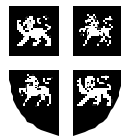


Art and Design

Art and Design 2200/3200

DRAFT



GOVERNMENT OF
NEWFOUNDLAND
AND LABRADOR
Department of Education
Division of Program Development

A Curriculum Guide
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Table of Contents

Acknowledgments	iii
Vision Statement	v
Section 1: Introduction	1
Background	1
Rationale	1
Section 2: Program Overview	3
Course Organization	3
Visual Arts and Literacy	7
Creativity and Art	8
The Creative Process	9
Visual Arts and the Brain - Based Learning	10
Visual Arts and Multiple Intelligence	11
Section 3: Curriculum Outcomes	15
Meeting the Essential Graduation Learnings Through Art	15
General Curriculum Outcomes	18
Key-Stage Checklist	23
Drawing	27
Fibre Art	37
Graphic Arts	69
Media Arts	101
Painting	119
Photography	133
Pottery	169
Printmaking	179
Sculpture	189
Section 4: The Learning Environment	221
The Learner	221
Instructional Approaches	223
Addressing the Needs of All Learners	228
Assessment and Evaluation	228

Section 5: Appendices 235

- Appendix A: Sample Assessment Forms and Lesson Plans 235
- Appendix B: Career Links to Visual Arts 263
- Appendix C: Safety in the Art Room 277
- Appendix D: APEF Key Stage Curriculum Outcomes: Visual Arts K-12 285
- Appendix E: Glossary 295
- Appendix E: Resources and Bibliography 319

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Vision

Our 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.



Introduction

Background

This guide is intended to serve as a model for an outcomes-based curriculum in Art and Design 2200/3200 and as a departure point for school districts and teachers to produce learning experiences for their students. This guide contains Atlantic Provinces Education Foundation (APEF) Essential Graduation Learnings, Organizing Strands, General Curriculum Outcomes and Key Stage Curriculum Outcomes. It also includes Specific Curriculum Outcomes developed by a team of teachers who comprised the Working Group for this Guide.

Suggestions for instruction and assessment are included in this document. These are to assist teachers in providing learning activities for their students which reflect the APEF Outcomes. Teachers are also encouraged to add their own Specific Curriculum Outcomes and notes about instruction and assessment.

The Outcomes have been written to foster effective concept and skill development. The teacher developers made a concerted effort to write the Outcomes at a useful level of generality.

Rationale

Art is a fundamental dimension of human life. Throughout recorded history human beings have used the visual arts to give form and meaning to ideas and feelings and to express and communicate profoundly-felt experiences to others. Hence, the presence of art as a formative medium is found not only in our museums and galleries but in all those objects and technologies that have their origin in visual (or spatial) thinking and their ensuing development in visual design.

Human experience is ordered in various ways: numerically, verbally, musically, kinaesthetically, and visually. Students need experience in all these areas if they are to gain the maximum benefit from their education. Education in art helps students to become selective and discriminating in their visual judgements and to improve their understanding of their visual environment. Students also need practice recognizing and understanding the relations between these areas of human experience. Education in art encourages students to consider the relation between verbal and visual learning, or, in other words, visual literacy. For these reasons, education in art is essential education.

When schools provide suitable and imaginative art programs which combine the disciplines of intellectual activity with physical skills in creative problem-solving, they are supporting the individual growth of students and are contributing to the development of their personality. Students who participate in such art programs not only gain a knowledge of art and the role it plays in human interaction but they also develop an understanding and appreciation of the arts of other cultures, both historical and contemporary. The experience of art also helps students to become selective and discriminating in their visual judgement and thus improve their understanding of their own visual environment.

Students of art must develop some mastery of basic skills and acquire a working knowledge of the fundamentals, history, and heritage of art. Both facets lead to worthwhile art experiences: the satisfaction of achievement as well as the understanding and enjoyment of the artistic creation of others. Skills, while not ends onto themselves, are important keys to greater freedom, personal growth and artistic confidence.

This guide defines and enunciates a body of knowledge supported by teaching suggestions from which Art and Design 2200/3200 should be developed. The imaginative use of this guide should assist teachers to establish developmental exercises. It should also help them to create the conditions and circumstances whereby students may experience and explore a series of activities suited to their needs and related to specific goals.

A well-developed art program will include opportunities for students to see and feel visual relationships; to develop imagination and personal imagery; to engage in the practical production of art work; to appreciate the art of others; to develop an informed aesthetic and critical awareness; and to evaluate their own work and that of others.

Although visual images may make strong and stirring impressions no matter what their source of origin, fuller understanding of them depends on knowledge gained through effective educational preparation. A well-developed art program will expand and clarify visual awareness and will deepen and refine feelings. It will help students to enjoy greater self-knowledge and self-enrichment as well as increase their understanding of others and of visual literacy.

This guide is compiled in the belief that its use will make more effective the teaching and learning of art for teachers and students of Newfoundland and Labrador.

Program Overview

Program Overview

The development of personal imagery is central to Art and Design 2200 and Art and Design 3200. People make art “about” something. The best art is about things which are of interest and are relevant to the artist. This course encourages students to search for, discover, respond to and make art about subject matter which is meaningful to them.

In order to develop their confidence and their competence in image making, Art and Design students will broaden and refine their understanding of visual composition and develop their skills with art media and processes. The Art and Design courses are designed such that students may develop competence in a small number, rather than limited competence in a larger number, of studio disciplines.

Course Organization

The guide is designed to address nine specific content areas to offer students the opportunity to develop personal imagery using a variety of media. Students work with visual problems, study past and present cultures through a visual lens, and participate in the creative process and production of art. The nine units from which to build studio explorations include: Drawing, Fibre Arts, Graphic Arts, Media Arts, Painting, Photography, Pottery, Printmaking and Sculpture. Three of these units will be studied in Art and Design 2200. Art and Design 3200 involves the study of three units different than those studied in Art and Design 2200 so that a student completing both courses will have had exposure to a total of 6 different units of study. Teachers should provide instruction in the units in which they feel they have the greatest strength or personal interest.

Because students explore only three units per year, they have the opportunity to immerse themselves in the content for an extended period of time. This allows a depth versus breadth approach to the material, and it also gives the teacher some flexibility in planning for each year’s work.

A comprehensive overview of each studio unit appears in Section 3 of this guide. There, the content of each unit is described in terms of specific curriculum outcomes, materials and resources, processes, vocabulary, and a list of elaborations and strategies for teaching and learning.

Visual Concepts

In each studio unit, a variety of visual concepts are suggested for exploration. However, for expediency, they are studied in depth only in the one or two units where they may be most often or easily illustrated. This should not preclude acknowledgment of or exploration of them in other studio units.

Materials - Basics, Enrichment

All students should experiment with all the basic art materials or at least try using them in preparatory studies. Yet, it is not necessary for every single basic art medium to appear in the final products.

Processes

All students should experiment with all of the suggested art processes. Although, final products should be completed using processes the student deems appropriate to the subject matter of the work.

Vocabulary

Vocabulary basic to each studio unit is listed in each overview. A definition of each term is usually included in either the classroom resource book or the teacher resource book.

Elaborations and Strategies for Teaching and Learning

No attempt is made to describe the total number or types of projects to be undertaken by each student. However, a list of possible projects is included in each unit. These may be used exactly as they appear, they may be adapted, they may be used as a source of inspiration for other ideas, or they may be replaced by other strategies. Teachers and/or students must make the final decision about subject matter.

Students will explore only three studio units per year. At the end of two years, students will have completed six of the following nine studio units:

- Drawing
- Fibre Arts
- Graphic Arts
- Media Arts
- Painting
- Photography
- Pottery
- Printmaking
- Sculpture

Schedule of Study

The choice of units may be determined by such factors as school budgets, studio equipment, or teacher experience. Otherwise the decision must be left to the discretion of the teacher. For example, the teacher may choose the three units to be studied, may confer with the class on a decision, or, where possible, may permit individual students their choices of studio units.

Imagery

During the year, students will be developing a number of images. The number of final images will vary with students depending on the goals set by the individual students, the class group and/or the teacher. The content or subject matter of the images will also vary. No attempt has been made in this guide to identify the content of student imagery because the choice of content must ultimately rest with the student.

There are many ways of discovering potential subject matter for visual imagery. One of the best ways is through talking and exchanging ideas. One of the first things the art teacher and student group should do in the year is take the time to share their interests and concerns. The art teacher wants students to develop their visual concepts and technical skills, and students want to make visual images about things that are important to them. Through discussion, ideas and feelings are verbally expressed so that all parties can acknowledge and appreciate the others' interests.

Many general themes may be identified in this manner and a master list drawn from them. For some students, who may have felt a lack of direction, this may be sufficiently stimulating to give them some focus and some ideas to consider. Other students may require more direction, and the teacher may engage in further conversation with those individuals and/or even assign specific tasks to set them in the right direction.

Some students may have very strong ideas about the kinds of subject matter they want to explore in their imagery. For example, they may wish to spend a unit or even the whole year developing imagery related to a theme in which they take a special interest such as environmental pollution, the family, a particular social issue, design in nature, the fishing industry, etc. In this case, student and teacher must determine a time plan for the student and set an outline of objectives. They would meet regularly to determine the student's progress. The teacher will guide the student towards completing the required course content in terms of visual concepts, materials and processes, and development of vocabulary. The student can also take an active role in this process by utilizing a self-assessment rubric.

Resources

The Teaching Guide

The main teaching resource is this teaching guide/handbook. It outlines the course outcomes, describes the course content, lists resources and describes how to use them, suggests teaching strategies, and evaluation procedures.

Teacher Resource Books

A total of nineteen resources are provided to Art and Design teachers. Eight of these support each of eight studio units. These resources are not to be used as text books. They may be shelved so that students as well as the teacher have easy access to them.

Art and Design 2200/3200 Interim Teaching Guide/Handbook

Design Synectics

New Technology in the Art Room (Binder and CD)

World History and Art Transparencies

Graphic Communications + Instructor's Resource Guide

Applied Photography + Instructor's Guide

From Ordinary to Extraordinary

Exploring Drawing

Practical Sculpture

Photography

Crafts: Contemporary Design and Techniques

Exploring Painting

Printmaking

Do-It-Yourself Graphic Design

Claywork

Safety in the Art Room

Careers in Art

Living with Art

Visual Arts and Visual Literacy

As our culture grows increasingly dependent on visual imagery, we need to understand how the visual aspects of our world affect our actions and our interactions with the world around us. Students today are growing up in a highly visual world, surrounded by the images of television, videos, advertising displays, and other media. Our students need to develop their visual literacy which is not reserved for the artist only, but for every truly productive person.

Art is a foundation for effective visual literacy, which is the ability to use imagery; to perceive objects in space; to use and to comprehend graphic language such as maps, blueprints, drawings, and diagrams; to see visual order; to recognize symbols, excellence, expression; and to develop aesthetic appreciation. Art concepts, identified and taught in a systematic method gives students highly developed skills in visual perception, skills which will enhance their potential to provide the world with creative, innovative thinking in all areas of study.

Art is an important discipline which embodies a wealth of universal ideas, values, feelings and technologies that have become a part of our culture and heritage. Through structured and sequential learning activities involving the creation and study of art works, students acquire the necessary visual literacy skills to understand, interpret and judge works of art. Art education develops students capable of making sound aesthetic decisions in their lives and expands the dimension of their understanding to include what only art can offer the human experience.

Creativity and Art

“Creative thinking inspires ideas. Ideas inspire change. Art matters.”
-Barbara Januszkiewicz

Creativity is a mental process utilizing all of the brain’s specialized capabilities. When stimulating creativity in students and teaching them to understand the process of creating art, some of our goals as teachers of art curriculum include supporting students to become confident, skilled, creators of art. Creativity is an important component of an art curriculum because it is the most distinguishing characteristic of human performance. As such, we hold things in our minds and pass them into being what becomes part of our culture.

It is rather difficult to define precisely what creativity is and how, where, why and when it comes about. Creativity flourishes in a climate which nurtures self motivation. Part of this process can require the ability to be self- reflective. Introspection is an important aspect of the creative process, allowing one to draw ideas or inspirations from their own mind. To be creative, one must be able to shape, explore and transform one’s own ideas. It has been recognised, through various studies and theories of creative, extraordinary or great thinkers of our time, that creative ideas often come at a time when the person appears to be thinking about something else, or not really thinking at all. Creativity draws crucially on our ordinary abilities. The creative thinker often finds connections where most do not, seeing the same thing as everyone else but seeing it in a different way.

Everyone has some degree of creative power, our creative abilities are individual to each of us. Creativity also overlaps with other psychological phenomena, such as intelligence, cognitive style, and personality, but it is not identical to any of them. Creativity exists in many forms and on many different levels, it can manifest itself in different ways depending on the blend of characteristics one brings to one’s attempts. Our personal feelings and emotions, as well as an awareness outward, toward the behaviour, feelings, and motivations of others will often have an affect upon our creativity.

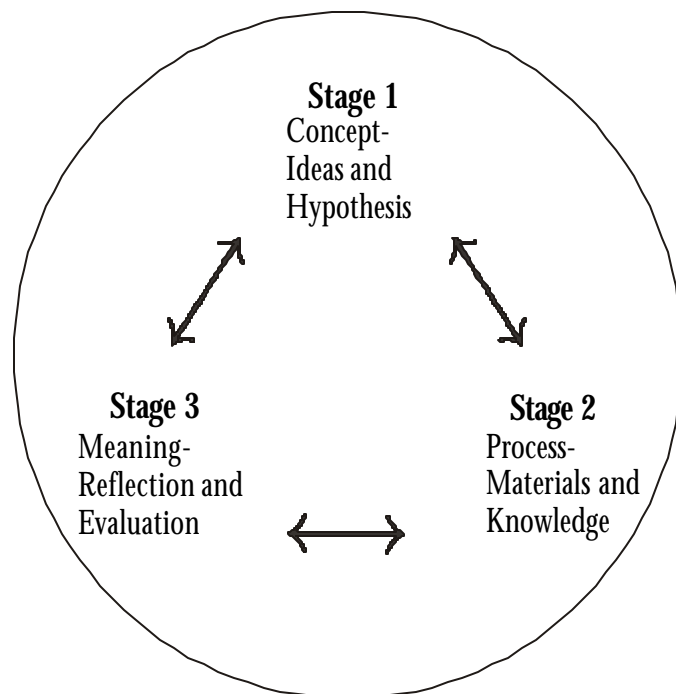
The Creative Process

The creative process begins at the point where one:

- explores a thought or idea
- has a creative problem to solve
- expresses a point of view or opinion
- pursues a direction

The Creative Process: A basic model

There are three stages involved with the basic model of this process, beginning with the concept. The application of the students' knowledge of art processes and media to the development of the idea or hypothesis occurs in stage two. While stage three, involving reflection and evaluation may occur numerous times as materials and processes are explored to expand the idea/hypothesis or develop new ones.

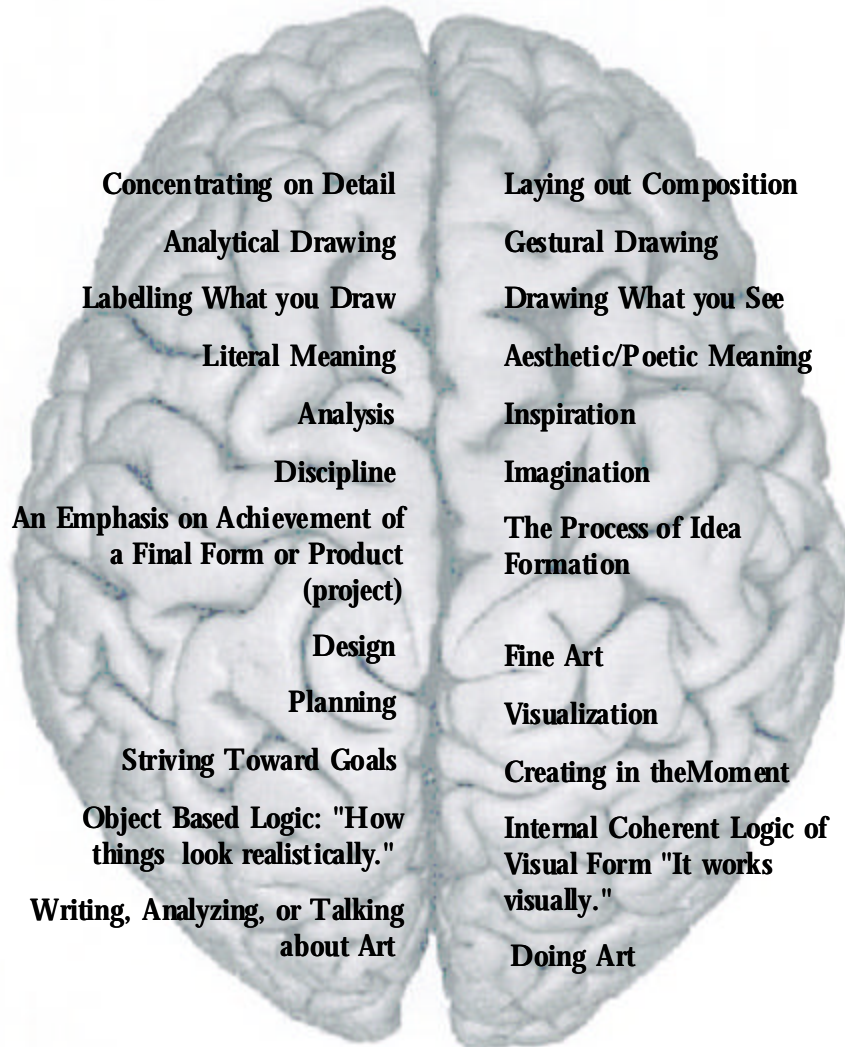


Visual Arts and the Brain

Brain-based teaching and learning focuses on understanding the who and how of learning. It synthesizes knowledge about the natural functions of the brain with learning opportunities for students that are compatible with these natural brain functions.

What the brain learns and how it makes sense of the world around it depends on the kinds of experiences it has. Once there is an understanding of the emotional, contextual nature of learning, opportunities can be developed to create stimulating learning environments that include such practices as cooperative learning, problem solving, peer-teaching, and hands-on experiential learning. The diagram below lists some of the experiences student brains engage in as they participate in visual arts activities.

Art Education and the Brain



Visual Arts and Multiple Intelligence

Human intelligence has many dimensions. According to Professor Howard Gardner of Harvard University, there are at least nine different kinds of human intelligence. Gardner's contention is that individuals possess all nine intelligences to varying extents. The theory of Multiple Intelligence is meant, not only to reach learners based on their areas of strength and points of interest but, to also develop each type of intelligence that is in a latent state. Education in visual arts provides an opportunity for students to use all of their intelligences to solve problems and express themselves.

- 1 Verbal/Linguistic Intelligence** encompasses the capacity to use language; one's own native language and perhaps other languages. The ability to express what's on your mind and to understand other people. Verbal/Linguistic Intelligence is a natural part of visual arts lessons, whether the student is reading, listening to information, expressing opinions, using various kinds of computer technology, and creating mixed media art works involving words and images, writing research reports and participating in conversation and discussions or conducting an interview.
- 2 Logical/Mathematical Intelligence** involves number and computing skills, recognizing patterns and relationships, timeliness and order, and the ability to solve different kinds of problems through logic. It embraces inductive and deductive thinking and reasoning, and recognition of abstract patterns. It incorporates the ability to manipulate numbers, quantities and operations like a mathematician and to understand the underlying principles of causal systems - the way a scientist or a logician does. Logical/Mathematical Intelligence may be exercised in visual arts when students look for and create abstract patterns, use deductive reasoning to determine the meaning of an art work, use grids and measurements in drawing, use geometric shapes to develop designs and explore dimensional concepts, work through the art process to develop ideas and solutions to artistic problems, formulate mixing recipes to create colors with paint and other media, develop and study timelines, and work through synectic activities.
- 3 Visual/Spatial Intelligence** includes visual perception of the environment, the ability to create and manipulate mental images, and the orientation of the body in space. It is the ability to represent the spatial world in your mind. Visual/Spatial Intelligence relies on the sense of sight and visualization. It may be developed through experiences in all areas of visual arts including graphic arts, sculpture, and media arts. Students sharpen their observation and visual literacy skills, solving spatial tasks and creating optical illusions, and participating in exercises which involve imagery and active imagination.

- 4 Musical/Rhythmic Intelligence** consists of the capacity to think in sound and tone, to be able to hear patterns in rhythms and beats. It is understanding and expressing oneself through music. It also includes a variety of environmental sounds and rhythmic movements or dance. Rhythm is one of the principles of design and therefore can permeate much of the work studied and created by students. In visual arts musical/rhythmic intelligence may be exercised by listening to a variety of musical recordings while creating artwork such that the rhythm of the music manifests in the artwork. Sound can also be utilized in the development and installation of multimedia and/or environmental artwork.
- 5 Bodily/Kinesthetic Intelligence** involves physical coordination and dexterity, using motor skills, and expressing oneself or learning skilfully through physical activities. It is the capacity to use your whole body or parts of your body (your hands, your fingers, your arms) to solve a problem, make something or put on some kind of production. It may be practiced in visual arts by working with clay, wood, wire and other construction materials to create sculptures and pottery, developing a piece of multimedia and/or performance art which involves movement, the creation of mobiles, participating in tableaux, and using various kinds of manipulatives to solve problems or to develop ideas. The manipulation and application to the creative process, of most art materials and tools directly encompasses the Body/Kinesthetic Intelligence.
- 6 Naturalist Intelligence** entails understanding the natural world of plants and animals, noticing their characteristics, and categorizing them; it generally involves keen observation and the ability to classify other things as well. It may be practiced in visual arts through the creation of observational drawings, by exploring nature and using it as a source of inspiration and materials for artmaking (color palettes, dyes, rock, sand, wood, etc.) making collections of objects, studying them, and grouping them (ie. collage and installation art). Through visual arts the student can demonstrate sensitivity to other features of the natural world with environmental design work.
- 7 Interpersonal Intelligence** is comprehending how to communicate with and understand other people and how to work effectively with others. Visual arts incorporates Interpersonal Intelligence and assists with empathy building in students through group activities, projects and discussions, exploring how and why art is made.

- 8 Intrapersonal Intelligence** embodies an understanding of yourself, of knowing who you are, what you can do, what you want to do, how you react to things, which things to avoid and which things to gravitate toward. It involves understanding one's inner world of emotions and thoughts, and growing in the ability to control them and work with them consciously. In visual arts Intrapersonal Intelligence is practiced through participating in the process of creating independent artwork (ie. painting a self portrait or using emotions to express a theme or feeling in a work), and recording reflections and art making ideas and processes in a journal/sketchbook, and through career exploration.
- 9 Existential Intelligence** is the tendency to pose (and ponder) questions about life, death and ultimate realities. These are themes which can be explored and developed in the creation of artworks using a variety of media and by recording reflections and art making ideas and processes in a journal/sketchbook. Visual arts programs provide students a safe environment in which to probe these larger life issues and develop their own understandings which can be expressed non-verbally through their work.

Curriculum Outcomes

Meeting the Essential Graduation Learnings Through Art

Essential Graduation Learnings (EGL's) are statements describing the knowledge, skills and attitudes expected of all students who graduate high school. They serve as a framework for the curriculum development process. These Learnings describe expectations in terms of knowledge, skills and attitudes developed throughout the curriculum. They verify 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 for their present and in their future. The seven EGL's are described in the first column of the chart on page 16. The chart also briefly details student development through the visual arts programs.

Visual Arts education in Newfoundland and Labrador further builds itself around three strands:

1. Creating, Making, Presenting
2. Understanding and Connecting Contexts of Time, Place and Community
3. Perceiving, Reflecting, and Responding

In addition, Visual Arts education in Newfoundland and Labrador is described in terms of eight General Curriculum Outcomes. These outcomes relate to the entire art education program from kindergarten to level three and are connected to the three strands around which art education in this province is organized. These strands are not intended to separate the domains which are intrinsically intertwined, but to help clarify the curriculum. Each of the General Curriculum Outcomes is further defined by Key-Stage Outcomes. Key-Stage curriculum outcomes are statements that identify what students are expected to know and be able to do as a result of their cumulative learning experiences. The Specific Curriculum Outcomes are the final level of outcomes which entail a variety of learning experiences to guide students in the attainment of the Key-Stage Outcomes. Elaboration regarding these levels of the curriculum framework is presented in the following pages.

Essential Graduation Learnings	Students Develop Through Art	Areas of Experience
<p>Aesthetic Expression: Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts.</p>	<p>Knowledge and appreciation of art forms</p> <p>Awareness of others</p>	<p>critical study and interpretative skills, historical contexts, tolerance, sensitivity, empathy, valuing of others and their work</p>
<p>Citizenship: Graduates will be able to assess social, cultural, economic and environmental interdependence in a local and global context.</p>	<p>Knowledge and appreciation of social and cultural domains</p>	<p>traditions, social issues</p>
<p>Communication: Graduates will be able to use the listening, viewing, speaking, reading and writing modes of language(s), and mathematical and scientific concepts and symbols, to think, learn and communicate effectively.</p>	<p>Communication and expressive skills</p> <p>Social skills</p>	<p>language, critical listening, self-expression, teamwork, negotiation, life skills, co-operation, forming better relationships</p>
<p>Personal Development: Graduates will be able to continue to learn and to pursue an active, healthy lifestyle.</p>	<p>Personal skills, self-awareness and intrinsic well-being</p>	<p>responsibility, autonomy, self esteem, organizational skills, self confidence, independence, self understanding, enjoyment, fulfilment</p>
<p>Problem Solving: Graduates will be able to use strategies and processes needed to solve a wide variety of problems, including those requiring language, and mathematical and scientific concepts.</p>	<p>Thinking and creativity skills</p>	<p>problem-solving, reflection, imagination</p>
<p>Technological Competence: Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems.</p>	<p>Technical skills using a variety of media and extrinsic transfer</p>	<p>transfers to other areas of learning, employment, and leisure activities</p>
<p>Spiritual and Moral Development: Graduates will be able to demonstrate understanding and appreciation for the place of belief systems in shaping the development of moral values and ethical conduct.</p>	<p>Knowledge and appreciation of the affective domain</p>	<p>emotions, spirituality</p>

Visual Arts and Cross Curricular Connections

The visual arts are a discrete and valuable part of the total curriculum and supports student attainment of the Essential Graduation Learnings. Just as the study of art can enrich student's understanding of other subjects, so too, can their studies of other subjects be linked to art.

LITERACY / LANGUAGE ARTS

Language arts are reinforced in the art curriculum through a variety of activities which include comparison and analysis, reflective inquiry, descriptive response to artwork - both verbal and written, critical thinking with interpretation and hypothesis relating to visual facts. Students also formally research, read and write about art. For example: when responding to art works, students communicate observations, ideas, and feelings; and students enhance their existing vocabulary with discreet art vocabulary and meanings. The study of visual arts enhances the development of students' visual literacy skills.

SCIENCE, MATH AND TECHNOLOGY

Art students use multiple approaches to problem solving; they experiment within the artistic process, develop and test hypotheses, and use observation skills for study, identification and recording visual data. They explore the natural world using it often as a source of inspiration for creating. Computer hardware and software are applied by students to the creation of computer-aided art work and word-processing. Students also apply and develop their knowledge of measurement, ratio, proportion, and geometric shape and form in the evolution and creation of their work. The comparison and development of shapes and forms is integral to their development of 3 dimensional art works. Patterns and symmetry in art and design enhance student understanding of visual-spatial relationships, measurement, proportion, and grid work. Students in visual arts also explore design through a social context, use drawings to plan or respond to a design task, use art media to make or model artifacts, systems and environments being studied and also judge and seek ways to improve their art works.

SOCIAL STUDIES / HISTORY / GEOGRAPHY

Students in visual arts study the importance of culture and history to the creation and existence of art. The study of Newfoundland art and artists provide a window through which to explore part of their own rich cultural heritage. Students develop better understanding of the concepts of time and change through art from the past, interpreting environmental and historical evidence in art, buildings and artifacts. Historical explorations for students in visual arts include sources such as myths and legends, eye witness accounts, period styles, inventions and the lives of historical figures, including but not limited to artists. Students utilize maps and the atlas to locate places in art, developing knowledge through art of distant and local locations and in the exploration and creation of environmental art work students explore weather, water, land forms and nature and its inspiration and effect on art.

PERSONAL DEVELOPMENT

Students often use music as a stimulus when creating art or establishing an environment to create in (as background to art activity). When working abstractly for example, music, can be the catalyst for the creation of a piece of art. The dramatic form of tableaux provides an alternate, non-verbal method for students to communicate their knowledge and understanding of art works from the lives and works of artists being studied. Students study, design and create with textiles in fibre arts developing an understanding of the versatility and role of textiles in societies and cultures. In art, through career studies and explorations of information media, students construct understanding about industry, society, economy, and the role of visual arts to it. Students examine art and explore the reasons why people create it, this can extend their understanding of the history and religion of other other cultures and linguistic communities.

Organizing Strands and General Curriculum Outcomes

The learning outcomes are grouped according to three organizing strands: creating works of art; responding critically to their own works and the works of others; and making connections in local, global, and historical contexts. Under these three organizing strands, eight general curriculum outcomes identify what students are expected to know, to do, and value, upon completion of their study in art education. Key-stage curriculum outcomes are the next level of criteria. These statements identify what students are expected to know and be capable of doing as a result of their cumulative learning experiences. The specific curriculum outcomes in each unit of this guide provide direction for student achievement of the Key-stage outcomes.

Creating, Making, and Presenting	Understanding and Connecting Contexts of Time, Place, and Community	Perceiving, Reflecting, and Responding
<p>This strand involves 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 art works students provide evidence of achievement, both as the work is being developed and in its final form.</p> <p>General Curriculum Outcomes</p> <p><i>Students will be expected to:</i></p> <ol style="list-style-type: none"> 1. explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts 2. create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes 	<p>This strand focuses on evidence, knowledge, understanding, and valuing the arts in a variety of contexts.</p> <p>General Curriculum Outcomes</p> <p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> 3. demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture 4. respect the contributions of individuals and cultural groups to the arts in local and global contexts, and value the arts as a record of human experience and expression 5. examine the relationship among the arts, societies, and environments 	<p>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.</p> <p>General Curriculum Outcomes</p> <p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> 6. apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work 7. understand the role of technologies in creating and responding to expressive works 8. analyse the relationship between artistic intent and the expressive work

Strand : Perceiving, Reflecting and Responding: Visual Arts	
GCO 6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.	
GCO 7. Students will be expected to understand the role of technologies in creating and responding to expressive works.	
GCO 8. Students will be expected to analyse the relationship between artistic intent and the expressive work.	
Level	Sample Criteria
A+ (90-100)	<ul style="list-style-type: none"> · Comprehensively applies concepts and technical vocabulary to describe works of artistic expression. · Consistently analyzes and communicates in depth how technical, organizational and aesthetic elements contribute to the ideas, emotions and overall impact of works of artistic expression. · States and supports in an insightful way with multiple examples, preferences for artistic work(s) and reasons for preferences, based on an analysis of how elements and principles are used in producing the work.
A (80-89)	<ul style="list-style-type: none"> · Clearly applies concepts and technical vocabulary to describe works of artistic expression. · Clearly analyzes and communicates how technical, organizational and aesthetic elements contribute to the ideas, emotions and overall impact of works of artistic expression. · States and supports in a clear way, preferences for artistic work(s) and reasons for preferences, based on an analysis of how elements and principles are used in producing the work.
B (70-79)	<ul style="list-style-type: none"> · Applies basic concepts and technical vocabulary to describe works of artistic expression. · Analyzes and communicates how technical, organizational and aesthetic elements contribute to the ideas, emotions and overall impact of works of artistic expression. · States preferences for artistic work(s) and reasons for preferences, based on an analysis of how elements and principles are used in producing the work.
C (60-69)	<ul style="list-style-type: none"> · Inconsistently applies basic concepts and technical vocabulary to describe works of artistic expression. · Inconsistently analyzes and communicates how technical, organizational and aesthetic elements contribute to the ideas, emotions and overall impact of the works of artistic expression. · Preferences made about the quality of the artistic work(s) are based on personal tastes with some consideration for established criteria.
D (50-59)	<ul style="list-style-type: none"> · Begins to apply basic concepts and technical vocabulary to describe works of artistic expression. · Begins to analyze and communicate how technical, organizational and aesthetic elements contribute to the ideas, emotions and overall impact of works of artistic expression. · Preferences made about the quality of the artistic work(s) are based exclusively on personal tastes without supporting detail.
F (0-49)	<ul style="list-style-type: none"> · Does not yet apply basic concepts and technical vocabulary to describe works of artistic expression. · Does not yet analyze and communicate how technical, organizational and aesthetic elements contribute to the ideas, emotions and overall impact of works of artistic expressions. · Preferences made are too minimal to score.

Sample Rubric Criteria for the achievement of General Curriculum Outcomes and the corresponding Key-stage Outcomes

Strand : Understanding and Connecting Contexts of Time, Place, and Community: Visual Arts	
GCO 3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.	
GCO 4. Students will be expected to 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 experiences and expression.	
GCO 5. Students will be expected to examine the relationship among the arts, societies, and environments.	
Level	Sample Criteria
A+ (90-100)	<ul style="list-style-type: none"> · Consistently analyzes and communicates in depth the characteristics of artistic expressions that distinguish a work of art from various time periods and different cultures. · Comprehensively applies knowledge and understanding of social and cultural influences on artistic expressions.
A (80-89)	<ul style="list-style-type: none"> · Clearly analyzes and communicates the characteristics of artistic expressions that distinguish a work of art from various time periods and different cultures. · Clearly applies knowledge and understanding of social and cultural influences on artistic expressions.
B (70-79)	<ul style="list-style-type: none"> · Analyzes and communicates the characteristics of artistic expressions that distinguish a work of art from various time periods and different cultures. · Applies knowledge and understanding of social or cultural influences on artistic expressions.
C (60-69)	<ul style="list-style-type: none"> · Inconsistently analyzes and communicates the characteristics of artistic expressions that distinguish a work of art from various time periods and different cultures. · Inconsistently applies knowledge and understanding of social or cultural influences on artistic expressions.
D (50-59)	<ul style="list-style-type: none"> · Begins to analyze and communicate the characteristics of artistic expressions that distinguish a work of art from various time periods and different cultures. · Begins to apply knowledge and understanding of social or cultural influences on artistic expressions.
F (0-49)	<ul style="list-style-type: none"> · Does not yet analyze and communicate the characteristics of artistic expressions that distinguish a work of art from various time periods and different cultures. · Does not yet apply knowledge and understanding of social or cultural influences on artistic expressions.

Sample Rubric Criteria for the achievement of General Curriculum Outcomes and the corresponding Key-stage Outcomes

Strand : Creating, Making and Presenting: Visual Arts	
GCO 1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.	
GCO 2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.	
Level	Sample Criteria
A+ (90-100)	· Consistently creates individually expressive work of superior quality showing a clear personal interpretation. · Utilizes creative problem solving and higher level thinking processes, explores several choices, generates many ideas and uses thoughtful planning, a willingness to take risks and a keen intellectual and creative curiosity towards work. · Skillfully applies knowledge of the elements and principles of design and commands an understanding of the art medium, tools and techniques. · Produces work that reflects pride and effort through excellent craftsmanship. · Comprehensively applies appropriate criteria using specific vocabulary to reflect and evaluate one's own work. · Justifies critical choices with in depth supporting evidence and proposes refinement.
A (80-89)	· Clearly creates work of high quality that shows some personal interpretation. · Utilizes creative problem solving and explores some ideas and demonstrates planning and a willingness to take some risks and exhibits creative curiosity towards work. · Competently applies knowledge of the elements and principles of design and shows understanding of the art medium, tools and techniques. · Produces work that reflects pride and effort through fine craftsmanship. · Clearly applies appropriate criteria using specific vocabulary to reflect and evaluate one's own work. · Clearly justifies critical choices with supporting evidence and proposes refinement.
B (70-79)	· Adequately creates work of good quality that shows some personal interpretation. · Utilizes creative problem solving and shows some originality. · Adequately applies knowledge of the elements and principles of design and shows understanding of the art medium, tools and techniques. · Produces work that reflects pride and effort through craftsmanship. · Applies appropriate criteria using specific vocabulary to reflect and evaluate one's own work. · Justifies critical choices with supporting evidence and proposes refinement.
C (60-69)	· Inconsistently creates work of fair quality that shows minimal personal interpretation. · Utilizes creative problem solving or some originality. · Inconsistently applies knowledge of the principles of design and shows minimal understanding of the art medium, tools and techniques. · Produces work that reflects minimal pride and effort through craftsmanship. · Inconsistently applies appropriate criteria using specific vocabulary to reflect and evaluate one's own work. · Inconsistently justifies critical choices with supporting evidence and proposes refinement.
D (50-59)	· Begins to show personal interpretation. · Begins to apply knowledge of the elements and principles of design as well as art medium, tools, and techniques. · Begins to produce work that reflects craftsmanship. · Begins to apply appropriate criteria with minimal specific vocabulary to reflect and evaluate one's own work. · Begins to justify critical choices with minimal supporting evidence and does not propose refinement.
F (0-49)	· Does not yet create individually expressive work. · Does not yet apply knowledge of the design elements and principles or understanding of art medium, tools, and techniques. · Does not yet produce work that reflects pride or effort in craftsmanship. · Self-reflection is too minimal to score.

Sample Rubric Criteria for the achievement of General Curriculum Outcomes and the corresponding Key-stage Outcomes

Key-Stage Curriculum Outcomes and Visual Arts Units

Key-stage curriculum outcomes are statements which identify what students are expected to know and are capable of doing as a result of their cumulative learning experiences. The Key Stage Outcomes are presented in this document in a check list format and are designed to help students on the path toward attaining the General Curriculum Outcomes. They have been written to accommodate students' developmental levels and with the understanding that high expectations can strongly influence results in student learning.

It is understood that teachers will choose and apply developmentally appropriate practices (Specific Curriculum Outcomes) to enable students to accomplish the Key Stage Outcomes, which in turn will facilitate students' mastery of the content and skills.

For each Key Stage Outcome, the ordering of outcomes is not intended to suggest any priority, hierarchy, or instructional sequence. While these outcomes provide a framework on which educators may build specific curricular outcomes and base decisions concerning instruction and assessment, they are not intended to limit the scope of learning experiences in any key stage. Although it is expected that most students will be able to attain the key-stage curriculum outcomes, the needs and performance of some students will range across key stages.

Teachers should take this variation into consideration as they plan learning experiences and assess students' achievement of the various outcomes. Students' attitudes, experiences, knowledge, abilities, and engagement in learning will also influence their ability to achieve the Key-Stage Curriculum Outcomes.

Key-Stage Outcomes Senior High Visual Arts

By the end of grade 12, students will have achieved the outcomes for entry-grade 9 and will also be expected to:

Key-Stage Outcomes from General Curriculum Outcome 1

- 1.401 assess and apply complex image development techniques
- 1.402 produce an original body of artwork that integrates information from a variety of sources to convey personal meaning
- 1.403 create artwork that communicates intentions
- 1.404 analyse and use complex visual relationships, processes, and content, making subtle discriminations

Key-Stage Outcomes from General Curriculum Outcome 2

- 2.401 create art works to carry personal messages to a diverse range of audiences
- 2.402 analyse and create art objects where emotions, feelings, and experiences are used as a symbolic, non-verbal means of expression and communication of ideas
- 2.403 arrange and create an exhibition of works that considers types of works, presentation issues, location, lighting, and intended audience
- 2.404 analyse and use complex visual relationships, processes, and content, making subtle discriminations
- 2.405 engage in artistic inquiry, exploration, and discovery in collaboration with others

Key-Stage Outcomes from General Curriculum Outcome 3

- 3.401 analyse and make informed judgments about the role that visual creations have in our everyday modes of expression
- 3.402 demonstrate an understanding of the complexities of art works
- 3.403 understand the influence of the visual arts, their impact on daily life, and their power to create, alter, and reflect culture
- 3.404 understand how ideas, perceptions, and feelings are embodied in art works of a culture
- 3.405 explore how the visual arts of their own culture are used as a vehicle of cultural production and transmission
- 3.406 use visual arts as a means of conveying concerns about social and ethical issues
- 3.407 evaluate possibilities for ongoing involvement in art-related vocations and avocations

Key-Stage Outcomes from General Curriculum Outcome 4

- 4.401 explore how ethnic and geographical communities visually celebrate themselves
- 4.402 derive images through the study of historical images from their own and others' cultures
- 4.403 create personal symbols for visual communication
- 4.404 explain the role of artists and the arts to inform, define, and cause us to question and reflect
- 4.405 develop knowledge, understanding, and appreciation of art and design in historical and contemporary cultures
- 4.406 trace influences of various cultures on contemporary artwork

Key-Stage Outcomes from General Curriculum Outcome 5

- 5.401 determine the relationship among the visual arts and the other arts disciplines through studio experiences, viewing, and investigation
- 5.402 use visual structures in art making to develop personal imagery and communicate a personal viewpoint on issues relating to society and/or environments
- 5.403 evaluate the context of images they produce
- 5.404 analyse the relationship between elements and principles of design in art and in the physical and built environments
- 5.405 examine and discuss the moral, ethical, and legal issues related to the creation of art works

Key-Stage Outcomes from General Curriculum Outcome 6

- 6.401 describe, analyse, interpret, and evaluate art works
- 6.402 use appropriate art vocabulary in oral and written communication to articulate informed aesthetic responses
- 6.403 evaluate and justify content, subject matter, symbols, and images in their own and others' art
- 6.404 recognize that the principles of design can be used to show relationships in an image
- 6.405 evaluate, both formally and informally, their own art work
- 6.406 articulate informed aesthetic responses that demonstrate critical reflection

Key-Stage Outcomes from General Curriculum Outcome 7

- 7.401 show competence and responsibility in use and manipulation of required materials, tools, and techniques
- 7.402 assess the degree of knowledge, skills, and abilities necessary to carry out a project
- 7.403 demonstrate advanced abilities in and understanding of the technical aspects of art making
- 7.404 investigate how the sensory qualities of media affect an image and our response to it
- 7.405 predict the impact that new technologies might have on art and on society

Key-Stage Outcomes from General Curriculum Outcome 8

- 8.401 interpret the relationship between intention and outcome in their own work
- 8.402 analyse the work of others to assess the relationship between intention and outcome
- 8.403 develop an awareness of how consideration of the intended audience affects and impacts on an art work

Unit: Drawing

Everyone draws; from the early caveman who scratched the outline of animals on his walls to the corporate executive who doodles while on the phone. Whether we use burnt twigs, ballpoint pens or gold needles, the action of drawing remains the same, for it is the basic language of art.

For children, drawing is a natural activity. They will make marks on any surface. For the artist, it is a communicative language used to record, translate, and express in images. Drawing is basic to visual communication. It is to the artist what words are to the writer. In the artistic process, drawing can be employed to note ideas, solve visual problems, plan works in other media, for sheer enjoyment or to produce a finished art piece. However it is used, it is used universally.

Unit: Drawing

Outcomes

Students will be expected to

- D1 develop personal imagery through drawing
- D2 incorporate visual concepts, art processes and process related concepts in their drawings to realize their expressive intentions
- D3 through their own art and the art of others, students will explore a variety of visual concepts
- D4 through their own art and the art of others, students will explore a variety of art processes and process-related concepts
- D5 understand and use art vocabulary in oral and written communication
- D6 understand drawing is a contributing part of idea development and integral to image making in all studio areas
- D7 study the history of drawing in order to understand the development and use of drawing processes and methods
- D8 understand and explore the elements and principles of design in drawing
- D9 become familiar with specific tools, materials, and techniques in drawing

Elaborations-Strategies for Learning and Teaching

Several ideas for drawing projects are listed below. Teachers and students may use them in a variety of ways. For example, some may be used directly as they appear, while others may be adapted or not used at all. This list may be a starting point from which totally new ideas may be generated.

The number of projects to be completed by a given student or by the class must be left to the discretion of the teacher. The teacher must insure, however, that students are exposed to and gain insight into the visual concepts, art processes and process-related concepts described at the beginning of this unit, and that students are given ample opportunity to develop their art vocabulary in written and oral communication.

- Make a series of drawings of a single object. Move from detailed representation in the first one to the most reduced essence of abstraction in the last. Make five or six drawings in the series.
- Make a drawing in which space is chiefly described through the use of value.
- Use a view finder to focus on a portion of a subject and make a drawing on cropping and composition.
- Make a drawing based on a projected deliberately out-of-focus slide on a screen. At periodic intervals, as the students draw, the teacher gradually sharpens the image. The exercise is particularly good for emphasizing working from large to small, general to detailed and working the whole surface of the drawing evenly.
- Work on a group mural. Invent visual symbols for aspects of a chosen story, song, event, etc. Incorporate these visual symbols to recreate, interpret, re-express the original topic in a visual language.
- Choose a simple shape (e.g., letter shape, key, hammer, fork) and make a composition in which only that shape (in various sizes and positions) may be used. This provides a good way to explore positive/negative shape, emphasis, variety and pattern.
- Draw a surrealist landscape.

Unit: Drawing**Suggested Assessment Strategies**

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources/Notes

Terms:

- line and expression
 - line and movement
 - line and space
 - line and texture
 - implied line
 - point of view
 - 2-D space
 - size
 - location
 - detail
 - light, value, volume
 - scale
 - proportion
 - simplification, elaboration
 - contrast and emphasis
 - overlap
 - aerial perspective
 - linear perspective
 - foreshortening
 - hatching, crosshatching
 - stippling
 - blending
 - smudging
 - incising
 - erasing as a drawing method
 - making a wash
 - gesture
 - contour
 - the role of the ground
 - varying pressure on the drawing tool
 - mixed media

Unit: Drawing

Outcomes

Students will be expected to

- D14 understand the importance of maintaining a sketchbook-journal
- D15 understand the proper use and care of materials and equipment when drawing
- D16 emphasize composition by demonstrating the effective use of the elements and principles of art
- D17 expand knowledge of and skills in various drawing media and methods
- D18 expand the use of the sketchbook-journal to include personal research
- D19 apply specific elements and principles of art when creating drawings
- D20 gain knowledge of professional quality materials and presentation techniques
- D21 demonstrate the ability to use a variety of techniques, which may include:
- cross hatching
 - value scale
 - stippling
 - patterning
 - hatching
 - pressure strokes
 - blending

Elaborations-Strategies for Learning and Teaching

- Make memory drawings. Study an object(s), put it out of sight, draw it.
Take out the object, look for things forgotten, and repeat the process. Alternatively, carry the object around for a few days studying it closely periodically.
- Study the textures of discarded or old, used, worn objects. Interpret them in unusual ways.
- Render a subject objectively. Render the same subject subjectively either in a separate drawing or in a drawing imposed on top of the first.
- Make a drawing which deliberately confuses spatial perception.
- Create a drawing in which integration between subject and background is created by carrying similar lines, shapes, colours, etc. through each.
- Convey mass and weight solely through the use of line.
- Choose an artwork about which you feel strongly (either positively or negatively). Recreate it once or more in different media.
- Work on a gigantic scale. For example, use a sponge dipped in ink to make drawings on brown wrapping paper. Attach the sponge to a long stick.
- Create drawings on newspaper incorporating newspaper text shapes.

