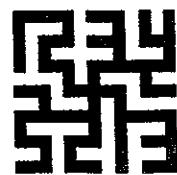
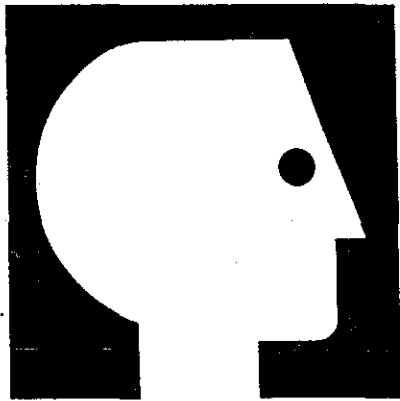




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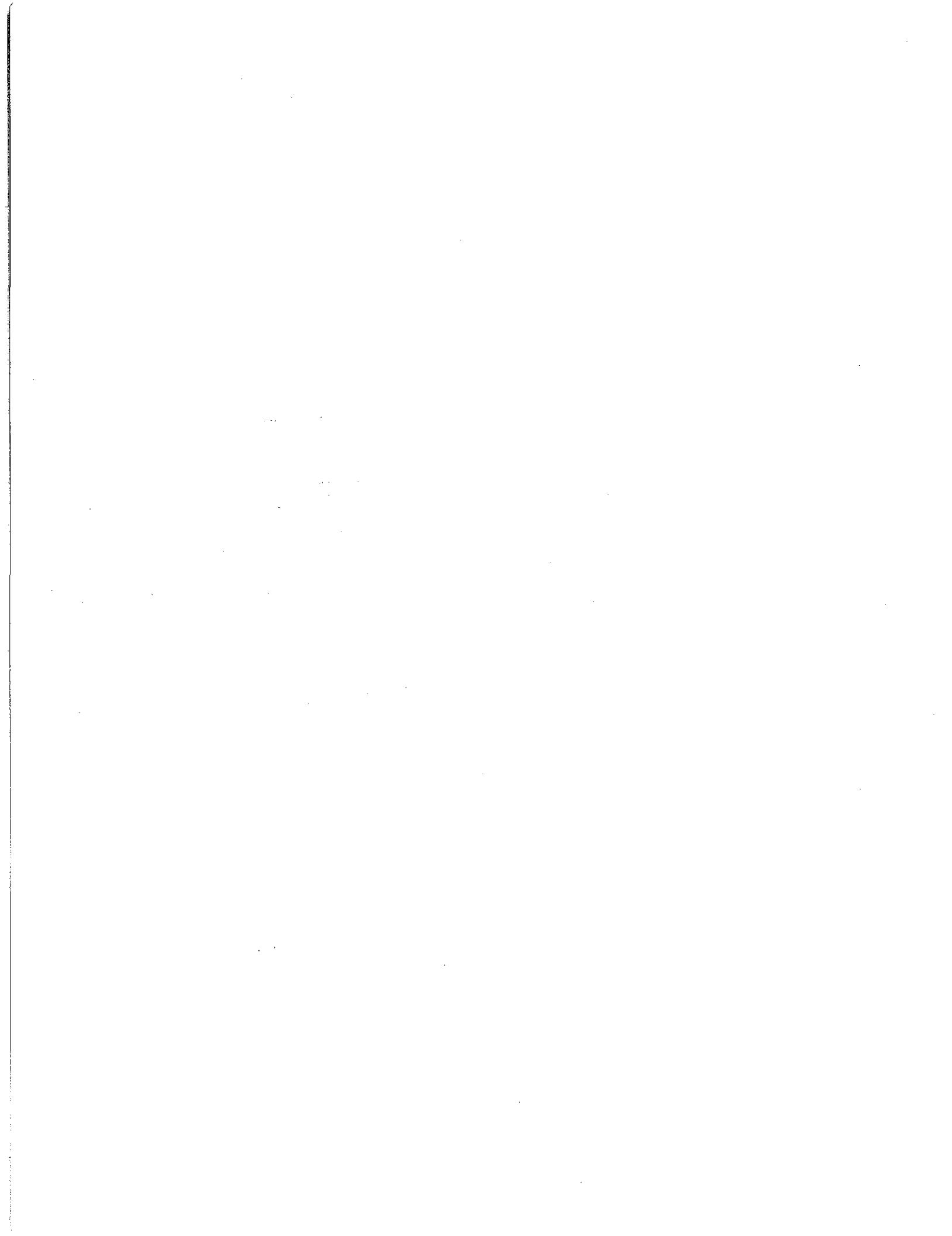
# **Visual Art 10, 20, 30**

## **Curriculum Requirements**



Recycled Paper

**November 1996**



# **Visual Art 10, 20, 30**

## **Curriculum Requirements**

## **Saskatchewan Education November, 1996**

Cover Art: "Power Play"  
Ron McLellan  
Painted wood  
60 x 170 cm  
1988



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- contributing field personnel.

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# The Arts Education Program

## Introduction

Two Minister's advisory committee reports released in the 1980s provided the basis for the development of new policy and curricula in Arts Education in Saskatchewan.

In 1981 the Minister's Advisory Committee on the Fine Arts in Education released its final report with forty-five recommendations for improving the teaching of the arts in Saskatchewan schools. It recommended that a new Arts Education curriculum be developed, and provided guidelines for curriculum development. The committee also recommended that high schools be encouraged to offer specialized credit courses in the arts at the 10, 20 and 30 levels and that the Department of Education establish rigorous standards for specialized studies in the arts.

From 1982 until 1984, the Minister's Curriculum and Instruction Review Advisory Committee undertook a province-wide study of education. The committee's final report, *Directions*, recommended that aesthetic education be a part of the kindergarten to grade 12 core curriculum for all students.

In fall of 1986, an advisory committee was formed to advise Saskatchewan Education in the areas of dance, drama, music and visual art. Curriculum writers and the committee began to prepare curriculum guides for a four-strand Arts Education program and for specialized arts courses at the 10, 20 and 30 levels.

Visual Art 10, 20 and 30 curriculum requirements were established in response to four main guidelines:

- the Arts Education curriculum requirements should include three components – the creative/productive component, the cultural/historical component and the critical/responsive component
- the curriculum requirements should include Indian, Métis and Inuit content and perspectives
- the required learnings should include knowledge, skills and attitudes
- the course for each grade should be based on a 100 hour course time allotment.

During the development of these curriculum requirements, drafts were taken periodically to the visual art sub-committee of the Arts Education Curriculum Advisory Committee and to the Indian and Métis Education Advisory Committee for review and comment. In addition, the requirements underwent a field review during which comments and suggestions were gathered from visual art specialists throughout the province. These comments and suggestions were incorporated during the revision process.

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## **Program Aim and Goals**

The Arts Education program has one major aim: to enable students to understand and value arts expressions throughout life. This one aim, which also applies to specialized arts courses, describes the main outcome for students and the primary reason for including Arts Education in the Core Curriculum for all students.

The aim of the Arts Education program can be achieved through meeting the following goals. Students will:

- respect the uniqueness and creativity of themselves and others
- express themselves through languages other than spoken or written language
- understand the contributions of the arts and artists to societies and cultures, past and present
- gain a lasting appreciation of art forms experienced as participant and as audience
- recognize the many connections between the arts and daily life.

## **Philosophy**

The Saskatchewan Arts Education program provides a unique "way of knowing" about the world and human experience. In order for students to benefit from this unique way of knowing, the program encourages the following:

- education of the senses to take in information
- education about the basic languages of the arts
- acquisition of skills and development of abilities to enable students to express themselves using the languages of the arts
- understanding of the role of the arts in cultures and societies, and in people's daily lives
- acquisition of a body of knowledge accumulated over the years of human existence, consisting of the beliefs and aesthetic principles of various cultures and societies.

In addition, the Arts Education program recognizes that artists are thinkers. Their ideas have contributed and continue to contribute to an understanding of human existence. The Arts Education program provides a place for critical and creative thinking and the development of student ideas.

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# **Three Components of Arts Education**

All Saskatchewan Arts Education Courses, including specialized courses, must incorporate the three components of the Arts Education program. These components are the creative/productive component, the cultural/historical component and the critical/responsive component.

Courses are structured, through the inclusion of the three components, to achieve a balance in focus. The three components are not to be segregated but are intended to be interwoven throughout the program. The explanations below are specific to visual art.

## **The Creative/Productive Component**

This component includes the exploration, development and expression of ideas using visual art materials, forms and styles. In order for a project to be creative, the student must be actively engaged in a thinking process. The student will learn where ideas come from and how ideas can be developed and transformed through visual art experiences. Reflection is an essential part of the creative process and allows the students to evaluate their own growth in their creative endeavours.

## **The Cultural/Historical Component**

This component deals with the role of visual art in culture, the development of visual art throughout history, and the factors that influence visual art and artists. This component includes the historical development of visual art but also focuses on visual art in contemporary cultures. Students will explore popular culture and be provided with opportunities for various cross-cultural studies. The intention of this component is to develop students' understanding that visual art is an integral aspect of living for all people.

## **The Critical/Responsive Component**

This component aims to develop students' ability to respond critically to visual art works. Students will become willing participants in the interactive process between the art works and themselves, rather than passive consumers of art works. The curriculum provides the teacher with a suggested method for guiding discussion when presenting students with art works. The method is intended to move students beyond snap judgement to informed personal interpretation.

# Curriculum at a Glance

**Aim:** To enable students to understand and value arts expressions throughout life.

## Foundational Objectives

Creative/Productive

Cultural/Historical

Critical/Responsive

## Learning Objectives

### Modules

- sequence of lessons developed within a context
- variety of instructional strategies
- balanced focus among three components (i.e., Creative/Productive, Cultural/Historical, Critical/Responsive)
- CELs
- Indian and Métis content
- adaptive dimension
- gender equity
- resource-based learning

### Ongoing Assessment

### Assessment and Evaluation

- individual and group assessment
- peer and self-assessment
- contracts
- portfolios
- conferences
- audio and visual recordings
- anecdotal records
- rating scales
- written assignments
- presentations
- performance assessment
- homework
- journal writing
- projects

# **Saskatchewan and Canadian Content**

This curriculum document encourages students to explore the rich and exciting visual art works that exist in this province and Canada. It is important that students become familiar with their own artistic heritage and surroundings. If they study Saskatchewan and Canadian visual art and artists, they will recognize themselves, their environment, their concerns and their feelings expressed in many different ways. They will learn that the visual artists of Saskatchewan and Canada deal with personal, cultural, regional and global concerns and that artistic accomplishments in this province and country are cause for celebration.

## **The Role of Specialized Courses**

All students will have taken the four strand Arts Education program at the Elementary and Middle Levels. Both the Arts Education curriculum and specialized courses at the Secondary Level are developed along a continuum of learning that began at the Elementary Level.

Many Secondary Level students will wish to continue their study of the arts through a four strand Arts Education program. Others who have a particular interest in one arts area will choose to further their studies by pursuing 10, 20 and 30 level courses in that one particular area.

There are similarities as well as differences between the visual art strand of the secondary Arts Education program and the Visual Art 10, 20, 30 courses. Similarities are easily identifiable among the objectives of these courses as well as in the approaches taken to teaching and learning in visual art. In both cases, the continuum of learning about and through visual art that began with the Elementary Level program is reflected.

The most obvious difference lies in the time allotments. The visual art strand of the four strand program receives only one quarter of an allotted one hundred hours, while the specialized Visual Art courses receive the entire one hundred hour allotment. The additional time in Visual Art 10, 20, 30 allows students to explore the study of visual art in greater depth.

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# **Core Curriculum Components and Initiatives**

*Core Curriculum: Plans for Implementation* (1987) defines the Core Curriculum as including seven Required Areas of Study, the Common Essential Learnings, the Adaptive Dimension and Locally-determined Options. Arts Education is one of the seven Required Areas of Study.

In addition to these Core Curriculum components, various other initiatives support curriculum development. This curriculum suggests ways to incorporate Indian and Métis perspectives, gender equity and resource-based learning. These initiatives can be viewed as principles that guide the development of curricula as well as instruction in the classroom.

## **Common Essential Learnings**

*Understanding the Common Essential Learnings, A Handbook for Teachers* (1988) defines the Common Essential Learnings and expands on a basic understanding. Teachers should refer to this handbook for more complete information on the Common Essential Learnings.

Visual Art 10, 20 and 30 offer many opportunities for incorporating the Common Essential Learnings into instruction. The purpose of this incorporation is to help students better understand visual art and to prepare them for future learning, both within and outside of the classroom. The decision to focus on a particular Common Essential Learning within a lesson is guided by the needs and abilities of individual students and by the particular demands of visual art. Throughout a unit, it is intended that each Common Essential Learning be developed to the extent possible.

It is important to incorporate the Common Essential Learnings in an authentic manner. They are intended to be developed and evaluated within the visual art program. Throughout Visual Art 10, 20 and 30 the three components (creative/productive, cultural/historical and critical/responsive) reflect an emphasis on the development of the Common Essential Learnings through their content and processes. Therefore, the inherent structure of the curriculum promotes the integration of Common Essential Learnings into instruction. Foundational objectives for the Common Essential Learnings are included in each module overview chart. More specific learning objectives are incorporated throughout the model module.

Incorporating the Common Essential Learnings into instruction has implications for the assessment of student learning. A unit that has focused on developing Communication and Critical and Creative Thinking, for example, should also reflect this focus during assessment. Assessment strategies should allow students to demonstrate their understanding of the important concepts in the unit and how these concepts are related to each other and to previous learning.

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Throughout this guide, the following symbols are used to refer to the Common Essential Learnings:

<b>C</b>	<b>Communication</b>
<b>N</b>	<b>Numeracy</b>
<b>CCT</b>	<b>Critical and Creative Thinking</b>
<b>TL</b>	<b>Technological Literacy</b>
<b>PSVS</b>	<b>Personal and Social Values and Skills</b>
<b>IL</b>	<b>Independent Learning</b>

## **Communication**

In Visual Art 10, 20, 30 the teacher can further students' knowledge, skills, attitudes and abilities related to Communication by:

- incorporating vocabulary specific to visual art through planned activities which help students focus on what they know and also provide a bridge between students' real life experiences and their school learning
- organizing instruction that allows students to bring forward prior knowledge and/or make connections with other school learning
- creating opportunities for students to express their ideas in a variety of ways, allowing them to learn from other students' thinking and to demonstrate their present understanding
- creating opportunities for students to investigate, understand and apply the use of symbolic meaning in visual art
- encouraging students to use structures which help them relate and understand the concepts under study (for example, by engaging students in tasks which require them to categorize, order ideas, compare and contrast, discern cause and effect)
- planning lessons and designing assignments that stress the possibility and acceptance of many different ways to organize and many potential answers or explanations
- planning learning experiences that allow students to draw upon their first-language skills in order to further their understanding and to present this understanding to others
- having students use expressive language (spoken, written and non-verbal) in order to explore ideas carefully and conscientiously
- providing opportunities for students to use language in different modes (listening, speaking, reading and writing) for a variety of purposes and audiences and in a variety of mediums, in order to strengthen their understanding of visual art

- providing opportunities for students to reflect (for example, through questioning, discussion and journal writing)
- casting himself or herself in the role of observer and listener in order to gather students' ideas to plan future learning experiences
- having students use outlining (graphic and written), concept mapping and diagramming for the purposes of understanding ideas, experiences or objects
- encouraging students to synthesize ideas gleaned from current investigations with prior knowledge and understanding
- having students identify critical issues in factual, editorial or argumentative messages in print and audio-visual media
- having students develop thesis statements and other written constructions required to formulate essays
- having students use the vocabulary and concepts of visual art to develop an argument or present information in formal public modes (e.g., essays, debates, etc.)
- providing opportunities for students to identify and understand persuasion and propaganda techniques and to explore the influence of media in shaping knowledge, culture and values.

## Numeracy

In Visual Art 10, 20, 30 the teacher can foster Numeracy by:

- helping students understand quantitative or mathematical information used
- planning experiences that help students develop a sense of space
- providing opportunities for students to interpret and produce models, maps, graphs, charts and sketches in order to develop their own understanding of their work further
- designing learning experiences that develop spatial concepts such as scale, symmetry, distance, ratio and proportion
- having students continue to examine mathematical applications in visual art (for example, pattern, geometric and technical drawings, compositional techniques, architectural drawings, spatial illusion, perspective, fractals and computer generated imagery)
- having students use the concepts of probability (chance, risk, odds, frequency, combination) to enhance understanding in visual art

- 
- helping students to understand that divergent thinking and reasoning often precede convergent thinking and solutions to problems
  - providing opportunities for students to develop an awareness of the reporting techniques commonly used by special interest groups to increase the impact of data and influence the uncritical reader, listener or viewer
  - providing opportunities for students to read and interpret quantitative information found in newspapers, magazines and government or business publications and to evaluate arguments based on such information.

## Critical and Creative Thinking

In Visual Art 10, 20, 30 the teacher can foster Critical and Creative Thinking by:

- guiding students' analysis of their visual art experiences in order to deepen their understanding of visual art forms and of the concepts being explored
- encouraging students to look for alternatives and to give reasons for their decisions
- encouraging students to approach content in visual art thoughtfully and discriminately by withholding their judgements until they have enough information to respond in an informed manner
- planning opportunities for students to engage in creative problem-solving processes
- allowing for differing expression and interpretation of assignments and encouraging imaginative responses
- planning opportunities for students to think in images and to manipulate visual images for the solutions to a problem
- planning activities that require students to reflect upon and evaluate their own thinking and creative problem-solving processes
- providing students with opportunities to reflect on how knowledge is developed, changed and evaluated in visual art
- enabling students to understand the barriers to critical and creative thinking (e.g., lack of knowledge; fear of criticism and failure; loss of money, approval or power).

## Technological Literacy

In Visual Art 10, 20, 30 the teacher can foster the development of Technological Literacy by:

- planning opportunities for students to explore various sides of an issue related to technological developments, to suggest solutions, to make decisions and, where appropriate, to take action

- 
- exploring innovations in media technology, their implications and influences on values, cultures and ideas
  - integrating content from other subject areas in order to help students understand how technology shapes and is shaped by society
  - exploring how various forms of electric media such as television, video, radio, audio recordings and computers affect the impact of the message
  - enhancing students' perceptual abilities and awareness (for example, exploring visual information and its daily effects)
  - critically examining the technical, social and cultural implications of present technological developments as they arise within the modules (for example, by having students participate in activities which examine technology and copyright issues)
  - exploring how technology influences occupational roles within society and affects the workplace (e.g., occupational health, safety, unemployment, etc.)
  - using media techniques, devices and technology to enhance specific learning situations
  - encouraging students to recognize the inevitability of profound change due to developments in technology and changes in society's values and norms and by preparing them to influence change.

## **Personal and Social Values and Skills**

In Visual Art 10, 20, 30 the teacher can foster the development of Personal and Social Values and Skills by:

- exploring varied cultural content
- exploring the themes, characters and conflicts of visual art expressions to foster greater understanding of various cultures, develop understanding of people and develop an awareness of discrimination or bias, when present
- modelling and encouraging sensitive responses to the ideas, comments and creative expressions of others
- providing opportunities for students to respond to and build upon the ideas of others
- raising the students' awareness of group dynamics in co-operative problem-solving situations
- allowing students to participate in activities that help them explore and develop empathy for others

- 
- encouraging students to recognize the importance of fact finding, truth, prior experience, collaboration, problem solving, and respect for the views and rights of others when engaging in visual art activities
  - developing an understanding of educational empowerment (for example, encouraging students to function as fully rational, reflective, compassionate and creative individuals in social situations and political processes)
  - providing opportunities for students to work toward an understanding of human rights and the eradication of prejudice, sexism, racism and other forms of discrimination.

## **Independent Learning**

In Visual Art 10, 20, 30 the teacher can foster Independent Learning by:

- making choices in teaching that reflect student needs and interests, and guiding students in the development of their own art works
- encouraging use of resources both inside and outside the school, and encouraging students to seek information through a steadily expanding network of options, including libraries, databases, the media, individuals and agencies
- planning experiences that lead to independent exploration and a willingness to take risks
- planning, monitoring and evaluating learning experiences to encourage student independence (e.g., using contracts; encouraging students to initiate conferences with teachers, peers or others outside of school)
- encouraging students to talk about visual art experiences they have encountered outside of school in order to discover the relationship between these expressions and their class work
- providing time for students to share in class what they have discovered at home about a particular concept that was introduced in the visual art class.

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## The Adaptive Dimension

The Adaptive Dimension is an essential part of all educational programs. Like the Common Essential Learnings, the Adaptive Dimension is a component of Core Curriculum and permeates all curriculum and instruction. For more complete information refer to *The Adaptive Dimension in Core Curriculum*, Saskatchewan Education (1992). The Adaptive Dimension is defined as:

...the concept of making adjustments in approved educational programs to accommodate diversity in student learning needs. It includes those practices the teacher undertakes to make curriculum, instruction, and the learning environment meaningful and appropriate for each student (p.1).

A wide range of diversity can be accommodated by using the following general guidelines for adaptation:

- Alter the pace of the lesson to ensure that students understand the concept being presented or are being challenged by the presentation. One of the most basic adaptations that can be made to assist students is to give them sufficient time to explore, create, question and experience as they learn.
- Monitor the use of vocabulary. It is possible to use advanced and simple vocabulary in the same lesson by incorporating both in a sentence: "Pat was proficient or good at drawing people". This helps to satisfy the requirements of some students, expand the vocabulary of others, and make the lesson meaningful to all.
- Introduce attempts to increase the rate of performance only when the student has achieved a high level of accuracy.
- Alter the method of instruction to meet the needs of the individual.
- Alter the manner in which the student is required to respond to the teacher and/or to the instructional approach.
- Alter the setting so that the student may benefit more fully from the instruction.
- Change the materials so that they enhance rather than impede learning.
- Have advanced or challenging tasks available for students who have become proficient.
- Use interactive techniques which allow close monitoring of the students' progress.
- Encourage as much student participation as possible in both planning and instruction.
- Adapt evaluative procedures in order to maximize the amount of relevant information received from each student.

- 
- Understand that the less rigid the setting and the approach -- the easier it is to adapt.
  - Use support systems extensively (methods and personnel). Adaptation is not possible without them.

The Adaptive Dimension includes all practices the teacher employs to make learning meaningful and appropriate for each student. Because the Adaptive Dimension permeates all teaching practice, sound professional judgement becomes the critical factor in decision making. Visual Art 10, 20 and 30 allow for such flexibility and decision making.

