles in the architectural design of places of worship, and how the elements and principles reflect the particular religious beliefs (e.g., to represent heaven, gods, spirits). Challenge students to design a public place, selecting elements and principles to create architectural components reflective of their users of that space.
- Have students select two contemporary Canadian artists (e.g., Robert Bateman, George Littlechild, Landon McKenzie, Joanna Staniskas, Gu Xiong, Sharyn Yuen), and compare the two artists in terms of their use of elements and principles. Challenge them to create a personally meaningful image that reflects one of the studied artist's style in terms of the use of elements and principles.
- Have students research historical and contemporary body adornment across a range of cultures (e.g., mendhi, piercing, tattoos, hairstyles, makeup, body alterations). Ask them to identify the key elements and principles used in each, and their relationship to human form. Have students discuss their personal preferences in body adornment, giving reasons for their preferences. Have them create an image that incorporates body adornment.
- Have students create a series of thumbnail sketches on a chosen subject, then predict the effect on mood and meaning when altering a specific visual element or principle of art and design. Have students scan their images and alter them accordingly. Compare the results to the predicted effect.
- Have students select a genre (e.g., still life, portrait, landscape) and create a series of three to five 2-D or 3-D images, each emphasizing the same three elements and principles (e.g., line, space, and balance). Have students form small groups to discuss the different ways they experimented with the three elements and principles in their images.

## SUGGESTED ASSESSMENT STRATEGIES

- To assess students' analysis of visual elements representing art styles and movements, look for evidence of:
  - accurate identification of active elements in chosen images
  - in-depth analysis of the role of the elements in the images
  - analysis of the role of the chosen element in characterizing the art style or movement
  - accurate and consistent use of art terminology.
- Collect students' architectural designs of a public space, and note the extent to which they were able to use the elements and principles effectively and appropriately to reflect the intended purpose (i.e., needs and beliefs of people using the space).
- Have students present their image representing the style of a selected Canadian artist. Use a checklist to note how effectively students were able to indicate their understanding of the artists' use of visual elements and principles of art and design in their image.
- Observe students during their discussions of body adornment, and collect their completed images. Assess their work in terms of:
  - detailed analysis of visual elements and principles of art and design reflected in body adornment
  - reference to relationship of elements and principles to human form
  - justification of their preferences in relation to elements and principles
  - comparison of cultural symbolism in elements and principles
  - use of appropriate art terminology.
- In assessing students' digitally manipulated thumbnail sketches, look for evidence of:
  - clearly articulated predictions in reference to mood and meaning
  - successful alterations of the meaning of the images through manipulation of elements and principles.
- Have students present their series of three images representing a chosen genre. Look for evidence that they can justify their choices of elements and principles in terms of their effect and in relation to other comparable works studied.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Art Education in Practice Series
- Art in Focus
- Drawing as Expression: Techniques and Concepts
- Exploring Painting
- Getting Into Art History
- Handmade Prints
- Make it in Clay: A Beginners Guide to Ceramics
- The Visual Design Primer



### *Video*

- Accident by Design: Creating and Discovering Beauty
- Art is... Drawing with Pastels
- Art is... Pencil Drawing



### *Multimedia*

- Ideas and Inspirations: Contemporary Canadian Art



### *CD-ROM*

- The National Museum of Women in the Arts Collection

## PRESCRIBED LEARNING OUTCOMES

### *Perceiving/Responding*

#### *It is expected that students will:*

- evaluate the effect of the selection of materials, technologies, and processes on the meaning and purpose of 2-D and 3-D images
- compare the use of materials, technologies, and processes in a range of 2-D and 3-D artforms
- analyse contemporary issues related to the use of materials, technologies, and processes
- evaluate ethical and legal implications of using technology to reproduce and distribute images
- use appropriate art terminology in discussing materials, technologies, and processes

### *Creating/Communicating*

#### *It is expected that students will:*

- demonstrate self-direction in selecting materials, technologies, and processes
- use a variety of materials, technologies, and processes proficiently to create 2-D and 3-D images
- manipulate a combination of materials, technologies, and processes to support intent in 2-D and 3-D images
- select materials, technologies, and processes to create a series of images on a concept
- use materials, equipment, and workspace in a safe and environmentally sensitive manner

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Organize a field trip to a gallery. During the visit, have students keep a log of three to five of their favourite works, and the material, technologies, and processes used in each. On their return to class, have students complete a written analysis of a selected image, focussing on how its materials and processes relate to its meaning and purpose.
- Use demonstrations and handouts to introduce students to the safe, appropriate, and environmentally sensitive use of new materials, technologies, and processes.
- Have students select a space in the school, such as the library, foyer, gymnasium, or cafeteria. Have them identify the design parameters for creating an image for that space (e.g., size, theme, placement), as well as appropriate materials, technologies, and processes within a selected artform (e.g., for a banner: appliqué, fabric painting, dying, batik, stuffing, stencilling). Have them complete a series of images suitable for their chosen space.
- Have students complete an inventory of personal attributes, then identify selected characteristics to represent in a self-portrait. Have them select appropriate materials, technologies, and processes to create a mixed-media self-portrait, emphasizing the selected characteristics.
- Ask students to select a topic or issue of personal importance. Have them write a brief statement identifying their proposed message related to the issue. They should then create a series of three to five images, selecting materials, technologies, and processes to convey their message.
- Have students work in groups to research both traditional and contemporary printmaking processes (e.g., traditional—woodcut, lithography; contemporary—serigraph, giclée). Advise them that their research should include a focus on the ethical implications for reproducing and distributing images. Have students present their findings to the class for discussion. Can any generalizations be made about traditional vs. modern processes? Ask students to choose one of the researched processes to produce a print.



**SUGGESTED ASSESSMENT STRATEGIES**

- Assess students' logs of the gallery field trip in terms of their analysis of the relationship between the purpose of the images and the materials, technologies, and processes used. Look also for evidence that they are able to use appropriate terminology throughout their reflections and can support their responses with specific examples.
- Conduct a quiz to test students' knowledge of the appropriate use of materials, technologies, and processes as learned in class.
- Have students complete a practical demonstration to show their competent and safe use of materials, technologies, and processes.
- Have students complete a written or oral self-assessment addressing their selection of materials, technologies, and processes to achieve intent in a series of images. Ask them to compare their end product with their proposal statement.
- Assess students' mixed-media self-portraits based on predetermined criteria, such as:
  - use of a minimum number of media (e.g., three)
  - appropriate choice of media
  - proficient use of processes to combine media and materials
  - effective use of materials and processes to achieve desired purpose (i.e., create a self-portrait reflecting selected personal characteristics).
- Have students complete an artist's statement to accompany their self-portrait. Assess in terms of their abilities to articulate how their choices of materials and processes affected the finished portrait and reflected a sense of self.
- Use a checklist to assess students' artwork on an issue of personal importance. Look for evidence of the development of the issue through a variety of processes (e.g., collage, printmaking, drawing) and appropriate use of technologies and materials.
- Collect students' research findings on traditional and contemporary printmaking processes, looking for evidence of:
  - accurate information about traditional and contemporary printmaking processes
  - depth of analysis of legal and ethical issues
  - ability to compare traditional and contemporary processes.

**RECOMMENDED LEARNING RESOURCES*****Print Materials***

- Art Education in Practice Series
- Art in Focus
- Artist Beware
- Drawing as Expression: Techniques and Concepts
- Exploring Painting
- Getting Into Art History
- Handmade Prints
- Health Hazards Manual for Artists
- Make it in Clay: A Beginners Guide to Ceramics
- The Visual Design Primer

***Video***

- Accident by Design: Creating and Discovering Beauty
- Art is... Drawing with Pastels
- Art is... Pencil Drawing
- The Other Side of the Picture

***Multimedia***

- Ideas and Inspirations: Contemporary Canadian Art

***CD-ROM***

- The National Museum of Women in the Arts Collection





# CURRICULUM

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*Studio Arts 11 and 12*



Studio Arts 11 and 12 provide opportunities for students to engage in a focussed and in-depth study in a particular visual expression area. Students engage in the study of image development, context, and elements and principles of design while developing knowledge and skills in relation to the materials, process, and technologies particular to the chosen visual expression area. Studio Arts specialities may be in any of the following visual expression areas:

- Drawing and Painting
- Ceramics and Sculpture
- Printmaking and Graphic Design
- Fabric and Fibre

Studio Arts courses provide opportunities for students to develop their technical skills in relation to perceiving, responding to, creating, and communicating about artforms within the selected visual expression area. In Studio Arts 11 and 12, students develop their visual literacy through opportunities to:

- create personally meaningful images in a specific visual expression area
- develop a personal visual voice through the exploration of a specific visual expression area
- explore the significant artists, artworks, and movements of the given visual expression area
- increase their level of sophistication, complexity, and independence as they develop their technical competence
- respond to a variety of images within a specific visual expression area
- develop critical-thinking skills as applied to the work of self and others
- examine the role of art in past and present societies
- document and evaluate their creative processes in relation to the chosen visual expression area
- explore a range of visual arts careers particular to the chosen visual expression area.

## THE STUDIO ARTS 11 AND 12 CURRICULUM

The prescribed learning outcomes for Studio Arts 11 and 12 are grouped according to the same four curriculum organizers used in all visual arts IRPs from kindergarten to grade 12. The following curriculum organizer descriptions define the course content specific to Studio Arts 11 and 12.

### *Image-Development and Design Strategies*

Images are central to the visual arts. In Studio Arts 11 and 12, students develop the knowledge, skills, and attitudes required to select and apply a variety of image-development and design strategies to create images. Students gain an in-depth understanding of the applications of image-development and design strategies within the chosen visual expression area.

### *Context*

Visual arts reflect and influence personal, social, cultural, and historical contexts. By examining how visual arts influence and are influenced by context, students gain the understanding needed to respond to images and to create meaningful artworks. In Studio Arts 11 and 12, students draw upon personal, social, cultural, and historical contexts as they develop a visual voice specific to the expression area.

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

At the grade 11 and 12 level, visual arts students become increasingly confident in 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 Studio Arts 11 and 12, students gain an in-depth understanding of the visual elements and principles of art and design as they apply to specific visual expression

areas. They learn to use and manipulate selected elements and principles for specific purposes.

### *Materials, Technologies, and Processes*

At the grade 11 and 12 level, students become increasingly familiar with the effect of materials, technologies, and processes on visual images. In Studio Arts 11 and 12, students develop increased independence and competence in the selection and application of a variety of materials, technologies, and processes to create meaningful artworks in the chosen visual expression area. Students also learn the appropriate use, handling, and storage of materials and equipment.

### PROGRAM MODELS

Studio Arts 11 and 12 courses are designed to provide flexibility in organizing and implementing the curriculum and to acknowledge the visual arts programs already in place in BC schools. In order to recognize the diverse nature of program delivery, learning outcomes for Studio Arts 11 and 12 have been designed to be delivered within any of the following program models:

- Studio Arts 11: Drawing and Painting 11
- Studio Arts 12: Drawing and Painting 12
- Studio Arts 11: Ceramics and Sculpture 11
- Studio Arts 12: Ceramics and Sculpture 12
- Studio Arts 11: Printmaking and Graphic Design 11
- Studio Arts 12: Printmaking and Graphic Design 12
- Studio Arts 11: Fabric and Fibre 11
- Studio Arts 12: Fabric and Fibre 12

In each of these program models, teachers provide opportunities for students to achieve the prescribed learning outcomes for Studio Arts 11 and 12 while creating and responding to images within a particular visual expression area. In addition to the

prescribed learning outcomes, teachers need to design their courses to address the required content specific to the particular program model. The Required Program Model Content charts on the following pages outline this required content in relation to:

- technical competence
  - materials
  - tools and equipment
  - processes and technique
- presentation applications
- visual culture.

The content in these charts provides the framework within which the prescribed learning outcomes are delivered. The suggested instructional and assessment strategies within each curriculum organizer provide additional guidance for teachers to plan their programs in relation to the particular program model. (Note that some suggested instructional and assessment strategies are specific to only one program model, while others apply to two or more program models.)

If students are taking more than one Studio Arts course, they must satisfy the prescribed learning outcomes in relation to the program model content for each course for which they are receiving credit (e.g., a student must satisfy the program model content for both Ceramics and Sculpture 12 and Fabric and Fibre 12 in order to receive credit for both courses).

Each of these program models is a viable medium of artistic expression and a highly effective educational vehicle for developing abilities, appreciation, and understandings in the visual arts. Schools and districts are strongly encouraged to provide opportunities for students to take more than one program model at each grade level. Course codes for each of these program models are listed in the Ministry of Education *Course Information Handbook*.

**Required Program Model Content: Drawing and Painting 11 and 12**

Drawing and Painting 11 and 12 courses must incorporate the following content within the delivery of the prescribed learning outcomes for Studio Arts 11 and 12.

<p><b>Technical Competence</b></p>	<ul style="list-style-type: none"> <li>• knowledge and skilled use of materials for drawing and painting:             <ul style="list-style-type: none"> <li>- mark-making materials for drawing (e.g., pencil, inks, pastels)</li> <li>- mark-making materials for painting (e.g., acrylic paint, watercolour, tempera, oil paint)</li> <li>- surfaces—both 2-D and 3-D (e.g., canvas, paper, wood, found objects)</li> <li>- single medium, mixed-media</li> </ul> </li> <li>• knowledge and skilled use of tools and equipment for drawing and painting:             <ul style="list-style-type: none"> <li>- mark-making tools (e.g., brushes, pens, stylus)</li> <li>- manipulating tools (e.g., tools erasers, stumps, sponges, palette knives)</li> <li>- surfaces and supports (e.g., palettes, easels, boards)</li> </ul> </li> <li>• knowledge and skilled use of processes and techniques for drawing and painting:             <ul style="list-style-type: none"> <li>- drawing techniques (e.g., continuous line, gesture, tonal, contour)</li> <li>- painting techniques (e.g., impasto, wet on wet, wash)</li> <li>- additive and subtractive processes (e.g., erasing, wiping, glazing)</li> <li>- mixed-media processes (e.g., layering, collage)</li> </ul> </li> <li>• knowledge and skilled use of image-development strategies as they apply to drawing and painting</li> <li>• knowledge and skilled use of visual elements and principles of art and design as they apply to drawing and painting</li> </ul>
<p><b>Presentation Applications</b></p>	<ul style="list-style-type: none"> <li>• considerations for venue, audience, and purpose</li> <li>• matting, mounting, framing</li> <li>• artist's statements</li> <li>• exhibition considerations (e.g., selecting, arranging, hanging)</li> </ul>
<p><b>Visual Culture</b></p>	<ul style="list-style-type: none"> <li>• artists, artworks, and movements in drawing and painting across a variety of contexts</li> <li>• drawing and painting genres (e.g., landscape, portraiture, still life)</li> <li>• purposes and applications of drawing and painting (e.g., architectural renderings, literary illustrations, murals)</li> <li>• terminology related to drawing and painting</li> <li>• career pathways related to drawing and painting</li> </ul>

**Required Program Model Content: Ceramics and Sculpture 11 and 12**

Ceramics and Sculpture 11 and 12 courses must incorporate the following content within the delivery of the prescribed learning outcomes for Studio Arts 11 and 12.

<p><b>Technical Competence</b></p>	<ul style="list-style-type: none"> <li>• knowledge and skilled use of materials for ceramics and sculpture:             <ul style="list-style-type: none"> <li>- ceramics materials (e.g., clay bodies, glazes, stains)</li> <li>- sculpture materials (e.g., wood, plastic, wire, paper pulp)</li> <li>- single medium, mixed media</li> </ul> </li> <li>• knowledge and skilled use of tools and equipment for ceramics and sculpture:             <ul style="list-style-type: none"> <li>- tools and equipment for manipulating materials (e.g., wheels, forms, chisels, electric drill)</li> <li>- tools and equipment for surface treatment and decoration (e.g., glue guns, knives, modelling tools)</li> <li>- tools and equipment used in ceramic and sculpture processes (e.g., kilns, pug-mills)</li> </ul> </li> <li>• knowledge and skilled use of processes and techniques for ceramics and sculpture:             <ul style="list-style-type: none"> <li>- additive processes (e.g., hand-building, assemblage, stitching)</li> <li>- subtractive processes (e.g., carving, sanding, filing)</li> <li>- modelling processes (e.g., throwing, casting, hand-modelling)</li> <li>- surface treatment processes (e.g., polishing, glazing, staining)</li> <li>- decorative processes (e.g., engraving, embossing, fretwork)</li> </ul> </li> <li>• knowledge and skilled use of image-development strategies as they apply to ceramics and sculpture</li> <li>• knowledge and skilled use of visual elements and principles of art and design as they apply to ceramics and sculpture</li> </ul>
<p><b>Presentation Applications</b></p>	<ul style="list-style-type: none"> <li>• considerations for venue, audience, and purpose</li> <li>• artist's statements</li> <li>• documentation of product and process (e.g., photographic records)</li> <li>• exhibition considerations (e.g., interactions with space, mounting, lighting, installation)</li> </ul>
<p><b>Visual Culture</b></p>	<ul style="list-style-type: none"> <li>• artists, artworks, and movements in ceramics and sculpture across a variety of contexts</li> <li>• purposes and applications of ceramics and sculpture (e.g., public art, functional art)</li> <li>• terminology related to ceramics and sculpture</li> <li>• career pathways related to ceramics and sculpture</li> </ul>



**Required Program Model Content: Printmaking and Graphic Design 11 and 12**

Printmaking and Graphic Design 11 and 12 courses must incorporate the following content within the delivery of the prescribed learning outcomes for Studio Arts 11 and 12.

<p><b>Technical Competence</b></p>	<ul style="list-style-type: none"> <li>• knowledge and skilled use of materials for printmaking and graphic design:             <ul style="list-style-type: none"> <li>- printmaking materials (e.g., inks, linoleum, wood, paper)</li> <li>- graphic design materials (e.g., ink cartridges, paper, markers)</li> <li>- single medium, mixed media</li> </ul> </li> <li>• knowledge and skilled use of tools and equipment for printmaking and graphic design:             <ul style="list-style-type: none"> <li>- printmaking tools and equipment (e.g., brayer rollers, screens, etching tools, presses)</li> <li>- graphic design tools and equipment (e.g., computer software, camera, scanner, light table, photocopier)</li> </ul> </li> <li>• knowledge and skilled use of processes and techniques for printmaking and graphic design:             <ul style="list-style-type: none"> <li>- printmaking processes and techniques (e.g., screenprint, collograph, lift printing, etching, monoprint, linoprint)</li> <li>- graphic design processes and techniques (e.g., photography, digital imaging, layout, photo transfer)</li> </ul> </li> <li>• knowledge and skilled use of image-development strategies as they apply to printmaking and graphic design</li> <li>• knowledge and skilled use of visual elements and principles of art and design as they apply to printmaking and graphic design</li> </ul>
<p><b>Presentation Applications</b></p>	<ul style="list-style-type: none"> <li>• considerations for venue, audience, and purpose</li> <li>• artist's statements, client proposals</li> <li>• electronic publishing (e.g., web design)</li> </ul>
<p><b>Visual Culture</b></p>	<ul style="list-style-type: none"> <li>• artists, artworks, and movements in printmaking and graphic design across a variety of contexts</li> <li>• purposes and applications of printmaking and graphic design (e.g., advertising, packaging, mass communication, editions)</li> <li>• terminology related to printmaking and graphic design</li> <li>• career pathways related to printmaking and graphic design</li> </ul>

**Required Program Model Content: Fabric and Fibre 11 and 12**

Fabric and Fibre 11 and 12 courses must incorporate the following content within the delivery of the prescribed learning outcomes for Studio Arts 11 and 12.

<p><b>Technical Competence</b></p>	<ul style="list-style-type: none"> <li>• knowledge and skilled use of materials for fabric and fibre:             <ul style="list-style-type: none"> <li>- construction materials (e.g., textiles, thread, foam, wool, batting)</li> <li>- surface-decoration materials (e.g., dye, beads, wax, ribbon)</li> <li>- single medium, mixed-media</li> </ul> </li> <li>• knowledge and skilled use of tools and equipment for fabric and fibre:             <ul style="list-style-type: none"> <li>- construction tools and equipment (e.g., looms, spindles, sewing machines, blenders)</li> <li>- surface-decoration tools and equipment (e.g., needles, tjanting tools, printing blocks, vats)</li> </ul> </li> <li>• knowledge and skilled use of processes and techniques for fabric and fibre arts (e.g., felting, weaving, paper-making, collage, quilting, batik, stitchery, appliqué)</li> <li>• knowledge and skilled use of image-development strategies as they apply to fabric and fibre</li> <li>• knowledge and skilled use of visual elements and principles of art and design as they apply to fabric and fibre</li> </ul>
<p><b>Presentation Applications</b></p>	<ul style="list-style-type: none"> <li>• considerations for venue, audience, and purpose</li> <li>• exhibition considerations (e.g., interactions with space, wearing, hanging, installation)</li> <li>• documentation of product and process (e.g., photographic records)</li> <li>• artist's statements</li> </ul>
<p><b>Visual Culture</b></p>	<ul style="list-style-type: none"> <li>• artists, artworks, and movements in fabric and fibre arts across a variety of contexts</li> <li>• purposes and applications of fabric and fibre artworks (e.g., functional art, public art; fashion, interior design)</li> <li>• terminology related to fabric and fibre arts</li> <li>• career pathways related to fabric and fibre arts</li> </ul>

**CLASSROOM CONSIDERATIONS**

Delivery of the Visual Arts 11 and 12 curricula requires attention to a number of considerations, including student groupings, appropriate facilities, and specialized equipment and materials.

***Combined Classrooms***

Teachers may sometimes find it necessary to combine two or more grade levels or courses in one classroom. In such cases, it is imperative for the teacher to plan instruction in relation to the prescribed learning outcomes for each grade, to allow for student learning and achievement at each level. Students need to understand the learning expectations for their particular grade and course, and should be assessed accordingly.

In addition, teachers may choose to deliver the Studio Arts curriculum by offering more than one program model in the same classroom (e.g., Fabric and Fibre students combined with Ceramics and Sculpture students). In these instances, teachers need to plan instruction and assessment according to the specific content outlined for each program model.

Alternatively, teachers may wish to offer a course that combines more than one studio arts visual expression area, such as Drawing and Painting 11 combined with Printmaking and Graphics 11, in a Visual Arts 11 2-D course. In such instances, schools have a number of options of giving credit for the course, using Fine Arts 11, Selected Studies, Career Preparation, and/or Locally Developed designations. In this example, the student's transcript might include one of the following entries:

- Visual Arts 11 2-D (LD: 4 credits)
- Career Preparation: Visual Arts 11 2-D (4 credits)

- Fine Arts 11: Visual Arts 11 2-D (2 credits), Selected Studies: Visual Arts 11 2-D (2 credits)

Note that the Art Foundations 11 and 12 courses (found earlier in this IRP) outline curricula that offer students opportunities to experience a wide range of 2-D and 3-D visual expression areas. In addition, the Media Arts 11 and 12 IRP (1997) outlines curricula for photography, film, video, and computer-generated imagery.

For more information, see the Ministry of Education's *Handbook of Procedures*.

***Facilities***

When choosing or designing a facility, consider the following:

- Does the total instructional space provide enough flexibility to function in a variety of ways?
- Is there sufficient light?
- Is the space adequately ventilated?
- Is the classroom space equipped with sufficient power on separate circuits to allow for simultaneous operations of activities?
- Is there access to an adequate water source and cleanup area?
- Does the classroom facility offer secured storage for equipment, materials, and student works?

***Equipment and Tools***

The broad nature of visual arts education described in the Studio Arts curriculum requires teachers and students to have access to a wide range of materials and equipment related to the specific visual expression areas. Teachers may wish to explore options for co-operation with other departments in the school (e.g., time-tabling, classroom exchange) to ensure students have the widest variety of opportunities available.

## PRESCRIBED LEARNING OUTCOMES

### *Perceiving/Responding*

#### *It is expected that students will:*

- compare the effect of images in a specific visual expression area derived from a variety of image sources
- analyse the use of image-development strategies of artists in a specific visual expression area
- examine the relationship between the use of particular image-development strategies and intended mood and message
- analyse the image-development strategies used in Aboriginal artforms in BC within a specific visual expression area
- identify the impact of traditional and contemporary technologies on image development within a specific visual expression area
- analyse ethical and legal considerations associated with the development of images within a specific visual expression area

### *Creating/Communicating*

#### *It is expected that students will:*

- create images within a specific visual expression area:
  - using a variety of image sources to achieve a specific purpose
  - applying a variety of image-development strategies to achieve a specific purpose
  - demonstrating a relationship between image-development strategies and the processes of the specific visual expression area
- apply design strategies to solve a design problem
- manipulate images using digital technologies

## SUGGESTED INSTRUCTIONAL STRATEGIES

- As a class, brainstorm a variety of social issues (e.g., poverty, racism, freedom). View drawings and paintings from a variety of artists that depict each issue, and discuss art as social commentary. Focus on the image sources and image-development strategies used to achieve the message in each image (e.g., distortion in Pablo Picasso's *Guernica*, Lawrence Paul Yuxweluptun's *Inherent Rights, Vision Rights*). Have students select and research an issue of their choice. Then have them choose an appropriate image source and image-development strategies to create a painting on that issue, depicting a specific point of view.
- Create a gallery walk of crests and logos from a variety of contexts (e.g., family crests, corporate logos). Have students circulate among the displays in groups, recording the processes and the image-development strategies used in each example. Discuss the impact of traditional and contemporary technologies as they relate to image development. Also discuss copyright issues. Then have students select image-development strategies to create three variations of a personal logo for three different target audiences.
- Have students view a number of works by 3-D pop artists (e.g., Claes Oldenburg, Robert Rauchberg, George Segal) and identify the image-development strategies used. As a class, choose a theme or concept, and have each student select an object to represent that concept (e.g., household implement, vehicle, sports equipment). Have students create a soft sculpture of their chosen object, applying appropriate image-development strategies to make a significant alteration of the object from ordinary to extraordinary (e.g., altering scale, altering function, changing texture, embellishing surfaces).
- Discuss image-development strategies in relation to layered fabric collage (e.g., need for simplification, elaboration at a specific point in the process). View examples of such work (e.g., Carol Sabistan, Miriam Shapiro). Have students prepare an analysis of how image-development strategies have been used in the selected artworks. As a class, discuss which image sources might be used to develop a visual representation of a personal history. Provide opportunities for students to apply appropriate image-development strategies to create a layered fabric collage depicting a personal history (of themselves or someone else).

**SUGGESTED ASSESSMENT STRATEGIES**

- Use a student-teacher conference approach to assess students' painting work on a chosen social issue. Students should be able to:
  - compare their work with other issue-based work
  - articulate the relationship between the image-development strategies used and the intended message
  - apply image-development strategies appropriately for painting
  - use appropriate terminology.
- In assessing students' personal logos, use a checklist for self- and teacher assessment, focussing on students' abilities to:
  - identify the image-development strategy used for each manipulation
  - identify the process used and its effect on image development
  - explain each image manipulation in relation to its intended audience
  - follow ethical and legal guidelines in the development of a personal logo.
- To assess students' soft sculpture project, focus on the selection and use of appropriate image-development strategies for the process (e.g., simplification to create pattern pieces). Have students write an artist's statement explaining their use of image-development strategies. Assess their artist's statements, looking for evidence that they are able to justify their image-development choices in relation to the intended purpose.
- Have students complete a self-assessment of their layered fabric personal history piece, completing statements such as the following:
  - I used the following image sources \_\_\_\_.
  - These sources reflect my personal history by \_\_\_\_.
  - I used the following image-development strategies \_\_\_\_.
  - I chose these strategies because \_\_\_\_.
- As students use digital technology to manipulate images, look for their abilities to apply a variety of image-development strategies, demonstrating depth of exploration (e.g., mood, message, appropriateness for particular purposes). Provide opportunities for peer assessment, using questions such as: How did the use of digital manipulation alter the image?