Unit: Drawing

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources/Notes

Terms:

- abstract
- aerial perspective
- calligraphic line
- caricature
- contour
- cross-hatch
- dry brush
- gesture
- grid
- ground
- hatch
- horizon line
- implied line
- incising
- landscape
- local colour
- matt
- mixed media
- negative space/shape
- non-objective
- objective
- one-point perspective
- perspective
- picture plane
- portrait
- positive shape
- eye level
- figure
- fixative
- focal point
- foreshortening
- form
- fragmentation
- proportion
- render
- representational drawing
- scale
- sea shape
- sepia
- shape
- sketch
- still life
- stipple
- subjective
- tone
- papertooth
- two-dimensional
- two-point perspective
- value
- vanishing point
- volume
- wash

The Artists Magazine

<http://www.artistmagazine.com>

Art Glossary

<http://art-wow.com/HTML/glossary.html>

The largest collection of free Art lessons on the Internet for K - 12.

<http://kinderart.com/drawing>

Unit: Drawing

Outcomes

Students will be expected to

D22 demonstrate the ability to work in a variety of media such as:

- pencil
- conte
- markers
- charcoal
- pastel
- oil pastel
- colored pencil
- pen and ink

D23 demonstrate the ability to select the appropriate paper surface for a specific media

D24 understand, apply, and explore various drawing methods such as contour, gesture, and rendering

D25 produce works that show a development in complexity of ideas, methods, and techniques

D26 sharpen observational skills and include work with the figure and the portrait

D27 produce works that demonstrate proficiency in the selection and application of drawing media

D28 produce drawings that reflect personal style

D29 produce drawings that reflect a knowledge of a variety of formats, and spatial concepts

D30 select drawings in a variety of media to be added to portfolios

D31 learn to evaluate drawings through oral and written critiques

Elaborations-Strategies for Learning and Teaching

- Create a drawing in which the positive and negative shapes are almost indistinguishable.
- Make two drawings of the same landscape. In one, place the horizon line in the bottom quarter of the page; in the other, place the horizon line in the top quarter of the page.
- Use a viewfinder to focus on a portion of a representational drawing. Enlarge it in a new drawing. Repeat the process.
- Make a drawing which incorporates at least four distinct ways of showing depth.
- Produce works that show an exploration of the elements and principles of art in drawing.
- Produce works that show an understanding of spatial concepts:
 - Casual perspective (overlapping, scale, placement)
 - Aerial perspective (atmospheric effects)
 - Mechanical perspective (1-, 2-, and 3-point perspective)
 - Unusual points of view (worm's-eye view, bird's-eye view)
 - Demonstrate an understanding of foreground, middleground, and background.

Unit: Drawing

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources/Notes

For further information about visual concepts in the drawing unit, please see the following:

Living With Art
Functions of Line, pp. 89-91
Types of Line, pp. 92-93
Characteristics of Line, pp. 95-98, 167,
 and 171-172
Light, pp. 102-104
Value and Contrast, pp. 104-105
Texture, pp. 114-116
Two-dimensional Space, pp. 117-125
Emphasis and Focal Point, pp. 144-148
Proportion and Scale, pp. 149-152

Drawing: A Contemporary Approach
Shape and Volume, pp. 51-75
Value, pp. 76-100
Line, pp. 101-124
Texture, pp. 125-143
Colour, pp. 144-158
Spatial Illusion and Perspective, pp. 159-176

For further information about art processes and process-related concepts in the drawing unit, please see the following:

Drawing: A Contemporary Approach
Gesture Drawing, pp. 24-40
Contour Drawing, pp. 45-46, 109-114
Creating Value, pp. 81-83, 97, and 114
Mixed Media, pp. 145-146

Living With Art
Drawing, pp. 159-177

Unit: Drawing**Outcomes***Students will be expected to*

- D32 recognize drawing as a form of Communication and Self-expression
- D33 recognize there are various interpretations of visual forms
- D34 develop a personal style, statement, vision pertaining to drawing
- D35 develop techniques and skills with different drawing mediums and supports
- D36 recognize perspective drawing techniques used by artists in history
- D37 demonstrate techniques associated with proportion and expressive drawing of the figure and portrait
- D38 recognize artists's use of figurative drawing in history
- D39 incorporate synectic thinking in creative drawing exercises
- D40 choose and use particular media approaches, styles, and formal elements in order to solve visual problems
- D41 maintain a homework sketchbook with specific assignments
- D42 compare works of artists from various art styles
- D43 express knowledge of artists, times and work in written and in verbal presentations

Elaborations-Strategies for Learning and Teaching

- Take an unusual point of view in a drawing. Try a bird's eye view or an ant's view.
- Incorporate more than a single point of view in one drawing.
- Apply knowledge of design and media to create images of abstract notions such as the taste of sugar, the smell of a skunk, the sound of a wave, fear, pain, joy, etc.
- Draw the human figure in motion. Rehearsals for school plays, activities in the gymnasium, and television action provide some sources of subject matter.
- Use musical instruments belonging to the school orchestra/ band, sports equipment, etc. to make drawings exploring light, form, and value.
- Choose an object such as a flower, an onion, or a shell and render it in several drawings in different media. Experiment with cross-hatching, stippling, weighted line, washes, eraser, tonal gradation, computer drawings, etc. Compare the finished drawings.
- Arrange several large objects with open forms (e.g., chairs or bicycles) in a still life. Draw the negative shapes. Collage may be incorporated into the drawing.
- Invite people from the school or community to model in evening clothes, in ethnic costume, in work clothes, in everyday clothing, in a crazy assortment of accoutrements, etc.
- Explore unusual lighting in a drawing. Darken the room and study how light shines on a model or still life from unusual angles - from below, from behind or from straight above.
- Distort grid drawings. Stretch, twist, pull, or condense the original blocks. Work from two original images simultaneously in alternate blocks on the new grid.

Unit: Drawing

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources/Notes

Drawing Materials

It is essential that all students have the opportunity, where possible, to work with a variety of art materials cited in the list of basic materials found below. Enrichment materials may be considered depending on time available, financial resources and student experience.

Basic Materials

Drawing pencils	Felt tip markers
Colour pencils	Eraser as drawing tool
Charcoal	News print
Chalk	Manilla paper
Conté crayon	Cartridge paper
Wax crayons	Charcoal paper
Oil pastels	Sketchbooks
Pen and ink	Drawing board
Brush and ink	

Enrichment Materials

Reed pens
 Metal point
 Paint
 Handmade paper
 Oriental paper
 Scratchboard
 Brown wrapping paper
 Construction paper

Learning How to Draw. Illustrated lesson notes for teachers.
<http://www.geocities.com/~jlhagan/k9-14/introduction.htm>

Art Wow! The award winning site for free online drawing courses.
<http://art-wow.com/HTML/drawing.html>

Unit: Fibre Arts

“Older than recorded history is the tale of fabrics. To find its beginning, we must go beyond the dawn of history into the darkness of prehistoric times; for when man first began to scratch his deeds on the rocks of his dwelling places, fabrics, more or less perfect, were being fashioned, ornamented and dyed.”

Walton, *The Story of Textiles*

The myths, legends, and folk and fairy tales common to different peoples around the world abound with references to threads, fabrics, and dyes. In Greek mythology the Fates determined the length of a person’s life; Clotho (spinner), from whom we derive the word clothing, spun the thread of life; Lachesis (measurer) measured the thread, and Atropos (she who cannot be turned) cut it at death. In Asian methodology the same Fates, under different names, performed the same tasks. Lives have been saved by a thread: Theseus, as he entered the Minotaur’s labyrinth, unravelled the yarn from a ball of thread which he followed, after slaying the monster, back to light and safety. In the same myth the black-dyed sails of his ship played a symbolic role on his return to Ithaca. In the story of the Royal Swans, the Princess Elise wove shirts from nettle fibres in order to restore her brothers to human form. And Cinderella was enabled to go to the ball after her ragged cloths were transformed into raiment fit for a princess.

Students working in textiles will be dealing with the sensuous, tangible line of a thread in its many variations and will be seeking both the creative manipulation of this thread and the use of imagery. Students must be encouraged to search for the imagery and symbols which are personally relevant and important. At the same time, students should master, with a concern for the materials selected and the formal elements of design, the skills that enable them to express their ideas. Also, the development of skills and techniques must go hand in hand with development of imagery: one affects the other.

By studying traditional textiles, students will see how technique, composition, and imagery have been related to one another so that symbols can achieve expressive form. In our province, as with other provinces of Canada, many ethnic groups have contributed richly to our knowledge of textiles through their particular weavings, embroideries, and decorated fabrics. These may be ordinary household articles, ceremonial textiles including those used in temples, synagogues, and churches, or lovingly-cherished costumes brought out for special occasions. Their colours, threads, and symbols tell us a great deal about a particular culture. Some textiles have a humble utilitarian use. In others the functional and aesthetic aspects have been blended. They enhance our living environment and on many occasions indicate status or implied social significance.

Unit: Fibre Arts

Outcomes

Students will be expected to

- FA1 develop personal imagery through fibre arts
- FA2 incorporate visual concepts, art processes and process-related concepts in their fibre arts production to realize their expressive intentions
- FA3 through their own art and the art of others, students will explore a variety of visual concepts
- FA4 through their own art and the art of others, students will explore a variety of art processes and process-related concepts

Elaborations-Strategies for Learning and Teaching

Several ideas for fibre arts projects are listed below. Teachers and students may use them in a variety of ways. For example, some may be used directly as they appear, while others may be adapted or not used at all. This list may be a starting point from which totally new ideas may be generated.

The number of projects to be completed by a given student or by the class must be left to the discretion of the teacher. The teacher must insure, however, that students are exposed to and gain insight into the visual concepts, art processes and process-related concepts described at the beginning of this unit, and that students are given ample opportunity to develop their art vocabulary in written and oral communication.

- Create a tapestry with an Optical Art Design.
- Research fabric designs from other cultures. Create one appropriate to our own culture. Execute it in a fibre project.
- Make a tapestry which is highly textural.
- Create a three-dimensional fibre art piece.
- Create a fibre piece which portrays some aspect of Newfoundland and Labrador weather.
- Make a mixed-media fibre piece incorporating such things as handmade paper, metal, and vegetable and animal fibres, found objects, wood, etc.
- Create a fibre portrait capturing the essential qualities of a person you admire.
- Design and execute a quilt on a seasonal theme.
- Plan and execute, as a group project, a mural carried out in appliqué.
- Batik, paint or print a fabric banner celebrating your school.
- Batik, paint or print on a large piece of fabric. Design an article of clothing or a sculpture incorporating the fabric.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Processes and process-related concepts

- batik
- appliqué
- printing on fabric
- painting on fabric
- dyeing
- tapestry
- embroidery, hand-stitching
- quilting
- felting
- papermaking

Innu Tea Dolls description of

http://www.labradorart.com/innu_teadolls.htm

Angela Andrew Innu Doll Maker

<http://www.innu.ca/angela1.html>

http://www.craftcouncil.nf.ca/gallery/artist.asp?pg=1&artist_id=18

Photo Gallery of Labrador Crafts

[http://www.explorelabrador.nf.ca/crafts.htm#Photo Gallery](http://www.explorelabrador.nf.ca/crafts.htm#Photo%20Gallery)

Labrador Grass work

http://www.labradorart.com/Grass_work.htm

Fanny Broomfield Grassworker

http://www.labradorart.com/fanny_broomfield.htm

George Collins Stone carver and Information and Carvings

http://www.labradorart.com/George_collins.htm

Unit: Fibre Arts

Outcomes

Students will expected to

FA5 understand and use art vocabulary in oral and written communications

FA6 appreciate Fibre as an art form

design and create a floor cloth which reflects part of their heritage

Elaborations-Strategies for Learning and Teaching

- Stylize an insect, bird, or fish image for a batik.
- Derive images by studying historical images such as floral designs in Chinese embroidery, animal designs in Peruvian weaving, and geometric designs in North American Indian baskets, etc.
- Match fibre samples to words like rough, coarse, delicate, intricate, fine, dull, shiny, or smooth.
- Interrupt the surface of one fabric to achieve textural areas by such means as pleating, folding, fraying, stuffing, padding, puncturing.
- Create small sculptural pieces that could be used as markers for a board game.
- Create life size portraits using soft sculpture.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Terms

- appliqué
- backing
- batik
- beam
- beater
- block
- butterfly
- dovetail
- dye
- dye bath
- fabric collage
- fastness
- felt
- figure
- figure-ground reversal
- flocking
- fringe
- heading
- hooking
- inlay
- loom
- motif
- mordant
- patchwork
- pile
- plain weave
- ply
- picks
- printing bed
- quilting
- reed
- registration
- resist
- reverse appliqué
- shed
- shuttle
- skein
- stamp
- stencil
- tabby
- tapestry
- tension
- tjanting
- twining
- vat
- warp
- weft
- yarn

Visual concepts

- craft and mass production
- craft and fine art
- form and function
- decoration
- colour theory
- fabric in three dimensions
- pattern, rhyme
- texture
- contrast
- shape
- variety
- balance

Unit: Fibre Arts**Outcomes**

Students will be expected to

FA11 experience silk painting and paste resist

Elaborations-Strategies for Learning and Teaching**Silk Painting** (small to miniature)

Materials:

silk paint in assorted colors

silk stop flow primer

silk - 8 or 10 mm

embroidery hoop for stretching fabric

brushes - soft, watercolor type, in assorted sizes

masking tape

white paper and black pen for pattern preparation

Procedure:

1. Wash silk in mild shampoo, or in detergent that is suitable for delicate fabric. Iron the silk while it is still damp.
2. Stretch silk on embroidery hoop.
3. Apply Stop Flow primer to silk with a one-inch wide hake flat brush (figure A). Allow to dry before going to step 4.
4. Plan design to fit the project. Use the black pen or the white paper to draw the pattern. You should be able to see the pattern through the silk.
5. Tape pattern onto work surface. Position stretched silk over pattern.
6. Paint design onto silk. CAUTION: Allow one area to dry before painting next to it to avoid the colors bleeding together unless this is the effect sought.
7. Allow to dry thoroughly. The silk can then be removed from the embroidery hoop and set aside.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

For further information about visual concepts in the fibre arts unit, please see the following:

Living With Art

Colour, pp. 104-1-7, 110-114

Shape, pp. 100-102

Texture, pp. 114-116

Unity and Variety, pp. 131-135

Balance, pp. 135-144

Rhythm, pp. 152-155

Fibrearts Design Book II

Design, all pages

For further information about art process and process-related concepts in the fibre arts unit, please see the following:

Fibrearts Design Book II

Tapestry, Appliqué, pp. 9-66

Three-dimensional Textiles, pp. 49-66

Quilting, pp. 67-92

Surface Design (printing, painting, embroidery, etc.), pp. 93-108

Mixed Media, pp. 109-138, 159-176, and 177-186

Unit: Fibre Arts

Outcomes

Students will be expected to

- FA7 select a theme for a fiber art design that will use appropriate art elements and principles

- FA8 practice skills in the use of materials and equipment specific to the application of wax and dyes

- FA9 demonstrate learned skills on a final fiber art work that will reflect outcomes established by student and teacher

Elaborations-Strategies for Learning and Teaching

Stamping Fabric

Stamping fabric is quick and easy and the supplies are readily available. Most fabric inks and paints are heat set by ironing, but there are those brands that require no setting at all. Medium-viscosity acrylics can be thinned with water and used to stamp fabric. These stiffen the fabric some, but are very bright and don't need heat setting. There are a variety of commercial fabric stamps available, those made for stamping on paper generally have too much shallow detail for good results on fabric.

If you'd like to carve your own stamps, any piece of rubber or foam that can easily be cut with an x-acto knife is a good candidate. White rubber erasers also work well for smaller designs. Designs can be drawn on and carved away using a linoleum carving tool or an x-acto knife. Stamps should be mounted on a firm base such as plywood or Plexiglas, the latter allows you to see the exact placement and orientation of the stamp before printing.

Stamp pads are ideal for fabric inks and paints. I buy plain stamp pads and fill them myself. A piece of felt or batting placed in a shallow plastic container also works well. Press the stamp firmly onto the pad with an up and down motion, rocking the stamp from side to side can deposit ink on the edges of the design, causing a smudged stamp.

Some paints are too thick to be used in a stamp pad, and in this case a foam brush can be used to apply the paint. True metallic paints have metal flakes which won't be absorbed by a stamp pad, I've found foam brushes work best with these paints. Using the brush it's easy to lay several colors side by side, dip the brush in each and paint a multicolored stamp. It's also possible to selectively paint a stamp, leaving some areas unpainted for more variety.

Work with pre-washed and dried fabric. Lay a towel between the table and fabric - you want some padding, but also some firmness to push the stamp against. Place the stamp on the fabric with a straight up and down motion, absolutely do not rock the stamp from side to side or paint from the edges of the stamp could transfer to the fabric. When you've finished stamping, follow manufacturer's directions for setting, if any.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

It is essential that all students have the opportunity to work with a variety of the art materials cited in the list of basic materials found below. Enrichment materials may be considered depending on time available, financial resources and student experience.

Basic Materials
Fibres:

Yarn
 Wool
 Silk
 Cotton
 Fleece
 Fibrefill
 Grass
 Seaweed
 Sticks
 Metal/Wire
 Plastic
 Bamboo
 Rope, hemp, jute
 Fabric (natural, synthetic)
 Fabric inks
 Dyes (natural, synthetic)
 Wax (beeswax, paraffin)
 Sewing materials
 Tjanting
 Printing materials
 Stretchers
 Frame looms
 Iron(s)

Enrichment Materials

Spinning wheel
 Floor loom
 Paper making supplies

Unit: Fibre Arts

Outcomes

Students will be expected to

FA10 work with wax resist and immersion dyeing

FA12 experiment with dyeing processes and work with color

FA13 explore fiber techniques for the finishing and embellishment of their dyed projects, quilting, sewing, etc.

Elaborations-Strategies for Learning and Teaching

Batik

The word batik means “wax writing”. It is a way of decorating cloth by covering part of it with a coat of wax then dyeing. The exact origins of batik are unknown, but the technique was used in the Orient long before printing was invented and became deeply rooted in Indonesia.

Fabric

Natural fabrics such as cotton, linen and silk are the best to use. Make sure that you pre-wash any fabric to be batiked as chemicals may change the dye process.

Dye

Batik dye must be a cold water dye (ie. RIT dye) since hot water would cause the hardened wax to melt in the dye bath. Ordinary cold water dyes are best for beginners and all contain directions for use.

Wax

The ideal mixture for batik is 30% beeswax and 70% paraffin wax. Melting down candles works best for beginners. Beeswax adheres well to the fabric, whereas paraffin wax is brittle, cracking easily. However, if you use paraffin, work carefully as it is extremely hot. Wax is applied to fabric with natural hair paint brushes. It is best to use inexpensive brushes as they can only be used for batik once submerged in wax.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Dharma Trading Company - "Introduction to Batik"

<http://www.dharmatrading.com/info/batik.html>
how-to

Batik of Indonesia: Indonesian examples and how-to

<http://www.serve.com/aberges/batikpag.htm>

Good Orient Company - "Introduction to Batik"

<http://www.goodorient.com/goodorient/intobat.html> history

Terri Hauge, Batik Artist

<http://www.terrihaugen.com/batik.htm>

Kinderart - "Quick Batik" - faux Batik (an adapted technique)

www.kinderart.com/textiles/qbatik.htm

Unit: Fibre Arts

Outcomes

Students will expected to

- FA14 connect media to use in another culture

- FA15 demonstrate creative problem solving techniques, and apply the elements and principles of design to the adaptation of the media

- FA16 create three dimensional art objects, utilizing a variety of textile and fiber art techniques as either fine art expressions or functional art objects

- FA17 create environmental textile fiber art

- FA18 create woven structures which demonstrate design concepts and aesthetic values

- FA19 explore a variety of techniques which can include but is not limited to, sewing manipulation, quilting, applique, patchwork, felting, knotting, paper making, book and box construction, beading, embroidery, batik, silkpainting, silkscreen, rug making, weaving, etc.

Elaborations-Strategies for Learning and Teaching

Procedure/Work Plan for Batiking

Sketch design (in basic terms) on your fabric with pencil or charcoal. Melt wax and have it close to you. You will need to work quickly as the wax hardens quickly on the brush. Stir the wax frequently. Fill in your design with the wax. Do not go over the same place twice – it makes no difference. When your wax design is finished, you are ready to dye. Unpin the cloth and crumple it a little to encourage the wax to vein and crack. Immerse the waxed cloth in the dye bath for the period of time recommended on the package by the dye manufacturer. When you remove the cloth from the dye bath, hang it up to drip over a bowl, sink, etc. Do not rinse, wring or dry by artificial means; patience is important. Leave the cloth to drip dry thoroughly.

To remove the wax, carefully pick away or scrape, being sure not to cut the cloth. Next, place fabric between sheets of newspaper and iron – the newspaper will absorb the melting wax. After scraping or ironing, a small residue of wax will still remain on the cloth, giving it a wet look which is desirable for wall hanging or other decorative purposes. For clothes, all traces of wax should be removed by dry-cleaning or soaking the cloth in a strong detergent.

Demonstrate the media of batik, use samples of student work, instructor, etc. Explain the goals of the design process for drawing from a theme or subject.

Students work on their compositions for design using rubric guidelines. Teacher approve design as meets the rubric.

Begin the skill and practice for use of wax application, resist methods and dye colors. Students complete a sample for practice and reference.

Demonstrate the transfer of the design to fabric with pencil/chalk, attachment to stretcher. Using a students color plan, demonstrate how to apply 1st wax application to save white areas. Apply first color (next lightest)-direct with brush or immersion. Dry fabric.

Demonstrate the next stage of new wax, new color.

As first student finishes the batik and it is dry. Demonstrate how to set color and then iron out wax.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Student progress can be observed through the development of assigned projects, and through the status of their work and written reports

Resources

Batik Gallery - a gallery of examples
<http://www.airland.com/id/batik/>

The Collector's Guide to the Art of New Mexico-
"Batik as Art"

History with examples - some description of
method
<http://www.collectorsguide.com/fa/fa062.shtml>

Androsia - Hand Batiked Fashions in the Bahamas
- Bahamian factory tour
<http://www.androsia.com/>

Dharma Trading Company - Textile Crafts
Supplies Catalog
[http://www.dharmatrading.com/ batik supplies](http://www.dharmatrading.com/batik%20supplies)

Unit: Fibre Arts**Outcomes***Students will expected to***Elaborations-Strategies for Learning and Teaching****Laser Printing on Fabric**

The inks in laser printers are permanent, and it is simple to stabilize a piece of fabric and run it through the printer. The only supplies needed are fabric, freezer paper, and a laser printer. (Most grocery stores carry freezer paper, look near the wax paper.) This is an excellent way to reproduce art work originally created using computer software, size however is limited by paper tray.

Start with a piece of pre-washed and dried fabric, both synthetic and natural fibers work well (do not use fabric that is exceptionally thick such as heavy wools and cordroy. The fabric should be at least 1/2" larger than the size you would like to print. Cut a piece of freezer paper, also 1/2" larger than desired size. Iron the shiny side of the paper to the fabric, using the heat setting recommended for the fabric. When cool cut the stabilized fabric to desired size. A rotary cutter or sharp paper cutter are nice for straight edges, but scissors will work also. Re-iron if the paper is not completely adhered to fabric. Trim any threads from edges.

Place fabric in paper tray of printer so that the fabric side will be printed. Make certain that fabric isn't coming away from the paper at the corners, re-iron if necessary. Print your file at a fine print setting - 720 is good, 1440 is better. I generally set the media type as photo quality paper, but experimenting with different settings may produce interesting results.

Allow the print to dry for an hour before peeling away the freezer paper backing. Wait at least one week before washing. Frequent washing will fade laser prints, and this technique is best suited to art pieces. For prints that will withstand regular washing, iron-on transfer sheets that are available for inkjet printers are recommended. They can be found at most office supply stores.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Fibre Art Synergy:

- is an international artistic movement gathering creators whose practice shows an interest in fibre art, either by materials used or by the concept put above in their work.

http://fibre-art-synergy.com/cadres/accueil_ang.htm

Fibre Art Website:

<http://www.fibreartsonline.com/contents.htm>

Eileen Doughty has over twelve years of experience creating custom, heirloom quilts and fabric art. Her specialty is creating pictorial quilts.

<http://www.doughtydesigns.com/>

Fibre Arts Gallery Website: Exhibitions and projects, based in Queensland, Australia

<http://www.redhotfibre.com.au/exhibitions.htm>

This is the site of the magazine “Hand Papermaking” and contains information about the non profit organisation Hand Papermaking inc. including how to subscribe. The newsletter which is sent out to subscribers Quarterly is available online.

<http://www.handpapermaking.org/>

Kaffe Fassett

A short biography, online Gallery and interesting article regarding a project visit to India he made for Oxfam.

<http://www.kaffefassett.com/>

Unit: Fibre Arts

Outcomes

Students will expected to

Elaborations-Strategies for Learning and Teaching

Tapestry Weaving

INSTRUCTIONS FOR MAKING A LOOM USING CARDBOARD BOX AND LEARNING TO WEAVE

You don't need expensive equipment to weave. A flat piece of cardboard or a cardboard box can easily turn into a loom that you can weave mug rugs, placemats or intricate tapestries on. This is a great project for teaching beginners to weave.

To make a simple loom from a cardboard box, find a good sturdy box. (A shoebox might not be strong enough.)

With a sharp knife, cut the flaps off the top of the box. Then using a ruler mark off the "sett" for the loom at the top edges of the box. If you are going to be using thicker yarns, you can mark use a sett of 4 epi (ends per inch). Make a mark each 1/4 inch along 2 sides. For narrower setts you could use 5 or 6 epi.



figure 1

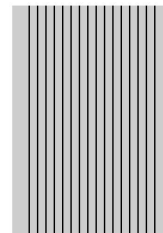


figure 2

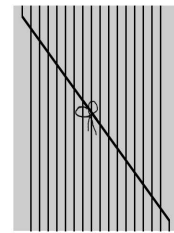


figure 3

With a sharp knife cut a 1/4" - 1/2" slit at each of the markings (see figure 1). Use a sturdy cotton or linen yarn for the warp (the lengthwise threads of the woven piece). Secure the end of the warp thread to your cardboard loom with a knot (see figure 3). Begin to wrap the warp thread around the loom, placing a thread in each slit at the top of the box edge. Continue to wrap the warp around the box. Tighten any loose threads to an even tension (see figure 2).

Your warp of your cardboard loom is now threaded and you are ready to begin to weave.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Newfoundland and Labrador Heritage Web
<http://www.heritage.nf.ca/arts/>

Stages and Stores (Change Island)
 StagesandStores.com is an online arts & crafts emporium established to bring to the world the best Newfoundland and Labrador arts & crafts
<http://stagesandstores.com/>

Craft Council of Newfoundland and Labrador
 find out more about the Craft Council of Newfoundland and Labrador,
<http://www.craftcouncil.nf.ca/about/default.asp>

Craft & Culture Online Magazine
 your online eye on the craft community of Newfoundland and Labrador!
<http://www.craftcouncil.nf.ca/magazine/default.asp>

Where The Tides Flow: The Crafts of Newfoundland and Labrador
 by Catherine Simpson
<http://www.artloft2000.com/Where%20the%20Tides%20Flow.htm>

Topics Include:

Native Crafts
 First White Settlers
 Consider the Seal
 Crafts for Survival
 Domestic Crafts
 Knitting
 Hooked Mats
 Dufflework
 Design
 Crafts Development
 Future Role

Unit: Fibre Arts

Outcomes

Students will be expected to

Elaborations-Strategies for Learning and Teaching

WEAVING ON THE CARDBOARD LOOM

The Header

A Header is woven at the beginning of a project. This can be woven of any type of scrap yarn as usually the header is removed once the project is finished. Try to use a similar weight of yarn as what will be used in the actual piece. The Header helps to align the warp into place, allows you to check for threading errors and gives a good edge for beating the weft into place.

Tabby

Use a knitting needle or a small stick (see figure 4) to pick up the warp threads. In Tabby or Plain weave, every other warp thread is picked up, so the weft travels over and under each thread. Rest the knitting needle on the edge of the cardboard to hold the raised threads in place, while you draw the weft thread through the open shed. For the next row, pick up the alternate warp threads and weave the weft thread across. (see figure D, p. 58)

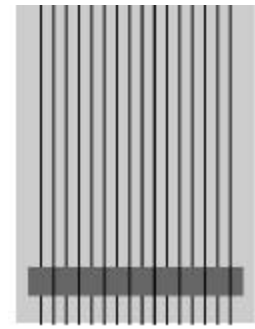


figure 4

Arc the Weft

Because the weft thread travels over and under the warp threads, it is necessary to make extra allowance for this when weaving in the weft thread. Otherwise, once the weft is beaten into place, it will cause the warp edges to draw in, and can result in broken warp threads on the edges of the woven piece. One way to avoid this, is to slightly arc the weft when weaving it across.



Arc the Weft

Beating the Weft

On a larger floor or table loom, you will have a reed and beater that will beat the weft into place. With Tapestry looms, the weft is usually beaten with a hand held beater. For this small cardboard loom you can use a fork. After each row of weft, use the tines of a fork gently press the weft into place evenly across the loom.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Unit: Fibre Arts

Outcomes

Students will expected to

Elaborations-Strategies for Learning and Teaching

TAPESTRY WEAVING

A tapestry can be pure ornamentation such as a wall hanging, chair or stool covers, and small pillows; or used to weave accessories such as handbags, belts, bands, etc. The basic weave is a plain wave beaten down over a widely spaced warp, covering it so that only the filling yarn shows.

Before you start a tapestry you will need a sketch of the design you will be weaving, known as a cartoon. It is best to choose a simple pattern with a couple of colors for beginners. Pin the cartoon to the back of the warp or paint the outlines of the design directly onto the warp.

Color and design are taken care of by the filling. You can use almost any yarn — from the finest silk to the heaviest wool, with a shiny finish or a dull texture. Tapestry should be a personal statement by the weaver, the project offered here is a sampler warp on which to try out the techniques that follow:

TECHNIQUES

1. Slit (figure A)

Vertical opening where two areas come together. When the filling threads of both areas reach their boundaries, they turn on adjacent warp threads and reverse direction. The slit that results may be left open in some cases to form part of the design or sewn together.

Sowing is done when the tapestry is completed and on the wrong side with no stitches visible on the right side. Strong fine thread is run through the loops at the slit, going from one side of slit to the other and drawing the edges together. When making a turn in the weaving, do not pull tightly on the filling or else the warp end, around which the turn is being made, will be pulled out of line leaving a gap.

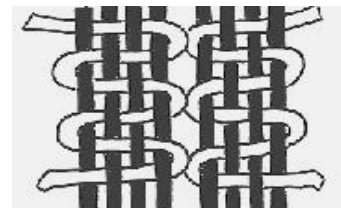


figure A

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Unit: Fibre Arts

Outcomes

Students will be expected to

Elaborations-Strategies for Learning and Teaching

2. Dovetailing (figure B)

Vertical joining of filling threads one from the right and one from the left, both turning around the same warp thread. This type of interlocking closes the space between sections and gives a vertical toothed pattern to the surface.

The usual pattern of interlocking is one from each direction, but you could use two or more threads from each direction. Keep the number uniform in each section or an uneven effect will develop. The weaving must proceed at the same level or the joining will be askew. A slight ridge is made in the fabric at the point of dovetailing.

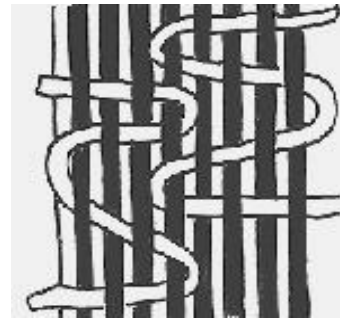


figure B

3. Interlocking (figure C)

Vertical joining of the filling threads from each direction by interlocking them between the warp ends before the filling threads reverse direction. Care must be taken that both filling threads are weaving in a straight line with each other and that a loose loop is not left at point of interlocking.

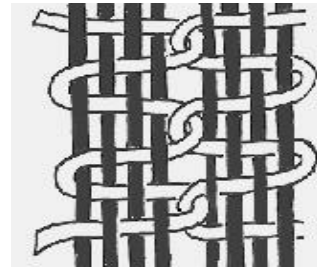


figure C

TAPESTRY FINISHING

Machine stitch through end rows of hem, unless you intend to make a fringe. The hem can be sewn to the tapestry with the sides left open so that dowels can be inserted and the tapestry hung. Block before hemming. Attach the tapestry to a soft plywood board using non-rusting tacks or nails. Stretch it to the correct size, with corners square and edges even. Wet tapestry with warm water and let dry thoroughly before removing tacks. Or wet a terry towel in warm water, wring out, and place over section to be steamed. With a very hot iron, barely touch the towel. The full weight of the iron will not force as much steam through the tapestry and will only flatten the yarn. Allow the damp tapestry to dry slowly and thoroughly.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Unit: Fibre Arts**Outcomes***Students will expected to***Elaborations-Strategies for Learning and Teaching****Rug Hooking**

To hook a rug you will need a frame and burlap or any loose woven material the size to cover the outside edges of the hooking frame. There are large commercial frames available for purchase, however, for small projects you can make a frame approximately 20" x 24" outside measurements out of 2" x 3/8" pine wood. The burlap will be stapled to the frame as tightly as possible. For small round projects, an embroidery hoop could also be used.

Preparation:

To begin you need to select or create a design on paper. The design should be enlarged to fit within the border of the rug, with minimal small details. The detail should be just enough to help you identify the subject. The reason for minimizing small detail is that the strips of cloth when hooked fill in large areas; for example if the a cat design has four whiskers, you would hook only two because four whiskers would take up too much of the cat's face, you need just enough to indicate there are whiskers on the cat.

After creating or selecting a design you will need to transfer it onto the burlap. First outline with black marker (Sharpie markers) the outside border of your design, for example an 9" x 12" area. You would do this by running a pencil firmly down the channel between two threads and then trace the pencil lines with the Sharpie marker. Center your design within the border. Pin the design and carbon paper the same size, to the burlap and trace your design onto the burlap. Press the pencil or pen firmly as you trace the design and check to see if it has transferred completely before removing the design pattern. Because the carbon tracing will wear away before your project is hooked, you will need to outline the carbon marking with the Sharpie marker.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

How to make Miniature Hooked Mats:
Variations on an Old Theme
by Cathy Simpson, Newfoundland
[http://www.artloft2000.com/
mini_hooked_mats.htm](http://www.artloft2000.com/mini_hooked_mats.htm)

Stages and Stores (Change Island) - an online arts & crafts emporium established to bring to the world the best Newfoundland and Labrador arts & crafts
<http://stagesandstores.com/>

Craft Council of Newfoundland and Labrador
[http://www.craftcouncil.nf.ca/about/
default.asp](http://www.craftcouncil.nf.ca/about/default.asp)

Craft & Culture Online Magazine - online craft community of Newfoundland and Labrador
[http://www.craftcouncil.nf.ca/magazine/
default.asp](http://www.craftcouncil.nf.ca/magazine/default.asp)

Newfoundland and Labrador Heritage Web
-The Arts
<http://www.heritage.nf.ca/arts/>

Unit: Fibre Arts

Outcomes

Students will be expected to

Elaborations-Strategies for Learning and Teaching

You are now ready to staple the burlap to your frame. The edges of the burlap are turned under once to prevent fraying. Staple the burlap to the center of each of the four sides of the frame, pulling the burlap tightly. Then, always pulling tightly, staple the four corners, and continue to staple closely between the center staples and the corners. A second way to attach the burlap to your frame is to first fasten the fabric to the frame on one side. Then fasten one adjacent edge in the same way, working out from the attached corner to make an "L" shape. This will give you two straight edges. Next attach the remain two sides, pulling them tightly as you staple.

Select the colors you want to work your design. The material can be of any type cloth; wool, cotton, rayon, stretch knit, etc. when hooking wall hangings, but for floor rugs you will need wool or material which has a natural spring to it and will not flatten easily. Traditionally rugs were hooked from old clothes, which were no longer useful garments. If you use recycled old clothes you will need to remove the buttons and zippers and remove or cut out the seams and hem.

The cloth will need to be cut into strips of 1/2 inch or 1/4 inch etc, depending on the thickness of the material and the design you will be working. Thinner fabrics will need to be cut wider and thick or bulky material will need to be cut thinner. Cut the strips on the straight grain of fabric, if it can be torn, all the better. To cut the strips you will need a pair of good-quality dressmaking shears or a rotary cutter and self-healing plastic mat with a plastic ruler used with the mat. You do not need to cut all of the strips in advance, cut and hook alternately as you work your design.

How to Hook:

You are now ready to hook your pattern:

To begin place a strip of the material between your thumb and forefinger and over the second finger of your left hand and hold it under the burlap. Hold the strip the same way as you would hold crochet cotton in your left hand when crocheting.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Unit: Fibre Arts

Outcomes

Students will be expected to

Elaborations-Strategies for Learning and Teaching

In your right hand hold the hook as if you were going to write with it, with the hook pointing upward.

Push the hook firmly into the burlap and pick up the fabric pulling it up through. Pull the strip up through leaving about 1" tail — this will be trimmed level with the loops later.

Working right to left leaving one or two threads between loops unworked, continue to push the hook firmly into the burlap. Hold the strip of material in your left hand between the thumb and forefinger. Make sure the hook goes right under the strip, and pull up the strip to the right side of the material, making a loop about 3/8 inch high. Continue to work until you reach the end of the strip.

The end result is to have the loops close enough together so that you cannot see any of the backing (burlap) between the loops, but not packed so tightly that it causes the rug to hump or bulge when removed from the frame. The loops should be uniform in height.

When you come to the end of the strip, pull the end up to the top. Start a new strip in the same hole in which the last strip ended, ensuring that you have the same double thickness in that hole as in those containing the loops.

When beginning a row from above or below your first row, leave about two threads between the rows.

Always ensure that the whole of the loop of material is pulled through. If part of the material is left at the back, the loop will slip out leaving a hole in your rug. Never carry a strip of material across the back from one place to another.

If you want to start the same color elsewhere, always bring up a loop, cut off the strip and start again in the new place. Never leave any loose ends on the back or reverse of your work. Bring the ends to the front of your work and cut them at the same level as the loops.

If your design has strong outlines, work the outlines first. It is also easier to work any small designs first when the weave is loose; the weave becomes tighter the more the surface is hooked.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Unit: Fibre Arts

Outcomes*Students will be expected to***Elaborations-Strategies for Learning and Teaching**

The back of your rug should look like rows of closely worked running stitches.

After you have worked your design and your rug is finished, check your pattern for gaps between loops before removing the rug from the frame. If there are any, lightly push toothpicks into the gaps so that they show at the front, and hook into the gaps but not too tightly. Trim the fabric ends level with the loops.

Finishing:

Remove the rug from the frame.

Brush lightly over the pile with a clothesbrush to remove any fluff or run a vacuum attachment over it gently, with a piece of net covering the vacuum nozzle.

Block the rug by placing it on a large towel with the front down. Cover the back of the rug with a damp cloth. Press firmly with a hot iron using a stamping, not a gliding motion. Keep the rug flat and allow to dry.

Bind the edges of the rug with rug binding tape. This is a twill-weave cotton tape, available in widths of 1-1/4 - 1-1/2 inches and in neutral colors. Trim excess burlap backing to about one inch all around the rug, trimming diagonally across the corners to reduce bulk. Using strong thread and beginning halfway along one side, backstitch the binding tape right up to the edge of the hooked area. As you sew around the corners, ease the tape slightly, but don't allow any excess. Hem all the way around. Turn back the two ends and butt them together.

Turn the binding and excess burlap to the wrong side, and hem the binding in place by hand. Miter the corners and overcast the diagonal folds together.

Alternatively, you can make your own binding, cut on the bias of the fabric, or for wall hangings you can buy the wide bias tape for binding.

Unit: Fibre Arts

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Antonio Ratti Textile Center
<http://www.metmuseum.org/collections/department.asp?dep=20>

THE INTERNET CENTRE FOR CANADIAN FASHION AND DESIGN
<http://www.ntgi.net/ICCF&D/textile.htm>

Fabrics.net
 A one- stop- everything- you- ever- wanted- to- know- about- fabrics, trims, care, embroidery, knitting, and quilting megasite
www.fabrics.net

Fiber Antics
 links to textile and fiber art sites,
www.sunshinecable.com/~mnepper/links.html

The Quilters Magazine online
<http://www.thequiltermag.com/>

Fiber and Fabric Arts, Resource for fiber and fabric and a Fiber Art Fiber Art Gallery
www.artpromote.com/fiberfabric.shtml

Dyeing
 This is a dye exercise that allows you to create over 120 dyes using primary colours. The 3 prime colours of dye are used - Cyan(Green/Blue), Magenta (Hot Pink) and Yellow.
<http://www.allfiberarts.com/library/aa02/aa071002b.htm>

All Fiber Arts
 Over 900 pages of information, free patterns, resources and instructions for weaving, spinning, dyeing, knitting, crochet, felting, papermaking, needlepoint, sewing, and other textile handicrafts.
<http://www.allfiberarts.com/>

Unit: Graphic Arts

Technological developments in paper and print have run parallel, acting as catalysts for each other. It is only in the last hundred and fifty years that printing on paper has been augmented by the use of film, and more recently, electronics. Other aspects of technology have developed only because images in the form of drawings, diagrams, and, more latterly, photographs have been reproduced and disseminated. It is interesting to speculate on what the world would be like had the technology of the multiple image never been developed, for without print technology it seems unlikely that there could have been an industrial or electronic revolution. And what would this century be like if there were no magazines, films, or television or computers? The expanding print technology has had a direct influence on both the individual and society through its ability to disseminate ideas, perceptions, and feelings.

Printing technology has advanced in response to ideological and commercial motives for spreading the word and picture. Although artists have from time to time contributed in some measure to technological refinements, they have been, on the whole, the beneficiaries of all the techniques developed from the beginning. The reason for this is that print techniques now obsolete in the world of mass circulation are still the preferred media for many creative artists. For example, block printing as a means of creative expression is as justifiable today as it was in ninth century China, but the practice applications of that medium in commercial and ideological enterprise have almost completely disappeared. Of course, not all artists prefer to work with images that are the product of ancient technical developments. Many prefer creative expression through the media of recent advances such as video and computer technology.

“Graphics” in the twentieth century has acquired a very broad meaning. A student involved in expressive printmaking gains a microcosmic vision of the world of graphics. A fuller meaning of the word demands an introduction to many more concepts and operations. For example, photography is essentially a graphic art, and, though it may be a personally expressive medium, the ease with which it simply documents, illustrates, or analyzes does demonstrate the greater realm of graphics. This, too, can be part of the student’s experience. The graphic artist who deals with mass media demonstrates the ultimate copies of visual images the artist must understand the communicative and commercial nature of print and must know the precise requirements of specialized software, hardware, copiers, platemakers, printers, and binders.

Unit: Graphic Arts**Outcomes***Students will be expected to*

- GA1 develop personal imagery through graphic design
- GA2 incorporate visual concepts, art processes and process-related concepts in their graphic design to realize their expressive intentions
- GA3 through their own art and the art of others, students will explore the following visual concepts in the graphic design unit
- GA4 through their own art and the art of others, students will explore the following art processes and process-related concepts in the graphic design unit
- GA5 understand and use the following art vocabulary in oral and written communications
- GA6 select among the graphic art processes (lettering, dry transfer, screen printing, etc.)
- GA7 using either traditional and/or electronic technology, with acquired knowledge, invent and incorporate visual symbols in their art
- GA8 through their own art work, explore various graphic art visual concepts, to realize their expressive intentions

Elaborations-Strategies for Learning and Teaching

Several ideas for graphic arts projects are listed below. Teachers and students may use them in a variety of ways. For example, some may be used directly as they appear, while others may be adapted or not used at all. This list may be a starting point from which totally new ideas may be generated.

The number of projects to be completed by a given student or by the class must be left to the discretion of the teacher. The teacher must insure, however, that students are exposed to and gain insight into the visual concepts, art processes and process-related concepts described at the beginning of this unit, and that students are given ample opportunity to develop their art vocabulary in written and oral communication.

- Create a hand-lettered letterhead for yourself. Convey a definite personal statement about yourself such as sentimental, whimsical, aggressive, etc.
- Choose a subject such as punk dress, ATV's or fast foods. Draft a page layout that includes imagery and copy that takes either a hard or soft sell approach. Do a paste-up of it.
- Create a greeting card for a child's birthday, person in hospital or a sports person. Have it either pop up or fold in an unusual way.
- Design a wall chart for children. It could be a growth chart or a chart directed at reading skills, social studies, or other curriculum areas. The chart should incorporate words and images.
- Make an illustration for a poem or story you have written. Do it in two different media and compare the effects.
- Update a poster from the past.
- Design a formal invitation to a school event. Incorporate lettering or calligraphy.
- Design a unique invitation to a school event. Use a collage.
- Design a button for a school election candidate.

Unit: Graphic Arts

Suggested Assessment Strategies

Group discussions, paper and pencil, checklists, cooperative learning groups and or presentation:

- evaluate the relationship between the technology and the final look of the image
- predict the impact that certain technologies might have on an electronic image
- analyze the advantages and limitations of various graphic arts technologies
- write an artist's statement about the work you have created. Include intent, thought and artistic process and reflection.

Provide for collaboration to be part of the **evaluation rubric**.

- Interpret the emotional response from a piece of graphic art, either student or professional artist generated on a predesigned evaluation checklist located on the school website art page (could be a Grass Roots project)

Devise checklists to evaluate that the student can:

- predict and compensate for technical problems
- demonstrate insight in electronic technique and choice of subject matter
- generate more than one solution for a problem
- collaborate with the teacher to show development of thought
 - written observations
 - interviews
 - journals
 - student projects

Resources/Notes

TV Commercial Database for television commercials from all over the world.
<http://www.clipland.com/index-tvc.shtml>

Examples of Digital Commercials
<http://www.mattheworld.com/tv/>

For further information about visual concepts in the printmaking unit, please see the following:

Living With Art

Line, pp. 89-98

Shape, pp. 101-102

Colour, pp. 106, 110-114

Emphasis and Focal Point, pp. 144-148

Proportion and Space, pp. 149-152

Audience, pp. 144-152

Do-It-Yourself Graphic Design

Graphic Design - How it Works, pp. 16-21

For further information about art process and process-related concepts in the printmaking unit, please see the following:

Do-It-Yourself Graphic Design

Drawing and Illustration, pp. 112-118

Lettering and Transfer, pp. 29-37, 53, 68, 81, 83, 107, and 110-111

Layout and Pasteup, pp. 97-101, 122-123

Printing, pp. 133, 138-140

Symbols, Logos, Signs, pp. 64, 71-72, 77, and 141

Finishing, Presenting, Packaging, pp. 141, 147, 150

Folding and Scoring, pp. 74-75, 143-144

Embossing, pp. 64, 77, 141

Trimming and Cutting, pp. 145-146

Binding, pp. 148, 150

Living With Art

Graphic Design, pp. 244-260

Unit: Graphic Arts

Outcomes

Students will be expected to

- GA9 through their own art work and the work of others, demonstrate understanding of technique, composition, and imagery so that symbols can achieve expressive form
- GA10 use graphic visual structures in art making to communicate a viewpoint appropriate to different situations and audiences to include the Internet
- GA11 develop personal concepts and/or symbols/imagery through their own art, based on personal ideas and experiences
- GA12 make informed decisions about the presentation of visual images
 - types of work, presentation issues, lighting, intended audience
- GA13 display a willingness to consider the suggestions of others and diverse artistic styles
- GA14 develop ability to inquire, explore and discover cooperatively especially in areas of new technology
- GA15 develop understanding of the communicative aspects of the visual language

Elaborations-Strategies for Learning and Teaching

- Design a school yearbook cover that reflects the school and/or the year’s events.
 - Design a fashion add “rough” using felt-tipped markers.
 - Make a decorative T-shirt design. Print it by using a stencil, potato, silkscreen or airbrush.
 - Design a tourist pamphlet cover for the Newfoundland and Labrador Department of Development and Tourism.
 - Design a poster that voices a local environment concern.
 - Design a label for a local product.
 - Design an environmentally friendly package for a local product.
 - Design a trademark or a logo for a local company.
 - Invent road sign symbols.
 - Draw diagrams over advertisements to analyze their composition.
 - Make a small non-verbal book using mixed media. Select a title for the book based on an emotion.
- Surf the net or browse through magazines to identify the following applications: a variety of finishing, binding and packaging techniques (finishing, scoring, perforating, slitting, die cutting, numbering, embossing, hot foil tamping, thermograph, laminating, round cornering, etc.
- different fonts to see the feeling and/or mood that they evoke;
 - understanding of hard sell (in your face advertising) and soft sell
 - concepts such as economy, immediacy, clarity, audience, message, proportion, scale and figure-ground relationship.

