



Education and Early
Childhood Development
English Programs

Prince Edward Island Arts Curriculum

ARTS

Visual Arts
401A

CURRICULUM



2009

Prince Edward Island
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Vision

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

Quote

To look is one thing.

To see what you look at is another

To understand what you see is a third.

To learn from what you understand is still something else.

To act on what you learn is all that matters.

~ Taoist Saying

Introduction

Nature of Visual Arts

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

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

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

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

Purpose of the Course

The emphasis of the Senior High Visual Arts, 401A course is to study basic art skills in drawing, painting, printmaking, and creating three-dimensional forms. There is a strong focus on the elements of art, basic colour theory, and drawing skill development. Students will learn to put their art into a context of art history from Prehistoric cultures to Greek and Roman times. As well, students will learn to critically view and articulate about visual images that they view and create. Students will be required to create, collect, record, explore, and reflect in their workbook on a regular basis. It is the purpose of this course that through creative and critical art-making and viewing, students will come to value, understand, and enjoy the visual images in their lives.

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

Rationale

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

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

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

Program Design and Components

Foundation Document

One of the main purposes of the *Foundation for the Atlantic Canada Arts Education Curriculum Document* is to provide a framework and guidance for the development of curriculum guides in, through, and about the arts. The senior high visual arts course, Visual Arts 401A, was developed from this document. The general/keystage visual arts outcomes for the intermediate levels were the foundation for this curriculum guide.

Specific Curriculum Outcomes

Specific curriculum outcomes clarify for students, teachers, parents, and administrators expectations of what students should know, be able to do, and experience in order to develop greater appreciation and value as a result of their learnings in the senior high course, Visual Arts 401A.

Meeting the Needs of All Learners

Students develop and learn at different rates and in different ways. The Senior High Visual Arts, 401A curriculum recognizes the diversity among students and provides for a range of learning styles, instructional strategies, and resources. Teachers are able to choose from the suggested strategies/activities in the second column of the curriculum to meet the needs of their classes. Teachers may also have the choice to design their own activities to address the specific curriculum outcomes in the first column. Learning contexts are adapted to meet the needs of individual students and provide ongoing opportunities for all students to engage in new learning based on their previous success.

Culture Affirmed

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

Visual arts is universal and central to every world culture. Visual expression is an integral part of all world societies, not a stand-alone, independent enterprise. Through visual arts, people tell their stories, thereby creating the collective story of humankind. Visual arts, along with other forms of expression, allow a culture to define its identity and communicate with others. That is why Senior High Visual Arts, 401A not only looks at various cultures around the world, but also at the effect that Canada has had on the visual arts. This encourages students to value their own identity and culture.

Arts disciplines have similarities that are identifiable. One of the similarities is the creation and communication of culture. Another is the ability to exist independently of their creators or country of origin. In Senior High Visual Arts, 401A, the works of visual expression are able to bypass human reason and languages to appeal to us on an emotional level. These artworks are deeply understood and fully appreciated within the context of the culture of the people who produce them. However, their universality permits them to speak to audiences across cultures and time.

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

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

Personal, Social, and Cultural Contexts for Learning

The curriculum of Senior High Visual Arts, 401A promotes self-understanding as well as an appreciation of the world's social and cultural contexts. Students are encouraged to recognize the power of creativity in constructing, defining, and shaping knowledge; in developing attitudes and skills; and in extending these new learnings in social and cultural contexts. Visual arts require skills, knowledge, and values. As students explore and reflect on visual arts they arrive at a deeper understanding of how visuals shape their lives and have an impact on all of us.

Since works of art are an unmistakably part of personal identity, and defining features of culture, it is critical that the Senior High Visual Arts, 401A curriculum respect, affirm, understand, and appreciate individual and cultural/racial uniqueness in all aspects of teaching and learning.

Careers

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

Assessment

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

Contexts for Learning and Teaching

Principles Underlying Art Education

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

Learning Continuum

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

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

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

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

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

Learning Environment

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

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

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

Resource-Based Learning

Visual arts education provides students with a diverse range of experiences in order to address individual differences and provide a foundation for lifelong learning. In order to achieve these goals, access to many different learning resources is necessary. These include print materials, aural and visual stimulation materials, and other materials relevant to Senior High Visual Arts, 401A. These resources are found within the school, as well as within the larger community.

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

Members of the visual arts community can provide a valuable human resource for Senior High Visual Arts, 401A. Opportunities such as visiting-artists programs, visual presentations, and participatory workshops, held in the school and in the community, also heighten the awareness of the important role visual arts plays in community life. It is important that participating artists be valued and recognized as professionals.

Equity and Diversity

The society of Prince Edward Island, like all of Canada, reflects diversity in race, ethnicity, gender, ability, values, lifestyle, and languages. Schools should foster the understanding of such diversity. The Prince Edward Island Senior High Visual Arts, 401A curriculum is designed to meet the needs and interests, and reflect the values and experiences of all students.

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

To contribute to achievement of equity and quality in education, the Senior High Visual Arts, 401A curriculum

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

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

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

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

Visual Arts for EAL Learners

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

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

To this end:

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

Education for Sustainable Development

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

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

Assessing and Evaluating Student Learning

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

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

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

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

Observation

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

Performance

A visual arts curriculum encourages learning through active participation. There is a balance between process and content. It is important that assessment provide feedback on skill development throughout the Senior High Visual Arts, 401A. Many activities referenced in this guide provide opportunities for students to reflect on their skill development, and for teachers to assess student skill development throughout the course.

Journal

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

Paper and Pencil

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

Interview

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

Presentation

The curriculum for Senior High Visual Arts, 401A includes outcomes that require students to analyse and interpret information, to identify relationships, to be able to work in teams, to critically reflect, and to communicate information. Many of these activities are best displayed and assessed through presentations, which can be given orally, in written/pictorial form, by project summary, or by using electronic systems such as video or computer software. Whatever the level of complexity or format used, it is important to consider the curriculum outcomes as a guide to assessing the presentation. The outcomes indicate the process, concepts, and context for which and about which a presentation is made.

Portfolio

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

Assessment should reflect the full range of student learning in the Senior High Visual Arts, 401A; involve the use of a variety of information-gathering strategies that allow teachers to address students' diverse backgrounds, learning styles, and needs; and provide students a variety of opportunities to demonstrate their learning.

The variety of assessment strategies should

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

Curriculum Framework

A Common Approach

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

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

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

Essential Graduation Learnings

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

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

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

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

Organizing Strands and General Curriculum Outcomes

The three organizing strands—*Creating Making and Presenting*, *Understanding and Connecting Contexts of Time, Place, and Community*, and *Perceiving Reflecting and Responding*—provide the framework for the eight general outcomes found in the Arts Education Foundation Document. These general outcomes outline the structure that is used to design specific curriculum outcomes for all levels of study in arts education. The following strands and general outcomes provided the blueprint for the design of the Senior High Visual Arts, 401A curriculum.

Creating, Making, and Presenting

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

General Curriculum Outcomes

Students will be expected to

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

Understanding and Connecting Contexts of Time, Place, and Community

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

General Curriculum Outcomes

Students will be expected to

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

Perceiving, Reflecting, and Responding

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

General Curriculum Outcomes

Students will be expected to

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

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

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

Senior High 401A Visual Arts Specific Curriculum Outcomes

The conceptual framework for Senior High Visual Arts, 401A is expressed in the form of specific curriculum outcomes. Each outcome is accompanied by a set of elaborations that expounds upon and reflects its intent. The outcomes describe what students are expected to know, be able to do, and experience so that they might develop an appreciation and value for visual arts.

How to Use the Four-Column Curriculum Spread

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

Column 1: Specific Curriculum Outcomes

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

Unit	OKS (Overall Knowledge and Skills) D (Drawing) P (Painting) S/C (Sculpture/Craft) PM (Printmaking) P/R (Perceiving and Responding) H/C (Historical and Cultural) C (Careers)	These codes represent the various units in each level.
Level	10 (401A)	These codes represent the level of the senior high curriculum.
Numeral	E.g., .1	This code indicates the outcome number.
Example	OKS10.1	This example represents a coded outcome.

Column 2: Elaborations-Suggestions for Learning and Teaching

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

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

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

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

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

**Column 4:
Resources and Notes**

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

CURRICULUM FRAMEWORK

SAFETY

Safety

Specific Curriculum Outcomes

Students will be expected to

- apply proper safety skills and knowledge to themselves, others, tools, equipment, products, and the work space (S10.1)

Elaborations - Strategies for Learning and Teaching

Students are expected to distinguish, explain, and apply proper safety skills and knowledge to themselves, others, tools, equipment, products, and the work space.