## **Special Needs Students In Visual Art 10, 20, 30**

When there are students with special needs or a designated disability in the visual art classroom, teachers may need to seek professional advice and other forms of support. Consultative services regarding students with special needs may be obtained through local school systems, community resources and Saskatchewan Education's Special Education Branch. The Education Act defines students with designated disabilities as those persons who are visually impaired, hearing impaired, trainable mentally retarded, severely learning disabled, orthographically disabled, chronically health impaired, or socially, emotionally or behaviourally disabled.

In visual art, as in other subjects, there are adaptive techniques and other technical aids that can assist teachers in meeting the needs of students who face special challenges. Some students may require modified visual art tools or materials, a brailler, a voice synthesizer, a personal amplification system, or computer assisted instruction to derive maximum benefit from visual art courses.

In visual art, a student with a chronic physical disability may achieve the foundational objectives related to the cultural/historical and critical/responsive components of the program with few adaptations or with the same adaptations that are required in other subjects. However, to help the student achieve the foundational objectives related to the creative/productive component, the teacher may require further support. Through consultation with a resource person, the teacher could find ways, for example, to encourage the student who is physically challenged to create works with marks and symbols to the best of his or her ability.

A student with a visual impairment might be encouraged to use three-dimensional materials such as clay or wood rather than two-dimensional materials. When learning to respond to visual art that has been created by others, this student might require electronic assistance or braille resource books. The student may rely on interviews, research and a sense of touch when discussing art works.

Visual art is an exciting and unique way of discovering and knowing about the world and human experience. With innovative adaptations and strong support, every Saskatchewan student can realize the benefits of visual art courses.

# Indian and Métis Curriculum Perspectives

The integration of Indian and Métis content and perspectives in the kindergarten to grade 12 curriculum fulfils a central recommendation of *Directions* (1984). The document states:

Saskatchewan Education recognizes that the Indian and Métis peoples of the province are historically unique peoples and occupy a unique and rightful place in our society today. Saskatchewan Education recognizes that education programs must meet the needs of Indian and Métis peoples, and that changes to existing programs are also necessary for the benefit of all students (p.6).

The inclusion of Indian and Métis perspectives benefits all students. When culture is reflected well in all aspects of the school environment, children can come to acquire a positive group identity. Appropriate resources also foster meaningful cultural experiences and promote the development of positive attitudes in all students. The awareness of one's own culture and the cultures of others add to an appreciation of Canada's pluralistic society.

Saskatchewan Indian and Métis students come from varied cultural backgrounds and social environments. These include northern, rural and urban areas. Teachers will need to be aware of the diverse social, cultural and linguistic backgrounds of Saskatchewan Indian and Métis students. Cross-cultural communication, first and second language acquisition theory, and standard and non-standard usage of language are increasingly important for educators to know. Teachers can then utilize a variety of instructional approaches which build upon the knowledge, cultures, and strengths that Indian and Métis students possess. Instructional methods, materials and environments need to be adapted to meet unique student learning needs.

Teachers are responsible for integrating resources that reflect accurate and appropriate Indian and Métis content and perspectives. They also share responsibility to evaluate instructional materials for bias and to teach students to recognize such bias. These important actions ensure that all students are exposed to accurate information about Indian and Métis history, culture and values.

The following four points summarize the expectations for Indian and Métis content in curriculum and instruction:

- Curricula and materials will concentrate on positive images of Indian, Métis and Inuit peoples.
- Curricula and materials will reinforce and complement the beliefs and values of Indian, Métis and Inuit peoples.
- Curricula and materials will include historical and contemporary issues.
- Curricula and materials will reflect the legal, political, social, economic and regional diversity of Indian, Métis and Inuit peoples.

## **Inviting Elders to School**

All cultures are enriched by people with valuable and unique knowledge. Such knowledge can expand students' insight beyond the classroom.

Indian and Métis Elders play an important role in the preservation of Aboriginal cultures. Their support of curriculum objectives can have a strong, positive influence on the growing identity of Indian and Métis students. Benefit extends to all students who thus acquire a heightened awareness and sensitivity that inevitably promotes well-being for all.

Protocol for approaching Elders with requests varies from community to community. The District Chiefs' Office, Tribal Council Office, Band Council, or Education Committee on a nearby reserve may be able to assist you. It is essential that you and your students complete the cycle of giving and receiving through an appropriate offering. The offering represents respect and appreciation for the knowledge shared. Prior to the Elder's visit, the nature of the offering must be ascertained as traditions differ throughout Aboriginal communities. In addition, it would be appropriate to offer honoraria and/or expense reimbursement to a visiting Elder.

To initiate the process a letter should be sent to the local Band Council indicating the role the Elder would play within the program. The Band Council may then be able to provide the names of those who have the specified knowledge and skills that would meet your needs. It is recommended that expectations for learning outcomes be shared.

Friendship Centres across the province are active at the community level and often present cultural workshops and activities in co-operation with Elders and other recognized resource people.

## **Gender Equity**

Expectations based primarily on gender limit students' ability to develop to their potential. While some stereotypical views and practices have disappeared, others remain. Where schools have endeavoured to provide equal opportunity for male and female students, continuing efforts are required so that equality may be achieved.

In order to meet the goal of gender equity, Saskatchewan curricula reflect the variety of roles and the wide range of behaviours and attitudes available to all members of society. The new curricula strive to provide gender-balanced content, experiences and teaching approaches. It is hoped that this will assist teachers in creating an environment free of stereotyping, enabling both girls and boys to develop their abilities and interests to the fullest.

The gender equitable approach presented in the curriculum can be reinforced by teachers in two significant ways. First, the curriculum can be supported by the selection of instructional resources that provide greater gender balance. Such materials reflect the current and evolving roles of women and men in society, portray both females and males in non-traditional roles and provide opportunities for discussion of the implications of these pursuits.

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The second measure that can be undertaken to improve equity significantly is to employ gender equitable instructional and assessment strategies in Visual Art. Ensuring that both male and female students receive equitable treatment will enable students to learn and grow without facing artificial barriers or restrictions such as those imposed by gender bias.

In order to ensure gender equity in Visual Art courses, the teacher should:

- have equally high expectations for both boys and girls in the visual art program
- include the study of both male and female visual artists and their work
- treat those art forms that have been viewed as traditionally female and traditionally male with equal dignity and seriousness
- examine images of men and women portrayed in various visual art forms for sex-role stereotyping; for example, advertising images
- treat all teaching strategies, media and activities as appropriate for both sexes; for example, embroidery and welding
- portray the important contributions of both women and men when studying the artistic expression of various cultures
- examine resource materials for gender equitable content and bring to students' attention any gender-biased portions of material
- encourage questioning of stereotyped generalizations in visual art
- observe students in group activities to ensure that neither gender interrupts or takes ownership of the work to the exclusion of the other gender
- expect that students will consider the ideas presented by both genders
- make sure that all discussion is in gender-fair language
- encourage co-operation between the genders
- ensure that both genders have comparable time and access to resources and equipment
- emphasize that the full range of career choices related to visual art is available to both women and men.

## **Resource-based Learning**

Teachers can greatly assist the development of attitudes and abilities for independent, life-long learning by using resource-based instruction. The teacher and teacher-librarian, if available, should plan units that integrate resources with classroom assignments and teach students the processes needed to find, analyze and present information.

Resource-based instruction is an approach to curriculum which encourages students to use all types of resources: books, magazines, films, videos, computer software and data bases, manipulable objects, maps, museums, field trips, pictures and study prints, real objects and artifacts, media production equipment, galleries, performing arts groups, sound recordings, arts organizations and community resource people.

Resource-based learning is student-centred. It offers students opportunities to choose, explore and discover. Students who are encouraged to make choices in an environment rich in resources, where their thoughts and feelings are respected, are well on their way to becoming autonomous learners.

The following points will help teachers use resource-based teaching and learning:

- Discuss the objectives for the module or assignment with students. Correlate needed research skills with the activities in the unit, so that skills are always taught in the context of application. Independent learning is increased as students are encouraged to reflect upon and determine for themselves the abilities they need to complete a learning task. Work with a teacher-librarian, if one is available.
- Plan ahead with the resource centre staff so that adequate resources are available and decisions are made about shared teaching responsibilities, if applicable.
- Use a variety of resources in classroom teaching, showing students that you are a researcher who constantly seeks out sources of knowledge. Discuss with students the use of other libraries, government departments, museums and various outside agencies. Students need an environment that allows some freedom to explore these resources.
- Ask the teacher-librarian, if available, to provide resource lists and bibliographies when needed.
- Encourage students to seek assistance during the course of the assignment or module.
- Participate in and help plan inservice programs on using resources effectively.
- Continually request good curriculum materials for addition to the school resource centre collection.
- Support the essential role of the school resource centre and the teacher-librarian in your talks with colleagues, principals and directors about the visual art program.

# **Introduction to Visual Art 10, 20, 30**

In this course, students experience visual art as artists and audience. As artists, they can use the processes and materials of visual art to explore their own ideas, experiences, feelings, cultural identities, observations and imaginations. As audience, they can see how artists have expressed their ideas about the world and their place in it.

Contemporary art is important to the course. In contemporary art (including painting, print-making, architecture, sculpture, craft, graphic art, film, video, gallery installations, etc.), students see artists' reflections on the world in the students' own lifetimes.

When planning visual art experiences, teachers should begin by carefully studying the document in the following manner:

- Step One** Gain an initial familiarity with the document by reading the **Table of Contents** and leafing through the document, scanning sections that may be of particular interest.
- Step Two** Read the introductory sections of the document in order to understand how the secondary visual art courses fit into the development of Arts Education and Core Curriculum in the province.
- Step Three** Study the section entitled **Visual Art 10, 20, 30 Curriculum Requirements** to become familiar with the structure of the program. Study both the **Foundational Objectives** and the **Learning Objectives** sections. The Foundational Objectives provide the content of the secondary visual art program. The Learning Objectives section offers descriptions of how to achieve the foundational objectives.
- Step Four** Read the **Model Module**. This provides a detailed description of how the foundational objectives, learning objectives, Common Essential Learnings and the content of the module can be incorporated in the program of study.
- Step Five** Review the modules for your grade level and choose the optional modules that are appropriate for your interests and strengths as well as those of your students. Use the **Planning Guide** found in this document to support your planning. This guide includes **Instructional Guidelines**, **Elements of Art**, **Principles of Design**, **Transforming Ideas into Visual Form** and **Viewing Art Works**. Refer to *Arts Education 10, 20, 30: A Bibliography* for information about other resources.
- Step Six** Determine a means of assessing achievement of the foundational objectives. Use a variety of assessment techniques, such as student self-evaluation, group evaluation, teacher evaluation, etc. Refer to the **Evaluation** section in this guide for more information and examples.

# **Visual Art 10, 20, 30 Curriculum Requirements**

This guide was written to support teachers in planning and teaching Visual Art 10, 20 and 30 courses. Teachers are required to plan courses at each grade level that will facilitate student achievement of the foundational objectives. In so doing, all Visual Art 10, 20, 30 courses offered across the province will share important commonalities that will ensure recognition of the credits gained by completion of the courses and will provide consistency for students who transfer from one school to another. The foundational objectives established for Visual Art 10, 20, 30 courses are the culmination of a continuum of learning that began in the visual art strand of Elementary Level Arts Education curricula.

## **The Curriculum Structure**

This curriculum is structured in modules to encourage teachers to plan their arts programs in a series of connected lessons. This practice ensures a larger context for each lesson and enables students and teachers to build upon their previous ideas, knowledge and experience. It also provides opportunities for students to make meaningful connections between arts activities, other curricula and their daily lives.

Teachers should familiarize themselves with the foundational objectives and the module overview charts. These outline the required content for the year. Planning involves designing appropriate activities to meet these objectives.

The "Suggested Activities" are included in the modules to suggest ways of achieving the foundational objectives. Within each module in the curriculum, there are many more suggested activities than can be completed in the allotted time. Remember that the activities are suggestions only and are provided as examples for teachers to use when planning their modules of instruction.

## **Credits**

Credit for Visual Art 10, 20, 30 courses is based on a minimum of 100 hours of instruction per course. One credit is granted for each of Visual Art 10, 20 and 30. Students may earn credits in visual art to fulfil graduation requirements in Arts Education or to use as elective credits.

## **Combined Grade Classes**

While single grade classes are recommended for Visual Art 10, 20 and 30, it may be necessary in some circumstances to combine two or three grade levels in one class. Combined grade classes provide opportunities for the senior students in the group to function in leadership roles. Within the processes of creating art works they may act as resource people and give aid and inspiration to younger students. In discussions and debates they may offer insights and opinions which will extend other students'

perceptions. As well, these students may wish to extend their visual art experience through guided independent research projects in the media and topics of their choice.

## Visual Art 10, 20, 30 Curriculum Overview Chart

Students in Visual Art 10, 20, 30 will complete the three required modules and two optional modules from those listed for each grade. Each module will contain 20 hours of instruction.

### Required Modules

<b>Visual Art 10</b>	<b>Visual Art 20</b>	<b>Visual Art 30</b>
1. Visual Art and Ways of Thinking	8. Ideas and Inspiration	15. Change
2. International Visual Art	9. Popular Culture and Mass Media	16. Visual Art in Canada
3. Local and Regional Culture	10. Cultural Communities of Canada	17. Global Cultural Explorations

### Optional Modules

<b>Visual Art 10</b>	<b>Visual Art 20</b>	<b>Visual Art 30</b>
4. Work, Class and Power	11. Spiritual Images and Visual Art	18. Social Issues and Visual Art
5. Technology and Visual Art	12. Good Design is Good Business	19. Film and Video Studies
6. Functional Objects	13. Sculptural Form	20. Innovations in Visual Art
7. Interpersonal Themes	14. Differing Perspectives	21. Personal Identity and Independent Study

# **Foundational Objectives**

**The foundational objectives describe the required content of Visual Art 10, 20 and 30.** They describe the knowledge, abilities and attitudes that students will acquire as they progress through the program. The foundational objectives outline the critical learnings to be achieved; therefore, they must be used to guide instructional planning on all levels (yearly, module, lesson) and form the basis for program and student evaluation. The section on "Learning Objectives", which follows immediately, describes more specific detailed objectives for each foundational objective.

Although each foundational objective focuses on one of the three components of Arts Education, this curriculum encourages integration of the components within the modules.

Following are the foundational objectives for Visual Art 10, 20 and 30.

The students will:

- 1. Analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences.**  
**(Focus: Cultural/Historical Component)**

Visual art has always been a reflection of human activity. Art gives insights into the individuals, cultures and societies that produce it. To achieve this foundational objective, students will research, discuss and share information about the visual art (past and present) in their regional, national and global communities. They will determine the historical, social and environmental factors that may have influenced the production of art works and interpret their own understanding of the works. Students will begin to see the common threads that exist in the art works of all people and identify how specific societies have used visual art in a unique way to express or challenge ideas, traditions and beliefs. Students will compare traditional and contemporary art works from a variety of places and cultures, to understand how ideas, values or beliefs develop and change over time. They will make connections among literal meanings, design and expressive qualities displayed in the works, and the time and place in which they were produced. Based on research, discussion and analysis students will determine whether works are successful and important and will be able to apply this understanding to their own visual art expressions.

In the students' study of visual art works, they should be able to describe styles, techniques, themes, media, subjects and motifs which have become the trademarks of groups of artists, historical periods and cultures. Through research and discussions, students will discover how artistic trends develop in relation to the events of the times, audience, function, role of the artist in society, geographic location, available resources, etc. Students will discover how artists', critics' and societies' views about art have changed over time and will continue to change. They will examine the

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concerns of artists, including fine artists, traditional artists, craftspeople and commercial artists. In their attempts to make distinctions between artists or various forms of art, students will understand that attempts to classify are often arbitrary.

Students in secondary visual art classes will develop an understanding and knowledge of visual art of their own cultures and societies. They will begin to understand mandates of art institutions and how they function. They will analyze how their lives and societies as a whole are affected by artists and their work and become cognizant of the influences of the media and the world around them. They will become aware of the visual expressions and materials they experience in their daily lives, and understand and interpret significant visual messages which may influence their thinking and actions.

**2. Use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues. (Focus: Critical/Responsive Component)**

Students have been looking at art works in their Arts Education classes from grades one to grade nine. By the time they elect to specialize in visual art, they should be able to demonstrate a contemplative attitude toward works of art. They should demonstrate flexibility in thinking and the ability to suspend judgement while they describe, analyze, interpret and further investigate in the visual arts. Students should be willing to support their opinions as they interpret images, ideas, symbols and moods in visual art images, and should use research in order to understand the contexts in which the works were created. Senior level students should advance their understanding by reading critical analyzes of art works and by writing their own interpretations. The "Viewing Art Works" section in this curriculum provides guidance for analysis, discussion and more insightful viewing of art works.

Students should be able to defend design characteristics, qualities of expression, and their own personal and cultural perspectives. When students have difficulty understanding a particular type of art, they should be encouraged to undertake research in order to place the work in a cultural context, analyze the artist's intentions, and understand their own reaction to the work. They should be open to ideas, respect informed opinions that differ from their own, and make connections between the art produced and the thoughts and behaviours that may have inspired it. The more experience students have with various art forms, the more they will be able to appreciate some of the more difficult concepts involved.

Students studying visual art should be aware that art is everywhere around them. They should be encouraged to observe the art works in their homes and communities. Teachers should bring works of art (originals, slides or reproductions) into the classroom or arrange links with galleries, museums or other teaching establishments. Every effort should be made for students to have first-hand experiences with a variety of art works. The works chosen for study should include a broad range of styles and art forms, time periods, cultures and countries.

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**3. Initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art.**  
**(Focus: Creative/Productive Component)**

This objective is concerned with the actual process of making art works. Within a creative problem-solving process, students will be encouraged to brainstorm, refine, research, observe, identify focus, explore, experiment, solve problems, plan, create, reflect, pose alternative suggestions, adapt, revise the plan and, if necessary, start again (see "Transforming Ideas Into Visual Form" found in the Planning Guide of this document). Lessons should be designed to allow the students flexibility in their approaches to visual problem solving and to encourage them to consider many points of view when attempting to develop a concept.

This objective is divided into three areas:

- Getting Started: Ideas
- Developing Ideas Into Visual Art Works
- Personal Reflection Upon Process and Product

In a sense, it is artificial to divide the creative process into these sections. Teachers should see these divisions as part of a continuum and understand that there is cross-over among them.

• **Getting Started: Ideas**

Visual artists get ideas from many sources. They might draw upon their personal experiences and feelings, the environment, their own writing, observation, their imagination, memories, current affairs, mass media, research, the other arts; or any combination of the above. Just as importantly, ideas for their works might merge from the elements of art and the principles of design, or their art materials and the processes used in creating the work. Many artists use journals to collect and incubate ideas that could inspire the development of future works. See the "Instructional Guidelines" section of this document for information on journals.

• **Developing Ideas into Visual Art Works**

This stage of the process focuses on the interaction of meaning (ideas) and media (art materials). To this end, students will be manipulating and experimenting with a variety of media, objects and concepts to express personal ideas through visual images. They should cover a wide variety of subject matter, topics, themes, etc. and should be exposed to artists' works which deal with current events, global problems, ethical or controversial issues, etc. Students should begin to make connections between the works they are making and other areas of study, for example, social studies, science, etc.

The production of art works should challenge the student to solve problems, make choices and take risks. Students should begin to develop confidence in the use of different aspects of the creative process when developing works of art -- exploring an

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idea or topic, brainstorming, identifying focus, thinking divergently, adapting, reflecting, extending, refining, etc. Students should begin to work for a variety of purposes (to clarify or extend thinking, to express understanding, to express oneself, to create, etc.).

Students should explore ways that they and other artists are able to manipulate visual elements and images to achieve a desired effect or result, whether the goal is to sell a product, create an environment, or express an idea or experience. Students should understand how artists use symbol and metaphor to communicate meaning, as well as other techniques related to the elements and the principles of art. As students are continually barraged with visual images in the mass media, the everyday environment and the art works they are seeing and studying, they need to be able to read the messages that are being sent on many levels.

Students should develop a variety of skills and techniques and should study the processes, styles and techniques used by artists, past and present. They should explore modern technology and media in the creation of art works in order to learn to adapt to the future and change. The visual arts studied should include graphic, fine, functional, popular and traditional arts. Media and techniques studied should include varied forms of art, such as architecture, animation, ceramics, fashion design, film and video, graphic design, industrial design, installation, interior design, illustration, painting, photography, performance art, print-making, sculpture, textiles, etc.

Students should understand health and safety rules and procedures in the art classroom. Whenever students are handling potentially dangerous media and materials, they must be aware of dangers and precautions. In general, hazardous media and materials should be removed from the high school visual art classroom.

#### **• Personal Reflection Upon the Process and Product**

Personal reflection is an on-going process and should not be thought of as strictly a summative activity. While students are working, they will be reflecting on what they are doing and questioning the direction in which they will proceed following each new addition or deletion. They will be applying new information to their works and reflecting on the works they have seen in the past. This process is continuous and essential to the students' development and their ability to communicate clearly their intentions.

During reflection activities, students will demonstrate the connections they have made between their environment, cultural backgrounds and their own work, both in the form and content of the work itself and also in oral and written comments. They will demonstrate their understanding of the role of visual art in various cultures by their critical analysis of visual art works and their ability to share with their classmates their knowledge of the various forms and styles that visual expressions may take.

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## **Learning Objectives**

The learning objectives presented on the following pages define the desired outcomes of learning experiences and outline the steps involved in achieving the broader foundational objectives. Individual teachers will need to incorporate additional learning objectives appropriate to the media, techniques and resources they select for their programs.

The learning objectives for Visual Art 10, 20, 30 are presented as one pool of objectives rather than by specific grade. This allows teachers to select appropriate objectives at any given time during the three years and incorporate them into meaningful contexts. The teacher should remember that some learning objectives will be addressed many times during the three years within differing contexts and to greater degrees of sophistication. An inventory or catalogue of learning objectives should be kept by each teacher in order to monitor which objectives have been addressed in a particular year. If there is more than one art teacher in a school, teachers can share these inventories in order to know what is being addressed in each teacher's class.

# Learning Objectives Inventory

## Foundational Objective:

Analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences.