Unit: Graphic Arts**Suggested Assessment Strategies**

Presentations/discussions:

- demonstrate appreciation and pride of ownership in their finished products
- articulate descriptions, analysis, interpretations and judgements of graphic designs
- assess the changes to intention
- on collaborative works created on the internet
- demonstrate awareness of how the designated audience affects the development and outcome of the graphic design

Rubrics designed to

- critically evaluate design products in their own environment

Resources/Notes

Art Gallery of Newfoundland and Labrador (AGNL)

http://www.heritage.nf.ca/arts/agnl/per_col.html

It is essential that all students have the opportunity to work with a variety of art materials cited in the list of basic materials found below. Enrichment materials may be considered depending on time available, financial resources and student experience.

Basic Materials

Pencils (soft, hard)	Felt markers
Colour pencils	Gouache
India ink	Watercolour paint
Colour inks	Rulers
T-square(s)	Drawing paper
French curve	Bristol board
Stencils	Graph paper
X-acto knives	Tracing paper
Kneaded erasers	Illustration paper
Glue sticks	Acetate
Rubber cement	Dry transfer letters and lines

Enrichment Materials

Technical pens
 Computer
 Typewriter
 Camera
 Photographer
 Silkscreen and squeegee
 Linoleum blocks and inks
 Fabric
 Air brush
 Type scale

Unit: Graphic Arts

Outcomes

Students will be expected to

- GA16 identify the influence of visual symbols and their universal language (to include the Internet)
- GA17 understand graphic art as a communicative language of artists used to record, translate and express in images
- GA18 evaluate and defend the sources for their ideas and subject matter whether traditional or contemporary
- GA19 understand the influence of graphic art on public opinion
- GA20 recognize the communicative dependence of modern society upon graphic design, as impacted by the Internet
- GA21 identify and critically evaluate various forms of graphic arts of a given culture, to appreciate how artists have conveyed meaning
- GA22 given their own environment, assess how the technology of production impacts on design processes and product
- GA23 understand how electronic or traditional graphic design can symbolize status or social significance

Elaborations-Strategies for Learning and Teaching

- Analyze graphic works in terms of clarity of design, effectiveness of message as it relates to specific audiences (importance of design to the function of the message/readability, size, shape, content, color, ink, paper choice, etc.).
- Design a product and/or package for that product, using traditional or digital techniques. Some examples are: a new refrigerator, a doll, cereal box, car, ideal student desk, musical instrument, children’s book, toy, pizza box, calendar, shoes, new outfit, computer, Webpage, garden city, etc.
*Note: there may be some overlap between print and product design, i.e., one could design a brochure and then produce the brochure.
- Design a poster that voices a local environmental concern.
- Design a tourism pamphlet for your local tourist chalet.
- Design an environmentally friendly package for a local product.
- Design and create your own room out of found materials, boxes, fabric, wallpaper.
- Design a school yearbook cover that reflects the school and/or the year’s events.
- Take an idea, like “liberation” or “breaking out from the status quo” and develop a design expressing that idea, (i.e. this could be in the form of a print (poster), product (screen printed T-shirt) or electronic art (Web page).
- Design a product, i.e., teapot, a sports item, a garden, etc., that expresses your own personality.
- Tell students they have been hired by a company to product a C-D cover for a famous rock star. Ask students to bring in their own C-D covers and discuss what makes a good design, i.e., application of design structures, clarity of message, intent, focal point, use of color, establishing the intended audience, etc. Create three different rough sketches and select the most effective. Render the final design, electronically or traditionally.

Unit: Graphic Arts

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics. Please also see Section 4 Assessment and Evaluation for further information.

Resources/Notes

Principals of Graphic Design

<http://www.mundidesign.com/presentation/index2.html>

This site contains a tutorial on graphic design elements and principles

The business, creativity and technology magazine for graphic designers

<http://www.howdesign.com/>

AIGA (American Institute of Graphic Artists)

<http://www.aiga.org/>

This site contains information about graphic design standards and other important information about careers in graphic design.

Unit: Graphic Arts

Outcomes

Students will expected to

- GA24 recognize the potential for career opportunities in graphic arts
- GA25 investigate the ethnic and cultural diversity of people from various cultures regarding their contribution to graphic arts design
- GA26 explore and evaluate a variety of graphic art styles from past and present cultures
- GA27 communicate an understanding that graphic art has a history emerging from a need to visually communicate
- GA28 justify the diversity of responses from traditional or electronic graphic image
- GA29 distinguish between traditional and contemporary graphic design examining its limitations and advantages
- GA30 see their own visual imagery and graphic art of other cultures, as a part of a creative tradition which spans human history
- GA31 through investigation, viewing and studio, understand the interrelationship between graphic arts and the other arts

Elaborations-Strategies for Learning and Teaching

- Explore issues of popular culture, either individually or in a group
 - Create props for the school play or drama festival (cultural groups).
 - Create and market a calendar so that each group contributes one month of the year.
 - Set up a Graphic Arts department in the classroom. Assign specific tasks to each group to include printing, font selection , color, image consultants, layout, etc.
 - Make a box of note cards. Assign each group one card to be contributed to the box. Assign one group to create the packaging. One Graphic Arts class could collaborate with another from another school via the Internet. This product could also be marketed.
 - Using the elements and principles of design, transform a space within your school. For example, create a student art gallery within a given space.
 - Interview a graphic design artist in the community. Ask the artist what they have made and why they have created it.
 - Look up and research examples of architecture in the community. See how houses were constructed in earlier days as compared to now. Interpret the changes.
 - Notice and comment on the changes in headstones in the community cemetery.
- Trace the evolution of cultural Packaging for local commodities ie. Purity cookies, Good Luck Margarine, etc
- Present the students some information on earliest forms of communication to include cave drawings, hieroglyphics, drawings done with natural pigments (berries, soot for charcoal, etc.) and tools (sticks, smoke signals, etc.). Help students make the connection between symbols, forms of communication and the environment.

Unit: Graphic Arts

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics. Please also see Section 4 Assessment and Evaluation for further information.

Resources/Notes*Living with Art*

Line, pp. 89-98

Shape, pp. 101-102

Colour, pp. 106, 110-114

Emphasis and Focal Point, p. 144-148

Proportion and Scale, pp. 149-152

Audience pp. 144-152

Do-It-yourself Graphic Design

Graphic Design - How it Works, pp. 16-21

Unit: Graphic Arts

Outcomes

Students will be expected to

GA32 using traditional or contemporary technologies, communicate a personal viewpoint relating to a current issue

GA33 self-evaluate their own internal/external influences when creating personal graphic imagery

GA34 relate their physical and built environment to the elements and principles of design

GA35 identify and discuss moral, ethical and legal issues surrounding the use of graphic arts

- copyright issues
- use and misuse
- ownership

GA36 describe, analyze, interpret and evaluate their own graphic art and art of others

GA37 reflect upon and critically analyze design solutions in terms of effectiveness

Elaborations-Strategies for Learning and Teaching

- Present information on early use of visual symbols, i.e., shop signs for non reading public, etc.
- Students are asked to search for and bring in modern day visual symbols which are part of their every day life, i.e., Coke symbol.
- Do a study of water fountains and create one for your school. The design can be done traditionally or digitally. The product can be a finished product or just drawn up. The end product could be decorated with hand painted clay tiles.
- Study stained glass windows. Create one for your school. Keep as a plan on paper or build one.
- Describe your physical environment. Give examples how artists have used the physical environment in their work.
- Church art: How does the physical environment make itself evident in the decor?
- Compare and contrast architecture from other parts of Canada to your area, i.e., predominantly brick structures in Toronto and wooden structures in Newfoundland.
- Do a plan of a garden, including archways and other kinds of architectural forms.
- Expose the class to examples of folk art from local to province wide, i.e., slide show from Intermediate Curriculum Guide.
- Using folk art images, analyze the application of the art elements and principles. Create a folk art design using cut paper.
- Compare and contrast local art examples with art from other parts of the country.
- Using the Internet, share examples of local art with a class from another part of the country.
- Search the Internet, looking for examples of art from other cultures to include art from the First Nations.

Unit: Graphic Arts

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics. Please also see Section 4 Assessment and Evaluation for further information.

Resources/Notes

Community Arts Groups

Online Art Galleries

Guest Speakers/Artists from various cultures

Desk Top Publishing Software

Visual Timelines: *Who What When Interactive Historical Timelines*

<http://www.sbrowning.com/whowhatwhen/index.PHP3>

4 Steps to Art Critique.

Criticism: describe what you see

Analyze: discuss how the art elements and principles were used

Interpret: What is the artist saying?

Judgement: What do you think about this work?
How is it successful?

Unit: Graphic Arts**Outcomes***Students will be expected to*

GA38 justify the use of specific media, techniques and subject matter in their own work and the work of others, to include the intent

GA39 analyze the relationships of design structure to electronic or traditional images

GA40 develop critical thinking and decision making skills in creating one's own graphic images

GA41 articulate understanding and appreciation of the aesthetics that come into play when evaluating graphic design work

GA42 demonstrate competence in the use of traditional and/or contemporary technologies in the production of graphic design works

GA43 apply planning strategies which guide them through the artistic process to carry out a graphic arts project

Elaborations-Strategies for Learning and Teaching

- Identify and discuss the issues surrounding the use of clip art (ownership, originality, copyright).
- Self-evaluate student products in terms of effectiveness of message and/or design solutions.
- Identify and critically evaluate various forms of Graphic Arts in their own environment, i.e. town murals, signs, etc.
- Analyze Graphic Arts works in terms of clarity of design, effectiveness of message as it relates to specific audiences (importance of design to the function of the message or readability, content, color, ink, paper, etc.).
- Lead a discussion about popular music, i.e., rap, rock, alternative, pop, etc. Listen to some of the words. Look at some of the CD covers. Make connections between thought and action. How does the visual and musical art reflect the society of the day? Analyze CD covers in terms of art elements and design principles, content, message. Is there any relationship? Can a cultural group's contribution to society be negative as well as positive?
- Write a short essay about your favorite artist. Why do you like this person's work? Give examples.
 - Debate the validity of graphic design as opposed to the fine arts. Consider things such as ownership, originality, web ethics.
 - While considering the Webpage as a product, view a variety of webpages in terms of their aesthetics.
 - Consider the difference between color as light and color as pigment when viewing the Web pages..
 - Distinguish between print media and digital imaging, realizing the limitations and advantages of each.
 - Discuss accessing of information vs copying and using someone else's work, i.e., if you borrow someone else's idea in Japan what are the chances of someone finding out? What are the consequences?

Unit: Graphic Arts**Suggested Assessment Strategies**

- „ Student Presentation (power point)
- „ Check lists/Rubric
- „ Research Project to include graphic student journal
- Design an electronic evaluation sheet to generate an interpretation of the emotional response. This would help the student explore and understand the issues of aesthetics, expression, as it relates to graphic design. Some ideas that could be Included are: Has the message been successfully communicated? Does the finished end product show the effective use of the principle of unity? If so, what principles of design did the artist use? If it is not successful, what failed? What is beauty?

Resources/Notes

Video topics to consider:

Bauhaus
 Frank Lloyd Wright
 deStijl
 Art Nouveau
 Art Deco
 Arcitectural Design
 (church evolution)

Graphic Communication Text Book

ART Book
 Clip Art

Sample Advertisements
<http://www.adcritique.com>

Unit: Graphic Arts

Outcomes

Students will be expected to

- GA44 recognize and compare the degree of technical skill used in the final visual product
- GA45 demonstrate the ability to scrutinize visual images to determine how and why they are affective
- GA46 anticipate the application impact of certain graphic arts technologies
- GA47 review one’s own original planning strategies to determine where changes to intention occurred
- GA48 explore through application, the relationship between intention and outcome in collaborative works created on the Internet
- GA49 explain the importance of audience and messages when producing graphic works

Elaborations-Strategies for Learning and Teaching

- Conduct research to determine why particular art styles came about.
- Research an art movement/event/artist and create art works which emulates the intentions of that style/artist.
- Explain the importance of audience and message when producing graphic works.
- Critically evaluate design products in their own environment in terms of expressive form.
- Evaluate the relationship between intention and outcome
- Written student intentions are sealed in an envelope. Other students view it and record their reactions. The answers could be reactions to specific questions, i.e., What is function? Are the colors appropriate? What message is being communicated? Then compare the results.
- Unsigned pieces of student or professional art work are circulated around the classroom. A piece of paper is connected to it. Students are asked to write their reaction to the work and what they believe the artist’s intentions to be. Then compare results

Unit: Graphic Arts

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics. Please also see Section 4 Assessment and Evaluation for further information.

Resources/Notes

Principals of Graphic Design

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This site contains a tutorial on graphic design elements and principles

The business, creativity and technology magazine for graphic designers

<http://www.howdesign.com/>

AIGA (American Institute of Graphic Artists)

<http://www.aiga.org/>

This site contains information about graphic design standards and other important information about careers in graphic design.

Unit: Graphic Arts

Outcomes

Students will be expected to

GA50 identify historical and functional aspects of letter forms and symbols

GA51 identify vocabulary that describes the components of type

GA52 apply appropriate typography vocabulary to their work

GA53 create symbolic and functional letter forms using traditional and/or electronic media

GA54 apply visual language of art in developing their compositions and layout in visual communications solutions

GA55 demonstrate how to integrate space relationships into designs

Elaborations-Strategies for Learning and Teaching

Identify the difference between the three basic letter forms (serif, sans serif, and slab serif).

Discuss effective ways that letter forms have been used in visual communications.

Describe the components of type and its application to visual communications including font, typeface/style, size, and spacing.

Examine the components of type in existing print media.

Identify how historical and contemporary letter forms can be changed or altered using traditional graphics tools and/or electronic media.

Strengthen their use of terminology by discussing how the industry uses both historical and contemporary letter forms.

Use typography terminology to discuss the skills that are employed by graphic designers/artists.

Design letter forms that exhibit a historic or contemporary reference with traditional graphics tools and/or electronic media.

Explore the application of elements and principles of art to composition and layout.

Critique how graphic designers/artists use elements and principles of art.

Analyze how the elements and principles of art are used in the student's own work and the work of their peers.

Examine how graphic designers/artists use positive and negative space relationships in solving design problems.

Define and integrate various space relationships in design solutions.

Unit: Graphic Arts**Suggested Assessment Strategies**

Demonstrate the application of the three basic letter forms and discuss their appropriate use.

Integrate and synthesize the components of type into their own designs.

Create dynamic designs that emphasize type.

Use appropriate terminology in discussing how letter forms are used in the student's own designs.

Determine how to best apply a visual language to their own graphic design solutions.

Research and apply information on how graphic designers/artists use space relationships in their designs.

Resources/Notes

Rubrics for Web Assignments Learning Corel Presentations 8.0

This site has links to other software tutorials including Power Point

<http://www.uaex.edu/pres8/default.htm>

Link Sites for on-line Tutorials

<http://dirs.educationworld.net/cat/406404/>

<http://www.clicknlearn.com/Links/Links.htm>

The Photo Paint Place - Information and Tutorial Site

<http://www.cedesign.com/cefx/articles.html>

Graphic Design Links

<http://www.ideabook.com/newidea/newpro.htm>

Animation Factory

Over 3,000 original free animated GIFs

<http://www.animfactory.com/>

?AID=14657&PID=166118

Corel Magazine Online

<http://www.corelmag.com>

Art Technology 1201 Curriculum Guide

Unit: Graphic Arts**Outcomes***Students will be expected to*

GA56 demonstrate a knowledge of the elements and principles of art and an understanding of the influence of color on the design field

GA57 demonstrate an understanding of the use of color theory and the psychology of color in visual communications

GA58 demonstrate an understanding of the application of color in camera-ready artwork

GA59 demonstrate how visual literacy can be applied to visual communications projects

GA60 produce images that demonstrate the concept of space relationships in visual communications

GA61 demonstrate effective communication skills through the use of color theory and psychology of color

Elaborations-Strategies for Learning and Teaching

Recognize different color theories and how they can be applied to design.

Study the emotional impact of color in visual communications.

Describe how color impacts visual communications.

Compare different color theories and understand how to apply them to design.

Identify how graphic designers/artists use color theory and psychology of color within print and electronic media.

Compare and contrast the effectiveness of color theory and psychology of color within the print and electronic medias.

Research the creative and practical applications of color to camera-ready reproductions.

Discuss how color choices impact the message delivered to clients.

Identify the difference between tint screens and process color separations.

Create a 2-D or 3-D image that encompasses the visual language of design.

Produce a series of 2-D and 3-D graphics solutions that focuses on use of a visual language.

Create abstract designs from their environment using positive and negative space relationships.

Interpret a graphics problem using a variety of solutions.

Explore the psychology of color for its emotional effect and symbolic meaning.

Critique why artists make color choices that impact message delivery.

Unit: Graphic Arts

Suggested Assessment Strategies

Research and integrate the use of color psychology within a body of work.

Integrate different color theories into their own designs.

Synthesize methods and use of color theory and the psychology of color into the student's own designs.

Integrate appropriate decisions about color based on the client specifications to deliver the most powerful message.

Use a combination of 2-D and 3-D solutions to resolve an advanced design problem.

Present several different visual solutions to the same design problem.

Create a series of space relationship solutions to an advanced graphics problem.

Incorporate the psychology of color to create work with expressive and symbolic meaning.

Resources/Notes

Learning Corel Presentations 8.0

This site has links to other software tutorials including Power Point

<http://www.uaex.edu/pres8/default.htm>

Link Sites for on-line Tutorials

<http://dirs.educationworld.net/cat/406404/>

<http://www.clicknlearn.com/Links/Links.htm>

The Photo Paint Place - Information and Tutorial Site

<http://www.cedesign.com/cefx/articles.html>

Graphic Design Links

<http://www.ideabook.com/newidea/newpro.htm>

Animation Factory

Over 3,000 original free animated GIFs

<http://www.animfactory.com/?AID=14657&PID=166118>

Corel Magazine Online

<http://www.corelmag.com>

Unit: Graphic Arts

Outcomes

Students will be expected to

GA62 apply appropriate color decisions based on the restrictions imposed by mass reproduction

GA63 identify how artists use color theory and the psychology of color as a structure in composition and layout

GA64 identify the visual components and the criteria of a layout

GA65 demonstrate an understanding of the safety issues and procedures in visual communications

Elaborations-Strategies for Learning and Teaching

Create a color design that meets specific requirements for camera-ready reproduction.

Produce a camera-ready design that uses a 2-color process with tint screens.

Create the same image in varying color schemes to illustrate how color can be expressive and symbolic.

Examine how graphic designer/artists use color theory and color psychology to enhance the communication of their idea.

Use a visual language to experiment with the interrelationships of color theory and the psychology of color in composition and layout.

Study and collect samples of composition and layout that use color theory and psychology of color.

Research how a visual language is used to organize type and images to create a layout.

Discuss how to use visual language within their own layouts.

Explore how the criteria of layout (e.g., effect of the message, organization, and viewer attraction) are used as effective marketing strategies.

Discuss how print and electronic ads use visual language and layout criteria in visual communications.

Discuss safety issues and procedures surrounding how to use traditional graphics tools and electronic media.

Review the safety issues and procedures surrounding how to use traditional graphics tools and electronic media.

Unit: Graphic Arts**Suggested Assessment Strategies**

Produce a design with client-driven specifications and budget limitations using 1, 2, and 4-color process separations.

Prepare an innovative layout which uses color theory or the psychology of color to get a desired effect.

Develop several layouts or images that focus on color theory and the psychology of color from a historical and or contemporary perspective.

Prioritize and discuss how visual language is used to focus an audience's attention.

Research how visual language and the criteria of layout use closure, emphasis, and expression to deliver the message.

Continue to review safety issues and procedures related to visual communications.

Resources/Notes

Principals of Graphic Design

a tutorial on graphic design elements and principles

<http://www.mundidesign.com/presentation/index2.html>

The business, creativity and technology magazine for graphic designers

<http://www.howdesign.com/>

AIGA (American Institute of Graphic Artists)

information about graphic design standards and other important information about careers in graphic design.

<http://www.aiga.org/>

Unit: Graphic Arts

Outcomes

Students will expected to

GA66 practice safe procedures when using traditional graphics tools and electronic media

GA67 demonstrate an understanding of the steps used to create a layout

GA68 demonstrate how to arrange type and art to create layout

GA69 demonstrate knowledge of how to present their work

GA70 create various exhibits of their work for targeted audiences

GA71 present finished projects to a targeted audience

Elaborations-Strategies for Learning and Teaching

Demonstrate the ability to safely use tools and equipment specific to visual communications.

Continue to demonstrate the ability to safely use specific tools and equipment related to visual communications.

Create a layout which uses the entire design process: thumbnails, roughs, rough comprehensives, and presentation comprehensives.

Develop layouts using the design process showing multiple solutions to the problem.

Redesign an existing print or electronic ad varying the type and the art.

Arrange information in an original layout by varying size, space, and color of both the type and the art.

Learn how to mat or mount work for display.

Learn about the different ways to present a body of work including portfolios, videos, slides, oral presentations, and CD-ROMs.

Critique different methods of presenting work to a targeted audience.

Unit: Graphic Arts

Suggested Assessment Strategies

Consistently demonstrate the ability to safely use specific tools and equipment related to visual communications.

Create an exhibition of individual work for a targeted audience.

Do an oral presentation of a project or a body of work.

Assemble a portfolio that demonstrates the ability select work objectively based on technical quality, personal style, and direction.

Resources/Notes

Unit: Graphic Arts

Outcomes

Students will expected to

GA72 identify how historical and cultural art movements are applied in visual communications

Elaborations-Strategies for Learning and Teaching

Survey historical and cultural artwork using visual resources in print media (e.g. newspapers, magazines, etc.) and in telecommunications (e.g. internet television, etc.) and the impact on visual communications.

Describe how specific historical and cultural art movements have influenced and impacted mass media and society.

Discuss and analyze how historical and cultural art movements have been used to influence targeted audiences.

Analyze how artists have used their artwork to make a statement to a targeted audience.

GA73 compare the historical and traditional graphic tools and techniques to contemporary electronic media

Research and discuss the evolution of graphics tools from a historical and contemporary perspective.

Debate the need for students to learn and use both traditional graphics tools and electronic media skills in creating their work.

GA74 analyze when it is appropriate to use traditional graphics approaches or when to use electronic media skills to create visual communications projects

GA75 investigate how different universal symbols were used to express ideas in visual communications

Identify historical and cultural universal symbols (e.g., sun, water, male, female, etc.)

Explore how symbolic designs are used in visual communications (e.g. corporate logos, religious designs, political designs, etc.)

Recognize when to apply historical and cultural symbols in their correct context.

Discuss how designers/artists use symbolic designs in visual communications.

GA76 demonstrate skills using traditional graphics tools and electronic media

Explore different historical and contemporary graphics tools and electronic media used in visual communications.

Create a series of works using techniques from historical and contemporary printmaking techniques, calligraphy, illustration, and layout with traditional graphics tools and/or electronic media.

Unit: Graphic Arts

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics. Please also see Section 4 Assessment and Evaluation for further information.

Resources/Notes

Unit: Graphic Arts

Outcomes

Students will expected to

GA77 demonstrate an understanding of critical judgements based on both visual language and project criteria

GA78 differentiate the components of visual literacy in assessing professional visual communication designs

GA79 use visual language as a basis for critical judgements

GA80 reflect on various visual communications images and their use

GA81 evaluate and assess how their personal style is derived from cultural and environmental biases

GA82 demonstrate how criteria is established within visual communications

Elaborations-Strategies for Learning and Teaching

Review project criteria and visual language and apply the information to making critical judgements about specific works.

Compare and contrast different applications of visual language and a stated criteria in making critical judgements.

Review professional visual communications work using a visual language.

Rate the effectiveness of professional visual communications work for its impact on the targeted audience.

Analyze their work and that of their peers using critical judgement skills.

Design a rubric for making critical judgements of a visual communications project.

Brainstorm how different cultures define and communicate about visual images.

Appraise their personal aesthetic response to artwork and formulate an aesthetic position from which to judge art.

Discuss the nature of visual communications and how the aesthetic experience dictates how the targeted audience responds to it.

Discuss philosophical foundations of aesthetics and explore how standards of visual communications can be determined through cultural and environmental factors.

Examine and implement aesthetic criteria in analyzing their visual communications artwork.

Unit: Graphic Arts

Suggested Assessment Strategies

Examine their own portfolio using a stated criteria Rubric and to select a body of work that represents their most dynamic designs to form critical judgements about their work.

Justify both orally and in writing how they apply their aesthetic criteria to their own artwork.

Resources/Notes

Oral and written communication for No. 5

- acetate
- airbrush
- billboard
- bleed
- character
- colour separation
- copy
- copy crop
- dry transfer lettering
- emboss
- family
- font
- point
- pica
- proofs
- register
- rough
- script
- serif
- grid
- half tone
- hatching
- illustration
- layout
- letterhead
- lithography
- logo
- mark-up
- overlays
- offset lithography
- paste-up
- stencil
- T-square
- text
- type
- type scale
- typeface
- typesetting

Unit: Graphic Arts

Outcomes

Students will expected to

GA83 demonstrate how to make aesthetic judgments about art using a visual language

GA84 understand the copyright laws, fair and ethical issues surrounding artwork, multimedia, and on-line technology

GA85 apply ethical procedures in the creation, sale, distribution, and reproduction of artwork

GA86 explore careers in visual communications

Elaborations-Strategies for Learning and Teaching

Survey a body of visual communications designs and specify what area of visual language is predominant in each piece.

Defend their aesthetic judgment by using a visual language.

Learn about the ethical issues surrounding the appropriation of artwork, multimedia, and on-line technology.

Understand the implications of the use of sensitive matter.

Research and discuss copyright laws and ethical issues surrounding the appropriation of artwork, multimedia, and on-line technology.

Discuss the ethical issues surrounding the appropriation of artwork, multimedia, and on-line technology.

Learn about the five basic copyright laws: reproductive, adaptive, distribution, display, and performance.

Practice ethical procedures when producing works of art.

Use appropriate contract and release forms for all work that is exhibited, loaned, published, sold, or entered into competitions.

Practice ethical procedures when producing works of art.

Use appropriate contract and release forms for all work that is exhibited, loaned, published, sold, or entered into competitions.

Become familiar with those resources that address ethical issues and the graphic designer/artist.

Examine ethical issues in visual communications and discuss how they relate to the student's own work

Become familiar with various careers in visual communications through guest speakers, field trips, videos, literature, and internet searches.

Discuss and compare several careers in the field of visual communications.

Investigate requirements needed to enter the visual communications field.

Select and research in depth a specific visual communications career.

Unit: Graphic Arts

Suggested Assessment Strategies

Engage in oral and written discussions that focus on the image, the viewer's interpretation, critical evaluation, the creative process, and the cultural context.

Encourage use of appropriate contract and release forms for all work that is exhibited, loaned, published, sold, or entered into competitions.

Resources/Notes

Visual Concepts

- economy, immediacy, clarity
- line
- emphasis and focal point
- proportion and scale
- figure-ground relationship
- colour
- audience

Processes and Process-related oral and written communication

- acetate
- airbrush
- billboard
- bleed
- character
- colour separation
- copy
- copy crop
- dry transfer lettering
- emboss
- family
- font
- point
- pica
- proofs
- register
- rough
- script
- serif

Unit: Graphic Arts

Outcomes

Students will expected to

Elaborations-Strategies for Learning and Teaching

Compare and contrast two products, i.e., two cell phones, two soft drink cans, etc. and critique these two products.

- Assist students make the connection between art symbols and symbols used in other areas, i.e., math, reading, earliest forms of communication (hieroglyphics) universal symbols (no smoking) and signs (barber pole). Playing “Pictionary” or “Win, Lose or Draw” would be appropriate at this time.
- Explore the history of a specific company’s ads, i.e., Adidas or Levi, and observe the evolution. Report findings.
- distinguish between traditional and contemporary graphic design methods and examine the differences between the two (i.e., color as light and color as pigment).
- Utilizing the computer as much as possible, conduct a mini Graphic Arts work experience to include the following:
 - bring to class a man made product which will be used to analyze
 - discuss the item in terms of quality, appeal, sales, trends, symbolism, status, practical considerations, functional questions, form vs function
 - analyze the product in terms of the elements and principles of design
 - draw three thumbnail sketches of different angles of the product
 - list the product name, list the materials needed to make the product, give the size and dimensions, determine the target audience
 - render the final drawing in a variety of ways, i.e., computer, pen and ink, etc.
 - as a small group activity, evaluate each other’s product in terms of marketability, presentation, practicality, appeal, etc.
 - conclude with an assessment, reflection and presentation

Unit: Graphic Arts

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics. Please also see Section 4 Assessment and Evaluation for further information.

Resources/Notes

Play the Career Game and learn about printing and imaging industry at

<http://www.digitalcareerpath.org>

Art and Art Related Careers

<http://www.ub-careers.buffalo.edu/edo/cartcare.htm>

Graphic Arts Information Network

http://www.gain.org/servlet/gateway/search/site_map.html

Concepts

- drawing and illustration
- cutting
- lettering
- layout, paste-up
- folding
- dry transfer
- screen printing
- block printing
- embossing
- symbols, logos
- sign making
- finishing, presentation
- folding
- scoring
- binding
- packaging

Unit: Media Arts

Web-based media art is art created by an artist using the “web” as a tool of creation. It cannot be down-loaded - only a copy of it can be. The actual art created on the Web exists *only* on the Web. Web-based art can be changed or reconfigured if it is designed to do so. Art created on or for the web cannot exist else where (because of the hyper-linking of the various technologies - sound, video etc.). Web-based art is, or can be, interactive. The viewer can create a visual setting in which one can actively become part of the work.

The Web, with all its multi-functions, is the tool for the artist, just as the brush, the paint, the charcoal, the pencil, or other media, is. The Web *is* the medium. Web- based art utilizes the qualities of the Web that combine the technologies of sound, text, imagery, video and animation.

The Web is both the media and the medium (the tools and the process)and can also be the Exhibit Gallery. In order to show Web-based art there must be a computer because the original exists on a hard drive. However, there may be copies made on a CD or floppy disk but these are only copies.

Unit: Media Arts**Outcomes***Students will be expected to*

- MA1 articulate an understanding of the hardware used in computer graphics
- MA2 recognize and distinguish safe use and proper operating procedures of computer hardware and related technologies
- MA3 survey and discuss basic computer operating skills
- MA4 recognize current trends
- MA5 learn the basic uses of flatbed scanners, digital cameras and printers in creating art
- MA6 demonstrate basic computer operating skills
- MA7 demonstrate knowledge of technology vocabulary
- MA8 recognize and distinguish safe use and proper operating procedures of computer hardware and related technologies
- MA9 articulate an understanding of the software used in computer graphics
- MA10 recognize and distinguish appropriate use of computer software
- MA11 use basic knowledge of elements and principles of art in their work
- MA12 adhere to all safety codes and proper computer procedures

Elaborations-Strategies for Learning and Teaching

Several ideas for media arts projects are listed below. Teachers and students may use them in a variety of ways. For example, some may be used directly as they appear, while others may be adapted or not used at all. This list may be a starting point from which totally new ideas may be generated.

The number of projects to be completed by a given student or by the class must be left to the discretion of the teacher. The teacher must insure, however, that students are exposed to and gain insight into the visual concepts, art processes and process-related concepts described at the beginning of this unit, and that students are given ample opportunity to develop their art vocabulary in written and oral communication.

- Research how current trends are applied.
- Recognize how professionals use the flatbed scanner, digital camera and printers.
- Incorporate multiple computer operating functions to achieve a solution to a single problem.
- Integrate technology vocabulary in oral and written form.
- Produce an artwork that reflects the use of scanning, digital photography or printing skills as seen in the professional world.
- Recognize and distinguish the appropriate use of computer software.
- Recognize how manipulated scanned images are used in the visual world around them.
- Apply the ways multiple images can be combined into a single image to their own work.
- Explore alternative uses of software tools, filters and pull down menus.
- Probe the relationships between traditional art media and the computer as tools in creating art.

Unit: Media Arts**Suggested Assessment Strategies**

Please see Appendix A for assessment/evaluation strategies and rubrics.

Resources/NotesThe Museum of Web Art

an excellent source of web based art

www.mowa.org

The Centre Georges Pompidou

www.centrepompidou.fr/emglish/
web-based art in its online gallery, plus other interesting resources and the *New Media Encyclopedia* (of art)

Museum of Modern Art, New York

www.moma.org
has web-based art projects in its online gallery

Stedelijk Museum of Modern Art, Amsterdam

www.stedelijk.nl/
has some electronic art in its 'net art' gallery, including a Shockwave version of Laurie Anderson's *Here*

ArtNetGallery

<http://www.artnetgallery.com/>

the web gallery for international contemporary art

Unit: Media Arts

Outcomes

Students will expected to

MA13 become acquainted with multimedia and animation concepts

MA14 explore web page design and use

MA15 adhere to all rules concerning software use

MA16 learn to use Corel Photo Paint/Corel Draw or software of equivalent performance

MA17 explore and demonstrate an understanding of basic software tools, filters and pull down menus

MA18 use a variety of internet search engines

Elaborations-Strategies for Learning and Teaching

- Investigate the application of multimedia and animation concepts.
- Investigate the application of web page design.
- Demonstrate expertise in the use of elements and principles of art to create works of personal expression.
- Use advanced techniques in Photopaint or a software of equivalent performance to create works of complexity.
- Display advanced uses of software tools, filters and pull down menus to create personal computer images.
- Fully integrate traditional art media and computer techniques to create images of personal expression.
- Create a functional web page and upload it to the internet for use.
- Produce works of art using animation or multimedia.
- Manipulate scanned images.
- Combine two images into a single image.
- Integrate traditional art media with a printed computer graphic image.
- Import images from a variety of sources to combine into a single work.
- Create a web page design, including page links.
- Report on the use of multimedia and animation images in media.
- Create a work using multimedia and/or animation.

Unit: Media Arts

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics.

Resources/NotesSan Francisco Museum of Modern Art

http://www.sfmoma.org/espace/espace_overview.html

The scope of SFMOMA's media arts collection is broad and encompasses all applications of process, media, and materials including photographic, multi-image, multimedia, videotape, video installations, film, and other works created in moving image or image reproduction media.

Digital Art Galleries

<http://www.willmaster.com/gallery/>

http://www.vengra.com/grafx/quick_digital_arte.html#

Unit: Media Arts**Outcomes***Students will be expected to*

MA19 produce evidence of progress in computer graphic creations through a presentation of their work

MA20 learn to interpret and judge artwork based on informed criteria and personal opinion

MA21 learn to speak and write effectively about their art and the work of others

MA22 investigate the development of the computer and its impact on society

MA23 demonstrate the ability to describe and evaluate the media, processes and meanings of visual art and to make judgments

MA24 understand the importance of critically viewing artwork as a source of inspiration and insight

Elaborations-Strategies for Learning and Teaching

- Select and prepare work for display.
 - Assemble a portfolio of computer graphics work.
 - Contribute artwork to an exhibition of class work.
 - Add preliminary sketches, collections of ideas, critical writings, and class notes to a sketchbook/journal.
 - Develop portfolio that reflects an expanded knowledge base and the ability to select images of quality.
-
- Investigate different methods of presenting computer images.
 - Understand how to select and prepare work for display.
-
- Investigate the impact that the development of computers has had on their own lives and their art and document their understanding of how computer technology has influenced their lives and their own art.
 - Create a work that reflects an understanding of the role computer technology plays in society.
-
- Identify the impact that the development of computer technology has had on the art world and society.
 - Work in a team to plan and create a project that utilizes computer technology with another discipline.
-
- Participate in class critiques of own and others computer graphics images.
 - Identify and critique professional contemporary computer graphics images.
-
- Lead class or group critiques. Write critically about art.
 - Reflect research, study, and discussions in a sketchbook/journal.

Unit: Media Arts

Suggested Assessment Strategies

Organize and present an exhibit of own computer graphics images.

Use a sketchbook/journal that includes research, personal observations, and idea development as a resource and planning tool.

Assemble a portfolio that illustrates quality, concentration, and breadth of effort.

Recognize the components involved in the presentations of their own artwork.

Resources/Notes

Design Synectics

New Technology in the Art Room (Binder and CD)

World History and Art Transparencies

Graphic Communications + Instructor's Resource Guide

From Ordinary to Extraordinary

Do-it-Yourself Graphic Design

Safety in the Art Room

Careers in Art

Living with Art

Unit: Media Arts

Outcomes

Students will be expected to

MA25 demonstrate skills of inquiry, investigation and application in an exploration of aesthetics related to computer art

MA26 understand copyright laws, and fair use issues

MA27 apply the principles of copyright and fair use, and ethical procedures in the creation, sale, distribution, and reproductions of artwork

MA28 consistently practice ethical procedures when producing computer graphic images

Elaborations-Strategies for Learning and Teaching

- Demonstrate the ability to analyze and interpret computer imagery for the artist’s meaning and the work’s expressive properties.
- Create a collection of images and writings reflecting the specific aesthetic properties identified with computer graphics.
- Study the specific aesthetic properties identified with computer graphic images.
- Describe, analyze and interpret the aesthetic properties found in computer graphic images.

- Research and discuss copyright laws and the ethical issues surrounding the appropriation artwork, multimedia, & on-line technology.

- Practice ethical procedures when producing computer graphic images.
- Practice the five basic copyright laws: reproductive, adaptive, distribution, display, and performance.

- Become familiar with those resources that address ethical issues and the computer artist.
- Compare and contrast the aesthetic qualities between traditional art media and computer graphic images.
- Examine contemporary ethical issues related to computer art and discuss how those issues may relate to the student’s own work.
- Consider ideas and aesthetic theories of art as they relate to computer graphics.

Unit: Media Arts

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics.

Resources/Notes

Copyright Resources Online for Canada and the United States

<http://www.library.yale.edu/~okerson/copyproj.html>

CANCOPY

<http://www.cancopy.com>

Copyright Website

<http://benedict.com/digital/digital.asp>

(explores issues involving software and the net)

Unit: Media Arts

Outcomes

Students will expected to

MA29 examine careers related to computer graphics

MA30 demonstrate understanding of careers within computer graphics professions

Elaborations-Strategies for Learning and Teaching

- Study and identify professions that use computer graphics.
- Research and recognize careers within professions that use computer graphics. See Appendix B for a list of careers related to Media Arts.

For example:

- Advertising
 - Architecture
 - Education
 - Entertainment
 - Fine and Performing Arts
 - Law Enforcement
 - Marketing
 - Military
 - News Industries
 - Science Industries
 - Art Director
 - Architect
 - Educator
 - Film Editor
 - Computer Graphic Artist
 - Designer.Art
- Recognize the process in pursuing a career in computer graphics by researching art colleges, internships, and direct work experience
 - Investigate books, current publications, and the internet for information about professions that use computer graphics.
 - Contact industries through letters, e-mail, telephone, web sites Identify and investigate the computer graphics positions within professions using a variety of resources.

Unit: Media Arts

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics.

Resources/Notes

Rubrics for Web Assignments

<http://edweb.sdsu.edu/webquest/rubrics/weblessons.htm>

The following links will lead you to tutorials and other information that will help you learn the technology that will help you develop your portfolio. There are many other similar sites on the Web - this is only a select sampling.

<http://www.itma.vt.edu/studio/tutorials.htm>

Explore the interplay of art and communication, including advertising, packaging, interface and Web design, artists and techniques.

<http://arttech.about.com/cs/communicationarts/index.htm>

Art/Technology

<http://arttech.about.com/mbody.htm>

Square One Graphics

These Tutorials are downloadable in .pdf format. You will need to have Adobe Acrobat reader installed on your computer before you can download and print these Tutorials.

<http://www.squareonegraphics.com/tutorials.html>

Unit: Media Arts**Outcomes***Students will be expected to*

- MA31 master the skills that enable them to express their ideas through Web-based art making
- MA32 produce an original body of Web-page art work that integrates information from a variety of sources to convey personal meaning
- MA33 make appropriate decisions in achieving creative, communicative and expressive intentions
- MA34 understand the interrelations of Web-based art making techniques, composition and imagery so that symbols can achieve expressive form
- MA35 create Web-page art works to carry personal messages to a diverse range of audiences
- MA36 analyze and create Web-based art where emotions, feelings and experiences are used as a symbolic, nonverbal means of expression and communication of ideas
- MA37 display a willingness to try new ideas and test out various possibilities for Web-based art
- MA38 apply knowledge of how group vision works in the creation of Web-based artwork

Elaborations-Strategies for Learning and Teaching

- Create a collaborative Web-based artwork for a specific audience(s).
- Import one's own traditional based imagery into a Web-based process.
- Demonstrate competence in applying the visual structures of design to Web-based art making by listing, defining and illustrating on the computer the elements and principles of design. Create a personal folder for further reference.
- Experiment with color combinations on the computer screen. Create a series of images that indicates the student's experience with manipulation of colors, values and intensities to create realistic and abstract imagery. Have each student create a mandala design that represents a radial design on the computer. The color combination must be based on one of the following: monochromatic, polychromatic, primary or secondary. Option — move the mandala design rhythmically through space in accordance with a particular sound track.
- Generate a definition of Web-based art through the discussion process.
- Discuss the notion of interaction as it relates to the following: within the art work itself, between the viewer and the art work, between the different components of the art processes (i.e., sound, text, painting, etc.).
- Create own web-page that is itself an example of Web-based art.
- Students working in small groups, create a Web-based piece of artwork that focuses on a topic of particular concern to the school, community, nation or world.

Unit: Media Arts

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics.

Resources/Notes

Learning Corel Presentations 8.0

This site has links to other software tutorials including Power Point

<http://www.uaex.edu/pres8/default.htm>

Link Sites for on-line Tutorials

<http://dirs.educationworld.net/cat/406404/>

<http://www.clicknlearn.com/Links/Links.htm>

The Photo Paint Place - Information and Tutorial Site

<http://www.cedesign.com/cefx/articles.html>

Graphic Design Links

<http://www.ideabook.com/newidea/newpro.htm>

Animation Factory

Over 3,000 original free animated GIFs

<http://www.animfactory.com/?AID=14657&PID=166118>

Corel Magazine Online

<http://www.corelmag.com>

Unit: Media Arts**Outcomes***Students will be expected to*

- MA39 engage in artistic inquiry, exploration and discovery
- MA40 evaluate Web-based art as a complex communication system
- MA41 understand the impact of cultural heritage on the artist's creation of Web-based artwork
- MA42 investigate the ethnic and cultural diversity of Web-based art
- MA43 demonstrate knowledge of media literacy in the production and assessment of Web-based art works
- MA44 investigate media arts' styles from a variety of social, historical and cultural contexts— understand media arts as a communicative language of artists used to record, translate and express in an image
- MA45 gain knowledge of how people have portrayed themselves historically and in contemporary times, through the media arts
- MA46 analyze how context (i.e., ethnic, cultural, historical) influences the content and form of Web-based art

Elaborations-Strategies for Learning and Teaching

- Create a visual setting in which you will invite your viewer(s) to participate in an on-going activity that involves taking a stand on a particular issue of concern, i.e., the depletion of the rain forests. The setting may be the actual rain forest as it is now. This would involve geographical, historical and scientific research. The viewers would interact with the artist(s) who is visually demonstrating their position on the issue. Sound, text, animation and manipulation would be incorporated into the final product. By the end of the module, the involved students would have reached a viable visually expressed solution to the issue of the Rain Forest depletion.
- Present an individual Web-based artwork that explores the inner fantasy world of the student.
- Create a self portrait using web-based technologies that will represent at least three traits or personality characteristics of yourself. The final image must be interactive. Ex: The eyes of the portrait have been designed as particular flowers while the mouth is a sculptural frieze of children's heads. The viewer clicks on an eye which leads him to a garden. Within the garden, the viewer has been asked to create a flower bed or throw a penny into the fountain! There could also be further links to more famous botanical haunts around the world that the artist has visited or likes. If the viewer clicks on the mouth, he finds himself in the artist's sculpture studio where he is given instructions on how to create a 3-D image and where to view the artist's own sculpture. The viewer now knows the artist loves flowers and is a sculptor. The teacher could build a series of mini tasks so the students could divide up the duties which have levels of difficulty, be it easy (i.e., critical analysis), moderate (i.e., more critical analysis), or challenging (i.e., social and/or historical analysis).
- Compare the characteristics of Web-based art with other processes.
- Explore the viability of "collecting" Web-based art.
- Develop a web-based art museum.
- Create a piece of web-based art reflecting community life.

Unit: Media Arts**Suggested Assessment Strategies**

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities.

Resources/Notes

MediaAwareness Network

Media Smarts

How media smart are you? These cartoons will help you understand some of the techniques and tricks used by television and advertising.

<http://www.media-awareness.ca/eng/med/kids/medsmart.htm>

Shawnee State University Librarians recommend these **Internet Resources** for research in the Fine, Digital, and Performing Arts areas of Art & Art History, Film & Film Studies, Music & Dance, Photography, Theater, and Visualist.

<http://www.shawnee.edu/offices/clarklib/subjects/arts.html>

Graphic Arts Lesson Ideas

<http://www.geocities.com/Broadway/Alley/3466/graphic.html>

<http://www.corelmag.com/fre/aclass/indexa.html>

The Free Internet University

Free Art Courses Index

<http://www.netuniv.net/catalogs/ilos/art.html>

Who, What, When

Interactive Historical Timelines

<http://www.sbrowning.com/whowhatwhen/index.php3?q=12&pid=467>

Unit: Media Arts

Outcomes

Students will be expected to

- MA47 evaluate the context of images they produce. — see their electronic art as part of a creative history where values affect their artistic response
- MA48 when solving design problems, take into consideration the degree of technical skill, composition and imagery necessary so that symbols can achieve expressive form
- MA49 master the skills that enable them to express their ideas
- predict and compensate for technical and artistic problems that may arise
 - anticipate the impact that particular tools might have on an electronic image
 - develop more than one visual method of depicting one's own work
 - demonstrate the ability to comprehend the issue of time shifting in the creation of Web-based art

Elaborations-Strategies for Learning and Teaching

Create images using Web-based art technology that:

- defend values and traditions
- reflect the characteristics of other artists, movements and periods
- reflect historical and contemporary themes
- Create Web-based artwork using the natural environment for ideas and inspiration.
- Create Web-based artwork based using the idea of a synthetic environment for inspiration.
- Create an interactive piece of Web-based artwork.
- Draw a “scene” using the Web, pencil, ink, graphic arts tablet and other media, separately. Compare the different products and discuss the impact of the various media used.
- List the various tools of Web-based art making and, after using them, decide their effectiveness.
- Do a Web-based artwork with an “intention” in mind. Make notes on how your intention changes and why. Is your final product what you set out to produce? Why/why not? Have another student analyze your intention based on your product. Discuss.
- Using the Internet, interact with students from other schools and geographical locations, including overseas students to gather information and coordinate responses and creations for the presentation of a collaborative project to be published on your Web page.
- Investigate the process of manipulating scanned images.
- Research basic internet search techniques and Explore internet search engines.
- Identify basic software tools, filters and pull down menus.
- Survey relationships between traditional art media and the computer as tools in creating art.
- Explore the ways two or more images can be combined into a single image.