**RECOMMENDED LEARNING RESOURCES****Print Materials**

- Art Education in Practice Series
- Ceramics Posters
- Drawing as Expression: Techniques and Concepts
- Drawing Techniques Posters
- Exploring Painting
- Handmade Prints
- Make it in Clay: A Beginners Guide to Ceramics
- Sculpture in Paper
- Take 5 Art Prints: Printmaking
- Take 5 Art Prints: Sculpture

**Video**

- Escher, Van Gogh and Seurat, Art at Play
- Glowing in the Dark
- Gwishalaayt - The Spirit Wraps Around You
- The Spirit of the Individual
- Transfigured: Jack Shadbolt Inside the Mind

**Multimedia**

- Ideas and Inspirations: Contemporary Canadian Art

**CD-ROM**

- The National Museum of Women in the Arts Collection

## PRESCRIBED LEARNING OUTCOMES

### *Perceiving/Responding*

#### *It is expected that students will:*

- compare roles that visual arts have in reflecting, sustaining, and challenging beliefs and traditions in a range of cultures
- analyse how context influences the content and form of images
- demonstrate understanding of the historical contexts of a specific visual expression area across a range of cultures
- demonstrate awareness of issues related to Aboriginal artforms in BC within a specific visual expression area
- compare the characteristics of collections, installations, and displays in a variety of settings
- justify interpretations of and preferences for images within a specific visual expression area
- analyse ethical factors affecting the production of images within a specific visual expression area
- demonstrate understanding of the skills and training needed to pursue careers in a specific visual expression area

### *Creating/Communicating*

#### *It is expected that students will:*

- create images within a specific visual expression area:
  - that reflect personal contexts
  - that express, defend, or challenge beliefs, values, and traditions
  - that reflect historical and contemporary themes
  - that reflect selected art movements
  - for specific purposes
- develop a presentation of images within a specific visual expression area for a given audience, venue, and purpose

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Select a genre (e.g., portrait, still life, landscape), and have students examine the social, cultural, and historical influences on choice of subject matter, values conveyed, and stylistic choices (e.g., abstract, realistic) within that genre. After students have had an opportunity to research and share their findings, discuss the term “post-modern” in the context of their own work. Have students paint an image within that genre that reflects their own personal contexts.
- Discuss various artists whose works were concerned with social issues (e.g., Francisco Goya, Käthe Kollwitz, Diego Rivera). Have students collect images from a variety of sources, and assemble a collage representing a viewpoint on an issue that is personally meaningful. Students should then use the collage as a guide for drypoint on acetate to develop a printed image.
- Bring in examples of propaganda posters. Discuss as a class, focussing on how the images in the posters are used to evoke a particular emotional response. Discuss the difference between propaganda posters and other posters that advocate an issue or viewpoint. Have students create a poster expressing a viewpoint on a current social issue.
- Invite a representative of a local Aboriginal community to discuss with the class the design and use of regalia (e.g., as representation of family lineage). Extend by focussing on contemporary Aboriginal clothing designs (e.g., Dorothy Grant designs depicting lineage crests). Brainstorm the use of motifs in other modern clothing designs. Have students design a personally meaningful motif and use it to embellish a garment.
- Examine examples of containers from a variety of contexts (e.g., coffins, urns, hope chests, jewellery boxes, tabernacles, cookie jars). Discuss the relationship between the design of the object and its purpose. Have students design a container for a significant object.
- Bring in examples of images or reproductions that might be perceived as controversial (e.g., inappropriate humour, depiction of stereotypes, body image issues, copyright infringement, appropriation). As a class, discuss each image, why it might be controversial, and for whom.
- Have students research a career option related to their visual expression area. Have them compile their research in a class web site of art careers.

## SUGGESTED ASSESSMENT STRATEGIES

- Observe students' in-progress genre paintings, and collect their completed artist's statements, looking for:
  - how personal context has influenced the work
  - which personal beliefs have been reflected or challenged in the artwork
  - reference to stylistic influences.
- Create a worksheet or quiz to assess students' understanding of historical and contemporary issues related to Aboriginal clothing designs.
- Have students complete a self-assessment of their clothing embellishments, focussing on their abilities to:
  - create a personally meaningful motif
  - apply their motif effectively in a garment
  - articulate connections between their work and the Aboriginal clothing designs (as applicable).
- Provide opportunities for students to compare a variety of graphic artists from several time periods and cultures (e.g., Andy Warhol, Henri de Toulouse-Lautrec, Aubrey Beardsley). After discussion, have them use their sketchbooks to select their favourite artist and work. Look for evidence that they are able to justify their preferences in terms of personal, social, cultural, and historical contexts, using appropriate terminology.
- Part-way through their work on their containers for a significant object, have students complete a peer assessment focussing on reflection of purpose and personal context. At completion of the project, assess students' work using a checklist of pre-determined criteria. Criteria could include:
  - how form, purpose, and personal context are reflected in the work
  - relationship of the design of the container to its contents
  - justification of how they incorporated peer feedback.
- Assess students' career research reports, looking for evidence that they have identified
  - education requirements and options (including cost, length, and location)
  - skills and attitudes required
  - job opportunities upon completion.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Art in Education in Practice Series
- Drawing as Expression: Techniques and Concepts
- Exploring Painting
- Make it in Clay: A Beginners Guide to Ceramics
- Sculpture in Paper
- Take 5 Art Prints: Printmaking
- Take 5 Art Prints: Sculpture



### *Video*

- Escher, Van Gogh and Seurat, Art at Play
- Glowing in the Dark
- Gwishalaayt - The Spirit Wraps Around You
- The Spirit of the Individual
- Transfigured: Jack Shadbolt Inside the Mind



### *Multimedia*

- Ideas and Inspirations: Contemporary Canadian Art



### *CD-ROM*

- The National Museum of Women in the Arts Collection

## PRESCRIBED LEARNING OUTCOMES

### *Perceiving/Responding*

#### *It is expected that students will:*

- analyse how particular elements and principles are used to create meaning and effect in images within a specific visual expression area
- identify characteristics of particular elements and principles in various cultures
- identify the use of particular elements and principles in Aboriginal artforms in BC within a specific visual expression area
- explain how particular combinations of elements and principles influence personal preference
- use appropriate visual arts terminology in art criticism

### *Creating/Communicating*

#### *It is expected that students will:*

- create images within a specific visual expression area that demonstrate effective use of particular elements and principles
- manipulate selected visual elements and principles of art and design within a specific visual expression area to:
  - achieve a specific purpose
  - alter the meaning or effect of images

## SUGGESTED INSTRUCTIONAL STRATEGIES

- From a classroom collection of images, ask each student to select several images they like. Provide the class with a blank chart listing the visual elements and principles of art and design. Ask students to analyse their selected images and complete the chart with details of the elements and principles used (e.g., line: soft line, hard line, implied line, linear, curved). Then have students use their charts to write a paragraph about how they think their preference relates to the use of elements and principles in their selected image.
- Facilitate a discussion of artworks that depict a sense of place (e.g., Emily Carr, David Hockney, Edward Hopper, ). Discuss how colour has been used in each example to portray the experience of that place. Have students work independently to research other artworks showing the use of specific colour schemes for various purposes. Have them analyse the use of colour in these works (e.g., analogous, triad, complementary). Then have them create a painting that embodies a personally known place, incorporating a specific colour scheme to depict that place.
- Have students choose a traditional, functional form (e.g., chair, teapot), and recreate the form to change its function by manipulating selected elements or principles. Have them describe their sculpture in its altered state, analysing how the altered elements or principles achieved the changed function.
- As a class, brainstorm types of restaurants (e.g., jazz bar, fine dining, coffee shop, school cafeteria, shopping mall food court). Have students collect and create a classroom display of restaurant graphic products (e.g., coasters, menus, placemats). As a class, analyse the use of elements and principles such as colour, shape, harmony, and movement in relation to restaurant atmosphere. Then have students design graphic products for a chosen type of restaurant, focussing on selected elements and principles.
- Set up a gallery walk of examples of images representing variety of Aboriginal peoples in BC. Have students circulate among the displays, noting the use of particular elements and principles in each example (e.g., ovoid shapes, split V shape, 8 shape, specific colour palette).



## SUGGESTED ASSESSMENT STRATEGIES

- Have students form groups to conduct peer assessment of their elements and principles in the charting exercise. After discussion, groups should reach a consensus and create a new chart identifying the elements and principles observed.
- Collects students' statements about their personal preferences in relation to elements and principles. Look for evidence that their statements reflect what they have observed, and that they can make connections between their personal preference and the elements and principles reflected in the image.
- Administer a written, oral, or practical test to assess students' understanding of colour theory as it applies to painting.
- Use an observation checklist as students discuss the use of colour in various artists' work. Look for their understanding of the use of colour to depict a sense of place. Collect their finished works and look for evidence that they are able to manipulate colour effectively to achieve their intent.
- Observe students' presentations of their altered functional form, and collect their artists' statement, looking for evidence of:
  - successful manipulation of selected elements and principles
  - successful change of function
  - depth of analysis of altered elements and principles.
- After class analysis of the use of selected visual elements in restaurant graphic products, have students complete a learning log focussing on the use of the elements to create a specific atmosphere. Collect their responses and note the extent to which they:
  - understand the impact of the selected elements and principles
  - identify the effect of manipulating the selected elements and principles for a selected purpose
  - use appropriate art terminology.
- Have students use their sketchbooks to summarize what they learned about the use of elements and principles in the Aboriginal images they have seen.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Art in Education in Practice Series
- Ceramics Posters
- Drawing as Expression: Techniques and Concepts
- Drawing Techniques Posters
- Exploring Painting
- Handmade Prints
- Make it in Clay: A Beginners Guide to Ceramics
- Sculpture in Paper
- Take 5 Art Prints: Printmaking
- Take 5 Art Prints: Sculpture



### *Video*

- Escher, Van Gogh and Seurat, Art at Play
- Glowing in the Dark
- Gwishalaayt - The Spirit Wraps Around You
- The Spirit of the Individual
- Transfigured: Jack Shadbolt Inside the Mind



### *Multimedia*

- Ideas and Inspirations: Contemporary Canadian Art



### *CD-ROM*

- The National Museum of Women in the Arts Collection

## PRESCRIBED LEARNING OUTCOMES

### *Perceiving/Responding*

#### *It is expected that students will:*

- analyse how materials, technologies, and processes are used to affect the meaning of images within a specific visual expression area
- analyse the use of materials, technologies, and processes in selected Aboriginal artforms in BC within a specific visual expression area
- identify the effect of evolving technologies on the production and distribution of images within a specific visual expression area
- analyse issues related to the use of materials, technologies, and processes within a specific visual expression area
- use appropriate art terminology to discuss materials, technologies, and processes

### *Creating/Communicating*

#### *It is expected that students will:*

- demonstrate competent use of techniques specific to selected materials, technologies, and processes within a specific visual expression area
- use a wide range of materials, technologies, and processes specific to a particular visual expression area
- apply appropriate materials, technologies, and processes to achieve intent within a specific visual expression area
- demonstrate appropriate preparation, clean-up, care, and storage of materials and images in all stages of development
- use materials, equipment, and workspace in a safe and environmentally sensitive manner

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students consider the symbolic meaning of a variety of objects. Encourage them to consider how the symbolism may shift when an individual object is in isolation versus in combination. Provide examples of several artists' work created with found objects. Discuss which technologies and processes can be used to assemble found objects. Challenge students to create a found object self-portrait, portraying their public and private senses of self.
- Bring in samples of print images to introduce students to printmaking characteristics and processes. Explain the techniques of reductive colour block printing. Have students work through a series of thumbnail sketches to plan a "to scale" drawing for their image. Have them make paper cutout colour templates of their image. Students should then complete the process of three-colour lino block printing, accurately using registration processes.
- Have students work in groups to research traditional and contemporary materials, technologies, and processes involved in weaving (e.g., fibres, dyes, spinning, looms). Have the groups create posters comparing the various processes. Have students design a small tapestry based on a linear pattern in nature. Then have them plan and build a simple loom, and weave the tapestry by combining commercial, found, and created fibres.
- Have students bring in a landscape photograph or select a magazine image and use it as the basis for creating three miniature paintings, each in a different medium and on a different surface.
- After students have had opportunities to explore with a variety of materials, technologies, and processes related to a specific visual expression area, use a jigsaw or co-operative learning strategy to have students research the evolution of and issues related to a selected material, technology, or process. Have students complete a study guide to communicate their understanding of the topics presented by their expert group.

**SUGGESTED ASSESSMENT STRATEGIES**

- Have students create a chart to record their object symbolism and combined object symbolism. Look for understanding of:
  - relationship of object and symbolism
  - recognition of altered meaning when objects are solitary vs. when in relationship with other objects
  - identification of technology and process issues related to the selected objects for their self-portrait.
- Assess students' artist's statements for their self-portrait, noting evidence of:
  - analysis of the relationship between their chosen objects and the intended portrayal of their public and private selves
  - analysis of challenges related to materials, technologies, and processes of found object sculpture
  - use of appropriate terminology for materials, technologies, and processes.

Assess their completed self-portraits in terms of appropriate use of materials, technologies, and processes to portray private and public sense of self.
- Use a performance task checklist to assess students' competence with all stages of the block printing process. Have students prepare a written description of the block printing process, demonstrating accurate use of related terminology.
- Collect students' posters depicting the results of their weaving research, and note their inclusion of key points and the comparison of traditional and contemporary techniques. Assess their completed tapestries, looking for:
  - use of appropriate materials to convey a linear pattern
  - use of commercial, found, and created fibres
  - competence of weaving techniques.
- Assess students' study guides related to their selected material, technology, or process. Look for evidence of:
  - understanding of the evolution of material, technology, or process
  - understanding of the related issues
  - use of appropriate art terminology.
- Use regular observation checklists to assess students' appropriate preparation, clean up, care, and storage of materials. Note also the extent to which students use materials and equipment in a safe and environmentally appropriate manner.

**RECOMMENDED LEARNING RESOURCES****Print Materials**

- Artist Beware
- Ceramics Posters
- Drawing as Expression: Techniques and Concepts
- Drawing Techniques Posters
- Exploring Painting
- Handmade Prints
- Health Hazards Manual for Artists
- Make it in Clay: A Beginners Guide to Ceramics
- Sculpture in Paper
- Take 5 Art Prints: Printmaking
- Take 5 Art Prints: Sculpture

**Video**

- Escher, Van Gogh and Seurat, Art at Play
- Glowing in the Dark
- Gwishalaayt - The Spirit Wraps Around You
- The Spirit of the Individual
- Transfigured: Jack Shadbolt Inside the Mind

**CD-ROM**

- The National Museum of Women in the Arts Collection

## PRESCRIBED LEARNING OUTCOMES

### *Perceiving/Responding*

#### *It is expected that students will:*

- evaluate the use of image-development strategies of artists in a specific visual expression area
- compare the use of image-development strategies in a specific visual expression area across a variety of cultures
- identify personal bias in image development
- justify selection of image-development strategies in their work
- critique the effect of design strategies on mood and message
- evaluate ethical and legal implications of using existing images in personal image-making
- analyse the impact of new technologies on image development within a specific visual expression area

### *Creating/Communicating*

#### *It is expected that students will:*

- demonstrate self-direction in selecting image sources to create images to achieve a specific purpose
- demonstrate self-direction in selecting image-development strategies to create images to achieve a specific purpose
- demonstrate self-direction in applying design strategies to solve a design problem
- use a variety of image-development strategies to create a series of images on a single concept
- select image-development strategies to create a personal style within a specific visual expression area
- apply digital technologies in image development

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Provide regular opportunities for students to explore image-development strategies in a variety of applications such as sketchbooks, thumbnail sketches, materials experimentation, notations, and critical analysis.
- As a class, brainstorm abstract concepts (e.g., reflection, growth, contrast). View selected drawings that illustrate both abstract and literal representations of concepts. Compare these representations, and ask students to identify how the image-development strategies have been used to achieve the intended meaning. Have students create a series of drawings, using a variety of images sources with at least one abstract and one a literal depiction of their chosen concept. Then have them select the most personally appealing image and discuss their choice.
- Discuss the capabilities of the serigraph process in relation to image development (e.g., in the work of Andy Warhol or Roy Henry Vickers). Select a live event, such as a political rally, lecture, or dance, drama, or music performance. Have students identify and apply image-development and design strategies to capture the nature of the event, and create a poster promoting the event using a screenprinting process.
- Display a variety of figurative images created for a particular purpose and representing a range of cultures (e.g., Elaine Brewer-White, Alberto Giacometti, Michelangelo, Auguste Rodin). Discuss the relationships among the image source, image-development and design strategies, and the intended purpose. Have students select a specific purpose and create a maquette for a figurative sculpture to achieve that purpose.
- View works by artists who use existing photographs in their image development (e.g., Margareta Bootsma, George Littlechild, Jack Shadbolt, Sharyn Yuen). Discuss the legal and ethical implications of using existing images in image development. Examine examples where new technologies have been used to alter an image digitally (e.g., film clips, advertisements, tabloid photographs). Ask students to collect imagery of a selected personal hero or historical event. On a handmade paper surface using a variety of fibres, photo transfers, and photocopied images, have students create an image that honours a personal hero or responds to a historical event.

## SUGGESTED ASSESSMENT STRATEGIES

- When assessing students' sketchbook work, look for:
  - use of a variety of image-development strategies and image sources in their work
  - indication of visual explorations
  - students' abilities to articulate and justify their choices.
- When viewing selected drawings that respond to an abstract concept, have students keep track of their preferences. Have them discuss their preferences with a partner. Observe their discussions, looking for evidence of their abilities to:
  - articulate their preferences
  - justify their preference based on image-development and design strategies
  - respect each other's views.
- Assess students' screenprinted posters advertising a community, noting the extent to which they:
  - capture and promote the nature of the event
  - apply effective layout using text and graphics
  - justify image-development strategies used to achieve the identified purpose and create an effective layout.
- Have students write an artist's statement for their figurative sculpture created for a specific purpose. Look for evidence of their ability to justify the connection among their image source, image-development strategies chosen, the purpose, and the materials used.
- In assessing students' images honouring a personal hero or responding to a historical event, look for evidence that they:
  - select and apply appropriate image-development strategies
  - follow ethical guidelines in creating their images.
- Provide students with an existing image, and have them scan and alter it digitally using an image-development strategy of their choice. Have them justify their alteration. Look for evidence that they are able to articulate why they chose the image-development strategy they did, and its effect, using appropriate terminology.
- Display a slide of a previously unseen work by a serigraph artist already studied. Administer a quiz to assess students' abilities to identify the image-development strategies used and to analyse their effectiveness.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Art Education in Practice Series
- Ceramics Posters
- Drawing as Expression: Techniques and Concepts
- Drawing Techniques Posters
- Exploring Painting
- Handmade Prints
- Make it in Clay: A Beginners Guide to Ceramics
- Sculpture in Paper



### *Video*

- Escher, Van Gogh and Seurat, Art at Play
- Glowing in the Dark
- Gwishalaayt - The Spirit Wraps Around You
- The Spirit of the Individual
- Transfigured: Jack Shadbolt Inside the Mind



### *Multimedia*

- Ideas and Inspirations: Contemporary Canadian Art



### *CD-ROM*

- The National Museum of Women in the Arts Collection

## PRESCRIBED LEARNING OUTCOMES

### *Perceiving/Responding*

#### *It is expected that students will:*

- evaluate roles that visual arts have in reflecting, sustaining, and challenging beliefs and traditions in a range of cultures
- evaluate how content and form influence and are influenced by personal, historical, social, and cultural contexts
- analyse characteristics of images from a variety of cultures within a specific visual expression area
- compare issues of Aboriginal artforms in BC within a specific visual expression area to those of another indigenous culture
- justify a position on ethical issues affecting the production of images in a specific visual expression area
- justify personal interpretation of and preferences for images within a specific visual expression area
- identify skills developed through the study of visual arts that can be transferred to a variety of careers

### *Creating/Communicating*

#### *It is expected that students will:*

- create images within a specific visual expression area:
  - that reflect personal contexts
  - that support or challenge beliefs, values, and traditions
  - that incorporate characteristics of other artists, movements, and periods in personal style
  - that reflect historical and contemporary issues
  - that reflect art movements
  - for specific purposes
- develop a presentation of images within a specific visual expression area for a specific purpose

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Select an ordinary object that might suggest an alternate meaning (e.g., chair, lightbulb). Have students work in groups to brainstorm the connotations of the object socially, historically, personally, and culturally. Then have them produce two to four finished pieces that form a series exploring alternate interpretations of the object.
- Examine the issues of age and gender and the social values associated with them. Focus by discussing stereotypes about teenagers. Then have students select one stereotype and develop imagery around it, challenging or satirizing the stereotype. Have them create a screenprint or linocut image to communicate their beliefs.
- Through a variety of sources (e.g., speakers, video, print resources, exhibitions, the Internet), have students research the history and social context of Canadian quilts. Have them examine the artform in terms of practical, social, cultural, personal, historical, and symbolic considerations. Students can then design small miniature quilts based on what they have learned.
- Introduce students to the various ways artists produce hand-pulled prints and mechanical reproductions. As a class, discuss the ethical issues related to prints and reproductions. Have students use their sketchbooks to articulate a personal position statement on the issue.
- Provide opportunities for students to study examples of storytelling in fabric and fibre arts (e.g., Bayeux tapestry, Indonesian batiks, Chinese dynastic histories). Have students design an image that reflects a significant story in their own lives. Have them represent their story through a batik or silk painting.
- Demonstrate to students how to take a good photograph (slide, print, or digital) of a 3-D or relief artwork. Discuss the difficulties inherent in photographing 3-D works, and the importance of a thorough representation for their portfolios.
- Take students on a walking tour of the local community. Have them photograph or sketch examples of public art they see (e.g., monuments, architecture, murals, posters). Students should also note the location and context of each piece. Discuss the connection between each work and its purpose. Have them then design and create (full size or miniature, as appropriate) a public artwork for a specific location and purpose.

## SUGGESTED ASSESSMENT STRATEGIES

- Have students set up an in-class display of their finished screenprints on teenage stereotypes. Provide a response sheet for students to critique each other's works, using questions such as: What stereotype about teenagers does this piece depict? Does this piece perpetuate or dispel the stereotype? How?
- Use a rating scale to assess students' quilt research, noting the degree to which they address pre-determined criteria such as practical, social, cultural, personal, historical, and symbolic references.
- Assess students' completed batik or silk painting based on a significant personal story. Look for their ability to use resists and dyes to depict whole or part of the story giving attention to:
  - how personal contexts have been explored through storytelling
  - development of symbols to represent parts of the story, significant events, and artifacts
  - whether or not beliefs, values, and traditions have been either supported or challenged through the story or event depicted.
- Have students write a personal position statement on the ethical issues of prints vs. reproduction. Note the degree to which their statements indicate:
  - accurate information about prints and reproductions
  - justification of their position
  - use of specific examples
  - depth of personal engagement with the issue.
- After an examination of public artwork, have students write a proposal for a piece of public art depicting a chosen social issue. Assess their proposal looking for evidence that they understand the considerations for public art (e.g. audience, venue) using the criteria such as the following:
  - proposal shows a sophisticated understanding of the social issue
  - proposal indicates thoughtful consideration to how the issue will be portrayed to the general public
  - ideas for construction, materials, and location on a specific site are innovative and explored in detail.

## RECOMMENDED LEARNING RESOURCES



### Print Materials

- Art Education in Practice Series
- Drawing as Expression: Techniques and Concepts
- Exploring Painting
- Make it in Clay: A Beginners Guide to Ceramics
- Sculpture in Paper



### Video

- Escher, Van Gogh and Seurat, Art at Play
- Glowing in the Dark
- Gwishalaayt - The Spirit Wraps Around You
- The Spirit of the Individual
- Transfigured: Jack Shadbolt Inside the Mind



### Multimedia

- Ideas and Inspirations: Contemporary Canadian Art



### CD-ROM

- The National Museum of Women in the Arts Collection

## PRESCRIBED LEARNING OUTCOMES

### *Perceiving/Responding*

#### *It is expected that students will:*

- critique how particular elements and principles are used to create meaning and effect in images
- compare the expressive and physical qualities of a selected visual element as used in a variety of images within a specific visual expression area
- compare characteristics of particular elements and principles within a specific visual expression area in various cultures
- analyse the use of particular elements and principles in Aboriginal artforms in BC within a specific visual expression area
- predict the effect of altering particular elements and principles in selected images
- justify selection of elements and principles within a specific visual expression area
- analyse how particular relationships of visual elements and principles influence personal preference
- analyse the role of visual elements and principles of art and design in art styles and movements within a specific visual expression area
- use appropriate visual arts terminology in art criticism

### *Creating/Communicating*

#### *It is expected that students will:*

- create images within a specific visual expression area that demonstrate effective use of the elements and principles to convey the intended mood or message
- manipulate visual elements and principles of art and design within a specific visual expression area to:
  - achieve a specific purpose
  - alter the meaning or effect of images
  - reflect stylistic or cultural influences
- create a series of images within a specific visual expression area that demonstrate particular elements and principles

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Present images that show implied movement (e.g., Rosalind Ragan's *Self Portrait: My Soul Dances*). Have students work in small groups to decipher the role of the visual elements in depicting implied movement in the image, and present to the class. Working independently with figurative images, have students create a series of three drawings that show three stages of movement of the figure (e.g., from closed to open position), selecting and manipulating two elements through which to depict implied movement.
- Have students analyse the design form in automobiles over a 50-year period, identifying the varied use of a particular element (e.g., hard and soft form, tail light shapes, line). Challenge them to design and create a 3-D model of a car for 10 years in the future. Have them produce a promotional brochure for their car, using appropriate art terminology, highlighting the altered design elements.
- As a class, brainstorm the physical characteristics of various geographical regions of BC (e.g., rainforest, mountain, delta, prairie, desert). Have students work in groups to research examples of art movements or styles that emphasize particular elements and principles to depict landscape characteristics. After sharing their findings, have students create a tourism promotional image for a given region of BC, using selected art styles to represent the physical characteristics of that region.
- Show students examples of clothing from a variety of cultural contexts that express identity (e.g., saris, kimonos, kilts, skateboarding wear, business attire). In a class discussion, focus on the use of visual elements and principles of art and design in each clothing sample. Discuss similarities and differences in how elements and principles reflect identity. Then have students design an original garment that they imagine they'd wear to reflect their identity 20 years from now.
- Bring in examples to illustrate the mask-making traditions in Aboriginal cultures in BC, with an emphasis on contemporary artists. Focus on the elements and principles used. As a class, brainstorm current environmental issues. Have students select one issue and design a mask to be used in a ceremony about that issue, using the same elements and principles used in the Aboriginal masks.