Learning Objectives	yr. 1	yr. 2	yr. 3
• investigate the role and functions of visual art			
• recognize how visual art can teach us about ourselves, other individuals and the society in which it is created			
• investigate the contributions of Saskatchewan, Canadian and international artists to the field of visual art			
• understand how historical, social and environmental factors and issues influence visual art and artists			
• research to understand the traditional and contemporary visual art of various cultures, past and present, including Aboriginal cultures			
• understand how visual art can transmit or challenge cultural values, ideas and beliefs			
• develop an understanding of the issues and concerns of visual artists and explore controversies related to the arts			
• use knowledge of theories of art in attempting to understand and evaluate art works			
• become aware of the various art institutions and their purposes, traditions and responsibilities to artists and communities			
• recognize that contemporary artists, designers, craftspeople and their works are often difficult to classify			
• explore artists' processes, business practices, work habits, etc.			
• examine relationships between patrons and artists, and clients and designers, and the influences they may have upon each other			
• analyze and evaluate the meaning and influence of visual art, including mass media and popular culture, in their daily lives			
• investigate how artists and art forms can affect the visual environment			
• explore and understand the influence of technology on visual art			
• understand how the mass media and special interest groups use visual images to communicate messages			
• explore some of the many career avenues and future learning opportunities in visual art			
• analyze how trends in fashion, decor, architecture, etc. relate to social, political and environmental contexts			

# Learning Objectives Inventory

## Foundational Objective:

Use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues.

Learning Objectives	yr. 1	yr. 2	yr. 3
• understand that visual art is a form of communication and critically examine non-verbal communication in art works of all kinds			
• perceive, describe, analyze and interpret art works and make informed judgements using appropriate vocabulary			
• judge the success or quality of art works based on research and analysis			
• demonstrate the ability to use the process described in "Viewing Art Works" in this document, and actively participate when viewing and discussing visual art and related issues			
• analyze to understand how the creative process, the elements of art, principles of design and technical ability work together to communicate artists' intentions			
• examine various styles of art, both historical and contemporary, in a variety of art forms			
• demonstrate an open-minded approach to diversity of ideas and artistic styles and respect informed opinions that differ from their own			
• demonstrate the ability to write critically about visual art, basing ideas on evidence found in the works and the cultural contexts of the works			
• demonstrate the ability to research independently in order to increase their understanding of visual art and to further knowledge on a variety of themes			
• think critically about visual art works by reading published criticisms and artists' statements, and using these to help them with interpretation			
• investigate how artists', art historians' and critics' views about art change over time and will continue to change			
• determine how unlike art forms and styles require different criteria for interpretation and evaluation			
• investigate how artists use metaphor, symbol, juxtaposition and other means to convey meaning			
• recognize that artists make choices in their work which reflect themes and points of view that are both personal and social			
• work effectively in a group			
•			
•			

# Learning Objectives Inventory

## Foundational Objective:

Initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art.

Learning Objectives	yr. 1	yr. 2	yr. 3
• examine art works for connections to their own lives and for broader meanings that the works may imply			
• apply knowledge from a variety of sources to the development of ideas for art works			
• understand ways artists acquire and transform ideas into visual form and use this understanding to generate ideas for their own personal expression			
• use a journal to record ideas and information for future reference			
• understand that artists are constantly experimenting with ideas and materials, and appreciate original thought as well as product			
• be aware that being an artist involves knowledge, attitude and imagination in addition to technical skill			
• use preliminary analysis, personal notation and drawing when developing ideas, solving problems or clarifying meanings			
• formulate hypotheses for creative investigation and independent study			
• modify previously learned techniques to generate new ideas			
• use the creative process purposefully in the development of art works			
• challenge themselves to solve problems, make choices, take risks and try a variety of ways of working			
• work for a variety of purposes (to create, to clarify thinking, etc.)			
• determine and explore a variety of media, technology, materials and techniques to solve specific visual art problems			
• understand that media and techniques in themselves may be the content of art works and may convey meaning			
• develop skills and technical competency for using art tools, technology, forms and methods in their visual art expressions			
• investigate a variety of new and non-traditional art forms and be receptive to interpretations other than their own			
• use the elements of art and the principles of design purposefully in works of art			

(continued on next page)

<b>Learning Objectives continued</b>	<b>yr. 1</b>	<b>yr. 2</b>	<b>yr. 3</b>
• collect a portfolio that shows evidence of variety and development			
• understand health and safety hazards and procedures in visual art and practise safe work habits			
• show imagination, interest and initiative in class activities and learn from mistakes as well as successes			
• select appropriate storage and presentation for art works			
• consider the permanency and the fugitive quality of art materials when creating art works			
• develop skills in drawing that assist in the organization and communication of ideas in their work			
• reflect on and analyze the intentions, development and interpretations of their own and their peers' art works in relation to broader regional, national or international contexts			
• analyze composition, thinking, direction, etc. critically by deleting, adding, substituting or rearranging ideas			
• reflect on their own decision-making and problem-solving processes, the ideas represented in their work, and the value of their expressions as their own unique viewpoint			
• interpret and understand that figures, objects, etc. can imply a multiplicity of meanings			
• make choices in their own development based on knowledge and information			
• present and discuss their own works in a professional manner			
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# Model Module

The following description of a module of study is based on suggested activities that appear in Visual Art 30, Module 16, Visual Art In Canada. This model applies to all three grades as an example of a fully developed module. Its purpose is:

- to provide a model so that teachers can see how the suggested activities can be developed into a module of study
- to show how the three components can be integrated in a module
- to show how learning objectives for a module can be derived from the foundational objectives
- to show how the Common Essential Learnings can be developed through visual art
- to show how *Ideas and Inspiration: Contemporary Canadian Art* (slides and CD-ROM) can be used in a module of study, as this resource is available in all Saskatchewan schools.

## The Module

The model module relates to the curriculum guide as follows:

### Visual Art 30

Module 16: Visual Art In Canada

Time: 20 hours

The teacher should study this model before turning to the suggested activities for a particular grade.

## Resources

The module presented here makes use of the following resources:

- research material on Canadian artists and their times
- examples of early design from a variety of communities in Canada
- *Towards a National Image: Painting in Canada* (video)
- *Rupchan: Spirit of a Prairie Potter* (video)
- *Ideas and Inspiration: Contemporary Canadian Art* (slides and CD-ROM)
- *By a Lady: Celebrating Three Centuries of Art by Canadian Women* by M. Tippett
- *The Best Contemporary Canadian Art* by J. Murray
- *Visual Art 1951-1993 (The Michael Snow Project)* by the Art Gallery of Ontario
- information on drawing techniques and styles, such as *Drawing Media and Techniques* by J. Gatto
- *I Don't Have to Work that Big* (16 mm film about J. Fafard)

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## **Foundational Objectives**

Module Sixteen focuses on the following objectives. The students will:

- use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues
- initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art.

## **Common Essential Learnings**

The following Common Essential Learnings are developed in the model module. The students will:

- develop an understanding of how knowledge is created, evaluated, refined and changed within visual art (Critical and Creative Thinking)
- develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects within meaningful contexts (Critical and Creative Thinking)
- develop their abilities to meet their own learning needs (Independent Learning)
- understand and use the vocabulary, structures and forms of expression which characterize visual art (Communication).

## **Media, Skills and Techniques for the Module**

- |   |   |
|---|---|
| <ul style="list-style-type: none"><li>• analysis of art works</li><li>• using the creative process</li><li>• clay</li><li>• hand-building techniques</li><li>• painting or glazing techniques</li><li>• drawing in clay (bas-relief)</li><li>• texture in clay</li><li>• harmony and unity</li><li>• placement</li><li>• research</li><li>• contour and gesture drawing</li></ul> | <ul style="list-style-type: none"><li>• cross-hatch tonal drawing</li><li>• multi-view drawing</li><li>• technical drawing</li><li>• preliminary sketches</li><li>• realism in sculpture</li><li>• mixed media sculpture</li><li>• scale</li><li>• balance</li><li>• installation</li><li>• working in series</li></ul> |
|---|---|

## Learning Objectives

## Activities

# Module Sixteen: Visual Art In Canada

## Lesson One and Two

*Components: critical/responsive, cultural/historical*

The students will:

- make careful observations during active involvement in constructing knowledge and discuss their observations with others (*CEL: CCT*)
  
- analyze to understand how the creative process, the elements of art, principles of design, and technical ability work together to communicate artists' intentions
- recognize how visual art can teach us about ourselves, other individuals and societies
- provide reasons for their answers, responses or choices (*CEL: CCT*)
- research to understand the traditional and contemporary visual art of various cultures, including Aboriginal cultures
  
- use the creative process purposefully in the development of works
- seek alternative ways of responding to activities, projects or assignments (*CEL: CCT*)

View sections of the video *Towards a National Image: Painting in Canada* or works from other collections of early Canadian art. (Teachers should develop their own file of works by Canadian artists as they encounter them in magazines, calendars, slide sets, etc.)

Use a process such as "Viewing Art Works," found in this curriculum guide, to lead students in their discussions of particular works. Discuss the range of styles presented from areas across Canada. Ask the students to determine whether there are regional similarities in the works. What are the artists' intentions in making the works? What can we learn from viewing these works? How have the artists used the elements of art, the principles of design, the images and other means to convey meaning and different expressive qualities?

## Lesson Three and Four

*Components: creative/productive, critical/responsive*

If you were to create a work that communicated information about your area and history, what would you include? Design a web or concept map of ideas that could be included. Refer to "Transforming Ideas Into Visual Form" found in the Planning Guide of this

## Learning Objectives

## Activities

- understand ways artists acquire and transform ideas into visual form and use this understanding to generate ideas for their own personal expression
- generate and evaluate a number of alternative solutions to problems (CEL: CCT)
- work effectively in a group

curriculum, for information on developing student ideas into art works. As a group, determine the format for work the students will create. For example, each student might design a patch for a quilt, a clay section for a large mural, a photograph for a group collage, etc.

- reflect on and analyze the intentions, development and interpretations of their own and their peers' art works in relation to broader regional, national or international contexts
- judge the success or quality of art works based on analysis and research
- discuss their own decision-making and problem-solving processes, the ideas represented in their work, and the value of their expressions as their own unique viewpoint
- reflect on what they have done or experienced (CEL: C)

If students chose to make a clay mural, they can use hand-building techniques to build their sections. They can draw into the clay and build up the clay to achieve interesting textures and designs. Care should be taken in building and drying to guard against breaking and cracking. The group should decide on the finishing techniques for the large work to achieve harmony and unity.

Determine the placement of each piece when students have completed their works. Attach the pieces and grout them to a large board for display in the school. Reflect upon the individual student works and the way that they have been displayed. Determine the influence of their past experiences in visual art. Have the students used the techniques and styles of early Canadian artists or are they using something more up-to-date? (See "Discussing Student Work" found in the Planning Guide.) Teachers should encourage students to respond sensitively to their peers' suggestions, ideas and creations.

## Lesson Five and Six

*Components: cultural/historical,  
critical/responsive*

- demonstrate the ability to use the process described in "Viewing Art Works" in this document, and actively

Respond to the work of contemporary Canadian artists. Use "Viewing Art Works" as a guide in motivating

## Learning Objectives

- participate when viewing and discussing visual art and related issues
- compare similarities and differences (*CEL: CCT*)
- understand how environmental, historical and social factors and issues influence visual art and artists
- explore and understand the impact of technology on visual art
- investigate how artists', art historians' and critics' views about art have changed over time and will continue to change
  
- make choices in learning that reflect their needs and interests (*CEL: IL*)
- demonstrate the ability to write critically about art, basing ideas on evidence found in the works and the cultural contexts of the works
- use fiction, non-fiction, periodicals and periodical indexes, newspapers, pamphlets and audio-visual materials as resources (*CEL: C*)
- develop thesis statements and other written constructions required to formulate essays (*CEL: C*)

### Teacher Note

Refer to the "Instructional Guidelines" section of this curriculum for more information on research.

## Activities

discussion. For examples of contemporary Canadian artists, refer to resources listed in the bibliography: *The Best Contemporary Canadian Art* by J. Murray, *By A Lady* by M. Tippett, *Ideas and Inspiration: Contemporary Canadian Art* (slides and CD-ROM), etc. How do contemporary works differ from the works of early Canadian artists? How do they compare? What are common themes in contemporary and early works? How do they present the same ideas in different ways? How have methods and materials changed? How does today's society affect change in contemporary art?

For homework, have each student write an essay on a contemporary Canadian artist whose works they find interesting or challenging. Use the "Rating Scale To Evaluate an Essay" found in this document to show students what the expectations for the assignment will be.

In the essay, students may write about an artist's works, philosophy, ways of working, themes and interests, influences, etc. Students may want to add what they think the artist's purpose was in creating individual works, what they learned through viewing the work, whether the work reflects the region in which it was made, what they liked about the work, etc. Have the students record their research information, ideas, images, etc. in their journals. Students should present their findings to the class at a predetermined date. (See Lesson Nineteen.) Use the "Rating Scale for Evaluating Presentations" as a guide in letting students know what you are expecting in their presentations to the class.

## Learning Objectives

- use language in different modes for a variety of purposes and audiences (CEL: C)
- continue to develop an understanding of the various issues and concerns of visual artists and explore controversies related to the arts
- demonstrate an open-minded approach to diversity of ideas and artistic styles and respect informed opinions that differ from their own
- analyze their visual art experiences in order to deepen their understanding of visual art forms and the concepts involved (CEL: CCT)

## Activities

The artists shown in *The Best Contemporary Canadian Art* were asked to select their "best" works. Some artists had difficulty selecting. Why would this be a difficult process? Would you consider the choices in the book to be their "best" works? Explain your answers.

What is the "best" work that you have made? Discuss the rationale behind picking a particular work. Compare the students' choice of their best works to the works of the artists' studied. How are they similar?

### Teacher Note

*Teachers must inform students of their expectations and of each student's responsibilities for learning and behaviour. Describe procedures for evaluation, clean up at the end of the class, taking part in discussions, completing research assignments, etc.*

## Lesson Seven

*Component: critical/responsive*

- make careful observations during active viewing experiences and discuss their observations with others (CEL: CCT)
- strengthen their perceptual abilities through concrete experiences (CEL: CCT)
- use their own language to discuss and come to a better understanding of visual art (CEL: C)
- investigate the contributions of Saskatchewan, Canadian and international artists to the field of art

Whenever possible, view works by Canadian artists in local galleries. Set a date for a gallery visit. Refer to "Viewing art Works" to help students analyze and interpret the works observed. Compare them to works by other Canadian artists. How have the works affected students' understanding of Canadian art? Can students apply ideas from the work viewed in the gallery to their own work?

## Learning Objectives

## Activities

### Lesson Eight, Nine and Ten

*Components: critical/responsive,  
creative/productive*

- work for a variety of purposes (to create, to clarify thinking, etc.)
- take risks as independent learners (*CEL: IL*)
- determine and explore a variety of media, technology, materials and techniques to solve visual art problems
- reflect on and analyze the intentions, development and interpretations of their own and their peers' art works in relation to broader regional, national or international contexts

#### **Teacher Note**

*Students should be aware of health and safety hazards and procedures when using paints or any other media in the classroom.*

Use the artists' works studied in this module as inspiration for developing student ideas. Students may want to experiment with a material, technique, idea, etc. that the artist they studied explored in his or her work. Teachers may wish to use the "Learning Contract" (see "Evaluation") as a guide for students in organizing their plans for exploration.

When students have finished their works, ask them to discuss the processes they used in achieving their finished product and the influences that are evident of the artist's work they were studying. (See "Discussing Student Works" for more information.)

### Lesson Eleven

*Components: creative/productive,  
critical/responsive*

- perceive, describe and interpret art works and make informed judgements about art works using appropriate vocabulary
- analyze how trends in fashion, decor, architecture, etc. relate to social and political contexts
- determine and explore a variety of appropriate media, technology, materials and techniques to solve specific visual art problems
- develop skills in drawing that assist in the organization and communication of ideas in their work

Visit a historical museum, antique store, heritage site, etc. View and discuss the industrial design of early objects.

Discuss how the design of objects has changed over time in relation to the elements of art and the principles of design, function, trends, etc. Compare a design trend of the past with one of today.

Take drawing boards on the field trip so that the students can draw some of the functional objects of the past. Students may use the media of their choice, and explore contour, gesture, cross-hatch, etc. For homework, have the students draw a contemporary equivalent of an object drawn during the field trip.

## Learning Objectives

## Activities

- respond to and build upon the ideas of others (*CEL: PSVS*)
- use resources both inside and outside the school to seek information; for example, individuals, media, libraries (*CEL: IL*)
- demonstrate the ability to write about art critically based on evidence found in the works and the cultural contexts of the works
- keep a journal to record ideas and information for future reference

## Lesson Twelve

*Components: critical/responsive, creative/productive, cultural/historical*

Visit a pottery studio or foundry in the community to learn about artists' techniques and practices. Discuss the function of the objects encountered on the field trip and determine if the form of the object follows the function. How are the elements and principles used in the development of the works? What innovations have the artists used to produce fresh new works? What other artists have influenced them? Have students write an informed critique of the works viewed.

## Lesson Thirteen

*Components: creative/productive, critical/responsive, cultural/historical*

- identify and explore environmental, historical and social factors that influence visual artists and their work
  - be aware that being an artist involves much more than having technical skills
  - participate in activities that explore and develop empathy for others (*CEL: PSVS*)
- 
- understand how technology shapes and is shaped by society (*CEL: TL*)

View the video *Rupchan: Spirit of a Prairie Potter*. Discuss his work as a potter and as a pioneer in the prairie provinces. Compare his work to the work of the artist whose studio the students visited in the previous lesson. Was Rupchan ahead of his time? What made him want to continue his work despite great odds? Discuss the driving force behind individuals who follow their dreams. Would you want to have a famous father like Rupchan? Explain your answers.

Rupchan was an inventor; he made objects that were necessary for the continuation of his work. How does technology develop in relation to the needs of individuals? Discuss inventions that students may want to design for their own purposes.

## Learning Objectives

- challenge themselves to solve problems, make choices, take risks and try a variety of ways of working
- engage in creative problem-solving activities (*CEL: CCT*)
- examine mathematical applications in visual art (*CEL: N*)
- engage in learning experiences which develop spacial concepts such as scale, symmetry, distance, ratio and proportion (*CEL: N*)

- investigate the contributions of Saskatchewan, Canadian and international artists to the field of visual art
- investigate a variety of new and non-traditional art forms and be receptive to interpretations other than their own
- seek alternative ways of responding to activities, projects or assignments (*CEL: CCT*)
- keep a journal to record ideas and information for future reference
- interpret and produce models, maps, graphs, charts and sketches in order to further develop their understanding of their work (*CEL: N*)

## Activities

Look at examples of technical drawings to understand how industrial design artists work. Ask students to imagine and design a new invention. They may want to use graph paper and drafting techniques to draw their inventions to scale. If some students finish early they may want to draw other viewpoints of their inventions.

### Lesson Fourteen

*Components:* *critical/responsive, creative/productive*

Examine a variety of three-dimensional art forms from the resources available on Canadian art. Teachers might want to include artists such as S. Tousignant, I. Whittome, T. Urquhart, M. Snow, D. Cisneros, F. Heavyshield, D. Proch, J. Morgan, L. Magor, etc.

Have students choose for further research a particular artist's work or an art form in which they are interested. They can record in their journals information on the artist or art form selected. They will then apply the information gathered to the development of an idea for their own work. Students may want to use preliminary sketches as a starting point in the development of their idea. They can later compare these to the final product to see how their ideas changed as they worked.

### Lesson Fifteen, Sixteen and Seventeen

*Component:* *creative/productive*

Using clay or any other sculptural material, design and create the three-dimensional work developed in the previous lesson. Depending on the

## Learning Objectives

## Activities

- apply knowledge from a variety of sources to the development of artistic ideas
- focus on and complete learning tasks (*CEL: IL*)
- understand health and safety hazards and procedures in visual art and practise safe work habits

artists studied, teachers may want to focus student attention on a particular art form or technique, such as mixed media sculpture, realism in sculpture, the effect of scale on sculpture, asymmetrical balance, bas relief, installations, etc.

While the students are working, the teacher should circulate and offer assistance whenever necessary.

Students should be encouraged to solve their own problems, decide on their own materials and reflect upon their decision making. Teachers should note on anecdotal record keeping forms signs of the students using the creative process in their work. When assessing student performance, they should consider the processes the students use as well as the products the students make.

## Lesson Eighteen

*Component: critical/responsive*

- examine art works for connections to their own lives and for broader meanings that the works may imply
- make careful observations during active involvement in constructing knowledge and discuss their observations with others (*CEL: CCT*)
- judge the success or quality of art works based on analysis and research

When students have finished, have them title their works. Discuss them in relation to the information they communicate and the techniques and styles used in their development. Ask the students to use journal writing to self-evaluate their processes and their completed works. Encourage students to refer to the notes on the artist they studied when discussing their own works. Use the "Self-evaluation Form" found in this document as a guide. Teachers and students may wish to use the "Teacher and Student Negotiation Form" found in this document to determine a mark or grade for the assignment.

## Learning Objectives

## Activities

### Lesson Nineteen

*Components: critical/responsive,  
cultural/historical*

- express their ideas in a variety of ways, demonstrate their understanding and learn from other students' thinking (*CEL: C*)

Have students present to the class the research essays assigned in Lesson Five. Students should have visuals prepared for the presentation and should refer to their notes as they describe the artist's purpose, what they thought about the work and their reasons for choosing the artist. Encourage the class to discuss and debate some of the information presented. Use the "Rating Scale for Marking Presentations" as a guide in determining a grade for the presentations

### Lesson Twenty

*Components: cultural/historical,  
creative/productive*

- investigate how artists use metaphor, symbol, juxtaposition and other means to communicate ideas
- understand that artists are constantly experimenting with ideas and materials, and appreciate original thought as well as product
- recognize that artists make choices in their works which reflect points of view that are both personal and social
- investigate the contributions of Saskatchewan, Canadian and international artists to the field of visual art
- transform their reflections into strategies for action (*CEL: IL*)
- modify previously learned techniques to generate new ideas
- collect or document a personal portfolio that shows evidence of variety and development

View the works of a well-known Canadian artist who uses a variety of media in making art works; for example, M. Snow or J. Fafard. (Ask the students to collect information on the artist prior to this class presentation and encourage their involvement in the discussion.) View and discuss several works that the artist has done in a variety of media. What has the artist done to convey meaning in his or her work? How has the artist taken risks throughout his or her career? Why does the artist work in series to develop his or her ideas?

Ask students to reflect upon the work they developed during this module and brainstorm ideas for further development. They may want to use a variety of different media to develop a theme, use a variety of styles to develop a theme, etc. Have students work

**Learning Objectives****Activities**

through their ideas in preliminary sketches. Eventually, they can present the sketches and finished works together in a school display. As a group, discuss some of the other possible directions the students may take with their works.