Unit: Media Arts**Suggested Assessment Strategies**

Please see Appendix A for assessment/evaluation strategies and rubrics.

Resources/Notes

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The Free Internet University

Free Art Courses Index

<http://www.netuniv.net/catalogs/ilos/art.html>

Who, What, When

Interactive Historical Timelines

<http://www.sbrowning.com/whowhatwhen/index.php3?q=12&pid=467>

Unit: Painting

There is no clear division between drawing and painting. One can paint into a drawing or draw into a painting. Each art medium has its own character and limitations; each artist has highly individualized ways of working. With wide varieties of pigment, colour, tools, traditions, and techniques, artists command an extensive range of expression.

Action painters, naive painters, muralists, realists, and surrealists have a great deal in common. Each expresses something of personal significance. What the viewer senses in the best work is a confident statement of personal discovery, a powerful, evocative means of communicating. And artists, in their best works, demonstrate eloquently the intimacy that can exist between image and medium. This relationship has existed throughout history. Prehistoric artists used daubs of clay, charcoal, and grease to draw and paint images meant to summon forces of good luck. They felt a powerful intimacy with imagery. Michelangelo became conscious of a similar relationship between image and material when he saw colours absorbed into the wet plaster surfaces of his frescoes.

Some artists have altered traditional relationships of image and their art medium. Some have explored the illusion of space, some the expressive dimensions of colour as light, mood, and symbol. Others have manipulated texture and surface. Through continued exploration of the relationship between imagery and the materials of drawing and painting, the limits of personal expression have expanded and will continue to grow.

Unit: Painting

Outcomes

Students will be expected to

- PA1 develop personal imagery through painting
- PA2 incorporate visual concepts, art processes and process-related concepts in their painting to realize their expressive intentions
- PA3 through their own art and the art of others, students will explore the following visual concepts in the painting unit
- PA4 through their own art and the art of others, students will explore the following art processes and process-related concepts in the painting unit
- PA5 understand and use the following art vocabulary in oral and written communications

Elaborations-Strategies for Learning and Teaching

Several ideas for painting projects are listed below. Teachers and students may use them in a variety of ways. For example, some may be used directly as they appear, while others may be adapted or not used at all. This list may be a starting point from which totally new ideas may be generated.

The number of projects to be completed by a given student or by the class must be left to the discretion of the teacher. The teacher must insure, however, that students are exposed to and gain insight into the visual concepts, art processes and process-related concepts described at the beginning of this unit, and that students are given ample opportunity to develop their art vocabulary in written and oral communication.

- Make a non-objective painting which used colour to create the illusion of depth.
- Paint a landscape employing atmospheric perspective.
- Experiment with warm and cool colour combinations using a non-objective composition on a white ground, and then on a black ground. Compare spatial effects.
- Make a painting using a palette restricted to two complementaries plus white.
- Compare the effects of landscape rendered in transparent colour washes to the same or similar subject rendered in acrylic impasto.
- Keep a dream diary for a month and illustrate it with coloured sketches. Develop a Surreal painting from these images.
- Paint on alternate surfaces such as chairs, sneakers, walls, tires, or food.
- Make a painting, cut it into pieces and reassemble it in a collage.
- Experiment with painting on a collograph and/or on the collographic print.

Unit: Painting

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics. Please also see Section 4 Assessment and Evaluation for further information.

Resources**Visual Concepts**

- colour and space
- colour and expression
- colour and symbolism
- actual and implied texture
- visual weight
- foreground, middleground, background
- movement
- balance
- proportion
- scale
- space

Processes and Process-related Concepts

- flat, graded wash
- wet-in-wet
- impasto
- transparency, opacity
- resist techniques
- dry brush
- staining
- masking
- permanent, fugitive
- optical colour mixing
- collage
- the ground (texture, shape, colour)

Unit: Painting

Outcomes

Students will be expected to

- PA6 Develop a personal style, statement, or vision pertaining to painting
- PA7 Recognize that there are various interpretations of visual forms
- PA8 Recognize technological development of paint medium, support, and process
- PA9 Analyze, compare, and evaluate works representing different individual artists, as well as different styles and periods from a variety of past and contemporary cultures

Elaborations-Strategies for Learning and Teaching

- Make a painting which deliberately confuses spatial perception.
- Magnify a small object in a painting.
- Develop an image from an assigned or a chosen word such as money, justice, flight, delicious, or grief.
- Concentrate on creating volume in a painting through modelling.
- Push colour similarities to their limits to create an image which is barely distinguishable.
- Explore the relationship between brushstroke and texture in a painting.
- Collect a variety of coloured and textured materials. Make a small well-balanced collage.
- Think of yourself, your personality, your likes, dislikes, and sense of identity. Select materials and make a mixed-media visual/tactile representation of yourself.
- Render a model or still life in a painting by stamping the image with the edge of a piece of cardboard dipped into paint or paint-filled sponges. Develop this into a Cubist piece by painting the shapes between the lines with a restricted palette.
- Create a pictorial diary. Assemble original drawings and paintings, magazine photographs, significant objects and memorabilia in a composition.
- Create an ambiguous space through the use of colour.
- Incorporate an everyday object into a painting so that it is impossible to tell where the object ends and the background begins.
- Incorporate a plaster cast of a body part into a painting.
- Create a painting using only kitchen materials, utensils and food products.

Unit: Painting

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics. Please also see Section 4 Assessment and Evaluation for further information.

Resources

Vocabulary

- abstract
- acrylic
- aerial perspective
- airbrush
- bristle brush
- chiaroscuro
- chisel-edge brush
- collage
- dry brush
- encaustic
- fragmentation
- fading
- hard edge
- impasto
- impressionism
- incising
- intensity
- lift-off
- masking
- mixed media
- montage
- non-objective
- opaque
- palette knife
- permanent
- polymer
- pointillist
- portfolio
- representationalism
- resist
- sable
- spectrum
- staining
- tooth
- transparent
- two-dimensional
- washes
- wet-in-wet

Unit: Painting

Outcomes

Students will expected to

Elaborations-Strategies for Learning and Teaching

- Students explore inner energies, sensations and feelings and translate those through colour to shapes within an outline of their bodies.
- Paint a series of sounds.
- Reinterpret a representational art work using geometric and non-representational shapes.
- Enlarge an object that is dear to you. Write something about its value and incorporate it into the painting.
- Select one small part of a completed painting and enlarge it.
- Enlarge the patterns and shapes found in the palm of your hand as a source for a painting.
- Make non-landscape forms become landscape forms. For example, arrange a towel into a landscape.
- Stick 3-D objects to the ground and build a painting around them.
- Incorporate a life-size image with a smaller image enlarged to the others scale.
- Distort images through grid-drawings. Stretch, twist, or bend images and paint them.
- Interpret an old master painting through the smallest number of shapes and lines possible.

Unit: Painting

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics. Please also see Section 4 Assessment and Evaluation for further information.

Resources

For further information about visual concepts in the painting unit, please see the following:

Living With Art

Colour, pp. 102-114

Texture, pp. 114-115

Space, pp. 117-125

Unity and Variety, pp. 131-144

Emphasis and Focal Point, pp. 144-148

Proportion and Scale, pp. 149-152

The Complete Book of Painting Techniques

Colour, pp. 111-48

Composition, pp. 49-74

For further information about art process and process-related concepts in the painting unit, please see the following:

The Complete Book of Painting Techniques

Watercolour, pp. 121-127

Acrylics, pp. 206-211

Collage, Mixed Media, pp. 221-222

Dry Brush, pp. 130

Washes, pp. 130-132, 134

Wet-in-Wet, pp. 138-139, 142

Impasto, pp. 216

Transparency, Opacity, pp. 128-129, 225

Living With Art

Painting, pp. 178-196

Unit: Painting**Outcomes***Students will be expected to*

- PA10 explore painting as a form of communication
- PA11 work with Color
- PA12 implement color theory techniques to increase control of the medium and enhance expressiveness
- PA13 develop skills that exploit the physical and expressive qualities of art media and tools to produce original work
- PA14 utilize the picture plane
- PA15 analyze visual elements and concepts in his/her own work and the work of others
- PA16 generate multiple solutions for artistic problems and will make appropriate selections of ideas from the many possibilities
- PA17 elaborate and refine visual solutions
- PA18 utilize a visual journal for recording ideas, collecting potential subject matter, and reflection of finished projects
- PA19 use a variety of media, techniques, and subject matter
- PA20 explore images and ideas by manipulating art materials and media

Elaborations-Strategies for Learning and Teaching

- Discuss the interaction of color in terms of hue, value, and intensity and its effect on the visual statement and its relation to painting.
- Study and learn the basic elements of art such as; color, line, value, texture, shape, volume and mass, composition, and spatial illusion.
- Learn to use acrylic and/or oil paint for translation of ideas.
- Experience various painting surfaces such as stretched canvas, canvas board, masonite, and paper.
- Begin to develop means of solving visual problems in a painting through critical and analytical methods, such as; examining compositional devices, observing interaction between positive and negative space/shape, demonstrating the difference between pictorial space and actual space, and becoming familiar with historical styles by comparing paintings.

Unit: Painting**Suggested Assessment Strategies**

Please see Appendix A for assessment/evaluation strategies and rubrics. Please also see Section 4 Assessment and Evaluation for further information.

Resources

It is essential that all students have the opportunity to work with a variety of the art materials cited in the list of basic materials found below. Enrichment materials may be considered depending on time available, financial resources and student experience.

Basic Materials

Tempera
 Watercolour
 Gouache
 Acrylic
 Acrylic medium
 Textural agents (e.g., sand, sawdust, salt)
 Brushes, sponges, knives, etc.
 Paper
 Canvas
 Canvas boards
 Wood
 Alternate surfaces

Enrichment Materials

Oil
 Metallic paint
 Latex paint
 Encaustic
 Fresco
 Egg tempera
 Airbrush
 Easels

Unit: Painting

Outcomes

Students will be expected to

- PA21 study the history of painting in order to understand the development of painting processes and methods
- PA22 emphasize color relationships, color mixing, and the expressive qualities of color
- PA23 become familiar with various tools, materials, and techniques used in water-base painting
- PA24 explore various subject matters for artistic expression, for ex. still life, figure, landscape, architectural, etc.
- PA25 develop art production skills in specific media

Elaborations-Strategies for Learning and Teaching

- Produce works that show an exploration of the elements and principles of design when planning and making paintings.
- Create works that demonstrate an exploration of transparent and opaque water-base paint (e.g., watercolor, tempera)
 - Paint with a variety of types and sizes of brushes.
 - Paint in both wet and dry techniques.
 - Paint in a limited palette with specific color schemes.
 - Engage in exercises to improve skills in mixing colors and to attain a wide range of values.
- Explore the expressive qualities of color.
- Learn to evaluate paintings through oral and written critiques.
- Demonstrate the proper use and care of painting materials and equipment.
- Develop observational skills through directed practice in a sketchbook-journal.
- Develop research skills through work in a sketchbook-journal.
- Expand vocabulary to include words specific to painting.

Unit: Painting

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics. Please also see Section 4 Assessment and Evaluation for further information.

Resources
The “Restoring a Masterwork” Exhibition

In the fall of 1999 this exhibition provided an up-close look at the delicate process of restoring a painting that is over 300 years old.

<http://www.artsmia.org/restoration-online/>

Free step by step painting demonstrations

<http://www.jarnie.fsnet.co.uk/>

Free online art lessons and instruction in a wide variety of art education topics are offered at ArtSchool Online.

<http://www.wetcanvas.com/>

Here’s a few of the many courses offered:

Landscapes

Portraiture

Acrylics

Digital Art

Basic Drawing

Oil Painting

Pastels

Watercolor

Unit: Painting

Outcomes

Students will expected to

PA26 compare and contrast paintings from different time periods

PA27 study the paintings of a particular artist in order to understand his or her artistic development

PA28 increase knowledge and skills in various painting media and methods through the exploration of a variety of styles

PA29 analyze, integrate, and apply the elements and principles of design in paintings

PA30 compare and contrast paintings that have similar themes

PA31 gain knowledge of professional quality painting materials and presentation techniques

PA32 demonstrate proper use and care of painting materials, tools, and equipment

Elaborations-Strategies for Learning and Teaching

Create paintings that demonstrate a development in complexity of ideas, methods, and techniques.

Begin to use acrylic paints:

- Prime a surface.
- Apply paint in transparent, semiopaque, and opaque manners.
- Use brushes and palette knives.

Work the entire surface as a whole to achieve a balanced composition.

Compare and contrast qualities in own works and in master paintings.

Explore the use of the sketchbook-journal as a resource and reference.

Create strong compositions that demonstrate a proficiency in the selection and application of water-base media.

Use professional quality materials that may include water-soluble oils, gouache, casein, watercolor, or acrylics on the appropriate surfaces.

Study a group of paintings from a certain period to understand them as statements about their own society.

Use the sketchbook-journal as a resource for painting.

Produce paintings that reflect an increased understanding of color theory and a personal style.

Review painting skills and explore new techniques in working with watercolors and acrylics.

- Use glazing, scumbling, and impasto approaches.

Select paintings to be added to his or her portfolios.

Unit: Painting

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics. Please also see Section 4 Assessment and Evaluation for further information.

Resources

Emma Butler Gallery - Features: Current Exhibit, Artists, Gallery Tour, Heritage, Links.
<http://www.emmabutler.com/>

The Lane Gallery - Features: About The Lane Gallery, Images of Newfoundland Collection, Commercial Photography Service, Terms of Use, Contact Info, Online Ordering. Located in St. John's, NF.
<http://www.lanegallery.nf.ca/>

Christina Parker Gallery - representing serious Newfoundland artists <http://www.christinaparker.com/>

The James Baird Gallery has free searchable fine arts database
<http://www.jamesbaird.com/>

The Spurrell Gallery
<http://www.wordplay.com/spurrell/>

Unit: Photography

The role of vision in the visual arts becomes most obvious when we deal with photography as an art form. Since what is recorded in a photograph seems to accurately reflect what our eyes see, there is a tendency to equate human vision with photographic recording of images. In the marketplace where the tools of photography are used by the majority of people to chronicle their life, a distinction between how we see and how the camera sees may be unnecessary. However, when photography is used as an art form, a keen awareness of the role of human vision in determining how the camera records is essential.

Photographs exist as records but their art lies with the photographer who sees the world, filters it through his/her mind and then determines what the camera will do. A photograph is more than the fact that a photographer has encountered an event and made a record of it, it is an event in itself. The creation of a photograph as envisaged by the artist is akin to the creation of a painting, drawing or sculpture - the camera assumes the role of pencil, brush or chisel. In making photographs the artist is invited to adopt a way of seeing peculiar to the medium - to see the world with a frame around it, to envisage the edges of a composition - to decide what to leave out of the picture. This gives the artist some control over how an image will be perceived. When combined with the intellectual and emotional side of seeing artists produce photographic images that have inherent value as art works.

In a world flooded with images made possible by the invention of photography, an awareness of what constitutes a quality image becomes necessary. Such proliferation of images can have one of two effects; either we fine-tune our photographic vision and become more astute in our responses or we are lulled into acceptance of all images as worthwhile. This then poses the question of which images have value and which lack artistic merit. A further complication emerges since many photographers work in both the artistic and commercial realm. When they do, their work often overlaps both fields. An important key to our perception and understanding of such images comes from an awareness and understanding of the technical and aesthetic elements involved in creating photographs. While no artist is completely responsible for how a viewer responds to his/her works, the photographer is somehow closer to being held responsible for appropriating the world than someone in other fields of artmaking. The characteristic of producing images that resemble human vision lends the medium credibility while at the same time causes some to question its integrity as an art form. After all, a significant part of what it utilizes already exists. Such a dichotomy in a relatively new means of art making gives it a richness and uneasiness that welcomes exploration.

Unit: Photography

Outcomes

Students will be expected to

- PH1 develop personal imagery through photography
- PH2 incorporate visual concepts, art processes and process-related concepts in their photography to realize their expressive intentions
- PH3 through their own art and the art of others, students will explore the following visual concepts in the photography unit
- PH4 through their own art and the art of others, students will explore the following art processes and process-related concepts in the photography unit

Elaborations-Strategies for Learning and Teaching

Several ideas for photography projects are listed below. Teachers and students may use them in a variety of ways. For example, some may be used directly as they appear, while others may be adapted or not used at all. This list may be a starting point from which totally new ideas may be generated.

The number of projects to be completed by a given student or by the class must be left to the discretion of the teacher. The teacher must insure, however, that students are exposed to and gain insight into the visual concepts, art processes and process-related concepts described at the beginning of this unit, and that students are given ample opportunity to develop their art vocabulary in written and oral communication.

- Choose a theme and shoot a series of images that hold together to give the viewer a sense of theme. Text may accompany the photographs. Possible themes include school events, artists in the community, night life, and courtship practices.
- Explore how the camera “lies” by doing a photo essay that isn’t real.
- Choose or write a poem and make photographs that illustrate or give added depth to the piece.
- Collect newspaper photographs of presentations of awards or certificates. Look for common ingredients and then do a series exploring alternate ways of making presentations.
- Find examples of the alphabet in the environment and photograph them.
- Select a natural object and photograph an analogy for it in the man-made environment (or vice versa).

Examples include corn and skyscraper, duck and amphibian boat, head and computer.
- Create photographic analogies where the sensory perceptions of touch, sound, taste, and smell are transferred to the visual. Examples include slimy, hot, loud, sour.

Unit: Photography

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics.

Resources/notes

How do I do that? Things to do with a digital camera and images.

<http://www.shortcourses.com/how/contents.htm>

Finding Images on the Web

<http://www.bu.edu/library/training/webimages.htm>

Crash Course in Copyright, University of Texas

<http://www.utsystem.edu/OGC/IntellectualProperty/cprtindx.htm#top>

NASA JSC Digital Image Collection

<http://images.jsc.nasa.gov/>

Digital Photo Course - Agfa

http://www.agfanet.com/en/café/photocourse/digicourse/cont_index.php3

All Digital Photography Learning Center

<http://www.alldigitalphotography.net/>

Kodak Digital Learning Center

<http://webs.kodak.com/US/en/digital/dlc/>

Digital Photography Terms

http://www.dpcorner.com/all_about/terms.shtml

Unit: Photography**Outcomes***Students will be expected to*

PH5 demonstrate pride of ownership and craftsmanship in finished products

PH6 explore how their own community and/or culture usually celebrate themselves through photo imagery

PH7 understand how photography enhances their environment and helps symbolize status or social significance
– influence in public opinion

PH8 recognize the potential for career opportunities and career enhancement in photography

Elaborations-Strategies for Learning and Teaching

- Shoot as many different images as possible of objects that have a visual similarity yet are fundamentally different in structure. (e.g., inverted ice cream cone and a church steeple).
- Select a theme to shoot for the duration of this unit. Present a body of work that explores that theme to its limit. Possible themes could be shoes, window displays, “pairs” of objects, dance, moving hands, shadows.
- How much difference would there be in your pictures if you were temporarily blinded? Photograph a scene wearing a blindfold, and then re-shoot it unblindfolded without seeing the first shoot. Compare the results.
- In a series of five pictures, illustrate a dream you’ve had or a dream someone else has described to you.
- Photograph an object several times under a variety of conditions. Present the images side by side.
- Photograph found collages in the environment. Examples include bulletin boards, dump sites, garbage cans, car wrecks.
- Look at how your community (ethnic or geographic) celebrates itself. Document this celebration in all its aspects.
- Search out found arrangements that symbolically represent emotions. Present these images with accompanying text of your own.
- Manipulate and change a found object by adding or subtracting in order to transform it. Document the changes and display them with the completed transformation.
- Shoot a series of found abstract arrangements. Work with someone else who can give some poetic meaning. Present the image and text together.
- Prescribe a specific walk. Have all students photograph sites. Compare the results.

Unit: Photography

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics.

Resources/notes*Photography*

Camera, pp. 34-35, 38, 46-47, 50-53, and 72-73

Lenses, pp. 58-69

Film, pp. 87-93

Exposure, pp. 44, 48-51, 72-77, 112-119, 124, 258-267, and 330-331

Developing, pp. 128-143

Darkroom Equipment, pp. 154-159

Printing, pp. 160-163, 166-170, 178-180, and 204-205

Finishing, pp. 189-195

Living With Art

Photography, pp. 222-243

Unit: Photography

Outcomes

Students will be expected to

- PH9 apply research skills to build a knowledge base from which to make aesthetic decisions regarding photo imagery

- PH10 recognize the influences of various cultures on photographic imagery
 - explore issues of popular culture

- PH11 take pictures of local artists' work or student work on the digital camera. Transfer the images to be part of a gallery on line or transfer the images to a CD to create a collection of local art in the area. Interview the artists to keep a biography on them on the gallery page
 - look at their physical and built environments in relationship to the structures of design

Elaborations-Strategies for Learning and Teaching

- Research some of the rituals peculiar to our culture, community, or social group. Document them.

- Choose a word and shoot images that can be used in a photo montage on all sides of a cardboard box.

- Take three or more photographs that relate to each other in some way. Cut them into equal-sized squares of approximately 3cm x 3cm. Reassemble all of the pieces into a composition.

- Make images from objects placed on a photocopying machine. Try planing torn paper on the glass and leave the cover off. Combine these images with photographs to create alternate images. Add colour using watercolour, pencils, or markers.

- Photograph a full frontal head shot of a friend or yourself. Cut off the top of the skull. Mount the photograph so that the top of the skull lifts as a flap. Underneath the flap, draw or collage images that portray the inner qualities of the person.

- Create photograms based on a theme such as a portrait, a dream, a vision, a disaster, or a celebration.

- Photograph familiar objects from unusual points of view. Examples include a person from directly overhead, a transmission tower from below, a backstop from directly underneath.

- Photograph small objects close up to exaggerate their size. Present them with small images of large objects.

- Shoot a series of patterns so that they cannot easily be identified when enlarged. Examples include soles of sneakers, oil furnace filters, floor carpet, lampshades, etc.

- Photograph reflections in order to create spatial distortions in the images. Examples include shiny cars, office tower windows, car bumpers, and water.

Unit: Photography

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics.

Resources/notes

Living With Art

Movement and Emphasis, pp. 89-90

Direction, pp. 95-97

Light, pp. 102-103

Value and Contrast, pp. 104-105

Two-dimensional Space, pp. 117-125

Balance, pp. 135-144

Time and Motion, pp. 126-128

Emphasis and Focal Point, pp. 144-148

Photography

Seeing Photographs, pp. 326-347

Unit: Photography**Outcomes***Students will be expected to*

- PH13 make choices within the broad scope of photo imaging, showing a degree of mastery of formal design elements and principles
- PH14 invent and incorporate unique visual symbols in their photography, either digital or film based
- PH15 manipulate and organize design elements and principles to achieve planned photographic complex compositions
- PH16 understand the interrelations of photographic technical skill and composition so that imagery can achieve expressive form
- assess the visual process and its relationship to photo making
 - evaluate the relationship between the technology and the look of the final visual object
- PH17 access/speculate on the impact new photo technology might have in art and society
- anticipate the impact particular tools might have on photo imaging
 - analyze the advantages and limitations of various photo technologies

Elaborations-Strategies for Learning and Teaching

- Set up multiple mirror arrangements and photograph the resulting splintered and multiple images. Choose the environment and subject matter carefully.
- Explore time exposures of light paths in a dark room.
- Look around the community to find some change that is occurring. Document the transition.
- Paint developer onto an exposed print. “Stop” and “fix” the image at an appropriate stage.
- Have students operate a digital camera (take and view the picture).
- Have students print a digital image.
- Have students manipulate an image you have taken or one you have acquired from a stock source.
- Take student mug shots of all the students in the class for various reasons:
 - as drawing references
 - as material for manipulation, digitally
 - for recording purposes
- Explore motion digitally (freeze, pan, blur, camera shake, software blurring applications, etc.).
- Explore the range and advantages of digital photographic software and equipment (filters, manipulations, etc.) and /or traditional equipment and processes.
- Research visual examples of the works of famous digital designs on the Web.
- Using a variety of imaging software, learn the technical differences between the programs and their applications (i.e., tool box, image sizing, file formats, layering compositions, etc.).

Unit: Photography

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics.

Resources/notes

“Photography” (book by London and Upton)

“Safety in the Artroom” (book by Qualley)

“Physics of Photography” (Physics 2204 booklet by Douglas Sheppard”, Gov. NF, Dept. Ed. ‘92)

“Digital Photography and the K-12 Educator”
<http://www.fcae.nova.edu/~burmeister/FETC99.html#ideas>

www.kodak.com

“1001 Uses for a digital Camera” <http://pegasus.cc.ucf.edu/~ucfcasio/qvuses.htm>

Bruce Lane Photography (NF site for teachers, etc. at STEM~Net) <http://www.stemnet.nf.ca/~blane/>

“Short Courses: Digital Photography”
<http://www.shortcourses.com/>

Unit: Photography

Outcomes

Students will be expected to

PH18 create photographic images to communicate a viewpoint to different audiences (include the Internet)

PH19 develop personal concepts and imagery in their own photography based on personal ideas and experiences
 – develop understanding of the communicative aspects of the visual language

PH20 make informed decisions regarding visual presentations, amongst alternative choices (i.e., location, lighting, types of work, etc.)

PH21 recognize iconography targeted for different groups
 – show empathy toward other people’s way of seeing
 – acknowledge and respect individual approaches to and opinions of art

PH22 develop ability to inquire, explore and discover cooperatively

Elaborations-Strategies for Learning and Teaching

- Take photos of groups of students dressed in Halloween costumes in tableau.
- Take an everyday object and, through lighting, change its mood and symbolism.
- Use photos to create a story board.
- Teachers can adapt all ready on-line lessons. Upload and share lessons.
- Create digital images for a children’s book, written by students. The images can be taken from student art specifically designed for the book and scanned into the page with text.

Unit: Photography

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics.

Resources/notes

The Web Gallery New York

<http://www.webgallerynyc.com/>

This gallery features the latest selection of New York contemporary artists. Pop art, original paintings, prints, limited editions, photography, lithographs, sculpture, and a portfolio of New York graffiti artists

7 Tips for Better Digital Portraits

<http://electronics.cnet.com/electronics/0-1629010-8-4043721-1.html>

Kodak Lesson Plans

<http://www.kodak.com/global/en/consumer/education/lessonPlans/indices/art.shtml>

Unit: Photography

Outcomes

Students will be expected to

- PH23 develop an awareness of the present and potential role of photography as a mode of expression (include the Internet)
- PH24 explore different levels of meaning in iconographic works
- PH25 understand the communicative and commercial nature of photography, to include its impact on daily life and power to create, alter and reflect cultures
- PH26 examine the internal (i.e., time and place) and external influences (i.e., ideas, perceptions and feelings) surrounding the imagery of a given culture
- PH27 articulate the functional relationships of the elements and principles of design as they are used to convey meaning when referring to photography
- evaluate the sensory qualities of photo imagery and its processes for their ability to convey messages and meaning
 - develop increased ability to respond emotionally to their world both visually and verbally
 - develop resourcefulness, adaptability, flexibility and a desire to achieve excellence
 - form and defend judgments about visual images

Elaborations-Strategies for Learning and Teaching

- Explore the web for digital art.
- Create a list of “bookmarks” for digital art locations.
- Create a tourism brochure for your area.
- Exchange digital imagery between your class and a class overseas on the Internet.
- Create a digital postcard and request to exchange student made digital postcards with anyone interested via the net.
- Request student made digital postcards from around the world via a request made on the Internet. Set a number goal and pinpoint the location of the newly received postcard on a map in the classroom.
- Examine family portraits from a variety of cultural settings, i.e., Mary Cassatt. Ask students to take their family portrait, trying to capture mood and feelings of the people in the picture. Discuss results.

Unit: Photography

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics.

Resources/notes

National Geographic

Unit: Photography

Outcomes

Students will expected to

- PH28 explore and evaluate a variety of photographic images from past and present cultures

- PH29 discuss responses to different examples of photography
 - utilize their photo vocabulary to articulate

- PH30 given historical or contemporary cultures, justify the diversity of responses to a photographic image
 - explain the role of artists to inform, causing them to question and reflect

Elaborations-Strategies for Learning and Teaching

- Take pictures of a school function ,such as a school play or sports event, and reproduce the images on T-shirts.

- Invite community photographers in to visit and to interview them. Document their work. Collect the images on CD for reference. Share the findings on the Internet. Transfer the images to become part of the gallery on line. Use the interview in the biography section on the Gallery Page.

- Set up a revolving display/ gallery of student photos.

- Create a photo calendar so that each student group contributes one month of the year.

- Take pictures of local artists’ work or student work on the digital camera. Transfer the images to be part of a gallery on line or transfer the images to a CD to create a collection of local art in the area. Interview the artists to keep a biography on them on the gallery page.

Unit: Photography

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics.

Resources/notes

Unit: Photography

Outcomes

Students will be expected to

PH31 use visual structures in photography, to communicate a personal viewpoint

PH32 develop an awareness of the historical context (time, place) of their own images and images of others

- self-evaluate growth in analytical capabilities, creativity, fluency, use of imagination, originality and ability to synthesize

PH33 demonstrate understanding of composition when using a camera

Elaborations-Strategies for Learning and Teaching

- Research examples of architecture in the community. Note how churches and/or houses were constructed in earlier days as compared to now. Document the changes using the camera.
- Compare and contrast the changes in headstones using photo imaging.
- Do a study on a theme, i.e., water fountains, hub caps, fences, treasure, etc. Take pictures and document each one. Display.
- Expose the class to samples of provincial folk art. Analyze the application of design structure. Note the characteristics of folk art. Go out into the community and take pictures of the folk art in their area. Put the collection in an on-line Gallery.

Unit: Photography

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics.

Resources/notes

Unit: Photography

Outcomes

Students will be expected to

- PH34 evaluate photographic works in terms of structures of design
 - describe, analyze, interpret and evaluate

- PH35 understand and utilize appropriate photo vocabulary in oral and written communication to articulate informed aesthetic responses

- PH36 justify the use of specific media, techniques and subject matter in one’s own photo work and the work of others (include the Internet)

- PH37 demonstrate increased self-awareness and self-criticism in creating one’s own photographic images
 - conduct both formal and informal self-evaluations

Elaborations-Strategies for Learning and Teaching

- Analyze each other’s photos. (Self-evaluate student photography in terms of effectiveness of message and/or design solutions.)

- Using the net, reflect upon the photo imagery of another art class.

- Search the net, looking for examples of photo collections from other cultures, to include art from the First Nations. Analyze in terms of the art elements and design principles. Reflect on the message and expressive form. Evaluate and judge some of the work.

- Identify and evaluate various forms of photographic arts in their environment, i.e., tourism brochures, placements in local restaurants, C-D covers, etc.

Unit: Photography

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics.

Resources/notes

Unit: Photography

Outcomes

Students will be expected to

- PH38 demonstrate competence and responsibility in use and manipulation of required materials, tools and photographic techniques
 - have awareness of the health and safety aspects of chemical processing and digital imaging technology
 - show ability to integrate acquired knowledge, experiences and skills into their work

- PH39 apply planning strategies which guide them through the artistic process

- PH40 demonstrate advanced ability in working with a variety of technologies in problem solving and image creation
 - be able to predict and compensate for technical and artistic problems that may be present in photo projects
 - demonstrate insight in technique and choice of subject matter in one's own work

- PH41 demonstrate the ability to appraise the character and limitations of specific photo images to determine their effectiveness in eliciting an emotional response

Elaborations-Strategies for Learning and Teaching

- Look for photo collections from other cultures while surfing the Net. Describe, analyze, interpret and judge the work. Note the technical applications and clarity of design.

- Explore and understand aesthetic issues and expression, as it relates to photo imagery.

- Debate the validity of photo imagery as opposed to the fine arts. Consider things such as ownership, originality, truthfulness of image/accuracy, web ethics, and degree of expertise.

- Discuss copyright issues, photocopying of art, and consequences as they relate to digital photo imaging.

Unit: Photography

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics.

Resources/notes

Unit: Photography

Outcomes

Students will be expected to

PH42 review their own original planning strategies to determine where changes to intention occurred

- develop appreciation of and satisfaction in the creative and productive efforts of themselves
- match the appropriate photographic media to a given task

PH43 justify the diversity of responses which can occur from a photo image

- develop an awareness of how photo imagery effectively impacts an intended audience

Elaborations-Strategies for Learning and Teaching

- Research famous photographers/images. Digitally re-stage a photo, trying to emulate a photographer's style. Save. Using software, manipulate elements of the photo such as color, contrast, etc. and compare and the two images.
- Create a collection of images which are intended for a specific audience, i.e., babies, teenagers, seniors, etc.

Unit: Photography

Suggested Assessment Strategies

Please see Appendix A for assessment/evaluation strategies and rubrics.

Resources/notes

Unit: Photography

Outcomes

Students will be expected to

- PH44 demonstrate in oral, written, and visual form an understanding of the history of photography, its major styles, and its leading exponents
- PH45 construct photographic equipment, produce images, and demonstrate on written evaluations an understanding of the history of photography, its major styles, and leading exponents
- PH46 demonstrate an understanding of cameras, lenses, films, photographic papers, darkroom capabilities, and print finishing and mounting

Elaborations-Strategies for Learning and Teaching

Select and research one famous photographer:
 Adams, Abbott, Butler, Bourke-White, Capa, Cartier-Bresson, Cunningham, Curtis, Davidson, Evans, Frank, Gibson, Haas, Karsh, Kasebier, Kertesz, Lange, Liebowitz, Man Ray, Miller, Muybridge, Newman, Ritts, Smith, Steichen, Stieglitz, Strand, Uelsmann, Weston(s), White

Demonstrate an understanding of the principles of pinhole photography.

Explore the nine styles of photography:

- High Art
- Pictorialism
- Straight
- Documentary
- Dynamism
- Structuralism and Abstraction
- Metaphor and Symbolism
- Romanticism and Dramatism
- Surrealism

Construct a pinhole camera. Produce pinhole negative and positive prints. Produce at least one 8 x 10 example from one of the nine photographic styles. Produce in writing the findings of research for each style and keep a weekly journal with magazine examples of each style cut out, pasted up, and analyzed.

Through traditional and/or digital photography, demonstrate an understanding of:

- Basic optics and light properties.
- Camera anatomy and function including: shutter speed, aperture, lens, focus, and methods of holding the camera.

Unit: Photography

Suggested Assessment Strategies

Review the nine styles of photography and select a style of concentration.

Research and evaluate the work of one photographer from his or her selected style of concentration.

Examine photography's role in a different culture (e.g., in a totalitarian state).

Research a recent technological advance in photography

Resources/notes

Produce at least three prints in one style of concentration. Produce a visual display of his or her findings on a chosen style of photography. Produce a visual display of photography's role in a different culture. Produce a visual display of a recent technological advance in photography.

Have a working knowledge of lenses.

Have a working knowledge of studio lighting.

Unit: Photography

Outcomes

Students will be expected to

PH47 produce images that demonstrate an understanding of cameras, lenses, films, photographic papers, darkroom capabilities, and print finishing and mounting

Elaborations-Strategies for Learning and Teaching

- Film speeds and characteristics.
- Paper characteristics.
- Exposure and filters.
- Development of film and paper.
- Darkroom capabilities.
- Finishing and mounting.
- Basic special effects, i.e.,
 - solarization
 - multiple printing
 - sandwiching of negatives
 - vignetting
- Light properties, i.e.,
 - direction
 - quality
 - subject properties
 - time of day
 - high key and low key
 - light as subject

Unit: Photography

Suggested Assessment Strategies

Pass a refresher quiz on:

- basic optics and light properties.
- camera anatomy and functions.
- various lens capabilities.
- various lens capabilities.

Produce examples that show:

- motion using fast and slow shutter speeds.
- aperture adjustment to suit a variety of lighting situations.
- selective depth of field.

Explore a variety of film speeds.

Develop film properly.

Produce example prints that demonstrate an understanding of light properties and exhibit the use of studio lighting.

Match appropriate film to achieve stylistic specifications.

Produce:

- a contact sheet.
- a test strip.
- a contact print.
- a “perfect” final print.
- a full format final print.

Resources/notes

Unit: Photography

Outcomes

Students will be expected to

Elaborations-Strategies for Learning and Teaching

Use a variety of papers including fiber to match stylistic specifications.

Properly push and pull film.

Produce prints that:

- combine shutter speed and aperture to achieve specific effects.
- use contrast filters.

Use appropriate technique(s) to match stylistic specifications.

Dry mount and/or window mount one example of each style.

Combine two or more special effect techniques in one print, e.g.,

- hand tint an infrared print.
- pilot point a solarized print.
- apply developer by hand to a photogram.

Produce an example of:

- solarization.
- multiple printing.
- sandwiching negatives.
- vignetting.

PH48 demonstrate — in oral, written, and visual form — an understanding of visual perception related to photography

Demonstrate an understanding of:

- The difference between a snapshot and a work of art.
- The elements and principles of design.
- The purpose of a critique.
- The importance of viewing great photographs.

Unit: Photography

Suggested Assessment Strategies**Resources/notes**

Produce an 8 x 10 image of at least one of the following techniques:

- developer application
- solarization
- photogram
- kodalith
- reticulation of film or print
- toning
- handtinting
- pilot point drawing
- polaroid grid or transfer or emulsion drawing (on Polaroid)
- photo mosaic, poem, or painting
- cornell box
- computer and/or photocopy manipulation

Demonstrate an understanding of the importance of written and oral communication concerning one's own and another's artistic work.

Unit: Photography

Outcomes

Students will expected to

Elaborations-Strategies for Learning and Teaching

Review the elements and principles of design.

Demonstrate an understanding of how to conduct a critique.

Demonstrate an understanding of the importance of continually viewing and evaluating great photographs.

Produce works of art rather than snapshots by using the elements and principles of design.

Participate in written and oral critiques.

Visit local photo exhibits.

Produce a visual display on a local photographic exhibit.

PH48 recognize and demonstrate an understanding of ethical issues related to photography

Recognize the following ethical issues related to photography:

- Negatives as original artwork
- Copyright and image ownership
- Sensitive subject matter, e.g.,
 - freedom of speech
 - racism
 - pornography
- Computer manipulation of photographs
- Release forms/Create and use a model release form.

PH49 demonstrate an understanding of all safety procedures related to photography before operating photographic equipment and using darkroom facilities

Demonstrate an understanding of:

- Personal safety code:
 - Skin, eyes, inhalants, and clothes.
- Environmental preservation:
 - Acid neutralizer.
 - Silver recovery.
 - Recycle canisters and black envelopes.
 - Economical use of paper.
- Other safety factors, e.g., electrical.

Organize teams to implement all safety rules and cleanup procedures.

Unit: Photography

Suggested Assessment Strategies

Conduct and evaluate critiques.

Evaluate at least one photographic criticism of an exhibition or book that the student has seen or read.

Pass a safety quiz prior to film development and darkroom use.

Consistently implement safety rules and cleanup procedures.

Resources/notes

Unit: Photography

Outcomes

Students will expected to

PH50 demonstrate an understanding of careers related to photography and the steps necessary to pursue these careers

Elaborations-Strategies for Learning and Teaching

Become familiar with various careers in photography including:

- Advertising -Multi-image
- Corporate -Photo illustration
- Cultural -Photojournalism
- Documentary -Portrait
- Fine art -Sports
- Freelance -Travel
- Industrial -Other

Relate current career possibilities to different styles of photography, e.g.,

- Documentary to photojournalism.
- Pictorial or Straight to advertising.

While studying the history of photography, recognize artists who incorporate photographic processes in their work with other media, e.g.,

- Joseph Cornell
- Edgar Degas
- Marcel Duchamp
- David Hockney
- Robert Rauschenberg
- Man Ray
- Andy Warhol

Produce photos that incorporate photography into other media styles, e.g.,

- Joseph Cornell—Cornell box
- Robert Rauschenberg—image transfer

PH51 recognize the importance of collecting and maintaining a portfolio that illustrates his or her knowledge of the field of photography

Recognize:

- the importance of developing a portfolio.
- the importance of keeping a journal.

Unit: Photography

Suggested Assessment Strategies

Select a photo career as one area of concentration and study the type of portfolio best suited to an interview in this career.

Demonstrate an understanding of how photography can be incorporated into other works of art.

Produce an example of photography used in another art medium.

Recognize:

- the importance of developing a portfolio that illustrates the quality, concentration, and breadth of one's effort.
- the importance of keeping a journal with independent work schedules and deadlines.
- the components involved in presenting a one-person show to the school and/or the community.

Resources/notes

Unit: Photography

Outcomes

Students will expected to

PH52 collect and maintain a binder, a journal, and a portfolio that together illustrate their progress in this unit

Elaborations-Strategies for Learning and Teaching

Produce at least eight 8 x 10 prints to be included in their portfolio.

Produce a Photography binder to include:

- analysis and critiques.
- class notes and handouts.
- contact sheet and negatives.
- enlargements.
- research.

Unit: Photography

Suggested Assessment Strategies

Produce a portfolio that illustrates the quality, concentration, and breadth of his or her effort.

Keep a journal with weekly objectives.

Resources/notes

Unit: Pottery

At the centre of my life is the sun. Source of all energy, it brings warmth to my body and light to my eyes. Symbol of fire, it's the first of the four physical elements - fire, earth, water, air - that together make up my world, and combine to give me the clay I use to make my pots and my ceramic sculptures.

As the warmth of the sun moves air into wind and water into rain, so wind and rain together erode rock into clay over eons of geological time. And so, to the elements of fire, earth, water, and air, I now add the element of time. I shape the clay; I release its potential, rendering it into forms and meanings beyond those found in fire, rock, water, and time.

The hand brings its own special contribution to the clay; it brings the human brain, and with the brain the element of creativity. Now creativity moves the hand as though the fingers were thinking extensions of the mind itself, forming thoughts into images.

Now when I as a potter or a sculptor hold an inert lump of clay in my hand, I stand at the very beginnings of geological time. In the clay itself I hold the elements of fire, earth, water, air, and time, which before me formed the earth on which I stand. In my mind I hold the related element of thought, which has the power to use fire, earth, water, and air, and time to reshape the earth into images that I choose to make.

Moreover, because of who I am and what I am, I join my thoughts with the structural potential of clay in an act of creative self-expression. In this way I am able to show on the outside what I am like on the inside, as though the clay reflected my thoughts and feelings. This is the way in which I place myself in the world of objects where I see both myself and others.

Last of all, so that my work might escape forever the eroding of forces of water, air, and time, I apply fire to the clay and drive out the water still trapped within its chemical formula. In this way, under fire burning in air, the clay changes and is reborn into quite a new material called ceramic which, unlike the clay from which it came, is impervious to water, and so very resistant to the aging process.

Timeless and unchanging, ceramic is destined to last forever, from the moment of its making, off into the unseeable future. It is an enduring monument to the life and times of the mind that formed it through the hands of the potter, the sculptor, the brickmaker, or the glassblower. In one brief moment, fire, earth, water, air, time, and thought were brought together in an act of creativity - all part of the living process at whose centre I stand, thinker, designer, builder, image-maker, artist.

Unit: Pottery**Outcomes***Students will be expected to*

- PO1 develop personal imagery through pottery
- PO2 incorporate visual concepts, art processes and process-related concepts in their pottery to realize their expressive intentions
- PO3 through their own art and the art of others, students will explore the following visual concepts in the pottery unit
- PO4 through their own art and the art of others, students will explore the following art processes and process-related concepts in the pottery unit
- PO5 understand and use the following art vocabulary in oral and written communications

Elaborations-Strategies for Learning and Teaching

Several ideas for pottery projects are listed below. Teachers and students may use them in a variety of ways. For example, some may be used directly as they appear, while others may be adapted or not used at all. This list may be a starting point from which totally new ideas may be generated.

The number of projects to be completed by a given student or by the class must be left to the discretion of the teacher. The teacher must insure, however, that students are exposed to and gain insight into the visual concepts, art processes and process-related concepts described at the beginning of this unit, and that students are given ample opportunity to develop their art vocabulary in written and oral communication.

- Build a non-functional object incorporating the three hand-building pottery techniques.
- Make a non-functional asymmetrical receptacle with three necks.
- Make a coil sculpture based on the whole or part of the human form.
- Build an outdoor kiln. Experiment with salt glazing.
- Throw several cylindrical and bowl shapes. When they are leather hard, combine forms to create non-functional objects or pots.
- Using slab construction, make a tall structure emphasizing positive and negative spaces.
- Drape clay slabs over found forms to explore free forms.
- Create a pot combining coil and slab techniques.
- Make several tiles to create a large wall mural based on a chosen theme. This would make an excellent group project.
- Plan and execute a clay work which requires the preparation and firing of two or more individual parts.
- Plan and execute a work which involves the preparation of a number of like or similar modules. Assemble them in a pleasing composition.

Unit: Pottery

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Visual Concepts

- pattern and texture with line
- shape, mass
- colour
- texture
- three-dimensional space
- form and function
- decoration
- simplification, elaboration
- unity and variety
- balance
- proportion and scale
- rhythm

Processes and Process-related Concepts

- wedging, kneading
- hand-building techniques
 - pinch
 - coil
 - slab
- decoration
 - stamping, scratching, appliqué
 - incising, excising, slip trailing
- throwing
 - centring
 - making a cylinder
 - removing the form
 - trimming
- glaze application
 - pouring
 - dipping
 - spraying
 - brushing
- applied arts, fine arts
- craft, mass production

Unit: Pottery**Outcomes***Students will be expected to*

- PO6 recognize and utilize raw materials used in the ceramic process
- PO7 recognize properties of clay
- PO8 display skills and techniques in hand building and wheel thrown techniques
- PO9 generate solutions for artistic problems
- PO10 elaborate and refine visual solutions
- PO11 creative application of ideas are displayed
- PO12 exhibits attention to a quality product and craftsmanship
- PO13 display skills and techniques in decorating ceramic ware at appropriate stages of ceramic development
- PO14 recognize technological differences between firing / kiln techniques and their effects on pottery
- PO15 recognize how cultural differences and context effect pottery
- PO16 demonstrate time management skills involving planning and pacing in a classroom instructional activity

Elaborations-Strategies for Learning and Teaching

- Experiment with raku glazing.
- Create a clay object which incorporates a variety of textures.
- Incorporate mosaics into a composition.
- Develop a totemic image using interlocking cylinders.
- Create a sculptural form combining open and closed forms.
- Create a series of clay panels where texture has been derived from natural surfaces.
- Create a realistic form of a human head which depicts an extreme emotional expression.
- Create a fantasy figure based on the human form (e.g., intergalactic figure).