Students will:

- wear proper safety garment(s) when and where require
- recognize and apply safety information pertaining to tools, equipment, and products
- apply proper care of themselves, others, tools, equipment, and products of their use
- present and explain the proper care of tools, equipment, and products
- keep the work space in order
- use proper ventilation when and where needed depending on medium used
- know where the first aid and fire extinguisher are located in case of emergencies
- carefully follow storage instructions on material label
- store liquids in a cool place in their original sealed containers
- lock up potentially dangerous materials
- note the marked purchase date on each container so that older supplies are used first
- prevent fires and inhalation of dangerous fumes by storing solvent-soaked rags or papers in covered metal waste containers until they are disposed

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PEI DEPARTMENT OF EDUCATION AND EARLY CHILDHOOD DEVELOPMENT: VISUAL ARTS CURRICULUM, 401A

SAFETY

Safety

Worthwhile Tasks for Instruction and/or Assessment

Observation

- Wear the proper safety garment(s) when and where require
- Know where the first aid and fire extinguisher are located in case of emergencies
- Note the marked purchase date on each container so that older supplies are used first

Performance

- Recognize and apply safety information pertaining to tools, equipment, and products
- Apply proper care of themselves, others, tools, equipment, and products
- Present and explain the proper care of tools, equipment, and products
- Keep the work space in order
- Use proper ventilation when and where needed depending on medium used
- Carefully follow storage instructions on material label
- Store liquids in a cool place in their original sealed containers
- Lock up potentially dangerous materials
- Prevent fires and inhalation of dangerous fumes by storing solvent-soaked rags or papers in covered metal waste containers until they are disposed

Suggested Resources

WHIMS sheets, product labels
Safety in the Classroom by Charles A. Qualley (Davis Publications, 1989)

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PEI DEPARTMENT OF EDUCATION AND EARLY CHILDHOOD DEVELOPMENT: VISUAL ARTS CURRICULUM, 401A

**Time Allotment for Senior
High Visual Arts, 401A**

The Senior High Visual Arts, 401A has been designed for 110 hours. The suggested time on task for each section is as follows:

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

Course Overview

Overall Knowledge and Skills	<p><i>Students will be expected to</i></p> <p>OKS10.1 apply proper safety skills and knowledge to themselves, others, tools, equipment, products, and workspace</p> <p>OKS10.2 demonstrate and apply knowledge of the elements of art and design</p> <p>OKS10.3 demonstrate an understanding of composition</p> <p>OKS10.4 recognize different genres in the visual arts</p> <p>OKS10.5 recognize and demonstrate that art is inspired by different sources</p> <p>OKS10.6 demonstrate growth in their own style and voice in their artwork</p> <p>OKS10.7 compile, organize, and reflect upon artwork and information produced and collected in their workbooks and portfolios</p> <p>OKS10.8 digitally record and compile their artwork</p>
Drawing Unit	<p><i>Students will be expected to</i></p> <p>D10.1 recognize the kinds and purposes of drawing</p> <p>D10.2 demonstrate the knowledge and skill of sighting</p> <p>D10.3 demonstrate an understanding of the rules of perspective in a 2-D space</p> <p>D10.4 demonstrate an understanding of the proportions of a face and body</p> <p>D10.5 demonstrate an understanding of the grey scale in drawing media</p> <p>D10.6 demonstrate a range of value in a finished drawing</p> <p>D10.7 use and describe a variety of tools, materials, and surfaces in their drawings</p>
Painting Unit	<p><i>Students will be expected to</i></p> <p>P10.1 demonstrate an understanding and use of basic colour theory</p> <p>P10.2 apply basic understanding of mixing colours</p>
Sculpture/Craft Unit	<p><i>Students will be expected to</i></p> <p>S/C10.1 distinguish between 3-D form and 2-D shape</p> <p>S/C10.2 compare and apply the effects that positive and negative space have on 3-D forms</p> <p>S/C10.3 create a low-relief sculpture using paper and a light source</p> <p>S/C10.4 create a free-standing sculpture using modelling materials</p>
Printmaking Unit	<p><i>Students will be expected to</i></p> <p>PM10.1 demonstrate knowledge of basic printmaking terminology</p> <p>PM10.2 distinguish among the four major methods of printmaking</p> <p>PM10.3 apply their knowledge and skills in drawing and colour theory to create a print</p>
Perceiving and Responding Unit	<p><i>Students will be expected to</i></p> <p>PR10.1 critically view artwork and use what they learn to inform their own artwork</p> <p>PR10.2 select one art piece from their portfolios for a class exhibition and write descriptive pieces that explain the artwork</p>
Historical and Cultural Unit	<p><i>Students will be expected to</i></p> <p>H/C10.1 select a prehistoric/ancient culture that they will use to inspire their own image making</p>
Careers Unit	<p><i>Students will be expected to</i></p> <p>C10.1 demonstrate an awareness of opportunities in the cultural sector</p>

Overall Knowledge and Skills

Outcomes**Students will be expected to**

- apply proper safety skills and knowledge to themselves, others, tools, equipment, products, and the workspace (OKS10.1)

Elaborations-Strategies for Learning and Teaching

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

Students will:

- wear proper safety garment(s) when and where required;
- recognize and apply safety information pertaining to tools, equipment, and products;
- take proper care of themselves, others, tools, equipment, and products;
- explain the proper care of tools, equipment, and products;
- keep the workspace in order;
- use proper ventilation when and where needed depending upon medium used;
- know where the first aid and fire extinguisher are located;
- carefully follow storage instructions on material labels;
- store liquids in a cool place in their original sealed containers;
- lock up potentially dangerous materials;
- note the marked purchase date on each container so that older supplies are used first;
- prevent fires and inhalation of dangerous fumes by storing solvent-soaked rags or papers in covered metal waste containers until they are disposed of.

Overall Knowledge and Skills

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

- Wear the proper safety garment(s) when and where required.
- Know where the first aid and fire extinguisher are located.
- Note the marked purchase date on each container so that older supplies are used first.

Performance

- Recognize and apply safety information pertaining to tools, equipment, and products.
- Take proper care of yourselves, others, tools, equipment, and product.
- Explain the proper care of tools, equipment, and products.
- Keep the workspace in order.
- Use proper ventilation when and where needed, depending upon medium used.
- Carefully follow storage instructions on material label.
- Store liquids in a cool place in their original sealed containers.
- Lock up potentially dangerous materials.
- Prevent fires and inhalation of dangerous fumes by storing solvent-soaked rags or papers in covered metal waste containers until they are disposed of.

Resources/Notes

WHMIS sheets, product labels

Overall Knowledge and Skills

Outcomes

Students will be expected to

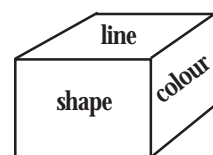
- demonstrate and apply knowledge of the elements of art and design (OKS10.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to demonstrate and apply their knowledge of the elements of art and design through discussion and creation of images. They are expected to explore the expressive and emotive qualities of the elements of art and design. Please note: Though students should have been introduced to the elements and principles of art and design in elementary (and intermediate, if they took the course), it is a good idea to review this information.

- Challenge students to discuss how artists use elements of art and design (line, shape, colour, texture, and space) in their drawings. Select drawings that demonstrate a strong sense of each of the elements. Then ask students to create an image that demonstrates their understanding of the elements of art and design.
- Invite students to explore and demonstrate in their image making the expressive and emotive qualities of line, shape, texture, form, value, and colour. Have students critically view the expressionistic painting *The Scream* (or *The Cry*) by Edvard Munch. Ask them to select an emotion and have them express it through the elements of art and design.
- Invite students to create a series of images that use each of the elements of design.
- Have students listen to a poem from their literature studies. Ask them to create visuals using the elements that would best portray the poem. Have students share their images with the class.
- Invite students to illustrate a short story or a newspaper report using the elements of art and design. Assign each student a different element to be the emphasis of their visual story telling. Have students display their work. Have them discuss how the use of each of the elements affected their images.
- Read a short story to the class. Then have each student roll the element cube. Whatever element is selected through the throw of the cube will be the focus for illustration of the story.

(Please see the appendix for elements exercise.)



Overall Knowledge and Skills

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

- Create samples of each of the elements in your workbook. Your workbook will be reviewed periodically. It will also be used in the end-of-semester interview.
- Demonstrate the expressive and emotive qualities of line, shape, texture, form, value, and colour in your image making.

Presentation

- Illustrate a short story or a newspaper report, using the elements of art and design. (Each student will be assigned a different element to be the emphasis of his/her visual story telling.) Your class will display the images and discuss how the use of each of the elements affected their images.

Resources/Notes

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

Resource Lines by Robert Dawe, Barry Duncan, Wendy Mathieu (Prentice Hall Ginn Canada, 1999)

Please note: This is a grade 10 language arts resource.

Overall Knowledge and Skills

Outcomes

Students will be expected to

- demonstrate an understanding of composition (OKS10.3)

Elaborations-Strategies for Learning and Teaching

Students are expected to demonstrate an understanding of composition through the use of the principles of art and design. The principles are unity, variety, balance, contrast, emphasis, pattern, proportion, movement, and rhythm. The principles create order and understanding in an artwork. They organize the elements (line, shape, space, texture, form, value, and colour) so that they can convey meaning and information. (Please note: These concepts are presented in the elementary and intermediate curriculum, but should be reviewed.)

- Ask students to create in their workbooks samples of each of the principles of art and design.
- Invite students to create thumbnail sketches in their workbooks that make use of each of the principles of art and design.
- Ask students to create a visual on transportation using the principles of movement as their compositional choice for the arrangement of the image.
- Have students view and discuss “*Broadway Boogie Woogie Boardwalk*,” by Mondrain. Then ask students to listen to one of Oscar Peterson’s piano jazz pieces. Have them use rhythm and the elements of colour and shape to compose their images. Have them exhibit their artwork with the jazz piece playing in the background.
- Have students explore symmetry, asymmetry, and radial design to create balance in their image making.
- Invite students to create pattern through repetition in a radial design. Ask them to create an elongated symmetrical shape from a piece of Bristol board measuring 5 cm x 15 cm, using the whole length but removing parts from both edges and making one end pointed. Students will scribe a circle, radius 15 cm, in the centre of a page. Using the 12 points of an analogue clock for their guide, students will rotate the shape about the centre of the circle, tracing it 12 times. The pointed end of the shape will be the pivotal point. It is important to rotate the shape the same distance each time. The overlapping lines will create interesting areas to colour. Intense colour works best. Ask students to display their radial patterns for viewing and discussion.