# Evaluation

Evaluation includes teacher reflection, program and curriculum evaluation, and student assessment and evaluation. All of these have the same general goal. They are intended to enhance learning and foster further student growth in the objectives of the particular program. Evaluation in Visual Art 10, 20, 30 is undertaken for the same reasons as in other school subjects: to recognize progress and identify areas that need further learning. Educators may refer to Saskatchewan Education's *Student Evaluation: A Teacher Handbook*, 1991 and *Curriculum Evaluation in Saskatchewan*, 1991 for support in these areas.

## Teacher Reflection

An important aspect of good teaching practice is teacher reflection. There are two levels of teacher self-evaluation: reflection on day-to-day classroom instruction by the teacher and reflection that is done through peer coaching. In their visual art programs, teachers should assess their strengths and identify areas for improvement. They can ask themselves the following questions:

- To what extent am I familiar with the Visual Art 10, 20, 30 guide and its philosophy, foundational objectives, activities and instructional approaches? (This is the intended curriculum.)
- To what extent do the actual experiences that I provide (the taught curriculum) match the intended curriculum?
- How am I structuring my observations of students to ensure that foundational objectives are being met?
- What changes could be made to my system of observing and record-keeping to provide accurate and complete information to students and parents?
- To what extent is student learning being fostered as a result of the experiences I provide?
- How have I adapted these guidelines to meet individual needs?
- How have I incorporated opportunities for independent exploration and learning?
- To what extent do I understand the relationships between the Common Essential Learnings and the Visual Art 10, 20, 30 guidelines?
- Am I attending to the Common Essential Learnings in my lesson planning process?

It is important for teachers, as professionals, to engage in reflection. Teachers should take stock of their professional capabilities, set improvement targets and participate in professional development activities. Visual art teachers can address their professional

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growth by reflecting on their programs and their own teaching practice; reading professional documents (for example, articles, journals and books); attending workshops, professional conferences and courses; and developing networks with other professionals in their field.

In planning a module of study, criteria for assessment of each lesson or series of lessons should focus upon the intended curriculum and its objectives, recommended content, types of activities and instructional methods. Questions to be asked could include the following:

- What were the foundational objectives for this module?
- What were the objectives for this lesson?
- What activities were planned to meet the objectives?
- How well do these objectives and activities reflect the philosophy and content of the curriculum?
- To what extent does the teacher's instruction encourage enthusiasm about the visual art program and the lesson?
- To what extent does the teacher's instruction involve students in creating and reflecting upon content and processes of Visual Art 10, 20, 30?
- To what extent were objectives achieved?

### **Supporting the Visual Art Program**

When reflecting on the types of support available for Visual Art 10, 20, 30 teachers could ask the following questions:

- In what ways can I further my professional development in visual art?
- Am I an advocate for the Visual Art 10, 20, 30 program?
- Are sufficient resources available to teach the program as intended?
- Has an in-school or school system network been established to support delivery of this program through idea exchanges and peer coaching?
- Have I taken steps to make administrators and parents aware of the program and its objectives?
- In what ways am I utilizing community and educational resources such as guest artists, special subject councils, universities, museums and arts organizations?
- Is there any support provided through Saskatchewan Education's World Wide Web site or any resources that can be accessed via Internet? (<http://www.sasked.gov.sk.ca>)

## **Program Evaluation**

In order to fulfil the needs of all students and to provide the kinds of support necessary to help teachers achieve the objectives of the curriculum, evaluation of the Visual Art 10, 20, 30 program is essential. Program evaluation can be conducted at two levels: relatively informally at the classroom level, or more formally at the classroom, school, or school division levels.

At the classroom level, program evaluation is used to determine whether the program being presented to the students is meeting both their needs and the objectives prescribed by the province. Program evaluation is not necessarily conducted at the end of the program but is an ongoing process. For example, if particular lessons appear to be poorly received by students, or if they do not seem to demonstrate the intended learnings from a module of study, the problem should be investigated and changes made. By evaluating their programs at the classroom level, teachers become reflective practitioners. The information gathered through program evaluation can assist teachers in program planning and in making decisions for improvement. Most program evaluations at the classroom level are relatively informal but they should be done systematically.

Formal program evaluation projects use a step-by-step problem-solving approach to identify the purpose of the evaluation, draft a proposal, collect and analyze information, and report the evaluation results. The initiative to conduct a formal program evaluation may originate from an individual teacher, a group of teachers, the principal, a staff committee, an entire staff, or central office. Evaluations are usually done by a team so that a variety of skills is available and the work can be distributed. Formal program evaluations should be undertaken regularly to ensure programs are current.

To support formal school-based program evaluation activities, Saskatchewan Education has developed the *Saskatchewan School-Based Program Evaluation Resource Book* (1989) to be used in conjunction with an inservice package. Further information on these support services is available from the Evaluation and Student Services Division, Saskatchewan Education.

## **Curriculum Evaluation**

As new curricula are developed and implemented in Saskatchewan there will be a need to know whether these new curricula are being effectively implemented and whether they are meeting the needs of students. Curriculum evaluation at the provincial level involves making judgements about the effectiveness of provincially authorized curricula.

Curriculum evaluation involves gathering information (the assessment phase) and making judgements or decisions based on the information collected (the evaluation phase), to determine how well the curriculum is performing. The principal reason for curriculum evaluation is to plan improvements to the curriculum. Such improvements might involve changes to the curriculum document and/or the provision of resources or inservice to teachers.

# **Student Assessment and Evaluation**

**Assessment** is a broad term that refers to collecting information on the progress of students' learning. **Evaluation** is making a judgement about the degree of merit or worth of the information collected relative to the learning objectives.

Assessment and evaluation of student progress is as essential in Arts Education as it is in other school subjects. **To reinforce to students, parents, administrators and the general public the importance of Arts Education in Saskatchewan's Core Curriculum, the program must include a means to assess the real benefits to students that result from their involvement in the program.** While the comments that follow relate specifically to the Visual Art program, teachers may also refer to Saskatchewan Education's *Student Evaluation: A Teacher Handbook* (1991) for further information.

The following principles will guide teachers in the development of plans for student assessment in Visual Art 10, 20 and 30:

- Student assessment should be linked to the foundational objectives of the program. Within a foundational objective, specific learning objectives are derived and apply to a particular aspect of the course content. Student assessment will determine to what extent these learning objectives have been achieved by individual students.
- Student assessment should be a continuous process that follows the progress of a student over a significant period of time.
- A teacher should assess students in conjunction with instruction and not outside or apart from the learning experience. The foundational and specific learning objectives determine the instructional strategies employed and the choice of assessment techniques.
- A teacher should employ a number of different assessment strategies so that different types of learning may be evaluated.
- Teacher and students should discuss the students' work often in order to identify areas where more improvement is needed. Students need to know what is being evaluated as well as how it is evaluated.
- Teachers should encourage peer and self-evaluation, to be used in conjunction with the teacher's evaluation of the students.

## **Observation**

For teachers to become good observers, they must have clear ideas of what they will be observing. While observation should always be based upon the objectives, recognizing evidence indicating achievement of an objective is not always a straightforward or easily described process. The assessment of an individual student's achievement of a

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foundational objective will depend upon specific criteria, suggested in the curriculum guide and determined by the teacher and the students.

As well as referring to each foundational objective, teachers should also be aware of four categories of student learning during observation: perception, procedures, conceptual understanding and personal expression. Assessment information collected on these four categories will encompass the development of students' knowledge, processes, skills and abilities, values and attitudes related to the Visual Art Curriculum Requirements.

### **Perception**

In order to develop further their interests and abilities in visual art, students must continually be challenged to develop their perceptual abilities. It is important to include activities that are intended to develop perception even though evidence of perceptual development may be apparent only over an extended period of time.

### **Procedures**

Understanding processes and procedures in visual art enables students to create and respond to visual art works. When creating art works, successful completion of the product depends on understanding the procedures involved. Teachers can evaluate this understanding by observing the students' process and the final product. When assessing the development of students' ability to respond to various art forms and works of art, teachers must observe students over an extended period of time and encourage student self-evaluation.

### **Conceptual Understanding**

Conceptual understanding contains a strong knowledge component and can be assessed, for the most part, using easily observable criteria. Assessment of conceptual understanding is focused upon the following:

- understanding the elements, principles, vocabulary and specific concepts in visual art
- developing an understanding of visual art and its role in cultures and societies
- developing understanding of concepts and criteria to be applied when responding to various works and forms of art.

### **Personal Expression**

The students' conceptual understanding will form the basis for the development of their expressive abilities. However, where conceptual understanding focuses upon specific desirable outcomes, expressive abilities focus on individual responses, creativity and imagination. They also focus on sensitivity to one's own feelings, contextual features, and personal meanings and interpretations. Teachers will need to know their students in order to recognize growth and development. They will need to include opportunities for students to reflect on and respond to the expressive work they view. Students should engage in discussions about their processes and the processes of others. The "Sample Checklist or Rating Scale for Evaluating Creative Processes" found in this guide will provide general criteria for evaluating expressiveness.

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## **Student Reflection**

Student reflection is an extremely valuable element of student assessment. Daily opportunities for individual student comments in discussions, interviews and written reflections (quizzes or tests, journals entries, self-evaluation forms, etc.) can assist the teacher in assessing the student's understanding of visual art concepts. These comments may also reveal difficulties the student is experiencing and the reasons for some objectives not being achieved. Teachers may want to give a reflective exam at the end of the course of study to encourage students to reflect upon their entire course of study and synthesize their ideas, knowledge and understanding.

## **Assessing Process and Product**

When evaluating, teachers should emphasize the assessment of the students' creative and responsive processes, as well as take into account any culminating product which may result from their visual art experiences. Artistic products or final projects, presentations, performances, essays or research papers will give only a partial view of each student's experiences, understanding and development in visual art. Ongoing observation is essential to achieving a complete and balanced assessment and report of the students' overall learning. The teacher should also observe students' struggles with creative problem solving, their willingness to try new things, and their application of critical and reflective thinking.

### **Process**

When assessing each student's learning processes in visual art, teachers may determine the extent to which students are achieving the learning objectives by observing the following:

- all visual art activities and projects in progress
- the actual process of creative problem solving
- individual, pair and group work in progress
- portfolios, including rough drafts and notes
- notebooks
- ongoing visual and written journal entries
- research notes
- the use of computers and other technology
- video and audio cassettes of student work in progress
- student reflection, discussions and responses during the process.

Some assessment techniques to use when evaluating the achievement of objectives related to process include: anecdotal records, observation checklists, portfolios, contracts, conferences, individual and group assessments, written assignments, homework, and peer and self-assessments.

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## **Products**

When assessing products or presentations in visual art the teacher may determine the extent to which students are achieving the learning objectives by observing the following:

- collective and individual arts projects and presentations
- various types of completed non-written work
- research projects and other written work
- portfolios
- video cassettes of student work
- contract criteria
- the student's previous products or presentations
- journals
- student reflection, discussions and responses regarding visual art products

Some assessment techniques to use when evaluating the achievement of objectives related to arts products or presentations include: anecdotal records, observation checklists, performance tests, written and oral tests, portfolios, written assignments, homework, individual and group assessments, contracts, conferences, and peer and self-evaluation.

### **Teacher Note**

**Artistic products or presentations should not be evaluated in isolation, but must always be evaluated in conjunction with the students' creative problem-solving process, their intentions, their previous work that year and the foundational and learning objectives as outlined by the teacher.**

It is important to note that this curriculum recognizes that **challenging oneself personally and exploring new ideas and ways of working** are essential factors in development. This way of working presents a risk to the students in that the final product or presentation may not turn out as well as it might have if they had "played it safe" and worked in a more repetitive or familiar way. For example, the student who produces many technically proficient watercolour landscapes will have a collection of attractive paintings but will not have learned about or experimented with a variety of materials, methods, styles, concepts, etc., which will be valuable in his or her artistic development.

Students may be reluctant to challenge themselves or take risks with their work if they know that all their work will eventually be on display or presented to others publicly. Because much of their daily work in visual art will be process oriented and of a problem-solving nature, it should be made clear to students that not all of their work will result in a public presentation. Should a teacher or the students themselves desire on occasion to show some of their work to others, it is essential to involve the students in the selection and decision-making process.

**It is very important for both teacher and students to note that, while students must be encouraged to take pride in their artistic products, the creative problem-solving process is equal in importance to the resulting product.**

## **Portfolios**

Students responding to their own and their peers' work is an important part of the creative and evaluative process. Responding can occur during the creative process when the creations are presented as works in progress, as well as at the end of the project. Discussing their works in progress with other students, the teachers, parents, guest artists, etc. helps students refine their arts expressions. Refer to the Planning Guide section "Discussing Student Work".

Portfolios may contain notes, comments, questions, rough sketches, art critiques, research, essays, video recordings, student journals and various examples of students' work. Portfolios should have a wide selection of works that show evidence of risk taking and experimentation with new methods and materials. They need not include only the student's best work; rough drafts and early versions are excellent vehicles to spark dialogue during teacher-student conferences. By considering portfolios when teaching and assessing, teachers encourage students to develop critical thinking and creative

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abilities similar to those used by professional artists and motivate students to take responsibility for their own learning.

## **Portfolio Conferences**

Individual portfolio review sessions should be held as part of ongoing assessment practices throughout the course. Portfolio conferences provide opportunities for discussion between teacher and student; student and peer; teacher and parent/guardian; teacher, student and parent/guardian; or members of an interdisciplinary teaching team which may sometimes include visiting artists. Some schools make a practice of maintaining student portfolios over a number of semesters or years. This practice allows students, teachers and parents/guardians to see direct evidence of real growth. Students feel satisfaction and pride, as their progress is readily apparent.

## **Record Keeping**

Reports to students and parents must be based upon real evidence. In order to build a comprehensive record of growth, teachers will have to rely upon a wide variety of assessment techniques and, to a great extent, upon accurate observation and record keeping. In addition to the assessment techniques suggested in this curriculum, Chapter Four in *Student Evaluation: A Teacher Handbook* outlines a variety of general assessment techniques that teachers may wish to include in their student assessment practices.

Teachers should supplement their observation-based records with students' journal writing and other written or oral descriptions of their processes of decision making and problem solving related to specific tasks. As journal entries are often of a personal nature, students and teacher should establish guidelines for their use in the visual art class and in student assessment. In visual art, student portfolios of work and work in progress should be maintained. Written tasks and projects such as essays and critiques should also be included.

Checklists similar to the samples on the following pages should make it easier for the teacher to record information while still being attentive to other students and the co-ordination of the lesson in progress. To facilitate assessment of students, teachers will need to:

- organize checklists in advance
- keep a clipboard, pen and checklist nearby during visual art classes
- continuously observe how students fulfil objectives
- devote small parts of most lessons to recording.

## **Sample Assessment Forms**

There are several examples of different assessment forms on the following pages, including checklists, rating scales and anecdotal record-keeping forms. Teachers will need to adjust or redesign these forms for their specific purposes. Please note the following:

- The **Learning Contract** is an agreement between a student and a teacher regarding what will be done, who will do it, how it will be completed and how it will be evaluated. This form may easily be adapted for use with groups of students.
- The **Sample Checklist or Rating Scale for Evaluating Creative Processes** contains a list of possible criteria that teachers may select from or add to when observing students' creative processes in any of the arts. This form may be used as a checklist or a rating scale for either a few students or one student over an extended time period.
- The **Anecdotal Record-keeping Form** is designed to follow the progress of one student over the course of several lessons. Teacher notes might deal with such things as the student's work habits, contributions to discussions and relationships with other students.
- The **Self-Evaluation Form** is designed to encourage student reflection.
- The **Teacher and Student Negotiation Form** is designed as an example of how teachers and students may work together to arrive at a mutually satisfactory rating or grade for a creative problem-solving process.
- The **Self-Evaluation Form for Group Work** is designed for one student's self-evaluation of a group project or experience. Such self-evaluation forms can also be used by groups of students for evaluation of group experiences. Teachers and students together can design their own appropriate forms.
- The **Sample Checklist for Evaluating Students' Responses To Arts Expressions** contains a list of possible criteria that teachers may select from or add to when observing students' responses to arts expressions.
- The **Rating Scale for Evaluating an Essay** is designed as a sample of qualities that should be evident in a well-written essay.
- The **Rating Scale for Evaluating an Oral Presentation** is designed as a sample of qualities that should be evident in an oral presentation.
- The **Rating Scale for Evaluating a Product in Visual Art** is designed as a sample of criteria for evaluation of student art work.

# Learning Contract

(Adapted from *Student Evaluation: A Teacher Handbook*, 1991)

**Student Name:**

**Teacher Name:**

Time Period of Contract: \_\_\_\_\_

Purpose of Contract: \_\_\_\_\_

I am planning to \_\_\_\_\_

The reason I have decided to work on this is \_\_\_\_\_

The main focus of my work will be \_\_\_\_\_

Through my work I hope to discover \_\_\_\_\_

I intend to obtain information and ideas from: (check at least 5)

- |  |  |
|--|--|
| <input type="checkbox"/> books                           | <input type="checkbox"/> films, videos                     |
| <input type="checkbox"/> interviews with resource people | <input type="checkbox"/> museums, art galleries            |
| <input type="checkbox"/> experimentation or exploration  | <input type="checkbox"/> community organizations, agencies |
| <input type="checkbox"/> magazines or journals           | <input type="checkbox"/> audio recordings                  |
| <input type="checkbox"/> encyclopedias                   | <input type="checkbox"/> reproductions of art works        |
| <input type="checkbox"/> newspapers                      | <input type="checkbox"/> photographs                       |
| <input type="checkbox"/> my own research (explain)       | <input type="checkbox"/> computer research                 |

other sources such as the environment, imagination or personal experience (list)

## **Learning Contract (Continued)**

The product of my work will be \_\_\_\_\_

The skills I will be using in order to complete this work are \_\_\_\_\_

I will make these arrangements to share/display/present my work:

- with whom will I share \_\_\_\_\_
- when I will share it \_\_\_\_\_
- how I will share it \_\_\_\_\_

My work will be completed by \_\_\_\_\_

My work will be evaluated by (peers, self, teacher, work study employer, others or any combination)

The important things that the evaluator(s) will be looking for are: \_\_\_\_\_

I will evaluate this work and my own learning by using the following: self-evaluation form, written or verbal assessment, journal summary, other

\_\_\_\_\_  
Teacher Signature

\_\_\_\_\_  
Student Signature

\_\_\_\_\_  
Date

# Sample Checklist or Rating Scale for Evaluating Creative Processes

Comments:								
Contributes ideas to explore the theme or concept.								
Contributes to discussion and brainstorming activities.								
Extends the theme or concept(s) in a new direction.								
Develops one aspect of theme or concept(s) in detail.								
Transfers knowledge of the theme or concept into personal art works.								
Explores several ideas.								
Takes risks by exploring something new to him or her.								
Shows interest in the arts experience.								
Shows commitment toward the experience of creating.								
Challenges self.								
Describes what did and did not work in personal experience.								
Identifies what he or she would like to change in order to improve the arts expression.								
Describes what his or her own arts expression means personally.								
Maintains awareness of personal intentions in arts expression.								
Shows concentration in arts experiences.								
Discusses why choices were made.								
Describes images, sensations or ideas evoked by the arts experience.								
Contributes ideas when working in groups.								
Works co-operatively within the group.								
Works independently.								

This form may be used to assess several students or one student on different dates.

# Anecdotal Record-keeping Form

Student's Name:

Date	Learning Objectives	Comments

General Comments:

# **Self-evaluation Form**

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**Name:**

**Date:**

**Project/Activity Description:**

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1. State the main idea you were trying to express in your project or activity. What were your intentions?
  
  
  
2. What methods did you use to develop your ideas? For example, did you brainstorm, create a concept map, research, improvise, try different materials or techniques, etc.?
  
  
  
3. Did you take a risk by trying something new? Explain.
  
  
  
4. What were some of the unexpected problems that you had to solve while you were working?
  
  
  
5. What decisions and choices did you make to help solve these problems?
  
  
  
6. What was the most interesting or challenging thing about what you did?
  
  
  
7. What have you learned from this particular project?
  
  
  
8. What did you do outside of class to enrich the project or activity?
  
  
  
9. If you were to experience this project or activity again, what would you change or do differently?
  
  
  
10. Describe a new project/experience that might grow out of the one in which you just participated.

# **Teacher and Student Negotiation Form**

(To be used in conjunction with Self-evaluation Form)

<b>Date:</b>	Name:		
<b>Project/Problem:</b>			<b>Rating</b>
<b>Criteria</b>	<b>Comments</b>	<b>Student</b>	<b>Teacher</b>
• clearly defined the main idea or problem to be solved			
• explored a number of ideas, alternatives and possible solutions			
• took risks by trying something new			
• identified several decisions made during the problem-solving process			
• undertook additional related activities or research outside class			
• reflected on the completed work and what had been achieved			
• suggested extended or future activities			
<b>Other Comments:</b>	<b>Totals</b>		
	<b>Negotiated Mark</b>		

## **Self-evaluation Form for Group Work**

Name:

Date:

What did I contribute to the process?

What problem(s) did I have to solve while I was working and how did I try to solve the main problem I faced?

What have I learned from this particular experience and how could I apply what I've learned to other projects and/or everyday life?

My two greatest strengths from the above list are:

1.  
2.

The two skills I need to work on from the above list are:

2.

# Sample Checklist for Evaluating Students' Responses To Arts Expressions

Examples of Possible Criteria							
Offers first impressions about the arts expression.							
Contributes to discussion and other activities that elicit student responses.							
Uses observation skills when giving descriptions of the arts expression.							
Demonstrates critical thinking when analysing the work.							
Is able to make observations and comparisons and identify significant factors appropriate to the work.							
Applies prior learning to personal responses.							
Uses appropriate vocabulary.							
Analyses based on the evidence found in the work.							
Uses knowledge obtained through analysis to interpret the work.							
Identifies images, sensations or ideas evoked by the arts expression.							
Considers several interpretations.							
Offers personal perspectives and interpretations of the work.							
Researches and gathers background information about the arts expression.							
Demonstrates reflective thinking.							
Supports opinions based on information and evidence found in the work.							
Shows interest in arts discussions.							
Challenges self.							
Describes whether, how and why first impressions may have changed after critical thinking and/or discussion.							
Contributes ideas when working in groups.							
Works co-operatively if working in a group.							
Works independently.							
Comments:							

This form may be used to assess several students or one student on different dates.