Unit: Pottery**Suggested Assessment Strategies**

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources**Vocabulary**

- bats
- lustre
- bisque
- model
- blister
- mold
- calipers
- open
- centre
- pinch
- coil
- pyro cone
- collar
- remove
- crawl
- resist
- earthenware clay
- scoring
- emboss
- shape
- fire
- shortness
- foot
- shrinkage
- glaze
- slip
- greenware
- slip casting
- grog
- stoneware clay
- incise
- throwing
- impress
- kiln
- trim
- kiln wash
- turn
- kneading
- wedge
- lift
- wheel

Unit: Pottery

Outcomes

Students will expected to

PO17 take responsibility for his/
her learning by practicing
attention control and
focusing techniques

PO18 identify what motivates
him/her and practice
strategies to heighten
extrinsic and intrinsic
motivation

Elaborations-Strategies for Learning and Teaching

Unit: Pottery

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

For further information about visual concepts in the pottery unit, please see the following:

Living With Art

Line, pp. 90-91

Shape and Mass, pp. 99-102

Colour, pp. 106, 110-111

Texture, pp. 114-116

Space, pp. 116-117

Unity and variety, pp. 131-1352

Decoration, pp. 293

Balance, pp. 135-144

Proportion and Scale, pp. 149-152

Rhythm, pp. 152-153

Claywork

Design in Clay, pp. 106-114

For further information about art process and process-related concepts in the pottery unit, please see the following:

Claywork

Wedging and Kneading, pp. 18-19

Hand-building Techniques, pp. 20-31, 38-67

Decorating Techniques, pp. 115-124

Throwing, pp. 68-75

Glaze Application, pp. 131-135

Living With Art

Clay, pp. 28-294

Form and Function, pp. 287-288

Applied Arts, Fine Arts, Craft, pp. 288-289

Unit: Pottery

Outcomes

Students will expected to

Elaborations-Strategies for Learning and Teaching

Unit: Pottery

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

It is essential that all students have the opportunity to work with a variety of art materials cited in the list of basic materials found below. Enrichment materials may be considered depending on time available, financial resources and student experience.

Basic Materials

Earthenware clay
 Terra cotta
 Modelling tools, bats, rolling pins
 Wedging board
 Glazes
 Brushes
 Wheel
 Sponges
 Wire
 Kiln
 Ventilation system
 Pyro cones
 Stilts
 Drying shelves

Enrichment Materials

Stoneware clay
 Calipers
 Outdoor kilns

Pottery Tutorial

A beginners guide to the art of ceramics by John Hester

<http://www.jhpottery.com/tutorial/tutorial.html>

Pottery Supply House
www.PSHcanada.com/

Unit: Printmaking

To roll up sticky black ink on a carved woodblock and to pull a proof on paper is to become part of a tradition said to have had its beginnings in China in the ninth century A.D. Some technical antecedents for modern printing had begun even earlier with the scratched drawings on the walls of Palaeolithic caves, the pottery stamps of later antiquity (blockprinting), and the delicate stencils used for fabric decoration in the Orient (screen printing).

The study of a Rembrandt etching or the variety of commercials on television, gives us a greater understanding of human motivation and communication. By focusing on the content of prints (that is, on the ideas, perceptions, and feelings that have been embodied in them through form and method), we get a clearer sense of what can be expressed through various print media. This focus can be redirected to the prints made in secondary art classrooms.

It is important to realize that printmaking is simply another way to make an image and that particular characteristics of printmaking appeal to artists of all ages. One thinks immediately of the sensuousness of materials and techniques - the rolling up of printer's ink, the pleasures of carving wood with a sharp knife, the grainy pull of the limestone on a grease pencil. Also, one thinks of the excitement of building up an image on plate, block, or stone, not knowing what the image will really look like until the first proof is pulled. Finally, there is the fact that one can produce multiples, making it possible to share the product of one's creativity and still retain it for one's self.

Unit: Printmaking

Outcomes

Students will be expected to

- PM1 develop personal imagery through printmaking
- PM2 incorporate visual concepts, art processes and process-related concepts in their printmaking to realize their expressive intentions
- PM3 through their own art and the art of others, students will explore the following visual concepts in the printmaking unit
- PM4 through their own art and the art of others, students will explore the following art processes and process-related concepts in the printmaking unit
- PM5 understand and use the following art vocabulary in oral and written communications

Elaborations-Strategies for Learning and Teaching

Several ideas for printmaking projects are listed below. Teachers and students may use them in a variety of ways. For example, some may be used directly as they appear, while others may be adapted or not used at all. This list may also be a starting point from which totally new ideas may be generated.

The number of projects to be completed by a given student or by the class must be left to the discretion of the teacher. The teacher must insure, however, that students are exposed to and gain insight into the visual concepts, art processes and process-related concepts described at the beginning of this unit, and that students are given ample opportunity to develop their art vocabulary in written and oral communication.

- Choose a theme or message (e.g., self-portrait, fish, smoking, etc.) for the duration of this unit. Render it in wood block, stencil print, embossing, collograph, magazine transfer, monoprint, etc.
- Extend an image through explorations in several printmaking processes. Try printing it in the same colours on different surfaces (e.g., on brown paper, cloth, coloured paper, etc.) and in different colours on the same surface. Put them all up and discuss how the images change in feeling, impact, etc.
- Explore popular printed multiples which are an everyday part of our lives (e.g., greeting cards, books, playing cards, calendars, wallpaper, etc.) Create your own design and make several copies of it.
- Try printing common items to gain new insights into the environment. Examples include cabbages, fish, old car parts, stove parts, corks, fish nets, old shoes, grapefruit.
- Make multiple relief prints in which various areas are blocked out with paper stencils in successive printings.
- Choose an event that would be attended by many people (e.g., a circus, fair, musical event, play, sports event). Create a screen print in multiple colours but contained within a tightly designed geometric format.

Unit: Printmaking

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Visual Concepts

- positive, negative shape
- pattern, rhythm
- texture
- colour
- space
- unity, variety
- balance
- emphasis and focal point
- rhythm

Processes and Process-related Concepts

- relief print
- engraving
- stencil print
- monoprint
- working back into an image
- editioning
- registration
- image reversal
- plate surface quality
- collograph
- transfers
- embossing
- reduction prints
- transparency, opacity
- general to specific/broad to detail
- indirect process

Unit: Printmaking

Outcomes

Students will be expected to

Elaborations-Strategies for Learning and Teaching

- Print a poster with appropriate colour and lettering to advertise one of the events in #6.
- Assemble found objects to make a collagraph print plate using a built environment image.
- Ink and print textured surfaces to use as fantasy landscapes.
- Develop a design for a woodblock print that incorporates the character of the wood. Use wood that has a strong grain, knots, or other imperfections that can be used advantageously.
- Ink and print natural objects such as leaves, bark, fish, rocks, etc. to make a statement about the environment.
- Create a single stencil shape and manipulate it in a variety of ways (e.g., turn it in a variety of directions, print it in regular and/or irregular patterns, use different colour inks, overlap the shapes or change sizes) to create an interesting composition.
- Make an intricate architectural study. Transfer the drawing to a plate and print it.
- Print an image. Take one or more different art media and extend or change the image by working back into it.

PM6 understand and explore the elements and principles of art in relation to printmaking, emphasizing strong composition in black and white

PM7 become familiar with specific materials and processes in printmaking

Produce relief and intaglio prints that demonstrate an exploration of the elements and principles of art. These techniques may include:

- Relief
- Intaglio
- Screen Printing
 - linocut drypoint
 - collagraph paper print
 - monoprint collagraph

Unit: Printmaking

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Vocabulary

- acid
- archival
- baren
- bench hook
- bevel
- bite
- blanket
- bleeding
- blackout
- brayers
- burn (graver)
- burnish
- burr
- collograph
- dry point
- edition
- embossing
- engraving
- etching
- extender
- gouge
- gravure
- ground
- intaglio
- lino print
- lithography
- monoprint
- photocopy
- planographic
- press
- press bed
- proof
- pull
- reduction
- printing
- registration
- relief
- resin
- resist
- retarder
- serigraph
- solvent
- squeegee
- stencil
- stencil brush
- stone
- tacky
- vacuum table
- viscosity
- wood cut

Unit: Printmaking**Outcomes***Students will be expected to*

- PM8 study the history of graphic arts in order to understand the development of printmaking processes and methods
- PM9 understand safety standards and the proper use and care of printmaking materials and equipment
- PM10 understand the difference between relief and intaglio prints
- PM11 study in depth the prints of one or more master printmakers
- PM12 learn about the development of various printmaking methods
- PM13 analyze, integrate, and apply elements and principles of design in printmaking
- PM14 demonstrate a knowledge of specific printmaking materials and processes
- PM15 study in depth the prints of one or more movements, styles, or time periods
- PM16 compare and contrast prints from different time periods
- PM17 understand that the artist's personal approach to imagery can influence the choice of printmaking techniques

Elaborations-Strategies for Learning and Teaching

- Pull artist's proofs and editions.
- Relate sketchbook-journal work to printmaking.
- Demonstrate the ability to sign, title, and number prints.
- Learn to evaluate prints through oral and written critiques.
- Demonstrate safety standards and the proper use and care of printmaking materials and equipment.
- Expand vocabulary to include terms specific to printmaking.
- Use the sketchbook-journal as a resource for printmaking.
- Understand the difference between an artist's proof, a cancellation proof, a bon B tirer, and an edition print.
- Explain how drawing skills affect the print.
- Examine specific types of prints to determine technique and quality.
- Produce prints that exhibit a greater depth of understanding of printmaking techniques, which may include:
- Relief
 - linocut multicolor approaches collagraph
 - woodcut embossing wood engraving
 - Intaglio
 - soft ground etching multicolor approaches chine collé
 - aquatint collagraph paper prints
 - Screen Printing
 - screen filler and drawing fluid pochoir
 - stencils

Unit: Printmaking

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

For further information about visual concepts in the printmaking unit, please see the following:

Living With Art

Colour, pp. 109-112

Shape, pp. 100-102

Texture, pp. 114-116

Space, pp. 117-125

Unity and Variety, pp. 131-135

Emphasis and Focal Point, pp. 144-148

Rhythm, pp. 152-155

For further information about art process and process-related concepts in the printmaking unit, please see the following:

Printmaking

Relief Printmaking, pp. 5-86

Intaglio, pp. 87-133

Stencil, pp. 287-328

Alternative Processes, pp. 343-395

Living With Art

Print, pp. 197-221

Glossary of Printmaking Techniques: Art Gallery of Newfoundland and Labrador

<http://www.heritage.nf.ca/arts/agnl/glossary.html>

St. Michael's Printshop

http://www.wordplay.com/st_michaels/main.html

Christopher Pratt Drawing From Memory

<http://collections.ic.gc.ca/pratt/>

Unit: Printmaking

Outcomes

Students will expected to

- PM18 introduce/demonstrate the following uses in print making
- reduction prints
 - preplanning
 - limitations of the medium
 - color separation
 - registration
 - creating an edition and numbering
 - inking and printing
-
- PM19 be able to safely and creatively use the following equipment and tools in printmaking
- printing media
 - cutters
 - ink brayers
 - printing process

Elaborations-Strategies for Learning and Teaching

- Monotype
 - choose a printmaking technique that best serves the student’s personal style.
 - develop a personal approach to imagery using the printmaking medium.
 - use the sketchbook-journal as a resource for printmaking.
 - assemble an *evaluation* portfolio of matted prints and artist’s proofs; include the sketchbook-journal and a self-assessment of progress.
 - select prints to be added to his or her *presentation* portfolio.

Unit: Printmaking

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

It is essential that all students have the opportunity to work with a variety of art materials cited in the list of basic materials found below. Enrichment materials may be considered depending on time available, financial resources and student experience.

Basic Materials

Wood and/or linoleum blocks
Plexiglass
Silkscreens
Inks
Brayers
Carving tools
Squeegee
Papers (e.g., oriental, handmade)
Fabric
Printing press

Enrichment Materials

Lithography materials
Etching materials

Keith Howard's Non-Toxic Printmaking Page
(Canadian Non Toxic Printmaking)

http://www.mtsu.edu/~art/printmaking/non_toxic.html

Unit: Sculpture

A piece of sculpture is a meaningful form in three dimensions. It could be a totem pole, a fountain in a civic square, a weathervane, or a seed pod. If a waterworn beach stone attracts your eye, you share an experience with an ancestor who thousands of years ago discovered a meaningful sculptural form. If you notice the shape of an interesting scrap of wood, you encounter forms that Louise Nevelson would recognize and use. If you notice the rounded sculptural shape of figures on the beach, you share an experience with Henry Moore.

Three-dimensional forms exist everywhere. Michelangelo could imagine their presence inside solid slabs of stone and he carved in order to liberate the images from their marble surroundings. Inuit carvers recognized familiar forms in indigenous materials. Picasso transformed common objects into fanciful sculptural forms. Oldenburg sees sculpture possibilities in everyday objects, ones that make us smile when we see them through his eyes. Rodin's bronzes remind us of the human frailty of the great, Joe Fafard's ceramic sculptures of human dignity in the ordinary citizen.

Whether monumental or miniature, solid or fragile, ancient or ephemeral, floating or self-destructing, sculptures have unique spatial qualities that intrigue artists.

Like all other forms of art, sculpture reflects the imaginings and experiences of artists. The greatest sculptors share vivid ways of seeing, a need for self-expression, and a close affinity between materials and image. Sculptors continue to chisel, model, cast, and carve with the materials of stone, metal, wood, and clay bringing newer ways of working with modern materials to ancient and traditional repertoires of skills. Sculptures can be made from plastic, fabric, or found materials. They can be inflatable, musical, electrical, or architectural. New idols appear; new social issues are addressed. Sculptors help draw out attention to all these things through expression in three dimensions.

Students can share many of these experiences in their own ways, ones reflecting their own place and time. They can look at and consider the sculpture of others and can create their own to gain an understanding of working with imagery in three dimensions.

Unit: Sculpture

Outcomes

Students will be expected to

- SC1 develop personal imagery through sculpture
- SC2 incorporate visual concepts, art processes and process-related concepts in their sculpture to realize their expressive intentions
- SC3 through their own art and the art of others, students will explore the following visual concepts in the sculpture unit
- SC4 through their own art and the art of others, students will explore the following art processes and process-related concepts in the sculpture unit
- SC5 understand and use art vocabulary in oral and written communications
- SC6 understand and explore the elements and principles of design in relationship to 3-D media with an emphasis on balance, form, and texture
- SC7 understand the concepts of functional and nonfunctional as they relate to 3-D media
- SC8 become familiar with various tools, materials, and techniques used in 3-D media
- SC9 understand and demonstrate safety standards and the proper use and care of materials, tools, and equipment

Elaborations-Strategies for Learning and Teaching

Several ideas for sculpture projects are listed below. Teachers and students may use them in a variety of ways. For example, some may be used directly as they appear, while others may be adapted or not used at all. This list may be a starting point from which totally new ideas may be generated.

The number of projects to be completed by a given student or by the class must be left to the discretion of the teacher. The teacher must insure, however, that students are exposed to and gain insight into the visual concepts, art processes and process-related concepts described at the beginning of this unit, and that students are given ample opportunity to develop their art vocabulary in written and oral communication.

- Select forms from nature as a base for an abstract sculpture.
- Create a sculpture of interpenetrating abstract forms in which there is an equal emphasis on positive and negative shapes.
- Create an interesting three-dimensional composition made up of repeated identical forms (modules).
- Make a mixed-media work based on a chosen word or theme. Do not use representational imagery. Create an abstract composition conveying the feelings and/or emotions associated with the subject.
- Make a three-dimensional representation based on a piece of music.
- Choose an object which is normally quite small such as a paper clip, a wristwatch, a bug, etc. and recreate it on a giant scale.
- Choose an object and create a three-dimensional representation of it in which the surface texture and/or colour is altered.
- Alter the perception of an object through camouflage or disguise.

Unit: Sculpture

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources**Visual Concepts**

- mass and volume
 - light, form, shadow
 - structure
 - scale
 - movement, direction
 - surface, texture
 - open form, solid form
 - balance
 - time
 - motion
 - sculpture-viewer relationship
 - sculpture and context

Processes and Process-related Concepts

- modelling
- direct building
- casting
- relief sculpture
- assemblage
- carving
- construction
- waste mould
- armatures
- additive, subtractive

Unit: Sculpture

Outcomes

Students will be expected to

- SC10 compare and contrast functional and nonfunctional works from different cultures and time periods
- SC11 compare and contrast qualities in own sculptures and in those of master artists
- SC12 compare and contrast in written or oral form the attributes of a variety of functional and nonfunctional works
- SC13 analyze, integrate, and apply the elements and principles of design in creating functional and nonfunctional forms with an emphasis on unity and movement
- SC14 gain knowledge of professional quality materials, tools, methods, and presentation techniques

Elaborations-Strategies for Learning and Teaching

- Make a mixed-media personal totem.
- Research masks. Make one using plaster bandages. Decorate the surface.
- Work on a group mural. Invent visual symbols for aspects of a chosen story, song, event, etc. Incorporate these visual symbols to recreate, interpret, re-express the original topic in a visual language.
- Make a sculpture in which found objects are used to symbolize an emotion.
- Create a sculpture in any medium which conveys the impression of the figure in motion.
- Reinterpret a painting three-dimensionally inside a cardboard box.
- Create a three-dimensional game.
- Create a sculpture through which the viewer moves.
- Plan and execute an outdoor labyrinth.
- Make a sculpture capable of creating sound effects. Those may be induced by the viewer, environmental conditions or mechanical means.
- Make a sculpture in which the environment is manipulated.
- Make a kinetic sculpture. Movement may be induced by the viewer, environmental conditions or mechanical means.
- Create a sculpture which changes as time passes.
- Plan a sculpture which is site specific. If possible, execute it.
- Create a sculpture in which light is the medium.
- Locate and exhibit ready-made sculpture. Label it appropriately.
- Take castings from surfaces and objects to prepare for an assemblage.

Unit: Sculpture

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Vocabulary

- abstract
- aggregate
- additive
- armature
- alloy
- assemblage
- balance
- bas-relief
- bronze
- cast
- cement
- chisel
- distort
- elaboration
- environmental art
- figurative
- plaster
- proportion
- pumice stone
- pediments
- papier mâché
- rasp
- relief
- solder
- space
- flux
- form
- lost wax
- malleable
- mallet
- mass
- model
- module
- monolithic
- monumentality
- mould
- non-ferrous
- patina
- piece mould
- plane
- plastic
- stone
- subtractive
- styrofoam
- terra cotta
- volume
- vacuum
- weld
- waster mould

Unit: Sculpture

Outcomes

Students will be expected to

SC14 demonstrate the ability to safely use and care for specific equipment related to 3-D media

SC15 examine a variety of forms with the same function or theme:

- functional form such as a cup
- nonfunctional form such as a figurative sculpture

SC16 develop works based on research and ideas in his or her sketchbook-journal

Elaborations-Strategies for Learning and Teaching

- Create gestural studies from the human figure, using clay or plasticine.
- Carve a plaster sculpture that would be interesting to a blind person.
- Create small sculptural pieces that could be used as markers for a board game.
- Produce works that show an exploration of elements and principles of art with an emphasis on balance, form, and texture.
- Explore sculptural techniques using additive and subtractive methods in relief and in the round.
- Explore 3-D media processes using materials that may include:
 - wire
 - plaster
 - foam core
 - papier mâché
 - found objects
 - paper
 - clay
 - wood
 - styrofoam
- Create works that show a complexity of ideas with an emphasis on form and positive and negative space.
- Produce works that emphasize unity, movement, and rhythm.

Unit: Sculpture

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

For further information about visual concepts in the sculpture unit, please see the following:

Living With Art

Movement and Emphasis, pp. 89-90

Direction, pp. 95-97

Mass, pp. 99-102

Light, pp. 102-104

Texture, pp. 114-116

Three-dimensional Space, pp. 116-117

Time and Motion, pp. 126-128

Unity and Variety, pp. 131-135

Balance, pp. 135-144

Proportion and Scale, pp. 149-152

Practical Sculpture

Form, pp. 1-7

Organizing Form, pp. 8-19

For further information about art process and process-related concepts in the sculpture unit, please see the following:

Practical Sculpture

Materials, pp. 20-26

Clay, pp. 27-84

Molds, pp. 85-120

Metal, pp. 122-149, 193-222

Plaster and Direct Building, pp. 150-157

Wood, pp. 159-174

Stone, pp. 175-192

Living With Art

Sculpture, pp. 263-286

Unit: Sculpture

Outcomes

Students will expected to

SC17 produce works that demonstrate the ability to integrate elements from a specific artist, movement, or culture

Elaborations-Strategies for Learning and Teaching

- Produce sculpture that exhibits a depth of understanding of materials previously explored and materials such as:
 - stone
 - cement
 - fibers
 - plexiglas
 - metals
 - mixed media
- Produce functional and nonfunctional forms that reflect a personal style and more complex ideas:
 - interlocking shapes or multiple pieces.
 - two works using the same theme but with different materials.
 - combining techniques such as hand-built and wheel-thrown forms.
 - combining media such as fibers and clay.

Unit: Sculpture

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

It is essential that all students have the opportunity to work with a variety of the art materials cited in the list of basic materials found below. Enrichment materials may be considered depending on time available, financial resources and student experience.

Basic Materials

Clay
 Plaster
 Plaster tape
 Wood
 Soapstone/limestone
 Cardboard
 Papier mâché
 Found objects
 Wire
 Fabric
 Chicken wire
 Rope
 Modelling tools
 Carving tools
 Carpentry tools
 Chicels, mallets, rasps
 Glues

Enrichment Materials

Metal
 Wax
 Propane torch
 Plastic

Unit: Sculpture

Outcomes

Students will be expected to

- SC18 develop an appreciation of the creation and understanding of contemporary sculpture
- SC19 strengthen their own self-expression and creativity
- SC20 appreciate their community's cultural riches and develop their skills and interests as members of a visual arts audience
- SC21 learn how to better assess their own and other's work
- SC22 investigate both the origins and examples of found-object sculpture
- SC23 understand the evolution of sculpture from found objects introduced in the 20th century through today
- SC24 determine the challenges presented by siting a piece of sculpture
- SC25 design a sculpture using manufactured and/or natural materials

Elaborations-Strategies for Learning and Teaching

Suggested Strategies for Found Object Sculpture:

- Provide opportunity for students to use all available resources to investigate the following questions:
- What examples best reflect your understanding of found-object sculpture?
- What artists have made/are creating work using found-objects as media?
- What is environmental sculpture?
- What artists have made/are creating work using natural objects as media?

Unit: Sculpture

Suggested Assessment Strategies

Discuss the following with students. Advise them to consider aspects of the project before beginning their creation of a found-object sculpture.

- Options for working can be as an individual, with a partner, or as a group.
- Once a decision is made how each student will work, discuss the importance of visiting the selected site; then choose an area of the site for the installation of the found object sculpture. Note to students: The site selected will determine whether or not the work can remain for an extended period of time. Students need to know from the onset of the assignment that their work is to be considered temporary.

Focus students on why they respond aesthetically to a particular location. The following questions may help to focus their thoughts.

How is the site enhanced or diminished by the colors, textures, forms, light, and balance present?

Observe the interaction of the elements in place. How are they ordered?

What expressive qualities present at the site should you consider? In other words:

Is it a tranquil place?

Does it reflect order or chaos?

What evidence do you see of human interaction?

Resources

Images of work such as:

Pablo Picasso's Bull

Marcel Duchamp's Bicycle Wheel, 1913

Louise Nevelson's Night Sun I, 1958

Robert Rauschenberg's Monogram, 1959

Joseph Cornell, James Hampton, and Andy Goldsworthy also present excellent opportunities for further study.

Vocabulary for Found Object Sculpture:

Assemblage

Conceptual Art

Dadaism

Environmental art

Found-objects

Surrealism

Any natural material available for example but not limited to stones, clay, vines, shells, raffia

Any manufactured items available for example but not limited to screws, nuts, bolts, plastic items, glass light bulbs, mirrors,

Assorted household items such as plates, spoons, rolling pins, recyclables

Materials to join and secure objects such as but not limited to hammers, nails, glue, fasteners, wire, string, twine

Camera to document the found object sculpture on site

Unit: Sculpture

Outcomes

Students will expected to

Elaborations-Strategies for Learning and Teaching

Students should gather their materials and ideas. At the designated time, move the supplies on site and construct the found object sculpture.

Ask students to prepare an artist statement in response to their finished work.

Students prepare the written statement in their own words which reflects:

- their understanding of the concept of found object sculpture.
- their attitudes toward found-object sculpture (either pro or con) citing specific examples of materials and techniques that support your personal aesthetic.

Students select examples of images that support their position.
Students share aesthetics statements and discuss how the examples support the statements together in class.
Document the works on site with photographs.

Share artist statements in class.

Unit: Sculpture

Suggested Assessment Strategies

Discuss with students how this information be helpful to them in the development of their work?

Ask students if they want to enhance the mood or create contradictions? Do they want harmony or contrast?

Once the ideas have been generated, present the ideas to the entire class. Ask questions of each other and consider class suggestions.

If time permits, informally critique the work on site. If not, rely on photographs for an in-class critique. During the critique discuss

- the process.
- the works themselves.
- working on site.

Resources

Unit: Sculpture**Outcomes***Students will be expected to*

- SC25 analyze differences between culture and pop culture
- SC26 investigate a sculptor whose work reflects popular culture and the way his/her personal experience influences his work
- SC27 research examples of the relationship between culture and the work of chosen sculptor
- SC28 understand that the uses of papier mâché cross historical periods and cultures
- SC29 refine knowledge of papier mâché techniques through demonstration and application
- SC30 reflect on their own experiences and apply criteria to select an image to translate into papier mâché

Elaborations-Strategies for Learning and Teaching

Discuss with students the meaning of culture and the themes of popular culture icons (advertisements, comics, everyday life.)

Culture - the attitudes, values, beliefs, patterns of behavior, social organizations, and concepts of reality of a given people which persists through time. (Salome and Hobbs, *The Visual Experience*. Davis Publications, Inc., 1995.)

Pop culture icons - are referenced in the definition of Pop Art.

Pop Art - An art style, also known as Neo-Dada, developed in the 1950s. Pop artists depicted and satirized popular culture such as mass-media symbols, fast food, billboards and brand name products. (Salome and Hobbs, *The Visual Experience*. Davis Publications, Inc., 1995.)

Sculpto-pictorama - a term invented by Red Grooms, applied to environments that were a synthesis of painting, sculpture, and panoramas constructed to resemble movie sets.

Develop understanding of vocabulary by having students generate examples of each term until you are satisfied that they understand the nuances.

Discuss the history of paper and papier mâché with students.

Notes:

Paper was invented over 2,000 years ago in China. Shortly after, the Chinese began creating boxes, trays, and small figures out of pulped and mashed paper. During the early part of the 18th century, paper was still made by hand. The French sought a method to recycle discarded paper, posters, and handbills. They ground the paper, added glue, and turned them into snuff boxes and other ornaments. Papier mâché is a mixture of paper and glue used as a molding material for both functional and decorative objects. Papier mâché is French for "chewed paper." Some European communities became so adept at the use of

Unit: Sculpture

Suggested Assessment Strategies

Direct students to:

- think about memories or events they have witnessed.
- brainstorm the thoughts and emotions they attach to these experiences.
- create a series of thumbnail sketches that illustrate these events.
- select one of these sketches to interpret as a papier mâché sculpture in the round.

Apply the following criteria to their designs in order to make a selection.

How will this idea translate into planes and surfaces?

Is the quality of the narrative strong enough to illustrate the idea?

What are the cultural influences present in this idea?

Use the critique process; work together as a class to share your ideas and your evaluative criteria.

Resources

Vocabulary

Culture

Pop Art

Pop culture

Sculpto-pictorama

Materials

adhesive (wheat paste or commercially prepared wallpaper adhesive or white glue and water mixture)

armature

paper pulp

shredded paper

water

Unit: Sculpture

Outcomes

Students will be expected to

- SC31 visualize their image in three dimensions to create detailed drawings
- SC32 create and apply an appropriate finish to a papier mâché form
- SC33 write an artist statement that reflects the impact of their own personal experience and culture on their work
- SC34 evaluate their completed work through the use of a rubric

Elaborations-Strategies for Learning and Teaching

papier mâché that they used it to create weight bearing furniture. Examples of these creations can be seen in many museums today.

The use of paper and papier mâché for ritual purposes was popular in Asian and Central and South American cultures. Papier mâché remains a popular medium for decorative works throughout Mexico and other countries today.

Discuss the composition of papier mâché as paper and binder, whether you pre-mix pulp and a binder or dip strips of paper into the prepared adhesive.

Discuss and demonstrate the two methods of papier mâché application.

- Direct method - applying papier mâché directly to the armature in multiple layers. An armature is a skeletal support system created from a variety of materials.
- Indirect method - applying papier mâché to a clay or otherwise formed model in multiple layers. After the layers are dried, the papier mâché is cut in half with a craft knife; the clay or otherwise formed model is removed; and the hollow cast is sealed back together.

Culture and environment frequently influence artistic production. Inspiration can come from personal experience.

Direct students to

- imagine their drawing in three dimensions.
- create detailed illustrations of the selected subject from multiple viewpoints.
- annotate the drawings to include all pertinent information required to fully explain their concept.

Unit: Sculpture**Suggested Assessment Strategies**

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources**Materials**

paper pulp
shredded paper
adhesive (wheat or prepared wallpaper
paste)
armature
wooden bases

Unit: Sculpture

Outcomes

Students will expected to

Elaborations-Strategies for Learning and Teaching

- challenge themselves to think about possible sources for armatures. Paper and/or cardboard tubes, wire, wire mesh screen, and found objects are all suitable armatures.

Direct students to

- construct the armature on a suitable base. Anchor all armature components well. Wrap the armature with paper or other suitable material to pad it before applying the first layer of papier mâché.
- apply alternating black and white newsprint layers with comics.
- test for hardness. When a sufficient number of layers of papier mâché has been applied to maintain a stable form, set the sculpture aside to ensure complete dryness before finishing.
- paint the completed forms with acrylic paint. Seal the painted forms with either a matte or gloss acrylic finish.

Unit: Sculpture

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Unit: Sculpture

Outcomes

Students will expected to

SC34 use a four-step method of art criticism to make independent judgements about works of art

SC35 use appropriate art vocabulary to describe, analyze, interpret, and evaluate a work of art

Elaborations-Strategies for Learning and Teaching

Instruct students to apply the four-step method to a work of their own.

Ask the class to add any information it feels the individual student has forgotten. Why is this particular information important?

Direct students to work by themselves or in a group to research the following questions and/or issues.

What is significant about your selected artist's background that may have affected his/her work?

Reflect on what your selected artist has selected as subjects for his/her work . Select one piece and comment on it.

Choose a critique about your selected artist and his/her work from a magazine or newspaper review (many sources available online). What does this source say about his/her work?

Unit: Sculpture

Suggested Assessment Strategies

Review the components of the four-step method as listed above.

Identify professional contemporary art critics. Read reviews in art magazines and newspapers.

Discuss the function of professional criticism to inform, both the arts community and the general public about exhibitions of art.

Review and evaluate the exhibitions to guide the public in making informed decisions about attendance and participation.

Students share their individual student criticisms with the class.

Students prepare a written or oral statement to respond to the questions and select an image(s) that support(s) the statement.

When completed, direct students to

- carefully examine the images of General Bronze from all available sides.
- fill in each category of the worksheet completely, with as much detail as possible.
- share their responses.

Create a catalogue for the annual art show. Include critique information on selected works and biographies on the exhibiting artists. Design an art newsletter or magazine. Established, emerging, and student artists would all make excellent subject matter.

Resources

The Four Step Method: Description, Analysis, Interpretation, Evaluation

Step 1. Description In description, list only factual information, strictly what is observable and verifiable.

Label (Name, artist, size, medium, location, date of production)

Subject Matter (Be as specific as possible.)

Elements and Principles

Step 2. Analysis In analysis, the focus is on artistic choice. How has the artist organized the subject matter, elements, and principles? Compare and contrast the use of elements and principles. (For example, The artist has created contrast through the use of bold geometric shape juxtaposed with softly curving organic shape.)

Sensory Qualities

Formal Qualities

Technical qualities

Step 3. Interpretation Interpretation must be rooted in the visual image itself or in verifiable sources of information beyond the artwork. Do not create meaning beyond what can be grounded in the work.

Use of metaphor

**Additional sources might include:
artist's personal commentary
and exhibition catalogues**

Unit: Sculpture

Outcomes

Students will be expected to

- SC36 become familiar with examples of kinetic art
- SC37 make distinctions between the terms mobile and kinetic art
- SC38 create an original kinetic sculpture
- SC39 install the sculpture at home, school or in another identified location
- SC40 evaluate their completed sculpture according to specific criteria rubric

Elaborations-Strategies for Learning and Teaching

Draw students' attention to hanging mobiles. Ask the students which principle of composition does the mobile rely upon? (Balance)

Remind students that balance refers to visual weight, and in kinetic art, especially mobiles, physical weight as well. Symmetrical balance, in its simplest form, is a mirror image on either side of a central axis; while asymmetrical balance implies equal visual weight on either side of a central axis but does not imply a mirror image.

Ask students, "Where in the mobile might we see examples of either or both symmetrical and asymmetrical balance?"

A mobile is a delicately balanced arrangement of thin rods or stiff wires and objects suspended from them. The entire construction hangs from a thin filament and is moved by slight air currents. The mobile was named by its inventor, American sculptor Alexander Calder. The stabile, also invented and named by Calder, resembles the mobile but is rigid and stationary rather than flexible and suspended.

Using a variable speed electric fan, direct a gentle air current toward a hanging mobile. Ask students to respond to the following prompts:

Describe the reaction of the mobile to the air current. Do the support pieces move in response to the air?

In what direction do the individual pieces move?

Describe the construction of the mobile.

Look at the mobile again. By nature of its definition and construction, what are the limitations to the structure as it is installed?

Develop, with students, the notion of kinetic art. Show pictures of examples. Kinetic art is a general term for all artistic constructions that include moving elements, whether actuated by motor, hand crank, or by natural forces, as in mobiles.

Ask students to consider how computer technology might aid them in the development of a project. CAD is an acronym for computer assisted design.

Unit: Sculpture

Suggested Assessment Strategies

Ask students to respond to the following questions regarding the development of their assignment:

- What materials will you select?
- How will you arrange the elements to create a unified composition?
- What armature or support structure will you construct?
- Are there any particular engineering challenges posed by the architecture of the site?
Consider the constraints of the location you selected for the installation of your sculpture (i.e., eaves, slanted roof)?
- Will there be air currents to activate your sculpture?
- How will the construction be lighted?

Students should create a series of thumbnail sketches and then select one idea for elaboration. The final drawing should include the answers to the questions indicated above. Instruct students to exchange drawings with each other to allow for peer review. Questions or concerns should be discussed between students.

Apply the air current(fan)to the materials other than the mobile by hanging other materials from line (i.e. styrofoam balls, foil cut outs, etc.) How do these materials react to the air current?

Ask students to begin thinking about their possible inclusion into an original construction. What other materials might be included in the sculpture? Have students select materials and begin the construction.

Students can construct the sculpture in class only up to a point. The final work must be completed where the work will be installed. Instruct students to take photographs of the installed work. Ask students to describe any unexpected complications that occurred during installation.

Resources

Materials

sample mobile
access to research materials, print and internet resources
variable speed electric fan
sample materials (Styrofoam, cardboard, metal tooling foil)

The following list contains some suggested materials:

metal tooling foil
glass shapes (i.e. circles, squares, diamonds)
plastic
wire and/or fishing line
styrofoam
wooden shapes and cutouts
glue
paper
tools
hammers
awls
drillshears
variable speed electric fan

Unit: Sculpture

Outcomes

Students will be expected to

- SC41 distinguish between the categories of stone and indicate which categories of stones are most appropriate for sculptural carving
- SC42 understand that carved sculptural forms are the oldest form of sculpture
- SC43 familiarize themselves with the work of stone sculptors from various historical periods and across various cultures
- SC44 use hand tools appropriately to experience traditional methods of carving sculptural form

Elaborations-Strategies for Learning and Teaching

Discuss with students the meaning of:

Igneous - formed as the result of volcanic activity, hardest of stones for carving (granite).

Metamorphic - sedimentary rocks subjected to intense heat and pressure forming a more dense product than sedimentary, suitable for carving (steatite, alabaster, marble).

Sedimentary - very porous rock formed from pressure on layers of shell and sand, generally too soft for carving (sandstone, limestone).

Sculpture in the round - sculpture intended to be viewed from all angles.

Introduce historical and cultural stone sculptural images. Discuss the various styles and approaches these images reflect.

Provide opportunity for students to practice the use of the various chisels, stone hammers, and rasps. Caution students to hold the chisel at an angle, never vertically. While much of the beauty of these stones is the result of color carried by the veins, this veining causes the stone to be fragile and to split easily.

Assign students to create a palm sized image of their choice from steatite. The sculpture may be non-objective, abstract, or representational. As a motivating question, ask students to think about what an archaeologist or an artist think about the person or civilization that created it, when they unearth it 600 years or so from now?

Students may draw an image and then select a stone suitable for the intended form or students may create the sculpture based on careful observation of the stone itself. Both are valid approaches.

When finished discuss how students' appreciation for stone sculpture has changed as a result of working in stone.

Ask students to select an image previously shown. Discuss the piece of sculpture in light of their knowledge of tools and technique.

Unit: Sculpture

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Samples of igneous, metamorphic, and sedimentary rock (borrow from the science lab)

Images of stone sculptural form throughout history. Select images from the resources available to you. Include examples from both Western and non-Western tradition.

Possible examples might include:

Egyptian statuary from the various kingdoms

Pre-Columbian architectural carvings and objects

Works by:

Michelangelo

August Rodin

Constantin Brancusi

Henry Moore

Barbara Hepworth

William Zorech

Isamu Noguchi

Walter Dusenbery

Jesus Moroles

Louise Bourgeois

small pieces of materials for carving

carving tools such as stone hammers, rasps, files, and chisels

several grits of wet or dry abrasive paper (two hundred, four hundred, and six hundred weight at least)

wax for polishing (any colorless paste furniture wax will do)

Unit: Sculpture

Outcomes

Students will be expected to

- SC45 research an idea or concept throughout Western and non-Western art history (eg. portals)
- SC46 explore the use of various techniques in order to create a sculptural of the concept

Elaborations-Strategies for Learning and Teaching

Have students:

Review the history of portals from the earliest post-and-lintel construction to today. Images of the early architecture of stone circles such as Stonehenge provide an introduction to the concept of post-and-lintel architecture.

Collect images of sculptural portals across a variety of historical periods and cultures that incorporate fundamental architectural principles such as post-and-lintel and the arch. Stonehenge, Roman basilicas, the Parthenon, etc. Be sure to include the various decorative orders of columns employed by Western and non-Western cultures throughout history.

Discuss the symbolic connection and the physical sense of portals. What is the importance of a portal other than the purely functional one? While many of the historical images are stone, relate the connection between the qualities of stone and the qualities of clay.

Demonstrate a review of hand-building techniques. Remind students to wedge their clay before use and to keep their clay under plastic to prevent premature drying.

Students create multiple thumbnail sketches of portals which lead to locations of their choice. The locations can be real or imagined. The portal may exist in the past, present, or the future.

The finished clay portal should be at least 12 inches high (depending on availability of materials). Students may make the portal as simple or complex as they wish.

Finished portals should be constructed in the round but may demonstrate relief work on various facades.

Portals may be constructed in multiple pieces and assembled after firing if clay is the material of construction.

Write an artist statement to reflect the intention of the portal.

Share artist statements with the class.

Unit: Sculpture

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Vocabulary

slab - clay rolled out to a specified thickness. Pieces may be bent to shape, draped over a form or left flat.

pinch - clay rolled into a ball and then indented with the thumb. The form is rotated in the hand and hollowed out.

coil - building up the form by using rope-like pieces of clay.

greenware - clay that has thoroughly air-dried prior to any firing.

bisque - clay that has lost its chemical water due to being subjected to heat.

fire - the application of heat to clay to bring it to maturity.

kiln - a furnace for firing clay material.

glaze - a liquid suspension of minerals applied to clay and fired to create a glasslike finish.

underglaze - color applied to the surface of clay prior to firing.

smoke patina - creating a smoke finish to the fired clay similar to raku firing.

plasticity - the quality of clay that allows it to hold shape without cracking or sagging.

porosity - the quality of clay that describes the water in the clay to dry out without cracking.

vitrification - the quality of clay that allows it to become glass-like when fired.

Unit: Sculpture

Outcomes

Students will expected to

- SC47 understand processes used in the creation of metal sculpture
- SC48 experiment with the direct-pour process using available media
- SC49 make sensory observations about the direct-pour process

Elaborations-Strategies for Learning and Teaching

Discuss with students the meaning of vocabulary terms. Casting is the general term used to describe any process where a mold is created. Various methods can be used to cast including but not limited to sand casting, plastercasting and lost wax casting.

Have students research a living artist (using print and or Internet sources) and replicate an experience to approximate the process he/she uses. Ask students the following

What questions would you ask the artist if he were in front of you now?

What information would be necessary in order for you to complete your understanding of your selected artist and his/her work? Instruct students to individually generate a list of questions. When they have finished, have students conduct an interview with their selected artist. This can occur face to face or via email.

Unit: Sculpture

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

George Collins Labrador Stone Carver -
Information and Carvings

http://www.labradorart.com/George_collins.htm

safety gear

ventilators and dust masks

face shields or safety glasses

exhaust fan

stoneware or other ceramic clay with a
significant degree of plasticity

clay loop tools, texturing tools, and
fettling knives

glaze and under glaze materials

wooden dowels or plastic rods for
support.

kiln or other method of firing clay

aluminum or bronze (if casting in metal)

casting slip, liquid clay

casting sand (generally has a petroleum
product additive to help hold the
indentation)

sculpture wax (pliable yet will sustain a
shape)

crayons

paraffin, candle wax (can be brittle)

plaster

heating element (whatever is appropriate
for the medium selected)

assorted containers

water

Unit: Sculpture

Outcomes*Students will expected to***Elaborations-Strategies for Learning and Teaching**

Working with metal requires a specialized studio facility. If you do not have one available, seek out a Technology teacher to work with you. Do not attempt a direct-pour using molten metal unless you are highly skilled in working with molten metals. The safer method would be to use casting sand, such as “Petrobond,” and create organic indentations in which to pour the sand.

Each of these techniques require strict adherence to studio safety regulations.

Choose a medium and practice.

The next step is a matter of choice. Decide whether you want to demonstrate the technique for the students, or have students discover the outcome for the first time when they manipulate the material.

Discuss with students the meaning of vocabulary terms. Indicate that the vessel used to heat a material to a liquid state is called a crucible. Demonstrate the technique, if that is your choice. If not, provide direct instruction in the technique of choice.

Instruct students to

experiment with the technique.

create sufficient forms to respond to the following prompts.

Describe your response to the technique.

How easy or difficult was it to manipulate the material?

Are the forms as you envisioned them?

A finished piece is not a requirement of this lesson. You may wish to stop after the experimental phase. It is important, however, to have a discussion about the results of their experiments.

Unit: Sculpture

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Teacher Preparation

Experiment with the medium of choice until you are comfortable manipulating the liquid material. The idea is to take a liquid medium and pour it onto a surface that will allow you to create “puddles of material.”

Expose a container of slip (liquid clay) to the air. Allow the water to evaporate until the slip is the consistency of heavy cream. When the consistency is correct, and this will take some practice, pour the slip onto a plaster surface. Move and tilt the plaster until you have a shape that appeals to you. Pour several puddles and experiment by putting the shapes together to make a pleasing construction. Slip and “Magic Mender” can be used to “glue” the pieces together if they are joined during the hard slab stage (the clay still retains some moisture, but will crack).

Plaster will respond in a similar manner as the slip. Mix the plaster to a consistency between the liquid and putty stages. Pour the plaster on a non-porous surface such as Formica.

Wax can be heated in a suitable container and poured directly into water bath. Wax solidifies upon contact with the water bath. The result is like a drizzled sand castle. Remove the wax from the water when it has cooled. These pieces can be joined together by applying heat to selected areas.

An alternative method would be to create sand casts and pour the liquid material into the sand casts. This will create a slightly more controlled response. Create shapes by indenting into the sand. Pour the liquid material into the hollowed out sand. Once solidified the cooled material can easily be removed from the sand.

The Learner

High school (middle adolescent) students are egocentric. They have a very recognizable character and a cultural context which supports and fosters its existence. The middle adolescent years (ages 15 - 17 approximately) are tumultuous at best, but they are also the most sensitive, the most questioning and inquisitive years. Middle adolescence is marked by the emergence of new thinking skills. The intellectual world of the teen is suddenly greatly expanded and while friends play an important role, the middle adolescent is increasingly becoming self-directed. They experience more feelings, are exploring issues of sexuality and some may engage in high risk behaviour. It is also during this period that the move to establish psychological independence from the parent increases and their psychological energies tend towards preparing for adult roles and making preliminary decisions about work goals.

At this stage, subject matter produced is often open ended and includes detailed realism to abstract work. An understanding of space, color, and design emerges which enables the student to use the artistic conventions creatively. Social issues, emotional outlets, and skill development serve as motivation for a wide variety of image making. Work becomes more individual as the student artists begin to to develop a personal style and are less influenced by peers. The art student at this age (15-17 years) should have developed a degree of skill with many media from achieving previous Key Stage Outcomes and is now intent on refining skills and applying them in the most effective manner to achieve artistic effect. They will also be interested in experimenting with media to discover how they can be used most effectively. They may try out the same idea with a number of different of media and they may portray objects and people from a variety of viewpoints and unusual perspectives or distortions, showing only parts of subject matter for artistic or emotional effect.

Students at this level are developing a sense of behavioural maturity and learning to control their impulsiveness. Possessing and managing the appropriate symbols of their social/cultural context is a primary concern for the middle adolescent. With the opportunity art education provides to explore the meanings of this symbology, students can develop an understanding of the power and messages of symbols and ultimately formulate a better understanding of themselves.

Just as some individuals may be governed by one learning style, or are particularly weak in a style, so some learning activities can be dominated by explicit or implicit assumptions about learning styles. The learning styles of students differ as each student is a unique person who may indicate preference for specific learning experiences. Within any group of students there will likely be found a range of skills, abilities, and interests and because students develop at different rates, it is essential to adapt instruction to meet individual needs.

Instruction can be adapted to address differences in learning styles by combining verbal and non-verbal communication, requesting and offering concrete examples of abstract ideas, and providing hands on activities to provide experiences which make the concepts real and give them personal meaning for the student. Creativity is one of the most important considerations of art instruction as it is adapted to meet the needs of all learners. It is essential to encourage in students the development of original thinking and authentically creative work as all students can benefit from a balanced program of creative work and from the opportunity to try out different approaches to art.

Instructional Approaches

Making art is usually a solitary, personal endeavour which as a learning experience can be enriched in the right environment.

Preparation for Making Art

Essentially there are three major components to consider when making art - subject matter, visual composition, and materials and processes. Planning and motivation in each of these areas will help enrich the art that students make.

Subject Matter

Some students may have lots of ideas about what they would like the subject matter of their images to be. Other students must be helped to discover concepts, experiences, feelings and ideas for subject matter. They must be encouraged to see that the subject matter of art is the stuff of life itself - that subject matter exists all around them - that the seemingly mundane is not necessarily boring and may deserve a second look.