## SUGGESTED ASSESSMENT STRATEGIES

- As students give presentations on the role of chosen elements in creating implied movement in images, have their classmates complete a peer assessment using anecdotal comments on the accuracy, clarity, and depth of the analyses.
- As students create a series of images to depict implied movement, have them form groups to complete in-progress critiques of each other's work. Upon completion of the series, have students write an artist's statement explaining how they incorporated suggestions from the in-progress critique, and why.
- Use a checklist to assess students' 3-D models of a car and promotional material. Rating scale should focus on the extent to which students:
  - identified the altered design elements
  - used the elements in the new car design
  - used appropriate art terminology.
- Have students present their BC tourism images to the class, justifying their choice of art movement or style, as well as their chosen visual elements and principles of art and design. Use a checklist to note the degree to which students:
  - explain their selected movement style in terms of elements and principles chosen
  - use examples to support their choices
  - justify their choice of elements and principles in terms of the physical characteristics of the region
  - reflect their chosen elements and principles in their image
  - reflect their chosen art movement or style in their image
  - use appropriate terminology.
- Use a rubric to assess students' garments designs based on pre-determined criteria, such as:
  - explanation of the elements and principles used
  - identification of a future identity in the garment designed
  - successful use of selected elements and principles to represent chosen identity in own garment.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Art in Education in Practice Series
- Ceramics Posters
- Drawing as Expression: Techniques and Concepts
- Drawing Techniques Posters
- Exploring Painting
- Handmade Prints
- Make it in Clay: A Beginners Guide to Ceramics
- Sculpture in Paper



### *Video*

- Escher, Van Gogh and Seurat, Art at Play
- Glowing in the Dark
- Gwishalaayt - The Spirit Wraps Around You
- The Spirit of the Individual
- Transfigured: Jack Shadbolt Inside the Mind



### *Multimedia*

- Ideas and Inspirations: Contemporary Canadian Art



### *CD-ROM*

- The National Museum of Women in the Arts Collection

## PRESCRIBED LEARNING OUTCOMES

### *Perceiving/Responding*

#### *It is expected that students will:*

- evaluate the effect of the selection of materials, technologies, and processes on the meaning and purpose of images within a specific visual expression area
- analyse the evolution of particular technologies used to make images in a specific visual expression area
- analyse issues related to the use of materials, technologies, and processes within a specific visual expression area
- evaluate ethical and legal implications of using technology to reproduce and distribute images
- use appropriate art terminology to discuss materials, technologies, and processes

### *Creating/Communicating*

#### *It is expected that students will:*

- set personal goals for skill development in the use of materials, technologies, and processes in a specific visual expression area
- demonstrate self-direction in selecting materials, technologies, and processes specific to a visual expression area
- manipulate a combination of materials, technologies, and processes for a particular purpose within a specific visual expression area
- select materials, technologies, and processes to create a series of images on a concept within a specific visual expression area
- demonstrate independence in planning and preparing materials, processes, and technologies within a specific visual expression area
- demonstrate independence in using materials, equipment, and workspace in a safe and environmentally sensitive manner

## SUGGESTED INSTRUCTIONAL STRATEGIES

- Have students select a technology from their particular visual expression area, and develop a timeline showing its evolution. Challenge them to extend their timeline into the future, predicting future developments for the chosen technology.
- Discuss form and function as it relates to furniture. Select a piece of furniture, and have students analyse its functional characteristics. Challenge them to design a piece of furniture that is a play on words (e.g., foot stool, fainting couch, twin bed). Brainstorm appropriate materials for constructing a maquette of their design. Have them select appropriate materials, technologies, and processes to create a to-scale maquette of their design.
- Provide opportunities for students to experiment with and discuss the capabilities of graphic software applications. Have them complete a written analysis of the software's possibilities. Discuss relevant art terminology as necessary. Through a series of thumbnail sketches (photographic and drawn images), have students create a book cover illustration for a novel of a particular genre (e.g., science fiction, romance, mystery). Have them scan, photograph, generate, and manipulate the image using the graphics application to generate the final book cover.
- Have students evaluate their strengths and weaknesses in their use of materials, technologies, and processes for figure drawing. Based on these reflections, have them set personal goals for development in this area, and create an action plan for achieving these goals.
- Discuss dye resist processes across a variety of cultures (e.g., Indonesian batik, Mali mud cloth, Japanese paste resist, Ukrainian pysanky). Compare the similarities and differences in each in terms of materials, processes, and technologies used. Using a specific dye resist process as researched, have students create an image on fabric.
- Provide students with information about copyright and reproduction of artworks. Have them examine examples of pop art (e.g., Andy Warhol's Campbell soup series, Claes Oldenburg's giant objects, Roy Lichtenstein's comic blow-ups). Discuss the legal and ethical implications of the processes, and of reproduction and distribution of the images. Have students complete a reflection sheet summarizing what they have learned, using teacher-supplied prompts (e.g., I learned today that ..., I already knew ..., Questions I still have ...).

## SUGGESTED ASSESSMENT STRATEGIES

- Assess students' technology timeline, noting:
  - accuracy of historical information
  - support of their predictions
  - use of appropriate terminology.
- After a discussion of form and function as it relates to furniture, have students use their sketchbooks to analyse a piece of furniture they select from a decorating magazine or catalogue. Look for their ability to:
  - draw the furniture item from several views (front, back, side, overhead)
  - accurately label the separate parts
  - identify how the form relates to the function.
- Using a class list, observe individual student behaviour as they work on their furniture maquettes, noting their independent preparation and use of materials, technologies, and processes in relation to the following criteria:
  - student has a detailed and innovative plan
  - student works independently on construction of the maquette
  - student shows initiative in the gathering of materials (e.g., using a combination of classroom supplies as well as taking the initiative to bring some from home)
  - materials, technologies, and processes are combined effectively to achieve a play on words
  - clean-up routines and storage of work in progress are organized and orderly.
- Assess students' written analysis and completed book cover illustration to determine the extent to which they:
  - analysed the software capabilities
  - used the manipulation functions of the software to create an innovative image
  - create an illustration appropriate to the book's genre
  - used appropriate art terminology.
- In assessing students' work with dye resist processes, look for evidence of their ability to identify similarities and differences in materials, technologies, and processes.
- Collect students' reflection sheets responding to the legal and ethical implications of reproduction and distribution of the images. Look for evidence that they have understood the issues as discussed. Have them use their sketchbooks to reflect on how legal and ethical issues will affect their own work in using technology to reproduce and distribute images.

## RECOMMENDED LEARNING RESOURCES



### *Print Materials*

- Artist Beware
- Ceramics Posters
- Drawing as Expression: Techniques and Concepts
- Drawing Techniques Posters
- Exploring Painting
- Handmade Prints
- Health Hazards Manual for Artists
- Make it in Clay: A Beginners Guide to Ceramics
- Sculpture in Paper



### *Video*

- Escher, Van Gogh and Seurat, Art at Play
- Glowing in the Dark
- Gwishalaayt - The Spirit Wraps Around You
- The Spirit of the Individual
- Transfigured: Jack Shadbolt Inside the Mind



### *CD-ROM*

- The National Museum of Women in the Arts Collection





# APPENDICES

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*Visual Arts 11 and 12*





# APPENDIX A

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*Prescribed Learning Outcomes*

ART FOUNDATIONS 11

Prescribed Learning Outcomes	
<p>▶ <b>IMAGE-DEVELOPMENT AND DESIGN STRATEGIES</b> <i>(Perceiving/Responding)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• compare the effects of 2-D and 3-D images derived from a variety of image sources</li> <li>• examine the relationship between the use of particular image-development strategies and intended mood and message</li> <li>• analyse the image-development strategies used in Aboriginal artforms in BC</li> <li>• analyse ethical and legal considerations associated with the design of images</li> <li>• identify the impact of traditional and contemporary technologies on image development</li> </ul>
<p>▶ <b>IMAGE-DEVELOPMENT AND DESIGN STRATEGIES</b> <i>(Creating/Communicating)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• create 2-D and 3-D images to achieve specific purposes, using a variety of image sources</li> <li>• apply a variety of image-development strategies to create 2-D and 3-D images to reach a specific audience or achieve a specific purpose</li> <li>• create 2-D and 3-D images that demonstrate a relationship between image-development strategies and art processes</li> <li>• apply design strategies to solve a design problem</li> </ul>
<p>▶ <b>CONTEXT</b> <i>(Perceiving/Responding)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• compare roles that visual arts have in reflecting, sustaining, and challenging beliefs and traditions</li> <li>• analyse how context influences the content and form of images</li> <li>• demonstrate awareness of issues related to Aboriginal artforms in BC</li> <li>• compare the effect of collections, installations, and displays of 2-D and 3-D images in a variety of settings</li> <li>• justify interpretations of and preferences for selected images</li> <li>• analyse ethical factors affecting the production of 2-D and 3-D images</li> <li>• demonstrate understanding of the skills and training needed to pursue visual arts and arts-related careers</li> </ul>
<p>▶ <b>CONTEXT</b> <i>(Creating/Communicating)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• create 2-D and 3-D images:                             <ul style="list-style-type: none"> <li>- that reflect personal contexts</li> <li>- that express, defend, or challenge beliefs, values, and traditions</li> <li>- that reflect historical and contemporary themes</li> <li>- that reflect selected art movements</li> <li>- for specific purposes</li> </ul> </li> <li>• develop a presentation of images for a specific purpose</li> </ul>



ART FOUNDATIONS 11

<b>Prescribed Learning Outcomes</b>	
<p>▶ <b>VISUAL ELEMENTS AND PRINCIPLES OF ART AND DESIGN</b> <i>(Perceiving/Responding)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• analyse how particular elements and principles are used to create meaning and effect in 2-D and 3-D images</li> <li>• identify characteristics of particular elements and principles in various cultures</li> <li>• identify the use of particular elements and principles in Aboriginal artforms in BC</li> <li>• explain how particular combinations of elements and principles influence personal preference</li> <li>• use appropriate visual arts terminology in art criticism</li> </ul>
<p>▶ <b>VISUAL ELEMENTS AND PRINCIPLES OF ART AND DESIGN</b> <i>(Creating/Communicating)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• create 2-D and 3-D images that demonstrate effective use of particular elements and principles</li> <li>• manipulate selected visual elements and principles of art and design of an image to:                             <ul style="list-style-type: none"> <li>- achieve a specific purpose</li> <li>- alter the meaning or effect of images</li> </ul> </li> </ul>
<p>▶ <b>MATERIALS, TECHNOLOGIES, AND PROCESSES</b> <i>(Perceiving/Responding)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• analyse how materials, technologies, and processes are used to affect the meaning of 2-D and 3-D images</li> <li>• compare the use of materials, technologies, and processes in a range of 2-D and 3-D artforms</li> <li>• identify particular techniques used in selected processes</li> <li>• analyse the use of materials, technologies, and processes in selected Aboriginal artforms in BC</li> <li>• identify the effect of evolving technologies on the production and distribution of images</li> <li>• use appropriate art terminology to discuss materials, technologies, and processes</li> </ul>
<p>▶ <b>MATERIALS, TECHNOLOGIES, AND PROCESSES</b> <i>(Creating/Communicating)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• apply appropriate materials, technologies, and processes to achieve intent in 2-D and 3-D image-making</li> <li>• demonstrate competent use of techniques specific to selected materials, technologies, and processes</li> <li>• use digital technologies to create images</li> <li>• demonstrate the appropriate preparation, clean-up, care, and storage of materials and artworks in all stages of development</li> <li>• use materials, equipment, and workspace in a safe and environmentally sensitive manner</li> </ul>

ART FOUNDATIONS 12

Prescribed Learning Outcomes	
<p>▶ <b>IMAGE-DEVELOPMENT AND DESIGN STRATEGIES</b> <i>(Perceiving/Responding)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• critique the effectiveness of image-development strategies used in particular 2-D and 3-D images</li> <li>• critique the relationship between image-development strategies and the intended mood and purpose</li> <li>• justify the use of image-development strategies in their work</li> <li>• evaluate ethical and legal implications of using existing images in personal image-making</li> </ul>
<p>▶ <b>IMAGE-DEVELOPMENT AND DESIGN STRATEGIES</b> <i>(Creating/Communicating)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• demonstrate self-direction in selecting image sources to create 2-D and 3-D images to achieve a specific purpose</li> <li>• demonstrate self-direction in selecting image-development strategies to create 2-D and 3-D images to achieve a specific purpose</li> <li>• apply design strategies to solve a design problem</li> <li>• use a variety of image-development strategies to create a series of images on a single concept</li> </ul>
<p>▶ <b>CONTEXT</b> <i>(Perceiving/Responding)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• evaluate roles that visual arts have in reflecting, sustaining, and challenging beliefs and traditions</li> <li>• evaluate how content and form influence and are influenced by personal, historical, social, and cultural contexts</li> <li>• analyse characteristics of images from a variety of cultures</li> <li>• analyse issues related to Aboriginal artforms in BC</li> <li>• justify a position on ethical issues affecting the production of 2-D and 3-D images</li> <li>• analyse values and meanings attached to collections, installations, and displays of 2-D and 3-D images in a variety of settings</li> <li>• justify personal interpretation of and preferences for images</li> <li>• identify skills developed through the study of visual arts that can be transferred to a variety of careers</li> <li>• establish goals for lifelong participation in visual arts</li> </ul>
<p>▶ <b>CONTEXT</b> <i>(Creating/Communicating)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• create 2-D and 3-D images:                             <ul style="list-style-type: none"> <li>- that reflect personal contexts</li> <li>- that express, defend, or challenge beliefs, values, and traditions</li> <li>- that reflect historical and contemporary themes</li> <li>- that reflect art movements</li> <li>- for specific purposes</li> </ul> </li> <li>• develop a presentation of images for a specific venue, audience, and purpose</li> </ul>

ART FOUNDATIONS 12

<b>Prescribed Learning Outcomes</b>	
<p>► <b>VISUAL ELEMENTS AND PRINCIPLES OF ART AND DESIGN</b> <i>(Perceiving/Responding)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• critique the use of the elements and principles as used to create meaning and effect in 2-D and 3-D images</li> <li>• compare characteristics of particular elements and principles in various cultures</li> <li>• predict the effect of altering visual elements and principles of art and design in selected images</li> <li>• justify selection of visual elements and principles of art and design</li> <li>• analyse how particular relationships of elements and principles influence personal preference</li> <li>• analyse the role of visual elements and principles of art and design in various art styles and movements</li> <li>• demonstrate proficient use of appropriate visual arts terminology in art criticism</li> </ul>
<p>► <b>VISUAL ELEMENTS AND PRINCIPLES OF ART AND DESIGN</b> <i>(Creating/Communicating)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• create 2-D and 3-D images that demonstrate effective use of the elements and principles to convey the intended mood or message</li> <li>• manipulate selected visual elements and principles of art and design of an image to:                             <ul style="list-style-type: none"> <li>- achieve a specific purpose</li> <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><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• evaluate the effect of the selection of materials, technologies, and processes on the meaning and purpose of 2-D and 3-D images</li> <li>• compare the use of materials, technologies, and processes in a range of 2-D and 3-D artforms</li> <li>• analyse contemporary issues related to the use of materials, technologies, and processes</li> <li>• evaluate ethical and legal implications of using technology to reproduce and distribute images</li> <li>• use appropriate art terminology in discussing materials, technologies, and processes</li> </ul>
<p>► <b>MATERIALS, TECHNOLOGIES, AND PROCESSES</b> <i>(Creating/Communicating)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• demonstrate self-direction in selecting materials, technologies, and processes</li> <li>• use a variety of materials, technologies, and processes proficiently to create 2-D and 3-D images</li> <li>• manipulate a combination of materials, technologies, and processes to support intent in 2-D and 3-D images</li> <li>• select materials, technologies, and processes to create a series of images on a concept</li> <li>• use materials, equipment, and workspace in a safe and environmentally sensitive manner</li> </ul>

STUDIO ARTS 11

Prescribed Learning Outcomes	
<p>► <b>IMAGE-DEVELOPMENT AND DESIGN STRATEGIES</b> <i>(Perceiving/Responding)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• compare the effect of images in a specific visual expression area derived from a variety of image sources</li> <li>• analyse the use of image-development strategies of artists in a specific visual expression area</li> <li>• examine the relationship between the use of particular image-development strategies and intended mood and message</li> <li>• analyse the image-development strategies used in Aboriginal artforms in BC within a specific visual expression area</li> <li>• identify the impact of traditional and contemporary technologies on image development within a specific visual expression area</li> <li>• analyse ethical and legal considerations associated with the development of images within a specific visual expression area</li> </ul>
<p>► <b>IMAGE-DEVELOPMENT AND DESIGN STRATEGIES</b> <i>(Creating/Communicating)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• create images within a specific visual expression area:                             <ul style="list-style-type: none"> <li>- using a variety of image sources to achieve a specific purpose</li> <li>- applying a variety of image-development strategies to achieve a specific purpose</li> <li>- demonstrating a relationship between image-development strategies and the processes of the specific visual expression area</li> </ul> </li> <li>• apply design strategies to solve a design problem</li> <li>• manipulate images using digital technologies</li> </ul>
<p>► <b>CONTEXT</b> <i>(Perceiving/Responding)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• compare roles that visual arts have in reflecting, sustaining, and challenging beliefs and traditions in a range of cultures</li> <li>• analyse how context influences the content and form of images</li> <li>• demonstrate understanding of the historical contexts of a specific visual expression area across a range of cultures</li> <li>• demonstrate awareness of issues related to Aboriginal artforms in BC within a specific visual expression area</li> <li>• compare the characteristics of collections, installations, and displays in a variety of settings</li> <li>• justify interpretations of and preferences for images within a specific visual expression area</li> <li>• analyse ethical factors affecting the production of images within a specific visual expression area</li> <li>• demonstrate understanding of the skills and training needed to pursue careers in a specific visual expression area</li> </ul>
<p>► <b>CONTEXT</b> <i>(Creating/Communicating)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• create images within a specific visual expression area:                             <ul style="list-style-type: none"> <li>- that reflect personal contexts</li> <li>- that express, defend, or challenge beliefs, values, and traditions</li> <li>- that reflect historical and contemporary themes</li> <li>- that reflect selected art movements</li> <li>- for specific purposes</li> </ul> </li> <li>• develop a presentation of images within a specific visual expression area for a given audience, venue, and purpose</li> </ul>

STUDIO ARTS 11

<b>Prescribed Learning Outcomes</b>	
<p>▶ <b>VISUAL ELEMENTS AND PRINCIPLES OF ART AND DESIGN</b> <i>(Perceiving/Responding)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• analyse how particular elements and principles are used to create meaning and effect in images within a specific visual expression area</li> <li>• identify characteristics of particular elements and principles in various cultures</li> <li>• identify the use of particular elements and principles in Aboriginal artforms in BC within a specific visual expression area</li> <li>• explain how particular combinations of elements and principles influence personal preference</li> <li>• use appropriate visual arts terminology in art criticism</li> </ul>
<p>▶ <b>VISUAL ELEMENTS AND PRINCIPLES OF ART AND DESIGN</b> <i>(Creating/Communicating)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• create images within a specific visual expression area that demonstrate effective use of particular elements and principles</li> <li>• manipulate selected visual elements and principles of art and design within a specific visual expression area to:                             <ul style="list-style-type: none"> <li>- achieve a specific purpose</li> <li>- alter the meaning or effect of images</li> </ul> </li> </ul>
<p>▶ <b>MATERIALS, TECHNOLOGIES, AND PROCESSES</b> <i>(Perceiving/Responding)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• analyse how materials, technologies, and processes are used to affect the meaning of images within a specific visual expression area</li> <li>• analyse the use of materials, technologies, and processes in selected Aboriginal artforms in BC within a specific visual expression area</li> <li>• identify the effect of evolving technologies on the production and distribution of images within a specific visual expression area</li> <li>• analyse issues related to the use of materials, technologies, and processes within a specific visual expression area</li> <li>• use appropriate art terminology to discuss materials, technologies, and processes</li> </ul>
<p>▶ <b>MATERIALS, TECHNOLOGIES, AND PROCESSES</b> <i>(Creating/Communicating)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• demonstrate competent use of techniques specific to selected materials, technologies, and processes within a specific visual expression area</li> <li>• use a wide range of materials, technologies, and processes specific to a particular visual expression area</li> <li>• apply appropriate materials, technologies, and processes to achieve intent within a specific visual expression area</li> <li>• demonstrate appropriate preparation, clean-up, care, and storage of materials and images in all stages of development</li> <li>• use materials, equipment, and workspace in a safe and environmentally sensitive manner</li> </ul>

**STUDIO ARTS 12**

<b>Prescribed Learning Outcomes</b>	
<p>▶ <b>IMAGE-DEVELOPMENT AND DESIGN STRATEGIES</b> <i>(Perceiving/Responding)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• evaluate the use of image-development strategies of artists in a specific visual expression area</li> <li>• compare the use of image-development strategies in a specific visual expression area across a variety of cultures</li> <li>• identify personal bias in image development</li> <li>• justify selection of image-development strategies in their work</li> <li>• critique the effect of design strategies on mood and message</li> <li>• evaluate ethical and legal implications of using existing images in personal image-making</li> <li>• analyse the impact of new technologies on image development within a specific visual expression area</li> </ul>
<p>▶ <b>IMAGE-DEVELOPMENT AND DESIGN STRATEGIES</b> <i>(Creating/Communicating)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• demonstrate self-direction in selecting image sources to create images to achieve a specific purpose</li> <li>• demonstrate self-direction in selecting image-development strategies to create images to achieve a specific purpose</li> <li>• demonstrate self-direction in applying design strategies to solve a design problem</li> <li>• use a variety of image-development strategies to create a series of images on a single concept</li> <li>• select image-development strategies to create a personal style within a specific visual expression area</li> <li>• apply digital technologies in image development</li> </ul>
<p>▶ <b>CONTEXT</b> <i>(Perceiving/Responding)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• evaluate roles that visual arts have in reflecting, sustaining, and challenging beliefs and traditions in a range of cultures</li> <li>• evaluate how content and form influence and are influenced by personal, historical, social, and cultural contexts</li> <li>• analyse characteristics of images from a variety of cultures within a specific visual expression area</li> <li>• compare issues of Aboriginal artforms in BC within a specific visual expression area to those of another indigenous culture</li> <li>• justify a position on ethical issues affecting the production of images in a specific visual expression area</li> <li>• justify personal interpretation of and preferences for images within a specific visual expression area</li> <li>• identify skills developed through the study of visual arts that can be transferred to a variety of careers</li> </ul>
<p>▶ <b>CONTEXT</b> <i>(Creating/Communicating)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• create images within a specific visual expression area:                         <ul style="list-style-type: none"> <li>- that reflect personal contexts</li> <li>- that support or challenge beliefs, values, and traditions</li> <li>- that incorporate characteristics of other artists, movements, and periods in personal style</li> <li>- that reflect historical and contemporary issues</li> <li>- that reflect art movements</li> <li>- for specific purposes</li> </ul> </li> <li>• develop a presentation of images within a specific visual expression area for a specific purpose</li> </ul>

STUDIO ARTS 12

Prescribed Learning Outcomes	
<p>► <b>VISUAL ELEMENTS AND PRINCIPLES OF ART AND DESIGN</b> <i>(Perceiving/Responding)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• critique how particular elements and principles are used to create meaning and effect in images</li> <li>• compare the expressive and physical qualities of a selected visual element as used in a variety of images within a specific visual expression area</li> <li>• compare characteristics of particular elements and principles within a specific visual expression area in various cultures</li> <li>• analyse the use of particular elements and principles in Aboriginal artforms in BC within a specific visual expression area</li> <li>• predict the effect of altering particular elements and principles in selected images</li> <li>• justify selection of elements and principles within a specific visual expression area</li> <li>• analyse how particular relationships of visual elements and principles influence personal preference</li> <li>• analyse the role of visual elements and principles of art and design in art styles and movements within a specific visual expression area</li> <li>• use appropriate visual arts terminology in art criticism</li> </ul>
<p>► <b>VISUAL ELEMENTS AND PRINCIPLES OF ART AND DESIGN</b> <i>(Creating/Communicating)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• create images within a specific visual expression area that demonstrate effective use of the elements and principles to convey the intended mood or message</li> <li>• manipulate visual elements and principles of art and design within a specific visual expression area to:                             <ul style="list-style-type: none"> <li>- achieve a specific purpose</li> <li>- alter the meaning or effect of images</li> <li>- reflect stylistic or cultural influences</li> </ul> </li> <li>• create a series of images within a specific visual expression area that demonstrate particular elements and principles</li> </ul>
<p>► <b>MATERIALS, TECHNOLOGIES, AND PROCESSES</b> <i>(Perceiving/Responding)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• evaluate the effect of the selection of materials, technologies, and processes on the meaning and purpose of images within a specific visual expression area</li> <li>• analyse the evolution of particular technologies used to make images in a specific visual expression area</li> <li>• analyse issues related to the use of materials, technologies, and processes within a specific visual expression area</li> <li>• evaluate ethical and legal implications of using technology to reproduce and distribute images</li> <li>• use appropriate art terminology to discuss materials, technologies, and processes</li> </ul>
<p>► <b>MATERIALS, TECHNOLOGIES, AND PROCESSES</b> <i>(Creating/Communicating)</i></p>	<p><i>It is expected that students will:</i></p> <ul style="list-style-type: none"> <li>• set personal goals for skill development in the use of materials, technologies, and processes in a specific visual expression area</li> <li>• demonstrate self-direction in selecting materials, technologies, and processes specific to a visual expression area</li> <li>• manipulate a combination of materials, technologies, and processes for a particular purpose within a specific visual expression area</li> <li>• select materials, technologies, and processes to create a series of images on a concept within a specific visual expression area</li> <li>• demonstrate independence in planning and preparing materials, processes, and technologies within a specific visual expression area</li> <li>• demonstrate independence in using materials, equipment, and workspace in a safe and environmentally sensitive manner</li> </ul>







# APPENDIX B

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*Learning Resources:  
General Information*



**WHAT IS APPENDIX B?**

Appendix B consists of general information on learning resources, as well as Grade Collection information and alphabetical annotations of the provincially recommended resources.

**WHAT IS A GRADE COLLECTION?**

A Grade Collection is the format used to organize the provincially recommended learning resources by grade and by curriculum organizer. It can be regarded as a “starter set” of basic resources to deliver the curriculum. In many cases, the Grade Collection provides a choice of more than one resource to support curriculum organizers, enabling teachers to select resources that best suit different teaching and learning styles.

There may be prescribed learning outcomes either partially or not at all supported by learning resources at this time. Many of these are best met by teacher-developed activities. Teachers may also wish to supplement Grade Collection resources with locally selected materials.

**WHAT KINDS OF RESOURCES ARE FOUND IN A GRADE COLLECTION?**

Learning resources in a Grade Collection are categorized as either comprehensive or additional. Comprehensive resources provide a broad coverage of the learning outcomes for most curriculum organizers. Additional resources are more topic-specific and support individual curriculum organizers or clusters of outcomes. They provide valuable support for or extension to specific topics and are typically used to supplement or fill in the areas not covered by the comprehensive resources.

**HOW ARE GRADE COLLECTIONS KEPT CURRENT?**

Under the provincial continuous submissions process, suppliers advise the ministry about newly developed resources as soon as they are released. Resources judged to have a potentially significant match to the learning outcomes for individual IRPs are evaluated by practising classroom teachers who are trained by ministry staff to use provincial evaluation criteria. Resources selected for provincial recommendation receive Ministerial Order and are added to the existing Grade Collections. The ministry updates the Grade Collections on a regular basis on the ministry web site ([http://www.bced.gov.bc.ca/irp\\_resources/lr/resource/gradcoll.htm](http://www.bced.gov.bc.ca/irp_resources/lr/resource/gradcoll.htm)). Please check this site for the most current version of Appendix B.