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# **Rating Scale for Evaluating an Essay**

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**Name:**

**Date:**

**Essay topic/title:**

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<b>In general, essays should exhibit the following:</b>	<b>Rating</b>
• introduction	1 2 3 4 5
• thesis statement	1 2 3 4 5
• sustained development of theme or argument	1 2 3 4 5
• coherence and logical order	1 2 3 4 5
• adequate supporting details	1 2 3 4 5
• sense of audience and purpose	1 2 3 4 5
• good mechanics (grammar, spelling, paragraphing, punctuation)	1 2 3 4 5
• sense of personal style and "voice" (conveys personal meaning or intention)	1 2 3 4 5
• originality (goes beyond what is said in class)	1 2 3 4 5
• knowledge of topic	1 2 3 4 5
• incorporation of prior knowledge, processes and vocabulary specific to visual art	1 2 3 4 5
• conclusion related to thesis statement	1 2 3 4 5

**Comments:**

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## **Rating Scale for Evaluating an Oral Presentation**

Name:

Date:

**Topic/title:**

**In general, oral presentations should exhibit the following:**

### **Rating**

## Content

- an interesting introduction and conclusion 1 2 3 4 5
  - sustained development of theme or argument 1 2 3 4 5
  - coherence and logical order 1 2 3 4 5
  - adequate supporting details 1 2 3 4 5
  - knowledge of topic 1 2 3 4 5
  - incorporation of prior knowledge, processes and vocabulary specific to visual art 1 2 3 4 5
  - sense of personal style and "voice"  
(conveys personal meaning or intention) 1 2 3 4 5

## Presentation

- a confident and enthusiastic presentation 1 2 3 4 5
  - use of slides, photographs, blackboards, handouts, humour, concrete objects to clarify or enhance the ideas presented 1 2 3 4 5
  - use of notes when necessary 1 2 3 4 5
  - ability to field questions on material presented 1 2 3 4 5

#### **Comments:**

# **Rating Scale for Evaluating A Product In Visual Art**

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**Name:**

**Date:**

**Topic/title:**

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**In general, products in visual art should exhibit the following:**      **Rating**

- applied knowledge from a variety of sources in development of work      1 2 3 4 5
- experimentation with ideas and materials      1 2 3 4 5
- a sense of purpose or function      1 2 3 4 5
- originality and individuality      1 2 3 4 5
- purposeful use of the elements of art and the principles of design in developing ideas      1 2 3 4 5
- development of skills and technical competency      1 2 3 4 5
- completion      1 2 3 4 5

**In general, students should:**

- use journal entries to record ideas and processes      1 2 3 4 5
- understand how symbol and metaphor imply meaning in their work      1 2 3 4 5
- show interest and enthusiasm for new techniques and challenges      1 2 3 4 5
- analyze critically composition, thinking, direction, etc.      1 2 3 4 5
- take risks when working      1 2 3 4 5
- reflect on decision-making and problem-solving processes and the ideas represented in their work      1 2 3 4 5
- reflect on the intentions, development and interpretations of their own and their peers' art works      1 2 3 4 5

**Comments:**

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## **Student Profiles**

It is important for teachers to develop a composite profile of each student's progress for each reporting period in order to provide concrete information to students and parents. Report cards and parent-teacher interviews provide excellent opportunities to increase parents' awareness of the substantive content of the Visual Art 10, 20, 30 program and of the benefits that students derive from their involvement in it.

Students and their parents will want to know the objectives and criteria upon which an evaluation was made. Observation forms and other pertinent material should be maintained whenever possible for reference and discussion. This is particularly valuable when reporting student progress that was not assessed through more familiar methods such as written tests or essays.

The main purpose of evaluation, of course, is to improve student learning. The time-consuming task of reporting student progress can often overshadow this objective, hence the necessity of designing the most efficient and time-saving record-keeping forms prior to teaching a module.

## **Grading and Reporting**

It is the responsibility of the school division, school principal and teaching staff to establish student evaluation and reporting procedures consistent with the philosophy, goals and objectives of the curriculum.

Evaluation and grading criteria should be derived from the foundational objectives and the learning objectives they encompass. It is important that teachers make clear to students, in advance, the purpose of the assessments and whether they will be used as part of a final grade or summative comment. Students need to know what is being evaluated as well as how it is evaluated. Evaluation criteria should be discussed with students throughout the year, before, during and after each module of study, so that students may be active participants in their own evaluation process. In fact, the students themselves may help to set the assessment and evaluation criteria once they understand the objectives.

Student progress reports may take the form of descriptive reports and/or a final grade. When translating assessment data into marks or summative comments, teachers should ensure that each of the foundational objectives has been assessed over the course of the year. At times during the year, teachers may place more emphasis or weight on certain foundational objectives depending upon the particular activity, project, or classroom experience in which the students have been involved. The final mark or summative comments should reflect a balance among the foundational objectives. The year's experiences should also reflect a balance among the three components of the curriculum.

The complexity of individual student development in visual art, as in many other subjects, cannot easily be represented by one single symbol and teachers may decide to supplement grades with descriptive comments. Whatever reporting method is used, the

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teacher and the report card must indicate clearly to both students and parents that the visual art program is developing important understanding, abilities and attitudes that have been developed for Arts Education in Saskatchewan.

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# **Module One**

# **Overview**

## **Module One:**

### **Visual Art and Ways of Thinking**

#### **Time Frame: 20 hours**

This module focuses on how artists and students use imagination to develop new ideas and communicate information.

<b>Foundational Objectives</b>	<b>Vocabulary and Concepts</b>
<p>The students will:</p> <ul style="list-style-type: none"><li>analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings and relate their understandings to own expressions and experiences</li><li>use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues</li><li>initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art</li></ul>	<ul style="list-style-type: none"><li>imagination and creative thinking in the work world</li><li>creative processes and problem solving</li><li>sources of inspiration</li><li>art and artists</li><li>stereotyping and conformity</li><li>symbol and art</li><li>elements of art, principles of design and expression of meaning</li><li>a variety of art forms</li><li>surrealism, dadaism, fantasy art, illusionism, etc.</li></ul>
<b>Common Essential Learnings</b>	<b>Resources</b>
<ul style="list-style-type: none"><li>develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)</li><li>understand and use the vocabulary, structures and forms of expression that characterize visual art (C).</li><li>develop their abilities to meet their own learning needs (IL)</li><li>develop a contemporary view of technology (TL)</li><li>become compassionate, empathetic and fair-minded individuals who can make positive contributions to society as individuals and as members of groups (PSVS)</li></ul>	<ul style="list-style-type: none"><li>home/community</li><li><i>Arts Education: Visual Art Resource for Grades 9 and 10</i> (slide set)</li><li><i>Ideas and Inspiration: Contemporary Canadian Art</i> (slide set and CD-ROM)</li><li>reproductions, magazine articles, art gallery catalogues</li><li>appropriate books listed in the bibliography</li><li>assorted media and found materials</li><li>any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software</li><li>appropriate films/videos listed in the bibliography</li></ul>

**Instruction**

- discussion
- questioning
- brainstorming
- creating visual art works
- viewing art works (describe/analyze/interpret/judge)
- small group/whole group/individual work
- journal writing
- research

**Assessment**

Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives and related learning objectives
- observe and record students' ongoing development according to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' visual art experiences with them
- listen to students' reflections on their own visual art experiences
- assess student progress over time.

# Module One: Visual Art and Ways of Thinking

In this module of study, students will examine how artists' thoughts and imagination can be communicated in their art works. Students might be especially interested in exploring fantasy, myth, the unreal, illusionism, surrealism, etc. They should look at a variety of approaches in craft, traditional, functional, popular, commercial and fine art. Students can explore how artists create new realities through unusual environments, juxtaposed objects, exaggerated forms, animation, unusual lighting and unrealistic elements. They should ultimately make connections between artists' works and their own.

Suggested Activities	Possible Resources
<p><b>Imagination, Ideas and the Working World</b></p> <p><i>The students will:</i></p> <ul style="list-style-type: none"><li>• recognize how visual art can teach us about ourselves, other individuals and the society in which it is created</li><li>• determine and explore a variety of media, technology, materials and techniques to solve specific visual art problems</li><li>• challenge themselves to solve problems, make choices, take risks and try a variety of ways of working</li></ul>	
<p>Look at people who use their imaginations a great deal in their jobs. These may include film and television producers, writers, graphic artists, choreographers, cartoonists, etc. What do they have in common? Ask students to think of ways that their peers, parents, teachers, administrators and other community members are creative in their jobs and in their daily lives.</p> <p>Engage students in using their creativity and imaginations. For example, have the students make a photomontage, or have each student build upon the ideas of the previous student as a work of art is passed around the classroom. Students could be asked to change a found object into something else. Have them reflect upon the processes they used and their resulting products. What do the student works tell us about ourselves? Are there any connections between the creativity the students employed and creativity in the working world?</p>	<p>Books with examples of photomontage or other imaginative art forms, such as <i>Art Synectics</i> by N. Roukes or <i>Design Synectics</i> by N. Roukes</p>

## Suggested Activities

## Possible Resources

### Creative Thinking in the Arts

*The students will:*

- *perceive, describe, analyze and interpret art works and make informed judgements using appropriate vocabulary*
- *demonstrate the ability to research independently in order to increase their understanding of visual art and to further knowledge on a variety of themes*
- *investigate the contributions of Saskatchewan, Canadian and international artists to the field of visual art*
- *understand that artists are constantly experimenting with ideas and materials, and appreciate original thought as well as product*

View the work of D. Kreikle entitled "Creation Diptych 2". Have the students respond to the work and the ideas represented in the text and the images.

*Arts Education: Visual Art Resource for Grades 9 and 10*  
(slide set) slide #15

Look at the work of Saskatchewan artists and discuss possible inspirations for the works. Discuss how symbolism and methods or techniques communicate meaning in the works. For example, look at D. Bentham's "Siren Song". How does the work relate to literature and the human body?

*Arts Education: Visual Art Resource for Grades 9 and 10*  
(slide set) slides #2, 5, 6, 7, 18, 23, 26

View E. Bornstein's work and discuss his use of images from nature as the starting points for the development of his abstract works. How does B. Boyer's work deal with the history of the plains in an abstract way? Reflect upon M. Broner's use of the saying "three peas in a pod" as the inspiration for the interpretation of family. How does C. Macaulay use the images of the garden to comment on life and death? Respond to J. McNeil's experiments with hand-building techniques to suggest movement and defy gravity in her clay sculpture. Why does D. Potter use the separate "trophy" parts to make up the whole in her work "Community Social"?

## Suggested Activities

## Possible Resources

View *Monsters* or *Imagination* from the video series *Clip Art*. Look at other examples of artists using creative problem solving. Examples could include cartoons, clips from films and the mass media, paintings, graphic designs, sculptures, crafts, etc. Discuss how technology has been used in the creation of some of these images. How do the artists use the elements and principles to communicate meaning?

Ask students to choose an art form of interest and an artist who works in that form. Have students complete a research project to learn about some aspect of the process the artist uses, the means of presentation, the artist's philosophy, etc. Students should make connections between the art works studied and the artist's social, historical and cultural background. Have students share the information obtained with the class.

Reflect on some of the common characteristics among the artists presented. Students might consider themes, inspiration, methods, styles, public response to the artist's work, etc.

Have the students create an art work connected in some way to the work of the artist studied in their research projects. For example, if the student chose to study T. Marshall's "Monopoly", he or she may be interested in using other non-traditional materials to make a comment about some aspect of society, or he or she may want to incorporate text as an important element in an art work dealing with inequality. Use the "Project Planning Sheet" found in the Planning Guide of this document to help students develop the ideas for their works.

Books, magazines, slides, films, etc. with imaginative or fantastic images by artists

*Monsters and Imagination in Clip Art Series* (video)

*Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM)

Books on artists and their works

*Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM) slide #35

## Suggested Activities

## Possible Resources

### Ideas and the Development of Student Work

*The students will:*

- understand ways artists acquire and transform ideas into visual form and use this understanding to generate ideas for their own personal expression
- use a journal to record ideas and information for future reference
- use the creative process purposefully in the development of art works
- develop skills and technical competency for using art tools, technology, forms and methods in their visual art expressions

Students may use the creative process individually or in groups to create an imaginative work or series of works based on their own experiences and interests. These may include:

- studying examples of science fiction films and making an animated film about monsters in an unknown world
- looking at artist D. Gilhooly's frog worlds and designing their own imaginative environments and humorous creatures
- using mathematical understanding to explore illusion in art-making
- studying Aboriginal legends as a resource and then writing and illustrating their own legend or story
- viewing films with works by outstanding make-up artists and designing a mask or a character for a film
- looking at examples of artists experimenting with colour theory and developing a series of works that explore colour placement
- studying surrealism and designing their own surrealistic work
- looking at examples of artists who use the fantastic in their works and developing their own fantastic images.

Films/videos with fantastic or magical images

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#20A, 1B, 11B, 50B

Artists such as M.C. Escher

Resources on Aboriginal legends and traditions

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#7A, 10B

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#11A, 20A, 21A, 28A, 39A, 46B

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**Suggested Activities****Possible Resources**

Students should document their processes, changes, discoveries, etc. in their journals as they proceed with their projects.

Have students display their works when they are finished. Reflect on the students' processes and problems encountered in their experiences. How did the students used the elements, principles, images and media to communicate their ideas? What would they do differently if they were to repeat the process? In their journals, have students brainstorm ideas for revision or a sequel to the initial work. Attempt the revision or sequel if time allows.

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## **Module Two**

# Overview

## Module Two:

### International Visual Art

#### Time Frame: 20 hours

In this module, the class will choose a common theme and explore how that theme has been visually depicted by a variety of cultures in a variety of time periods.

Foundational Objectives	Vocabulary and Concepts
<p>The students will:</p> <ul style="list-style-type: none"><li>analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences</li><li>use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues</li><li>initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art</li></ul>	<ul style="list-style-type: none"><li>renaissance art</li><li>romanticism</li><li>fauvism</li><li>neo-plasticism</li><li>Aboriginal art</li><li>Japanese art</li><li>nature in film and photography</li><li>nature in the media</li><li>environmental art</li><li>cultural influences</li></ul>
Common Essential Learnings	Resources
<ul style="list-style-type: none"><li>develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)</li><li>understand and use the vocabulary, structures and forms of expression that characterize visual art (C)</li><li>treat themselves, others and the environment with respect (PSVS)</li><li>develop the abilities to access knowledge (IL)</li></ul>	<ul style="list-style-type: none"><li>home/community</li><li><i>Arts Education: Visual Art Resource for Grades 9 and 10</i> (slide set)</li><li><i>Ideas and Inspiration: Contemporary Canadian Art</i> (slide set and CD-ROM)</li><li>reproductions, magazine articles, art gallery catalogues</li><li>appropriate books listed in the bibliography</li><li>assorted media and found materials</li><li>any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software</li><li>appropriate films/videos listed in the bibliography</li></ul>

**Instruction**

- discussion
- questioning
- brainstorming
- creating visual art works
- viewing art works (describe/analyze/interpret/judge)
- small group/whole group/individual work
- journal writing
- research

**Assessment**

Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives and related learning objectives
- observe and record students' ongoing development according to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' visual art experiences with them
- listen to students' reflections on their own visual art experiences
- assess student progress over time.

## **Module Two: International Visual Art**

Students will explore theme-related art works from a variety of cultures from around the world and in a variety of time periods. Teachers and students should choose themes for which they have available resources and materials.

In this module, students should examine a variety of art movements, such as the Renaissance, romanticism, impressionism, fauvism, expressionism, neo-plasticism, environmental art, etc. Students will discover commonalities and differences in the way artists have expressed their own ideas and the popular ideas of their society and/or culture.

For the purposes of this module, the theme of nature has been selected. Many cultures have a rich tradition of using natural images in their art works. Students could study the art of the peoples of the Arctic, Islam, Egypt, the western United States, etc. Nature is also depicted in a variety of art forms. This theme, therefore, would provide students with opportunities to study photography, sculpture, architecture, etc.

Suggested Activities	Possible Resources
<p><b>Northern Renaissance</b></p> <p>The students will:</p> <ul style="list-style-type: none"><li>• <i>research to understand the traditional and contemporary visual art of various cultures, past and present, including Aboriginal cultures</i></li><li>• <i>develop skills and technical competency for using art tools, technology, forms and methods in their visual art expressions</i></li><li>• <i>understand health and safety hazards and procedures in visual art and practise safe work habits</i></li></ul> <p>Research the background information on the Southern and the Northern Renaissance of the fifteenth century. How are the ideas represented in the works different in the south and the north? For example, the southern artists looked to classical works for inspiration while the northern artists looked to nature. Have students look at the works of northern artists (such as A. Dürer, H. Bosch, J. van Eyck, P. Bruegel) and determine how nature is depicted using observation, realism, atmospheric perspective, etc. Students may be interested in researching a particular artist from this period and using ideas from their research to create an art work, such as:</p>	<p>Resources that have information on the Renaissance</p>

Suggested Activities	Possible Resources
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- a work dealing with symbolism, as in J. van Eyck's "Giovanni Arnolfini and His Wife (Wedding Portrait)"
- a work with the entire surface activated with people and animals, as in H. Bosch's "Garden of Delight"
- an altar shrine using intricate detail
- a bas-relief tile suggesting the illusion of space, as in L. Ghiberti's panels from the "Gates of Paradise"
- a detailed fresco painting suggesting a relationship between two individuals, as in D. Ghirlandaio's "Old Man and His Grandson"
- an illustration of a discovery in science, as in L. da Vinci's "Embryo in the Womb"
- a line drawing using pen and ink where movement and form are suggested, as in A. Dürer's woodcuts.

Examine A. Dürer's print-making techniques and look at the work of some contemporary print-makers. How have the styles and methods changed? Students should decide upon a print-making technique that interests them and use it to create an art work. Whenever students are handling potentially dangerous tools and media, care should be taken to ensure appropriate health and safety measures are followed. Examine the techniques used and the difficulties encountered in the processes used when the students have completed their prints.

### Romanticism

*The students will:*

- use knowledge of theories of art in attempting to understand and evaluate works
- think critically about visual art works through reading published criticisms and artists' statements, and using these to help them with interpretation
- develop an understanding of the issues and concerns of visual artists and explore controversies related to the arts

*Saskatchewan Art Works: A Visual Art Resource for Kindergarten to Grade 8* (slide set) slides #12, 53, 76, 77

Books and other resources with information on print-making techniques

Resources on romanticism

Information on J.M.W. Turner and J. Constable

## Suggested Activities

## Possible Resources

The nineteenth century found artists and writers rebelling against the age of reason and dealing with emotion and passion. English painters such as J.M.W. Turner and J. Constable used nature as inspiration. Constable's paintings glorify the English countryside through close observation of the scenes. Constable used white highlights to create a shimmering effect in his works and juxtaposed complementary colour to vitalize the colour. Have students study these techniques.

Turner began in much the same way as Constable but he became interested in the power of nature. He began to use colour to inspire feeling and many of his works verged on abstract. Research how Turner's works were received by the critics of the day and how his works had a great effect on the development of modern art. Examine his works in relation to Constable's and abstract expressionism.

Students may want to study aspects of these artists' works further by creating landscape paintings using some of their techniques.

### Fauvism

*The students will:*

- *investigate the contributions of Saskatchewan, Canadian and international artists to the field of visual art*
- *understand that visual art is a form of communication and critically examine non-verbal communication in art works of all kinds*
- *use purposefully the elements of art and the principles of design in works of art*
- *collect a portfolio that shows evidence of variety and development*

Fauvism in France in the early twentieth century radically changed the way landscape was depicted. Fauvist artists were known as "the wild beasts" for their random and intense use of colour. The works were initially not well accepted because they showed nature with feeling rather than in a

Resources with information on fauvism

## Suggested Activities

## Possible Resources

realistic manner. Study the works of M. Vlaminck, A. Derain, H. Matisse, G. Rouault and/or R. Dufy. What emotions are the artists exploring in their works? How do colour and line convey meaning? How did the works of the impressionists affect the development of this movement? Have students paint a landscape that expresses the emotive qualities of their subject rather than the realistic qualities.

### Neo-Plasticism

*The students will:*

- understand how historical, social and environmental factors and issues influence visual art and artists
- demonstrate an open-minded approach to diversity of ideas and artistic styles and respect informed opinions that differ from their own
- understand that artists are constantly experimenting with ideas and materials, and appreciate original thought as well as product

Dutch artist P. Mondrian reacted against the emotional art of the fauvists and expressionists and sought purity of vision through geometric forms. The chaos of World War I led to his desire for order and the style of neo-plasticism developed.

Information on neo-plasticism and P. Mondrian

Have students research Mondrian to understand how his style developed through his simplification of nature and how each of his works was carefully calculated to achieve a sense of balance. The following activities could follow from their study:

- Have students use mathematical calculations to create a sense of balance in a work.
- Have students use a series of drawings that progress or transform from representational works to abstraction, keeping a sense of order and balance.
- Mondrian's works were used in clothing design of the 1960s. Have the students choose an artist's work and use the artist's style as

## Suggested Activities

## Possible Resources

inspiration in the development of fabric or fashion design.

### Nature as Seen in a Variety of Cultures

*The students will:*

- recognize how visual art can teach us about ourselves, other individuals and the society in which it is created
- research to understand the traditional and contemporary visual art of various cultures, past and present, including Aboriginal cultures
- modify previously learned techniques to generate new ideas

Aboriginal artists often communicate a respect for nature in their works. Students could examine the works of D. Johns (contemporary) and M. Taylor (traditional) in *Art First Nations* and examine the connections between the images. Students should gather some background information on Navaho traditions and culture and determine how the images of the storm reflect the issues that are important to the people. Compare the images to the images of the storm in Turner's work. Students may want to depict a storm themselves using the techniques and media appropriate to the subject.

Look at landscapes as depicted in the works of Japanese artists. Many Japanese artists leave large areas of the picture plane unoccupied, develop a slightly off-centre composition, establish a point of view looking down on the image, suggest space through aerial perspective, use little colour, etc. Compare these works to works previously studied. How did Japanese art influence artists in Europe and North America in the twentieth century? How does the work reflect the spirituality of the culture? Have students use pen and ink or water colour and Japanese techniques to produce atmospheric depictions of nature.

Resources on Aboriginal artists, such as *Art First Nations: Tradition and Innovation* (kit)

Information on and images of Japanese landscape art

## Suggested Activities

## Possible Resources

### Other Art Forms

*The students will:*

- *investigate the role and functions of visual art*
- *analyze and evaluate the meaning and influence of visual art, including mass media and popular culture, in their daily lives*
- *apply knowledge from a variety of sources to the development of ideas for art works*

View the section on *Nature* from the video series *Clip Art* for further examples of artists who are inspired by nature.