Personal Experience as a Source of Subject Matter

Students cannot make art about nothing. They have to realize that they have had interesting and moving experiences, have met interesting people, have had flashes of insight, are living in a visual world that is sometimes beautiful and sometimes ugly, and therefore have a great deal of potential subject matter for their art. Besides their own experiences, other topics can come from group discussions or from assignments. In any event, students must develop the skill of using experience (their own and that of others) as potential material for art imagery. They also need opportunities to discuss experiences, to heighten their quality and reveal their potential. Ideas can be generated by the following:

- **Looking:** Looking at art, pictures, artifacts, television and film. Going to galleries, visiting sites.
- **Talking:** Talking with another person, with a group, with people who know something about the topic of interest.
- **Experiencing:** Performing the activity the art work is about.
- **Reading:** Reading to gather information about a topic of interest.

Inventing and Generating Ideas

The following strategies may be helpful:

- **Brainstorming:** The group generates as many ideas as quickly as possible following the formal rules of brainstorming (i.e., no criticizing, quantity over quality).
- **Mental Exercises:** Internal research, visualization, memory search, meditation.
- **Experimenting:** Manipulating media and objects and studying the results.
- **Free Play with Media:** Nonstop creative play on the intended subject to crystallize ideas and feelings.
- **Doodling, Cartooning:** Another form of free play.
- **Inventing with Questions:** Who? What? When? Where? Why? ... What if?
- **Synectics and Visual Metaphors**
- **Finding Similarities:** In visual qualities, emotional or conceptual qualities.
- **Observing:** Looking at the subject from many points of view - visual, intellectual, and emotional. Breaking the object into smaller parts.
- **Looking at Visuals:** Original art, reproductions, magazines, television.

Keeping a Sketchbook / Journal

Students should be encouraged to keep a sketchbook. A sketchbook/journal is often used to collect interesting ideas which may be used as a source of inspiration for art making. In it students may record their ideas visually and/or verbally. If they like, students can glue in found images (other people's ideas). The sketchbook/journal need not contain any finished art pieces.

Design

The elements and principles of design are the components of visual composition. Students who understand how the use of design in an image contributes to its meaning/message will be able to intelligently and effectively manipulate them in their own image making.

The following strategies for teaching design may be helpful:

- **Looking at Art:** Looking at original art in galleries, students own works, reproductions and discussing how design is used in them.
- **Reading About Design:** Much material is available in print, including in the resource materials for Art and Design.
- **Experimenting:** Purposely changing aspects of design in art about similar subjects to see the differences.
- **Design as the Subject Matter:** Making design elements the subject of the work.
- **Previous Experiences:** The current application of design in a work of art is the cumulative result of prior applications. Students who have had much previous experience in art making are more assured, flexible and adept in their use of design in current work.

Materials and Processes

Each art medium has a number of characteristics. For example, oil pastels have brilliant colour, smudge easily, blend easily, are slightly tacky, and are available in different sizes. Each art medium may be applied in a variety of ways. For example, the same oil pastels may be applied thickly or thinly, applied using the point or the side, blended with other colours, applied in combination with other media such as water colour paints, and/or may be scratched after applied.

The characteristics of a medium and the method of application exhibit qualities which contribute to the mood and meaning of an art work. Students require knowledge and experience with materials in order to obtain the effect they seek in their art works.

The following strategies may be helpful for teaching about materials and processes in art:

- **Looking at Art:** Looking at original art in galleries, student work and art reproductions and discussing the medium, and how it is applied, and its influence on the mood/meaning of the piece.
- **Experimentation with the Media:** To be followed by discussion and exchange of students' discoveries.
- **Reading:** Reading about and researching information about materials and processes.
- **Demonstration.**
- **Previous Experience.**

Making Art

Making art is a time-consuming activity. The artist/student:

- selects or is assigned a subject;
- researches it by observing, manipulating, experiencing, considering;
- interviewing, etc.;
- contemplates appropriate design;
- contemplates appropriate medium and technique;
- works on the image ... all the while interacting with the work, shifting, changing, responding to the image itself;
- brings the image to a close;
- summarizes the experience;
- exhibits the work.

During the actual art making phase (fifth step above), the teacher acts as a facilitator. Students who have difficulty getting started or keeping moving need support and some direction. A review of the student's original idea, their objectives, and possible routes to take may be all that is required. It is not the role of the teacher to tell the student what direction to follow. Rather, the art teacher encourages the student into considering their original intentions and the alternatives they could follow, and the student decides how they will proceed.

Summarizing

There are many aspects of making art which are intuitive. (If it could be explained in words, we wouldn't make pictures!)

Although much of the art making experience is beyond verbal description, there are many aspects of visual expression which may be verbalized and thus brought to a concrete level of understanding. Much of the information about the art experience which may be brought out in verbal discussions is very helpful to students and teachers alike.

Discussion reinforces the art making process and can enhance the total experience.

Student work should be posted fairly frequently and students gathered to discuss the work. Work may be in progress or complete. Through discussion students can:

- share with the group their experiences on a work including aspects that they feel are successful, problems or surprises they encountered;
- offer positive criticism of other students work;

- explore the variety of approaches to design, media, and subject matter taken by individual students;
- take away new ideas which they may wish to adapt in future work;
- acknowledge and respect the wide spectrum of individual approaches to making art;
- offer potential solutions to art problems encountered by other students;
- bring to the attention of other class members aspects of a work which may have been overlooked.

Presenting/Exhibition

Art and Design students should present their work to the public whenever possible. Exhibiting students work is a form of recognition of the importance of the work they are doing. It acts as a form of public relations.

The following is only a partial list of potential exhibition/presentation ideas:

- a permanent art display area in the classroom and/or in a more public school site;
- a yearly exhibition in the school;
- a yearly exhibition in a local art gallery or other community building;
- a permanent installation for the school, a public building or its grounds;
- art works as gifts for children (e.g., books, toys, posters). These can be prepared for children in lower grades, children in hospital, etc.;
- art may be photographed and published in print (a school publication, newspaper, journal, etc.);
- student art used in a slide show which introduces new students to the school and its programs.

Addressing the Needs of All Learners

It is recognized that some students will bring individual differences to school, which challenge “standard expectations” for achievement. Support systems must be in place for those students who have not reached the key-stage outcomes from earlier grades, or who are struggling to meet key-stage outcomes at their current grade level. It is intended that this curriculum guide provide standards with which teachers can locate a student’s achievement level and identify the appropriate accommodations needed for attainment of the outcomes.

Assessment and Evaluation

Student assessment in visual art is based on outcomes. Teachers should take into account students’ perceptual development, procedural and conceptual understanding, and personal expression.

Assessment should be ongoing and include a wide range of assessment techniques focusing on the students’ creative and responsive processes, as well as on any cultivating product. In visual arts, teachers must also rely to a great extent on their observation.

Recognizing the importance of outcomes-based curriculum and assessment in the arts, this document includes sample scoring guides, rubrics and assessment resources.

The sample scoring guides and rubrics are intended to serve as a model for outcomes-based performance assessment and a departure point for teachers to produce their own assessment documents. Students may be assessed through performance in a group activities, but assessment is scored on an individual basis. Outcome criteria must be the same for all students regardless of talent or experience.

Purposes of Evaluation

Evaluation should be an integral part of the learning process and should examine the following:

- students' growth and progress in the processes of perceiving, producing, and appreciating;
- the development of the students' knowledge and understanding of art concepts;
- the program, course objectives and content;
- the quality of instruction;
- the learning environment.

The main purpose of evaluation is to facilitate student growth and progress. It should also:

- foster students' powers of self-awareness, self-criticism, and self-discipline;
- determine the degree to which program aims have been met;
- indicate to the teacher why plans, units of instruction, or programs succeed or fail;
- identify the need for program changes and the nature of those changes;
- document significant areas for purposes of reporting to the students, the administration, trustees, and the public.

Students should be continually encouraged to develop the ability to appraise their own artwork through discussions, interviews, peer evaluation, and other activities. In the Senior school the teacher must encourage students in positive, sensible, and yet critical ways to examine their personal work and growth so that they become more self-disciplined and understanding of the nature of the program.

It is important that the evaluation process reflect the philosophy and policies of the curriculum teaching guide as well as be attuned to the review, development, and implementation phases of the program.

Assessment of Student Growth and Progress

As an integral and complex part of the teaching-learning process, assessment in the visual arts should be constant and ongoing. It should be positive, concerned with the promotion of student growth and development and the provision of effective learning experiences. It should not be allowed to have a detrimental effect on students' understanding and self-image. In evaluation, consideration should be given to the growth and development of students' perceptions, the

quality of their products, and the appreciation that each student has of his/her own work and that of others. The ultimate aim of the evaluation process should be the development of self-evaluation, self-discipline, and self-actualization in students.

The teacher should assess student growth and progress through listening to and observing students as they are in the process of producing, thinking through problems, and appreciating artwork. A variety of procedures and techniques (e.g., various types of tests, examinations, and critiques) can be used to assess students' growth in knowledge and skills related to the design, studio, and history course components.

The general aims and specific objectives of the course should be defined as clearly as possible. Specific criteria can be developed and delineated for each activity or assignment so that students understand what is expected of them and teachers have a clear definition of how to guide student learning. Some suggested evaluation strategies follow, while further examples can be found in Appendix A.

Listening to Student Comments

Listening to what students have to say during performance and appreciation activities is one way to evaluate changes. If the teacher is not satisfied with what the students are producing or if the students seem disappointed with their results, judicious questions or changes of approach may be helpful. For example, if the teacher notices that the majority of the students are having difficulty with a certain problem, some facilitating exercises related to it may be necessary. Simply recording low marks will not help the situation. It is important for the teacher to become alert to student needs through listening to their reactions during the activity.

Observing Behaviour and Behaviourial Changes

The following observations frequently indicate a growing maturation in students. Well-motivated students will:

- develop ideas readily;
- act and talk purposefully;
- respect opinions that differ from their own;
- have reasonably flexible ideas that can be altered to suit the medium;
- not be greatly distressed by mistakes;
- be relaxed when working;
- not destroy unsuccessful attempts;

- weigh the suggestions of others before accepting or rejecting them;
- know when they have reasonably completed a piece of work;
- be absorbed in their own work and not be easily distracted;
- know what they want to do next and find out for themselves how to go about it;
- enjoy trying something new;
- experiment freely without feeling pressured to complete a product that others will admire.

Students will possess these qualities to a greater or lesser extent depending on their level of maturity and may show signs of difficulty. They may, for example:

- appear tense and assume rigid postures while working;
- consistently request help;
- frequently start over;
- wander around the classroom and experience problems in settling down to work;
- destroy their own products or throw it away;
- seem to fear failure;
- start to work on ideas in several media within a short period and not finish any of them, or finish them too quickly and seem not to care about results;
- have a tendency to erase as they draw;
- refuse to listen to or follow instructions.

If these behaviours occur frequently, appropriate adjustment in program activities, instructional strategies, motivational techniques, or student counselling will be required.

Studying Students' Art Products

Teachers should understand and appreciate the fact that students differ in the ways in which they work, see, and feel when producing art. By pointing out the positive aspects in all types of work, whether abstract, realistic, or non-objective, teachers can encourage the development in students of a tolerant attitude towards a range of visual forms.

In addition to looking at students' actual products, teachers should consider the process involved. They should consider:

- how students perceive, that is, how well students internalize visual concepts in works of art and in the environment;
- whether students understand the language of art;
- whether students understand artists and their works (the process of understanding and critiquing one's own work and that of peers is related to similar techniques used to view professional artwork);
- how students react and feel during the producing phase;
- to what extent students' analytical capabilities have developed (i.e., their ability to classify, describe, explain, and interpret);
- whether students' ability to judge (i.e., criticize or estimate) has improved;
- to what extent students' ability to execute has grown (i.e., whether their creativity, fluency, flexibility, use of the imagination, originality, and ability to synthesize have increased);
- students' skill in using tools and materials in producing artwork;
- to what extent students' ability to value and appreciate has grown;
- students' ability to express personal ideas;
- students' ability to adapt to the unforeseen;
- students' ability to make decisions;
- students' ability to evaluate themselves and others fairly and constructively;
- students' ability to integrate acquired knowledge, experiences, and skills into their artwork;
- students' sensitivity to the environment and to their cultural heritage;
- whether students strive to achieve excellence;
- whether students work with interest and dynamism;
- whether students work methodically;
- whether students work independently;
- whether students concentrate on their work;
- whether students show perseverance in their work;
- whether students complete assignments;

- whether students take the initiative and act on their own;
- whether students work well in cooperation with others;
- whether students communicate enthusiasm;
- whether students are mindful of appropriate language.

Arriving at a Mutual Final Assessment

The ultimate goal of evaluation is to assist students to become more familiar with and confident in the process of self evaluation. To assist in the evaluation of a project, a checklist or rubric of pertinent outcomes, technical skills, aspects of composition, originality and work attitudes may be drawn up. Each point can be discussed by teacher and student to arrive at a mutual assessment. As students progress through their years in secondary school and are exposed to formal critiques and evaluation sessions, they become more self-disciplined and more capable of dealing with self-evaluation. Teachers should strive to assist students to develop confidence, a sense of pride in their work, and a degree of objectivity in responding to what they have done. However, success in this process only comes with time and patience.

Testing

When formal tests are given, their proportional value must be considered. It is unfair to make any test count for too high a percentage of the whole year's or term's mark. Student participation in class, studio behaviour, and the products themselves must also be considered.

Formal written tests are given to evaluate specific knowledge in the theoretical aspects of design, history, and studio. It is important to help students to use good prose as they write about their own art and the art of the past and present.

Methods of Organization:	Methods of Data Recording:	Ongoing Student Activities:
Individual Assessments	Anecdotal Records	Written Assignments
Group Assessments	Checklists	Assignments/Projects (assessment of process and product)
Contracts	Rubrics	Performance Assessments (ongoing assessment of process and student participation)
Peer and Self-Assessments		Portfolios
Portfolios		Sketch books/Journals
Conference		Homework
Audio and visual recordings		

For more information, please see *Evaluation of Students in the Classroom, A Handbook and Policy Guide* from the Department of Education. It provides generic information on evaluation.

APPENDIX A

Assessment and Evaluation Sample Strategies, Rubrics and Lessons

Assessment and Evaluation

The following interim materials are samples of scoring guides and assessment resources developed to serve as a model for outcomes-based performance assessment and a departure point for teachers to develop their own content specific assessment materials. Additional resources and exemplars are also included to assist teachers. The scoring rubrics for the Visual Arts Strands include each Strand, its companion GCO's and sample criteria for evaluation. The assorted sample rubrics and scales are presented in a variety of formats to provide flexibility to the teacher for use and development.

Performance Based Assessment:

This assessment is based on teacher observations of a student's performance or samples of various performances done by the student. A criteria such as a rubric scale or check list is usually established before the observations are done.

Characteristics:

Students and teachers know the requirements in advance and prepares for them. Going over the rubric scale with the students enables them to know exactly what is required of them and also allows the students the freedom to work on those skills or areas they feel they may be weak in.

The teacher assesses the student's performance within a specific time frame and setting. There are no surprises for the student.

Students could be rated on appropriate and effective use of:

- studio equipment (i.e. pottery wheel, digital camera, computers, etc.)
- art tools and media
- safety procedures

Manipulatives are a part of performance testing. These can be an effective indicator of comprehension, especially when used along with interviews.

Authentic/Project Assessment:

This assessment measures the student's ability in "real life" tasks and situations; an extended form of assessment that may have aspects of performance based within it.

Characteristics:

The project/tasks are usually rich in design and long term.

Assessment where the task simulates real world challenges.

Gives students a real world role in a real world setting. Real world problems using realistic techniques.

Students are allowed to develop alternative solutions. There is no “one” right answer(s).

Students are required to actively participate in:

- working on the project
- cooperative groups

Students are given the opportunity to work both in group situations and alone.

Authentic assessment offers the opportunity to assess the student’s:

- Creativity
- Planning skills
- Ability to integrate knowledge
- Ability to work with others

The project can demonstrate the student’s ability in investigative research or it can be something constructed by the student.

Sketchbook/Journal Assessment:

This is a student’s ongoing record of expressions, experiences and reflections on a given topic/area.

Characteristics:

Two general types of journals are usually considered:

- One in which a student is to sketch/write, with minimal direction, what he/she is thinking and/or feeling.
- The second requires the student to complete a specific assignment and establishes restrictions and guidelines necessary to accurately complete the assignment.
- Journals can involve different modes of reflecting; such as writing, drawing, painting, and sketches for 3D activities to name just a few.

The student will demonstrate outcomes achievement through an evaluation portfolio showing quality, concentration, breadth of experiences, and technical skill.

The process of creating a portfolio is as important as the final product. Process refers to the ongoing reflection on what has been learned, and what kind of growth has been achieved.

Portfolio Assessment:

This is a “purposeful” collection of work that helps to define the student’s efforts and achievements in specified area(s). Many times, the individual pieces of work in a portfolio have already been assessed. You may decide not to evaluate the entire portfolio and may prefer to just use it as an organizational method of showcasing and storing student work. However, if the student has any part in creating, editing, and/or maintaining the portfolio, you will probably want to assess their final portfolio product.

Characteristics:

A collection of the student’s work that is maintained and assessed over time.

Shows student’s progress

Can be used to illustrate specific requirements for grade completion.

A means of summative evaluation of the student’s learning

Reflects the nature of the curriculum and the student’s success

Types of student portfolios that may be selected:

- Mandatory assignments
- Representative assignments
- Challenging assignments with commentary
- Best assignments

Students can -

- Choose the work
- Offer reflections on each item selected
- Can also include indicators such as video tapes, lists of books read, presentations, test scores

The portfolio should reflect:

- The production of a body of work that will exhibit his or her understanding of composition, and spatial concepts.
and/or
- The production of a comprehensive body of two-dimensional and/or digital work to exhibit his or her understanding of design fundamentals, color theory, personal style, and technical skill.
and/or

- The production of a body of three-dimensional work extensive enough to show his or her knowledge of space, form, and function through his or her personal interpretation and technical skill.
- The maintenance a sketchbook-journal that includes research, personal reflections, observations, related vocabulary, and assessments.
- Combined research on new materials, personal observations, idea development, and visual problem solving in the sketchbook-journal.
- Demonstrated responsibility for implementing rules and safety procedures in the art studio.
- Demonstrated proper use and care of materials, tools, and equipment.

Portfolio Formats

Learning

Informal, reflective, and created on an ongoing basis to support and document student learning.

Assessment

Formal, structured, and used for performance review and evaluation.

Planning a Portfolio

What are the Goals?

- Give clear expectations and criteria for the portfolio (for example, pick 2 pieces of art work from each unit and provide reflection).

Reflection, Outcomes, Process

- The best portfolios provide a means of reflection on learner outcomes.
- Have students select art work that can provide a basis for reflection. Encourage them also to choose and reflect on what did not work!
- Portfolios are a creative process. Students become empowered when they can decide what works are important, and why.

Grading and Evaluation

Grade the quality of reflection and demonstration of growth!
Honest reflection won't occur if students feel they must show only their best work.

- Let students help each other create portfolios.
- Encourage individuality and creativity. Set expectations and portfolio criteria, but don't tell students how the portfolio should look.
- Look at student portfolios and provide feedback.

A Digital Portfolio contains digitized information, and is stored as a computer data file. This can include video and sound elements, which are saved and reviewed in digital form.

A student's electronic portfolio can also be evaluated according to a rubric. Students are given a copy of the rubric at the beginning of the unit so that they are aware of the criteria before they begin.

Creating a Digital Portfolio

There are *two concurrent* steps to creating a digital portfolio:

- 1 Multimedia development
- 2 Portfolio development process

Multimedia Development

- Decide/Assess: Purpose and audience
- Design and plan: Determine content and sequence, choose creation software
- Develop: Gather and organize materials
- Implement: Present the portfolio
- Evaluate: Evaluate the portfolio's effectiveness

Portfolio Development Process

- Collection: Save at work
- Selection: Review and evaluate the art work, and identify those that demonstrate achievement of specific outcomes.
- Reflection: Reflect on the significance of the art work chosen for the portfolio in relationship to specific learning outcomes.
- Create and connect: Create links to reflections, art work and outcomes.
- Present and reflect.

Electronic/Digital Portfolio Elements

Can include but are not limited by the following:

Home Page

Insert home page bookmark

Include link to Table of Contents

or

Slide Show

- Table of Contents Page

This reflects the organization of the Digital Portfolio.

Insert links to or itemize reflection statements and art work.

- Reflection Statements and Art Works
- Outcomes

Rubrics

A rubric is a scoring guide that differentiates, on an articulated scale, among a group of sample behaviors, or evidences of thought that are responding to the same prompt. It may correlate with quantitative or qualitative scores.

Rubrics make clear exactly what it takes to produce quality. By providing students with well-designed rubrics before beginning an assignment, students learn to produce work and complete tasks which are of higher quality.

After using rubrics for a prolonged period of time, students should begin to internalize the characteristics of quality. When this happens, producing quality becomes a habit. Setting high expectations for quality and teaching students to produce quality has many benefits.

- Students develop greater competence and confidence.
- Students learn to face and grow from constructive critique.
- Producing quality becomes a habit.
- Student accomplishments are enhanced and increased.
- Students form the ability and develop the motivation to reach their potential.

Suggestions for Rubric Construction

The scoring guides developed should contain descriptions that are discipline/outcome specific and be shared with students for understanding of expectations.

Determine learning outcomes. Divide overall task into distinct subtasks that demonstrate student skills or comprehension/application of knowledge.

Identify both cognitive and performance components which can be assessed.

Determine whether qualitative or quantitative descriptors are going to be used for each subtask- this may be influenced by the purpose of the assessment ie: primarily for student feedback or for incorporating into a numerical average.

Keep it short and simple (Include 4 - 15 items; use brief statements or phrases)

Allow for full range of skill/knowledge with clear indicators of each level of performance.

Revise rubric as necessary.

Printmaking Unit - Sample Worksheet on Elements & Principles of Design

Name: _____

Sketch some design ideas in the following boxes. Choose from the elements and principles to work up your print ideas(Thumbnail sketches)

1. List the elements, from most important to least important, in your print design and describe their importance to your image making.

2. List the principles, from most important to least important, in your print and describe their importance to your image making.

Found Object Sculpture Assessment Criteria for Rubric

This assessment rubric can be used either by teachers or students

Name _____

Total Points possible: 25

Use the following criteria for the assessment

- 5 - Highly Proficient (demonstrates complete mastery)
- 4 - Proficient (demonstrates above average skill)
- 3 - Minimally Proficient (meets expectations)
- 2 - Partially Proficient (demonstrates some knowledge, shows inconsistencies)
- 1 - Not Proficient (shows little or no skill)

The work of art presents clear and convincing evidence that the student

- _____ correctly and fully understands the concept of found-object sculpture.
- _____ manipulates the objects to create a well-constructed work.
- _____ creates a work that interacts as intended with the site creating either harmony or contrast between the object and the site.

The artist statement presents clear and convincing evidence that the student

- _____ articulates the meaning of the found-object sculpture.
- _____ communicates using precise, arts vocabulary.

Assessment Rubric

This assessment rubric can be used either by teachers or students.

NAME _____

Total Points 50

Use the following criteria for the assessment.

- 5 - Highly Proficient (demonstrates complete mastery)
- 4 - Proficient (demonstrates above average skill)
- 3 - Minimally Proficient (meets expectations)
- 2 - Partially Proficient (demonstrates some knowledge, shows inconsistencies)
- 1 - Not Proficient (shows little or no skill)

The annotated drawing presents clear and convincing evidence that the student

_____ has a complete understanding of the structure from all directions.

_____ shows careful planning to incorporate the use of armatures and other support materials.

The structure presents clear and convincing evidence that the student

_____ has a firm knowledge of and demonstrates skill in the preparation of papier mâché.

_____ demonstrates skill in the use of papier mâché techniques.

_____ pays careful attention to detail.

_____ demonstrates craftsmanship in finishing the art work.

_____ demonstrates perceptual skill and artistic choice in the creation of a narrative sculpture that reflects personal culture and experience.

_____ creates a work of art consistent with the planning process.

The artist statement presents clear and convincing evidence that the student

_____ understands the role that culture and environment play in his/her own development as an artist.

_____ demonstrates an understanding of art as narrative.

Instead of individual projects, select an area of the school and create a themed environment that responds, in some measure, to the school or pop culture.

Four Step Method: Description, Analysis, Interpretation, and Evaluation of a Work of Art Worksheet

Name _____

Title of Artwork _____

Description

In description, list only factual information, strictly what is observable and verifiable.

Label (title of work of art, artist, size, medium, location, date of production)

Subject Matter (be as specific as possible)

Elements and Principles

Analysis

In analysis the focus is on artistic choice. We look for relationships. How has the artist organized the subject matter, elements, and principles?

Sensory Formal Qualities

Techniques

Interpretation

Interpretation must be rooted in the visual image itself or in verifiable sources of information beyond the artwork. Do not create meaning beyond what is verifiable.

Visual clues left by the artist in the work of art

Use of metaphor

Additional sources might include the artist's personal commentary and exhibition catalogues

Evaluation

Evaluation is based on the three previous steps in the critique process. Evaluation refers to the quality of the artwork. Criteria for consideration should include:

- Expressive qualities
 - Craftsmanship
 - Sensory formal elements
 - Personal response
-
-

The Language of Art: Communicating With A Critical Eye Assessment Rubric

NAME _____

Total Points 25

Use the following criteria to assess completed work.

- 5 - Highly Proficient (demonstrates complete mastery)
- 4 - Proficient (demonstrates above average skill)
- 3 - Minimally Proficient (meets expectations)
- 2 - Partially Proficient (demonstrates some knowledge, shows inconsistencies)
- 1 - Not Proficient (demonstrates little or no skill)

The written critique presents clear and convincing evidence that the student

_____ correctly and fully describes the work of art.

_____ shows knowledge of analysis tools.

_____ has a firm knowledge and demonstrates skill in interpreting meaning from the work of art

_____ understands the criteria for evaluating a work of art.

_____ communicates using precise arts vocabulary.

Kinetic Sculpture Assessment

For each statement, place a check by the most appropriate response. Explain any beyond or below expectations response that is given.

Name _____

1. The materials I selected and my use of space responded to create a unified composition:

_____ beyond expectations

_____ as expected

_____ below expectations

Explain:

2. The armature/support structure functioned:

_____ beyond expectations

_____ as expected

_____ below expectations

Explain:

3. Unanticipated engineering challenges surfaced:

_____ beyond expectations

_____ as expected

_____ below expectations

Explain:

4. The work responded to air currents where I placed it:

_____ beyond expectations

_____ as expected

_____ below expectations

Explain:

5. The lighting of the sculpture impacts the sculpture:

_____ beyond expectations

_____ as expected

_____ below expectations

Explain:

Stone Sculpture Assessment Rubric

This assessment rubric may be used by either teachers or students.

NAME _____

Total Points 25

Use the following criteria for the assessment.

5 - Highly Proficient (demonstrates complete mastery)

4 - Proficient (demonstrates above average skill)

3 - Minimally Proficient (meets expectations)

2 - Partially Proficient (demonstrates some knowledge, shows inconsistencies)

1 - Not Proficient (shows little or no skill)

The stone sculpture presents clear and convincing evidence that the student

_____ has a firm knowledge of and demonstrates skill in stone carving.

_____ demonstrates craftsmanship in completing the stone sculpture.

_____ selects an image to create that responds to the limitations of the stone.

The student communicates

_____ the relationship between the technique of stone carving and specific works of art.

_____ any changes in appreciation of stone sculpture as a result of working in stone.

Clay Sculpture Assessment Rubric

This assessment rubric can be used either by teachers or students.

NAME _____

Total Points 25

Use the following criteria for the assessment.

5 - Highly Proficient (demonstrates complete mastery)

4 - Proficient (demonstrates above average skill)

3 - Minimally Proficient (meets expectations)

2 - Partially Proficient (demonstrates some knowledge, shows inconsistencies)

1 - Not Proficient (shows little or no skill)

The work of art presents clear and convincing evidence that the student

_____ uses the proper method of preparing clay and creating hollow forms.

_____ demonstrates skill in the use of hand building techniques.

_____ creates a well constructed work.

_____ demonstrates perceptual skill and artistic choice in the creation of a clay portal sculpture.

The artist statement presents clear and convincing evidence that the student

_____ communicates the meaning of the portal.

This is an excellent opportunity to teach a unit of study on Western and non-Western architecture.

Create a commission scenario. Students compete to design a portal for the scenario of the teacher's choice.

Corel Presentations Rubric

by Carmine Morelli - District School Board of Niagara

Criteria				
Scoring	50 55 60	65 70 75	78 82 85	88 95 100
Content	* Limited coverage of topic	* Moderate coverage of topic	* Considerable coverage of topic	* Complete coverage
* Depth of Coverage	* Limited quality of information	* Moderate quality of information	* Considerable quality of Information	* High quality of information
* Quality of Information	* Limited focus	* Moderate focus	* Considerable focus	* Highly focused
* Focus				
Scoring	50 55 60	65 70 75	78 82 85	88 95 100
Communication	* Communicates with a limited audience and purpose	* Communicates with some sense of audience and purpose	* Communicates with a clear sense of audience and purpose	* Communicates with a strong sense of audience and purpose
* Communicates for different audiences and purposes	* Communicates ideas and information with limited clarity	* Communicates ideas and information with some clarity	* Communicates ideas and information with considerable degree of clarity	* Communicates ideas and information with high degree of clarity
* Communicates information and Ideas	* Uses language, symbols, and visuals with limited accuracy and effectiveness	* Uses language, symbols, and visuals with some accuracy and effectiveness	* Uses language, symbols, and visuals with some accuracy and effectiveness	* Uses language, symbols, and visuals with high degree of accuracy and effectiveness
* Uses language, Symbols and Visuals				
Scoring	50 55 60	65 70 75	78 82 85	88 95 100
Special Effects	* Slide transitions limited, very busy presentation	* Slides ordered but lack fluidity, somewhat busy	* Slide transitions effectively handled	* Slide transitions handled effectively and very easy to watch
* Transitions	* Limited enhancement to content	* Some enhancement to content	* Considerable enhancement to content	* Strong enhancement to content
* Animation	* Limited enhancement to content	* Some enhancement to content	* Considerable enhancement to content	* Strong enhancement to content
* Objects (clipart, audio, drawings, charts)				
Scoring	50 55 60	65 70 75	78 82 85	88 95 100
Formatting	* Limited readability based upon colour, size & style	* Some readability based upon colour, size & style	* Considerable readability based upon colour, size and style	* Limited readability based upon colour, size and style
* Font	* Limited readability based on quality	* Some readability based on quality	* Considerable readability based on quality	* High degree of readability based on quality
* Text	* Limited impact and clarity	* Some impact and clarity	* Considerable impact and clarity	* Strong impact and clarity
* Colour	* Limited use of line and spacing to enhance product	* Some use of line and spacing to enhance product	* Considerable use of line and spacing to enhance product	* Strong use of line and spacing to enhance product
* Lines and Spacing				
Total Score				

SAMPLE DRAWING RUBRIC

This rubric is used by the student to self-evaluate their drawing and then submitted to the teacher with the artwork following the critique. The teacher then uses the same form to evaluate the student's work and to evaluate the student's evaluation based on the criteria of the rubric.

RUBRIC FOR VALUE STILL LIFE DRAWINGS

TECHNIQUE

- 4 POINTS The blended layered shading technique used on the composition is completely controlled with neatly constructed marks.
- 3 POINTS The blended layered shading technique used on the composition is mostly controlled with neatly constructed marks.
- 2 POINTS The blended layered shading technique used on the composition is scarcely controlled with rushed marks uneven layers.
- 1 POINT The blended layered shading technique used on the composition is not controlled.

VALUE

- 4 POINTS The use of value suggests a definite light source with appropriate variations of at least seven light, medium, and dark values.
- 3 POINTS The use of value suggests a questionable light source with applications of 5-6 various light, medium, and dark values.
- 2 POINTS The use of value does not suggest a light source and contains little variation of no more than 4 light, medium, and dark values.
- 1 POINT The use of value has no variation in value and uses only light, medium or dark value.

COMPOSITION

- 4 POINTS The uses of many elements and principles of design are planned and successfully incorporated in a rhythmically balanced design of at least three objects.
- 3 POINTS The uses of a several elements and principles of design create a nearly balanced and rhythmical composition with at least three objects.
- 2 POINTS The uses of few elements and principles of design creates somewhat unbalanced non-rhythmical design and may only have two or less objects.
- 1 POINT The use of elements and only one principle of design create a completely confusing non rhythmical design and may only have one or two objects.

ORIGINALITY

- 4 POINTS The composition is completely original and free from plagiarizing another artist's work.
- 3 POINTS The composition is mostly original and incorporates other artists' influences into a unique design, distant from any other artist's work.
- 2 POINTS The composition is somewhat original but borrows too much from other artist's works.
- 1 POINT The composition is not original and seems to copy almost exclusively from another artist's work.

Adapted from: http://www.dist156.org/Art/example_of_a_drawing_rubric.htm

	Content	Organization	Conventions	Style/Impact
4	<ul style="list-style-type: none"> Ø Conveys a clear message Ø Stands alone, independent of verbal explanation Ø Includes carefully selected elements appropriate to the selected medium and purpose 	<ul style="list-style-type: none"> Ø Exhibits logical, interesting and explicit arrangement of ideas, elements of art and/or principles of design Ø Enhances communication of the message or purpose Ø Combines and interrelates elements and ideas to enhance and maximize their contribution to the overall effect. 	<ul style="list-style-type: none"> Ø Exhibits care resulting in a neat, attractive product Ø Selects and applies all elements of art including line, shape, form, space, texture, value, and color appropriate to the object or presentation being created Ø Demonstrates mastery of the techniques of workmanship related to the medium Ø Applies techniques, skills, and methods without error 	<ul style="list-style-type: none"> Ø Attracts and engages viewers' attention Ø Shows awareness of audience and purpose Ø Uses selected elements and ideas for maximum impact Ø Exhibits originality
3	<ul style="list-style-type: none"> Ø Conveys a message or purpose Ø Stands alone, needs little verbal explanation Ø Includes elements which support the selected medium and purpose 	<ul style="list-style-type: none"> Ø Exhibits an interesting arrangement of ideas, elements of art and/or principles of design Ø Clarifies communications of the message or purpose Ø Links interrelated elements and ideas providing a clear effect which enhances the overall message or purpose 	<ul style="list-style-type: none"> Ø Exhibits care with some lapses Ø Applies all elements of art including line, shape, form, space, texture, value and color appropriate to the object or presentation being created Ø Demonstrates adequate knowledge of applied techniques to the medium 	<ul style="list-style-type: none"> Ø Exhibits a sense of audience and purpose Ø Engages viewer Ø Exhibits some elements of originality, liveliness, or humor
2	<ul style="list-style-type: none"> Ø Conveys an unfocused message or purpose Ø Needs verbal explanation Ø Includes some elements which support the selected medium and purpose 	<ul style="list-style-type: none"> Ø Exhibits an unclear arrangement of ideas, elements of art and/ or principles of design Ø Inhibits communication of the message or purpose Ø Links interrelated elements and ideas inconsistently which differs from the overall message or purpose. 	<ul style="list-style-type: none"> Ø Depends on ordinary, general or vague words Ø Contains errors in mechanics and usage, that interfere with meaning 	<ul style="list-style-type: none"> Ø Exhibits little sense of audience and purpose Ø Demonstrates little ability to engage viewer Ø Lacks originality, liveliness or humor
1	<ul style="list-style-type: none"> Ø Conveys little or no message or purpose Ø Needs much verbal explanation Ø Includes little or no elements which support the selected medium and purpose. 	<ul style="list-style-type: none"> Ø Exhibits a disorganized arrangement of ideas, elements of art and/or principles of design Ø Confuses communication of the message or purpose Ø Links improperly elements and ideas which convey a misinterpretation of the intended overall message or purpose 	<ul style="list-style-type: none"> Ø Uses repeated and incorrect words Ø Contains frequent errors in mechanics and usage, that interfere with meaning 	<ul style="list-style-type: none"> Ø Exhibits no sense of audience and purpose Ø Demonstrates no ability to engage viewer Ø Demonstrates no originality, liveliness or humor

Sample Digital Graphic Rubric

Criteria	Descriptions	4	3	2	1
Directions, Requirements Skills and Techniques	Complete understanding of activity and expectations Exceptional skill with use and application of media				
Student Growth	Work compares to/is improved upon previous work by same person. Work shows more feeling and expressiveness. Work demonstrates more thought. Work demonstrates more skill.				
Originality / Creativity	Unique; very original; individual				
Design Principles / Elements	Complete understanding and use of elements and principles as applicable				
Collaboration / Communication	Always Contributes-Excellent Communication				
Attitude	Very helpful, positive and considerate Takes total responsibility for work missed				

Sample Generic Art Rubric

Sample Visual Arts Rubric: Portfolio Assessment									
	The variety of art forms explored are consistent with given assignments.								
	Use of processes, techniques and media are at expected level competency for conveying message and meaning.								
	Demonstrates growth in complexity of ideas; depth with issue, form or concept.								
	Utilization of elements and principles of design as necessary to achieve goals.								
	Demonstrates growth in complexity of art skills.								
	Objectives of assignments are met.			Individuality and originality exhibited.			Aesthetic quality beyond criteria.		
	Maximum Total 80 points								
Student									
1.									
2.									
3.									
4.									
5.									
6.									
7.									
8.									
	<i>Rubric Scale</i> 4 = exemplary initiative 9-10 points 3 = beyond experiences provided by the minimum requirements for the art curriculum 7-8 points 2 = meets minimum requirements 5-6 points 1 = does not meet minimum requirements provided by the art curriculum 1-4 points 0 = no evidence 0 points								

Adapted from Designing Assessment in Art, NAEF.

Rubric Title

(Describe here the task or performance that this rubric is designed to evaluate.)

Place scoring guide along header →	Beginning 1	Developing 2	Accomplished 3	Exemplary 4	Score
Stated Objective or Performance	Description of identifiable performance characteristics reflecting a beginning level of performance.	Description of identifiable performance characteristics reflecting development and movement toward mastery of performance.	Description of identifiable performance characteristics reflecting mastery of performance.	Description of identifiable performance characteristics reflecting the highest level of performance.	
Stated Objective or Performance	Description of identifiable performance characteristics reflecting a beginning level of performance.	Description of identifiable performance characteristics reflecting development and movement toward mastery of performance.	Description of identifiable performance characteristics reflecting mastery of performance.	Description of identifiable performance characteristics reflecting the highest level of performance.	
Stated Objective or Performance	Description of identifiable performance characteristics reflecting a beginning level of performance.	Description of identifiable performance characteristics reflecting development and movement toward mastery of performance.	Description of identifiable performance characteristics reflecting mastery of performance.	Description of identifiable performance characteristics reflecting the highest level of performance.	
Stated Objective or Performance	Description of identifiable performance characteristics reflecting a beginning level of performance.	Description of identifiable performance characteristics reflecting development and movement toward mastery of performance.	Description of identifiable performance characteristics reflecting mastery of performance.	Description of identifiable performance characteristics reflecting the highest level of performance.	
Stated Objective or Performance	Description of identifiable performance characteristics reflecting a beginning level of performance.	Description of identifiable performance characteristics reflecting development and movement toward mastery of performance.	Description of identifiable performance characteristics reflecting the highest level of performance	Description of identifiable performance characteristics reflecting the highest level of performance.	

Example Lesson

Self Portraits with Digital Imaging

Using a digital photograph of yourself, create 3, highly manipulated and very different self portraits. You can draw on different periods in art or different elements of your personality. This assignment requires you to use a paint software program. Use at least one different drawing tool for each portrait and experiment with the options the tool provides.

Digital Imaging explores the nature of bitmapped images. Consider the way computers deal with the physical properties of light and color as well as colors' perceptual and social aspects and apply to what you want to express through your self portraits.

Sample Digital Component Assessment Criteria

1 (0- 5 points)	Exploring painting, drawing, type tools, and filters. File types, size and resolution may be inappropriate for intended use.
2 (5- 6 points)	Continued exploration of tools used in level 1. Some manipulation of imagery is evident, some of which is clearly intentional. Some understanding of file types is evident. "Jaggies" may still be evident, but unintended.
3 (6 - 7 points)	Student is now using layers for additional objects, and selections are improving. File type is appropriate for use. Increased use of manipulations (color, distortion, transformation, rearrangement, etc.) Use of filters and canned effects may still be blatant or obvious.
4 (7- 8 points)	Purposeful, intentional manipulation, less reliance on canned effects.
5 (8.5- 9.5 points)	Student is masking or blending layers or areas using skillful selections and able to optimize images so they are not blurry, have good contrast, etc.
6 (10 points)	Manipulations are conscious choices and are so skillfully done that it is impossible to determine what tools were used to create the piece.

Digital Art Activity: Morrow Magazine (Sample Lesson)

The What (Assignment Overview)

This Digital Art project involves the creation of a magazine cover called *Morrow*. This magazine is dedicated to a positive vision of the future. The cover must include the title *Morrow Magazine*, as well as topics relevant to possible stories inside the magazine, suitable graphics, original art, and typography(font). The process may utilize photography, original digital art, and images created with graphic software. Hand drawn scanned images are also acceptable. The cover may use a combination of pixel and vector-based art, but the majority of the images should be pixel-based. You may use pixel editing programs such as CorelDraw and CorelPaint.

The final cover should be submitted on a floppy disk with the digital file in JPEG format. All images must either be original or from a royalty-free source.

The Why (Objectives)

The objectives of the *Morrow Magazine* cover projects are to:

Design a cover that effectively communicates the concept of "Future"	1 (0-2 points)
Develop content topics relevant to the concept of "Future"	2 (2-3 points)
Incorporate text and image effectively	3 (3-4 points)
Utilize various media and processes, which may include: <ul style="list-style-type: none"> Photography Digital drawing and painting Filters 	4 (4-7 points)
Use color as a way to communicate the concept of "Future"	5 (7-8 points)
Learn from examples of colleagues and peers	6 (8-9 points)
Have fun	7 (9-10 points)

Evaluation Criteria

Overall visual impact	8 (10 points)
Clear communication of <i>Morrow Magazine</i> concept	9 (11 points)
Quality of graphic images	10 (12 points)
Appropriate use of graphic elements, including color	11 (13 points)
Legibility of text	12 (14 points)
Strength of layout	13 (15 points)
Presentation of work	14 (16 points)

Description of a cartoon:		Sample Visual Representation Rubric: Cartoon							
		1	2	3	4	5	6	7	8
A cartoon is a sketch or drawing that represents an idea or opinion with a picture(s) and limited words. The figures in the cartoon are often caricatures of individuals. The purpose is to present the idea, action, person, or opinion in a humorous manner, often using symbols and satire.		Represents a theme, opinion, or person of popular interest.							
		Utilizes satire or humor appropriately.							
		Expresses a clear point of view or specific message.							
		Characters or caricatures are recognizable. (if relevant to understanding)							
		Demonstrates understanding or knowledge of topic/content.							
		Arouses a response from others.							
		Individuality and originality exhibited.							
		Total 80 point maximum							
Student									
1									
2									
3									
4									
5									
		Generic Coding 4 = excellent: 9-10 points 3 = good: 6-8 points 2 = incomplete: 3 - 5 points 1 = unacceptable: 1-2 points 0 = no evidence: 0 points							

Adapted from Designing Assessment in Art, NAEAP.

Sample Visual Representation Rubric: Poster / Chart									
<p>Description of a poster/chart:</p> <p>A poster or chart allows for the display of data while conclusions are being presented to the audience. It can include diagrams that show sequencing of events, pictures that illustrate phenomena, short explanations of the illustrations; and relationships between events and objects. The visual aspect of a poster or chart enhances the ability of the audience to grasp and retain understanding of the concepts. It can be made by drawing on the poster or by gluing pictures and other items to it. Lettering and organization of the poster should be carefully considered for the best presentation.</p>	Displays pictures, charts, diagrams, or drawings which convey a clear message								
	Includes oral or written commentary that demonstrates understanding and clearly communicates the message								
<p>Student</p> <p>1</p> <p>2</p> <p>3</p> <p>4</p> <p>5</p>	Organization is deliberate and is easy to follow								
	Represents accurate information/ideas that can be connected to the content/subject studied								
<p>Student</p> <p>1</p> <p>2</p> <p>3</p> <p>4</p> <p>5</p>	Visually shows careful attention to detail								
	Total 50 point maximum								
<p>Generic Coding</p> <p>4 = excellent: 9-10 points</p> <p>3 = good: 6-8 points</p> <p>2 = incomplete: 3-5 points</p> <p>1 = unacceptable: 1-2 points</p> <p>0 = no evidence: 0 points</p>									

Adapted from Designing Assessment in Art, NAEAP.

APPENDIX B

Career Links to Visual Arts

Career Links to Visual Arts

Writers, artists, performers, designers, architects, filmmakers, photographers, actors, musicians, directors, poets, dancers, scientists, and other creative people... all have something in common. They take the “road less travelled by”; they are often unconventional, divergent thinkers.

The practical rationale for studying art is no different than for studying any other curricular area. We must educate our students in the arts because our lives and the economy are dependent upon having talented workers in these areas. Additionally, the spin off from the benefits of art education is an integral component in the education of workers in many other areas such as technology, science, communication, and marketing. An audience for what artists and designers produce must also be educated. We need a population in the twenty first century that has achieved a reasonable level of aesthetic appreciation and visual and arts literacy. If we do not have an aesthetically literate society with workers in the arts that are skilled and innovative, how can our students compete with provinces and countries that include art as an essential component of each child’s education.

Choosing to work exclusively in the area of fine arts, as an artisan, - painting, drawing, sculpture, printmaking - requires one to be prepared for lots of public curiosity, and little understanding. It takes real courage to become a fine artist. This is the toughest of all art careers. Artists create art to communicate ideas, thoughts, or feelings. They use a variety of methods-painting, sculpting, or illustration-and an assortment of materials, including oils, watercolors, acrylics, pastels, pencils, pen and ink, plaster, clay, and computers. Artists usually develop their skills through a bachelor’s degree program or other post secondary training in art or design.

Training, other qualifications, and advanced training requirements in the area of visual arts vary by specialty. Although formal training is not strictly necessary for fine artists, it is very difficult to become skilled enough to make a living without some training. Many colleges and universities offer degree programs leading to the Bachelor in Fine Arts (BFA) and Master in Fine Arts (MFA) degrees. Coursework usually includes core subjects, such as English, social science, and natural science, in addition to art history and studio art. Independent schools of art and design also offer post secondary studio training in the fine arts leading to an Associate in Art (AA) or Bachelor in Fine Arts (BFA) degree. Typically, these programs focus more intensively on studio work than the academic programs in a university setting. Formal educational programs in art also provide training in computer

techniques. Computers are used widely in the visual arts, and knowledge and training in them are critical for many jobs in these fields. Artists who want to teach fine arts at public schools must have a teaching degree in addition to a bachelor's degree. An advanced degree (Master and/or Doctorate) is necessary for teaching in colleges and universities or for management or administrative positions in government or in foundations. Most employers prefer applicants to hold a bachelor's degree; however, some illustrators are contracted based on their portfolios of past work. For example, medical illustrators must have both a demonstrated artistic ability and a detailed knowledge of living organisms, surgical and medical procedures, and human and animal anatomy. They usually complete a 4-year bachelor's degree combining art and premedical courses, and follow it with a master's degree in medical illustration. If a student is interested in a career in the fine arts, it would be wise to speak with an advisor in the colleges or art schools he or she might be considering. They may be able to work out a program that will best fit his or her personal needs, and give advice as to the best course of action.

Evidence of appropriate talent and skill, displayed in an artist's portfolio, is also an important factor used by art directors, clients, and others in deciding whether to hire or contract out work. The portfolio is a collection of hand-made, computer-generated, photographic, or printed samples of the artist's best work. Assembling a successful portfolio requires skills usually developed in a bachelor's degree program or other post secondary training in art or visual communications.