**HOW LONG DO LEARNING RESOURCES KEEP THEIR RECOMMENDED STATUS?**

Learning resources will retain their recommended status for a minimum of five years after which time they may be withdrawn from the Grade Collections, thereby terminating their provincially recommended status. Decisions regarding the withdrawal of learning resources will be based on, but not limited to, considerations of curriculum support, currency, and availability. Schools may continue to use a learning resource after withdrawal provided local school board approval is obtained.

**HOW CAN TEACHERS CHOOSE LEARNING RESOURCES TO MEET THEIR CLASSROOM NEEDS?**

As outlined in *Evaluating, Selecting and Managing Learning Resources: A Guide* (Revised 2002), there are a number of approaches to selecting learning resources.

Teachers may choose to use:

- provincially recommended resources to support provincial or locally developed curricula
- resources that are not on the ministry's provincially recommended list (resources that are not on the provincially recommended list must be evaluated through a local, board-approved process).

The Ministry of Education has developed a variety of tools and guidelines to assist teachers with the selection of learning resources. These include:

- *Evaluating, Selecting and Managing Learning Resources: A Guide* (Revised 2002) with accompanying CD-ROM tutorial and evaluation instruments
- Grade Collection(s) in each IRP. Each Grade Collection begins with a chart that lists both comprehensive and additional resources for each curriculum organizer. The chart is followed by an annotated bibliography with supplier and ordering information. (Price and supplier information should be confirmed at the time of ordering). There is also a chart that lists Grade Collection titles alphabetically and a blank planning template that can be used by teachers to record their individual choices
- Resource databases on CD-ROM or on-line
- Sets of recommended learning resources are available in a number of host districts throughout the province to allow teachers to examine the materials first hand at regional displays.
- Catalogue of Recommended Learning Resources

### WHAT ARE THE CRITERIA TO CONSIDER WHEN SELECTING LEARNING RESOURCES?

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

#### *Content*

The foremost consideration for selection is the curriculum to be taught. Prospective resources must adequately support the particular learning objectives that the teacher wants to address. 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 should support a variety of special audiences, including gifted, learning disabled, mildly intellectually disabled, and ESL students. 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 and experience with a particular subject, as well as those that strongly support particular teaching styles.

### *Technical Design*

While the instructional design of a package will determine the conceptual organization, it is the technical design that brings that structure into reality. Good technical design enhances student access and understanding. Poor technical quality creates barriers to learning. Teachers should consider the quality of photographs and illustrations, font size and page layout, and durability. In the case of video, audible and age appropriate narration and variation in presentation style should be considered. When selecting digital resources, interactivity, feedback, constructive engagement, usability, and functionality are important.

### *Social Considerations*

An examination of a resource for social considerations helps to identify potentially controversial or offensive elements that may exist in the content or presentation. Such a review also highlights where resources might support pro-social attitudes and promote diversity and human rights issues.

The intent of any Social Considerations screening process, be it at the local or provincial level, is not to remove controversy, but to ensure that controversial views and opinions are presented in a contextual framework.

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

### *Media*

When selecting resources, teachers should consider the advantages of various media. Some topics may be best taught using a specific medium. For example, video may be the most appropriate medium when teaching a particular, observable skill, since it provides a visual model that can be played over and over or viewed in slow motion for detailed analysis. Video can also bring otherwise unavailable experiences into the classroom and reveal "unseen worlds" to students. Software may be particularly useful when students are expected to develop critical-thinking skills through the manipulation of a simulation, or where safety or repetition are factors. Print or CD-ROM resources 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.

### **USE OF INFORMATION TECHNOLOGY**

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.

### **WHAT FUNDING IS AVAILABLE FOR PURCHASING LEARNING RESOURCES?**

As part of the selection process, teachers should be aware of school and district funding policies and procedures to determine how much money is available for their needs. Funding for various purposes, including the purchase of learning resources, is provided to school districts.

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 computer database program (and possibly bar-coding) to help keep track of a multitude of titles. If such a system is put on-line, then teachers can check the availability of a particular resource via computer.



# APPENDIX B

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*Visual Arts 11 and 12  
Art Foundations, Studio Arts  
Grade Collections*

















This section begins with an overview of the comprehensive resources for the courses in this curriculum, then presents Grade Collection charts for each grade. These charts list both comprehensive and additional resources for each curriculum organizer for the grade. The charts are followed by an annotated bibliography. Teachers should check with suppliers for complete and up-to-date ordering information. Most suppliers maintain web sites that are easy to access.

**INDUSTRY STANDARD SOFTWARE**

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

It is expected that students in Visual Arts 11 and 12 will have access to grade-level appropriate productivity tools, including editing equipment, video cameras, still cameras, lighting instruments, microphones, scanners, media players, CAD/CAM programs, word processors, spreadsheets, and database packages and video/visual/audio manipulation software. Information regarding the selection of industry standard software and a list of suggested visual arts software are provided at the end of this package.

**MEDIA ICONS KEY**

-  *Audio Cassette*
-  *CD-ROM*
-  *Film*
-  *Games/Manipulatives*
-  *Laserdisc/Videodisc*
-  *Multimedia*
-  *Music CD*
-  *Print Materials*
-  *Record*
-  *Slides*
-  *Software*
-  *Video*

**OVERVIEW OF COMPREHENSIVE RESOURCES  
FOR VISUAL ARTS 11 TO 12: ART  
FOUNDATIONS, STUDIO ARTS**

*Art in Focus*

(Grades 11 and 12)

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

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

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

*Art in Focus* is correlated to the American National Standards for Arts Education. Teachers should supplement this resource package with Canadian content. Teachers may also wish to supplement with large artwork examples. A program support resource, entitled the *National Museum of Women in the Arts Collection CD-ROM*, may be used in correlation with *Art in Focus*. This CD-ROM is referenced in the Teacher's Wraparound Edition and is recommended, as a separate resource, for Visual Arts 8-10, Visual Arts 11-12: Studio Arts and Visual Arts 11-12: Art Foundations.

Visual Arts 11 and 12 Art Foundations Grade 11 Collection

	Image-Development and Design Strategies	Context	Visual Elements and Principles of Art and Design	Materials, Technologies, and Processes
	Perceiving/ Responding	Perceiving/ Responding	Perceiving/ Responding	Perceiving/ Responding
	Creating/ Communicating	Creating/ Communicating	Creating/ Communicating	Creating/ Communicating
<b>Comprehensive Resources</b>				
Art in Focus				
<b>Additional Resources – Print</b>				
Artist Beware				✓
Art Education in Practice Series	✓	✓	✓	✓
Drawing as Expression: Techniques and Concepts	✓	✓	✓	✓
Exploring Painting		✓	✓	✓
Getting Into Art History	✓	✓	✓	✓
Handmade Prints	✓	✓	✓	✓
Health Hazards Manual for Artists				✓
Make it in Clay: A Beginners Guide to Ceramics	✓	✓	✓	✓
The Visual Design Primer	✓	✓	✓	✓
<b>Additional Resources – Video</b>				
Art is...Drawing with Pastels		✓	✓	✓
Art is...Pencil Drawing		✓	✓	✓
<b>Additional Resources – Multimedia</b>				
Ideas and Inspirations: Contemporary Canadian Art	✓	✓	✓	✓
<b>Additional Resources – CD-ROM</b>				
The National Museum of Women in the Arts Collection	✓	✓	✓	✓
<b>Additional Resources – Industry Standard Software</b>				
Selected at the local level				

Indicates minimal or no support for several of the prescribed learning outcomes within the curriculum organizer.

For the comprehensive resources, indicates satisfactory to good support for the majority of the learning outcomes within the curriculum organizer.

For the additional resources, indicates support for one or more learning outcomes within the curriculum organizer.

✓

Visual Arts 11 and 12 Art Foundations Grade 12 Collection

	Image-Development and Design Strategies		Context		Visual Elements and Principles of Art and Design		Materials, Technologies, and Processes	
	Perceiving/ Responding	Creating/ Communicating	Perceiving/ Responding	Creating/ Communicating	Perceiving/ Responding	Creating/ Communicating	Perceiving/ Responding	Creating/ Communicating
<b>Comprehensive Resources</b>								
Art in Focus								
<b>Additional Resources – Print</b>								
Artist Beware							✓	✓
Art Education in Practice Series	✓	✓	✓	✓	✓	✓	✓	✓
Drawing as Expression: Techniques and Concepts								
Exploring Painting	✓	✓			✓	✓	✓	✓
Getting Into Art History	✓	✓	✓	✓	✓	✓	✓	✓
Handmade Prints		✓			✓	✓	✓	✓
Health Hazards Manual for Artists							✓	✓
Make it in Clay: A Beginners Guide to Ceramics	✓	✓	✓	✓	✓	✓	✓	✓
The Visual Design Primer	✓	✓	✓	✓	✓	✓	✓	✓
<b>Additional Resources – Video</b>								
Accident by Design: Creating and Discovering Beauty	✓	✓	✓	✓	✓	✓	✓	✓
Art is...Drawing with Pastels	✓	✓			✓	✓	✓	✓
Art is...Pencil Drawing	✓	✓			✓	✓	✓	✓
The Other Side of the Picture			✓				✓	
<b>Additional Resources – Multimedia</b>								
Ideas and Inspirations: Contemporary Canadian Art	✓		✓				✓	✓
<b>Additional Resources – CD-ROM</b>								
The National Museum of Women in the Arts Collection	✓	✓	✓	✓	✓	✓	✓	✓
<b>Additional Resources – Industry Standard Software</b>								
	Selected at the local level							

✓

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





**Accident by Design: Creating and Discovering Beauty**

**General Description:** This 51-minute video explores the search for the artistic beauty in visual arts, science, literature, dance and music. It explores the common principles of aesthetics through a variety of images and commentary. Images of painting, sculpture, dance, nature, and science are interspersed with each other. It is suggested that teachers preview the video in order to plan appropriate pre-video and post-video activities. The video format is not segmented but its open-ended format allows teachers to show short sequences.

**Audience:** *General Gifted*

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

**Grade Level:**

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

**Supplier:** *National Film Board of Canada*  
 200-1385 West 8th Avenue  
 Vancouver, BC  
 V6H 3V9

Tel.: 1-800-267-7710 Fax: (604) 666-1569

**Price:** \$39.95

**ISBN/Order No:** C9197 188

**Copyright Year:** 1998

**Year Recommended in Grade Collection:** 2002



**Art Education in Practice Series**

**Author(s):** *Beattie, D. et al.*

**General Description:** The *Art in Education Practice Series* is a collection of books providing theory and practice discussions on key issues in art education. Each book contains tips and ideas for instruction and assessment, individual/small group/class student activities, worksheets and suggested topics for unit plans and discussion questions. Suggestions are given for ways to investigate and promote discussion about artists and their artwork as well as the contexts in which the artworks are created. Emphasis is placed on the role of the teacher in helping students construct meaning in their art-making process and in responding to the artwork of others. The series is particularly useful in the areas of: perception of and responding to artworks; the role of context; research using the Internet; and types of assessment including portfolio organization and presentation. As the collection focuses on the USA National Standards for Art Education, teachers will need to add Canadian content. The following components of the series have been recommended:

- *Assessment in Art Education* (D. Beattie): Teacher/student resource addresses assessment and evaluation in depth. Includes explanation of key assessment concepts, educational assessment vocabulary, a range of assessment strategies (formative and summative). Addresses learning in discipline-based arts education areas such as art history, art criticism, aesthetics, and art production. Sample checklists, portfolio types, self-assessment forms and rubrics are provided.
- *Teaching Meaning in Artmaking* (S. Walker): Based on the constructivist teaching model, this teacher/student resource emphasizes student engagement in art production as a means of investigating and expressing ideas. The artmaking process is discussed with exploration of the context(s) in which the artwork is created and informing a variety of contemporary artists' works. Suggestions for instruction and an appendix of classroom activities are provided.
- *Thinking Through Aesthetics* (M. Stewart): Teacher resource particularly useful in addressing context, critical thinking and aesthetics in the classroom from a philosophical and practical perspective. Focus questions for students are provided addressing perceiving and responding in all aspects of the curriculum. Unit examples and assessment strategies address individual/group activities based on the inquiry process. Appendix includes worksheets that can be copied for classroom use.
- *Using the Art Museum* (D. Stone): Teacher/student resource addresses both visiting the gallery and bringing the art museum into the classroom. Topics include the history of museums, examples of museum programs, a good variety of sample units and a chapter on using the Internet. Clear definitions and references to artists from various countries are provided. Includes examples of assessment strategies related to gallery assignments. Useful checklists provided in the appendix can be photocopied. Although the resource is focused on perceiving and responding activities, examples addressing creating and communicating are also included. Two additional components in the series, *Roots of Art Education Practice* and *Talking About Student Art*, are also available.

**Audience:** *General*  
*Gifted - Enrichment Activities*

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

**Grade Level:**

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

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

Tel.: 1-800-387-9776 Fax: 1-800-260-9777  
Web: [www.fitzhenry.ca](http://www.fitzhenry.ca)

**Price:** Each Book: \$28.95  
Full Set (6): \$137.50

**ISBN/Order No:** Various

**Copyright Year:** 1997

**Year Recommended in Grade Collection:** 2002



**Art in Focus**

**Author(s):** *Mittler, G.A.*

**General Description:** A multi-component comprehensive resource package of which the Student Edition and the Teacher's Wraparound Edition are recommended. These texts offer a chronologically organized art program involving student activities, visual learning features, performing arts connections, technology projects and over 600 artworks. The program integrates four key concepts in art education: artistic perception, creative expression, historical and cultural contexts as well as aesthetic valuing. Both the Student Edition and Teacher's Wraparound Edition are organized into units, chapters and lessons. Unit titles are: Creating and Understanding Art; Art of Early Civilizations; Art of Rising Civilizations; Art of Asia, the Americas and Africa; Art in Quest of Salvation; Art of an Emerging Modern Europe and Art of the Modern Era. The Teacher's Wraparound Edition provides ideas for introducing the unit's concepts, lesson plans, studio activities, ideas for assessment and evaluation as well as suggestions for the use of additional resources and further reading. A set of Fine Art Prints and an Art Print Instructor Guide provides additional support to the teacher's guide and student edition. Art in Focus is correlated to the American National Standards for Arts Education. Teachers may wish to supplement with Canadian content as none is provided.

A program support resource, entitled The National Museum of Women in the Arts Collection CD-ROM, is recommended and may be used in correlation with Art in Focus. This CD-ROM is referenced in the Teacher's Wraparound Edition and is recommended, as a separate resource, for Visual Arts 8-10, Visual Arts 11-12: Studio Arts and Visual Arts 11-12: Art Foundations. Additional ancillary components for Art in Focus are also available.

**Audience:** *General*

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

**Grade Level:**

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

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

Tel.: 1-800-565-5758 (orders) Fax:  
1-800-463-5885  
Web: [www.mcgrawhill.ca](http://www.mcgrawhill.ca)

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

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

**Copyright Year:** 2000

**Year Recommended in Grade Collection:** 2002



**Art Is... Drawing with Pastels**

**Author(s):** *Price, G.*

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

**Caution:** *Use of turpentine suggested.*

**Audience:** *General*

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

**Grade Level:**

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

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

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

**Price:** \$49.95

**ISBN/Order No:** CP-891

**Copyright Year:** 1994

**Year Recommended in Grade Collection:** 2002





**Art Is... Pencil Drawing**

**Author(s):** Price, G.

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

**Audience:** *General*  
*ESL*

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

**Grade Level:**

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

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

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

**Price:** \$49.95

**ISBN/Order No:** CP-880

**Copyright Year:** 1993

**Year Recommended in Grade Collection:** 2002



**Artist Beware**

**Author(s):** McCann, M.

**General Description:** This 564-page book provides art teachers with practical and detailed information on a broad range of health and safety hazards commonly found in art studios. The book includes information on all aspects of safety in the studio, including care, handling and disposal of materials, as well as protective equipment for the artist. Safety and health in the art studio are examined as they relate to the following types of art: painting, drawing, ceramics, computer art, children's art, printmaking, sculpture, metalworking, glass art, textile art, jewellery making, photography, and woodworking. Health and safety information is presented from an American perspective. Teachers may wish to supplement with Canadian content such as information from Workers Compensations Board or WHMS to address Canadian and B.C. regulations.

**Audience:** *General*

**Category:** *Teacher Resource*

**Grade Level:**

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

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

Tel.: 1-800-387-9776 Fax: 1-800-260-9777  
Web: [www.fitzhenry.ca](http://www.fitzhenry.ca)

**Price:** \$28.67

**ISBN/Order No:** 1-58574-211-2

**Copyright Year:** 1992

**Year Recommended in Grade Collection:** 2002



**Drawing as Expression: Techniques and Concepts**

**Author(s):** *Brooke, S.*

**General Description:** This two-component resource package, including a 304-page soft cover student text and a 43-page soft cover Teacher's Guide, addresses all aspects of drawing. The text is designed to be user-friendly and addresses students directly. Specific topics include the history of drawing, drawing tools, gesture, line, value, perspective, texture, pattern, composition, drapery, portraits, figure, landscape, as well as modern and contemporary drawing. Skill development exercises are included in each chapter. The Teacher's Guide provides suggestions for warm-up activities, additional skill development ideas and background information for each chapter in the text. This resource package presents a primarily Western perspective. Teachers may wish to supplement with multi-cultural material as well as examples of Canadian art work. Beginning teachers may find the Teacher's Guide to be very useful. The student text can be purchased individually.

**Caution:** *Nudity is present throughout the book.*

**Audience:** *General*

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

**Grade Level:**

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

**Supplier:** *Pearson Education Canada*  
26 Prince Andrew Place  
Don Mills, ON  
M3C 2T8

Tel.: 1-800-387-8028/7851 Fax:  
1-800-563-9196  
Web: [www.pearsoned.ca](http://www.pearsoned.ca)

**Price:** Text: \$50.36  
Teacher's Guide: \$44.50

**ISBN/Order No:** Text: 0-13-089313-7  
Teacher's Guide: 0-13-062074-2

**Copyright Year:** 2002

**Year Recommended in Grade Collection:** 2002



**Exploring Painting**

**Author(s):** *Brommer, G.F. et al.*

**General Description:** This two-component resource package consists of a 246-page hard cover student text and a 62-page soft cover guide for teachers. This resource provides an in-depth examination of the different aspects of painting. Specific topics, all related to painting, include careers, elements and principles of design, tempera, watercolour, acrylic, oil, pastel, collage, still life, people, matting and displaying. The Teacher's Guide is cross-referenced to the text and provides additional information on assisting students in developing painting skills. Information on extension activities, enrichment exercises, safety issues, terminology and skill development corresponds to each chapter in the text. Teachers may wish to supplement with examples of painting produced by Canadian artists. The Student Text can be purchased individually.

**Audience:** *General*

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

**Grade Level:**

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

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

Tel.: 1-800-387-9776 Fax: 1-800-260-9777  
Web: [www.fitzhenry.ca](http://www.fitzhenry.ca)

**Price:** Text: \$55.76  
Teacher's Guide: \$21.56

**ISBN/Order No:** Text: 0-87192-287-8  
Teacher's Guide: 0-87192-288-6

**Copyright Year:** 1995

**Year Recommended in Grade Collection:** 2002



### Getting Into Art History

**Author(s):** *Smith, A. et al.*

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

**Audience:** *General*

*ESL*

*Gifted*

**Category:** *Teacher Resource*

**Grade Level:**

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

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

Tel.: 1-800-387-9776 Fax: 1-800-260-9777

Web: [www.fitzhenry.ca](http://www.fitzhenry.ca)

**Price:** \$49.50

**ISBN/Order No:** 0969695314

**Copyright Year:** 1999

**Year Recommended in Grade Collection:** 2002



### Handmade Prints

**Author(s):** *Desmet, A. et al.*

**General Description:** This 144-page book offers a user-friendly approach to printmaking without a press. A broad range of printmaking materials, processes and techniques are discussed. Topics range from potato prints to multi-colour linocuts and wood engraving. Other topics include stenocuts, stenciling, fabric prints, ceramic prints, body prints and marbling. All printmaking methods described call for little specialized equipment and can be carried out with little preparation. This book provides the beginning printmaker with easy to follow instructions and offers invaluable insights for the experienced printmaker.

**Audience:** *General*

**Category:** *Teacher Resource*

**Grade Level:**

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

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

Tel.: 1-800-387-9776 Fax: 1-800-260-9777

Web: [www.fitzhenry.ca](http://www.fitzhenry.ca)

**Price:** \$35.96

**ISBN/Order No:** 0-87192-546-X

**Copyright Year:** 2000

**Year Recommended in Grade Collection:** 2002



**Health Hazards: Manual for Artists (4th Edition)**

**Author(s):** *McCann, M.*

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

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

**Audience:** *General*

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

**Grade Level:**

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

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

Tel.: 1-800-387-9776 Fax: 1-800-260-9777  
 Web: [www.fitzhenry.ca](http://www.fitzhenry.ca)

**Price:** \$13.97

**ISBN/Order No:** 1-558213066

**Copyright Year:** 1994

**Year Recommended in Grade Collection:** 2002



**Ideas and Inspiration:  
Contemporary Canadian Art**

**General Description:** A four-component resource package includes a coloured Slide Kit and CD-ROM each with a specific corresponding Teacher's Guide. These components showcase the artwork of 100 contemporary Canadian artists.

The Slide Kit and accompanying Teacher's Guide present contemporary Canadian art produced by male and female artists working in a variety of arts related fields. Examples of all visual expression areas are represented in the Slide Set. Examples include architecture, fine arts, craft, illustration, graphic design and fashion design. The Slide Manual provides information on each piece of artwork and its artist. The Teacher's Guide provides an artist profile as well as suggested discussion topics and questions relating to each work of art presented in the Slide Kit. Teachers may wish to group slides for the purpose of comparison for example by media or style, by theme or by subject matter. The Slide Kit and Teacher's Guide are both housed in a three-ring binder that can be purchased in both French and English.

The CD-ROM and accompanying Teacher's Guide comprise a companion multimedia resource to the slide kit. With its Reference and Interactive Modes, the CD-ROM can be used in two ways: as a source of information to be accessed for research projects and presentations, and as an interactive tool for learning about Canadian artworks and artists through assigned or informal activities. The CD-ROM contains the following:

- Images of Contemporary Canadian works of art organized into five galleries
- Artists' biographies
- Information on each artwork
- Video and audio interviews with the artists'
- Background information to help students understand the works such as information on installations
- Interactive exercises or activities that students can do on their own or under the direction of a teacher such as compare and contrast, time capsule, create an exhibition.

Appropriate thematic groupings of the artworks are provided. The graphics and sound are engaging for students. The audio instructions and text on the disc are in both English and French. The Slide Kit and the CD-ROM can be purchased as a set or as individual components.

**Caution:** *Although Canadian First Nations artists are profiled teachers may wish to supplement with BC First Nations artists.*

**Audience:** *General  
Gifted*

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

**Grade Level:**

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

**Supplier:** *Tyndal Stone Media*  
3026-13th Ave.  
Regina, SK  
S4T 1N9

Tel.: (306) 584-7331 Fax: (306) 347-2300

Web: [www.tyndal.com](http://www.tyndal.com)

Email: [sales@tyndal.com](mailto:sales@tyndal.com)

**Price:** Various

**ISBN/Order No:** Not Available

**Copyright Year:** 1995

**Year Recommended in Grade Collection:** 2002



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

**Author(s):** *Speight, C.*

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

**Audience:** *General*

**Category:** *Teacher Resource*

**Grade Level:**

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

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

Tel.: 1-800-565-5758 (orders) Fax:  
1-800-463-5885  
Web: [www.mcgrawhill.ca](http://www.mcgrawhill.ca)

**Price:** \$49.26

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

**Copyright Year:** 2001

**Year Recommended in Grade Collection:** 2002



**The National Museum of Women in the Arts Collection**

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

**System Requirements:**

Macintosh: System 7.1 or higher; 4 Mb of free RAM; 640 x 480 resolution display; 2X or faster CD-ROM drive; 256 colour monitor.  
Windows: Windows 3.1 (16-bit); Windows 95/NT (32-bit); MPC 46 or later processor; 4 Mb of free RAM; 2X or faster CD-ROM drive; 256 colour monitor; sound card with speakers.

**Audience:** *General*

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

**Grade Level:**

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

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

Tel.: 1-800-565-5758 (orders) Fax:  
1-800-463-5885  
Web: [www.mcgrawhill.ca](http://www.mcgrawhill.ca)

**Price:** \$147.34

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

**Copyright Year:** 1997

**Year Recommended in Grade Collection:** 2002



**The Other Side of the Picture**

**General Description:** This 53-minute video profiles a selection of contemporary Canadian women artists. Artist Judy Chicago is also profiled. This video takes students into the homes and studios of artists such as Mary Pratt, Joyce Weiland, Jane Ash Poitras and Landon Mackenzie, who address the question of gender inequality in the art world. Issues relating to gender equity in the art industry are thoroughly explored. The re-mounting of Judy Chicago's *The Dinner Party* presents some challenging imagery.

**Caution:** *Teachers should be aware that some nudity is presented.*

**Audience:** *General*

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

**Grade Level:**

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

**Supplier:** *National Film Board of Canada*  
 200-1385 West 8th Avenue  
 Vancouver, BC  
 V6H 3V9

Tel.: 1-800-267-7710 Fax: (604) 666-1569

**Price:** \$39.95

**ISBN/Order No:** C9198 074

**Copyright Year:** 2000

**Year Recommended in Grade Collection:** 2002



**The Visual Design Primer**

**Author(s):** *Wheeler, S. et al.*

**General Description:** This 120-page soft cover book provides an introduction to visual design. A brief sampling of design concepts is provided. It is a user-friendly text for beginning graphic communications designers. Specific topics include tools, the creative process, rough thumbnails, lay-outs, pictograms, posters, ads, brochures, newsletters, printing, web pages, presentations, video, resume development, portfolios and procedures for entering the design profession. Information is provided using text, visuals and step-by-step examples. This book provides a current and thorough survey of graphic design including references to digital technology.