View travel films of a variety of locations. What have the filmmakers done to make the viewer want to see each specific place? How do the music, lighting, camera angle, etc. affect the impression of the location? To what age group is the film targeted?

Photographs of nature are seen everywhere from the kitchen calendar to short fillers on television. Explore the use of nature in the media. Is nature glamorized? Are the depictions complete and realistic? Has concern for the environment had an effect on depictions of nature?

Examine sculptures that consist of natural forms or materials. Students could examine works such as R. Smithson's "Spiral Jetty" which was made outdoors from natural materials, or "Great Serpent Mound" built in Ohio from 2000 B.C. Many Inuit, Métis and Indian art works depict interdependence between humankind and nature.

Conclude the study with students determining how they would develop an art work to express a personal concern or response to nature.

*Nature in Clip Art Series*  
(video)

Travel films

Photographs of nature in calendars, magazines, advertisements, etc.

Information on earthworks, both contemporary and historical

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#36A, 37A



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## **Module Three**

# **Overview**

## **Module Three: Local and Regional Culture**

### **Time Frame: 20 hours**

This module encourages students to have first hand experience with the visual art and artists in their local and regional community and to implement plans for more community involvement.

<b>Foundational Objectives</b>	<b>Vocabulary and Concepts</b>
<p>The students will:</p> <ul style="list-style-type: none"><li>analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences</li><li>use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues</li><li>initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art</li></ul>	<ul style="list-style-type: none"><li>art in the local environment</li><li>artists' works in the community</li><li>community art in other countries of the world</li><li>art galleries and their mandates</li><li>elements of art and principles of design</li><li>architectural careers</li><li>technical drawing</li><li>drawing on location</li><li>controversy in art</li><li>community involvement in the arts</li></ul>
<b>Common Essential Learnings</b>	<b>Resources</b>
<ul style="list-style-type: none"><li>develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)</li><li>understand and use the vocabulary, structures and forms of expression that characterize visual art (C)</li><li>develop a positive disposition to life-long learning (IL)</li><li>treat themselves, others and the environment with respect (PSVS)</li></ul>	<ul style="list-style-type: none"><li>home/community</li><li><i>Arts Education: Visual Art Resource for Grades 9 and 10</i> (slide set)</li><li><i>Ideas and Inspiration: Contemporary Canadian Art</i> (slide set and CD-ROM)</li><li>reproductions, magazine articles, art gallery catalogues</li><li>appropriate books listed in the bibliography</li><li>assorted media and found materials</li><li>any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software</li><li>appropriate films/videos listed in the bibliography</li></ul>

<b>Instruction</b>	<b>Assessment</b>
<ul style="list-style-type: none"> <li>• discussion</li> <li>• questioning</li> <li>• brainstorming</li> <li>• creating visual art works</li> <li>• viewing art works (describe/analyze/interpret/judge)</li> <li>• small group/whole group/individual work</li> <li>• journal writing</li> <li>• research</li> </ul>	<p>Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.</p> <p>The teacher should:</p> <ul style="list-style-type: none"> <li>• discuss objectives and assessment criteria with students</li> <li>• select criteria for assessment based on the foundational objectives and related learning objectives</li> <li>• observe and record students' ongoing development according to the selected criteria</li> <li>• design assessment charts</li> <li>• keep anecdotal records</li> <li>• keep cumulative records</li> <li>• observe students' contributions and commitment to individual and group experiences</li> <li>• discuss students' visual art experiences with them</li> <li>• listen to students' reflections on their own visual art experiences</li> <li>• assess student progress over time.</li> </ul>

## **Module Three: Local and Regional Culture**

In this module, students will explore their own local and regional culture. They will become more aware of local art and artists and the institutions and organizations representing the arts within their community. Through interviews, discussions, field trips, slide presentations, etc. students will become aware of the wide range of interests and traditions artists from their area represent in their work and the influences upon the development of their works. They will be more aware of the role that visual art plays in particular functions that may affect their lives.

Suggested Activities	Possible Resources
<b>Art In The Local Community</b>  <i>The students will:</i> <ul style="list-style-type: none"><li>• explore some of the many career avenues and future learning opportunities in visual art</li><li>• understand how historical, social and environmental factors and issues influence visual art and artists</li><li>• understand how visual art can transmit or challenge cultural values, ideas and beliefs</li><li>• analyze and evaluate the meaning and influence of visual art, including mass media and popular culture, in their daily lives</li></ul>	
Acquaint students with the visual art resources of the local and regional area by visiting an art gallery where local works of art are displayed, inviting an artist into class, showing a film on a local artist, touring a graphic art office, taking a walking tour around their community, following a local film-maker on location, etc. Ask the students to think about the many jobs where visual art plays a role. Ask them to record their observations in their journals.	Artists in the community
Ask the students to interview an artist they know or whose works they have seen in the community. Use "Viewing Art Works" as a guide in developing questions about the artists' work. Ask the students to present their findings. What are the some of the issues and concerns presented in the interviews? Compare two or more works or presentations and examine similarities and	

## Suggested Activities

## Possible Resources

differences in theme, style, subject matter, purpose, etc. How do the place and the times of the artists influence the works?

Plan a walk in the community to examine architecture, sculpture, signage, storefronts, window displays, interior design, landscape design, etc. Stop and sketch images along the way. While students are drawing ask what the influences or inspiration might have been for the buildings, art works, etc. that they are exploring. How are the elements of art and the principles of design used?

Community environment

Look into a particular cultural aspect of their community; for example, Cree, Ukrainian, French, or Mennonite. How are the ideas of the particular culture represented in the visual environment of the community?

Churches, statues, monuments, etc.

Students may want to take their sketches back to class and rework them into:

- a composite drawing of the community using charcoal on large paper and experimenting with creating three-dimensional form in drawing
- a design for a new church in the community using technical drawing
- a drawing for a watercolour painting of their community where colour harmonies are stressed
- a sculpture of a building using subtractive sculpture techniques.

## My Community and Beyond

*The students will:*

- research to understand traditional and contemporary visual art of various cultures, past and present, including Aboriginal cultures
- understand how historical, social and environmental factors and issues influence visual art and artists
- analyze how trends in fashion, decor, architecture, etc. relate to social, political and environmental contexts

## Suggested Activities

Look at examples of community art which reflects the spirit of the local community. Examples could be the Moose Jaw murals project, Brenda Pelkey's photographs of decorative yards, the community sculpture in Indian Head, New York subway murals, Baltimore screen painters, Haida villages, etc.

Make connections between the works studied. Pick a local building, mural, painting, sculpture, etc. and compare it to a similar work from another culture, community or region. What similar methods have the artists used to communicate their ideas effectively? How are the works different? How do the ideas communicated relate to the concerns of the day and the style of the work? Does a particular culture's or community's ideas or standards about art differ from the student's? Why are some works more acceptable in a community than others?

Use some aspects of the works studied as a starting point or inspiration for students to develop their own works and ideas. They may wish to collaborate with a community group to design something for a public building. One student may suggest designing painted window screens for community buildings; another may suggest designing a garden for the school; another may suggest designing and painting a mural on an empty wall in the school or community. Each student should present his or her own idea. The group should then decide upon the activities they will undertake based on the ideas presented.

## Art Centres in the Community

*The students will:*

- *investigate how artists and art forms can affect the visual environment*
- *become aware of the various art institutions and their purposes, traditions and responsibilities to artists and communities*

## Possible Resources

*The Great Effect of the Imagination on the World: the Art of Brenda F. Pelkey in Expressions: Visual Arts and Artists Series (video)*

*The Screen Painters (video)*

## Suggested Activities

## Possible Resources

- *show imagination, interest and initiative in class activities and learn from mistakes as well as successes*

Interview art gallery staff or local arts councils for information on their roles and the positions of their individual members. Determine the differences between different kinds of art galleries. How does the mandate change depending on the purpose of the gallery?

Develop a dramatic situation where an acquisitions committee in an art gallery or town hall is selecting a work for purchase from three finalists. Have students break into three groups. Each should select a work to promote, and prepare an argument in support of that work. How would the purchasing choices change depending on the purpose of the gallery or selection committee? Discuss the controversies over art works purchased or displayed in art galleries and/or public buildings.

Invite an architect to the school to discuss the business and creative aspects of an architectural career. Have students design the blueprints for an art gallery or community centre. What would the building include?

Design an action plan for involving more people from the community in the arts (work with an art gallery if possible). Plan an artists' day or bazaar where artists and the community can meet, display and sell art works, etc.

Art gallery staff and volunteers

Information on the operation of art galleries in both small communities and large centres

*Drama 10, 20, 30 Curriculum Requirements*

Architects in the community and examples of blueprints

*Ideas and Inspiration: Contemporary Canadian Art*  
(slide set and CD-ROM) slides #16A, 41A, 13B



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## **Module Four**

# **Overview**

## **Module Four:**

### **Work, Class and Power**

#### **Time Frame: 20 hours**

This module focuses on the many subtle ways artists convey meaning about the status of individuals in societies through their use of materials, techniques and images.

<b>Foundational Objectives</b>	<b>Vocabulary and Concepts</b>
<p>The students will:</p> <ul style="list-style-type: none"><li>analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences</li><li>use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues</li><li>initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art</li></ul>	<ul style="list-style-type: none"><li>art as communication</li><li>social status as subject matter</li><li>photography</li><li>romanticism</li><li>pop art</li><li>technological literacy</li><li>new and non-traditional art</li><li>status and role of the artist</li><li>controversy and art</li><li>art for the people</li></ul>
<b>Common Essential Learnings</b>	<b>Resources</b>
<ul style="list-style-type: none"><li>develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)</li><li>understand and use the vocabulary, structures and forms of expression that characterize visual art (C)</li><li>develop a contemporary view of technology (TL)</li><li>come to a better understanding of the personal, moral, social and cultural aspects of schools subjects (PSVS)</li></ul>	<ul style="list-style-type: none"><li>home/community</li><li><i>Arts Education: Visual Art Resource for Grades 9 and 10</i> (slide set)</li><li><i>Ideas and Inspiration: Contemporary Canadian Art</i> (slide set and CD-ROM)</li><li>reproductions, magazine articles, art gallery catalogues</li><li>appropriate books listed in the bibliography</li><li>assorted media and found materials</li><li>any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software</li><li>appropriate films/videos listed in the bibliography</li></ul>

**Instruction**

- discussion
- questioning
- brainstorming
- creating visual art works
- viewing art works (describe/analyze/interpret/judge)
- small group/whole group/individual work
- journal writing
- research

**Assessment**

Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives and related learning objectives
- observe and record students' ongoing development according to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' visual art experiences with them
- listen to students' reflections on their own visual art experiences
- assess student progress over time.

## Module Four: Work, Class and Power

Many of the earliest societies and cultures have given us insights into their lives and traditions through their art works. Students will study art works from a variety of cultures and time periods, with a focus on class distinctions as evidenced in the works. Students will look at traditional symbols of power such as land and wealth, and move to more contemporary aspects such as knowledge and communication. In this study, students will make comparisons between art works from a variety of cultures and time periods and their own.

Suggested Activities	Possible Resources
<b>Powerful People</b>  <i>The students will:</i> <ul style="list-style-type: none"><li>• <i>investigate the role and functions of visual art</i></li><li>• <i>recognize how visual art can teach us about ourselves, other individuals and the society in which it is created</i></li><li>• <i>demonstrate the ability to research independently in order to increase their understanding of visual art and to further knowledge on a variety of themes</i></li><li>• <i>interpret and understand that figures, objects, etc. can imply a multiplicity of meanings</i></li></ul>	
Establish research groups to investigate ways artists have represented positions of class and power within a variety of cultures. Students may choose to research a time and place of interest to them. In Early Egypt, for example, the artist carving the king was a "great" artist. The sculpture of the king or queen was larger than that of the common people and it was carved in stone in an idealized fashion. The sculptures of the common people were made by a craftsperson or an untrained artist. The sculptures were created from wood in a more organic style that appears technically less proficient.	Resources with information on a variety of cultures  <i>The Art of Asia: India, Southeast Asia, China, Korea and Japan</i> (video)
Students may want to study early paintings from a variety of cultures and determine how the artists have shown class differences. For example, in the Rococo period in France of the Eighteenth Century, upper class figures are depicted as light and carefree with elongated bodies, intricate design on the beautiful materials of their apparel,	Examples of portraits where the status of the individual is apparent

## Suggested Activities

## Possible Resources

detailed facial features, and gold and other trappings of the wealthy in evidence.

When the students have collected the information, have them present their findings in a chronological manner. When the presentations are complete, reflect on how the images of powerful people change over time. What are some of the reasons for the changes from culture to culture? What are some of the common characteristics used to show position or class? How are images and monuments metaphors for the culture they represent?

In their journals, have students compare works of two time periods. Students may explore further by painting, using the techniques that were characteristic of a time period. When the works are complete, reflect upon how the techniques used reinforce the ideas presented in the works.

Look at contemporary royalty, politicians and other leaders, and the images they present. Analyze the ways the clothes they wear, the angle of the camera, the lighting, etc. all work to present a desirable image to the public. Compare images of these contemporary people to images from previous cultures.

The following activities could extend from this study:

- Creating photographs of the students as they would like to be viewed now, in ten years, etc. keeping in mind how framing, lighting, balance, contrast, etc. can be used to suggest meaning.
- Choosing a famous painting and bringing it to life with sets and costumes. Photograph the scene using the same lighting and point of view. Change the organization, expressions, viewpoints, etc. and photograph again. Compare the works.

*The Triumph of Popular Realism in 19th Century France*  
from *Art History III: Mastery in Three Media Series* (video)

Images of people from the news, magazines and newspapers

Portrait photographs and paintings of famous individuals

*Photographic Eye: Learning to See with a Camera* by M. O'Brien and N. Sibley

## Suggested Activities

## Possible Resources

- Sculpting idealized or genre images of people. Examine the differences. Reflect upon how line, shape and form give insight into character and/or social status.

### Modern Art and Class Distinction

*The students will:*

- *investigate how artists', art historians' and critics' views about art change over time and will continue to change*
- *investigate how artists use metaphor, symbol, juxtaposition and other means to convey meaning*
- *demonstrate the ability to use the process described in "Viewing Art Works" in this document, and actively participate when viewing and discussing visual art and related issues*
- *reflect on and analyze the intentions, development and interpretations of their own and their peers' art works in relation to broader regional, national or international contexts*

With the beginning of what is known as modern art, artists began to depict ordinary working people as worthy subjects for works of art. View works where common people are depicted as important individuals, such as works by G. Courbet, J.L. David, H. Daumier, F. Millet, F. Goya, etc. Research and report on the art movement known as romanticism. Compare romanticism and realism in their depictions of working people.

View M. Forsyth's work "Tenant Arthur" for an example of a Saskatchewan artist depicting an ordinary working man. What has M. Forsyth done to reveal the character of the individual? Use the "Project Planning Sheet" found in The Planning Guide of this document to help students plan a painting of an individual that interests them. Consideration can be given to how brushstoke, lighting, colour harmonies, symbol and framing express meaning in works of art.

Art works of ordinary people rather than royalty or aristocracy

*Arts Education: Visual Art Resource for Grades 9 and 10*  
(slide set) slide #9

## Suggested Activities

## Possible Resources

View pop art works from the sixties and seventies. Artists of this era were of the middle class and they directed their art to the middle class. They used aspects of contemporary society such as fast food, lack of individuality, monotony, consumerism, etc. in their works and the public could easily relate to these works. This extended the audience for art works and began to break down the conventional belief that the arts are for the wealthy. Instead, they become an important part of the world in which we live.

During this time in North America, the power of the ordinary individual was developing. Wealth and social status were no longer birthrights, but were things to be worked toward. With new communications technology, knowledge and communication are fast becoming means to power. How is this reflected in contemporary visual art?

With more and more computer automation, what will happen to the working class? Will computers become the powerful agents of the future? What will be important in our lives in the future? Discuss the qualities of machine-made images in relation to freehand drawings. Examine the work of artists who use technology or express ideas about technology in their work.

Using some of the ideas presented, have students brainstorm ideas for art works that relate to their own concerns about social classes, work and the power of individuals within society. Students may want to:

- use computer technology as the means to create drawings related to the machine and society
- comment on various youth cultures within the school using photo journalism
- document individuals at work using a variety of film and video techniques.

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#11B, 13B, 17B, 25B

## Suggested Activities

## Possible Resources

### **Visual Art Going Out to the Community**

*The students will:*

- *investigate how artists and art forms can affect the visual environment*
- *be aware that being an artist involves knowledge, attitude and imagination in addition to technical skills*
- *explore artists' processes, business practises, work habits, etc.*
- *investigate a variety of new and non-traditional art forms and be receptive to interpretations other than their own*

Artists sometimes go out in the community and make art works that bring attention to certain objects, heighten public awareness, change the way we see or think about particular objects, etc. Look at E. Roth's and K. Wodiczko's work. How do these artists change and comment on the buildings or environments with which they work? View J. Sures's and L. Streifler's work and reflect upon their messages for the mass audience.

View the video *Valley Curtain* and explore some of Christo's other works. Reflect upon the artist's purposes. Is the work art? Others volunteered their services in the making of the work so he does not actually make the work. Who should receive credit for the work? Are ideas, processes or products the most important aspect of art-making? Christo's works are often large and outside of the gallery so many people will experience them as they go about their daily lives. Who pays for the works? Do the rich and powerful still control the making of art? Sometimes controversy can accompany the works due to the waste of resources, environmental factors, etc. Should artists have the freedom to do and make as they please? What problems could Christo encounter in the making of his works?

In journals, have students design a project that could be taken out into their community. If

## Possible Resources

*Ideas and Inspiration:  
Contemporary Canadian Art  
(slide set and CD-ROM)  
slide #A50*

*Krzysztof Wodiczko: Projections  
(video)*

*Arts Education: Visual Art  
Resource for Grades 9 and 10  
(slide set) slides #29 and 30*

*Valley Curtain (video)*

*Nature in Clip Art Series  
(video)*

Newspaper and magazine articles on controversies in art

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**Suggested Activities****Possible Resources**

possible, plan to initiate one or more of the student proposals as group or class projects. Students will find that as the work progresses they may have to adjust their thinking to accommodate certain situations or problems. Discuss the process of making the work and the finished product. How does the scale of an art work affect its meaning and how does scale affect the artist's choice of materials? How was the students' experience similar to and different from Christo's?



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## **Module Five**

# **Overview**

## **Module Five:**

### **Technology and Visual Art**

#### **Time Frame: 20 hours**

In this module, students explore the influence of technology upon artists as it applies to sources of inspiration, the development of ideas or images, and the choice of tools to communicate visual art ideas.

#### **Foundational Objectives**

The students will:

- analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences
- use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues
- initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art

#### **Vocabulary and Concepts**

- technology and its effects on art and society
- photography, film and photocopying as art forms
- impressionism
- futurism, repetition and motion
- cubism
- curvilinear and angular forms
- influences of fine art on graphic art
- dadaism and controversy in art
- technology as it relates to architecture, installation, mass media, performance art, drawing, etc.

#### **Common Essential Learnings**

- develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- understand and use the vocabulary, structures and forms of expression that characterize visual art (C)
- develop an understanding that technology both shapes and is shaped by society (TL)
- develop a contemporary view of technology (TL)
- develop appreciation for the value and limitations of technology within society (TL)

#### **Resources**

- home/community
- *Arts Education: Visual Art Resource for Grades 9 and 10* (slide set)
- *Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM)
- reproductions, magazine articles, art gallery catalogues
- appropriate books listed in the bibliography
- assorted media and found materials
- any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software
- appropriate films/videos listed in the bibliography

**Instruction**

- discussion
- questioning
- brainstorming
- creating visual art works
- viewing art works (describe/analyze/interpret/judge)
- small group/whole group/individual work
- journal writing
- research

**Assessment**

Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives and related learning objectives
- observe and record students' ongoing development according to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' visual art experiences with them
- listen to students' reflections on their own visual art experiences
- assess student progress over time.

## **Module Five: Technology and Visual Art**

Through the study of visual art, students and teachers explore how changes and developments in technology have affected human life and societies.

Students examine how visual artists have used technology as a source of inspiration in developing their ideas about society and how they have used technology in the creation of works of art.

To prepare students to adapt to and influence the changes that will occur in their lifetimes, teachers should provide opportunities for hands-on experience with a variety of new technologies. Students may not need to know how the technology works but they will need a working knowledge and the ability to adapt to new tools as they are developed. Students should speculate about future developments in technology and the effects they will have upon their lives.

Suggested Activities	Possible Resources
<p><b>How Developments in Technology Affect Visual Art</b></p> <p><i>The students will:</i></p> <ul style="list-style-type: none"><li>• understand how historical, social and environmental factors and issues influence visual art and artists</li><li>• explore and understand the influence of technology on visual art</li><li>• be aware that being an artist involves knowledge, attitude and imagination in addition to technical skill</li><li>• modify previously learned techniques to generate new ideas</li></ul> <p>Students will explore how developments in technology have changed visual art. The following are examples students and teachers could explore:</p> <ul style="list-style-type: none"><li>• how the development of the printing press made books and knowledge more accessible and led to the advances of the Renaissance</li><li>• how the development of oil paints freed artists from the studio and changed works they created</li><li>• how the development of photography changed art-making because artists no longer had to represent exact likenesses</li><li>• how the still photograph developed into moving images and movies.</li></ul>	

## Suggested Activities

Students may want to investigate further the history of a particular technology that interests them, such as photography, filmmaking or photocopying. They will discover some of the changes in society and visual art that followed as these technologies became more popular.

Activities that could follow from student interests include:

- using a photograph to aid in developing a painting or drawing
- experimenting with the possibilities of copying images on the copy machine
- building early film and photographic equipment
- investigating animation and design through stop-frame filming techniques, flip-book animation, etc.

When photography became an art form, photographers manipulated their works to convey meanings. View works by photographers. Have the students take photographs from a variety of angles, using a wide range of lighting techniques. They could experiment with manipulating their photographs to make artistic statements. Examples of artists students may wish to study are D. Hockney, P. Ewen, D. Hall, H. Kever, R. Burton, F. Robson, etc.

## Visual Art Reacting To Technology

*The students will:*

- use knowledge of theories of art in attempting to understand and evaluate art works
- investigate the contributions of Saskatchewan, Canadian and international artists to the field of visual art
- use a journal to record ideas and information for future reference

Impressionism occurred at the same time that cameras became popular. Have students look at impressionist works and make journal notes on particular artists and their works. How did

## Possible Resources

Books on the history of photography and filmmaking.