There are three categories into which artist careers are generally separated.

Art Directors and associated positions formulate design concepts and presentation approaches for visual communications media. Individuals in these positions develop design concepts and review the material that is to appear in periodicals, newspapers, and other printed or digital media. They decide how best to present the information visually, so it is eye-catching, appealing, and organized. They decide which photographs or artwork to use and oversee the layout design and production of the printed material and they may direct workers engaged in art work, layout design, and copy writing.

Fine Artists, including painters, sculptors, and illustrators create original artwork using a variety of media and techniques. Fine artists typically display their work in museums, commercial art galleries, corporate collections, and private homes. Some of their artwork may be commissioned (done on request from clients), but most is sold by the artist or through private art galleries or dealers. The gallery and artist predetermine how much each will earn from the sale. Only the most successful fine artists are able to support themselves solely through the sale of their works. Most fine artists must work in an unrelated field to support their art careers. Some work in museums or art galleries as fine arts directors or as curators, who plan and set up art exhibits. Others work as art critics for newspapers or magazines, or as consultants to foundations or institutional collectors. Usually, fine artists specialize in one or two art forms, such as painting, illustrating, sketching, sculpting, printmaking, and restoring.

Multi-Media Artists and Animators create special effects, animation, or other visual images using film, video, computers or other electronic media. Multi-media artists and animators work primarily in computer and data processing services, advertising, and the motion picture and television industries. They draw by hand and use computers to create the large series of pictures that form the animated images or special effects seen in movies, television programs, and computer games. Some also draw storyboards for television commercials, movies, and animated features.

However, careers related to visual arts are not singularly limited to becoming a “fine artist”. It is important that students are exposed to the wide variety of occupations in the visual arts and are provided the opportunity to explore the ways people may use art skills, processes and concepts in occupations that are not directly related to visual arts. It broadens their appreciation of vocational opportunities. As opportunities are provided to investigate these vocations, students’ awareness of art in everyday life is also enriched. It is important to bring awareness to students regarding the many uses for art skills, concepts and processes in daily life. Some of which can be seen on the following page in the chart *Employability Skills 2000+* available from The Conference Board of Canada.

Employability Skills 2000+

The skills you need to enter, stay in, and progress in the world of work-whether you work on your own or as part of a team.

These skills can also be applied and used beyond the workplace in a range of daily activities.

Fundamental Skills The skills needed as a base for further development	Personal Management Skills The personal skills, attitudes and behaviours that drive one's potential for growth	Teamwork Skills The skills and attributes needed to contribute productively
<p><i>You will be better prepared to progress in the world of work when you can:</i></p> <p>Communicate</p> <ul style="list-style-type: none"> • read and understand information presented in a variety of forms (e.g., words, graphs, charts, diagrams) • write and speak so others pay attention and understand • listen and ask questions to understand and appreciate the points of view of others • share information using a range of information and communications technologies (e.g., voice, e-mail, computers) • use relevant scientific, technological and mathematical knowledge and skills to explain or clarify ideas <p>Manage Information</p> <ul style="list-style-type: none"> • locate, gather and organize information using appropriate technology and information systems • access, analyze and apply knowledge and skills from various disciplines (e.g., the arts, languages, science, technology, mathematics, social sciences, and the humanities) 	<p><i>You will be able to offer yourself greater possibilities for achievement when you can:</i></p> <p>Demonstrate Positive Attitudes & Behaviours</p> <ul style="list-style-type: none"> • feel good about yourself and be confident • deal with people, problems and situations with honesty, integrity and personal ethics • recognize your own and other people's good efforts • take care of your personal health • show interest, initiative and effort <p>Be Responsible</p> <ul style="list-style-type: none"> • set goals and priorities balancing work and personal life • plan and manage time, money and other resources to achieve goals • assess, weigh and manage risk • be accountable for your actions and the actions of your group • be socially responsible and contribute to your community 	<p><i>You will be better prepared to add value to the outcomes of a task, project or team when you can:</i></p> <p>Work with Others</p> <ul style="list-style-type: none"> • understand and work within the dynamics of a group • ensure that a team's purpose and objectives are clear • be flexible: respect, be open to and supportive of the thoughts, opinions and contributions of others in a group • recognize and respect people's diversity, individual differences and perspectives • accept and provide feedback in a constructive and considerate manner • contribute to a team by sharing information and expertise • lead or support when appropriate, motivating a group for high performance • understand the role of conflict in a group to reach solutions • manage and resolve conflict when appropriate

Fundamental Skills***Use Numbers***

- decide what needs to be measured or calculated
- observe and record data using appropriate methods, tools and technology
- make estimates and verify calculations

Think & Solve Problems

- assess situations and identify problems
- seek different points of view and evaluate them based on facts
- recognize the human, interpersonal, technical, scientific and mathematical dimensions of a problem
- identify the root cause of a problem
- be creative and innovative in exploring possible solutions
- readily use science, technology and mathematics as ways to think, gain and share knowledge, solve problems and make decisions
- evaluate solutions to make recommendations or decisions
- implement solutions
- check to see if a solution works, and act on opportunities for improvement

Personal Management Skills***Be Adaptable***

- work independently or as a part of a team
- carry out multiple tasks or projects
- be innovative and resourceful: identify and suggest alternative ways to achieve goals and get the job done
- be open and respond constructively to change
- learn from your mistakes and accept feedback
- cope with uncertainty

Learn Continuously

- be willing to continuously learn and grow
- assess personal strengths and areas for development
- set your own learning goals
- identify and access learning sources and opportunities
- plan for and achieve your learning goals

Work safely

- be aware of personal and group health and safety practices and procedures, and act in accordance with these

Teamwork Skills***Participate in Projects & Tasks***

- plan, design or carry out a project or task from start to finish with well-defined objectives and outcomes
- develop a plan, seek feedback, test, revise and implement
- work to agreed quality standards and specifications
- select and use appropriate tools and technology for a task or project
- adapt to changing requirements and information
- continuously monitor the success of a project or task and identify ways to improve

Source:

The Conference Board of Canada
255 Smyth Road, Ottawa
ON K1H 8M7 Canada
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Fax (613) 526-4857

Internet: www.conferenceboard.ca/nbec

Accessed July 10, 2002

<http://www.conferenceboard.ca/education/learning-tools/employability-skills.htm>



TECHNICAL

Core Production
Editor
Desktop Support
Engineer
Digital Audio / Video
Specialists
Firewall Specialist
Interactive Programmer
Intranet Engineer
Intranet Analyst

**OTHER RELATED
AREAS**

Cyber Librarian
Online Copy
Editor
Online Researcher

CREATIVE

Computer Animators
Computer Musicians &
Technicians
Content Expert
Graphic Designers
Instructional Technologist
Interface Designers
Game Designers
Multimedia Developers
Production Assistant
Production Manager
Scriptwriters
Sound Producer
Video Producer
Web Designer
Web Editor

BUSINESS

Agent
Business Development
Manager
Customer Support
Executive Producer
Financial Consultant
Lawyer
Marketing Director
Producer
Recruiter
Sales Roles
Web Producer

Visual Arts Career List

The business of Art is a big business. It's a varied business, and it is a business that demands quality and excellence. Careers in the various areas in or associated with visual arts are numerous and have many different job descriptions. A variety of jobs have been compiled for this appendix and are listed alphabetically so that students interested in exploring work in the business world of art can more easily determine what areas he or she wants to investigate and perhaps contribute to as career.

A

advertising art director
 advertising artist
 advertising commercial director
 advertising copy writer
 advertising creative director
 advertising illustrator
 advertising photographer
 aerial photographer
 animation director
 animator (digital/traditional)
 antique restorer
 architect
 architectural illustrator
 architectural technologist
 art auctioneer
 art consultant
 art critic
 art dealer
 art director-film/video/print
 art editor
 art historian
 art lecturer
 art librarian
 art publisher
 art therapist
 art/film critic
 artist-in-residence

artists' agent
 assistant director
 automobile specialty painter

aerial photographer
 airbrush artist
 animator
 architectural model builder
 architectural renderer
 art administrator
 art conservator
 art Director
 art teacher
 assistant curator
 audio-visual artist/designer advertising clerks
 advertising consultants
 advertising designers
 advertising editors
 advertising managers
 animators
 antique dealers
 architects
 architectural managers-landscape
 architectural technicians and technologists- landscape
 art therapists
 artisans - craft
 artists - commercial
 arts editors
 arts managers
 assemblers

BC

background artist
 basketry artisan
 billboard designer
 book jacket designer
 buyer

 business form designer
 bank note designer
 billboard artist

book illustrator/designer
book jacket designer
bookplate artist
broadcasters

- managers
- photographers

cabinet maker
calligrapher
caricaturist
carpenter
cartographer
cartoonist
ceramic tile artisan
ceramicist
child/day care worker
children's book designer
children's book illustrator
choreographer
cinematographer
colour consultant
combat photographer
comic book inker
comic book creator
comic strip artist
computer graphics designer
conservator
corporate designer/costume designer
court artist
crafts artisan
creative director-advertising
curator
cutter & editor

calligrapher

- car and bus card artist
- art graphic assistant
- cartoonist
- catalog illustrator
- ceramic artist

cinematic artist
cinematographer
copyist

costume and mask designer
courtroom sketcher
creative arts therapist
cabinetmakers
communications
college instructors

color scanner operator

computer

- animation
- multimedia
- webpage designer

consultants - advertising
craftspeople
curators
curriculum developers

DE

dark room technician
dentist
design consultant
design engineer
digital artist
digital film maker
diorama artist
director
display artist
display designer
documentary photographer
draftsperson
dressmaker

decorator

- designer
- direct mail artist
- direct mail designer (layout)
- display artist
- display designer
- display painter
- drafter designers
 - technicians and technologists

- desktop publishing operators
- die setters
- directors- photography
- drafting technicians and technologists
- dressmakers

editorial art director
 editorial illustrator
 editorial photographer
 elementary teacher
 exhibition designer

educators

- in museums
- teachers

embalmers
 etchers, metal pieces
 exhibit designers

- editorial illustrator
- engraver
- engrosser
- environmental designer
- etcher
- exhibit designer

FGH

fabric designer
 fashion buyer
 fashion designer
 fashion editor
 fashion illustrator
 fashion photographer
 fiber artist
 field-expedition artist
 film editor
 film/video camera operator
 film/video lighting designer
 film/video sound engineer
 floor covering designer florist

foundry artist
 functional designer
 furniture designer

fabric designer

- fashion artist
- fashion designer
- fashion illustrator
- feature artist
- filmmaker
- floral designer
- freelance artist
- freelance letterer
- furniture designer

 film and video camera operators
 film assemblers/strippers
 film processors
 film producers
 floor directors, film and video
 forensic artist
 folk artist
 foundry workers

gallery director
 gallery owner
 glass blower
 glass designer
 graphic artist
 graphic designer
 greeting card designer
 guide

glass blower

- graphic arts technician
- graphic designer
- graphist
- greeting card artist geographers

 glass cutters
 glass forming and finishing operators
 graphic arts

- photographers
- technicians and technologists

graphic design sales representatives
graphic designers

HJK

hair stylist
haute couturier

illustrator
interior decorator
illustrators industrial designers
interior designers
ironworkers

illustration agent
illustrator-freelance
industrial designer
industrial photographer
interior decorator
interior designer
jeweller
jewellery designer

jewellers
jewellery assemblers
jewelry designer
knitting machine operators
kitchenware designer

LMN

landscape architect
layout artist
layout designer
lecturer
letterer
lighting consultant

lighting designer
lithographer
logo designer

land surveyors
landscape architects and designers
layout designers
lighting technicians
Label designer
landscape architect
layout artist
legend (sign) maker
letterer
letterhead designer
lithographer

machine designer
magazine designer
make-up artist
marine illustrator
market researcher
medical illustrator
metalworker
milliner
mock-up artist
model maker
mosaicist
motion picture camera operator
multi media designer
muralist
museum guide
make-up artists
mapping technicians and technologists
medical illustrators
merchandisers
metal etchers
metal forming - shaping and erecting occupations
motion picture photographers and projectionists
museum directors
magazine cover artist

magazine designer/illustrator
mannequin decorator

mechanical and production artist
 medical illustrator
 memorial designer
 millinery designer
 motion picture animator
 motion picture artist
 motion picture scenic painter
 municipal graphic designer
 mural artist
 museum artist
 newspaper artist
 newspaper illustrator
 newspaper layout artist

OPQ

Output Technician

printing designer
 printing layout artist
 product designer/illustrator
 page designers painters and decorators
 pattern makers
 photographers
 photo editors
 photographers
 – directors - motion pictures
 picture framers
 printers
 printing
 – machine/press operators
 puppeteers

package designer
 painter
 parade float designer/builder
 paste-up artist
 performance artist
 photo journalist
 photo-retoucher
 photographer
 photography editor

plastic surgeon
 police & legal photographer
 police artist

quick sketch artist

RST

renderer
 researcher
 restorer

record album designer
 retail department store
 art director

salesperson
 scenic designer
 scientific illustrator
 sculptor
 serigrapher
 set designer
 sign painter
 silversmith
 special effects technician
 stained-glass designer
 stonemason
 structural design engineer
 stylist

scenic artist
 scientific illustrator
 set decorator
 set designer
 set illustrator
 silhouette artist
 silkscreen artist
 stained glass artist
 stencil cutter
 shoe designer
 sculptors

set dressers

tailor

tattoo artist

taxidermist

teacher

technical illustrator

textbook author

textile designer

theatrical photographer

tool designer

tour guide

toy designer

travel photographer

TV animator

TV background artist

TV commercials director

TV director

type designer

typography designer

textile designer

topographer

toy designer

tracer

trademark designer

typographical artist

tattoo artists

technicians and technologists

– graphic arts

– lighting

– video recording

television producers

text and illustrations printers

textiles

– dyeing and finishing machine operators

– engineers

– processing machine operators

theatre designers title artists

typesetters

UVWXYZ

upholsterer

urban planner

visual aids artist

wallpaper designer

weaver

web page designer

window decorator

woodcarver

upholstery fabric designer

urban designer

video recording technicians and technologists

wardrobe consultants

wardrobe supervisors

weavers

APPENDIX C

Safety in the Art Room

Safety in the Art Room

When selecting and developing learning activities, consideration must be given to health and safety. Thoughtful planning will help ensure that instruction and assessment safely meet the needs of all students. To assist with this, Appendix – has within it an Art Room/Studio Maintenance /Safety Check List and information regarding ergonomic safety.

Introduction to Safety Check List

This is a check list to consider. Not every studio needs to have all the same equipment and not all classes are being taught in designated and equipped studio space. However, depending on the studio activities being undertaken appropriate safety measures need to be considered. There should be a fire extinguisher on hand and a source of ventilation. It would also be extremely appropriate for art rooms/studios to have a First Aid Kit.

Art Room/Studio Maintenance /Safety Check List

FIRE

- The fire extinguisher is conveniently located and easily accessible (not blocked by anything).
- Open flames sources, heat sources and electric spark sources are kept away from flammable liquids and vapours

GENERAL STUDIO/HOUSE KEEPING

- The studio is clean of trash and litter which could possibly feed a fire.
- Post signs in the classroom reinforcing safety rules and, when necessary, provide verbal warning.
- Keep supply cabinets in order and label all supplies.
- Always model appropriate procedures and wear necessary protective gear (e.g., eye protection is necessary when chipping and carving sculptured form and in the cutting and sanding of wood.)
- The floors and work spaces are clean and uncluttered.
- Flammable substances and chemicals which present acute respiratory hazards must be handled in the ventilation hood or an extremely well ventilated area. This may involve having to go out of doors for the use of some chemicals such as fixative sprays.
- Plan for the control of reaction by-products; know your processes.
- Familiarize yourself with the controls for the water, ventilation, gas and electricity; these should be easily accessible.
- Do not accumulate old and unused chemicals. Date your materials and discard in a timely and appropriate manner.
- Substitute nonflammable liquids whenever possible.
- Plan activities carefully to avoid unnecessary exposures.
- Provide opportunities for students to take on responsibilities. They could become “safety inspectors”, “inspection teams” or “housekeeping/clean up teams” using a classroom maintenance/safety checklist developed for each unit of study.
- Do not pipette or open anything by mouth; avoid all mouth contact with chemicals.
- All media is labelled and stored appropriately.
- All equipment is cleaned regularly and stored to ensure optimal usage.
- Pre-mix dry materials (e.g., powered tempera) and fire ceramic products when students are away from the classroom in order to reduce exposure to hazardous dust and fumes.

VENTILATION

- Is there a detectable haze or an odour present which may indicate that the ventilation system is insufficient or not working properly?
- Check to see if student breathing filter mask has the appropriate filter for the task at hand.

ELECTRICAL

- Is all electrical equipment wired with a ground plug?
- If extension cords are normally used, ensure they are grounded or use a power bar.
- Check the condition of the wiring on art room tools and appliances: is it worn, twisted, frayed, a braided, or corroded? If so, have equipment repaired or discard.
- Are connections placed where there is no danger of chemical or water spillage on wires or equipment?
- If there any overloaded circuits or an excessive number of plugs in one socket, reorganize your work centres.

STORAGE, HANDLING, AND SAFE DISPOSAL

- Are chemicals stored in their original containers and not in other containers which may cause confusion?
- Keep a complete inventory of all art materials used. This should be an annual activity. Look for information about toxicity on product labels.
- Are chemical containers properly labelled with the contents, type of hazards, and dates?
- Are storage areas well labelled and secure?
- Are flammable liquids stored in safety cans, hoods, safety cabinets, and/or refrigerators?
- Is the chemical storage area shielded from extremes of temperature? Is it dry, well ventilated, well lit, and away from sources of ignition?
- Are incompatible chemicals stored separately, (ie flammable solvents and oxidizing agents, acids, and alkalis)?
- Are bottles capped securely?
- Food and drink should NEVER be stored with the chemicals.
- Are incompatible waste chemicals/materials disposed of in separate containers?
- Is there a planned procedure for chemical disposal?

Ergonomic Safety

Ergonomic safety is an issue for the modern visual arts classroom. Ergonomics is the science of designing the tools and the environment to fit the worker. It began during World War II in the design of aircraft. Now ergonomics helps in the design of computer workstations. Rarely do we think that using a computer could be dangerous. But thousands are injured each year by Repetitive Stress Injuries (like Carpal Tunnel Syndrome) that come from poor posture and typing habits. These injuries are easy to avoid with the right information.

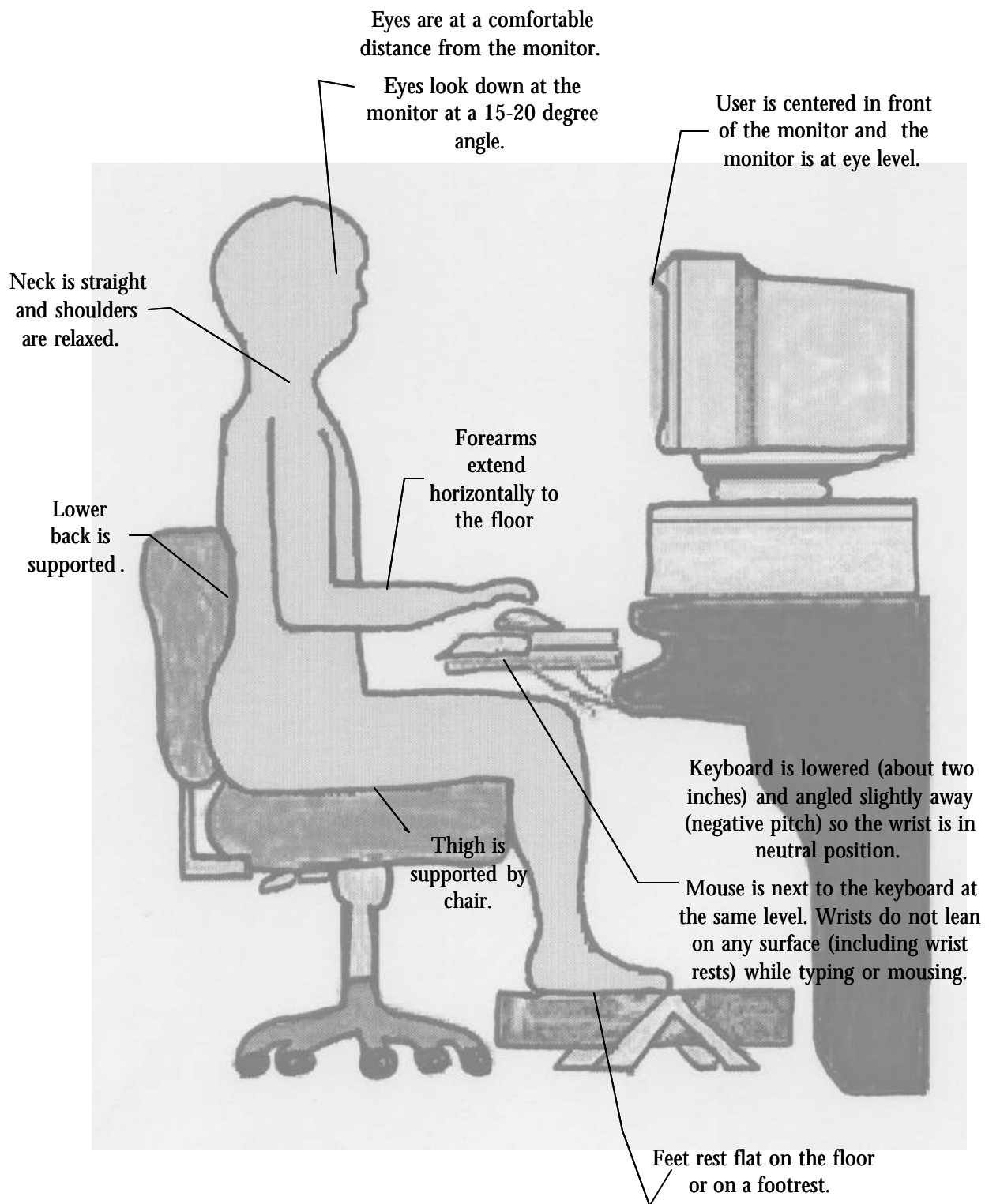
However, since ergonomics has come into the mainstream, very little attention has been paid to ergonomic situations in the classroom. Because students haven't traditionally used computers for extended periods of time as part of their curricula, it was generally believed that poor ergonomics posed little threat to them. But as the use of computers in classrooms has increased over the years, that situation is changing.

What is known from studies of adults is that poor posture at computer workstations is linked to neck, shoulder, back, arm and hand discomfort. While adults in a work setting can generally be helped by correct adjustment of their workstations, a typical school's lack of funds for ergonomically designed furniture makes it a prime location for the practice of poor ergonomics. Ergonomic considerations are also complicated by the variety of possible computer tasks, student size, and the limitations of available furniture and space. Repetitive Stress Injuries can be prevented by controlling the placement of components in order to improve posture and reduce excessive repetitions. One all-encompassing set of standards is not possible, but following some basic guidelines can minimize these problems.

It is the responsibility of the teacher to ensure that students are aware of the potential health and safety hazards in the use of art room materials including information technology tools. Consideration should be given to correct ergonomics and related issues such as wrist, eye, and back fatigue. To develop good habits while using computers to create, art teachers should ensure that:

- students adjust the chair so they can sit with feet flat on the floor and their thighs parallel to the floor (books, wood blocks, binders, etc. can be used to increase floor height if the chair cannot be adjusted)
- the monitor is at eye level.
- the desk or table is about two inches lower than the elbow.
- there is good support for hands and forearms when designing or typing. Students should be able to rest them on a table top, a wrist rest or the arms of the chair when not typing or mousing.
- students be reminded to avoid bending wrists while working for any lengthy period of time. Wrists should be kept in a neutral position — not bent up or down or right or left.
- when using a mouse, students be reminded to avoid reaching for it with an extended arm. Mousing surfaces should be on the same surface level as the keyboard and close to the student's body to eliminate shoulder strain and neck pain.
- students be reminded to keep necks straight and shoulders relaxed.
- students be reminded to not hit the keys too hard when typing. Try to encourage students to develop a light touch, adjusting the keyboard to assist if possible.

ERGONOMICALLY CORRECT POSTURE FOR WORKING AT A COMPUTER STATION



APPENDIX D

Tables Containing

**APEF Key Stage Curriculum Outcomes:
Visual Arts K-12**

Key Stage Curriculum Outcomes: Visual Arts K-3 APEF Arts Foundation Document

<p>Creating, Making and Presenting: Visual Arts</p> <p>1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.</p>	<p>By the end of grade 3, students will be expected to</p> <p>1.101 explore colour, shape, line, and texture and the principles of pattern and repetition in the visual environment</p> <p>1.102 create images based on sensory experiences and imagination that express a mood, feeling, or emotional response and convey personal meaning</p> <p>1.103 visually communicate stories, ideas, and experiences, using a variety of materials</p> <p>1.104 explore basic art skills, techniques, and vocabulary</p> <p>1.105 explore a range of materials, tools, equipment, and processes</p>
<p>2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.</p>	<p>2.101 create art for a variety of reasons and recognize that there are many kinds of visual arts</p> <p>2.102 choose, display, and describe work from their own portfolio</p> <p>2.103 develop skills in interaction, co-operation, and collaboration through working with others in making visual images</p>
<p>Understanding and Connecting Contexts of Time, Place, and Community: Visual Arts</p> <p>3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.</p>	<p>3.101 demonstrate an awareness of visual images and their daily effects on people</p> <p>3.102 identify visual communication in daily life</p> <p>3.103 make images that reflect their culture and community</p> <p>3.104 explore images from a variety of historical and cultural contexts</p> <p>3.105 draw upon experiences from their personal, social and physical environments as a basis for visual expression</p> <p>3.106 describe ways they use the visual arts in school and at home</p>
<p>4. Students will be expected to 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 experiences and expression.</p>	<p>4.101 demonstrate respect for the work of self and others</p> <p>4.102 examine art works from past and present cultures for various purposes (e.g., storytelling and documenting history and traditions)</p> <p>4.103 recognize and investigate how art is a human activity that can emerge from personal experiences</p> <p>4.104 demonstrate an understanding that visual art is a universal means of expression among people</p>
<p>5. Students will be expected to examine the relationship among the arts, societies, and environments.</p>	<p>5.101 understand that there are relationships and commonalities between the visual arts and other arts (e.g., repetition in music)</p> <p>5.102 view and discuss objects and images in their community</p> <p>5.103 demonstrate sensitivity to and respect for others and the works they create</p> <p>5.104 investigate artwork from the past (e.g., portraits, landscapes, social documentary) and relate it to their art</p> <p>5.105 explore the relationships between natural and built environments</p>
<p>Perceiving and Responding: Visual Arts</p> <p>6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.</p>	<p>6.101 suggest reasons for preferences in art works</p> <p>6.102 apply simple criteria to identify main ideas in original art work of others</p> <p>6.103 use descriptive language to talk about their own work and that of their peers</p> <p>6.104 recognize that the elements of design can be organized according to the principles of design</p> <p>6.105 explain how they make decisions during the art-making process</p> <p>6.106 recognize that people can respond emotionally to what they see</p>
<p>7. Students will be expected to understand the role of technologies in creating and responding to expressive works.</p>	<p>7.101 use safety considerations when handling art-making tools and materials</p> <p>7.102 solve simple design problems (e.g., show 3-D space on a flat surface), using available technologies</p> <p>7.103 make choices and decisions about tools and materials in the creation of art objects</p>
<p>8. Students will be expected to analyse the relationship between artistic intent and the expressive work.</p>	<p>8.101 recognize that images are developed for a variety of purposes, and discuss their own intentions in creating art objects</p> <p>8.102 discuss their own visual images to share their intentions</p> <p>8.103 describe how people's experiences influence their art</p> <p>8.104 view and discuss the works of others and consider the intentions of those who made them</p>

Key Stage Curriculum Outcomes: Visual Arts 4-6 APEF Arts Foundation Document

<p>Creating, Making and Presenting: Visual Arts</p> <p>1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.</p>	<p>By the end of grade 6, students will have achieved the outcomes for entry-grade 3 and will also be expected to</p> <p>1.201 create imagery that demonstrates an understanding of the expressive qualities of the elements and principles of design 1.202 demonstrate and apply knowledge of basic art skills, techniques, processes, and language 1.203 experiment with a variety of materials, tools, equipment, and processes 1.204 develop and create imagery that draws upon observation, imagination, memory, and the interpretation of sensory experiences</p>
<p>2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.</p>	<p>2.201 construct personal meaning and communicate it through their artwork 2.202 choose, display, and describe work from their own portfolio 2.203 acknowledge and respect individual approaches to and opinions of art 2.204 collaborate with others to examine a variety of art forms during the creative process</p>
<p>Understanding and Connecting Contexts of Time, Place, and Community: Visual Arts</p> <p>3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.</p>	<p>3.201 develop observation skills and sensitivity to the visual environment 3.202 investigate how visual communication systems are a part of everyday life 3.203 use experiences from their personal, social and physical environments as a basis for visual expression 3.204 understand that past events, the way people live, and the visual arts influence one another 3.205 demonstrate an awareness of how visual art is used in their school and community 3.206 investigate the roles of artists in their community and potential careers available to those trained in the visual arts</p>
<p>4. Students will be expected to 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 experiences and expression.</p>	<p>4.201 demonstrate respect for the uniqueness of the works created by self and others 4.202 investigate art styles from a variety of social, historical, and cultural contexts 4.203 communicate an understanding that the visual arts have and show a history 4.204 develop awareness of the ethnic diversity, cultural uniqueness, and influence of the visual arts in our society 4.205 increase their understanding of the contributions of various artists, past and present, to the field of visual art 4.206 demonstrate an awareness that many works of art can be studied according to their context (design, function, and setting)</p>
<p>5. Students will be expected to examine the relationship among the arts, societies, and environments.</p>	<p>5.201 investigate the relationship among the visual arts and the other arts disciplines 5.202 draw upon objects and images from their own community as a starting point for their own art works 5.203 recognize that our response to art is strongly influenced by our experiences 5.204 identify and discuss the visual effect of the elements and principles of design in the natural and built environment 5.205 consider the moral and ethical issues involved in copying work</p>
<p>Perceiving and Responding: Visual Arts</p> <p>6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.</p>	<p>6.201 analyse preferences for selected works of art 6.202 analyse others' artwork to form conclusions about formal properties, cultural contexts, and intent 6.203 use descriptive art language to analyse, interpret, and respond to their own and others' work 6.204 examine the works of artists to determine how they have used the elements and principles of design 6.205 recognize the relationship between seeing, feeling, and thinking by analysing and interpreting their own and others' work</p>
<p>7. Students will be expected to understand the role of technologies in creating and responding to expressive works.</p>	<p>7.201 use common safety practices associated with the proper care of art materials and tools 7.202 solve design problems by making use of the elements and principles of design, using a variety of technologies 7.203 select and use a variety of tools and technological processes in creating art objects, considering the sensory qualities of the materials</p>
<p>8. Students will be expected to analyse the relationship between artistic intent and the expressive work.</p>	<p>8.201 recognize that art imagery is developed for a variety of purposes, and discuss their own intentions and intentions of others in creating art objects 8.202 identify and discuss the source of ideas behind their own work 8.203 discuss and describe artistic processes in the art work of others 8.204 consider the various sources of ideas and influences which affect their work</p>

Key Stage Curriculum Outcomes: Visual Arts 7-9 *APEF Arts Foundation Document*

<p>Creating, Making and Presenting: Visual Arts</p> <p>1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.</p>	<p>By the end of grade 9, students will have achieved the outcomes for entry-grade 6 and will also be expected to</p> <p>1.301 manipulate and organize design elements and principles to achieve planned compositions 1.302 assess and utilize the properties of various art media and their ability to convey messages and meaning 1.303 create artworks, integrating themes found through direct observation, personal experience, and imagination 1.304 respond verbally and visually to the use of art elements in personal works and the work of others 1.305 analyse and use a variety of image development techniques (e.g., distortion, metamorphosis, fragmentation) 1.306 demonstrate increasing complexity in art skills and techniques</p>
<p>2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.</p>	<p>2.301 invent and incorporate unique visual symbols to create personal meaning in their art 2.302 analyse and make use of visual, spatial, and temporal concepts in creating art images 2.303 select, critique, and organize a display of personally meaningful images from their own portfolio 2.304 acknowledge and respect individual approaches to and opinions of art 2.304 work interactively, co-operatively, and collaboratively</p>
<p>Understanding and Connecting Contexts of Time, Place, and Community: Visual Arts</p> <p>3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.</p>	<p>3.301 examine the role and the influence of visual images in their daily lives, including mass media and popular culture 3.302 evaluate visual communication systems as a part of daily life 3.303 through their own art develop concepts and imagery based on personal ideas and experience 3.304 recognize and describe the role of the visual arts in challenging, sustaining, and reflecting society's beliefs and traditions 3.305 identify opportunities to participate in the visual arts in school, community, and the world of work</p>
<p>4. Students will be expected to 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 experiences and expression.</p>	<p>4.301 develop an appreciation of diversity among individuals as reflected in their art work 4.302 recognize the existence of a variety of visual languages that reflect cultural, socio-economic, and national origins 4.303 recognize that and investigate how art as a human activity emerges from human needs, values, beliefs, ideas, and experiences 4.304 demonstrate an understanding of how individual and societal values affect our response to visual art 4.305 create personally meaningful imagery that reflects influence from a variety of historical and contemporary artists 4.306 compare the characteristics of artwork from different cultures and periods in history</p>
<p>5. Students will be expected to examine the relationship among the arts, societies, and environments.</p>	<p>5.301 draw upon other arts disciplines as a resource in the creation of their own art works 5.302 use, with confidence, experiences from their personal, social, cultural, and physical environments as a basis for visual expression 5.303 demonstrate an understanding of how individual and societal values affect our response to visual art 5.304 interpret visual parallels between the structures of natural and built environments 5.305 recognize and respect the ethical and moral considerations involved in copying works</p>
<p>Perceiving and Responding: Visual Arts</p> <p>6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.</p>	<p>6.301 develop independent thinking in interpreting and making judgments about subject matter 6.302 constructively critique the work of others 6.303 analyse the works of artists to determine how they have used the elements and principles of design to solve specific visual design problems 6.304 engage in critical reflective thinking as part of the decision-making and problem-solving process 6.305 investigate and analyse how meaning is embedded in works of art</p>
<p>7. Students will be expected to understand the role of technologies in creating and responding to expressive works.</p>	<p>7.301 practise safety associated with proper care of art materials and tools 7.302 create images that solve complex problems that take into consideration form and function, and understand the value of looking for alternative solutions 7.303 evaluate and use various media and technological processes for their sensory qualities and ability to convey messages and meaning 7.304 realize the direct influence expanding technology has had and continues to have on the individual and society</p>
<p>8. Students will be expected to analyse the relationship between artistic intent and the expressive work.</p>	<p>8.301 analyse artwork and determine the artist's intention 8.302 analyse why images were created by artists 8.303 identify and discuss the source of ideas behind their own work and the work of others 8.304 use feedback from others to examine their own art works in light of their original intent</p>

Key Stage Curriculum Outcomes: Visual Arts 10 -12 *APEF Arts Foundation Document*

<p>Creating, Making and Presenting: Visual Arts</p> <p>1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.</p>	<p>By the end of grade 12, students will have achieved the outcomes for entry-grade 9 and will also be expected to</p> <p>1.401 assess and apply complex image development techniques 1.402 produce an original body of artwork that integrates information from a variety of sources to convey personal meaning 1.403 create artwork that communicates intentions 1.404 analyse and use complex visual relationships, processes, and content, making subtle discriminations</p>
<p>2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.</p>	<p>2.401 create art works to carry personal messages to a diverse range of audiences 2.402 analyse and create art objects where emotions, feelings, and experiences are used as a symbolic, non-verbal means of expression and communication of ideas 2.403 arrange and create an exhibition of works that considers types of works, presentation issues, location, lighting, and intended audience 2.404 demonstrate an open-minded approach to diversity of ideas and artistic style, and show empathy to other people's point of view 2.405 engage in artistic inquiry, exploration, and discovery in collaboration with others</p>
<p>Understanding and Connecting Contexts of Time, Place, and Community: Visual Arts</p> <p>3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.</p>	<p>3.401 analyse and make informed judgments about the role that visual creations have in our everyday modes of expression 3.402 demonstrate an understanding of the complexities of art works 3.403 understand the influence of the visual arts, their impact on daily life, and their power to create, alter, and reflect culture 3.404 understand how ideas, perceptions, and feelings are embodied in art works of a culture 3.405 explore how the visual arts of their own culture are used as a vehicle of cultural production and transmission 3.406 use visual arts as a means of conveying concerns about social and ethical issues 3.407 evaluate possibilities for ongoing involvement in art-related vocations and avocations</p>
<p>4. Students will be expected to 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 experiences and expression.</p>	<p>4.401 explore how ethnic and geographical communities visually celebrate themselves 4.402 derive images through the study of historical images from their own and others' cultures 4.403 create personal symbols for visual communication 4.404 explain the role of artists and the arts to inform, define, and cause us to question and reflect 4.405 develop knowledge, understanding, and appreciation of art and design in historical and contemporary cultures 4.406 trace influences of various cultures on contemporary artwork</p>
<p>5. Students will be expected to examine the relationship among the arts, societies, and environments.</p>	<p>5.401 determine the relationship among the visual arts and the other arts disciplines through studio experiences, viewing, and investigation 5.402 use visual structures in art making to develop personal imagery and communicate a personal viewpoint on issues relating to society and/or environments 5.403 evaluate the context of images they produce 5.404 analyse the relationship between elements and principles of design in art and in the physical and built environments 5.405 examine and discuss the moral, ethical, and legal issues related to the creation of art works</p>
<p>Perceiving and Responding: Visual Arts</p> <p>6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.</p>	<p>6.401 describe, analyse, interpret, and evaluate art works 6.402 use appropriate art vocabulary in oral and written communication to articulate informed aesthetic responses 6.403 evaluate and justify content, subject matter, symbols, and images in their own and others' art 6.404 recognize that the principles of design can be used to show relationships in an image 6.405 evaluate, both formally and informally, their own art work 6.406 articulate informed aesthetic responses that demonstrate critical reflection</p>
<p>7. Students will be expected to understand the role of technologies in creating and responding to expressive works.</p>	<p>7.401 show competence and responsibility in use and manipulation of required materials, tools, and techniques 7.402 assess the degree of knowledge, skills, and abilities necessary to carry out a project 7.403 demonstrate advanced abilities in and understanding of the technical aspects of art making 7.404 investigate how the sensory qualities of media affect an image and our response to it 7.405 predict the impact that new technologies might have on art and on society</p>
<p>8. Students will be expected to analyse the relationship between artistic intent and the expressive work.</p>	<p>8.401 interpret the relationship between intention and outcome in their own work 8.402 analyse the work of others to assess the relationship between intention and outcome 8.403 develop an awareness of how consideration of the intended audience affects and impacts on an art work</p>

APPENDIX E

Glossary

A

Analogous

Closely related colors; a color scheme that combines several hues next to each other on the color wheel.

Airbrush

A small-scale paint sprayer that allows the artist to control a fine mist of paint.

Art criticism

An organized system for looking at the visual arts; a process of appraising what we want students to know and be able to do.

Assemblage

A three-dimensional composition in which a collection of objects is unified in a sculptural work.

Aperture

In photography, the camera lens opening and its relative diameter. Measured in f-stops, such as f/8, f/11, etc. As the number increases, the size of the aperture decreases, thereby reducing the amount of light passing through the lens and striking the film.

Asymmetry

A balance of parts on opposite sides of a perceived midline, giving the appearance of equal visual weight.

Acrylic Paint

Is a water-based “plastic” paint. It is pigment in a plastic binder medium that is water based and adheres to most surfaces. Thicker and stronger than tempera or watercolor paint acrylic paint is used to mimic the look of oil paint. The advantages of acrylic over oil is that it is less toxic and it dries more quickly.

Aquatint

A print produced by the same technique as an etching, except that the areas between the etched lines are covered with a powdered resin that protects the surface from the biting process of the acid bath. The granular appearance that results in the print aims at approximating the effects and gray tonalities of a watercolor drawing.

Artist’s Proof

An Artist’s Proof is one print outside the regular edition, but printed at the same time or after the regular edition from the same plates without changes. By custom, the artist retains the A/Ps for his personal use or sale. Typically, 10% of the edition total is designated as A/P, or in the case of a small edition, five graphics are usually so designated.

Achromatic

Black, white and greys. Artwork that is executed without color.

Armature

A structure used beneath something else for support. For example, a sculptor might create a clay sculpture with a wood or wire armature beneath it as support. Think about the frame of a house being constructed before all of the brick or siding is built on top.

Aesthetic

The science of the “beautiful” in a work of art. The aesthetic appeal of a work of art is defined by the visual, social, ethical, moral, and contemporary standards of society.

Atelier

French term for an artist’s or an artisan’s studio; a workshop. Sometimes refers to a studio where an artist trains for his profession.

Aquarelle

The technique of drawing or painting with transparent watercolor, or a piece of work made this way. French for “watercolor.”

Abstract Art:

Not realistic, though the intention is often based on an actual subject, place, or feeling. Forms are modified or changed to varying degrees in order to emphasize certain qualities or content.

Recognizable references to original appearances may be slight. *Pure abstraction* can be interpreted as any art in which the depiction of real objects has been entirely discarded and whose aesthetic content is expressed in a formal pattern or structure of shapes, lines and colors. When the representation of real objects is completely absent, such art may be called *non-objective*.

Abstract Expressionism

An art movement, primarily in painting, that originated in the United States in the 1940s and remained strong through the 1950s. Artists working in many different styles emphasized spontaneous personal expression in large paintings that are abstract or nonrepresentational. One type of Abstract Expressionism is called action painting.

Abstract Art - Non-Objective

Not representing any object, figure, or element in nature, in any way; nonrepresentational.

Art Deco

During the 1920s and 30s, artists used decorative motifs derived from French, African, Aztec, Chinese, and Egyptian cultures.

Art Nouveau

A style which evolved during the 1890s which used asymmetrical decorative elements derived from objects found in nature.

B**Block Print**

A relief-printing technique in which incisions made in a wood or linoleum block print white, and what is left in relief prints black.

Bas-relief

A low relief sculpture that projects only slightly from its 2 dimensional background.

Background

The part of a picture or scene that appears to be farthest away from the viewer.

Balance

The way in which the elements in visual arts are arranged to create a feeling of equilibrium in an artwork. The three types of balance are symmetry, asymmetry, and radial.

Bronze

An alloy of copper and tin, sometimes containing small proportions of other elements such as zinc or phosphorus. It is stronger, harder, and more durable than brass, and has been used most extensively since antiquity for cast sculpture.

Bronze alloys vary in color from a silvery hue to a rich, coppery red. U.S. standard bronze is composed of 90% copper, 7% tin, and 3% zinc.

Bauhaus

A design school founded by Walter Gropius in 1919 in Germany. The Bauhaus attempted to achieve a reconciliation between the aesthetics of design and the more commercial demands of industrial mass production. It is best known for its influence on design, leadership in art education, and a radically innovative philosophy of applying design principles to machine technology and mass production. Artists include Klee, Kandinsky, and Feininger.

Basic color principles

All color theory is based on the principle that 'color is light'. An object that we see as red contains pigmentation which absorbs all of the colored rays of white light except the red color, which it reflects. White pigment absorbs none of the colored rays, and black absorbs all of the colors of the spectrum.

Balance

An art and design principle concerned with the arrangement of one or more elements in a work of art so that they appear symmetrical (even) or asymmetrical (uneven) in design and proportion.

Batik

A method of dyeing cloth which involves the use of removable wax to repel (resist) the dye on parts of the design where dye is not desired. Batik originated in Indonesia, where its production continues to thrive.

Bisque

When clay has its first firing in a kiln, it is called bisque ware. At this point, the clay has changed composition and can no longer have water added to it and turned back into a useable material.

Brayer

In printmaking, a Brayer is a roller which is used to apply ink to printing surfaces.

C**Caricature**

A representation in which the subject's distinctive features are exaggerated.

Cartoon

A humorous or satirical drawing. It also refers to a drawing completed as a full-scale working drawing, usually for a fresco painting, mural, or tapestry.

Carving

A subtractive process in which a sculpture is formed by removing material from a block or mass of wood, stone, or other material, using sharpened tools.

Calligraphy

The art of beautiful writing. Broadly, a flowing use of line, often varying from thick to thin.

Ceramics

The art making of objects of clay and firing them in a kiln. Wares of earthenware and porcelain, as well as sculpture are made by ceramists. Enamel is also a ceramic technique. Ceramic materials may be decorated with slip, engobe, or glaze, applied by a number of techniques, including resist, mishima, and sanggam. Pots may be made by the coil, slab, or some other manual technique, or on a potter's wheel.

Certificate of Authenticity

Certifies the authenticity of an individual piece in an edition and states the current market value.

Contemporary Art:

Generally defined as art which was produced during the second half of the twentieth century.

Cubism

A revolutionary art movement between 1907 and 1914 in which natural forms were changed by geometrical reduction. The most influential style of the twentieth century, developed in Paris by Pablo Picasso and Georges Braque, beginning in 1907. The early mature phase of the style, called Analytical Cubism, lasted from 1909 through 1911. Cubism is based on the simultaneous presentation of multiple views, disintegration, and the geometric reconstruction of objects in flattened, ambiguous pictorial so space; figure and ground merge into one interwoven surface of shifting planes. Color is limited to neutrals. By 1912 the more decorative phase called Synthetic (or Collage) Cubism, began to appear; it was characterized by fewer, more solid forms, conceptual rather than observed subject matter, and richer color and texture.

Collage

Collage is from the French meaning “paste up”. The combination of pieces of cloth, magazines and other found objects to create artwork. A grouping of different textured materials or objects that are glued together.

Carving

A subtractive method of sculpture which consists of removing wood or stone from a single block.

Casting

A process that involves pouring liquid material such as molten metal, clay, wax, or plaster into a mold. When the liquid hardens, the mold is removed, leaving a form in the shape of the mold. Thereby reproducing in plaster, bronze, or plastic, an original piece of sculpture made of clay, wax, or similar material.

Ceramic

Any object made of clay and fired.

Canvas

Fabrics that are prepared for painting. Available in panels, stretched on frames, or obtained by the yard.

Chroma

This is the intensity, or strength, or purity of a color. Squeezing paint directly from the tube to the palette is ‘full chroma’.

Coil method in clay

As one of the oldest methods used in the formation of pottery, long strands of clay are laid on top of one another, joined by blending the coils together.

Contour Drawing

Contour drawing shows the outline of the subject, and not the volume or mass of an object. Blind contour drawings are those created by looking only at the subject, and not the paper while drawing.

Contrast

Contrast is created by using opposites near or beside one another, such as a light object next to a dark object or a rough texture next to a smooth texture.

Color

Color is produced when light strikes an object and then reflects back to your eyes. It has the following qualities: hue, which is the name of a color; intensity, which is the purity of a color; and value, which is the lightness or darkness of a color.

Color Theory

An element of art. Color has three properties: hue, value and intensity.

Color Relationships

Also called color schemes or harmonies. They to the relationships of colors on the color wheel. Basic color schemes include monochromatic, analogous, and complementary.

Colors - Primary

Those hues that cannot be produced by mixing other hues. The primary colors are red, yellow and blue. From these all other colors are mixed.

Colors - Secondary

Colors that are mixtures of two primaries. The secondary colors are orange, green and purple.