**Audience:** *General*

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

**Grade Level:**

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

**Supplier:** *Pearson Education Canada*  
 26 Prince Andrew Place  
 Don Mills, ON  
 M3C 2T8

Tel.: 1-800-387-8028/7851 Fax:  
 1-800-563-9196

Web: [www.pearsoned.ca](http://www.pearsoned.ca)

**Price:** \$34.36

**ISBN/Order No:** 0-13-028070-4

**Copyright Year:** 2002

**Year Recommended in Grade Collection:** 2002

Visual Arts 11 and 12 Studio Arts Grade 11 Collection

	Image-Development and Design Strategies		Context		Visual Elements and Principles of Art and Design		Materials, Technologies, and Processes	
	Perceiving/ Responding	Creating/ Communicating	Perceiving/ Responding	Creating/ Communicating	Perceiving/ Responding	Creating/ Communicating	Perceiving/ Responding	Creating/ Communicating
<b>Comprehensive Resources</b>								
<b>Additional Resources – Print</b>								
Artist Beware							✓	✓
Art Education in Practice Series	✓		✓	✓				
Ceramics Posters	✓				✓	✓	✓	✓
Drawing as Expression: Techniques and Concepts	✓	✓	✓	✓	✓	✓	✓	✓
Drawing Techniques Posters	✓				✓	✓	✓	✓
Exploring Painting								
Handmade Prints	✓	✓				✓	✓	✓
Heath Hazards Manual for Artists							✓	✓
Make it in Clay: A Beginners Guide to Ceramics	✓	✓	✓	✓	✓	✓	✓	✓
Sculpture in Paper		✓					✓	✓
Take 5 Art Prints: Printmaking	✓		✓	✓	✓	✓	✓	✓
Take 5 Art Prints: Sculpture	✓		✓				✓	✓
<b>Additional Resources – Video</b>								
Escher, Van Gogh and Seurat, Art at Play	✓		✓				✓	
Glowing in the Dark	✓	✓	✓	✓		✓	✓	✓
Gwishalaayt - The Spirit Wraps Around You	✓		✓	✓	✓	✓	✓	✓
The Spirit of the Individual	✓	✓	✓	✓	✓	✓	✓	✓
Transfigured: Jack Shadbolt Inside the Mind	✓	✓	✓	✓	✓	✓	✓	✓
<b>Additional Resources – Multimedia</b>								
Ideas and Inspirations: Contemporary Canadian Art	✓		✓				✓	
<b>Additional Resources – CD-ROM</b>								
The National Museum of Women in the Arts Collection	✓	✓	✓	✓	✓	✓	✓	✓
<b>Additional Resources – Industry Standard Software</b>								
Selected at the local level								

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



**APPENDIX B: VISUAL ARTS 11 AND 12 Studio Arts • Grade Collections**

**Visual Arts 11 and 12 Studio Arts Grade 12 Collection**

	Image-Development and Design Strategies		Context		Visual Elements and Principles of Art and Design		Materials, Technologies, and Processes		
	Perceiving/ Responding	Creating/ Communicating	Perceiving/ Responding	Creating/ Communicating	Perceiving/ Responding	Creating/ Communicating	Perceiving/ Responding	Creating/ Communicating	
<b>Additional Resources – Print</b>									
Artist Beware								✓	✓
Art Education in Practice Series	✓				✓				
Ceramics Posters	✓						✓	✓	✓
Drawing as Expression: Techniques and Concepts	✓				✓		✓	✓	✓
Drawing Techniques Posters							✓	✓	✓
Exploring Painting	✓				✓		✓	✓	✓
Heath Hazards Manual for Artists								✓	✓
Make it in Clay: A Beginners Guide to Ceramics	✓				✓		✓	✓	✓
Sculpture in Paper	✓				✓		✓	✓	✓
<b>Additional Resources – Video</b>									
Escher, Van Gogh and Seurat: Art at Play	✓				✓		✓	✓	
Glowing in the Dark	✓				✓		✓	✓	✓
Gwishalaya: The Spirit Wraps Around You	✓				✓		✓	✓	✓
The Spirit of the Individual	✓				✓		✓	✓	✓
Transfigured: Jack Shadbolt Inside the Mind	✓				✓		✓	✓	✓
<b>Additional Resources – Multimedia</b>									
Ideas and Inspirations: Contemporary Canadian Art	✓				✓		✓		
<b>Additional Resources – CD-ROM</b>									
The National Museum of Women in the Arts Collection	✓				✓		✓	✓	✓
<b>Additional Resources – Industry Standard Software</b>									
	Selected at the local level								

✓

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





**Art Education in Practice Series**

**Author(s):** *Beattie, D. et al.*

**General Description:** The *Art in Education Practice Series* is a collection of books providing theory and practice discussions on key issues in art education. Each book contains tips and ideas for instruction and assessment, individual/small group/class student activities, worksheets and suggested topics for unit plans and discussion questions. Suggestions are given for ways to investigate and promote discussion about artists and their artwork as well as the contexts in which the artworks are created. Emphasis is placed on the role of the teacher in helping students construct meaning in their art-making process and in responding to the artwork of others. The series is particularly useful in the areas of: perception of and responding to artworks; the role of context; research using the Internet; and types of assessment including portfolio organization and presentation. As the collection focuses on the USA National Standards for Art Education, teachers will need to add Canadian content. The following components of the series have been recommended:

- *Assessment in Art Education* (D. Beattie): Teacher/student resource addresses assessment and evaluation in depth. Includes explanation of key assessment concepts, educational assessment vocabulary, a range of assessment strategies (formative and summative). Addresses learning in discipline-based arts education areas such as art history, art criticism, aesthetics, and art production. Sample checklists, portfolio types, self-assessment forms and rubrics are provided.
- *Teaching Meaning in Artmaking* (S. Walker): Based on the constructivist teaching model, this teacher/student resource emphasizes student engagement in art production as a means of investigating and expressing ideas. The artmaking process is discussed with exploration of the context(s) in which the artwork is created and informing a variety of contemporary artists' works. Suggestions for instruction and an appendix of classroom activities are provided.
- *Thinking Through Aesthetics* (M. Stewart): Teacher resource particularly useful in addressing context, critical thinking and aesthetics in the classroom from a philosophical and practical perspective. Focus questions for students are provided addressing perceiving and responding in all aspects of the curriculum. Unit examples and assessment strategies address individual/group activities based on the inquiry process. Appendix includes worksheets that can be copied for classroom use.
- *Using the Art Museum* (D. Stone): Teacher/student resource addresses both visiting the gallery and bringing the art museum into the classroom. Topics include the history of museums, examples of museum programs, a good variety of sample units and a chapter on using the Internet. Clear definitions and references to artists from various countries are provided. Includes examples of assessment strategies related to gallery assignments. Useful checklists provided in the appendix can be photocopied. Although the resource is focused on perceiving and responding activities, examples addressing creating and communicating are also included. Two additional components in the series, *Roots of Art Education Practice* and *Talking About Student Art*, are also available.

**Audience:** *General*  
*Gifted - Enrichment Activities*

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

**Grade Level:**

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

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

Tel.: 1-800-387-9776 Fax: 1-800-260-9777  
Web: [www.fitzhenry.ca](http://www.fitzhenry.ca)

**Price:** Each Book: \$28.95  
Full Set (6): \$137.50

**ISBN/Order No:** Various

**Copyright Year:** 1997

**Year Recommended in Grade Collection:** 2002



**Artist Beware**

**Author(s):** *McCann, M.*

**General Description:** This 564-page book provides art teachers with practical and detailed information on a broad range of health and safety hazards commonly found in art studios. The book includes information on all aspects of safety in the studio, including care, handling and disposal of materials, as well as protective equipment for the artist. Safety and health in the art studio are examined as they relate to the following types of art: painting, drawing, ceramics, computer art, children's art, printmaking, sculpture, metalworking, glass art, textile art, jewellery making, photography, and woodworking. Health and safety information is presented from an American perspective. Teachers may wish to supplement with Canadian content such as information from Workers Compensations Board or WHMS to address Canadian and B.C. regulations.

**Audience:** *General*

**Category:** *Teacher Resource*

**Grade Level:**

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

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

Tel.: 1-800-387-9776 Fax: 1-800-260-9777  
 Web: [www.fitzhenry.ca](http://www.fitzhenry.ca)

**Price:** \$28.67

**ISBN/Order No:** 1-58574-211-2

**Copyright Year:** 1992

**Year Recommended in Grade Collection:** 2002



**Ceramics Posters**

**General Description:** This set of 14 instructional ceramics posters is an excellent support resource. Posters provide step-by-step instructions with corresponding photographs of the various materials, processes and techniques involved in ceramics. Posters present detailed and easy to understand instructions. Each of the 14 posters presents a specific topic related to ceramics. Poster topics include wedging, pinch pots, coil building, slab construction, hump moulds, centring and throwing, trimming, glazing, bisque and glaze firing and well as profiles of pots.

**Audience:** *General*

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

**Grade Level:**

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

**Supplier:** *Crystal Productions Company*  
 PO Box 2159  
 Glenview, IL  
 60025-6159

Tel.: (847) 657-8144 Fax: (847) 657-8149  
 Web: [www.crystalproductions.com](http://www.crystalproductions.com)  
 Email: [custserv@crystalproductions.com](mailto:custserv@crystalproductions.com)

**Price:** \$59.95 US

**ISBN/Order No:** 1562902253

**Copyright Year:** 2000

**Year Recommended in Grade Collection:** 2002



**Drawing as Expression: Techniques and Concepts**

**Author(s):** Brooke, S.

**General Description:** This two-component resource package, including a 304-page soft cover student text and a 43-page soft cover Teacher's Guide, addresses all aspects of drawing. The text is designed to be user-friendly and addresses students directly. Specific topics include the history of drawing, drawing tools, gesture, line, value, perspective, texture, pattern, composition, drapery, portraits, figure, landscape, as well as modern and contemporary drawing. Skill development exercises are included in each chapter. The Teacher's Guide provides suggestions for warm-up activities, additional skill development ideas and background information for each chapter in the text. Beginning teachers may find the Teacher's Guide to be very useful. This resource package presents a primarily Western perspective. Teachers may wish to supplement with multi-cultural material as well as examples of Canadian art work. The student text can be purchased individually.

**Caution:** *Nudity is present throughout the book.*

**Audience:** *General*

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

**Grade Level:**

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

**Supplier:** *Pearson Education Canada*  
26 Prince Andrew Place  
Don Mills, ON  
M3C 2T8

Tel.: 1-800-387-8028/7851 Fax:  
1-800-563-9196  
Web: [www.pearsoned.ca](http://www.pearsoned.ca)

**Price:** Text: \$50.36  
Teacher's Guide: \$44.50

**ISBN/Order No:** Text: 0-13-089313-7  
Teacher's Guide: 0-13-062074-2

**Copyright Year:** 2002

**Year Recommended in Grade Collection:** 2002



**Drawing Techniques Posters**

**General Description:** This set of 10 instructional drawing posters can be used as a support resource. Posters provide step-by-step instructions with corresponding drawings of the various materials, processes and techniques involved in drawing. Posters present detailed and easy to understand instructions providing support for media selection and skill development. Each of the 10 posters presents a specific topic related to drawing. Poster topics include gesture, contour, marking systems, perspective, establishing forms, use of colour, portraits and figures, still life, tools and materials as well as landscapes.

**Audience:** *General*

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

**Grade Level:**

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

**Supplier:** *Crystal Productions Company*  
PO Box 2159  
Glenview, IL  
60025-6159

Tel.: (847) 657-8144 Fax: (847) 657-8149  
Web: [www.crystalproductions.com](http://www.crystalproductions.com)  
Email: [custserv@crystalproductions.com](mailto:custserv@crystalproductions.com)

**Price:** \$44.00 US

**ISBN/Order No:** 1562902016

**Copyright Year:** 1998

**Year Recommended in Grade Collection:** 2002



**Escher, Van Gogh and Seurat: Art at Play**

**General Description:** Three Canadian animators bring their creative visions to the classic drawings and paintings of Escher, Van Gogh and Seurat. Each of the three segments explores the original artwork of the artists through the medium of animation. A wide variety of animation techniques are accompanied by interesting and imaginative sound tracks. Elements and principles of design are explored through the use of line, colour and light. This video provides an excellent springboard for class discussion on the creative process of artists.

**Caution:** *Teachers should be aware that this video contains some nudity as well as images of characters using tobacco products.*

**Audience:** *General*

*ESL*

*Gifted*

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

**Grade Level:**

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

**Supplier:** *National Film Board of Canada*  
200-1385 West 8th Avenue  
Vancouver, BC  
V6H 3V9

Tel.: 1-800-267-7710 Fax: (604) 666-1569

**Price:** \$39.95

**ISBN/Order No:** C9199 073

**Copyright Year:** 1999

**Year Recommended in Grade Collection:** 2002



**Exploring Painting**

**Author(s):** *Brommer, G.F. et al.*

**General Description:** This two-component resource package consists of a 246-page hard cover student text and a 62-page soft cover guide for teachers. This resource provides an in-depth examination of the different aspects of painting. Specific topics, all related to painting, include careers, elements and principles of design, tempera, watercolour, acrylic, oil, pastel, collage, still life, people, matting and displaying. The Teacher's Guide is cross-referenced to the text and provides additional information on assisting students in developing painting skills. Information on extension activities, enrichment exercises, safety issues, terminology and skill development corresponds to each chapter in the text. Teachers may wish to supplement with examples of painting produced by Canadian artists. The Student Text can be purchased individually.

**Audience:** *General*

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

**Grade Level:**

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

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

Tel.: 1-800-387-9776 Fax: 1-800-260-9777

Web: [www.fitzhenry.ca](http://www.fitzhenry.ca)

**Price:** Text: \$55.76

Teacher's Guide: \$21.56

**ISBN/Order No:** Text: 0-87192-287-8

Teacher's Guide: 0-87192-288-6

**Copyright Year:** 1995

**Year Recommended in Grade Collection:** 2002



**Glowing in the Dark**

**General Description:** This 48-minute documentary outlines the turbulent history of neon signage. The video traces the use of neon signs from Paris in 1923 to its current use by artists and designers. Many elements and principles of design are explored as they relate to graphic design. Filmed primarily in Vancouver, British Columbia, the video also includes footage from Los Angeles, Las Vegas and New York. *Glowing in the Dark* provides lively visuals, upbeat music and progresses at an engaging pace.

**Audience:** *General*

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

**Grade Level:**

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

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

Tel.: 1-800-684-3014 Fax: (604) 684-7165

Web: [www.movingimages.bc.ca](http://www.movingimages.bc.ca)

Email: [mailbox@movingimages.bc.ca](mailto:mailbox@movingimages.bc.ca)

**Price:** \$225.00

**ISBN/Order No:** Not Available

**Copyright Year:** 1997

**Year Recommended in Grade Collection:** 2002



**Gwishalaayt - The Spirit Wraps  
Around You**

**General Description:** This 47-minute video explores traditional Northwest Coast Chilkat weaving. The video explores the weavings of the Tsimshian Nation in British Columbia and the Tlingit Nation of Alaska. It examines the lives of six weavers who have dedicated themselves to the tradition of Chilkat and Northern geometric weaving. Deep spirituality and heritage rooted in the weaving art form are explored. This video presents accurate Northwest Coast Aboriginal content from an historical and contemporary perspective. Landscapes in British Columbia, the Yukon and Alaska provide geographical contexts.

**Audience:** *General*

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

**Grade Level:**

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

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

Tel.: 1-800-684-3014 Fax: (604) 684-7165

Web: [www.movingimages.bc.ca](http://www.movingimages.bc.ca)

Email: [mailbox@movingimages.bc.ca](mailto:mailbox@movingimages.bc.ca)

**Price:** \$250.00

**ISBN/Order No:** Not Available

**Copyright Year:** 2001

**Year Recommended in Grade Collection:** 2002



**Handmade Prints**

**Author(s):** *Desmet, A. et al.*

**General Description:** This 144-page book offers a user-friendly approach to printmaking without a press. A broad range of printmaking materials, processes and techniques are discussed. Topics range from potato prints to multi-colour linocuts and wood engraving. Other topics include stenocuts, stenciling, fabric prints, ceramic prints, body prints and marbling. All printmaking methods described call for little specialized equipment and can be carried out with little preparation. This book provides the beginning printmaker with easy to follow instructions and offers invaluable insights for the experienced printmaker.

**Audience:** *General*

**Category:** *Teacher Resource*

**Grade Level:**

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

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

Tel.: 1-800-387-9776 Fax: 1-800-260-9777

Web: [www.fitzhenry.ca](http://www.fitzhenry.ca)

**Price:** \$35.96

**ISBN/Order No:** 0-87192-546-X

**Copyright Year:** 2000

**Year Recommended in Grade Collection:** 2002



**Health Hazards: Manual for Artists (4th Edition)**

**Author(s):** *McCann, M.*

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

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

**Audience:** *General*

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

**Grade Level:**

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

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

Tel.: 1-800-387-9776 Fax: 1-800-260-9777  
 Web: [www.fitzhenry.ca](http://www.fitzhenry.ca)

**Price:** \$13.97

**ISBN/Order No:** 1-558213066

**Copyright Year:** 1994

**Year Recommended in Grade Collection:** 2002





**Ideas and Inspiration:  
Contemporary Canadian Art**

**General Description:** A four-component resource package includes a coloured Slide Kit and CD-ROM each with a specific corresponding Teacher's Guide. These components showcase the artwork of 100 contemporary Canadian artists.

The Slide Kit and accompanying Teacher's Guide present contemporary Canadian art produced by male and female artists working in a variety of arts related fields. Examples of all visual expression areas are represented in the Slide Set. Examples include architecture, fine arts, craft, illustration, graphic design and fashion design. The Slide Manual provides information on each piece of artwork and its artist. The Teacher's Guide provides an artist profile as well as suggested discussion topics and questions relating to each work of art presented in the Slide Kit. Teachers may wish to group slides for the purpose of comparison for example by media or style, by theme or by subject matter. The Slide Kit and Teacher's Guide are both housed in a three-ring binder that can be purchased in both French and English.

The CD-ROM and accompanying Teacher's Guide comprise a companion multimedia resource to the slide kit. With its Reference and Interactive Modes, the CD-ROM can be used in two ways: as a source of information to be accessed for research projects and presentations, and as an interactive tool for learning about Canadian artworks and artists through assigned or informal activities. The CD-ROM contains the following:

- Images of Contemporary Canadian works of art organized into five galleries
- Artists' biographies
- Information on each artwork
- Video and audio interviews with the artists'
- Background information to help students understand the works such as information on installations
- Interactive exercises or activities that students can do on their own or under the direction of a teacher such as compare and contrast, time capsule, create an exhibition.

Appropriate thematic groupings of the artworks are provided. The graphics and sound are engaging for students. The audio instructions and text on the disc are in both English and French.

The Slide Kit and the CD-ROM can be purchased as a set or as individual components.

**Caution:** *Although Canadian First Nations artists are profiled teachers may wish to supplement with BC First Nations artists.*

**Audience:** *General  
Gifted*

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

**Grade Level:**

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

**Supplier:** *Tyndal Stone Media*  
3026-13th Ave.  
Regina, SK  
S4T 1N9

Tel.: (306) 584-7331 Fax: (306) 347-2300

Web: [www.tyndal.com](http://www.tyndal.com)

Email: [sales@tyndal.com](mailto:sales@tyndal.com)

**Price:** Various

**ISBN/Order No:** Not Available

**Copyright Year:** 1995

**Year Recommended in Grade Collection:** 2002



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

**Author(s):** *Speight, C.*

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

**Audience:** *General*

**Category:** *Teacher Resource*

**Grade Level:**

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

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

Tel.: 1-800-565-5758 (orders) Fax:  
1-800-463-5885  
Web: [www.mcgrawhill.ca](http://www.mcgrawhill.ca)

**Price:** \$49.26

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

**Copyright Year:** 2001

**Year Recommended in Grade Collection:** 2002



**The National Museum of Women in the Arts Collection**

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

**System Requirements:**

Macintosh: System 7.1 or higher; 4 Mb of free RAM; 640 x 480 resolution display;

2X or faster CD-ROM drive; 256 colour monitor.

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

**Audience:** *General*

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

**Grade Level:**

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

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

Tel.: 1-800-565-5758 (orders) Fax:  
1-800-463-5885  
Web: [www.mcgrawhill.ca](http://www.mcgrawhill.ca)

**Price:** \$147.34

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

**Copyright Year:** 1997

**Year Recommended in Grade Collection:** 2002



### Sculpture in Paper

**Author(s):** Roukes, N.

**General Description:** This 160-page book provides information on the various materials, techniques and processes involved in the creation of three-dimensional paper sculptures. Step-by-step instructions are provided for numerous paper sculpting techniques. Specific techniques addressed include the use of pattern, collage, texture, crumpling, weaving, folding, relief sculpting, pleating, open forms, mask-making and casting. An appendix provides simple papermaking instructions. Photographs supply examples of paper sculptures throughout the book. Most photographs are black and white although an eight-page colour gallery section offers a range of examples. Historical and cultural information is included.

**Audience:** *General*

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

**Grade Level:**

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

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

Tel.: 1-800-387-9776 Fax: 1-800-260-9777  
Web: [www.fitzhenry.ca](http://www.fitzhenry.ca)

**Price:** \$27.86

**ISBN/Order No:** 0-87192-246-0

**Copyright Year:** 1993

**Year Recommended in Grade Collection:** 2002



### The Spirit of the Individual

**General Description:** This 22-minute video introduces students to fibre artists Michael Cummings and Peggie Hartwell. These artists discuss their art as a medium for bridging the gap between folk art and fine art. They also explain how quilting is rooted in the African American folk tradition. Image sources including storytelling, memory, personal experience, social message, spirituality, history and the work of other artists are discussed. A wide variety of quilts are demonstrated. Some quilting process information is offered.

**Audience:** *General*

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

**Grade Level:**

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

**Supplier:** *McNabb and Connolly*  
60 Briarwood Avenue  
Port Credit, ON  
L5G 3N6

Tel.: (905) 278-0566 Fax: (905) 278-2801  
Email: [mcnabbconnolly@homeroom.ca](mailto:mcnabbconnolly@homeroom.ca)

**Price:** \$225.00

**ISBN/Order No:** Not Available

**Copyright Year:** 1998

**Year Recommended in Grade Collection:** 2002



**Take 5 Art Print Series -  
Printmaking**

**General Description:** This support resource provides a set of five large reproductions accompanied by a Teacher's Guide. These reproductions present various styles of printmaking. Information on the artwork, artist, media and printmaking technique is provided on the reverse of each laminated reproduction. Suggestions for group discussion and related classroom activities are also included. The Teacher's Guide provides identical information to that presented on the reverse of the reproduction. Featured artists include Mary Cassatt, Katsushika Hokusai, William H. Johnson, Wayne Thiebaud and Henri de Toulouse-Lautrec. The large reproductions present a primarily Western perspective. Teachers may wish to supplement with Canadian content as none is provided.

**Caution:** *Only one female artist is featured.*

**Audience:** *General*

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

**Grade Level:**

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

**Supplier:** *Crystal Productions Company*  
PO Box 2159  
Glenview, IL  
60025-6159

Tel.: (847) 657-8144 Fax: (847) 657-8149

Web: [www.crystalproductions.com](http://www.crystalproductions.com)

Email: [custserv@crystalproductions.com](mailto:custserv@crystalproductions.com)

**Price:** \$44.00 US

**ISBN/Order No:** 1562901710

**Copyright Year:** 1997

**Year Recommended in Grade Collection:** 2002



**Take 5 Art Prints Series - Sculpture**

**General Description:** This support resource provides a set of five large reproductions accompanied by a Teacher's Guide. These reproductions present various styles of sculpting. Information on the artwork, artist, media and printmaking technique is provided on the reverse of each laminated reproduction. Suggestions for group discussion and related classroom activities are also provided. The Teacher's Guide provides identical information to that presented on the reverse of the reproduction. Featured artists include Michelangelo, Auguste Rodin, Henry Moore, Alexander Calder, Claes Oldenburg and Coosie van Bruggen. The large reproductions present a primarily Western perspective. Teachers may wish to supplement with Canadian content as none is provided.

**Caution:** *No female artists are featured.*

**Audience:** *General*

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

**Grade Level:**

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

**Supplier:** *Crystal Productions Company*  
PO Box 2159  
Glenview, IL  
60025-6159

Tel.: (847) 657-8144 Fax: (847) 657-8149

Web: [www.crystalproductions.com](http://www.crystalproductions.com)

Email: [custserv@crystalproductions.com](mailto:custserv@crystalproductions.com)

**Price:** \$44.00 US

**ISBN/Order No:** 1562900668

**Copyright Year:** 1995

**Year Recommended in Grade Collection:** 2002



**Transfigured: Jack Shadbolt Inside the Mind**

**General Description:** This 38-minute video brings the viewer into the world of Jack Shadbolt, the innovative and influential Canadian artist. The first segment of the video (6 minutes), entitled Transformation, features the work of Stephen Arthur in an animated homage to Shadbolt’s paintings. The second segment (27 minutes) entitled Metamorphosis, is a documentary by Jack Shadbolt providing the viewer a glimpse into the creative process of Shadbolt as artist and teacher. Shadbolt demonstrates how he transforms common images into beautiful, surreal mixed media paintings which are further transformed into a book and a film. Extensive image-development strategies are employed in the video.

**Audience:** *General*

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

**Grade Level:**

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

**Supplier:** *National Film Board of Canada*  
 200-1385 West 8th Avenue  
 Vancouver, BC  
 V6H 3V9

Tel.: 1-800-267-7710 Fax: (604) 666-1569

**Price:** \$39.95

**ISBN/Order No:** C0198 108

**Copyright Year:** 1998

**Year Recommended in Grade Collection:** 2002

### INDUSTRY STANDARD SOFTWARE

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

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

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

Software is constantly changing and evolving, with levels of difficulty ranging from entry to professional. The chart of industry standard software called *Suggested Visual Arts Software for Grades 11 and 12* provides examples of software that are produced by companies that have been active in the software field for some time. In many cases, the software might fit into more than one category – e.g., Painter fits into Paint/Draw and 2 D animation, iMovie and Casablanca can provide enough versatility for most classes in video production, while Final Cut Pro and Adobe Premiere systems can be used jointly with software in all categories. Most of the titles listed include teaching aids and help menus in the form of Internet access on-line help and lessons, CD-ROMS, books, and user groups.

*The Suggested Visual Arts Software for Grades 11 and 12* chart is included at the end of this package. Inclusion in this list does not constitute recommended status or endorsement of the product.

Visual Arts 11 and 12 Software List

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Paint/Draw Software

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

Image Manipulation Software

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

Multimedia Software

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

Visual Arts 11 and 12 Software List *continued*

Animation Software

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



Visual Arts 11 and 12 Software List *continued*

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**Video Editing Software**

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

**Web Development  
Software**

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





# APPENDIX C

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*Assessment and Evaluation*



Prescribed learning outcomes, expressed in observable 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 each curriculum organizer for the subject.

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.

## **ASSESSMENT AND EVALUATION IN VISUAL ARTS EDUCATION**

Visual arts education is an integrated program; assessment and evaluation should therefore reflect outcomes in all the curriculum organizers. For example, while evaluating skills and concepts related to Materials, Technologies, and Processes, teachers should also evaluate prescribed learning outcomes from Image-Development and Design Strategies, Context, and Visual Elements and Principles of Art and Design.

Consistent feedback is particularly important to the successful development of visual arts skills, and to the development of a positive and enthusiastic attitude toward lifelong involvement in visual arts. Helping students set goals and objectives for their own artistic and technical development and lifestyle choices, and then working with them to monitor their progress, are important responsibilities of all visual arts teachers.

Challenging oneself personally and exploring new ideas and learning styles are essential factors in artistic development. This process of exploration may be intimidating for students in that the final product or presentation may not meet the desired quality standard they might have achieved if they had "played it safe" and worked in a more repetitive or familiar way. Students may be reluctant to challenge themselves or take risks with their work if they know that the end product will always be on display or presented to others publicly. While they should be encouraged to take pride in their artistic products, the creative problem-solving process is equal in importance to the resulting product. Much of the daily work in arts education will be process oriented; therefore, it should be made clear to students that these processes are valued as much as public presentations. Whenever students'

work is to be displayed formally or publicly, it is essential that the students be involved in the selection and decision-making process.

Assessment should be carried out in a variety of contexts as articulated in this IRP. The following pages describe some of the assessment approaches used in Visual Arts 11 and 12.

### *Portfolios*

A portfolio is a purposeful collection of a student's work that shows the student's effort, progress, and achievement over time. Portfolios can be designed for a variety of purposes. They can motivate students, encourage parental participation, and provide direct evidence of student progress.