Examples of visual artists' works that demonstrate photo-realism

*The Creative Camera* by N. Howell-Koehler

Books, videos, films, etc. with information on photographers and images of their works

*Saskatchewan Art Works: A Visual Art Resource for Kindergarten to Grade 8* (slide set) slides #13, 33, 36, 51, 59

*Arts Education: Visual Art Resource for Grades 9 and 10* (slide set) slides #12, 14

*Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM) slides #25A, 40A, 15B, 38B

Books and videos on impressionism and artists associated with the movement

## Suggested Activities

## Possible Resources

technology affect the development of this style? How did the breaking away from traditions lead to the development of this style? How did the impressionists' ideas change concepts of painting and encourage the development of personal style?

Futurism arose out of the industrial developments at the beginning of the twentieth century. With the development of trains, planes and automobiles, movement and speed were of interest to the artists of the times. Many attempted to capture a sense of movement through repetition of abstracted shapes and forms. Analyze the work of the futurists. Students should attempt to capture movement from their own environment using some of the techniques of the futurists. When their works are complete, students should reflect upon how successful they were in creating a sense of motion and make suggestions for future works.

### Using Technological Forms as Inspiration for Visual Art

*The students will:*

- *understand how artists acquire and transform ideas into personal form and use this understanding to generate ideas for their own personal expression*
- *use knowledge of theories of art in attempting to understand and evaluate art works*
- *make choices in their own development based on knowledge and information*

Cubism developed after the impressionist movement. The cubists developed methods of showing multiple views of objects or figures in one art work. Students could analyze cubist works and in particular the work of F. Léger. His works captured people in industrial settings where they resembled or became a part of the machinery that surrounded them. He masterfully contrasted curvilinear forms of the people with angular forms of the machines.

Books, videos, films, etc. on futurism and with art works showing motion

*Saskatchewan Art Works: A Visual Art Resource for Kindergarten to Grade 8* (slide set) slide #55

Books, films and videos with information on cubism and other art forms related to technological developments

Suggested Activities	Possible Resources
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G. O'Keefe captured a sense of the city and the power of the urban centre in cityscapes. Look at other artists who glorify the technology of cities. O'Keefe later went to live in the desert and paint. Compare her cityscapes and desert works in relation to their sources of inspiration.

Creative activities resulting from this study include the following:

- working with a variety of shapes and attempting to suggest their three-dimensional form on a two-dimensional surface
- working with the theme of people in the urban society
- examining posters and magazines for images that use the cubist style to communicate a message efficiently and using the cubist style in designing an advertisement
- juxtaposing curvilinear and angular forms within a work and maintaining unity.

### Using Technology in Making Visual Art

*The students will:*

- *develop an understanding of the issues and concerns of visual artists and explore controversies related to the arts*
- *analyze how trends in fashion, decor, architecture, etc. relate to social, political and environmental contexts*
- *investigate how artists', art historians' and critics' views about art change over time and will continue to change*
- *reflect on their own decision-making and problem-solving processes, the ideas represented in their work, and the value of their expressions as their own unique viewpoint*

Architects rely on technology in making their works. At the beginning of the twentieth century, they were breaking with traditions and reacting to the new age. The designs for many buildings became simplified and broke away from architectural traditions. Have students research

Books on architecture from a variety of cultures and time periods

## Suggested Activities

architects' works from a variety of cultures and times and determine how technology, climate, tradition and taste affect architecture. Why do changes in architecture occur and how has technology influenced some of the changes?

Examine works like M. Duchamp's "readymades". He used items from technology in his art-making, such as his factory-made urinal. Duchamp did not actually make the object. Rather, he chose it, signed it and titled it "Fountain". What was Duchamp saying about art by doing this? Why was Duchamp's work controversial? What constitutes art? What do Duchamp's ready mades say about technology and art?

Some artists use technology as part of their works. They might include images that show technological developments, mass produce posters, use many televisions all showing a different part of the same scene in an installation, use projectors to show images of people in a dark storefront, or use electronic signs to communicate messages. Ask the students to use technology to make a statement about technology or related issues. Have them reflect upon the finished works to determine how successful they were in communicating their ideas.

## Possible Resources

*Ideas and Inspiration:  
Contemporary Canadian Art  
(slide set and CD-ROM) slides  
#16A, 41A*

*Saskatchewan Art Works: A Visual Art Resource for Kindergarten to Grade 8 (slide set) slides #30, 42, 44*

Books with articles and art works of a controversial nature

*Ideas and Inspiration:  
Contemporary Canadian Art  
(slide set and CD ROM) slides  
#1A, 9A, 50A*

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## **Module Six**

# Overview

## Module Six:

### Functional Objects

#### Time Frame: 20 hours

This unit focuses on art that is designed for a specific function, such as craft, clothing design, interior design, etc. The unit also includes aspects of industrial design, such as packaging and product design.

#### Foundational Objectives

The students will:

- analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences
- use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues
- initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art

#### Vocabulary and Concepts

- craft design
- craft artists and their techniques
- integrating art forms
- industrial design and meaning
- thumbnail sketches
- maquettes
- foreshortening
- drawing to scale
- elements of art and principles of design in the environment
- interior design
- trends in interior design

#### Common Essential Learnings

- develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- understand and use the vocabulary, structures and forms of expression that characterize visual art (C)
- treat themselves, others and the environment with respect (PSVS)
- strengthen their understanding within subject areas through applying knowledge of numbers and their interrelationships (N)

#### Resources

- home/community
- Arts Education: Visual Art Resource for Grades 9 and 10* (slide set)
- Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM)
- reproductions, magazine articles, art gallery catalogues
- appropriate books listed in the bibliography
- assorted media and found materials
- any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software
- appropriate films/videos, listed in the bibliography

**Instruction**

- discussion
- questioning
- brainstorming
- creating visual art works
- viewing art works (describe/analyze/interpret/judge)
- small group/whole group/individual work
- journal writing
- research

**Assessment**

Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives and related learning objectives
- observe and record students' ongoing development according to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' visual art experiences with them
- listen to students' reflections on their own visual art experiences
- assess student progress over time.

## Module Six: Functional Objects

All art works are, in a sense, functional. However, some art works are designed for a specific use and these works will be the focus of this module. Handmade work or craft will be a starting point. In their study, students will examine many types of craft, including ceramics, jewellery, glass, woodworking, weaving, basket making, etc. Students will then direct their attention to industrial design and look at some of the many examples of design in their environment, such as packaging, furniture design, automobile design, etc. Students will conclude by examining some aspects of interior design. If time permits, students could look at architecture as functional art.

Suggested Activities	Possible Resources
<b>Craft</b>  <i>The students will:</i> <ul style="list-style-type: none"><li>• demonstrate the ability to research independently in order to increase their understanding of visual art and to further knowledge on a variety of themes</li><li>• apply knowledge from a variety of sources to the development of ideas for art works</li><li>• investigate the contributions of Saskatchewan, Canadian and international artists to the field of visual art</li><li>• recognize that contemporary artists, designers, craftspeople and their works are often difficult to classify</li></ul>	
Use slides and reproductions to show students a variety of crafts and craft artists from Saskatchewan and elsewhere. Watch videos that present methods of working as well as some of the issues and concerns of artists working in craft. Plan to attend a craft fair or art gallery exhibition of craft in order to have students experience the real objects. Invite a crafts person to the class to demonstrate skills and techniques. Refer to the Saskatchewan Craft Council's <i>Craft Education Resource Guide</i> for more information.	<i>Saskatchewan Art Works: A Visual Art Resource for Kindergarten to Grade 8</i> (slide set) slides #7, 24, 25, 50, 52, 75, 84, 88
Gather as much information as possible on crafts. Encourage students to look through books, catalogues and magazines. Ask students to pick an area that interests them and research or interview an artist about the work and the artist's method of working. Have students report their findings to the class.	<i>Arts Education: Visual Art Resource for Grades 9 and 10</i> (slide set) slides #4, 7, 10
	<i>Ideas and Inspiration: Contemporary Canadian Art</i> (slide set and CD-ROM) slides #6A, 32A
	<i>Craft Education Resource Guide</i> by the Saskatchewan Craft Council

## Suggested Activities

## Possible Resources

Students may independently study a particular craft by producing their own functional objects. Students could use the "Project Planning Sheet" found on page 264 in this guide to establish the direction for their independent study.

Have students reflect upon their completed works. What were some of the difficulties in their processes? What did they learn as a result of their study? Students may further explore their selected craft by integrating aspects of another media in a new work. The teacher could show examples of artists using print-making techniques on pottery, using clay for jewellery-making, combining paper-making with basketry, using clay in film animation, drawing on clay, etc. When the student works are complete, ask the students to display their work and reflect upon the success of the integration of processes and techniques.

Books, magazines, catalogues, etc. on craft in Saskatchewan, Canada and elsewhere

### Industrial Design

*The students will:*

- *analyze and evaluate the meaning and influence of visual art, including mass media and popular culture, in their daily lives*
- *understand that artists are constantly experimenting with ideas and materials, and appreciate original thought as well as product*
- *use preliminary analysis, personal notation and drawing when developing ideas, solving problems or clarifying meanings*
- *determine and explore a variety of media, technology, materials and techniques to solve specific visual art problems*

Examine the concept of "good design". What constitutes quality in design? Examine such factors as materials, economy, function, durability, aesthetic properties, etc. to arrive at a definition of good design. Examine how styles and trends influence design.

Books, catalogues, magazines, etc. with examples of well-designed products

Look at examples of cars or any other products of interest. Cars may be used for utilitarian

## Suggested Activities

## Possible Resources

purposes or they can be collectors' items or status symbols. Examine cars in magazine ads and the community. Does a car say something about its owner? Do the materials used in the car imply meaning? For example, perhaps plush seats imply home and a peaceful environment while vinyl seats imply durability. What meanings do we associate with particular colours of cars? Are these associations universal or might they vary according to culture, geographical location, gender, etc.

Look at race cars, cars designed as futuristic toys, book illustrations of cars from outerspace and any other intriguing examples of cars. Have students develop a series of thumbnail sketches for the construction of a personalized car. Have them build maquettes of their cars. Students can solve their design problems using any media and any means that are appropriate for their purposes. They may want to display their works and reflect upon individual approaches and solutions to the design problems.

Examples of unusual or eccentric design

## Interior Design

*The students will:*

- *investigate how artists and art forms can affect the visual environment*
- *analyze how trends in fashion, decor, architecture, etc. relate to social, political and environmental contexts*
- *examine relationships between patrons and artists, and clients and designers, and the influences they may have upon each other*

Interior design has a great effect upon the way we feel and behave within a space. Examine interior spaces from a variety of eras to determine how the colour and design elements effect the mood of the space. Determine how the trends of particular times are influenced by the social and political contexts in which they are established.

Examples of interior design from a variety of eras

**Suggested Activities****Possible Resources**

Discuss criteria for good interior design. Have students find examples of what they believe are good and poor interior designs. What are the reasons for their choices? How could they change one of the poor designs to make it better? Assign this as an individual or small group project.

Reflect upon the colour schemes, materials, motifs, etc. in the community. Can the students make any generalizations about trends in modern interior design? Compare these trends to trends in other eras.

Many interiors are designed by professionals to accommodate the needs and tastes of the occupants. Invite an interior designer to the class to discuss a method of working with clients. Have the designer show examples of completed projects.

Have students design a decorating scheme for the future by first imagining the futuristic society, available materials, lifestyle, etc. Have students draw to scale a room plan for the decor and placement of furniture within a futuristic home. If time permits, students could create drawings for the design of futuristic furniture for the interior.

Books, magazines, catalogues, etc. with examples of interior design



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## **Module Seven**

# Overview

## Module Seven: Interpersonal Themes

### Time Frame: 20 hours

In this module students examine issues related to human relationships and explore how visual artists have presented their ideas related to this topic.

Foundational Objectives	Vocabulary and Concepts
<p>The students will:</p> <ul style="list-style-type: none"><li>analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences</li><li>use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues</li><li>initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art</li></ul>	<ul style="list-style-type: none"><li>transitions</li><li>family portraits</li><li>narrative in art</li><li>family traditions in art</li><li>media analysis</li><li>expressionism</li><li>performance art</li><li>documentary films</li><li>collaboration</li></ul>
Common Essential Learnings	Resources
<ul style="list-style-type: none"><li>develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)</li><li>understand and use the vocabulary, structures and forms of expression that characterize visual art (C)</li><li>become compassionate, empathetic and fair-minded individuals who can make positive contributions to society as individuals and members of groups (PSVS)</li><li>develop their appreciation for the value and limits of technology within society (TL)</li></ul>	<ul style="list-style-type: none"><li>home/community</li><li><i>Arts Education: Visual Art Resource for Grades 9 and 10</i> (slide set)</li><li><i>Ideas and Inspiration: Contemporary Canadian Art</i> (slide set and CD-ROM)</li><li>reproductions, magazine articles, art gallery catalogues</li><li>appropriate books listed in the bibliography</li><li>assorted media and found materials</li><li>any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software</li><li>appropriate films/videos listed in the bibliography</li></ul>

**Instruction**

- discussion
- questioning
- brainstorming
- creating visual art works
- viewing art works (describe/analyze/interpret/judge)
- small group/whole group/individual work
- journal writing
- research

**Assessment**

Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives and related learning objectives
- observe and record students' ongoing development according to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' visual art experiences with them
- listen to students' reflections on their own visual art experiences
- assess student progress over time.

## Module Seven: Interpersonal Themes

In this study, students investigate interpersonal themes as they relate to their own lives and as they are depicted in visual art. They draw upon their own experiences in making art works and they examine a variety of artists' works that depict images of relationships. Through this study, students become aware that many artists are concerned with interpersonal issues, and that art is a means of exploring the human condition.

Suggested Activities	Possible Resources
<p><b>Family and Relationships</b></p> <p><i>The students will:</i></p> <ul style="list-style-type: none"><li>• <i>recognize how visual art can teach us about ourselves, other individuals and the society in which it is created</i></li><li>• <i>recognize that artists make choices in their work which reflect points of view and themes that are both personal and social</i></li><li>• <i>examine art works for connections to their own lives and for broader meanings that the works may imply</i></li></ul>	
<p>Students in grade ten will be working toward independence, and developing goals and aspirations for their lives. This is a time of change in the student's relationships with siblings, parents and guardians. As a class, discuss change and how it affects interpersonal and family relationships. The teacher might want to work with the Life Transitions teacher in planning this module.</p>	
<p>Look at works of art that depict the family in different time periods and geographical locations, including the present. What do the art works say about family relationships? Discuss the different purposes artists might have in depicting the family -- to describe, commemorate, imagine, comment on, celebrate, challenge, etc. Do the purposes vary according to time period and/or location? Have small groups of students select one art work and determine what the work tells us about both the artist's and society's view of the family. Have students present their findings to the class.</p>	

## Suggested Activities

Look at depictions of the family by several different male and female artists. Are there any differences in the way the family is depicted? Is it possible to make generalizations?

Have students create family portraits of their own family or another family -- perhaps a family from a literature selection they are studying (such as *Macbeth*). Ask them to think about how they can create the portrait in such a way that their own, their subjects' or the society's values and attitudes toward family are reflected. They can consider the following:

- how symbols can be used to create meaning
- how drawing practice can aid their realistic depiction of their subjects
- how colour schemes and colour symbolism can affect meaning
- how they can create meaning by adding materials such as photographs, photocopies of artifacts, etc. to their work.

View the video *Family* from *Clip Art Series*. Discuss.

Focus on family traditions. How have artists such as A. Herivel, A. Sapp, W. Kureluk and S. Farrell Racette used narrative to show family tradition in their art works? Discuss how the artists have used the following to strengthen their work:

- the elements of art and the principles of design
- point of view and framing
- composition.

Have students create narrative art works that show family, cultural or societal traditions.

## Media and Family

*The students will:*

- understand how visual art can transmit or challenge cultural values, ideas and beliefs
- investigate how artists and art forms can affect the visual environment

## Possible Resources

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slide #44A

Artists' works that show the joy of family

*Family from Clip Art Series*  
(video)

*Antoinette* (video)

*Jewish Life in Canada* and  
*Last of the Arctic* from *The William Kurelek Series* (video)

## Suggested Activities

## Possible Resources

- *analyze and evaluate the meaning and influence of visual art, including mass media and popular culture, in their daily lives*

Generate a class list of media or TV families.  
Discuss degrees of realism in the depictions of  
these various families.

As a class, compare two different TV or movie families -- one the students agree is realistically depicted and one they think is not. What makes one realistic and one not? Have each student do an analysis of a TV family and come to a conclusion about whether the depiction is realistic.

Discuss how the depiction of family on television has changed over the years. Compare, for example, *Father Knows Best* or *Leave it to Beaver* with *Rosanne* or one of the families on *North of 60*. Do the programs reflect changing families and the changing roles of women and men? Have students in small groups do a study of TV families and how they have changed since the fifties. If they cannot watch early programs on reruns, they could perhaps interview their parents, teachers, etc. about programs they used to watch.

Have the students create portraits of TV families "then and now". Each student could do two portraits, or half the class could do "then" and half "now". Have students focus on how their portraits can reflect the values and attitudes of the times.

### Expressionism

*The students will:*

- *use knowledge of theories of art in attempting to understand and evaluate art works*
- *examine various styles of art, both historical and contemporary, in a variety of art forms*
- *be aware that being an artist involves knowledge, attitude and imagination in addition to technical skill*

Magazines, newspapers,  
television, movies, etc.

## Suggested Activities

## Possible Resources

- *use purposefully the elements of art and the principles of design in works of art*

As a class, generate a list of words that describe emotions related to family. There should be no judging of the students' suggestions and students should not be asked to explain their suggestions, as the topic is sensitive and responses will vary depending on students' personal situations. The focus in the activity should be on compiling a varied list of words that relate to feelings. The students might suggest words such as turmoil, love, conflict, balance, comfort, etc.

Discuss the meaning of the term "expressionism". Discuss the works of artists who express strong emotion. Look at expressionistic portraits by artists such as F. Kahlo, P. Picasso and E. Munch. Discuss abstract expressionism, and how emotion can be conveyed without realistic subject matter. Have students independently explore the CD-ROM *Ideas and Inspiration: Contemporary Canadian Art* to increase their understanding of expressionism. Which art works included might be called "expressionistic"?

Have each student create an expressionistic work in response to the theme "Family". The work can be realistic or abstract. Use the "Project Planning Guide" sheet (in this curriculum) to help students plan their works. Students might consider the following:

- exploring a new material, such as woodcut
- painting with bold colours and strong contrast to convey emotion
- paying attention to the placement of objects to convey a particular emotion (isolation, for example)
- exaggeration of facial features and/or scale to convey strong emotion.

Books, magazines, films, videos, etc. with information on expressionism

Art works with the theme of relationships, such as those by A. Colville, F. Kahlo

*Ideas and Inspiration: Contemporary Canadian Art*  
(slide set and CD-ROM) slides #44A, 7B, 16B, 18B, 30B, 45B\*

## Suggested Activities

## Possible Resources

### Transitions

*The students will:*

- challenge themselves to solve problems, make choices, take risks and try a variety of ways of working
- understand that visual art is a form of communication and critically examine non-verbal communication in art works of all kinds
- present and discuss their own works in a professional manner
- work effectively in a group

Ask students if they know what is meant by "rights of passage". In some cultures maturity is marked by a particular event or ritual. Generate a list. Do the students consider any events in their lives to be rights of passage? Could getting a driver's license be considered a right of passage or transition point in students lives? Are there any other events the students might consider rights of passage for them?

Discuss performance art. View and read about particular performance pieces. Help students understand that many performance artists use this form as a way of creating their own rights of passage. Performance art can be extremely personal and the artist is usually the creator and performer. Because of the performance aspect of this form, some students will be reluctant to explore it. However, those students interested in performing should be given the opportunity to create and perform such a work. Suggest topics relevant to the students, such as "Getting a Driver's License". Discuss the difference between performance art and theatre. Discuss documentation and art works that are not permanent.

View documentary films or videos that deal with youth culture or youth issues. Discuss documentary filmmaking. Include "point of view" in the discussion. Which of the films or videos

Documentary films

**Suggested Activities****Possible Resources**

viewed did the students think were good in terms of technical quality, content and artistic merit?  
What makes a good documentary film or video?  
As a class, generate a list of criteria based on research and the students' own opinions.

Invite a documentary filmmaker to the classroom, if possible. Discuss or research the following:

- the difference between documentary film/video and photojournalism
- the role of point of view or perspective in documentary film/video
- the artistic or creative aspects of documentary film/video
- career possibilities.

In small groups, have the students create their own documentary films or videos on the theme "Transitions". Remind them of the criteria they established. Discuss story boards, point of view, interview techniques, cinema vérité, hand-held camera technique, editing, etc. View and discuss the completed films/videos. Encourage the students to organize a mini film festival for other students in the school.



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## **Module Eight**

# Overview

## Module Eight: Ideas and Inspiration

### Time Frame: 20 hours

This module focuses on art as ideas. Students examine the works of artists and the variety of sources of inspiration artists have for the ideas and art works they produce.

Foundational Objectives	Vocabulary and Concepts
<p>The students will:</p> <ul style="list-style-type: none"><li>analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences</li><li>use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues</li><li>initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art</li></ul>	<ul style="list-style-type: none"><li>sources of inspiration</li><li>elements of art and principles of design</li><li>mood</li><li>mentors</li><li>other artists as inspiration</li><li>environment as inspiration</li><li>reflection as inspiration</li><li>other arts as inspiration</li><li>mass media as inspiration</li><li>elements of art and principles of design as inspiration</li></ul>
Common Essential Learnings	Resources
<ul style="list-style-type: none"><li>develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)</li><li>understand and use the vocabulary, structures and forms of expression which characterize visual art (C)</li><li>come to a better understanding of the personal, moral, social and cultural aspects of school subjects (PSVS)</li><li>develop their abilities to meet their own learning needs (IL)</li></ul>	<ul style="list-style-type: none"><li>home/community</li><li><i>Arts Education: Visual Art Resource for Grades 9 and 10</i> (slide set)</li><li><i>Ideas and Inspiration: Contemporary Canadian Art</i> (slide set and CD-ROM)</li><li>reproductions, magazine articles, art gallery catalogues</li><li>appropriate books listed in the bibliography</li><li>assorted media and found materials</li><li>any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software</li><li>appropriate films/videos listed in the bibliography</li></ul>

**Instruction**

- discussion
- questioning
- brainstorming
- creating visual art works
- viewing art works (describe/analyze/interpret/judge)
- small group/whole group/individual work
- journal writing
- research

**Assessment**

Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives and related learning objectives
- observe and record students' ongoing development according to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' visual art experiences with them
- listen to students' reflections on their own visual art experiences
- assess student progress over time.