Colors - Tertiary (also known as Intermediate)

Obtained by mixing adjoining Primary and Secondary colors.

Colors - Complementary

Complementary colors are those which appear opposite to one another on a color wheel. The complimentary colors are red and green; blue and orange; and yellow and purple. When mixed together in proper proportions, produce a neutral gray .

Colors - Cool

Colors suggesting coolness: blue, green and violet.

Colors - Warm

Colors suggesting warmth: red, yellow, orange.

Composition

The organization of elements (lines, colors and form) in a work of art.

Content

Message, idea, or feelings expressed in a work of art.

Contour drawings

The drawing an object as though the drawing tool is moving along all the edges and ridges of the form.

Contrast

Differences between two or more elements (e.g., value, color, texture) in a composition; juxtaposition of dissimilar elements in a work of art. Also, the degree of difference between the lightest and darkest parts of a picture.

Conté crayon and Conté Crayon

The common and brand name for a drawing medium comparable to colored chalk. It is available in several colors. Most common are red-brown (called sanguine, French for blood), dark-brown (called bistre), black, grays, and white.

D**Dada**

A movement in art and literature, founded in Switzerland in the early twentieth century, which ridiculed contemporary culture and conventional art. The Dadaists shared an antimilitaristic and antiaesthetic attitude, generated in part by the

horrors of World War I and in part by a rejection of accepted canons of morality and taste. The anarchic spirit of Dada can be seen in the works of Duchamp, Man Ray, Hoch, Miro, and Picasso. Many Dadaists later explored Surrealism.

Digital Fine Art Print

A fine art print made by any digital process.

Dot

This refers to the printing image. The screen dots produced by printer to make an image on paper. The screen is also referred to as a half-tone. This is the only way a printer can print shades of colors.

DPI

Dots per inch. Another printer description. Refers to the number of dots per inch in a printed image. A measure of the detail a print.

Dry Brushing

Technique used in paintings using more pigment than water.

Design

The plan, conception, or organization of a work of art; the arrangement of independent parts (the elements of art) to form a coordinated whole.

Distortion

Condition of being twisted or bent out of shape. In art, distortion is often used as an expressive technique.

Dominance

The importance of the emphasis of one aspect in relation to all other aspects of a design.

Depth of field

The area of sharp focus in a photograph. Depth of field becomes greater as the f-stop number is increased.

Dot

This refers to the printing image. The screen dots lightest and darkest parts of a picture.

Conté crayon and Conté Crayon

The common and brand name for a drawing medium comparable to colored chalk. It is available in several colors. Most common are red-brown (called sanguine, French for blood), dark-brown (called bistre), black, grays, and white.

D**Earth art; Earthworks**

Sculptural forms of earth, rocks, or sometimes plants, often on a vast scale and in remote locations. Some are deliberately impermanent.

Elements of art

Sensory components used to create and talks about works of art: line, color, shape/form, texture, value, space.

Emphasis

Special stress given to an element to make it stand out.

Expressive content

Ideas that express ideas and moods

Edition

A limited number of impressions of a print. When the edition is complete, the plate or block is often cancelled by defacing it.

Edition Number

A fraction found on the bottom left hand corner of a print. The top number is the sequence in the edition; the bottom number is the total number of prints in the edition. The number appears as a fraction usually in the lower left of the print. For instance the edition number 25/50 means that it is print number 25 out of a total edition of 50.

Engraving

An intaglio printmaking process in which grooves are cut into a metal or wood surface with a sharp cutting tool called a burin or graver. Engraved lines are cut so they are sharp and clean, and can be distinguished from etched lines, which are slightly irregular since they are bitten unevenly by the acid. Also, the resulting print.

Etching

The technique of reproducing a design by coating a metal plate with wax and drawing with a sharp instrument called a stylus through the wax down to the metal. The plate is put in an acid bath, which eats away the incised lines; it is then heated to dissolve the wax and finally inked and printed on paper. The resulting print is called the etching.

Expressionism

The broad term that describes emotional art, most often boldly executed and making free use of distortion and symbolic or invented color. More specifically, Expressionism refers to individual and group styles originating in Europe in the late nineteenth and early twentieth centuries. It is a concept of painting in which traditional adherence

to realism and proportion is overridden by the intensity of an artist's emotional response to the subject.

Encaustic

Pigment is mixed with melted wax and resin and then applied to a surface while hot.

Elements of Art

Elements of art are the basic visual symbols found in the work such as lines, shape, form, space, point, light, motion, direction, scale, dimension, texture and color.

F**Facsimile Signed**

The artist's signature is photo-mechanically reproduced and applied to the print. These signatures tend to look hand signed, but upon closer examination reveal a composition of tiny dots that are indicative of its unoriginal status.

Foreshortening

The diminishing of certain dimensions of an object or figure in order to depict it in a correct spatial relationship. For example, a figure's arm outstretched toward the observer must be foreshortened—the dimension of lines, contours and angles adjusted—in order that it not appear hugely out of proportion. The term foreshortening is applied to the depiction of a single object, figure or part of an object or figure, whereas the term perspective refers to the depiction of an entire scene.

Folk Art

Art made by people who have had little or no formal schooling in art. Folk artists often make works of art using techniques that have been

handed down through many generations. Examples in Newfoundland and Labrador include Tea Dolls and Hooked Mats.

Fauvism

A style of painting introduced in Paris in the early twentieth century, characterized by areas of bright, contrasting color and simplified shapes. The name les fauves is French for “the wild beasts.”

Firing

To harden clay, you have to heat it at high temperatures which fuses the clay particles.

Fixative Spray

For fixing charcoal drawing on canvas before painting. Fixative spray is available in spray cans, or for use with mouth atomizer.

Figurative

Pertaining to the human figure.

Foreground

Part of a two-dimensional artwork that appears to be nearer the viewer or in the front. Middle ground and background are the parts of the picture that appear to be farther and farthest away.

Focal Point

The place in a work of art at which the viewer’s attention becomes focused because of an element emphasized in some way.

Form

An element of art, such as you would see in a sculpture that has three dimensions. In the broadest sense, the total physical characteristics of an object, event, or situation. It has three-dimensional volume or the illusion of three dimensions.

Function

Purpose and use of a work of art.

Futurism

A group movement that originated in Italy in 1909. One of several movements to grow out of Cubism. Futurists added implied motion to the shifting planes and multiple observation points of the Cubists; they celebrated natural as well as mechanical motion and speed. Their glorification of danger, war, and the machine age was in keeping with the martial spirit developing in Italy at the time.

G**Giclée (zhee-clay)**

Another term for fine art prints. Giclée is a French word which describes the effects of the digital printing ink jets that create a color image on paper (a spraying of ink). A sophisticated printmaking process, today typically produced on an IRIS ink-jet printer, capable of producing millions of colors using continuous-tone technology. Giclée has become one of the fastest growing new mediums of our time and is esteemed as the highest quality printmaking method. Giclées are often made from photographic images of paintings in order to produce high quality, permanent reproductions of them. The extra-fine image resolution possible in this printing process permits retention of a high degree of fine detail from the original image, rendering deeply saturated colors having a broad range of tonal values. A giclée should be printed either on a fine fabric or archival quality white paper using bio-degradable water-soluble inks. After the process of printing it, a giclee specialist should examine the painting with special materials to make any necessary corrections, and apply a final, thin, transparent coating for maximum permanence.

Gouache

A watercolor medium which is mixed with finely ground white pigment to provide an opaque paint. The technique of applying opaque watercolor to paper; also a work of art so produced.

Gesso

An underpainting medium consisting of glue, plaster of paris, or chalk and water. Gesso is used to size the canvas and prepare the surface for painting. Gesso can also be built up or molded into relief designs, or carved.

Gesture Drawing

This quick drawing captures the energy and movement of the subject. It does not necessarily have to be realistic.

Glaze

In ceramics, a vitreous or glassy coating applied to seal and decorate surfaces. Glaze may be colored, transparent, or opaque. In oil painting, a thin transparent or translucent layer brushed over another layer of paint, allowing the first layer to show through but altering its color slightly.

Greenware

When clay is hard, but not yet fired it is referred to as greenware. The clay can be made wet and turned back into a useable material.

Genre

The representation of people, subjects, and scenes from everyday life.

Gesture Drawing

The drawing of lines quickly and loosely to show movement in a subject.

H**Highlight**

Small areas on a painting or drawing on which reflected light is the brightest.

Hue

Hue is another word for color. The attribute which describes colors by name, i.e. red, blue, yellow etc.

Harmony

The principle of design that creates unity within a work of art.

Hatching

A technique used in drawing and linear forms of printmaking, in which lines are placed in parallel series to darken the value of an area. Cross-hatching is drawing one set of hatchings over another in a different direction so that the lines cross.

I**Icon**

An image or symbolic representation often with sacred significance.

Iconography

The symbolic meanings of subjects and signs used to convey ideas important to particular cultures or religions, and the conventions governing the use of such forms.

Impasto

In painting, thick paint applied in heavy layers or strokes to a surface, having the appearance and consistency of buttery paste.

Intaglio

All-metal plate engraving and etching processes in which the printing areas are recessed, i.e., the lines that form the design are cut into the surface. The plate is inked and then wiped so that the paper receives the ink from the incised lines and not from the surface of the plate.

Interpolation

A function of graphic software that calculates more variations between one point on an image and another point so as to add more image depth than is actually seen by the scanner.

Impressionism

A style of painting that originated in France about 1870. Paintings of casual subjects, executed outdoors, using divided brush strokes to capture the mood of a particular moment as defined by the transitory effects of light and color. The artist concentrates on the changing effects of light and color. Often this style can be characterized by its use of discontinuous brush strokes and heavy impasto.

Intensity

This term is used to describe the brightness, or the dullness of a color. Also called chroma or saturation. It refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel.

Installation Art

Refers to the hanging of ordinary objects on museum walls or the combining of found objects to create something completely new. Later, installation art was extended to include art as a concept.

Intaglio

Any printmaking technique in which lines and areas to be inked and transferred to paper are recessed below the surface of the printing plate. Etching, engraving, drypoint, and aquatint are all intaglio processes.

Intensity

The relative purity or saturation of a hue (color), on a scale from bright (pure) to dull (mixed with another hue or a neutral. Also called chroma.

J**Jaggies**

In digital imaging, picture elements that are so large that the viewer becomes aware of them as small squares, with edges looking like zig-zags.

K**Kiln**

Kilns can be electric, of natural gas, wood, coal, fuel oil or propane. The kiln is the furnace used to fire ceramics or metal.

Kinetic art

Art that incorporates actual movement as part of the design.

L**Loom**

A device for producing cloth by interweaving fibers at right angles.

Logo

Short for “logotype.” Sign, name, or trademark of an institution, firm, or publication, consisting of letter forms borne on one printing plate or piece of type.

Lens

The part of a camera that concentrates light and focuses the image.

Lithography

In the graphic arts, a method of printing from a prepared flat stone or grained aluminum plate, metal or plastic plate, invented in the late eighteenth century. A drawing is made on the stone or plate with a greasy crayon or tusche, and then washed with water. When ink is applied it sticks to the greasy drawing but runs off (or is resisted by) the wet surface allowing a print - a lithograph - to be made of the drawing. The artist, or other print maker under the artist’s supervision, then covers the plate with a sheet of paper and runs both through a press under light pressure. For color lithography separate drawings are made for each color.

LPI: (Lines per inch)

This is another printer description. When a printer prints an image it lays down rows of dots (called lines). The number of lines per inch determine how crisp and sharp the image will be when printed. The higher the LPI the better the image quality.

Line

A line is an identifiable path of a point moving in space. It can vary in width, direction and length.

Horizontal lines run parallel such as ===

Vertical lines run up and down such as ||||

Diagonal lines are slanting lines such as \\\ \ / / / / /

Angled lines are a combination of diagonal lines such as ^^^^ / ><<>

Curved lines are curly and express movement such as ~~~~~

M**Mass**

Three-dimensional form having physical bulk, such as a building or a sculpture. It is the visual weight of an object, the illusion of such a form on a two-dimensional surface.

Maquette

In sculpture, a small model in wax or clay, made as a preliminary sketch, presented to a client for his approval of the proposed work, or entered in a competition for a prize or scholarship. The Italian equivalent of the term is bozzetto, meaning small sketch.

Medium

The art material that is used in a work of art such as clay, paint, pencil, oil paint, acrylic, lithography, serigraphy, marble, bronze, etc.. Describing more than one art medium is referred to as media. In paint, it is the fluid in which pigment is suspended, allowing it to spread and adhere to a surface.

Mixed media

An artwork in which more than one type of art material is used to create the finished piece.

Multimedia

Computer programs that involve users in the design and organization of text, graphics, video, and sound in one presentation.

Mat

Border of cardboard or similar material placed around a picture as a neutral area between the frame and the picture.

Mosaic

An art medium in which small pieces of colored glass, stone, or ceramic tile called tessera are embedded in a background material such as plaster or mortar. Also, works made using this technique.

Matte

A dull finish or surface, especially in painting, photography, and ceramics.

Montage

Is a composition arranged so pictures or parts of pictures previously drawn, painted, or photographed join, overlap, or blend with one another. In movies and video, it is the combining of separate bits of film to portray the character of a single event through multiple views. A picture made up of various proportions of existing pictures, such as photographs or prints, .

Monochromatic

A color scheme that involves different values of a single color.

Mandala

Any of various radial geometric designs symbolic of the universe, traditionally used in Hinduism and Buddhism as an aid to meditation.

Monotype

A one-of-a-kind print made by painting on a sheet or slab of glass and transferring the still-wet painting to a sheet of paper held firmly on the glass by rubbing the back of the paper with a smooth implement, such as a large hardwood spoon. The painting may also be done on a polished plate, in which case it may be either printed by hand or transferred to paper by running the plate and paper through an etching press.

Mobile/Stabile

A type of sculpture in which parts move, often activated by air currents. The mobile is a hanging, movable sculpture - three dimensional shapes which are suspended and free moving. The Stabile rests on the ground but also may have moving parts.

Mural

A continuous painting which is designed to fill a wall or other architectural area.

Modeling Material

Material that is formed into a shape. Most modeling materials harden when the moisture in them evaporates, such as clay. Some do not harden, such as plastecine and can be used again.

Mood

The state of mind or feeling communicated in a work of art, frequently through color.

Motif

A unit repeated over and over in a pattern. The repeated motif often creates a sense of rhythm.

Movement

The principle of design that deals with the creation of action.

Modernism

Theory and practice in late nineteenth- and twentieth-century art, which holds that each new generation must build on past styles in new ways or break with the past in order to make the next major historical contribution. Characterized by idealism; seen as “high art,” as differentiated from popular art. In painting, most clearly seen in the work of the Post-Impressionists, beginning in 1885; in architecture, most evident in the work of Bauhaus and International Style architects, beginning about 1920.

N

Newsprint

This paper comes in large sheets, and is inexpensive. Newsprint will eventually yellow, and is not a good choice for preserving artwork. Pen and market will bleed through newsprint.

Negative space

Shapes or spaces that are or represent the areas unoccupied by objects.

Neutrals

Not associated with any single hue. Blacks, whites, grays, and dull gray-browns. A neutral can be made by mixing complementary hues.

O

Offset Printing

Planographic printing by indirect image-transfer from photomechanical plates. The plate transfers ink to a rubber-covered cylinder, which “offsets” the ink to the paper. Also called photo-offset and offset lithography.

Observational Drawing Skills

Drawing skills learned while observing firsthand the object, figure or place

Optical Resolution

The highest resolution that a scanner can capture without interpolation.

Original Print

A print made from the original plate, block, stone, screen, etc. which the artist has created and printed from himself.

Oil Paint

A powdered pigment which is held together with oil, usually linseed oil. A definition by Winsor & Newton state: “Oils are one of the great classic media, and have dominated painting for five hundred years. They remain popular for many reasons: their great versatility, offering the possibility of transparency and opacity in the same painting; the lack of color change when the painting dries; and ease of manipulation.”

Organic

Shapes that are not regular or even, using a combination of edges that are curved or angular.

P

Pigment

Any coloring agent, made from natural or synthetic substances, used in paints or drawing materials.

Pastel

A colored crayon that consists of pigment mixed with just enough of a aqueous binder to hold it together; a work of art produced by pastel crayons;

the technique itself. Pastels vary according to the volume of chalk contained with the deepest in tone being pure pigment. Pastel is the simplest and purest method of painting, since pure color is used without a fluid medium and the crayons are applied directly to the pastel paper. Pastels are called paintings rather than drawings, for although no paint is used, the colors are applied in masses rather than in lines. When the paper is covered completely, it is known as a pastel painting. When the paper is exposed through the pastel, it is known as a pastel sketch. Also refers to pale colors or tints.

Pencil Signed

A signature that is written by the hand of the artist, in pencil. The signature is usually located in the lower right portion of the work, below the image in the white margin. A pencil-signed print bears original status.

Photorealism

A style of painting that became prominent in the 1970s, based on the cool objectivity of photographs as records of subjects.

Post-Impressionism

A general term applied to various personal styles of painting by French artists (or artists living in France) that developed from about 1885 to 1900 in reaction to what these artists saw as the somewhat formless and aloof quality of Impressionist painting. Post-Impressionist painters were concerned with the significance of form, symbols, expressiveness, and psychological intensity. They can be broadly separated into two groups, expressionists, such as Gauguin and Van Gogh, and formalists, such as Cezanne and Seurat.

Post-Modern

An attitude or trend of the 1970s, 1980s, and 1990s, in which artists and architects accept all that modernism rejects. In architecture, the movement away from or beyond what had become boring adaptations of the International Style, in favor of an imaginative, eclectic approach. In the other visual arts, Post-Modern is characterized by an acceptance of all periods and styles, including modernism, and a willingness to combine elements of all styles and periods. Although modernism makes distinctions between high art and popular taste, Post-Modernism makes no such value judgments.

Prehistoric art

Art created before written history. Often the only record of early cultures.

Perspective

Perspective creates the feeling of depth through the use of lines that make your image appear to be three dimensional so as to produce the same impression of distance and relative size as that received by the human eye. The closer the image is, the more detailed it will appear, and the larger it will be. In one-point linear perspective, all parallel lines in a given visual field converge at a single vanishing point on the horizon. In aerial or atmospheric perspective, the relative distance of objects is indicated by gradations of tone and color and by variations in the clarity of outlines.

Pixel

The dots on computer screen that makes up an image

Plate Signed

Prints in which the artist's signature is put onto the plate itself, and then transferred to the print through the same process as the rest of the design.

Pointillism

A branch of French Impressionism in which the principle of optical mixture or broken color was carried to the extreme of applying color in tiny dots or small, isolated strokes. (Stipple) Forms are visible in a pointillist painting only from a distance, when the viewer's eye blends the colors to create visual masses and outlines. The inventor and chief exponent of pointillism was George Seurat (1859-1891); the other leading figure was Paul Signac (1863-1935).

PPI (Pixels per inch)

This refers to the computer screen resolution of an image. The number of pixels per inch that make up the image. Example - If an image is 72 pixels wide at a resolution of 72 PPI, then the image is one inch wide.

Printer Resolution

The number of dots per inch that a printer can print. Example - 300 DPI means the printer can print three hundred dots per inch of image. The higher the number the better the image quality.

Pop Art

A style derived from commercial art forms and characterized by larger than life replicas of items from mass culture. This style evolved in the late 1950s and was characterized in the 1960s by such artists as Jasper Johns, Andy Warhol, Claes Oldenburg, Roy Lichtenstein, Larry Rivers, Robert Rauschenberg, George Segal, and Robert Indiana.

Painting Knife

A trowel-type flexible knife often used in creating impasto.

Paper Maché

Papier maché is an ancient art consisting of paper and a binder, such as wallpaper paste or glue.

Pastel

Colors go from soft to brilliant in a stick form.

Pens

Technical drawing pens produce a sharp line that never varies in width. They come in a range of colors, and widths which create different effects.

Pencils

Pencils are categorized according to the hardness of the lead. The hardest lead is found in the 9-B, which gives you a sharp thin line. The opposite being a 9-B which creates a soft line which is thicker and darker.

Pigment

Pigment is the material used to create the effect of color on any surface.

Pinch Pots

Beginning with a ball of clay, the artist can form a pot by pinching the clay to form the center opening.

Plaster

When mixed with water, this powder will harden into a chalk-like solid used to create sculptures, and other forms of artwork.

Pattern

Anything repeated in a predictable combination.

Performance art

A type of art in which events are planned and enacted before an audience for aesthetic reasons.

Point of View

The angle from which the viewer sees the objects or scene.

Portfolio

A systematic, organized collection of student work.

Positive space

Shapes or spaces that are or represent solid objects.

Printmaking

The transferring of an inked image from one surface (from the plate or block) to another (usually paper).

Principles of Design

The organization of works of art. They involve the ways in which the elements of art are arranged (balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, variation, unity).

Proportion

The size relationships of one part to the whole and of one part to another.

Prime

In painting, a first layer of paint or sizing applied to a surface that is to be painted.

Print (artist's print)

A multiple-original impression made from a plate, stone, wood block, or screen by an artist or made under the artist's supervision. Prints are usually made in editions, with each print numbered and signed by the artist.

Portrait:

A work of art that represents a person or a group of people. Portraits usually show what a person looks like as well as revealing something about the subject's personality.

Painting:

Works of art made with paint on a surface. Often the surface is a tightly stretched piece of cloth called a canvas. Also, the act of painting.

R**Registration**

In color printmaking or machine printing, the process of aligning the impressions of blocks or plates on the same sheet of paper.

Realism

A type of representational art in which the artist depicts as closely as possible what the eye sees. 2. Realism. The mid-nineteenth-century style of Courbet and others, based on the idea that ordinary people and everyday activities are worthy subjects for art. Mary Pratt's work is an example of this.

Repetition

Repetition is created when objects, shapes, space, light, direction, lines etc. are repeated in artwork.

Rhythm

When the regular repetition of particular forms or elements occurs in a work of art, that work is said to have rhythm. It suggests motion.

Resolution

The amount of data that is contained in a graphic file as related to the actual size of the image.

Example - A file that is 4 inches wide, 3 inches high, and its resolution is 72 pixels per inch. No matter what resolution you create an image with, the Web only displays images at 72 PPI

Reflection

Personal and thoughtful consideration of an artwork, an aesthetic experience, or the creative process.

Rhythm

Intentional, regular repetition of lines of shapes to achieve a specific repetitious effect or pattern.

Rubric

A guide for judgment or scoring, a description of expectations.

Relief Printing

A printing technique in which the parts of the printing surface that carry ink are left raised, while the remaining areas are cut away. Woodcuts and linoleum prints (linocuts) are relief prints.

Relief Sculpture

Sculpture in which three-dimensional forms project from a flat background of which they are a part. The degree of projection can vary and is described by the terms high relief and low relief (bas-relief.)

Reproduction

A mechanically produced copy of an original work of art; not to be confused with an original print or art print.

Rhythm

A principal of design. It is the regular or ordered repetition of dominant and subordinate elements within a design.

S**Screen Resolution**

This refers to the number of pixels displayed on a computer monitor. The electron scanner in monitor scans and excites the screen in horizontal lines starting in upper left corner to upper right corner and then scrolling down the screen. This happens faster than the eye can see. The higher the number, the more lines per inch are created on the screen.

Serigraph

Silkscreen print whose color areas are paint films rather than printing-ink stains. The direct technique is versatile enough to produce an unlimited range of colors and depths, which justifies to some extent the opinion that serigraphy is as much a painter's as a printmaker's medium. It is a color stencil printing process in which a special paint is forced through a fine screen onto the paper beneath. Areas which do not print are blocked with photo sensitive emulsion that has been exposed with high intensity arc lights. A squeegee is pulled from back to front, producing a direct transfer of the image from screen to paper. A separate stencil is required for each color and one hundred colors or more may be necessary to achieve the desired effect. A serigraph, also referred to as a screenprint, differs from other graphics in that its color is made up of paint films rather than printing ink stains. This technique is extremely versatile, and can create effects similar to oil color, transparent washes as well as gouache and pastel.

SPI (Samples per inch)

Scanners may be described as having a certain DPI resolution. This is not exactly correct. The scanner captures a certain number of samples per inch of a scanned image.

Stipple

In painting, to apply small dots of color with the point of the brush; also to apply paint in a uniform layer by tapping a vertically held brush on the surface in repeated staccato touches.

Shade

Using a mixture of black mixed with a color to make it darker. The opposite of shade is tint.

Shape

Shapes can be in the form of squares, circles, triangles, rectangles, and ovals.

Slab Built

Clay slabs are cut into shape, and joined together with scoring and wet clay called slip.

Shutter

In photography, the part of the camera that controls the length of time the light is allowed to strike the photosensitive film.

Slip

A liquid form of clay. Slip is used to fill in pores, and even out the color. Slip is used to join clay.

Spectrum

The colors that are the result of a beam of white light that is broken by a form of prism into its hues.

Stencil

The process in which an area is cut out of paper, or material such as cardboard to enable paint or ink to be applied to a piece of paper, or canvas through the cutout.

Symbol

A symbol is a picture or image that tells a story of what it is without using words.

Symmetry

A design (or composition) with identical or nearly identical form on opposite sides of a dividing line or central axis; formal balance.

Scale

Relative size, proportion; used to determine measurements or dimensions within a design or artwork.

Sculpture

Three-dimensional artwork that is either in the round (to be viewed from all sides) or bas relief (low relief in which figures protrude slightly from the background).

Sculpture - Assemblage

Sculpture using preexisting, sometimes “found” objects that may or may not contribute their original identities to the total content of the work.

Sculpture - Additive

Sculptural form produced by combining or building up material from a core or armature. Modeling in clay and welding steel are additive processes.

Sculpture - Subtractive

Sculpting method produced by removing or taking away from the original material

Shape

A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or is made by humans.

Space

The emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them.

Still life

A painting or other two-dimensional work of art representing inanimate objects such as bottles, fruit, and flowers. Also, the arrangement of these objects from which a drawing, painting, or other work is made.

Structure

The way in which parts are arranged or put together to form a whole.

Style

A set of characteristics of the art of a culture, a period, or school of art. It is the characteristic expression of an individual artists.

Shade

A hue(color) with black added.

Symbol

A form or image implying or representing something beyond its obvious and immediate meaning.

Site-Specific Art

Any work made for a certain place, which cannot be separated or exhibited apart from its intended environment.

Surrealism

A movement in literature and the visual arts that developed in the mid1920s and remained strong until the mid1940s, growing out of Dada and

automatism. Based upon revealing the unconscious mind in dream images, the irrational, and the fantastic, Surrealism took two directions: representational and abstract. Dali's and Magritte's paintings, with their uses of impossible combinations of objects depicted in realistic detail, typify representational Surrealism. Miri 's paintings, with their use of abstract and fantastic shapes and vaguely defined creatures, are typical of abstract Surrealism.

T**Texture**

The surface quality of materials, either actual (tactile) or implied (visual). Texture creates the feeling of an object. It is one of the elements of art.

Tint

Tint is the opposite of shade. A hue with white added. Tinting is combining white with a color to make it lighter.

Turpentine (or Grumtine)

Used for cleaning equipment and to thin mediums.

Tempera

A water-based paint that uses egg, egg yolk, glue, or casein as a binder with pigment. Many commercially made paints identified as tempera are actually gouache.

Tusche

In lithography, a waxy liquid used to draw or paint images on a lithographic stone or plate.

Theme

An idea based upon a particular subject.

Typography

The art and technique of composing printed materials from type.

Two-Dimensional

Having height and width but not depth (2-D).

Three-Dimensional

Having height, width, and depth (also referred to as 3-D).

Tone

Color with gray added to it.

UV**Underpainting**

Preliminary painting used as a base for textures or for subsequent painting or glazing.

Unity

A principle of design that connects a variety of elements of art and principles of design into a work of art with harmony and balance. A feeling of completeness is created by the use of elements in the artwork.

Vector Graphics

Refers to software and hardware that use geometrical formulas to represent images. The other method for representing graphical images is through bit maps, in which the image is composed of a pattern of dots. This is sometimes called raster graphics. Programs that enable you to create and manipulate vector graphics are called

draw programs, whereas programs that manipulated bit-mapped images are called paint programs. (Corel Draw is an example of vector software)

Value

The lightness or darkness of tones or colors. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray. A value scale shows the range of values from black to white.

Value scale

A value scale shows the range of values from black to white and light to dark.

Vanishing Point

In perspective drawing a point at which receding lines seem to converge.

Virtual

An image that is of the imagination, not of the real world.

Variety

A principles of art concerned with combing one or more elements of art in different ways to create interest.

Visualize

To form a mental image or vision; to imagine.

Visual Literacy

Includes thinking and communication. Visual thinking is the ability to transform thoughts and information into images; visual communication takes place when people are able to construct meaning from the visual image.

Visual Metaphor

Images in which characteristics of objects are likened to one another and represented as that other. They are closely related to concepts about symbolism.

Volume

Refers to the space within a form (e.g., in architecture, volume refers to the space within a building).

Video Television

“Video” emphasizes the visual rather than the audio aspects of the television medium. The term is also used to distinguish television used as an art medium from general broadcast television.

WXYZ**Wash**

A thin, transparent layer of paint or ink.

Watercolor

A translucent, water-based paint that comes in cake or tube form. Characterized by transparency. Also, the resulting painting.

Wax Crayon

These crayons are ideal to use to loosen up your drawing style. Crayons are cost effective, and it is difficult to create really detailed drawings.

Wheel Thrown

Comes from an English term meaning ‘spin’. The clay is placed on the potters wheel and the piece is formed while the clay spins on the wheel.

Woodcut

A type of relief print made from an image that is left raised on a block of wood.

APPENDIX F

Resources and Bibliography

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Print Resources

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http://www.cahe.nmsu.edu/pubs/_f/f

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<http://www.aacap.org/publications/factsfam/develop.htm>

Normal Adolescent Development. *Late High School Years and Beyond*. No. 58 (5/97) The American Academy of Child and Adolescent Psychiatry.
<http://www.aacap.org/publications/factsfam/develop.htm>

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<http://www.learningdesign.com/Portfolio/DrawDev/kiddrawing.html>

Web Sites for Newfoundland and Labrador Resources

Glossary of Printmaking Techniques: Art Gallery of Newfoundland and Labrador
<http://www.heritage.nf.ca/arts/agnl/glossary.html>

St. Michael's Printshop
http://www.wordplay.com/st_michaels/main.html

Christopher Pratt Drawing From Memory
<http://collections.ic.gc.ca/pratt/>

Emma Butler Gallery - Features: Current Exhibit, Artists, Gallery Tour, Heritage, Links.
<http://www.emmabutler.com/>

The Lane Gallery - Features: About The Lane Gallery, Images of Newfoundland Collection, Commercial Photography Service, Terms of Use, Contact Info, Online Ordering. Located in St. John's, NF.
<http://www.lanegallery.nf.ca/>

Christina Parker Gallery takes great pride in representing serious
Newfoundland artists
<http://www.christinaparker.com/>

The James Baird Gallery has free searchable fine arts database
<http://www.jamesbaird.com/>

The Spurrell Gallery
<http://www.wordplay.com/spurrell/>

Newfoundland and Labrador Heritage Web—The Arts
<http://www.heritage.nf.ca/arts/>

Stages and Stores (Change Island) is an online arts & crafts
emporium established to bring to the world the best
Newfoundland and Labrador arts & crafts.
<http://stagesandstores.com/>

Craft Council of Newfoundland and Labrador.
<http://www.craftcouncil.nf.ca/about/default.asp>

Craft & Culture Online Magazine - online craft community of
Newfoundland and Labrador [http://www.craftcouncil.nf.ca/
magazine/default.asp](http://www.craftcouncil.nf.ca/magazine/default.asp)

Where The Tides Flow: The Crafts of Newfoundland and Labrador by
Catherine Simpson
[http://www.artloft2000.com/
Where%20the%20Tides%20Flow.htm](http://www.artloft2000.com/Where%20the%20Tides%20Flow.htm)

How to make Miniature Hooked Mats Variations on an Old Theme.
by Cathy Simpson, Newfoundland
http://www.artloft2000.com/mini_hooked_mats.htm

Innu Tea Dolls - description
http://www.labradorart.com/innu_teadolls.htm

Angela Andrew - Innu Doll Maker
<http://www.innu.ca/angela1.html>
http://www.craftcouncil.nf.ca/gallery/artist.asp?pg=1&artist_id=18

Photo Gallery of Labrador Crafts
<http://www.explorelabrador.nf.ca/crafts.htm#Photo Gallery>

Labrador Grass work

http://www.labradorart.com/Grass_work.htm

Fanny Broomfield Grassworker

http://www.labradorart.com/fanny_broomfield.htm

George Collins Stone Crver - Information and Carvings

http://www.labradorart.com/George_collins.htm

Web Sites

Health & Safety in the Arts, A Searchable Database of Health & Safety Information for Artists

<http://www.ci.tucson.az.us/arthazards/studio.html>

Studio Safety

http://www.artistsfoundation.org/html/afa/hazard_basic/studiosafety.html

Hazards in the Art Classroom

http://www.arts.ufl.edu/art/rt_room/teach/art_hazards.html

International Ergonomics Association, Ergonomics for Children and Educational Environments

<http://www.education.umn.edu/cls/ecee/links.html>

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Ingersoll, Gary M. Normal Adolescence. Bloomington, IN. Center For Adolescent Studies. <http://education.indiana.edu/cas/devtask.html>

The Last Expression: Art from Auschwitz

<http://lastexpression.northwestern.edu/>

The Creativity Web

<http://members.ozemail.com.au/~caveman/Creative/Resources> for Creativity and Innovation

Health & Safety Guidelines for Computer Use at MIT

<http://web.mit.edu/iho/www/computer-use/toc.html>

New Health Risks Face Computer-Age Kids By Justine Kavanaugh-Brown <http://www.ccnmag.com/may99/Edutech.htm>

Cornell University Ergonomics Web School Ergonomics Programs:
Guidelines for Parents
<http://ergo.human.cornell.edu/MBergo/intro.html>

The Ergonomics Society
<http://www.ergonomics.org.uk/ergonomics.htm>

International Ergonomic Association, Ergonomics for Children and
Educational Environments
<http://www.education.umn.edu/cls/ecee/links.html>

Newton's Apple, PBS. Ergonomics.
<http://www.pbs.org/ktca/newtons/13/ergo.html>

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http://www.drgreene.com/21_829.html

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<http://www.osha.gov/SLTC/ergonomics/>

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2000
<http://jobfutures.ca/doc/jf/index.shtml>

Conference Board of Canada Employability Skills 2000+
<http://www.conferenceboard.ca/education/learning-tools/esp2000.pdf> <http://www.conferenceboard.ca/education/learning-tools/employability-skills.htm>

ARTS Ed Net The Getty's Art education Art resources for Educators
Website
<http://www.getty.edu/artsednet/>

Dictionary of Art Terms
http://www.aliceville.com/artdic_0.htm

Art Lex Art Dictionary for artists, collectors, students and educators in
art production, criticism, history, aesthetics, and education.
<http://www.artlex.com/>

National Association for Child Development
<http://www.nacd.org/>

The business, creativity and technology magazine for graphic designers
<http://www.howdesign.com/>

The Internet Public Library: Graphic Arts Resources
<http://www.ipl.org/ref/RR/static/hum20.15.00.html>

Rubrics for Web Assignments
<http://edweb.sdsu.edu/webquest/rubrics/weblessons.htm>

The following links will lead you to tutorials and other information that will help you learn the technology that will help you develop your portfolio. There are many other similar sites on the Web - this is only a select sampling.
<http://www.itma.vt.edu/studio/tutorials.htm>

Explore the interplay of art and communication, including advertising, packaging, interface and Web design, artists and techniques.
<http://arttech.about.com/cs/communicationarts/index.htm>

Art/Technology
<http://arttech.about.com/mbody.htm>

Square One Graphics
These Tutorials are downloadable in .pdf format. You will need to have Adobe Acrobat reader installed on your computer before you can download and print these Tutorials.
<http://www.squareonegraphics.com/tutorials.html>

Learning Corel Presentations 8.0
This site has links to other software tutorials including Power Point
<http://www.uaex.edu/pres8/default.htm>

Link Sites for on-line Tutorials
<http://dirs.educationworld.net/cat/406404/>
<http://www.clicknlearn.com/Links/Links.htm>

The Photo Paint Place - Information and Tutorial Site
<http://www.cedesign.com/cefx/articles.html>

Graphic Design Links
<http://www.ideabook.com/newidea/newpro.htm>

Animation Factory

Over 3,000 original free animated GIFs

<http://www.animfactory.com/?AID=14657&PID=166118>

AIGA (American Institute of Graphic Artists)

This site contains information about graphic design standards and other important information about careers in graphic design.

<http://www.aiga.org/>

Media Awareness Network: Media Smarts

How media smart are you? These cartoons will help you understand some of the techniques and tricks used by television and advertising.

<http://www.media-awareness.ca/eng/med/kids/medsmart.htm>

Shawnee State University Librarians recommend these Internet Resources for research in the Fine, Digital, and Performing Arts areas of Art & Art History, Film & Film Studies, Music & Dance, Photography, Theater, and Visual Art.

<http://www.shawnee.edu/offices/clarklib/subjects/arts.html>

Graphic Arts Lesson Ideas

<http://www.geocities.com/Broadway/Alley/3466/graphic.html>

The Free Internet University: Free Art Courses Index

<http://www.netuniv.net/catalogs/ilos/art.html>

Who, What, When: Interactive Historical Timelines

<http://www.sbrowning.com/whowhatwhen/index.php3?q=12&pid=467>

Corel Magazine

<http://www.corelmag.com/>

Principals of Graphic Design: An online tutorial on the elements and principles of graphic design

<http://www.mundidesign.com/presentation/index2.html>

Online Photography Courses and Information:

http://www.agfanet.com/en/cafe/photocourse/cont_index.php3

<http://www.agfanet.com/en/>

<http://www.sitesketchers.com/faceit.htm>

<http://134.126.10.30/~ramseyil/arteducation.htm>

http://www.online2.org/lessons/collage_proj.html

<http://www.library.arizona.edu/images/afamer/lessons/collage.htm>

Synthetic Lighting for Photography

<http://www.sgi.com/grafica/synth/index.html>

The Internet Public Library Graphic Arts Resources

<http://www.ipl.org/ref/RR/static/hum20.15.00.html>

The Museum of Web Art: web based art

<http://www.mowa.org>

The Centre Georges Pompidou: web-based art in its online gallery,
plus other interesting resources and the New Media Encyclopedia
(of art)

<http://www.centrepompidou.fr/english/>

Museum of Modern Art, New York has web-based art projects in its
online gallery

www.moma.org

Stedelijk Museum of Modern Art, Amsterdam has some electronic art
in its 'net art' gallery

www.stedelijk.nl/

ArtNetGallery: the web gallery for international contemporary art

<http://www.artnetgallery.com/>

San Francisco Museum of Modern Art: The scope of SFMOMA's
media arts collection is broad and encompasses all applications of
process, media, and materials including photographic, multi-image,
multimedia, videotape, video installations, film, and other works
created in moving image or image reproduction media.

http://www.sfmoma.org/espace/espace_overview.html

Digital Art Galleries

<http://www.willmaster.com/gallery/>

http://www.vengra.com/grafx/quick_digital_arte.html#

The Web Gallery New York: This gallery features the latest selection of
New York contemporary artists. Pop art, original paintings, prints,
limited editions, photography, lithographs, sculpture, and a
portfolio of New York graffiti artists

<http://www.webgallerynyc.com/>

7 Tips for Better Digital Portraits

<http://electronics.cnet.com/electronics/0-1629010-8-4043721-1.html>

Kodak Lesson Plans

<http://www.kodak.com/global/en/consumer/education/lessonPlans/indices/art.shtml>

Career Information

<http://www.bls.gov/oco/text/ocos092.txt>

Job Futures 2000 - HRDC

<http://jobfutures.ca/doc/jf/index.shtml>

Department of Human Resources Development Canada

Conference Board of Canada Employability Skills 2000+

<http://www.conferenceboard.ca/education/learning-tools/esp2000.pdf>

<http://www.conferenceboard.ca/education/learning-tools/employability-skills.htm>

A collection of highly visual and animated resources centring around

Art as practiced in museums, arts centres and schools.

www.accessart.org.uk

Aztec, Mayan and Inca art

www.kimbellart.org/precolumbian.htm

European and Japanese art

metalab.unc.edu/wm

Print Australia: Print Australia is an on-line printmaker's community.

It comprises a research Library, a mailing list and an on-line gallery.

<http://www.acay.com.au/~severn/>

Printmaking Resource and Technique Information

<http://www.monoprints.com/info/links.html>

NM's Creative Impulse: The Artist's View of World History and Western Civilization

This site is well outlined and provides a multitude of links that can be used across the curriculum. It also features an encyclopedia of history and the arts, which is well organized according to subject area and time periods.

<http://history.evansville.net/index.html>

Visual Arts Links

- www.aesthetics-online.org - articles about aesthetics, philosophy of art, art theory and art criticism
www.ahit.getty.edu/ahit/home.html - Getty Art History information program
www.artandculture.com - interconnected guide to all the arts
www.artcyclopedia.com - guide to art online, contains links to Web sites with information about artists
www.artincontext.org - online reference library for the publication and dissemination of information about artists and where to find their work.
www.artnet.com - art index containing works by over 13,000 artists
www.arts.gov - National Endowment for the Arts
www.artsedge.kennedy-center.org - John F. Kennedy Center for the Performing Arts and the National Endowment for the Arts (with support from the U. S. Department of Education)
www.artsednet.getty.edu - J. Paul Getty Center - Art education resources
www.art.unt.edu/ntieva/artrcurr/public/sos/index.htm - North Texas Institute - Information for Educators on the Visual Arts
www.crayola.com - Crayola lesson plans
www.crystalproductions.com - Crystal Productions list of art videos
www.davis-art.com - Davis Publications, including SchoolArts
www.heritagepreservation.org/PROGRAMS/SOS/sosmain.htm - Save Outdoor Sculpture!

 Programs, Awards, Resources - Inside Outdoor Sculpture, a hands-on kit for students ages 10 - 14 email SOS!@heritagepreservation.org
www.museumnetwork.com
www.nga.gov - National Gallery of Art
www.sculptor.org - resource for sculptors
www.sculpturecenter.org
www.si.edu - Smithsonian Institution

<http://hadc.ucla.edu> - National Arts Disability Center - American information dissemination, technical assistance, and referral centre specializing in the field of arts and disability

 Creative People, the Nature of Creativity, and Creative Management are covered in this annotated bibliography on Creativity. More than 45 works are cited with useful summaries of the authors' conclusions. Experts cited include E. Paul Torrance, Abraham H. Maslow, Silvano Arieti, S. J. Parnes
<http://advertising.utexas.edu/research/biblio/Creative.html>

Techniques To Be more Creative - one of many links from
Creativity Web by Charles Cave in Sydney, Australia
[http://www.ozemail.com.au/~caveman/Creative/Techniques/
index.html](http://www.ozemail.com.au/~caveman/Creative/Techniques/index.html)

<http://www.artcyclopedia.com/about.html>
<http://www.clipart.com/>
<http://desktoppublishing.com/artlinx.html>

7 Tips for Better Digital Portraits
<http://electronics.cnet.com/electronics/0-1629010-8-4043721-1.html>

Art School On Line
<http://www.angelfire.com/ar/rogerart/>

Digital Art Gallery
<http://www.willmaster.com/gallery/>
http://www.vengra.com/grafx/quick_digital_arte.html#- use this site

Principals of Graphic Design
This site contains a tutorial on graphic design elements and principles
<http://www.mundidesign.com/presentation/index2.html>

This is an online magazine for graphic design
<http://www.howdesign.com/>

Kodak Lesson Plans
[http://www.kodak.com/global/en/consumer/education/lessonPlans/
indices/art.shtml](http://www.kodak.com/global/en/consumer/education/lessonPlans/indices/art.shtml)

How do I do that? Things to do with a digital camera and images.
<http://www.shortcourses.com/how/contents.htm>

Finding Images on the Web
<http://www.bu.edu/library/training/webimages.htm>

Crash Course in Copyright, University of Texas
[http://www.utsystem.edu/OGC/IntellectualProperty/
cprtindx.htm#top](http://www.utsystem.edu/OGC/IntellectualProperty/cprtindx.htm#top)

NASA JSC Digital Image Collection
<http://images.jsc.nasa.gov/>

Digital Photo Course - Agfa

http://www.agfanet.com/en/café/photocourse/digicourse/cont_index.php3

All Digital Photography Learning Center

<http://www.alldigitalphotography.net/>

Kodak Digital Learning Center

<http://webs.kodak.com/US/en/digital/dlc/>

Digital Photography Terms

http://www.dpcorner.com/all_about/terms.shtml

Principals of Graphic Design - a tutorial on graphic design elements and principles

<http://www.mundidesign.com/presentation/index2.html>

The business, creativity and technology magazine for graphic designers

<http://www.howdesign.com/>

Antonio Ratti Textile Center

<http://www.metmuseum.org/collections/department.asp?dep=20>

The Internet Centre for Canadian Fashion and Design

<http://www.ntgi.net/ICCF&D/textile.htm>

Fabrics.net is an information, resource, and referral network. We have been compiling your requests into a one- stop- everything- you- ever- wanted- to- know- about- fabrics, trims, care, embroidery, knitting, and quilting megasite

www.fabrics.net

Fiber Antics links to textile and fiber art sites, web developments sites and other things that interest me. ...

www.sunshinecable.com/~mnepper/links.html

The Quilters Magazine online

<http://www.thequiltermag.com/>

Fiber and Fabric Arts, Resource for fiber, fabric and related quality quilts, wall hangings and handbags. Hand quilting service available. Fiber Art Fiber art gallery. Here you'll find one of ...

www.artpromote.com/fiberfabric.shtml

This is a dye exercise that allows you to create over 120 dyes using just 3 colours. The 3 prime colours of dye are used - Cyan(Green/Blue), Magenta (Hot Pink) and Yellow.

<http://www.allfiberarts.com/library/aa02/aa071002b.htm>

All Fiber Arts - You can find over 900 pages of information, free patterns, resources and instructions for weaving, spinning, dyeing, knitting, crochet, felting, papermaking, needlepoint, sewing, and other textile handicrafts.

<http://www.allfiberarts.com/>

Batik Gallery <http://www.airland.com/id/batik/> a gallery of examples

The Collector's Guide to the Art of New Mexico- "Batik as Art"

<http://www.collectorsguide.com/fa/fa062.shtml>- history with examples - some description of method

Androsia - Hand Batiked Fashions in the Bahamas <http://www.androsia.com/>

Bahamian factory tour

Dharma Trading Company - Textile Crafts Supplies Catalog <http://www.dharmatrading.com/>

batik supplies

Dharma Trading Company - "Introduction to Batik" <http://www.dharmatrading.com/info/batik.html>

how-to

Batik of Indonesia <http://www.serve.com/aberges/batikpag.htm>

Indonesian examples and how-to Good Orient Company"

Introduction to Batik" <http://www.goodorient.com/goodorient/intobat.html> history ***

Terri Hauge, Batik Artist <http://www.terrihaugen.com/batik.htm>

Kinderart - "Quick Batik" www.kinderart.com/textiles/qbatik.htm

faux Batik for age 4-10 (an adapted technique)

How to Batik

<http://www.flash.net/~pburch/dyeing/howtobatik.html> how-to

Glorious Fabrics - Batik Mini Paintings-examples of small sized batiks

http://www.gloriousfabrics.com/batik_minis.htm

The Batik Guild

<http://www.batikguild.freemove.co.uk/> England