Overall Knowledge and Skills

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

- Create a stained glass image with balance. Choose symmetrical, asymmetrical, or radial balance for your image.
- Create two images of birds in flight, one being the flight of snowbirds, and the other being the flight of herons. Use pattern and rhythm to organize your images.
- Listen to Vivaldi's *Four Seasons* "Spring". Using pattern and rhythm, create an image that reflects the flight of the birds as captured in the music.
- Create a pattern on fabric, using shape, lines, and colour.
- Create contrast in a portrait, using value and colour.
- Use proportions to create interest and emphasis in a figure in a drawing.
- Use value to create contrast in a piece of sculpture.

Portfolio

- In your workbook, explore composition through the principles of art and design. Your workbook will be reviewed periodically. It will be used in your end-of-semester interview.

Resources/Notes

Overall Knowledge and Skills

Outcomes**Students will be expected to**

- recognize different genres in the visual arts (OKS10.4)

Elaborations-Strategies for Learning and Teaching

Students are expected to recognize different genres of art: historical, cultural, religious, portrait, still life, landscape/seascape, and mythological (imaginary). They will explore and recognize these genres when viewing artwork from both the past and the present. Students will recognize the genres in their own image making.

- Invite students to find artwork that represents each of the genres. Have students enter these samples in their workbooks. (Students can find visuals in books and Web sites.)
- Ask students to create a Web site with a representation of the different genres of art.
- Challenge students to create a sample of each of the genres of art.
- Ask students to recognize the different genres of art when viewing their own and others' artworks.

Overall Knowledge and Skills

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

- Create a slide presentation that represents each of the genres of art.

Presentation

- Find samples of various genres of art from the past and present to create a collage on paper or with a computer. Then present your collage to the class and see if they can recognize the various genres you have selected.
- Create drawings representing each of the genres of art for a class display. Discuss the art genre display in your class.
- Create paintings representing each of the genres of art for a class display. Have a class discussion of the display.

Portfolio

- Create samples for your workbook and label them. Your workbook will be periodically reviewed. It will be used in the end-of-semester interview on your work.

Resources/Notes

Overall Knowledge and Skills

Outcomes**Students will be expected to**

- recognize and demonstrate that art is inspired by different sources (OKS10.5)

Elaborations-Strategies for Learning and Teaching

Students are expected to recognize and demonstrate that art is inspired by different sources, such as themes, topics, issues, events, people, places, things, ideas, information, knowledge, skills, processes, media, experiences, imagination, feelings, and emotions.

Through observation and study of themselves, others, their surroundings and art of the present and past, students will recognize the variety of subject matter for the creation and exploration of images.

- Invite students to look at a variety of artwork by a variety of artists. Have the class discuss what they think inspired these artists to create the images they did.
- Ask students to do free-form writing on a topic or experience that has inspired them. Then have them create images that will reflect this inspiration.
- Challenge students to find something in their surroundings that they would like to paint or draw. Have them create an exhibition of their artwork. Ask students to write descriptive labels identifying what it was that inspired them.
- Have students read a short fictional story. Discuss the characters and setting. Have them re-create this imaginary world.
- Invite students to choose a piece of music that they find inspirational. Ask them to create a CD jacket that will reflect this inspiration.
- Ask students to draw a portrait of a person that they admire and believe should be recognized. Have the class organize a portrait exhibition called People We Admired.
- Invite students to select a topic or issue from the newspaper, TV news, or radio news. Have them create a sculpture, painting, mixed media, print, or drawing that conveys this information.
- Challenge students to create an image inspired by the sensory quality of the material and tools they are using, such as clay, graphite sticks (B6), or acrylics. Ask them to describe how the material and tools were the source of inspiration for their image making.

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

- Make a list of things that inspire your art making. Select one of your inspirations and create an image.
- Using a variety of materials and processes, demonstrate how something that inspires you can be explored in your image making.

Paper and Pencil

- Look at Picasso's work. He was an artist who used many art forms to create his images. What do you think was (were) his source(s) of inspiration?

Presentation

- Find art that has been inspired by different sources, such as themes, topics, issues, events, people, places, things, ideas, information, knowledge, skills, processes, media, experiences, imagination, feelings, and emotions. Present your findings to the class.
- Search for scientists, medical doctors, chefs, writers, musicians, figure skaters, mathematicians, loggers, and mechanics who are also visual artists. What is their inspiration? What does their artwork look like? Share your findings with the class.
The following artists are examples:
Joni Mitchell— a musician and a visual artist
Troller Cranston— a figure skater and visual artist
M.C. Escher— artist and mathematician
Bradford Naugler— logger and artist
Leonardo da Vinci— engineer and artist
Alexander Graham Bell— scientist and artist
- Study Leonardo da Vinci's artwork. Was he an artist or a scientist? What inspired his work? Share your findings with the class.
- Study M.C. Escher's artwork. What inspired his work? Was he an artist, or mathematician, or both? Share your findings with the class.
- The Group of Seven, Emily Carr, Clarence Gagnon, Pudlo Pudlat, George Ackermann, Kim Ondaatje, and Ted Harrison were inspired by our Canadian landscape. Find a piece of landscape that inspires you. Create an image that reflects this inspiration.
- What inspired the Aboriginal artworks of Jane Ash Poitras or Norval Morriseau? Share your findings with the class.
- Jack Turner was an island artist who was a soldier in World War I. Look at his hand coloured photo called *The Grave of Boyd Carpenter*. What was Turner's inspiration? Have other artists been inspired by war? If so, who? For what reasons do you think these artists would use war as an inspiration for artwork? Share your findings with your class.

Portfolio

- Look at your workbook. Do you see any emerging interests that are giving you inspiration for image making? What are they? Take these inspirations and explore them (arrange the elements of art by using the various principles of art and design).

Resources/Notes

Overall Knowledge and Skills

Outcomes

Students will be expected to

- demonstrate growth in their own style and voice in their artwork (OKS10.6)

Elaborations-Strategies for Learning and Teaching

Students are expected to demonstrate growth in their own style and voice in their artwork. Each student has his or her own way of thinking, feeling, knowing, and doing. It is important that students explore, discover, and develop their own creative and innovative styles and voices when visually creating and constructing images.

Having the confidence to take a risk and create with a variety of materials, tools, techniques, subject matter, and inspirations are essential to developing one's own style and voice. New ways of knowing, doing, and thinking are realized, expressed, and communicated when students develop individual styles and voices in their artwork.

Pointing out the different images that artists have created over time is a good way to introduce students to different styles and voices. It is important that students realize that all artists go through a process of developing style and voice.

Through collecting, planning, recording, and reflecting in their workbooks/portfolios, students should begin to recognize style and voice developing in their image making.

- Invite students to collect, plan, record, and reflect in their workbooks/portfolios. Ask them to identify media, processes, topics, or inspirations that they feel have expressed and communicated their styles and voices.
- Have students look at the individual styles of such women artists as Emily Carr, Judy Chicago, Georgie O'Keefe, or Mary Cassette. Then ask the class to look at the body of work of one of the above artists. Have them demonstrate how the artist's work developed/grew. Have them discuss their findings.
 - How would you explain the artist's style?
 - What medium did she work in?
 - What elements of art and design does she use?
 - How did she organize the elements?
 - What was she inspired by?
 - What was she trying to communicate?
- Then invite students to look at their own artwork. Have them ask themselves the same questions as above. Have them journal in their workbooks on their own growth in style and voice.
- Invite students to explore the growth and style in the artwork of Pablo Picasso. Divide the class into groups. Have each group discuss the questions above and present their findings to the class. (See questions from the previous activity.)

Overall Knowledge and Skills

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

- Research an artist who has inspired your style and/or voice. Create an image that demonstrates this.

Paper and Pencil

- Create an exhibition that demonstrates your style and voice. Write an artist's statement to introduce your exhibition.

Presentation

- Select two pieces of artwork from your body of work for a student exhibition. (Be sure to cover your name if it is placed on the front of your artwork.) Under each of your exhibit pieces place a sheet of paper. Your classmates will try to identify each individual's piece by the style and voice used in the image. On the sheet below each of the art pieces in the exhibition, they will record the name of the student artist who they believe created the images.

Portfolio

- Select three pieces of artwork from your portfolio/workbook that demonstrate your growth. Describe the style and voice in each of your selections.

Resources/Notes

Discovering Art History, by Gerald Brommer (Davis Publications, 2005)

Overall Knowledge and Skills

Outcomes**Students will be expected to**

- compile, organize, and reflect upon artwork and information produced and collected in their workbooks and portfolios (OKS10.7)

Elaborations-Strategies for Learning and Teaching

Students will compile, organize, and reflect upon artwork and information (visual and written) produced and collected in their workbooks and portfolios. (Skills include brainstorming, researching, revising, and creating thumbnails/samples).

Students are expected to use their workbooks/portfolios as they explore the issues, themes, techniques, materials, tools, and concepts used in creating visual images. They should be encouraged to recognize and share their own and others visual expression throughout the development of their workbooks/portfolios.

Students should record how they problem solved and how they used materials, tools, concepts, and ideas.

Students should reflect on the thoughts, feelings, information, knowledge, and skills reflected in their workbooks (including challenges and successes). Students' workbooks/portfolios will be used as evaluation/assessment tools for themselves and for their teacher.

- Invite students to select and discuss a sketch from their workbooks that best displays spatial techniques in drawings and paintings.
- Have students write a reflective piece on a study from their workbooks. They should discuss the challenges and the successes of the process, such as their ideas, thoughts, concepts, techniques, materials/tools, and skills.
- Invite students to create a workbook studies exhibition. They should select a theme, issue, technique, or concept from their workbooks as an exhibition focus. Divide the class into groups so they can discuss and select the artwork that will be presented in the exhibition. Then have each group share their selections with the whole class. Each student should have an image for the workbook studies exhibition.

Overall Knowledge and Skills

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

- Reflect on and compare information from the visuals and writing in your workbook and portfolio.