Before using a portfolio approach to evaluation, the teacher should consider the following questions:

- What are the applied tasks for which the portfolio will serve as a record?
- What should be included in the portfolio?
- In what ways should students be involved in the process of determining the purpose and content?

The teacher and student can use a planning sheet for determining and clarifying the purpose, design, and content of a student portfolio. For example, portfolios may be organized thematically, chronologically, by technique or process, or by subject.

Visual arts portfolios might contain:

- dated and annotated original artworks; reproductions of original artworks (e.g., photographs, slides, videos, CD-ROMs); finished artworks and works-in-progress
- a daily record in a double-entry journal format (What I Did, How I Felt)
- daily self-assessments

- short-term and long-term goals, and strategies for achieving those goals
- analysis and critique of exhibits, displays, installations, and individual images
- assessments of peers' works
- background information on cultural and historical context, biographical information of artists, movements, evolution of materials and technologies, etc.
- self-evaluation of skills based on recorded performances
- self-assessment of contributions to group work
- original poetry, stories, etc. related to their work
- transcripts of interviews with visual arts mentors
- glossary of visual arts terminology
- artist's statements
- related work from other subject areas (e.g., dance, drama, music, social studies, English language arts, technology education, home economics)
- teacher's comments, checklists, and rating scales.

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

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

- When you look ahead, what role do you see in your life for visual arts?

### *Artist's Statements*

An artist's statement is traditionally used to allow the artist to articulate the aims, influences, and background of an artwork. As an assessment tool, artist's statements provide an additional means of communication between student and teacher. The teacher may ask students to focus the artist's statement on a particular curricular focus of the image (image sources, image-development strategies, visual elements, principles of art and design, contexts, materials, technologies, processes).

An artist's statement may be written, oral, or both.

### *Student Journals*

Journal writing is an integral part of instruction and assessment in the visual arts classroom. Student journals are a powerful tool for encouraging students to reflect on their experiences. Journal tasks may be structured, or they may be a general review of the events of the week in the class. Entries may comment on a specific activity or topic, or provide a broad reflection on progress or an issue.

Journals are an important aspect of communication between the student and teacher. Students may ask questions, indicate successes, or identify areas where they need further assistance to develop skills.

The journal can take many forms. It may be used to reflect on activities within a class unit, or to look at an issue of importance to students. It can be a reflection of the work in visual arts classes, or an exploration of the world of the student.

Questions posed can focus journal writing activities to assist students' understanding of their experiences in visual arts. Focus questions could include:

- What did we do in class today?
- What did you learn from the activities?
- What did you like or dislike about the activities?
- What solutions or approaches to a problem did you use?
- What special adjustments of considerations would you make for a different situation?
- What images or feelings were evoked during today's activities?
- What did you learn about yourself?
- What plans do you have for applying what you have learned today in your future visual arts activities?

Journals may also include poems, stories, or anything else that reflects students' thoughts or feelings about themselves and their work. Teachers can respond to student journals in a letter, with a short comment in the journal, or verbally to the student.

In visual arts, a particular type of journal is the sketchbook (also called art journal, visual journal, or learning log). Regular use of a sketchbook encourages exploration of techniques, media, themes, visual problem solving, personal directions, class assignments, artists, art movements, and idea development. Sketchbooks may contain both images and text, and can serve as a reflective tool for clarifying the creative process.

### *Student-Teacher Conferences*

Conferences can provide valuable information about students' understanding, thoughts, and feelings about visual arts education. Conferences may give the student



an opportunity to reflect on the unit of study and the teacher a chance to gather information about the student's knowledge and attitudes, as well as to diagnose student needs. Conferences may take the form of a planned sequence of questions that lead to an open-ended discussion, or they may require independent completion of specific questions. Informal conferences between the teacher and student should take place on a regular basis throughout the course.

### *Observation Sheets*

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

### *Checklists*

Checklists allow the teacher to observe the entire class "at a glance." They provide a quick reference for keeping track of specific information about student attitudes, knowledge, and skills. Checklists allow the teacher to create an individual record-keeping system organized in a variety of ways. Information might include date, skill-proficiency legends, or a simple check mark identifying a yes or no. Checklists can be useful in developing a learning profile of a child that indicates growth over time. Checklists may be created to gather information about student co-operation, participation, attitude, leadership, or skill development.

### *Planning and Goal-Setting Worksheets*

Setting individual goals for progress in visual arts education is an important assessment strategy. Planning and goal-setting worksheets—including reflections on physical interests and abilities, and specifying both short- and long-term goals—can be a basis for students' progress in the various units of a visual arts program.





# APPENDIX C

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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:

1. identification of the prescribed learning outcomes
2. overview
3. planning for assessment and evaluation
4. defining the criteria
5. assessing and evaluating student performance.

##### *1. Prescribed Learning Outcomes*

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

##### *2. Overview*

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

##### *3. 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.

##### *4. Defining the Criteria*

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

##### *5. 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 Art Foundations 11 and 12 and Studio Arts 11 and 12.

- Art Foundations 11: *Using Digital Technology to Address a Social Issue*  
Page C-13
- Art Foundations 11: *Understanding Art-Making by Aboriginal Peoples in BC*  
Page C-18
- Art Foundations 12: *Soft Sculpture*  
Page C-23
- Art Foundations 12: *Using Mixed Media—Art as Social Commentary*  
Page C-29
- Studio Arts 11 (Ceramics and Sculpture 11): *Examining Issues of Youth Culture through Figurative Sculpture*  
Page C-36
- Studio Arts 11 (Fabric and Fibre 11): *Woven Landscapes*  
Page C-42

- Studio Arts 12 (Drawing and Painting 12):  
*Personal Story Explored through Paint,  
Textured Surfaces, and Found Objects*  
Page C-47
- Studio Arts 12 (Printmaking and Graphic  
Design 12): *A Drypoint Response to  
Contrasts Found in Community Architecture*  
Page C-51

## ▼ ART FOUNDATIONS 11

**Topic:** *Using Digital Technology to Address a Social Issue*

**PRESCRIBED LEARNING OUTCOMES*****Image-Development and Design Strategies (Perceiving/Responding)***

*It is expected that students will:*

- examine the relationship between the use of particular image-development and design strategies and intended mood and message
- analyse ethical and legal considerations associated with the development and design of images

***Image-Development and Design Strategies (Creating/Communicating)***

*It is expected that students will:*

- apply a variety of image-development strategies to create 2-D and 3-D images to reach a specific audience or achieve a specific purpose

***Context (Creating/Communicating)***

*It is expected that students will:*

- create 2-D and 3-D images:
  - that reflect personal contexts
  - that express, defend, or challenge beliefs, values, and traditions
  - that reflect historical and contemporary themes
  - that reflect selected art movements
  - for specific purposes

***Visual Elements and Principles of Art and Design (Perceiving/Responding)***

*It is expected that students will:*

- analyse how particular elements and principles are used to create meaning and effect in 2-D and 3-D images

***Visual Elements and Principles of Art and Design (Creating/Communicating)***

*It is expected that students will:*

- manipulate selected visual elements and principles of art and design of an image to:
  - achieve a specific purpose
  - alter the meaning or effect of images

***Materials, Technologies, and Processes (Creating/Communicating)***

*It is expected that students will:*

- use digital technologies to create images

**2. OVERVIEW**

In this unit, students used digital technologies to create a series of images addressing a particular social issue. They explored the use of images in advertising for consumer products, focussing on the image-development strategies and the visual elements and principles of art and design used. They discussed the ethical considerations for using existing images in their own image creation. Evaluation was based on student presentations, self-assessment, and the completed series of images.

**3. PLANNING FOR ASSESSMENT AND EVALUATION**

- Students chose a current consumer product for which they had identified an association with a social issue of concern (e.g., child labour, body image, animal cruelty). Students used the library and the Internet to research the social issue, focussing on the links between the issue, the consumer product, and advertising.
- Students worked individually to collect advertising materials that were created for their consumer product (e.g., magazine ads, TV commercials). In a presentation to the class, students identified how the image-

development strategies and the visual elements and principles of art and design have been used in the advertisements to present the product in a positive light. They also discussed the social concerns associated with the product. The other students were asked to respond to the presentations by asking questions and giving feedback.

- Students created thumbnail sketches for a series of four computer images for their chosen product. The first image was an existing advertisement for the product. Each of the consecutive images progressively manipulated the advertisement using selected image-development strategies, visual elements, and principles of art and design to communicate the social issue of concern.
- The teacher facilitated a class discussion on the ethical implications of using existing media photographs and images in one's own work. Is it acceptable? If so, when and how? Students used their sketchbooks to record a personal thesis on the issue of magazine imagery appropriation.
- Students used technology (scanner, digital camera, computer, and the Internet) as necessary to collect the additional imagery needed to create the series of four computer images from their thumbnail sketches. To achieve their thumbnail compositions, they used available software and technology to fragment, distort, copy, and manipulate the images and to create their own imagery.
- Students presented their completed series of works by posting the images to the school web site gallery. Self, peer, and teacher assessment were completed by viewing the posted images.

#### 4. DEFINING THE CRITERIA

The teacher devised criteria designed to assess the extent to which each student was able to:

- articulate an understanding of the role of the visual elements and principles of art and design in achieving intent in the magazine advertisements
- infer a reasonable intent on the part of the advertiser
- articulate an understanding of the role of the image-development strategies in achieving intent in the magazine advertisements
- select appropriate image examples to defend that understanding
- use elements and principles to alter the meaning of a found image to communicate a social message
- use image-development strategies to alter the meaning of a found image to communicate a social message
- demonstrate a personal engagement with a social issue in the creation of an image
- demonstrate growth in the use of digital technologies to gather, alter, create and exhibit their images
- articulate a personal belief about the appropriateness of using images generated by others.

#### 5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

##### *Collected Advertisement Presentation*

Student presentations of their collected advertising materials were assessed by their peers and by the teacher. They assessed both their own presentation and their response to the presentations of others.



**Computer Image Series**

The teacher observed students’ use of digital technologies throughout the process, using the criteria outlined in the Computer Image Series rubric. The teacher used the same rubric to assess students’ final images in terms of their use of image-development strategies, elements and principles, and context.

Students also completed peer and self-assessment of their completed image series.

**Class Discussion and Journal Entry**

Students completed a self-assessment following the class discussion of ethical

issues. The teacher provided the following questions to prompt students’ journal writing:

- Did you contribute your ideas during the discussion?
- Did you listen to and respect the ideas of others?
- Does your writing reflect a thoughtful consideration of the classroom discussion?
- Have you analysed the ethical considerations in your writing?
- Have you analysed the legal considerations in your writing?
- How thorough is your personal thesis on the issue of magazine image appropriation?

**Collected Advertisement Presentation**

	Rating	Comments
• chose advertising examples appropriate to the selected social issue		
• communicated understanding of the social issues relevant to the chosen advertising campaign		
• demonstrated understanding of the role played by the elements and principles of design in achieving image intent		
• demonstrated understanding of the role played by image-development and design strategies in achieving image intent		
• used appropriate visual art vocabulary		

**Key:** 4-Strongly Evident 3-Frequently Observed 2-Some Evidence 1-Not Observed

**Computer Image Series  
Teacher Assessment**

	<b>Competent</b>	<b>Developing</b>	<b>Beginning</b>
<b>Use of Digital Technologies</b>	uses available technologies proficiently; experiments with techniques	uses a range of available technologies satisfactorily	demonstrates limited use of available digital technologies
<b>Use of Visual Elements and Principles of Art and Design</b>	all selected elements and principles are appropriate and effectively manipulated to achieve intent creatively	a variety of appropriate elements and principles are manipulated with varied success	a limited number of elements and principles are manipulated with some success
<b>Use of Image-Development Strategies</b>	appropriate image-development strategies are implemented successfully to achieve intent in a creative manner	appropriate image-development strategies are implemented with varied success	limited number of image-development strategies are implemented with some success
<b>Context</b>	images demonstrate an insightful personal response to the social issue	images demonstrate an adequate personal exploration of the social issue	images demonstrate very little engagement with the social issues

**Computer Image Series  
Peer and Self-Assessment**

Name of artist: \_\_\_\_\_

Name of evaluator: \_\_\_\_\_

	Rating	Comments
• available technologies are used proficiently; experiments with techniques		
• elements and principles are consistently manipulated to achieve intent in a creative manner		
• appropriate image-development strategies are implemented successfully to achieve intent in a creative manner		
• images demonstrate an insightful personal response to the social issue		

**Key:**

**4**-Strongly Evident

**3**-Frequently Observed

**2**-Some Evidence

**1**-Not Observed

## ▼ ART FOUNDATIONS 11

**Topic:** *Understanding Art-Making by Aboriginal Peoples in BC*

**1. PRESCRIBED LEARNING OUTCOMES:**

*Image-Development and Design Strategies (Perceiving/Responding)*

*It is expected that students will:*

- analyse the image-development strategies used in Aboriginal artforms in BC

*Context (Perceiving/Responding)*

*It is expected that students will:*

- demonstrate awareness of issues related to Aboriginal artforms in BC

*Context (Creating/Communicating)*

*It is expected that students will:*

- create 2-D and 3-D images:
  - that reflect personal contexts
  - that express, defend, or challenge beliefs, values, and traditions
  - that reflect historical and contemporary themes
  - that reflect selected art movements
  - for specific purposes

*Visual Elements and Principles of Art and Design (Perceiving/Responding)*

*It is expected that students will:*

- identify the use of particular elements and principles in Aboriginal artforms in BC

*Materials, Technologies, and Processes (Perceiving/Responding)*

*It is expected that students will:*

- analyse the use of materials, technologies, and processes in selected Aboriginal artforms in BC

*Materials, Technologies, and Processes (Creating/Communicating)*

*It is expected that students will:*

- demonstrate the appropriate preparation, clean-up, care, and storage of materials and artworks in all stages of development

**2. OVERVIEW**

By researching an assortment of artworks created by Aboriginal artists in BC—both traditional and contemporary—students identified related issues. After analysing the image-development strategies and the specific elements or principles used, the students created clay relief murals that used the same image-development strategies and specific elements and principles.

**3. PLANNING FOR ASSESSMENT AND EVALUATION**

- Viewing an assortment of artworks from Canadian Aboriginal artists (e.g., Robert Davidson, Richard Hunt, Barbara Marchand, Daphne Odjig, Bill Reid, Roy Henry Vickers), focussing on BC artists, students discussed the range of images and artforms, noting that some of the artworks were created many years ago and others were created recently.
- Students then independently researched issues related to artworks by Aboriginal peoples in BC, both historical and contemporary. They also investigated the materials, equipment and art processes used by BC Aboriginal artists, while comparing the contemporary and traditional or historical artworks. They also noted which region of BC each artist came from, and how local geography was reflected in the artist's work.
- Students created computer slide presentations (e.g., PowerPoint) to report the findings of their research to the class.

- Students examined in greater depth a specific artist or artwork, discovered during their research, to determine the image-development strategies used by the artist, as well as the dominant and particular use of elements or principles. This information was recorded in the students' sketchbooks.
- Students were asked to consider their own "world"—the environment, natural and human built, in which they live, their own preferred leisure time activities, and the things that were important to them—and recorded these ideas in their sketchbooks. Selecting three specific aspects from their own context, students drew three separate images, each of which was then created in relief on clay slabs, using carving and appliqué techniques. These slabs were then visually unified as they were arranged vertically or horizontally. The teacher reviewed the steps for appropriate use of clay and equipment, including:
  - using equipment and tools safely and responsibly
  - covering clay not in use to prevent drying
  - making clay slabs of appropriate thickness and size, and scoring them on the back to prevent warping
  - joining of appliqué pieces properly to ensure adhesion
  - drying panels slowly to prevent cracking
  - ensuring panels are thoroughly dry before firing
  - ensuring appropriate match between type of clay and glaze
  - operating kiln safely
  - cleaning workspace.
- Students completed the clay murals by working through all stages of working with clay: formation, drying, firing, glazing, firing, and assembling.
- After adhering and grouting the completed tiles onto a base, the students displayed their clay murals, accompanied by their artists' statements in which they explained the ways in which the images reflected their own "world," the image-development strategies, as well as the specific elements and principles used in the image.

#### 4. DEFINING THE CRITERIA

The teacher devised criteria designed to assess the extent to which each student was able to:

- prepare a slide presentation that demonstrated their understanding of the issues related to artforms by Aboriginal peoples in BC; presentation should:
  - be well-structured and sequenced
  - identify issues about artforms clearly
  - provide information about materials, equipment and processes
  - state issues and back them up with research information
  - provide a rich visual representation of the artworks
  - be technically and visually effective
- analyse the use of image-development strategies and specific elements and principles in artworks of Aboriginal peoples in BC
- demonstrate all steps of handling clay accurately and responsibly in creating their clay murals
- create clay murals that depict an effective original image made up of a series of three unified images and reflective of personal contexts
- create an artist's statement that explains image-development strategies, the specific use of elements and principles, and personal context.

**5. ASSESSING AND EVALUATING STUDENT PERFORMANCE**

To assess the identification of issues related to artforms by Aboriginal peoples in BC, students completed a peer assessment of the PowerPoint presentation using the chart provided.

Evaluation of the student analysis of the image-development strategies and elements and principles used in the artforms of Aboriginal peoples in BC was conducted by the teacher using the rubric provided.

The teacher and students examined the completed clay murals and the written artist’s statements in order to conduct an evaluation and a self-assessment using the criteria outlined in the rubric.

**Presentation on  
Issues Related to Artforms by Aboriginal Peoples in BC**

Student Presenter: \_\_\_\_\_

Evaluator: \_\_\_\_\_

Date: \_\_\_\_\_

	<b>Rating</b>	<b>Comments</b>
• presentation was well structured and sequenced		
• presentation was technically and visually effective		
• information was clearly stated		
• issues were clearly stated		
• issues were explained		
• issues were supported		

Additional Comments:

**Key: 3-Excellent 2-Satisfactory 1-Needs improvement**

**Analysis of Artforms by Aboriginal Peoples in BC**

	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
• identification and explanation of the image-development strategies				
• identification and explanation of the use of specific elements or principles				
• description of the identification supported by reference to the artworks				

**Key**

- 4:** Excellent: all strategies and uses were clearly stated, fully described, accurately identified, well supported
- 3:** Good: some strategies and uses were clearly stated, well described, accurately identified, well supported
- 2:** Average: some strategies and uses were partially identified, briefly described, partially accurate, adequately supported
- 1:** Poor: few strategies and uses were poorly stated, briefly described, inaccurately identified, not supported

<b>Clay Mural and Artist's Statement</b>	
<b>Excellent</b>	<ul style="list-style-type: none"> <li>• images were highly original and effective</li> <li>• explanation of image-development strategies used to create images</li> <li>• distinctive and identifiable use of selected elements and principles</li> <li>• three images were effectively unified to form one unique image</li> <li>• images clearly reflected aspects of the students' own context in an interesting way</li> <li>• artists' statements clearly and fully explained the selected aspects of their context</li> <li>• appropriate preparation, clean-up, and care of materials</li> </ul>
<b>Good</b>	<ul style="list-style-type: none"> <li>• images were original and effective</li> <li>• identifiable use of selected elements and principles</li> <li>• three images were effectively unified to form one image</li> <li>• images reflected aspects of the students' own context</li> <li>• artists' statements clearly explained the selected aspects of their contexts</li> <li>• mainly appropriate preparation, clean-up, and care of materials</li> </ul>
<b>Average</b>	<ul style="list-style-type: none"> <li>• images were somewhat original or effective</li> <li>• identifiable use of elements or principles</li> <li>• three images were somewhat unified</li> <li>• images marginally reflected aspects of the students' own context</li> <li>• artists' statements partially explained the selected aspects of their contexts</li> <li>• only partially appropriate preparation, clean-up, and care of materials</li> </ul>
<b>Poor</b>	<ul style="list-style-type: none"> <li>• images were not original or effective</li> <li>• use of selected element or principle not easily identifiable</li> <li>• three images were not unified to form a unique single image</li> <li>• no reflection of the students' context in the image</li> <li>• weak explanation of the selected aspects of their context</li> <li>• inappropriate preparation, clean-up, and care of materials</li> </ul>



## ▼ ART FOUNDATIONS 12

**Topic:** *Soft Sculpture*

### 1. PRESCRIBED LEARNING OUTCOMES

#### *Image-Development and Design Strategies (Perceiving/Responding)*

*It is expected that students will:*

- critique the relationship between image-development and design strategies used in particular 2-D and 3-D images
- justify the use of image-development strategies in their work

#### *Image-Development and Design Strategies (Creating/Communicating)*

*It is expected that students will:*

- apply design strategies to solve a design problem

#### *Context (Perceiving/Responding)*

*It is expected that students will:*

- evaluate roles that visual arts have in reflecting, sustaining, and challenging beliefs and traditions
- evaluate how content and form influence and are influenced by personal, historical, social, and cultural contexts

#### *Context (Creating/Communicating)*

*It is expected that students will:*

- develop a presentation of images for a specific venue, audience, and purpose

#### *Visual Elements and Principles of Art and Design (Perceiving/Responding)*

*It is expected that students will:*

- critique the use of the elements and principles as used to create meaning and effect in 2-D and 3-D images

- predict the effect of altering visual elements and principles of art and design in selected artworks
- analyse the role of visual elements and principles of art and design in various styles and movements

#### *Visual Elements and Principles of Art and Design (Creating/Communicating)*

*It is expected that students will:*

- manipulate selected elements and principles of art and design of an image to:
  - achieve a specific purpose
  - alter the meaning or effect of images
  - reflect stylistic or cultural influences

#### *Materials, Technologies, and Processes (Perceiving/Responding)*

*It is expected that students will:*

- evaluate the effect of the selection of materials, technologies, and processes on the meaning and purpose of 2-D and 3-D images

#### *Materials, Technologies, and Processes (Creating/Communicating)*

*It is expected that students will:*

- use a variety of materials, technologies, and processes proficiently to create 2-D and 3-D images

### 2. OVERVIEW

In this unit, students learned about the key characteristics, social and historical contexts, and major artists of the pop art movement. After contrasting hard and soft sculpture, students developed proposals for a class theme based on an image source that reflects a current social, historical, or social context. One proposal was selected by the class, and individual students designed and created soft sculptures reflecting this theme. The unit

was concluded with a collaborative show, including completed soft sculptures and artists' statements.

### 3. PLANNING FOR ASSESSMENT AND EVALUATION

- The teacher used lecture, print, and Internet resources to introduce pop art, including a focus on pop art as an art movement, key characteristics, relationship to context (historical, social, cultural), response to abstract expressionism, and major artists.
- Students viewed selected 3-D works by a variety of artists working in the pop style (e.g., Jasper Johns, Claes Oldenburg, Robert Rauschenberg). Students identified and analysed the subject, the scale, the image-development strategies used, the use of elements and principles, the materials and processes used, and the relationship of these to viewer response. They created a list comparing and contrasting the characteristics of hard and soft sculpture. Students were asked to consider subject, style, viewer response, materials, processes, and technique.
- Students selected a "hard" sculpture made of a traditional sculptural material and described it in terms of subject, style, image-development strategies, and elements and principles of design. Through a combination of drawing and analytical notes in sketchbook/journal students predicted how the mood and message of the piece would be altered if it were created as a soft sculpture.
- In groups, students identified the source of imagery for the majority of pop sculpture (e.g., fast food; technology of the day; everyday vignettes, such as George Segal's figure in 1960s gas station) and considered how these items reflected the social and historical context in which they were created. They then suggested items or scenes that would similarly reflect present contexts. Each group then created a proposal for a group show where individual soft sculptures representing current historical, social, and cultural contexts could be combined into an environment parallel to Oldenburg's store. Each group presented their proposal to the class, and one was selected by vote.
- The teacher reviewed image-development strategies, soft sculpture processes, and surface embellishment technologies and processes (e.g., fabric painting, embroidery, beading, stitchery). Based on the chosen theme, individual students selected a subject reflecting current historical and social contexts to create as a soft sculpture. In their sketchbooks, students planned their sculpture through a series of sketches from a variety of viewpoints, selecting several of the following image-development strategies: reversal, magnification, elaboration, exaggeration, multiplication, distortion, simplification. Next, they broke down their form into shapes for pattern pieces, calculated measurements and listed selected materials and proposed processes for detailed surface embellishment. Pattern pieces were created. Students were expected to demonstrate safe and appropriate behaviours in the use of materials and equipment (using fabric economically, appropriate use of needles, sewing machines, identifying possible sources of recycled materials, etc.) while constructing a completed soft sculpture. The teacher provided technical support for a variety of surface embellishment techniques. Toward the completion of individual sculpture, a formative class critique was held. Students provided feedback to each other and students used suggestions in completing individual work. Students developed an artist's statement to accompany completed work.
- As a group, students planned and installed a group show considering the interactions of individual pieces, clarity of theme and the creation of a unifying mood.

#### 4. DEFINING THE CRITERIA

Students were assessed in terms of their abilities to:

- demonstrate knowledge of the pop art movement: characteristics and key artists; as a challenge to tradition; as a reflection of social and historical contexts
- compare, contrast, and analyse the relationships among:
  - image-development and design strategies
  - selected elements and principles of design
  - selected materials, processes, and technologies in hard and soft sculptural forms
- select appropriate image-development strategies and manipulate selected elements and principles of design for meaning and effect in the design of a soft sculpture reflecting a theme
- apply design strategies, construction and surface embellishment techniques proficiently to create a soft sculpture.

#### 5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

##### *Comparison of Hard and Soft Sculpture*

The teacher used a checklist to assess the students' analysis and comparison charts of the qualities of hard and soft sculpture.

##### *Quiz on the characteristics and contexts of Pop Art movement*

The teacher developed a written quiz to assess the ability of the students to accurately place Pop Art movement in history, explain relationship to social context, name key artists, and identify characteristics of art movement

##### *Hard Sculpture to Soft: Analysis and Prediction*

The teacher used an observation checklist to assess students' analysis and prediction in terms of:

- accurate identification/description of subject, style, artist of selected sculpture, image-development strategies, and predominant elements and principles of design
- evidence in drawing of the characteristics that would be changed in a transformation of hard to soft
- analytical notes predicting how the mood/message of the piece would be altered if it were created as a soft sculpture.

##### *Group Proposal*

As the group proposals were presented, each student completed a peer assessment of the presentation. The students used their recorded assessments to make their decisions in order to vote for one proposal.

##### *Image-Development*

The teacher used a rubric to assess the development process of the image as observed in the student sketchbooks (sketches, accompanying notes) as well as in the development of the pattern pieces.

##### *Peer Formative Class Critique*

Towards the completion of the individual sculptures students provided feedback to each other to assist in the completion of the work. The class critiques addressed the following questions:

- Does the piece look complete? Well constructed?
- Is the surface embellishment thoroughly developed?
- Are there areas to be further developed?

##### *Completed Work and Artist's Statement*

The teacher used a rubric with a rating scale to assess the completed soft sculpture project including the safe use of materials, the artist's statement, and the resulting soft sculpture.