Interview

- With your teacher, prepare for a final interview and review of your student workbook and portfolio. The assessment will be holistic, and will consider your planning, creativity/skills, recording, and reflecting, along with the sharing and discussion of your artwork.

Portfolio

- With your teacher, review your workbook/portfolio. Set up an interview schedule at the beginning of the semester. Prepare for your portfolio discussion using a discussion rating scale.

Resources/Notes

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

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

Overall Knowledge and Skills

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

- digitally record and compile their artwork (OKS10.8)

Elaborations-Strategies for Learning and Teaching

Students are expected to digitally record, compile, and document their artwork. Students will use a common portfolio template to record, compile, and document their finished work.

- Invite students to digitally record their finished drawings, paintings, 3-D forms, and prints on the portfolio Web site Career Cruising. Ask them to date their artwork. Students can then use the recorded images for self-assessments, interviews, and presentations.
- Have students share their digitally recorded artworks through an LCD presentation at the end of the year.
- Invite the class to create a slide presentation of their collective artworks. Have them use their slide presentation as an opening piece to a class exhibition. Ask each student to create an invitation using one of their digitally recorded artworks. Have them e-mail invitations to their selected guests such as their parents, friends, or teachers.

Overall Knowledge and Skills

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

- Create a digital presentation of your artwork. Present your collection at an end-of-semester celebration. Parents, schoolmates, teachers, school board staff, and school trustees could be invited to this sharing and viewing.

Interview

- Prepare for an interview about your digital collection by using a discussion rating scale.

Resources/Notes

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

Drawing Unit

Outcomes**Students will be expected to**

- recognize the kinds and purposes of drawing (D10.1)

Elaborations-Strategies for Learning and Teaching

Students are to recognize that drawing is not just a process of creating marks, but is used to record ideas, illustrate books, and create fine art. Students should realize that drawings are grouped according to their basic purpose.

The following groupings may be used for discussion purposes:

- records of information
 - plans for other artwork
 - illustrations
 - product planning
 - technical planning
 - fine art
- Divide the class into six groups. Assign a type of drawing to each group. Invite them to find information on the assigned type. (For example, **illustrations** are used for animation, fashion design, cartoons/caricatures, books/magazines, advertising. **Technical planning** is used for architectural plans, technical illustrations, medical illustrations, and computer graphics.) Have them present their findings to the class. Ask them to record this information in their workbooks.
 - Invite students to find visuals that represent each of these groupings and have them enter their findings in their workbooks.

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

- Create a collage drawing wall that demonstrates the kinds and purposes of drawing.

Portfolio

- Record in your workbook what you have learned about the different types of drawings, and the purpose of each.

Resources/Notes

Drawing Unit

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

- demonstrate the knowledge and skill of sighting (D10.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to measure and compare lengths, proportions, and angles by using sighting techniques. They will learn to see size relationships, angle relationships, and the different negative space relationships. Students will use a sighting device, such as a ruler or pencil held at arm`s length, while making comparisons. Students are expected to take these measurements and transfer them to paper.

Teachers should show students how to measure by holding a pencil at arm`s length, at 90 degrees to their arm, with the same eye closed for each measurement.

(Please see appendix for sighting details.)

- Invite students to draw a shoe using sighting techniques. Using either their own shoes or a shoe provided as a model, students will begin by placing the shoe(s) far enough in front of them so they can see the shoe and their paper at the same time. Then, using sighting techniques, the students can record the general proportions of the shoe on their drawing paper. Students should then carefully draw the contours of the shoe (both exterior and interior contours). At this point the drawings can be left as contour studies, or the students may be asked to shade the drawings.
- Ask students to use their workbooks to practise drawing using sighting techniques.

Drawing Unit

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

- Select from your classroom a person or an object (e.g., a chair, stool, bottle, person, sneaker) and use the sighting technique to draw this person or object.
- Find a space in your school and use the sighting technique to re-create the space in a drawing.

Portfolio

- Use your workbook to practise sighting. Your workbook will be reviewed periodically. It will also be used in your interview at the end of the semester.

Resources/Notes

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

Exploring Drawing by Gerald Brommer (Davis Publications, 1988)

Drawing Unit

Outcomes

Students will be expected to

- demonstrate an understanding of the rules of perspective in a 2-D space (D10.3)

Elaborations-Strategies for Learning and Teaching

Students will demonstrate the illusion of 3-D dimensionality on a 2-D surface, such as in a drawing, painting, or print, by using the following spatial techniques in their image making:

linear perspective (one-point and two-point)—A spatial technique of using slanting lines that meet together, giving the appearance that they are disappearing into the distance (coming to one or more vanishing points.)

size—A spatial technique used to give the appearance that objects that are closer are larger and objects that are farther away are smaller.

overlapping—A spatial techniques of overlapping shapes and forms to create the appearance that objects are near or far.

placement—A spatial technique of placing objects either at the top of an image to create the illusion of an object being far away, or placing the object at the bottom of an image to create the illusion that an object is closer.

intensity and value—A spatial technique of using colour to create objects that appear near or far. Objects that are closer appear brighter in colour (higher intensity and darker value). Objects that are further away are duller in colour (lower intensity and lighter value).

detail—A spatial technique whereby more detail in an object creates the illusion of its being closer, and less detail creates the illusion of its being in the distance.

(Please see more perspective exercises in the appendix.)

- Invite students to draw an object on plexiglass while looking through it.
- Challenge students to plan a still life using different objects. They are to compose a still life that will incorporate the different spatial techniques discussed above. Then have students choose media that will demonstrate the spatial compositions that they have planned. They will then create their images.
- Ask students to view visuals of a landscape and/or a seascape. (These images could be photographs, paintings, drawings, or the actual setting.) Then have them create a landscape or seascape that uses the above spatial techniques, using oil chalk pastels, coloured pencils, graphite, or inks.

(Please note that students should be encouraged to use a variety of drawing media when exploring the visual impact of spatial drawings.)

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

- Create an imaginary planet landscape using spatial techniques. Use ink in this picture to create fine detail.
- Create a one-page comic strip, or a two-or three-minute animation, using spatial techniques. (You should apply spatial techniques to the setting, people, and objects.)
- Explore two-point perspective by creating a set of stairs from a side view and from a frontal view.
- Create two cityscapes, one using one-point perspective and the other using two-point perspective. Use detail, value, and intensity to define the space.

Portfolio

- Practise and explore spatial techniques in your workbook. Your workbook will be reviewed periodically and will be used for your end-of-semester interview.

Resources/Notes

Drawing Unit

Outcomes

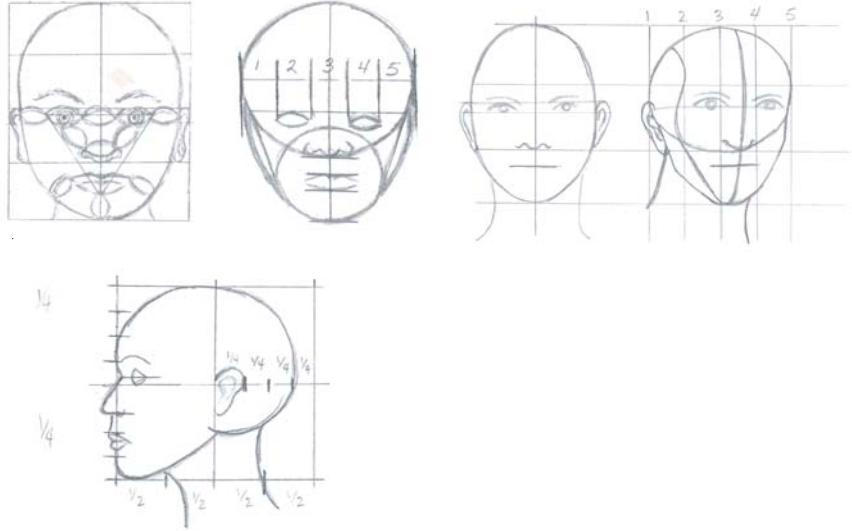
Students will be expected to

- demonstrate an understanding of the proportions of a face and body (D10.4)

Elaborations-Strategies for Learning and Teaching

Students will demonstrate an understanding of the proportions of the face and body.

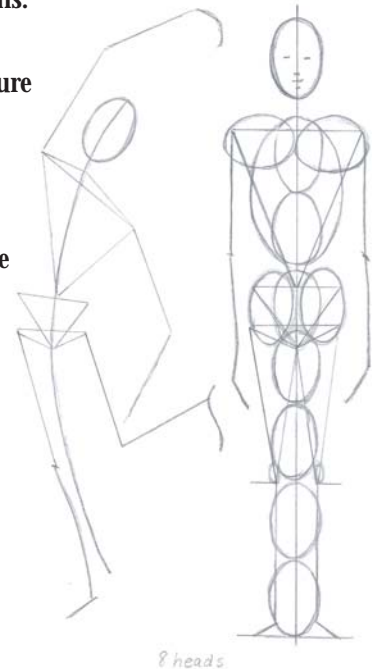
Standard Facial Proportions



Examples of standard body proportions:

A basic guide for body proportions is giving in head lengths. The whole figure is on average eight head lengths.

- Have students practise drawing proper facial proportions in their workbooks. Challenge them to use both frontal and side views. Then invite the students to create a portrait of a person they know using proper proportional face features.
- Invite students to practise drawing full body sketches, using proper proportions. Ask them to draw a frontal and side view of the body.
- Challenge students to draw a standing human figure using proper proportions. The model could be a classmate, a friend, or someone who is brought in.



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

- Demonstrate that you have an understanding of proper proportions in a human body by practising in your workbook. Make sure you practise side and frontal views. Then create a figure drawing using a large piece of drawing paper. Use a margin assessment tool to reflect on your image. Include what you liked about your image, what you found challenging in your image making, and what you would change next time.
- Using a large sheet of drawing paper and a variety of drawing tools, draw a standing human, using proper proportions. Use a margin assessment tool to evaluate and reflect on your drawing.

Journal

- Demonstrate in your workbook that you can draw a frontal and side view of facial features in proper proportions. Then choose one of the two images to create an oil pastel portrait. After you have completed your portrait use your workbook to journal your thoughts about facial proportions.

Resources/Notes

Drawing Unit

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

- demonstrate an understanding of the grey scale in drawing media (D10.5)

Elaborations-Strategies for Learning and Teaching

Students are expected to create a grey scale using a variety of pencil leads (H8-B8). They will also use varying pencil pressures to create a grey scale.

- Ask students to create two grey scale grids in their workbooks —one using a variety of lead pencils (H8-B8), and one using varying pressures of a pencil.
- Show students a picture of M.C. Escher's *Drawing Hand* drawing. Then invite them to draw a hand using the grey scale to create depth and texture.
- Invite students to practise shading drawings of simple objects (e.g., cups, bowls) in a variety of lighting conditions.

Drawing Unit

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

- Using the grey scale to create depth and texture, draw a still life composition.
- Using the grey scale, draw simple objects in a variety of lighting conditions.

Portfolio

- Create a grey scale grid in your workbook. Your workbook will be reviewed periodically. It will also be used in your interview at the end of the semester.

Resources/Notes

Exploring Drawing by Gerald Brommer (Davis Publications, 1988)

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

Drawing Unit

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

- demonstrate a range of value in a finished drawing (D10.6)

Elaborations-Strategies for Learning and Teaching

Students are expected to create a finished drawing using a range of value. They will demonstrate the value (the lightness and darkness of a hue) of their subject matter.

- Invite students to view artwork that displays outstanding skill in the use of shading. Have them discuss the light source. Where does it come from? Have them note how the light moves across the object(s), and where the shaded areas are located on the object(s). Then have students create a composition using objects and a light. Ask them to draw a finished image of this composition using a range of value.
- Ask students to begin by creating a design that includes a number of spheres and vines (tubes). When students have completed line drawings of their designs they will begin to shade them to add a complete range of values. Students will then select the direction of the light source that their drawings will have. All of the shading will be done based on this imaginary light source. The closer the edge of a shape is to the light source, the lighter in value it becomes; as the shape turns away from the light source, the values get darker. Students will attempt to make the spheres and vines look as three-dimensional as possible.

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

- Draw a white sculpture in a gallery or museum. Note the lighting used to create the value of the piece. Use the grey scale range to capture the form and lighting. Your image must be a finished composition demonstrating the grey scale range presented in the actual composition.

Paper and Pencil

- Use a margin assessment tool to critique your finished grey scale image.
 - What worked? What didn't? Why?
 - Which pencils did you use?
 - Describe the pressure of your hand and drawing tool.
 - Were you able to capture the lighting on the image? How?
 - What did you like about your image?
 - What would you change next time?
 - Name one major learning from having done this exercise.

Resources/Notes

Exploring Drawing by Gerald Brommer
(Davis Publications, 1988)

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

Drawing Unit

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

- use and describe a variety of tools, materials, and surfaces in their drawings (D10.7)

Elaborations-Strategies for Learning and Teaching

Students will draw and experiment with various drawing materials, tools, surfaces, concepts, techniques, and subject matter. They will explore how different materials, tools, and surfaces create a variety of visual effects. They will use suggested materials, tools, and surfaces (e.g., pastels, chalk, conte, charcoal, inks, graphite sticks, computers, various types of drawing paper) to experiment, explore, create, and describe.

Have students describe the qualities of the materials, tools, and surfaces they used to draw their images (recording and compiling this information in their workbooks).

Encourage students to select the materials and tools that would best express and communicate specific concepts, techniques, skills, and subject matter.

- Invite students to use different media on different surfaces. Set up six stations with a different medium and surface at each, but a similar subject (perhaps an apple). Students spend 10 minutes at each station, then rotate to the next at a signal. Finally, students assemble the six drawings into a grouped presentation on large paper.

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

- Create drawings that use a variety of drawing materials, tools, and surfaces. Add these to your portfolio.
- Create a Web site of your work, demonstrating your exploration of drawing tools and materials.

Paper and Pencil

- Describe the different drawing media and the effect they have on image making.
- Review the information collected on drawing materials, tools, and surfaces in your workbook. Describe the successes and challenges of each media.
- Review what you have learned about materials, tools, and surfaces, using information collected from the margin assessment tool.

Presentation

- Experiment with a variety of drawing media and present your findings.

Portfolio

- Use your workbook/portfolio to explore a variety of drawing media.
- Record and journal your artwork by using digital photography and creating a portfolio file.

Resources/Notes

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

Painting Unit

Outcomes

Students will be expected to

- demonstrate an understanding and use of basic colour theory (P10.1)

Elaborations-Strategies for Learning and Teaching

Students will be expected to demonstrate an understanding and use colour theory as they compose paintings that convey their ideas, thoughts, feelings, and moods. They will create colour wheels and value/intensity scales for their workbooks. They will be expected to use proper terminology of colour theory to discuss their own and others' artwork. (Please note: Primary, secondary, tertiary, complementary, and warm/cool are in the elementary and intermediate curriculum, but should be reviewed.)

primary—Red (magenta), yellow, blue (cyan).

secondary—Green, purple, orange.

tertiary—Yellow-green, green, blue-green, blue, blue-purple, purple, red-purple, red-orange, orange, yellow-orange, yellow.

Properties of Colour

hue—Colour's name, such as red, orange, yellow, green, blue, purple.

value—The lightness and darkness of a hue created by using white (tint) and black (shade).

intensity—The brightness or dullness of a colour. Students can lower the brightness of a colour by adding its complementary colour. This will neutralize the colour, creating a brown or gray.

Colour Schemes

monochromatic—Tints and shades of a single hue.

analogous—A colour scheme that uses the colours side by side on a colour wheel, with a shared hue.

complementary—Colours opposite on the colour wheel.

warm/cool colours—Colours that are associated with warmth and coolness. Red, orange, and yellow inspire warmth, while purple, blue, and green inspire coolness.

colour and value contrast—Occurs when a light value is placed next to a dark value. The colour is affected by the colour that surrounds it. For example, if the surrounding area is dull, the colour will appear brighter. If the colour is surrounded by a brighter colour, it will appear dull in contrast.

- Invite students to apply their knowledge of colour theory by mixing paints and creating paintings that require the use of a variety of colour schemes.
- Ask students to view Picasso's paintings from the "blue" and "red" periods. Have them discuss the moods conveyed in these paintings. Then have students create paintings in which the mood is somber. Students are to use a monochromatic colour scheme to convey this feeling.
- Challenge students to create a painting of one of the four seasons, using an analogous colour scheme.
- Ask students to paint a warm or cool painting that uses one pair of complementary colours.

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

- Create a tessellation design that uses complementary colours for its colour scheme.
- Look at flowers, such as daffodils, lilies of the valley, irises, poppies, roses, peonies, dahlias, or sunflowers. Create a floral painting using analogous colours.
- Create two landscapes, one that conveys a warm environment, and one that conveys a cool environment.
- Create a painting using colour and value contrast.
- Create a farmers' marketplace, using colour schemes that convey a happy and bustling place. Exhibit your work. Use a product rating scale assessment tool to evaluate your painting and others.

Paper and Pencil

- Create two still-life paintings of different shaped bottles, using a different monochromatic scheme for each. Write a paragraph on how the colour affects the mood of each painting.
- Create an image of a plate of food that is visually appealing, using complementary colours. Write a paragraph on your use of colour in this painting. Did your use of colour make the food look appealing - so that people would want to eat it?
- Create an abstract painting in which value contrast is the focus. Use a margin assessment tool to reflect on the effect that the value colour scheme has on the image.

Portfolio

- In your workbook, create examples representing each of the basic colour theories. Your workbook will be reviewed periodically, and will be used for the end-of-semester interview.

Resources/Notes

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

Painting Unit

Outcomes**Students will be expected to**

- apply basic understanding of mixing colours (P10.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to apply basic understanding of mixing colours. They are to create colours through the mixing of primaries, complementaries, tints, and shades.

- Invite students to create a painting that represents the faces of multiculturalism in Canada. They are to mix colours that will reflect the many skin tones that represent the people in our country.
- Invite students to look at the garden paintings of Claude Monet. Then have them re-create a spring garden and a summer garden. Students will mix colour palettes that will be appropriate for a spring and a summer painting. Have them display and explain what they did to achieve the look for each seasonal palette.
- Ask students to create a painting of the famous storm, The Yankee Gale. They are to capture the danger and terror of this storm by mixing an appropriate colour palette. (They may want to view the painting *The Yankee Gale*, by Island painter, George Thresher. Have students discuss the colours Thresher mixed to reflect the mood and event.)
- Invite students to create a gothic scene from the comic strips *Batman* or the *League of Extraordinary Gentlemen*. Have them view film, posters, graphic novels, or comic books that portray these characters and their settings. Discuss the colour palette that they see in these sources. Have them mix and use a colour palette that conveys the feeling and mood of these characters and their settings.

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

- Look at flower paintings by Cézanne, van Gogh, and Georgie O’Keefe. Select one of the paintings and re-create that painting using a similar colour palette.
- Look at *The Wheat Field With Crows* by Vincent van Gogh. Discuss the colours he mixed to achieve the mood and capture the subject matter. Now read the poem “*The Raven*,” by Edgar Allan Poe, and create a painting with a colour palette that suits the poem.
- Study paintings by Maud Lewis, a painter from Nova Scotia. Discuss the colour palettes she uses in her paintings. Many of her paintings have been transferred into designs for rugs. Create a painting that could be used for a rug hooking design.
- Look at Ted Harrison’s painted scenes of Northern Canada. What colours did he use to portray his environment? Create a painting that represents your environment.