Comparison of Hard and Soft Sculpture	Rating
• comparisons of style, materials/processes, imagery sources	
• interpretation of mood/message suggested	
• evidence of analysis of relationship between use of elements and principles and mood/message	
• reference to social context and anticipated viewer response	

**Key**

**4 – Excellent:** all five topics (subject, scale, materials and processes used, image-development strategies used, use of elements and principles) were addressed fully; comparisons, analysis, interpretations were thoughtful, clear and complete; relationship of social context and viewer response was thoughtful and supported

**3 – Good:** all five topics were addressed adequately; comparisons, analysis, interpretations were thoughtful; relationship of social context and viewer response was thoughtful

**2 – Average:** all five topics were addressed somewhat; comparisons, analysis, interpretations were adequate; relationship of social context and viewer response was evident

**1 – Poor:** all five topics were not addressed; comparisons, analysis, interpretations were scanty; relationship of social context and viewer response was lacking

Group Proposal	Rating
• the presentation was well structured	
• the presentation addressed possible theme	
• the presentation addressed relationship of proposed theme to current context(s)	
• the presentation addressed combining of individual pieces in an environment reflective of theme, respect for individual works/artists, identification of relationships between pieces, establishment of a mood, and selection of a venue	
• the presentation outlines organizational tasks (e.g., installation, invitations, publicity)	

**Rating:**

4 – Excellent

3 – Good

2 – Satisfactory

1 – Fair

Image Development	Rating
<ul style="list-style-type: none"> <li>• subject selected relates to group theme and current context(s)</li> </ul>	
<ul style="list-style-type: none"> <li>• consideration of subject from a variety of viewpoints through a series of sketches is evident</li> </ul>	
<ul style="list-style-type: none"> <li>• image-development strategies to be used are accurately identified</li> </ul>	
<ul style="list-style-type: none"> <li>• notes support selections of materials, technologies, processes</li> </ul>	
<ul style="list-style-type: none"> <li>• pattern pieces and measurements are accurately developed</li> </ul>	
<ul style="list-style-type: none"> <li>• surface embellishment techniques proposed in relation to intended effect are appropriate</li> </ul>	

**Key**

- 4 – Extensive:** clear, thoughtful reflection of current context(s), creative selection of materials, techniques, strategies; extensive consideration of viewpoints; accurate, professional execution of pattern pieces
- 3 – Good development:** clear reflection of current context(s); thoughtful selections; clear consideration of various viewpoints; accurate pattern pieces
- 2 – Satisfactory:** identifiable reflection of current context(s); appropriate selections; evidence of consideration of more than two viewpoints; workable pattern pieces
- 1 – Poor:** little or no reflection of current context(s); poor or inappropriate selections; little evidence of consideration of a variety of viewpoints; inaccurate or missing pattern pieces

**Completed Work**

<b>Safe and appropriate use of materials and equipment</b>	<b>Rating</b>
• uses materials economically	
• stores materials and equipment appropriately and independently	
• uses equipment in a safe and appropriate fashion	
• identifies, collects, and utilises recycled materials	
<b>Artist's Statement</b>	<b>Rating</b>
• clear statement of intent/context	
• comparison of characteristics of sculpture and those of actual item	
• thoughtful explanation of relationship between selected materials, technologies, and processes; selected elements and principles and selected image-development strategies and the intended mood/message	
• clear statement of intent/context	
<b>Completed Soft Sculpture</b>	<b>Rating</b>
• sculpture engages viewer from various physical viewpoints	
• selection of materials, technologies, processes support message/mood	
• context( personal, political, historical) is clear	
• technical proficiency with selected materials, technologies, and processes is evident	
• relationship to group theme is clear	
• sculpture engages viewer from various physical viewpoints	

**Key**

**Excellent:** use of materials/techniques is sensitive and creative; high level of technical skill is evident; integration/reflection of context(s) is sophisticated; elements and principles enhance form and message/mood; the work is an original/creative reflection of theme

**Good:** use of materials/techniques is thoughtful; skill acquisition is apparent; integration and reflection of context(s) is clear; elements and principles support form, message, and mood; theme is clearly reflected

**Satisfactory:** use of material and techniques is appropriate; skill development is competent; reflection of context(s) is evident; elements and principles demonstrates basic understanding of relationship to mood and message; the work bears adequate relationship to theme

**Poor:** inappropriate use of materials/techniques; poor execution of technical skills; reflections of context(s) is limited or lacking; relationship to theme is minimal or missing

## ▼ ART FOUNDATIONS 12

**Topic:** *Using Mixed Media—Art as Social Commentary*

**1. PRESCRIBED LEARNING OUTCOMES*****Image-Development and Design Strategies (Perceiving/Responding)***

*It is expected that students will:*

- critique the relationship between image-development strategies and the intended mood and purpose

***Image-Development and Design Strategies (Creating/Communicating)***

*It is expected that students will:*

- demonstrate self-direction in selecting image sources to create 2-D and 3-D images to achieve a specific purpose
- demonstrate self-direction in selecting image-development strategies to create 2-D and 3-D images to achieve a specific purpose

***Context (Perceiving/Responding)***

*It is expected that students will:*

- evaluate how content and form influence and are influenced by personal, historical, social, and cultural contexts

***Context (Creating/Communicating)***

*It is expected that students will:*

- create 2-D and 3-D images:
  - that reflect personal contexts
  - that express, defend, or challenge beliefs, values, and traditions
  - that reflect historical and contemporary themes
  - that reflect art movements
  - for specific purposes

***Visual Elements and Principles of Art and Design (Perceiving/Responding)***

*It is expected that students will:*

- critique the use of the elements and principles as used to create meaning and effect in 2-D and 3-D images
- justify selection of visual elements and principles of art and design
- demonstrate proficient use of appropriate visual arts terminology in art criticism

***Visual Elements and Principles of Art and Design (Creating/Communicating)***

*It is expected that students will:*

- create 2-D and 3-D images that demonstrate effective use of elements and principles to convey the intended mood or message

***Materials, Technologies, and Processes (Perceiving/Responding)***

*It is expected that students will:*

- evaluate the effect of the selection of materials, technologies, and processes on the meaning and purpose of 2-D and 3-D images
- use appropriate art terminology in discussing materials, technologies, and processes

***Materials, Technologies, and Processes (Creating/Communicating)***

*It is expected that students will:*

- demonstrate self-direction in selecting materials, technologies, and processes
- manipulate a combination of materials, technologies, and processes to support intent of 2-D and 3-D images

## 2. OVERVIEW

In this unit, students undertook the role of social commentator. After analysing the relationship of social issues and point-of-view to context (personal, social, historical, cultural) in the works of selected artists, each student selected a social issue of interest to them. Students researched their issue, formed personal position statements on the topic, and selected a point of view from which they worked as an artist. Students selected their own image sources and strategies based on their intended message. By manipulating selected elements and principles of design, students developed a mixed-media image conveying their intended social message.

## 3. PLANNING FOR ASSESSMENT AND EVALUATION

- The teacher introduced the concept of artist as social commentator and the relationship of social issues and point-of-view to context (personal, historical, social, cultural). The evolution of artist as historical recorder to social activist was presented. While viewing a variety of artworks by historical and contemporary artists (e.g., Joe Average, Francisco Goya, Käthe Kollowitz, Dorothea Lange, George Littlechild, Pablo Picasso), students made notes on the following:
  - social issue and message
  - style, materials, and processes used
  - use of elements and principles to create meaning and message
  - relationship of context (personal response, historical recording, political statement) to style, choice of materials and processes, and use of elements and principles.

The students were asked to consider the questions “Is one contextual influence predominant? What leads to this conclusion?” Students recorded observations and interpretations in their sketchbooks, creating Artist as Social Commentator charts.

- A class discussion of student observations and interpretations followed. The teacher added information and observations about context, as well as analysis of relationships among the message and the use of style, materials, elements, and principles.
- Students completed a quiz on concepts and content covered.
- Students selected a social issue of personal importance (e.g., war, poverty, the environment, terrorism, substance abuse, racism). They researched factual information on the topic and recorded their research as well as personal feelings related to the issue in their sketchbooks. They also compiled a selection of photographic images (photocopies) from a variety of sources on the topic. They then selected a perspective to work from as an artist (historical recording, political statement, or personal response) and determined what message they planned to convey. Their proposed message was recorded in their sketchbooks.
- Students viewed and discussed the use of mixed media in selected historical and contemporary artists’ works (e.g., Margareta Bootsma, Jim Dine, George Littlechild, Pablo Picasso, Gordon Smith). Students used their sketchbooks to note:
  - the relationship of selected materials, technologies, and processes to mood and meaning
  - the use of element and principles in relation to selected materials.
- The teacher reviewed a variety of image sources (e.g., historical photos, personal opinion, emotions) and strategies (e.g., juxtaposition, selection, viewpoint, fragmentation, distortion, exaggeration, repetition). In their sketchbooks, students experimented with image-development strategies to develop a series of thumbnail sketches for a 2-D image conveying their intended message. They also made notes



proposing choices for mixed media and the use of selected elements and principles.

- The teacher demonstrated or reviewed techniques and processes as appropriate for student groupings (e.g., introduced photo transfer, reviewed pastel technique, demonstrated creating texture with a variety of materials).
- In consultation with the teacher, each student used her or his sketchbook to:
  - selected the thumbnail composition that most clearly conveyed her or his intended message (most effective image development, strongest composition)
  - selected materials, technologies, and processes that supported mood, message, intent (considering variety of papers, drawing and painting materials and processes, selecting portions from existing photos, photo transfer, collage techniques)
  - made notes about emphasizing and manipulating elements and principles to convey mood, meaning, and intent (with particular consideration given to colour, contrast, texture, space)
  - developed a written statement supporting and explaining his or her choices in relation to the proposed message of their image.
- After considering feedback received in the consultation with the teacher, students selected materials and processes to create a 2-D mixed-media artwork conveying their stated message. Completed works were accompanied by an artist's statement articulating the following:
  - the intent of the image
  - a comparison of their original statement of intent and context with the final artwork
  - an analysis of the relationship between their chosen image-development

strategies and their selection of materials, processes, elements, and principles, noting the resulting mood and message

- a reflection on their skill development and proficiencies resulting from their work on the project
- an analysis of the success of their final artwork.

#### 4. DEFINING THE CRITERIA

The teacher devised criteria designed to assess the extent to which each student was able to:

- define and engage in the role of artist as social commentator
- evaluate the influence of context(s) in selected artists' imagery
- understand the relationship among the intended mood and message and the selected image-development strategies, manipulation of elements and principles of design, and choice of materials and processes
- demonstrate self-direction in the development of an image conveying a personal perspective on a social issue
- demonstrate proficiency in the use of mixed media
- evaluate personal choices in the development of an image as social commentary.

#### 5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

##### *Sketchbook*

Using a checklist and rating scale, the teacher assessed the students' work in their sketchbook addressing the Artist as Social Commentator charts and image-development thumbnails. The teacher looked for evidence of the student's understanding

regarding the relationship of context to style as well as choice of materials and processes and the use of elements and principles. The teacher used the checklist to record the students' accuracy of researched information as well as the development of their personal message in the thumbnail sketches.

### *Quiz*

The teacher administered a written quiz to test students' knowledge of:

- art as social commentary
- personal context
- social context
- historical context
- political context
- related terminology.

Students were required to explain the relationship of context(s) to artistic message(s). Students were asked to identify one artist whose work has dealt with a social issue and discuss the message and point-of-view presented in one or more of the artist's works. Students were required to support their interpretation of the artist's message with references to style, use of elements and principles, and use of materials and processes.

The teacher looked for evidence that students:

- clearly articulated the relationship/influence of time, place, and personal beliefs and experiences with/on the development of images
- accurately selected an artist working with social commentary
- were able to interpret the message in one or more works by this artist
- showed evidence of their understanding in their analysis of relationship of message to context(s), style, materials, and use of elements and principles.

### *Social Issue Research*

The teacher assessed the students' research on a social issue of personal importance using criteria developed by the class and an accompanying rating scale.

### *Completed Image and Artist's Statement*

Students' completed images and accompanying artist's statements were assessed using a rubric of pre-determined criteria.

Sketchbook

Artist as Social Commentator charts		Rating
<ul style="list-style-type: none"> <li>accurate identification of artist, style, materials/ processes, and social issue addressed</li> </ul>	<p>3 = All 2 = Most 1 = Some</p> <p>3 = Thoughtful, supported 2 = Plausible, some support 1 = Minimal</p>	
<ul style="list-style-type: none"> <li>interpretation of message suggested</li> </ul>		
<ul style="list-style-type: none"> <li>analysis of relationship between use of elements and principles and mood/message</li> </ul>		
<ul style="list-style-type: none"> <li>context classification supported by reason for choice (historical depiction, personal response, or political statement)</li> </ul>		
Image Development Thumbnails		Rating
<ul style="list-style-type: none"> <li>evidence of compositional experimentation through a series of thumbnail sketches</li> </ul>	<p>5 = Excellent, 4 = Good 3 = Satisfactory 2 = Minimal, 1 = Poor/Incomplete</p>	
<ul style="list-style-type: none"> <li>accurate identification of image-development strategies explored</li> </ul>		
<ul style="list-style-type: none"> <li>notes regarding selections of element and principles (e.g., colour, texture)</li> </ul>		
<ul style="list-style-type: none"> <li>notes regarding selections of materials, technologies, processes</li> </ul>		
<ul style="list-style-type: none"> <li>clear explanation of choices in relation to proposed message of imagery</li> </ul>		

Social Issue Research	Rating
• evidence of factual information from a variety of identified sources	
• clearly articulated personal opinions and feelings related to topic	
• a bank of photographs relating to topic from magazines, books, newspapers, Internet	
• source is identified	
• clearly articulated statement of intent re: message of artwork to be developed	
• statement indicating the predominant context/perspective student will take in developing imagery	

**Key**

**5.** Considerable, thoughtful

**4.** Good, clear

**3.** Satisfactory

**2.** Limited

**1.** Insufficient

**0.** Not evident

**Completed Image and Artist's Statement**

Completed Image	Rating (1-5)
• effective, original image engaging the viewer	
• social comment is compelling; contextual viewpoint (personal, political, historical) is clear	
• composition and image development strategies support clear message	
• selection/manipulation of elements and principles supports message/mood	
• selection of materials, technologies, processes support message/mood	
• evidence of technical proficiency with selected materials, technologies, processes	

**5** = Excellent, **4** = Good, **3** = Satisfactory, **2** = Minimal, **1** = Poor/Incomplete

Artist's Statement	Rating (1-5)
• clear statement of intent/context	
• comparison of statement of intent/context and end product	
• critical analysis of relationship between: chosen image-development strategies; selected materials, processes; selected elements and principles; and resulting mood/message	
• identification of skill development with selected materials, technologies, processes	
• reflections on success of development and end product	
• identification of possible improvements, extensions, alternate solutions	
• clear statement of intent/context	

**Key:**

**5.** in-depth analysis, accurate and complete identification, extensive personal reflection and evaluation

**4.** good analysis, accurate identification, thorough personal reflection and evaluation

**3.** satisfactory analysis, limited identification, some personal reflection and evaluation

**2.** limited analysis, minimal identification, little evidence of reflection, personal evaluation

**1.** inadequate analysis, inaccurate or missing identification, no evidence of reflection or personal evaluation

▼ **STUDIO ARTS 11** (*Ceramics and Sculpture 11*)

**Topic:** *Examining Issues of Youth Culture through Figurative Sculpture*

**1. PRESCRIBED LEARNING OUTCOMES*****Image-Development and Design Strategies (Perceiving/Responding)***

*It is expected that students will:*

- examine the relationship between the use of particular image-development strategies and intended mood and message

***Image-Development and Design Strategies (Creating/Communicating)***

*It is expected that students will:*

- create images within a specific visual expression area:
  - using a variety of image sources to achieve a specific purpose
  - applying a variety of image-development strategies to achieve a specific purpose
  - demonstrating a relationship between image-development strategies and the processes of the specific visual expression area

***Context (Creating/Communicating)***

*It is expected that students will:*

- create images within a specific visual expression area:
  - that reflect personal contexts
  - that express, defend, or challenge beliefs, values, and traditions
  - that reflect historical and contemporary themes
  - that reflect selected art movements
  - for specific purposes

***Visual Elements and Principles of Art and Design (Perceiving/Responding)***

*It is expected that students will:*

- analyse how particular elements and principles are used to create meaning and effect in images within a specific visual expression area

***Visual Elements and Principles of Art and Design (Creating/Communicating)***

*It is expected that students will:*

- create images within a specific visual expression area that demonstrate effective use of particular elements and principles

***Materials, Technologies, and Processes (Creating/Communicating)***

*It is expected that students will:*

- apply appropriate materials, technologies, and processes to achieve intent within a specific visual expression area

**2. OVERVIEW**

In this unit, students used clay and a variety of found materials to create a sculpture about issues of importance to young people of the 21st century. The unit offered them the opportunity to examine the genre of figurative and site-specific sculpture as a means for social commentary. Students worked individually or collaboratively to develop an artwork that responded to a personally meaningful issue. The completed artworks were evaluated according to students' abilities to present an issue and to evoke a reaction from the viewer.

**3. PLANNING FOR ASSESSMENT AND EVALUATION**

- In order to familiarize the students with the broad range of artworks that constitute sculpture, the teacher generated a list of

master artists from the past and present who work with a variety of three dimensional materials and forms. The teacher assigned one of these artists to groups of three students. The groups worked together to research their assigned artist. At the same time they each chose a different 3-D artwork of the assigned artist to critique. The biographical information, photocopies or drawings of the chosen 3-D artwork, and written critiques were put on a poster (see Sculpture Poster Format). The students presented their findings in groups of eight, using the posters as key visuals. The posters were then displayed in the classroom.

- Students were introduced to the figurative sculpture of artist George Segal. They were given information about Segal's background. This included information on how Segal used plaster casting techniques to make life-sized human figures that he placed in everyday settings.
- Students watched a demonstration of casting with plaster gauze, then worked with a partner to cast their arms and hands. (The castings were kept for a subsequent project on body art.)
- Using a glossary handout and texts supplied by the teacher, students defined and became familiar with the following vocabulary as it pertains to figurative sculpture: maquette, installation, armature, pop art, additive process, subtractive process, and relief sculpture.
- Students participated in life drawing exercises for two periods to become familiar with the basic proportion of the human form and a variety of body positions.
- Students viewed a variety of figurative sculpture by a variety of artists (e.g., Elaine Brewer-White, Joe Fafard, Duane Hansen) and became familiar with structural considerations involved in creating 20 to 30 cm high clay figures without armatures.
- Students worked in small groups to brainstorm a variety of issues and events that were part of their lives as senior secondary school students. These ideas were then shared in a teacher-led whole class discussion, and ideas were recorded on a large brainstorm chart.
- In order to give students practice in using clay to show figures in environments, students participated in several image-development exercises. For example:
  - In the first game, students worked with a partner to make quick clay sketches about mystery activities (e.g., playing marbles, going on a picnic) that were assigned by the teacher. The pairs of students had five minutes to create their assigned scene, which had to include people in an environment. At the end of the time period, all the students were given a master list and they matched the activities on the list to the maquettes created.
  - In a subsequent exercise, the teacher assigned student pairs the task of creating maquettes that responded to topics from a brainstormed list of issues (e.g., being pressured by peers to drink and drive). Students did more clay sketches, and then gave their sketches a title based on the issue assigned. While viewing the clay work produced during this game, each student was then responsible for drawing four clay responses that she or he thought best portrayed the issue or event described.
- Students selected an issue about which they wanted to create a sculpture. They were free to work individually or in groups of up to three. Each student in the group had to complete a detailed figure using clay; then the group members worked collaboratively to create a school-

based setting that was proportionate to the figures, using found materials. As part of the preliminary design process, the students completed drawings of the proposed maquette from front, back, and side views. (see Figurative Sculpture Design Sheet)

- Students created figures and settings that were detailed and typical of the school. The goal of evoking a particular emotional reaction in the viewer to the issue portrayed was considered throughout the project. The completed maquettes were displayed along with an accompanying artist's statement.

**Sculpture Poster Format**

Group Members: 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

The sculpture poster is about (insert artist's name): \_\_\_\_\_

Country most of the work was completed in: \_\_\_\_\_

Other biographical data:

\_\_\_\_\_

\_\_\_\_\_

Media, materials, and tools most often worked with:

\_\_\_\_\_

\_\_\_\_\_

**Figurative Sculpture Design Sheet**

Name(s): \_\_\_\_\_

The issue for students of the millennium that we want to show in our maquette is:

\_\_\_\_\_

\_\_\_\_\_

It is important because: \_\_\_\_\_

\_\_\_\_\_

The reaction that we hope to get from the viewer is: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

The location that we'll place our figures in is: \_\_\_\_\_

The materials we plan to use in the maquette are: \_\_\_\_\_

\_\_\_\_\_



#### 4. DEFINING THE CRITERIA

Assessment focussed on the extent to which each student was able to:

- communicate knowledge of a variety of sculptural forms and artists
- use a variety of 2-D and 3-D processes in preliminary planning and image development
- manipulate three dimensional materials to create a sculpture about a personally meaningful issue or event in the lives of students in the 21st century
- show a knowledge of lifelike proportion of the human form in the figures created
- use clay to create a detailed response to the human form, and select other found materials to construct the a school setting
- select and use a variety of sculpture methods (additive, subtractive, and relief) when working with clay
- use some of the elements of art (shape, texture, form, space) in conjunction with selected principles of design (balance, emphasis, unity) to create images that respond to a youth-related issue or event
- evoke an emotional response in the viewer to the issue portrayed
- reflect on, make a statement about, and/or explore belief in a particular issue or event through the artwork created and in an artist's statement.

#### 5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

##### *Sculpture Research Poster*

The teacher assessed the posters produced for the sculpture research, looking for evidence of students' abilities to research basic biographical information, and to describe, analyse, interpret, and judge a selected artwork by the selected artist. The teacher

assessed the poster for visual impact, and the students received a group mark. The group mark was added to the individual student mark to reach a total for each student. The teacher also informally assessed the ability of all students to communicate about a variety of sculptural forms and to broadly define sculpture activities.

##### *Preliminary Activities*

During the image-development games and exercises, the teacher used a class list to record observations about individual students. These observations were focussed on looking for the ability to remain on task and transfer written ideas into 3-D clay sketches in a short time frame. Codings used for observation were:

- + on task
- off task
- \* able to transfer written ideas to clay forms
- ~ having difficulty

After the second image-development game, the teacher collected the drawings and looked for each student's ability to represent the clay sketches two dimensionally.

Drawings were scored using a three-point scale:

- 3—drawing is detailed and shows careful observation of the clay figures and setting
- 2—drawing shows the setting and figures but there is minimal detail
- 1—drawing shows the figures only and there is no detail.

##### *Completed Maquettes and Clay Figures*

Upon completion of the clay figures by individual students and the mixed-media maquettes that housed the figures, the students completed a self-assessment that

addressed three broad areas: creativity, craft, and finishing. The teacher then evaluated the projects using the same criteria. In the accompanying artists' statement on the display card, the students explained their purpose and commented on the reaction they hoped to get from the viewer about the issue or event portrayed.

*Journal Self-Assessment*

Photographs were taken of each student's sculpture. Referring to the photograph, students then responded to the following questions in their sketchbooks:

- In this unit on figurative and site specific sculpture I/we learned \_\_\_\_\_.
- I/we enjoyed \_\_\_\_\_.
- I was / we were challenged by \_\_\_\_\_.

**Sculpture Research Poster  
Teacher Assessment**

Artist: \_\_\_\_\_

Write the title of the artwork beside the critic's name. Assign a mark out of 4 based on the following scale:

- 4** describes the selected 3-D artwork in a detailed manner, analyses the elements and principles used, interprets the artist's purpose in completing the work, makes a related personal judgement about how successful the artist has been at achieving this purpose
- 3** describes the selected 3-D artwork in a detailed manner, analyses some of the elements and principles used, gives a personal opinion about the success of the work
- 2** describes the selected 3-D artwork, provides limited analysis of elements and principles used, has an opinion about the artwork (good or bad) but doesn't qualify this with reasons
- 1** describes the selected 3-D artwork, offers no analysis of elements and principles, has no stated opinion about the artwork

**Individual Work (artwork samples on poster)**

Student name \_\_\_\_\_ Artwork: \_\_\_\_\_ Mark: \_\_\_\_ /4

Student name \_\_\_\_\_ Artwork: \_\_\_\_\_ Mark: \_\_\_\_ /4

Student name \_\_\_\_\_ Artwork: \_\_\_\_\_ Mark: \_\_\_\_ / 4

**Group Poster Work**

Layout of visuals and critiques \_\_\_\_ /4

Lettering (eye-catching and creative) \_\_\_\_ /4

Other information about the artist \_\_\_\_ /4

(4 = excellent, 3 = good, 2 = fair, 1 = poor)

Total: \_\_\_\_ /12

**Ceramic Figures and Mixed-Media Environment**

<b>Criteria</b>	<b>Student Self-Rating</b>	<b>Teacher Rating</b>
• Artwork is about a contemporary issue facing students.		
• Artwork evokes a powerful emotional reaction in the viewer.		
• Artist's statement clearly outlines the purpose of the artwork.		
• Ceramic figures are proportionate to human figures.		
• Ceramic figures are carefully crafted and show knowledge of techniques involved in figurative sculpture.		
• Ceramic figures and setting are detailed to represent typical clothing, accessories, and environment of the high school.		
• Risk taking and inventiveness are shown in the choice and use of materials for the setting.		
• Underglazes, stains, and glazes have been used to enhance the completed figures.		
• Setting is painted to show a school setting.		
• Artist's statement on a display card gives the purpose for the work and is visually appealing.		

(5 = excellent, 4 = good, 3 = satisfactory, 2 = developing, 1 = poor, 0 = not evident)

▼ **STUDIO ARTS 11** (*Fabric and Fibre 11*)

**Topic:** *Woven Landscapes*

**1. PRESCRIBED LEARNING OUTCOMES*****Image-Development and Design Strategies (Perceiving/Responding)***

*It is expected that students will:*

- analyse the image-development strategies used in Aboriginal artforms in BC within a specific visual expression area

***Image-Development and Design Strategies (Creating/Communicating)***

*It is expected that students will:*

- apply design strategies to solve a design problem

***Context (Perceiving/Responding)***

*It is expected that students will:*

- demonstrate awareness of issues related to Aboriginal artforms in BC within a specific visual expression area

***Context (Creating/Communicating)***

*It is expected that students will:*

- create images within a specific visual expression area:
  - that reflect personal contexts
  - that express, defend, or challenge beliefs, values, and traditions
  - that reflect historical and contemporary themes
  - that reflect selected art movements
  - for specific purposes

***Visual Elements and Principles of Art and Design (Perceiving/Responding)***

*It is expected that students will:*

- analyse how particular elements and principles are used to create meaning and effect in images within a specific visual expression area

***Visual Elements and Principles of Art and Design (Creating/Communicating)***

*It is expected that students will:*

- manipulate selected visual elements and principles of art and design within a specific visual expression area to:
  - achieve a specific purpose
  - alter the meaning or effect of images

***Materials, Technologies, and Processes (Creating/Communicating)***

*It is expected that students will:*

- demonstrate competent use of techniques specific to selected materials, technologies, and processes within a specific visual expression area

**2. OVERVIEW**

In this unit students investigated weaving as an artform practised by Coast Salish First Nations. An Aboriginal weaver visited the classroom to talk about her work as a weaver and to introduce ideas about how the practice of traditional weaving in a contemporary setting acts as a means to extend and transmit culture. Ideas were also shared about traditional and contemporary materials and technologies. Using photographs of the landscape of British Columbia as an image source, the students then designed and created their own weavings on simple cardboard looms.