Journal

- Use your workbook to plan, practise, and reflect on mixing of colour. Your workbook will be reviewed periodically and also used for the end-of-semester interview.

Paper and Pencil

- Using your imagination, write a conversation between Claude Monet and George Thresher. Have these artists discuss the colour palettes they mixed to create the paintings *Red Boats in Argenteuil* and *The Yankee Gale*.

Presentation

- Create a “happy” painting, using a bright colourful palette. Create the same image using a sombre palette. Discuss with a classmate the effect of your two paintings.

Resources/Notes

“The Raven” by Edgar Allan Poe

www.nationhood.ca

Narratives of Nationhood

Art to the Schools Collection

Confederation Centre Art Gallery

Nova Scotia Art Gallery

Sculpture/Craft Unit

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

- distinguish between 3-D form and 2-D shape (S/C10.1)

Elaborations-Strategies for Learning and Teaching

Students will distinguish between a shape and a form, noting the similarities and differences as defined below.

shape—A shape is an area set off by one or more of the other six elements. Shape has length and width, but not depth, therefore, two-dimensional in nature. Shapes are either geometric or organic.

form—Like shapes, forms have a width and length. Where they differ is that forms also have depth; therefore, they are three-dimensional in nature. Forms can be grouped as geometric or free-form.

Please note the relationship between the two. Both have negative and positive space. Both make an outline creating shape (e.g., a 2-D circle and a 3-D sphere have the same outline).

- Invite students to transform 2-D shapes into 3-D forms. Have them note the differences and the similarities between shapes and forms. Students can use stiff paper, plasticine, or clay. They can display their shapes and forms in a class exhibition. Have a discussion about the shapes and forms.

Sculpture/Craft Unit***Tasks for Instruction and/or Assessment******Paper and Pencil***

- Draw shapes that are geometric and organic. Then create a form that has the same shape.

Take a digital picture of both and enter the images in your workbook. Reflect on the physical properties of both shapes and forms, and record your thoughts in your workbook.

Presentation

- Create a shape and a form that have a relationship, such as a circle and a sphere. Then present your creations in a Shapes and Forms exhibition. Have a descriptor that outlines the similarities and differences.

Resources/Notes

Sculpture/Craft Unit

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

- compare and apply the effect that positive and negative space have on 3-D forms (S/C10.2)

Elaborations-Strategies for Learning and Teaching

Students will compare and apply the use of positive and negative space when designing and creating their 3-D forms. Students should discuss how negative and positive space are used when constructing a 3-D form. They should consider how a small amount of negative space makes the piece heavy, while lots of negative space can create a light, airy feeling.

- Invite students to create a 3-D form that is visually heavy, and another that is visually light—using positive and negative space.
- Ask students to study Henry Moore's sculpture. How does he use positive and negative space? Is his work heavy or light? Create a form that is balanced with negative and positive space.
- Look at Greek sculpture. Is it heavy or light? Then look at Egyptian sculpture. Which sculpture is heavier? Why? How are positive and negative space used in these pieces? Choose one of the sculptures to replicate. Present your sculpture to the class.

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

- Plan your form in your workbook. Use positive and negative space to create the effect you want in your form. Be sure to illustrate the space from different views in order to capture the 3-D dimensionality of the sculpture.
- Use the assessment tool called “A Rating Scale for an Art Product.”

Paper and Pencil

- Compare how negative and positive space affect both realistic and abstract sculpture.

Presentation

- Create a realistic form using positive and negative space. Present your sculpture to the class, focussing on the use of negative and positive space.
- Create an abstract form using negative and positive space. Present your sculpture to the class, focussing on the use of negative and positive space.

Resources/Notes

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

Sculpture/Craft Unit***Outcomes******Students will be expected to***

- create a low-relief sculpture using paper and a light source (S/C10.3)

Elaborations-Strategies for Learning and Teaching

Students are expected to use paper to create a low-relief sculpture which focusses on the value scale. This value is to be achieved by light and the shadows it casts.

A low-relief sculpture's surface is only slightly raised compared to that of a high-relief sculpture, which has greater depth.

Examples of low-relief projects would include the following:

- collage
- perforated paper surface(s) that are folded back to have parts raised from the main background sheet to create a pattern.
- papier-mâché masks or plaques
- Ask students to create an organized cut pattern on paper, such as in the pattern shown here:

>>>>>><<<<<<<<

>>>>>><<<<<<<<

>>>>>><<<<<<<<

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Have students lift each of the pointed ends and gently fold back so that the point is perpendicular to the paper. Then have them set the sculptures up for display. They may want to have the low-relief sculpture lie down or be hung on a wall. Spotlight the pieces. Have the class discuss the values that are being created on the low-relief sculpture because of the spotlight.

- Challenge students to create a paper collage using only different tints of whites to create an image. Then use a spotlight to cast values on the collage. Have the class discuss their images with each other.
- Invite students to look at a pleated paper sculpture. Have them choose a pleated pattern that they would like to create. After they create their pieces, have them exhibit their work, using lighting to create the visual statement they want.
- Ask students to create or use a low-relief water resistant mould. Then have them create handmade paper from pulp. When the handmade paper will not slide off or crack, have them shape the paper on to the mould, then remove the paper when it is completely dry. Invite them to display their low-relief paper sculptures with spotlights.

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

- Create a low-relief sculpture using paper. Then use a spotlight to create a range of values that are cast by the shadows and highlights of the piece.
- Study theatrical masks used in Greek or Shakespearean theatre. Then create a papier-mâché mask for a character in musical theatre. Keep in mind that the lighting used on stage will have an effect on the mask.

Paper and Pencil

- Take pictures or create thumbnail sketches of your low-relief sculpture and enter them in your workbook. Reflect on how light creates value on your low-relief sculpture. Does it make it more dramatic? Does the sculpture change when you spot the light from different angles? Write about this in your workbook.

Resources/Notes

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

Sculpture/Craft Unit

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

- create a free-standing sculpture using modelling materials (S/C10.4)

Elaborations-Strategies for Learning and Teaching

Students are expected to create a free-standing sculpture using modelling materials, such as papier-mâché, clay, or wax.

- Invite students to look at the artwork of Canadian artist Joe Fafard. Discuss how Fafard is able to capture the person in these free-standing characters. Invite students to create a human figure using papier-mâché or clay. Have the students exhibit their free-standing figures on a stand. Have the class discuss the feeling a free-standing form has in space.
- Challenge students to create a free-standing animal using a modelling method with clay. Have students create a space to display their free-standing animals.

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

- Create characters for a new cartoon. Create a papier-mâché model of this free-standing character.
- Use the assessment tool called “A Rating Scale For An Art Product.”

Presentation

- Use clay to create a display of free-standing medieval creatures, such as gargoyles.
- Study the work of Canadian artist David Gilhooly. Then create a free-standing sculpture of a hamburger combo or a display of preserves. You may use clay, wax, or papier-mâché to model your work. Display your work in a class exhibition.

Portfolio

- Take photos of your work and enter them in your workbook or on a Web page.

Resources/Notes

Beginning Sculpture, by Arthur Williams (Davis Publications, 1993)

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

Printmaking Unit

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

- demonstrate knowledge of basic printmaking terminology (PM10.1)

Elaborations-Strategies for Learning and Teaching

Students should develop a working vocabulary of printmaking, and be able to use proper vocabulary for the methods, tools, and materials used.

Printmaking Terminology

prints

edition

brayers

screens

squeegee

plates

lino cutters

register

relief print

intaligo

lithography

screen printing

monoprint

- Have students use the proper terminology when talking about the processes, techniques, materials, and tools pertaining to printmaking.

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

- Demonstrate that you have a knowledge of printmaking by using the proper terminology when talking about the processes, techniques, materials, and tools pertaining to printmaking.

Paper and Pencil

- Use the proper terminology when writing in your workbook. Your workbook will be reviewed periodically. It will also be used for your end-of-semester interview.

Resources/Notes

Printmaking Unit

Outcomes

Students will be expected to

- distinguish among the four major methods of printmaking (PM10.2)

Elaborations-Strategies for Learning and Teaching

Students will distinguish among the four major methods of printmaking.

Students will compare

- the materials, tools, equipment required for each method;
- the procedure that is used for each method;
- the visual effects each method creates.

printmaking—An art form in which an inked image is transferred to another surface, such as paper or fabric. There are four major methods of printmaking:

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

intaglio printing—A printmaking method in which an image is first cut or scratched on a metal plate. Ink is pushed into the grooves, and then transferred to another surface by forcing paper into these areas. (Examples of this method would be etchings and engravings.)

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

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

- Invite students to find examples of each printmaking method: relief printing, intaglio printing, lithography, screen printing. Have them use their workbooks record and discuss their findings about each of the printmaking methods.
- Invite students to look at prints created through time and across different cultures by artists such as Utagawa Hiroshige, Albrecht Dürer, William Blake, Gabrielle de Veaux Clements, Kenojuk Asheville, Mary Ashoona, Robert Davidson, Wesley Nahanee, Erica Rutherford, David Silverberg, Christopher Pratt, or Kitagawa Utamaro. Have students figure out the methods that have been used in each of the prints. Ask students to discuss the visual effect that each method has on a print.

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

- Distinguish among the four major methods of printmaking by placing the correct tools and materials beside each example. Create a label identifying each method.
- Select examples of the four major printmaking methods and record, and compile the information in your workbook. Describe the differences among the four methods, and discuss how each gives a different visual effect. Your workbook will be reviewed periodically, and will be used for your end-of-semester interview.

Presentation

- Select visuals of the different methods of printmaking and present them to the your class.
- Select prints you have found on-line. Then create a virtual gallery. Describe what method would have been used for each of the prints. Share your findings with the class, a small group, or partner.

Resources/Notes

Art to the Schools Collection
Confederation Centre of the Arts
Eptek

Printmaking Unit

Outcomes**Students will be expected to**

- apply their knowledge and skills in drawing and colour theory to create a print (PM10.3)

Elaborations-Strategies for Learning and Teaching

Students will apply their knowledge and skills in drawing and colour theory to create a print. They will choose one of the printmaking methods to create their images.

Students should consider the following when choosing a method:

- the kind of image they want
- the effect they want to convey
- the method of printmaking that will support their image making
- how they will use colour(s)

Students will then create their printed images.

- Invite students to draw a super hero, creature, symbol, or flower-power image for a T-shirt. Have them discuss what printmaking method would be best for their image making and the fabric surface. What colour(s) would best portray the printed image? Then have them create their T-shirts. When the T-shirts are finished, have a clothesline exhibition.
- Ask students to design a card for a gathering. Ask them to choose the printing methods that will best suit the card and the message that is being delivered. Ask students to use their drawing skills and colour theory for this print. Have students create their cards.

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

- Design an image for a musical poster. Choose the printing method that will best suit the poster and deliver the required message. Use your drawing and colour-theory knowledge and skills. Create the poster.
- Create a poster for PEI Cultural Human Resources Sector Council. Use your drawing and colour skills to capture your audience's attention. Choose the printmaking method that will best suit the poster.

Presentation

- Create a poster image for your school cafeteria. Come up with a slogan that suits your audience. Choose the printing method that will best convey your message. Use your drawing and colour-theory skills. Create your print, present it to the class.

Portfolio

- Use your workbook to plan, record, compile samples, and reflect on your printmaking. Your workbook will be reviewed periodically, and will be used for your end-of-semester interview.

Resources/Notes

Perceiving and Responding Unit

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

- critically view artwork and use what they learn to inform their own artwork (PR10.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to critically view artwork, and to describe, analyse, interpret, and judge the work. (Please see the appendix for more information on viewing artwork critically.) Students will use what they learn to inform their own image making. They will explore and discover ideas, techniques, processes, materials, and tools; understand the influence that time, place, and culture have had on other artists, and apply this understanding to their own image making.

- Invite students to critically view the Lascaux Caves (Prehistoric), the Greenfield Papyrus (Egyptian), and a Greek amphora. Have them create a time line that depicts the tools, materials, subject matter, purpose, and the elements and principles used to create these artworks.
- Have students discuss themes, issues, materials, size, and spatial concepts used in various ancient artworks (prehistoric to Greek/Roman). How are the various artworks of the chosen time period similar, and how are they different? Why?
- Ask students to note the portions and perspectives of the figures, landscapes, and depicted events in the images of Egyptian artwork. There are many examples of tomb drawings and paintings from this time period for students to work with.
- Challenge students to experiment with various drawing tools to simulate cave paintings. They could use pigments, sticks, feathers and hands, and charred sticks. Ask students to describe their images for the class.
- Invite students to demonstrate what they have discovered about the art materials, tools, and technologies of the Greek/Roman period. Have students describe the effects that these materials, tools, and technologies would have had on the artwork.
- Ask students to explore different materials that would be similar to those used during the Egyptian period (e.g., tempera on a plastered surface, technique known as fresco secco or water-based pigment, brushed on or drawn with a stylus on papyrus). Invite students to describe what it would be like to draw with these materials/tools/technologies. Ask them to describe what it might have been like to be an artisan at this time, and invite them to go back in time and “become” an Egyptian artisan. Ask them to think of the kinds of technologies/materials they might try to create/invent for art-making? Ask the students if it was the images that they were trying to create that gave them the idea for the technology/material, or the technology/material that inspired the kind of image. Why?

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

- Apply your knowledge and skills of prehistoric Aboriginal art to inspire your own artwork.

Paper and Pencil

- Describe prehistoric sculpture by creating a postcard assessment. You should choose and re-create an image you have studied. Then on the back of the postcard write a description, interpretation, and analysis of the image you have created. Send the postcard to a classmate. Discuss your postcard with your classmate.
- In your workbook, compile the postcards that you have received. Then write a response to each postcard and its contents. Do you have the same opinions, ideas, and thoughts about art as the sender? Why, or why not?

Presentation

- As a small group choose one ancient art piece that you have found on a Web site and present it to the class. In your group presentation describe, interpret, analyse, and judge the piece. Give a reason(s) as to why the group has chosen this particular piece.
- Re-create an ancient Egyptian tomb drawing for a class exhibition. Each drawing should have a label with a description of the drawing. Invite the school to tour the exhibit. As a class, you will animate the exhibition by engaging your audience through discussions of interpretation and analysis.
- Design a tour of your Greek and Roman exhibition. In the tour design you are asked to create activities that will engage your audience in describing, interpreting, and analysing the works of art. Be creative with your tour.

Resources/Notes

Beginning Sculpture by Arthur Williams (Davis Publications, 2005)

Discovering Art History, by Gerald Brommer (Davis Publications, 2005)

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

Feldman's Critical Viewing Approach to Visuals (on-line)

Perceiving and Responding Unit

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

- select one art piece from their portfolios for a class exhibition and write descriptive pieces that explain the artwork (PR10.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to select art pieces from their portfolios to present in a class exhibition. A written explanation of the piece must accompany the artwork. A minimum of 200 words must be used.

Students should outline their written piece in the following manner.

Title of work:

Artist (Student):

Medium:

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

Date:

Explanation of the work should include the reason for the choice of artwork, what inspired the piece, the process used, the composition of the piece (the use of the elements and principles), the challenges and successes, and summary statement.

Students should use their workbooks to support their writing.

- Invite students to hang their art work and explanation in the class exhibition. Have an audience response book available. After the exhibition has ended, have the class review and discuss the audience comments and feedback.

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

- Hang your artwork and explanation in a class exhibition. Have an audience response book available. After the exhibition has ended, review and discuss the audience's comments and feedback.

Portfolio

- Select a piece from your art portfolio to present in a class exhibition. A written explanation of the piece must accompany the artwork. A minimum of 200 words must be used.

Include the following information:

- title of work
- artist (Student)
- medium
- artwork's dimensions (actual piece, not including the mat or frame)
- date

Explanation of the work should include the reason for the choice of artwork, what inspired the piece, the process used, the composition of the piece (the use of the elements and principles), the challenges and the successes, and a summary statement.

Use your workbook to support your explanation.

Resources/Notes

Historical/Cultural Unit

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

- select a prehistoric/ancient culture that they will use to inspire their own image making (H/C10.1)

Elaborations-Strategies for Learning and Teaching

Students will select an ancient culture that they would like to explore and incorporate in their own image making. The culture could be prehistoric (e.g., Paleolithic, Mesolithic, Neolithic, Bronze Age, prehistoric America, prehistoric Oceania) or ancient (e.g., China, India, Mesopotamia, Greece, Rome).

Students should explore the following information about their chosen prehistoric or ancient culture:

- time period
 - environment
 - types of groupings (such as communities, villages, societies, civilizations)
 - food sources
 - ideas, beliefs/rituals, and customs
 - types of art forms created
 - styles and symbols used and created in artwork
 - use of the elements of art in art forms
 - materials and tools used to create art forms
- Challenge students to choose a prehistoric or ancient culture that they would like to explore and use in their image making. Then ask them to select a medium that would best portray their choice. After the students have completed their images have them write descriptors that contain information suggested by the outline above. They should explain why they chose the media they did, and how they used the media and the culture's imagery in their own artwork. Have students present their artwork to the class.

Historical/Cultural Unit**Tasks for Instruction and/or Assessment****Performance**

- Re-create a tomb that communicates ancient Egyptian belief in the afterlife. Write a page explaining how the art forms supported this culture.

Journal

- Choose an ancient culture that you would like to represent in a class exhibition. Explore the cultural background, using the outline from column two. Then use a medium that you think would best represent your chosen culture's imagery. After you have completed your piece, write a descriptor that will accompany the image. Journal your thoughts, feelings, and learnings in your workbook.

Paper and Pencil

- Use your workbook to keep notes on what you have learned about an ancient culture. Your workbook will be periodically reviewed, and will be used in the end-of-semester interview.

Presentation

- Re-create an Egyptian wall painting. Have your class imagine that you are an artisan in ancient Egyptian times. Explain to your class the rules you have to abide by when creating a sculpture, or painting/drawing for the Pharaoh. Explain how the image will support the beliefs of the culture.
- Create an exhibition that captures a prehistoric culture. Re-create a dramatization of an artistic ritual used to give thanks and be successful in the gathering and hunting of food.
- Create a clay amphora. Explain how a clay amphora supports the culture of ancient Greece. Share with your class the symbolic designs and figures that help tell a story of this group of ancient people. Explain how the composition of the vessel represents the classical style of this culture. How was it made? What was it used for?

Resources/Notes

Beginning Sculpture by Arthur William (Davis Publications, 2005)

Discovering Art History, by Gerald Brommer, (Davis Publications, 2005)

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

Careers Unit

Outcomes**Students will be expected to**

- demonstrate an awareness of opportunities in the cultural sector (C10.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to demonstrate an awareness of opportunities in the cultural sector. They should seek information from the Cultural Sector Council, Internet, businesses, and primary sources.

- Invite students to view PEI Cultural Human Resource Sector Council posters. Divide the class into groups that represent the various disciplines in the arts. Have each group design a poster promoting careers in their specific discipline. Have each group present their poster and explain how it promotes careers in the specific cultural (arts) discipline.
- Invite students to use the Internet to explore careers pertaining to the cultural sector. Have them present their findings to the class. Have them create an image portraying a career in the arts on a wall in their classroom.
- Ask students to discuss the Prince Edward Island Cultural Sector posters. Then invite to your class a person whose career is in the arts. Have the class prepare questions for the guest speaker. Then ask students to create posters that promote careers in the arts.