**3. PLANNING FOR ASSESSMENT AND EVALUATION**

- Prior to the visit by the Aboriginal artist, the students looked at a variety of weaving samples, watched a video on weaving techniques (*Gwishalaayt: The Spirit Wraps Around You*), and became familiar with weaving and dyeing terminology. Words included:
  - weaving: warp, weft, loom, plain weave, and tension
  - dyeing: scouring, mordant, dye bath.
- As an initial weaving activity, students created paper weavings using their choice of magazine images, various papers, and other fibres.
- During the visit of the Aboriginal artist, the students watched a demonstration and heard about how that artist had become involved in weaving. The artist also talked about design elements found in historical and contemporary Coast Salish weaving.
- Students were asked to bring in a variety of natural materials (e.g., onion skins, berries, marigold flowers) so that they could dye some of the wool to be used in their weavings. Using a centres approach, students worked in small groups to create dye baths and dye skeins of purchased wool. This process took about two days with about eight different colours resulting.
- While the dyeing took place, students worked on their weaving designs and created simple looms out of notched cardboard.
- The design process involved looking through calendars, photographs, and magazines that featured the landscape of British Columbia. Each student chose a landscape that could be adapted to the weaving process. The students cut paper to the size of the cardboard looms. Next they developed simplified, coloured landscape drawings to be used as design cartoons under the warped looms.

- Students created small tapestry weavings using both commercial and naturally dyed yarn and other fibres. The teacher supplied students with a handout of a variety of weaving techniques. The students were encouraged to investigate and try out a variety of methods for creating shapes, textures, and spaces. Good weaving technique was modelled and reviewed throughout the project. This included keeping edges even, maintaining an even tension, weaving in joins, embellishing with beads and/or fringe, and finishing for hanging on a decorative dowel.
- Students completed a display card that was placed with the completed work.

**4. DEFINING THE CRITERIA**

Assessment considered the extent to which each student was able to:

- communicate knowledge of image-development and design strategies used in traditional and contemporary Coast Salish weavings
- demonstrate awareness of historical and contemporary issues related to weaving as an artform in Aboriginal cultures in BC
- participate in the design process by selecting a landscape image and then simplifying it to create a plan for a weaving
- use selected visual elements (line, shape, colour, or texture) with selected principles of design (repetition, emphasis, or harmony) for meaning and effect in a weaving based on the landscape of BC
- use a variety of fibres and a simple loom to create a weaving that responds to the landscape of BC
- demonstrate proficiency and risk taking in weaving techniques.

**5. ASSESSING AND EVALUATING STUDENT PERFORMANCE**

*Visit by an Aboriginal Artist*

The teacher gave small groups of students an interview guide that was completed during and after the visit. With each group member taking a turn as recorder, the groups recorded responses to the questions. Each group also came up with at least one question that they wanted to ask the artist. The teacher assessed the group answers, looking for evidence of understanding of how weaving is used to transmit Aboriginal culture.

*Weaving Design*

The teacher used a checklist to conduct informal assessment of the weaving designs, looking for evidence of the students' abilities

to abstract the landscape photo chosen. This abstraction involved reducing the photo to basic shapes and line and areas of colour that would be adaptable to the process of tapestry weaving. Conferences were held with individual students prior to beginning the actual weaving.

*Woven Landscape*

Students drafted an artist's statement and evaluated their weavings using a rating scale. The teacher read the artist's statements, looking for students' abilities to describe the landscape and to be reflective about the selected elements and principles used to develop the woven landscape. The teacher then assessed students' weavings with the rating scale provided in the assessment tool.

Weaving Design	
	Photograph has been abstracted down to basic lines and shapes, suitable to the weaving process.
	A colour scheme has been worked out on the cartoon and the design is a response to the BC landscape.
	Technical considerations have been discussed.

**Key:**

- excellent ✓+
- satisfactory ✓
- needs work ✓-

**Visit by an Aboriginal Artist: Group Recording Form**

Group members:

Take turns making notes during the presentation, then record your completed answers and analysis on this form.

	<b>Recorded by: (insert name)</b>	<b>Teacher Rating</b>
1. What led you to become interested in weaving?		
2. Did you have a teacher or mentor or did you teach yourself?		
3. Why did Aboriginal people start to weave in the past? Who were the weavers?		
4. How do you think weaving helps you connect with your Aboriginal heritage?		
5. Are young people continuing to learn traditional weaving methods?		
6. Are there symbols and colours that have special meanings in your weavings?		
7. Are there new methods and materials that are changing the way weaving is done? Do you think this is a bad or good thing?		
8. A question generated by the group:		
		<b>Total ____/24</b>

**Key:**

- 3 Outstanding:** Shows in-depth understanding of how weaving is used to transmit culture in Aboriginal cultures in BC. Facts and analysis are thorough and clearly written.
- 2 Proficient:** Information is factual but understanding is not explored in depth.
- 1 Partial:** An attempt has been made but facts are minimal and there is no analysis of the ideas.
- 0 Not evident.**

**Woven Landscape**

Completed by:

Title of Weaving:

Check the two visual elements that you emphasized in your weaving:

- line  shape  colour  texture

Check the principle(s) of design that you used with the above elements:

- repetition  emphasis  harmony

Draft an artist's statement to appear on completed display card (hand in the completed display card with your weaving):

The landscape I responded to is:

The materials I used for my weaving are:

The elements and principles of art and design that are most strongly represented in my weaving are (tell how you used them):

**Teacher Assessment**

**3 = Excellent, 2 = Satisfactory, 1 = Weak**

• image developed in response to the landscape of British Columbia	
• use of visual elements to develop the image	
• use of principle(s) of design to develop the image	
• tension maintained so that edges are straight	
• choice of materials used to develop the image	
• weaving technique	
• finishing details	
• artist's statement on display card	
<b>Total:</b>	_____ /24



▼ **STUDIO ARTS 12 (Drawing and Painting 12)**

**Topic:** *Personal Story Explored through Paint, Textured Surfaces, and Found Objects*

**1. PRESCRIBED LEARNING OUTCOMES*****Image-Development and Design Strategies (Perceiving/Responding)***

*It is expected that students will:*

- critique the effect of design strategies on mood and message

***Image-Development and Design Strategies (Creating/Communicating)***

*It is expected that students will:*

- demonstrate self-direction applying design strategies to solve a design problem

***Context (Perceiving/Responding)***

*It is expected that students will:*

- evaluate how content and form influence and are influenced by personal, historical, social, and cultural contexts

***Context (Creating/Communicating)***

*It is expected that students will:*

- create images within a specific visual expression area:
  - that reflect personal contexts
  - that support or challenge beliefs, values, and traditions
  - that incorporate characteristics of other artists, movements, and periods in personal style
  - that reflect historical and contemporary issues
  - that reflect art movements
  - for specific purposes

***Visual Elements and Principles of Art and Design (Perceiving/Responding)***

*It is expected that students will:*

- critique how particular elements and principles are used to create meaning and effect in images

***Visual Elements and Principles of Art and Design (Creating/Communicating)***

*It is expected that students will:*

- manipulate visual elements and principles of art and design within a specific visual expression area to:
  - achieve a specific purpose
  - alter the meaning or effect of images
  - reflect stylistic or cultural influences

***Materials, Technologies, and Processes (Perceiving/Responding)***

*It is expected that students will:*

- evaluate the effect of the selection of materials, technologies, and processes on the meaning and purpose of images within a specific visual expression area

***Materials, Technologies, and Processes (Creating/Communicating)***

*It is expected that students will:*

- demonstrate self-direction in selecting materials, technologies, and processes specific to a visual expression area
- manipulate a combination of materials, technologies, and processes for a particular purpose within a specific visual expression area

**2. OVERVIEW**

In this unit, students created a mixed-media painting using textured surfaces and found objects. The unit gave students opportunities

to explore the notion of personal story, embedding text in their painting to reflect their ideas.

### 3. PLANNING FOR ASSESSMENT AND EVALUATION

- Students began by examining the idea of personal story in art. Students had worked on this theme previously in their visual sketchbooks. Students were asked to create or locate—using poetry, song lyrics, or quotes—a short statement, phrase, or even single word that helped tell chosen aspects of their story. Their story could be taken from their early childhood memories or a present-day experience.
- The students examined the power of text and personal story in art by viewing and discussing several works of art employing either or both of these strategies. The teacher provided background information on individual artists and movements. Students then focussed on layout design problems using text. Compositional strategies such as the rule of thirds and symmetrical versus asymmetrical compositions were discussed, as were considerations of size, colour, and typeface of the selected text. After group discussion, students broke into pairs to examine a selected image more carefully and report to the class. Their report included a critique of design strategies and an evaluation of how content and form were influenced by personal, historical, and cultural contexts.
- Students were introduced to the media, techniques, and processes to be used in this project through a teacher-led demonstration on building a textured surface for painting. The demonstration included materials such as drywall compound, papers, found objects (e.g., buttons, broken machine parts, metal scraps, fabric), organic materials (e.g., leaves, seeds, feathers, sand), texture tools, and photos and magazine images. The

focus was on texture building and compositional strategies, specifically the rule of thirds. Students were then asked to create a prep piece that demonstrated competent use of texture as well as composition.

- Students focussed specifically on colour and glazing technique in painting. Colour theory and colour placement for visual impact were reviewed in a demonstration as students painted their prep piece.
- Students were asked to gather materials (including a hard painting surface of any material) for their painting that would reflect their personal story and their text selection. There was no size requirement for this project. At the same time, student were asked to submit five prep drawings and one final drawing that would show a design using text and appropriate use of compositional strategies.
- Students completed their final mixed-media paintings using a variety of materials and surfaces. Students then organized a display of their imagery and created artist's statements for each work.

### 4. DEFINING THE CRITERIA

Assessment focussed on each student's abilities to:

- manipulate the visual elements texture and colour to create specific effects
- create dynamic compositions with interesting focal points
- show a willingness to experiment and expand on techniques shown in demo
- show a variety of compositional and design strategies
- show thoughtful exploration of theme
- demonstrate careful consideration of text as element of imagery
- apply design strategies to solve a design problem

- communicate an aspect of personal story through their artwork
- articulate intent and meaning in a statement about their personal story in their artwork
- select and combine materials for a specific purpose.

**ASSESSING AND EVALUATING STUDENT PERFORMANCE***Teacher and Self-Assessment*

Each item was submitted separately and was also returned to the student accompanied by written or verbal suggestions for further development. Due to this ongoing dialogue, design work and ideas changed and developed in unique directions. Each of the following items had performance scales based on criteria and used teacher and self-assessment based on individual submissions.

	<b>3: Excellent</b>	<b>2: Satisfactory</b>	<b>1: Developing</b>
<b>Student Presentations</b>	<ul style="list-style-type: none"> <li>contains correct and complete information regarding artist, date, size, movement, materials, techniques, and processes</li> <li>identifies and evaluates design strategies used by artist</li> <li>demonstrates a comprehensive evaluation of content as influenced by personal, historical, and cultural contexts</li> </ul>	<ul style="list-style-type: none"> <li>information regarding artist, date, size, movement, materials, techniques, and processes contains few errors or omissions</li> <li>identifies design strategies used by artist, but with limited evaluation of effectiveness</li> <li>demonstrates some understanding of content as influenced by personal, historical, and cultural contexts</li> </ul>	<ul style="list-style-type: none"> <li>information regarding artist, date, size, movement, materials, techniques, and processes contains many errors and omissions</li> <li>demonstrates limited conscious awareness of design strategies used and contains little or no evaluation of effectiveness</li> <li>demonstrates little or no understanding of content as influenced by personal, historical, and cultural contexts</li> </ul>
<b>Experimental Prep Piece</b>	<ul style="list-style-type: none"> <li>shows careful consideration and manipulation of materials, techniques, and processes to create texture and colour.</li> <li>demonstrates thoughtful and dynamic use of compositional strategies such as the rule of thirds</li> <li>shows many techniques demonstrated and some developed by student</li> </ul>	<ul style="list-style-type: none"> <li>shows some consideration of elements, but requires more thoughtful use of materials, techniques and processes to manipulate texture and colour</li> <li>demonstrates some thought in compositional strategies, but lacks cohesiveness</li> <li>shows some techniques demonstrated and very little by student</li> </ul>	<ul style="list-style-type: none"> <li>shows limited understanding of elements and materials, techniques or processes</li> <li>demonstrates confusing and haphazard placement of imagery with no clear focal point</li> <li>shows few techniques demonstrated and none developed by student</li> </ul>
<b>Thumbnail Sketches</b>	<ul style="list-style-type: none"> <li>each sketch shows interesting compositional and design strategies</li> <li>each sketch shows careful consideration of the theme of personal story</li> </ul>	<ul style="list-style-type: none"> <li>some sketches show interesting compositional and design strategies</li> <li>some sketches show careful consideration of the theme of personal story</li> </ul>	<ul style="list-style-type: none"> <li>sketches show little consideration of compositional and design strategies</li> <li>sketches show little consideration of the theme of personal story</li> </ul>
<b>Final Design</b>	<ul style="list-style-type: none"> <li>demonstrates careful consideration of text size, colour, placement, and typeface</li> <li>shows careful planning of materials and tools required and colour selections</li> <li>demonstrates communication of an aspect of student's personal story to others</li> </ul>	<ul style="list-style-type: none"> <li>demonstrates some consideration of text size, colour, placement, and typeface</li> <li>shows some planning of materials and tools required and colour selections</li> <li>demonstrates some communication of an aspect of student's personal story to others</li> </ul>	<ul style="list-style-type: none"> <li>demonstrates little consideration of text size, colour, placement, and typeface</li> <li>shows little planning of materials and tools required and colour selections</li> <li>demonstrates limited communication of an aspect of student's personal story to others</li> </ul>
<b>Final Mixed-Media Painting</b>	<ul style="list-style-type: none"> <li>proficiently selects and manipulates materials techniques and processes in mixed media</li> <li>effectively selects and manipulates textures and colour choice to create an image with visual impact</li> <li>artwork demonstrates excellent visual problem-solving skills in combining text, texture, colour, personal story, and composition</li> <li>artwork demonstrates careful consideration of text size, colour, placement, and typeface</li> <li>effectively uses artwork to communicate an aspect of a personal story to others</li> </ul>	<ul style="list-style-type: none"> <li>somewhat successfully selects and manipulates materials techniques and processes in mixed media</li> <li>somewhat successfully selects and manipulates textures and colour choice to create an image with visual impact</li> <li>artwork demonstrates good visual problem-solving skills in combining text, texture, colour, personal story, and composition</li> <li>artwork demonstrates some consideration of text size, colour, placement, and typeface</li> <li>somewhat successfully uses artwork to communicate an aspect of a personal story to others</li> </ul>	<ul style="list-style-type: none"> <li>limited selection and manipulation of materials techniques and processes in mixed media</li> <li>limited manipulation of textures and colour choice to create an image with visual impact</li> <li>artwork demonstrates limited visual problem-solving skills in combining text, texture, colour, personal story, and composition</li> <li>artwork demonstrates little consideration of text size, colour, placement, and typeface</li> <li>limited use of artwork to communicate an aspect of a personal story to others</li> </ul>
<b>Artist's Statement</b>	<ul style="list-style-type: none"> <li>statement helps viewer to gain more insight into the personal context created</li> </ul>	<ul style="list-style-type: none"> <li>statement provides viewer with some insight into the personal context created</li> </ul>	<ul style="list-style-type: none"> <li>statement is confusing, simplistic, or inadequately related to imagery created</li> </ul>

▼ **STUDIO ARTS 12*****(Printmaking and Graphic Design 12)***

**Topic:** *A Drypoint Response to Contrasts Found in Community Architecture*

**1. PRESCRIBED LEARNING OUTCOMES*****Image-Development and Design Strategies (Perceiving/Responding)***

*It is expected that students will:*

- critique the effect of design strategies on mood and message

***Image-Development and Design Strategies (Creating/Communicating)***

*It is expected that students will:*

- select image-development strategies to create a personal style within a specific visual expression area

***Context (Perceiving/Responding)***

*It is expected that students will:*

- evaluate how content and form influence and are influenced by personal, historical, social, and cultural contexts

***Context (Creating/Communicating)***

*It is expected that students will:*

- create images within a specific visual expression area:
  - that reflect personal contexts
  - that support or challenge beliefs, values, and traditions
  - that incorporate characteristics of other artists, movements, and periods in personal style
  - that reflect historical and contemporary issues
  - that reflect art movements
  - for specific purposes

***Visual Elements and Principles of Art and Design (Perceiving/Responding)***

*It is expected that students will:*

- analyse the role of visual elements and principles of art and design in art styles and movements within a specific visual expression area

***Visual Elements and Principles of Art and Design (Creating/Communicating)***

*It is expected that students will:*

- manipulate visual elements and principles of art and design within a specific visual expression area to:
  - achieve a specific purpose
  - alter the meaning or effect of images
  - reflect stylistic or cultural influences

***Materials, Technologies, and Processes (Perceiving/Responding)***

*It is expected that students will:*

- use appropriate art terminology to discuss materials, technologies, and processes

***Materials, Technologies, and Processes (Creating/Communicating)***

*It is expected that students will:*

- manipulate a combination of materials, technologies, and processes for a particular purpose within a specific visual expression area

**2. OVERVIEW**

In this unit, students investigated architecture in their community as part of image development for an edition of drypoint prints. The unit offered them the opportunity to learn more about architectural elements found in local buildings through research and careful

observation. In the final printmaking project, students selected an image-development strategy from a list given by the teacher. This strategy was used to establish a mood and message in the detailed depiction of two contrasting buildings. Students became familiar with the drypoint process as a technique for producing a properly notated and signed edition of prints.

### 3. PLANNING FOR ASSESSMENT AND EVALUATION

- The teacher presented a series of slides and overheads of architectural structures created for a variety of purposes (e.g., housing, commercial, religious, civic), noting the relationship between the purpose, style, location, and materials used for construction.
- Students went on a conducted architectural walk of a local neighbourhood. Using their sketchbooks, students made notes and sketches of three buildings, each representing differences in purpose, style, and/or materials. At the same time, the teacher photographed the buildings so that there would be a record of the walk for further observation back in the classroom.
- Students identified and researched architectural influences in two of the buildings sketched during the walk, concentrating on basic form (geometric or organic), roofline, entrance and window styles, adaptation to the site, and materials used.
- The teacher explained and demonstrated the drypoint process, focussing on mark-making tools, inking, paper choice and preparation, and use of the press. New vocabulary was introduced and defined as required. The teacher also presented examples of drypoint and etching with architecture as the subject. Student responses were invited in regard to use of

line, development of texture, organization of space, and the effect of image-development strategies (e.g., simplification, elaboration). Information was also given on how to notate and sign an edition of prints correctly.

- In preparation for the final drypoint response, students were asked to produce a series of thumbnail sketches according to the following criteria:
  - three detailed thumbnails emphasizing line and texture
  - two contrasted buildings from their community in each thumbnail (representing differences in purpose, materials, style, age/condition, site).
  - select image-development strategies (juxtaposition, metamorphosis, exaggeration, or reflection) to create a mood or message, trying out at least two in different thumbnails.
- Students selected the most successful thumbnail to develop into an image appropriate to the drypoint process. They selected and prepared paper and ink, developed acetate plates, and printed an edition of three one-colour prints using an etching press. Upon completion of the printing process, students properly notated and signed their prints.

### 4. DEFINING THE CRITERIA

The students and teacher discussed the qualities and features that should be present in their prints. This discussion led to the establishment of assessment criteria. These criteria were used to develop assessment tools for the teacher and students to use to assess the students' sketchbooks, research, thumbnail sketches, and final development of both the initial print and the final edition of three drypoint prints.

Criteria focussed on students' abilities to:

- illustrate distinct architectural components in their image
- organize the content of the print in order to illustrate clearly that they celebrate or lament the architectural structures in which people live
- include rhythm and movement in the image
- frame the image to create a specific effect
- create an emotional effect for the audience
- use visual elements and principles of art and design in unique ways
- use materials, technologies, and processes (drawing and etching) skilfully to enhance images and create desired effects
- demonstrate knowledge and skilled use of printmaking techniques and processes:
  - etching with acetate
  - selection of printing paper
  - selection of ink
  - etching press
  - types of acetate
  - etching tool
  - ink application
  - printing process
  - mark-making techniques for etching
  - addition process
- demonstrate proficient use of terminology related to architecture
- demonstrate proficient use of terminology related to printmaking
- demonstrate awareness of the influences of prominent architects and architectural styles on Canadian architecture
- 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 influences the content, form, and function

- show evidence of self-reflection and self-analysis.

## 5. ASSESSING AND EVALUATING STUDENT PERFORMANCE

### *Sketchbook*

The teacher assessed the sketchbook work done during the neighbourhood walk (notes and drawings) according to the criteria developed by the class.

### *Research*

Teacher and students used a rating scale to assess engagement in the research process.

### *Thumbnail Self-Assessment*

Students completed the rating scale and questions provided by the teacher prior to submitting their thumbnail sketches. These comments were placed in the sketchbook alongside the thumbnails.

### *Edition of Drypoint Prints and Draft Artist's Statement*

The final edition of prints was evaluated by the teacher according to criteria as defined by the class. Students also used the same criteria to self-assess prior to handing in the edition of prints and draft artist's statement.

Sketchbook			
	3: Excellent	2: Satisfactory	1: Poor
<b>Drawings</b>	<ul style="list-style-type: none"> <li>a detailed depiction of the structure that shows situation on the site</li> <li>many architectural features included</li> <li>lines and textures developed to reflect building materials</li> </ul>	<ul style="list-style-type: none"> <li>shows the basic shape and form of the structure with the site indicated</li> <li>some architectural features included</li> <li>some development of line and texture to reflect building materials</li> </ul>	<ul style="list-style-type: none"> <li>basic shapes are shown</li> <li>site is not shown</li> <li>detail is lacking</li> <li>no attempt made to use line and texture to reflect building materials</li> </ul>
<b>Notes</b>	<ul style="list-style-type: none"> <li>information gathered under the following headings: location, purpose, condition / age, materials, stylistic details, building materials, structural adaptation to site</li> </ul>		<input type="checkbox"/> Yes <input type="checkbox"/> No
	3: Excellent	2: Satisfactory	1: Poor
	<ul style="list-style-type: none"> <li>thoughtful, detailed ideas and information given for all categories</li> <li>goes above and beyond expectations</li> </ul>	<ul style="list-style-type: none"> <li>some information in each category that is adequate for completion assignment</li> </ul>	<ul style="list-style-type: none"> <li>not all categories are complete and lacking in insight</li> </ul>

Research on Architectural Features of Two Buildings					
	5	4	3	2	1
A variety of research tools have been applied (list those you used).					
Research has been completed for all assigned architectural features in two contrasted buildings.					
Information on historical influences is included.					
Information gathered focusses on the relationship between form and function.					
Differences evident in the two buildings have been analysed.					
<p><b>Key:</b> 5 = always, 4 = very often, 3 = often, 2 = sometimes, 1 = hardly ever, 0 = never</p>					



**Thumbnails**

**Self-Assessment**

The two buildings I used in my sketches are:

I think they demonstrate contrast because:

The image-development strategies that I used to establish mood and message are:

I think I have been most effective in establishing this in thumbnail because:

<b>Teacher Assessment</b>	<b>Rating</b>
<ul style="list-style-type: none"> <li>• contrast between buildings depicted in each thumbnail</li> </ul>	
<ul style="list-style-type: none"> <li>• line and texture are developed in each thumbnail</li> </ul>	
<ul style="list-style-type: none"> <li>• at least two image-development strategies have been tried to establish mood and message</li> </ul>	

**Key:** 3 = creative/unique, 2 = good, 1 = needs more work

**Edition of Drypoint Prints**

**Draft Artist’s Statement**

The two buildings I chose to represent in an edition of drypoint prints are:

The mood and message that I hoped to convey is:I did this by:

An image-development strategy I used that further aided this is:

This strategy helped me establish contrast by:

Something I’d like the viewer to notice about the work is:

<b>3 = excellent, 2 = satisfactory, 1 = poor, 0 = not evident</b>	<b>Student</b>	<b>Teacher</b>
• an edition of three drypoint prints has been completed		
• individual prints are properly signed and notated		
• edges are clean and care has been taken in applying ink so that the image is clear and not smudged		
• line and texture has been developed so that architectural details are evident in two buildings		
• an image-development strategy has been used to create a mood/message		
• buildings depicted have been presented so that contrast gives further visual interest and impact		
• draft artist’s statement is reflective of the student’s learning process		
<b>Total /21</b>		



# APPENDIX D

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*Acknowledgments*



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# APPENDIX E

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*Glossary*





The following defines a number of standardized terms as they have been used in this IRP.

### IMAGE-DEVELOPMENT AND DESIGN STRATEGIES

The visual arts involve the use of image sources and image-development and design strategies to transform ideas and experiences into visual images. (Note that, for the purposes of this IRP, “image” is used to describe all visual forms, both 2-D and 3-D.)

Image sources provide the inspiration for the creation of an artwork. Image sources include:

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

Image-development strategies are the processes used to transform these ideas and experiences in a particular way for particular effects. Image-development strategies include:

- **distortion**—misrepresenting and pulling out of shape any part of an image
- **elaboration**—embellishing or adding detail to part or all of an image
- **exaggeration**—over-emphasizing or intensifying a portion or aspect of an image
- **fragmentation**—detaching, isolating, or breaking up part or all of an image
- **juxtaposition**—placing like or contrasting images or elements side-by-side in a way that changes the meaning or effect of each

- **magnification**—increasing the apparent size of some or all of the elements in an image
- **metamorphosis**—changing an image from one form to another
- **minification**—decreasing the apparent size of an image
- **multiplication**—reiterating or restating part or all of an image
- **personification**—giving human characteristics to nonhuman forms
- **point of view**—positioning the viewer physically relative to the created image
- **reversal**—turning inside out, inverting, transposing, or converting to the opposite an effect in all or a portion of an image
- **rotation**—revolving, moving, or rearranging an image or parts of an image
- **serialization**—repeating multiple variations of an image in connection with each other
- **simplification**—making an image less complex by the elimination of details.

### 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.

Visual elements are the marks that make up an image. Visual elements include:

- **colour**—a particular hue, or any mixture of pigments
- **form**—an actual or implied 3-D shape of an object or image

- **line**—the narrow mark or path of a moving point on a surface or along the contours of an image
- **shape**—an area that can be set off by a closed line
- **space**—the real or illusory 3-D expanse in which an image or components of an image exist or appear to exist
- **texture**—the way something feels by representation of the tactile character of its surfaces
- **tone**—the effect of lightness and darkness in relation to one or more parts of an image
- **value**—the degree of lightness and darkness, attributed to colour and related to one or more parts in an image.
- **movement**—creating a distinctive structure that shows a feeling of action or series of actions, and guides a viewer's eye through an image
- **pattern**—repetition of one or more elements or motifs in a planned and organized way
- **repetition**—using one or more elements again and again for effect
- **rhythm**—the employment of regular movement or repetition of one or more elements for effect
- **unity**—the arrangement of one or more of the elements used to create coherence and a feeling of wholeness.

Principles of art and design apply to the purposeful arrangement of the visual elements. Principles of art and design include:

- **balance**—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
- **contrast**—juxtaposing strongly differing uses of one or more elements in opposition, so as to show their differences
- **emphasis**—making one or more elements stand out in such a way as to appear more important or significant
- **harmony**—using one or more visual elements to create an effect of balance, symmetry, and a composed appearance without strong contrasts