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

- Create a visual on an arts related career that you may possibly pursue. Ask yourself what skills, interests, values, and traits you would need to be successful in this career. Reflect this in the promotional poster.
- Search Web sites that give information on arts related careers. Create a collage from your findings.
- Using the PEI Cultural Human Resources Sector Council's educational package (e.g., the posters) as an inspirational source, create a poster to promote a career in the arts.

Paper and Pencil

- List the different types of arts disciplines, such as craft, visual arts, literature, dance, drama, music, new media, and archival works. Under each discipline list various careers. List the skills, interests, values, and traits you would have to have for each of these. Use this information to create a sculpture.

Resources/Notes

www.awal.ca

Applications of Working and Learning
National Project site

<http://skills.edu.gov.on.ca/OSPWEB/jsp/en/Skilllevels.jsp>

Ontario Skills Passport Skill Levels with
Examples

<http://www.peiculture.ca/>
PEI Cultural Human Resources Sector
Council

Educational Cultural Sector Package
(Posters, etc.)

www.conferenceboard.ca/education

www.labourmarketinformation.ca
Service Canada Labour Market
Information

www.jobfutures.ca
Service Canada Job Futures

<http://www23.hrdc-drhc.gc.ca/>
National Occupation Classification and
Career Handbook contains the
classification structure and descriptions
of 520 occupational unit groups and
30,000 titles.

Department of Education and Early
Childhood Development Co-operative
Education Curriculum

Department of Education and Early
Childhood Development Health
Curriculum, Grade 9

Appendix

Sighting Exercise

Have students measure with their pencils in the air and to record, for this exercise, the actual measurements that they make.

Materials:

Each student will need for Part 1 a pencil, a pop bottle, a board to rest his/her paper on, and paper on which to draw (8.5x11).

For Part 2 a piece of paper (11x17), a gluestick, and coloured pencils.

Part 1

Ask students to gather their supplies. They will need to position the pop bottles as far back on their desks as they safely can. Then they will need to push their chairs back a little so that they can rest their boards (with the paper) against the edges of their desks. They should make themselves as comfortable as possible because ideally they will move very little throughout this exercise.

In order to do the sighting exercise there are a few things to be aware of:

- Students must close one eye when measuring, in order to flatten the scene. It must always be the same eye.
- Students must always hold their pencils at a 90 degree angle to their arms. There is a temptation to tilt the pencil in the direction of whatever one is measuring, but this will not give an accurate measurement.
- Students must always keep their arms straight out for each measurement, if they bend their arm the measurement will not be accurate.

Give the following instructions to the students:

Step 1: Make a mark on the bottom of the paper to stand for the bottom of the bottle. You need to start somewhere and this makes the next step easier.

Step 2: Hold the pencil straight out in front of you, vertically. Line up the top of the pencil with the top of the bottle and move your thumb along until it is lined up with the bottom of the bottle. This is the measurement of the height of the bottle. Note that at no time are you actually touching the bottle; you are measuring what you see in the air! (Students need to record this measurement by starting at the mark made for the bottom of the bottle, measuring up, and making a mark on the page for the top of the bottle.)

Step 3: Hold the pencil horizontally and line up the pencil with the bottom of the bottle. (There is a conflict here with what they know and what they see. They know that the bottle is sitting on the desk; therefore, it must be flat. But when they line up their pencils with the bottom of the bottle, they can see that the bottom of the bottle does not follow the straight line of the pencil. Students need to always believe their eyes and draw the rounded bottom of the bottle that they see. It's helpful to get them to compare the top and bottom of the label, along with the opening at the top of the bottle, to the straight line of the pencil.)

Step 4: Mark one side of the bottle on the drawing, and then turn the pencil horizontally and measure and record the width of the bottle.

Step 5: Continue to practise measuring as you draw the rest of the bottle. (Teachers can observe that they are measuring correctly.)

Part 2

Students will cut out the images that they have drawn and shaded, and position them somewhere on the larger pieces of paper. They should try out different types of arrangements, working with the idea of adding some “pop” back into the picture. Students can now create very imaginative drawings, adding visual images of words with “pop” in them, or the action of “popping” (e.g., the rice krispies pop riding through the sky on the pop bottle through a storm of popcorn).

Pop word ideas include popple, popcorn, popsicle, pop tarts, corn pops, snap crackle and pop, pop goes the weasel, popular music, pop art.

Enjoy and have fun creating.

Perspective Exercises

- Students will demonstrate an understanding of the illusion of depth through aerial perspective, also known as atmospheric perspective, in their drawings. Aerial perspective is a method of using intensity, value, and hue to create an illusion of depth/distance in landscapes.
- Invite students to create a painting using the method of aerial perspective. Have them choose objects, such as trees, hills, and/or buildings, for their compositions. Students are to overlap the trees, hills, and/or buildings, and use black and white paint to create their landscapes. The value of objects in the front should be dark, while each of the overlapped objects gradually moving to the back will have a lighter value. This variation will create the illusion of depth/distance.
- Invite students to go through a number of steps to create a space that uses the principle of one-point perspective. Have them use a 30 x 45 cm piece of paper. Lines should be lightly drawn at first, as some of them will need to be erased.

Give the following instructions to the students:

- Draw a horizontal line 12 cm down from the top of your sheet of paper.
- Make an X (vanishing point) on that line 22.6 cm from one side (that should be the half way point). Erase everything except the X.
- Measure 6 cm in from the two sides, and draw two vertical lines on the page.
- Measure 4 cm down from the top, and 5 cm up from the bottom of your page, and draw horizontal lines in the two side sections. Erase the vertical lines above and below these new lines.
- From the top and bottom of the vertical lines draw lines to the X (vanishing point).
- Measure 9 cm in from the vertical lines and draw two new vertical lines between the diagonal lines.
- Draw two horizontal lines to connect the two new vertical lines. Erase the diagonal lines within the middle rectangle. Keep the X.
- You now have the basic format. From here it's up to your creativity and skill to transform these lines into a recognizable space. It can be seen as an outdoor space (e.g., two buildings in a city, a storefront, a castle, a train station). Or can be seen as an interior space (e.g., a hospital hall, a school corridor, a bowling alley).
- Windows, doors, etc. drawn on the three rectangular shapes will maintain their natural shapes.
- Windows, doors, etc. drawn on the remaining two walls will have sides that remain vertical, but tops and bottoms will point directly at the X (Vanishing Point).
- There should be some object or objects in the space between the two walls (e.g., table, fountain, pool, sofa, row of garbage cans). These should conform to the vanishing point.

Critical Viewing

To describe a visual, students should investigate

- the size, media, and process used in the artwork;
- the subject of the artwork (e.g., people, animals, objects, places);
- the elements and principles used in the artwork.
 - What kinds of lines were used, and where?
 - What kinds of shapes were used, and where?
 - What kinds of textures were used, and where?
 - What kinds of colours were used, and where?
 - What type of space was created, and where?

When students analyse artwork, they will view, discuss, and present

- how the elements and principles are used in relationship to each other in the image;
- the relationships among the people, places, and objects;
- how the elements and principles are used to create the artist's individual style.

When students interpret artwork, they will

- explain the meaning, the message, the content;
- examine how time and place have affected the artist's style (research component);
- consider the feeling/mood conveyed by the work;
- classify the work as decorative or functional.

When students judge/evaluate artwork, they will make a decision on the success of the aesthetic view. There are three well-known aesthetic views:

- **Subject view**—The art must have a subject that is easy to identify.
- **Composition view**—The elements of art are organized through the principles of art to achieve an overall unity. This is known as focussing on the formal properties.
- **Content view**—The artwork must effectively communicate its information, ideas, feelings, or mood.

Elements of Art and Design Project (suggested activity)

Create a collaged book about the elements of art and design. These elements are used together whenever you create a work of art. The elements are line, shape, colour, value, texture, and form. Your book should contain examples of each.

For the title page, create the words “Elements of Art and Design.” Find different fonts for each letter, or as many different fonts for each letter, or as many different fonts as possible.

At the top of each page should appear a collaged word naming the element of design which is featured on that page.

line—Interrupted line, straight line, curved line, jagged line. 4 different ones as listed.

shape—Organic shapes (shapes, community but not inclusively, found in nature), and geometric shapes found in math, such as circle, square, oval, rectangle, pentagon, hexagon, octagon). Use five of these.

colour—Get a colour wheel from me, find the colours, and collage them in.

value—The lightness and/or darkness of something. Find a photo with mostly dark values, one with mostly light values, and one with a full range of value. (Remember the grey scale that you made.) Add the photo to your book.

texture—How something (e.g., brick, sandpaper, fur, flower petal) would feel if you could touch it (smooth, rough, bumpy, etc.) Find five different textures and collage them in your book.

form—Sculptural or three-dimensional shape (e.g., cube, pyramid, sphere). Find forms that are organic and geometric. Collage your findings in your book.

Visual Arts Glossary

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

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

abstraction—The process of making artwork abstract.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

contemporary art—Art created in the present day.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

line—An element of design. The visual path left by a moving point. A mark, guide, or boundary that leads the eye in an artwork.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

There are three types of perspective:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

textile—Fibre or yarn usually woven into cloth.

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

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

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

value—The lightness or darkness of a colour.

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

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

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

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

Glossary of Action Verbs

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

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

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

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

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

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

describe—Present characteristics of a particular topic.

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

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

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

explain—Describe, giving reasons.

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

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

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

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

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

Book Resources

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

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

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

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

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

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

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

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

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

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

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

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

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

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