## **Module Eight: Ideas and Inspiration**

In this module students explore the many sources of inspiration artists draw upon in their work. They discover that artists may draw upon such sources as their personal experiences and feelings, their observation of their environment, their reflections and memories, their imagination, the mass media and current affairs, functionality and other art works or forms. Just as importantly, inspiration for art works may come from the elements of art and the principles of design, or from the artist's chosen materials.

Artists have many different reasons for creating art works: to express a social comment, provide shelter, create beauty, have fun, tell a story, express love, examine formal concerns in art, etc. The idea and the inspiration can and often do occur simultaneously but for the purposes of this study they have been separated to clarify the differences. Many artists use journals to collect and incubate ideas and inspirations which might, in the future, become starting points for new works.

<b>Suggested Activities</b>	<b>Possible Resources</b>
<p><b>Sources of Inspiration</b></p> <p><i>The students will:</i></p> <ul style="list-style-type: none"><li>• <i>investigate the contributions of Saskatchewan, Canadian and international artists to the field of visual art</i></li><li>• <i>understand ways artists acquire and transform ideas into visual form and use this understanding to generate ideas for their own personal expression</i></li><li>• <i>demonstrate the ability to use the process described in "Viewing Art Works" in this guide, and actively participate when viewing and discussing visual art and related issues</i></li><li>• <i>think critically about visual art by reading published criticisms and artists' statements, and using these to help them with interpretation</i></li></ul> <p>Organize a class visit to an art gallery or a variety of art galleries and view the works on display. Students should determine the general unifying theme or inspiration for the show and, if applicable, the specific sources of inspiration for individual pieces. If a gallery visit is not possible, teachers and students may want to examine a variety of exhibition catalogues and slides of artists' works. Students should record their findings in their journals.</p>	

## Suggested Activities

## Possible Resources

Brainstorm a web of possible sources of inspiration for art-making. Students might suggest such sources as the environment, popular culture, events in their daily lives, etc. Ask students to identify and analyze the sources of inspiration they usually draw upon for their art works. Many will find that they are using the same sources repeatedly, as many artists do. Have students pick an artist that they admire and who works with a style or theme similar to their own. Grade ten students may need help in making their selection, as they might not yet be aware of their own style or thematic interests. Once they have decided on an artist, have them compare the artist's work to their own. How are the sources of inspiration similar? How do the artists and students use the elements of art and the principles of design in a similar or different manner? How are the images used? What are the moods that the artist and student wish to convey? How does the artist's life compare to student lives? What have the critics said about the works? Have students present their ideas to the class. Have students determine and record in their journals one or two aspects of the artist's work that they might draw upon for the development of their own works.

### Developing Ideas

*The students will:*

- *challenge themselves to solve problems, make choices, take risks and try a variety of ways of working*
- *reflect on and analyze the intentions, development and interpretations of their own and their peers' art works in relation to broader regional, national and international contexts*
- *understand ways artists acquire and transform ideas into visual form and use this understanding to generate ideas for their own personal expression*
- *use preliminary analysis, personal notation and drawing when developing ideas, solving problems or clarifying meanings*

## Suggested Activities

In this section of the module, students should explore the connections between general sources of inspiration and specific ideas. Once they have examined this through the work of artists, they should practise developing their own idea.

Teachers and students may choose to explore some of the inspirations listed below or they may wish to design their own projects, based on their brainstorm web. Encourage students to become aware of the variety of sources artists draw upon for inspiration. When a general source of inspiration has been selected and students begin looking at individual works, students should be encouraged to explore the artists' specific and unique ideas. For example, many artists are inspired by landscape, but they express individual ideas.

- Look at artists who use other visual artists' work as a source of inspiration. For example, a fashion designer may be inspired by the work of the cubist painters.
- View the work of artists who are inspired by the landscape or environment in which they live. Examples may include photography, book illustration, landscape painting, architecture, etc.
- Reflection is an important aspect of the creative process. It can also be a source of inspiration for artists who use their memories, dreams or personal experiences in the development of their work. View examples.
- The arts are often interwoven and students may want to examine some of the many connections among the arts. Students may want to examine the works of writers, dancers, actors, designers, filmmakers, etc. and make connections to their own work. They might also explore interdisciplinary work.

## Possible Resources

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#3A, 24A, 19B, 25B, 49B

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#6A, 11A, 17A, 26A, 30A, 34A,  
36-37A, 20B, 36B, 38B

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#13A, 38A, 43A, 7B, 18B, 36B,  
46B

Examples of artists designing sets and props for plays and films, music influencing visual art, etc.

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#1A, 23B, 25B, 35B

## Suggested Activities

## Possible Resources

- The mass media is often a source of inspiration for artists interested in social comment or current affairs. Examples may include, editorial cartoons, graphic design on the cover of magazines, pop art, social realism, etc.
- Artists often experiment with the interaction of the elements of art and the principles of design to explore formal concerns in art. Examples may include non-objective painting, abstract expressionism, interior design, clothing design, etc.
- Artists may observe their work environment for sources of inspiration and experiment with materials and processes used in art-making. Examples might include print-making, sculptural ceramics, watercolour, etc.
- Artists create objects and environments for specific functions. Students may want to explore craft, architecture, interior design, industrial design, etc. to understand function and art-making. View examples.
- Artists may draw upon their experience and create works that are fun or relate to enjoyable aspects of the human condition. Examples might include children's book illustration, toy design, portraits, cartoons, mixed media sculpture, etc.

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#2A, 4A, 28A, 47A, 48A, 50A,  
9B, 14B, 26B

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#7A, 19A, 35A, 33B, 47B

Books, magazines, films, videos, etc. with information on artists who experiment with the formal aspects of art-making

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#2A, 8A, 27A, 1B

Books on art-making techniques

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#16A, 32A, 8B, 32B, 39B

Books on craft, architecture, design, etc.

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#21A, 44A, 1B, 30B, 50B

Examples of artists displaying a sense of humour in their works

**Suggested Activities****Possible Resources**

- Artists may explore their own ancestry or role in society and tell stories about their traditions, legends and culture. View the art of various cultures. Include work by male and female artists.
- Spirituality can inspire artists. View and discuss examples.
- Technology and the developments related to it have influenced artists for centuries. View works and discuss their significance.

When one or more of these areas has been explored, have students brainstorm ideas for the development of their own works using a variety of media, techniques, styles, etc. Encourage students to move in their thinking from a general source of inspiration to a more specific personal idea. Encourage them to use preliminary analysis and personal notation, and to keep track of the development process in their journals. When the students' works are complete, view them as a class. Reflect upon the sources of inspiration and the students' own unique ideas.

Examples of women's and men's art from a variety of cultures and societies

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#40A, 45A, 49A, 2B, 4B, 6B,  
10B, 16B, 21B, 34B, 41B, 43B

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#8A, 13B, 44B

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#11B, 13B, 17B, 25B

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## **Module Nine**

# Overview

## Module Nine: Popular Culture and Mass Media

### Time Frame: 20 hours

This module focuses on popular culture and its influence on students' entertainment and purchasing choices. Through this study, students critically examine how the mass media affects their lives.

### Foundational Objectives

The students will:

- analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences
- use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues
- initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art

### Vocabulary and Concepts

- television analysis
- fads and fashion
- graphic design
- illustration
- elements of art and principles of design
- Saskatchewan art and artists
- pop art
- popular culture
- mass media

### Common Essential Learnings

- develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- understand and use the vocabulary, structures and forms of expression that characterize visual art (C)
- understand that technology both shapes and is shaped by society (TL)
- understand prejudice, discrimination, racism, sexism and all forms of inequality and exploitation, and contribute to their elimination (PSVS)

### Resources

- television commercials
- magazines and comic books
- home/community
- Arts Education: Visual Art Resource for Grades 9 and 10* (slide set)
- Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM)
- reproductions, magazine articles, art gallery catalogues
- appropriate books listed in the bibliography
- assorted media and found materials
- any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software
- appropriate films/videos listed in the bibliography

<b>Instruction</b>	<b>Assessment</b>
<ul style="list-style-type: none"> <li>• discussion</li> <li>• questioning</li> <li>• brainstorming</li> <li>• creating visual art works</li> <li>• viewing art works (describe/analyze/interpret/judge)</li> <li>• small group/whole group/individual work</li> <li>• journal writing</li> <li>• research</li> </ul>	<p>Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.</p> <p>The teacher should:</p> <ul style="list-style-type: none"> <li>• discuss objectives and assessment criteria with students</li> <li>• select criteria for assessment based on the foundational objectives and related learning objectives</li> <li>• observe and record students' ongoing development according to the selected criteria</li> <li>• design assessment charts</li> <li>• keep anecdotal records</li> <li>• keep cumulative records</li> <li>• observe students' contributions and commitment to individual and group experiences</li> <li>• discuss students' visual art experiences with them</li> <li>• listen to students' reflections on their own visual art experiences</li> <li>• assess student progress over time.</li> </ul>

## Module Nine: Popular Culture and Mass Media

In this module, students examine popular culture as it affects their own lives and influences the work of visual artists. Beginning with television, students examine their viewing habits and make judgements about the positive and negative effects of television viewing, including in their investigation product sponsorship and role models. Students also critically examine their reading materials, such as magazines and comic books, for examples of bias and cultural conditioning. They examine fads of their day and compare them to fads of previous times in order to determine the factors that influence popular culture.

Many visual artists reflect the popular culture of the day. Students examine how art works reflect the society and the times. Through this study students become more aware of popular culture, its influence on the development of their self-concept and the potential power it has upon their lives.

Suggested Activities	Possible Resources
<p><b>Television</b></p> <p><i>The students will:</i></p> <ul style="list-style-type: none"><li>• <i>investigate the role and functions of visual art</i></li><li>• <i>analyze and evaluate the meaning and influence of visual art, including mass media and popular culture, in their daily lives</i></li><li>• <i>understand how the mass media and special interest groups use visual images to communicate messages</i></li><li>• <i>perceive, describe, analyze and interpret art works and make informed judgements using appropriate vocabulary</i></li></ul> <p>Ask the students about their favourite television programs. Analyze what aspects about the program keep them interested and watching on a regular basis. Can soap operas be considered "instruments of change" regarding human outlooks and conditions? Why or why not? What values are promoted in programs that are familiar to students? If students could not watch television for a month, what would they do? Would they miss out on important information about society if they did not watch? Do the students think new technology will influence or change their television viewing habits? Why or why not?</p>	<p>Listings of television programs for discussion of content</p> <p><i>Mass Media and Popular Culture</i>, 2nd edition, by B. Duncan</p>

## Suggested Activities

## Possible Resources

Have small groups choose a genre of program, such as westerns, comedies, dramas, mysteries, sports, soaps, news, sports programs, talk shows, etc. Analyze how each maintains interest in order to keep the audience coming back for more entertainment.

View B. Anderson's "Self Help". What does the artist have to say about commercialism and society?

What products or companies sponsor the students' favourite programs? How do the commercials reflect the interests of the program's target audience? What are the sponsors promoting in their commercials and what tactics are they using to influence sales? Choose the funniest commercials and discuss what makes them funny. What are the most effective commercials and how are they designed to be effective? Which characters in advertisements do the students like? Why do they like them? What makes them effective in selling the product? Look for examples of celebrity endorsement and discuss this style of advertising.

Have the students do one of the following:

- design an ad character for a fictitious product
- write a script and film an advertisement promoting a particular product
- design a print advertisement for a school or local event.

### Fads and Fashion

*The students will:*

- analyze and evaluate the meaning and influence of visual art, including mass media and popular culture, in their daily lives
- analyze how trends in fashion, decor, architecture, etc. relate to social, political and environmental contexts

Examples of commercials that are exceptionally good, funny, ridiculous, star endorsed, etc.

*Arts Education: Visual Art Resource for Grades 9 and 10* (slide kit) slide #1

*Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM) slide #32B

## Suggested Activities

## Possible Resources

- understand that artists are constantly experimenting with ideas and materials, and appreciate original thought as well as product

Fads can be promoted or terminated by television and the mass media. Fads students may want to discuss are being thin, wearing baggy clothes, wearing clothes endorsing professional sports teams, wearing designer clothes, wearing beads and long hair, body piercing, tattooing, wearing hats, shaving heads, etc. Fads occur because of our desire to be part of a group. What are some of the positive and negative influences fads have upon student lives? Students may examine their need for conformity as well as their desire for individuality. What strategies do companies use to sell their products? Discuss some of these ideas as they relate to student interests.

Look at fads in clothing and hair design and determine how they have changed in response to materials available, technology, lifestyle, etc. View student clothing styles of the past and present and challenge students to design clothing for the future. Brainstorm ideas from present technology and developments that could have an effect upon future trends.

Examine the work of clothing designers on the CD-ROM *Ideas and Inspiration: Contemporary Canadian Art* (C. Biegler, D. Moses, M. Rubrecht, A. Sung). Have students paint or print images on T-shirts or other clothing. Ask them to create designs that reflect their own unique personality.

### Illustrations in the Media

*The students will:*

- examine various styles of art, both historical and contemporary, in a variety of art forms
- develop skills and technical competency for using art tools, technology, forms and methods in their visual art expressions
- work for a variety of purposes (to create, to clarify thinking, etc.)

Books and magazines of the present and past with examples of fashion trends

Examples of student fashion trends

*Ideas and Inspiration: Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#2A, 25A, 29A

Books on fashion design

*Ideas and Inspiration: Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#5A, 8B, 39B, 47B

Books on fabric painting, such as *Painting Fabric* by M. Elliot

## Suggested Activities

Ask the students to give examples of their reading tastes. What do they like to read and why? What images in books appeal to students? Analyze the cover of popular student reading materials. What is it about the cover that is appealing to the students? How has the artist used ideas from the book to design the image for the cover? How have images of women and men changed over the years? How do current images and graphic designs on books, magazines, etc. compare to images and presentations from the past?

View L. Labrecque's "United City". What has the artist done to interest her audience in the story that goes with the painting? How has M. Robinson used his images to support or illustrate his poems?

Have the students do one of the following:

- Design a new cover for a traditional or popular book. Students should be encouraged to draw upon the ideas in the book, their knowledge of the elements of art and principles of design, and examples of professional book covers.
- Create a narrative and tell the story through a series of visual images. This could be an individual or a group project. Students will have to decide the format, media and style they wish to use. For example, they could use simple cut-out shapes of coloured paper in the style of Matisse, or pop-up paper sculpture using geometric shapes. If possible, arrange for the books to be placed in the school library as examples for students in future years.
- Choose a work of abstract art and write a poem or story to accompany the work.

## Artists and Popular Culture

*The students will:*

- recognize how visual art can teach us about ourselves, other individuals and the society in which it is created

## Possible Resources

Illustrations from old books and magazines

*Ideas and Inspiration:  
Contemporary Canadian Art  
(slide set and CD-ROM) slides  
#21A, 30B, 32B*

*Arts Education: Visual Art  
Resource for Grades 9 and 10  
(slide set) slides #33, 41 and 42*

## Suggested Activities

## Possible Resources

- *use knowledge of theories of art in attempting to understand and evaluate art works*
- *investigate how artists', art historians' and critics' views about art change over time and will continue to change*
- *reflect on and analyze the intentions, development and interpretations of their own and their peers' art works in relation to broader regional, national or international contexts*

In the sixties, artists started to use images from popular culture in their art-making. This movement was known as pop art. Have the students research pop art to discover its roots and why it came about as an art movement. Have students investigate the work of artists such as C. Oldenberg, A. Warhol, J. Johns, R. Rauschenberg, J. Dine, R. Lichtenstein and G. Segal. Look at art works from Saskatchewan and Canada that deal with popular culture. How have G. Amantea, B. Anderson, A. Banana, G. Curnoe, M. Snow, G. Glenn and R. McLellan used images from contemporary society in their works?

Students may create pop art works using the following:

- found materials from popular culture to create three-dimensional art works that reflect Saskatchewan and Canadian culture as students know it
- images from popular contemporary comic books presented ironically and in a large format (in the style of R. Lichtenstein)
- repetition of a common image using print-making techniques (in the style of A. Warhol).

Reflect on their own completed works in relation to what they have learned from the works studied.

Art works from the sixties and seventies dealing with popular culture

*Arts Education: Visual Arts Resource for Grades 9 and 10*  
(slide set) slides #1, 11, 21

*Ideas and Inspiration: Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#3B, 17B, 45A

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## **Module Ten**

# Overview

## Module Ten: Cultural Communities of Canada

### Time Frame: 20 hours

This module focuses on the art of a particular cultural community of Canada, including both traditional and contemporary work. Students will familiarize themselves with the images and symbols used and their relevance to the particular culture.

### Foundational Objectives

The students will:

- analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences
- use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues
- initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art

### Vocabulary and Concepts

- symbolism
- functional art
- stereotypes
- assimilation
- cultural artifacts
- installation
- art against racism
- appropriation
- storytelling
- cultural roots
- fashion design

### Common Essential Learnings

- develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- understand and use the vocabulary, structures and forms of expression that characterize visual art (C)
- understand prejudice, discrimination, racism, sexism and all other forms of inequality and exploitation, and contribute to their elimination (PSVS)
- develop a positive disposition to life-long learning (IL)

### Resources

- home/community
- Arts Education: Visual Art Resource for Grades 9 and 10* (slide set)
- Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM)
- reproductions, magazine articles, art gallery catalogues
- appropriate books listed in the bibliography
- assorted media and found materials
- any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software
- appropriate films/videos listed in the bibliography

## **Instruction**

- discussion
- questioning
- brainstorming
- creating visual art works
- viewing art works (describe/analyze/interpret/judge)
- small group/whole group/individual work
- journal writing
- research

## **Assessment**

Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives and related learning objectives
- observe and record students' ongoing development according to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' visual art experiences with them
- listen to students' reflections on their own visual art experiences
- assess student progress over time.

## Module Ten: Cultural Communities of Canada

This module explores the art of various cultural communities in Canada. Teachers and students should develop their own focus depending on community needs and student interests. Teachers should take care to provide accurate resource materials and to present both traditional and contemporary perspectives. Resource people in the community should be consulted whenever possible. Through this module students come to see that cultural heritage is a strong influence. At the same time, they will recognize that artists are individuals with their own unique ideas and perspectives. The following suggested activities are based on Aboriginal cultures as the focus for the module.

Suggested Activities	Possible Resources
<p><b>Authenticity and Appropriation</b></p> <p><i>The students will:</i></p> <ul style="list-style-type: none"><li>• research to understand the traditional and contemporary visual art of various cultures, past and present, including Aboriginal cultures</li><li>• develop an understanding of the issues and concerns of visual artists and explore controversies related to the arts</li><li>• understand how visual art can transmit or challenge cultural values, ideas and beliefs</li></ul>	
<p>Students and teachers may want to begin their study of Aboriginal art with an introduction to the history of Aboriginal peoples and their cultures in Canada. The teacher might want to work with the Native Studies teacher in planning this module. Through their studies students should learn that aboriginal art arises out of a tradition wherein the world was not compartmentalized so art came out of the workaday world and every person practised art in some form. Art was seen as an extension of daily life with neither function nor expression having greater importance than the other. Have students research the uses of colour, shape and pattern in various Aboriginal cultures. Have them research traditional symbols. Ensure that students understand there is no one Aboriginal culture and that great variety exists in the arts of First Nations across Canada.</p>	<p>Books, videos, etc. with information on Aboriginal peoples, such as <i>Art First Nations: Tradition and Innovation</i> (kit)</p>
<p>Look at examples of mass produced imitations of Aboriginal artifacts. What is meant by "cultural appropriation"? How are the mass produced</p>	<p>Souvenirs of Aboriginal objects</p>

## Suggested Activities

## Possible Resources

images different from the genuine Aboriginal art works? Where are they made? Who buys them and why? Discuss stereotyping in the mass media and the effects it may have upon peoples' conceptions.

Discuss E. Pien's work "Souvenirs". Why did Pien produce this work? What does it say about cultural appropriation?

Visit a museum and discuss the importance of museums and the art objects housed within them. During the nineteenth and twentieth centuries extensive collecting by museums removed valuable Aboriginal artifacts from their functional traditions and placed them in museums around the world. Research how Aboriginal artifacts were obtained and discuss current efforts by Aboriginal peoples to return these pieces to their communities. What are the ramifications for both museums and Aboriginal peoples? Have students debate the issue.

Study early European artists' drawings and paintings of Aboriginal peoples. How is bias reflected in the choice of subject matter, composition, lighting, etc.? How do the works reflect the colonial attitudes of the European artists?

### Contemporary Aboriginal Art

*The students will:*

- *research to understand the traditional and contemporary visual art of various cultures, past and present, including Aboriginal cultures*
- *investigate the role and functions of visual art*
- *reflect on and analyze the intentions, development and interpretations of their own and their peers' art works in relation to broader regional, national or international contexts*

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slide #40B

Works done of Aboriginal peoples by non-aboriginal artists, such as W. Kurelek

*Jewish Life in Canada and Last of the Arctic from The William Kurelek Series* (video)

## Suggested Activities

## Possible Resources

The 1895 version of the *Indian Act* prohibited Indian celebrations and ceremonies. Research the *Indian Act* and the effects of this prohibition on cultural expressions. Research recent amendments to the *Indian Act*. In recent decades Aboriginal peoples' have become increasingly active in maintaining and renewing their cultures. What are the images that students identify with in the work of Aboriginal artists? What are some of the common characteristics and points of view? Generate a list from the students' current knowledge.

Present art works by well-known Canadian artists such as D. Odjig, R. Cuthand, N. Morrisseau, D. Cardinal, A. Janvier, T. Marshall, A. Sapp, B. Reid, J. Beardy, etc. Refer to the list generated above. How do these contemporary works compare to students' preconceived ideas? Are students surprised by the variety in subject matter and individual styles? In journals, have students record information on the lives of some of the artists presented.

Telling stories is a tradition in Aboriginal cultures. The accumulated knowledge of Indian societies was held in the collective memory of the people. The oral tradition of Indian societies documented national, regional, community and family history; cultural traditions; spiritual beliefs; and a rich body of literature. Invite an Aboriginal story teller to the classroom or listen to recordings. Do the students see connections between the stories and art works they have studied?

Have students create their own art expressions in the style of one of the artists studied. When students have completed their works, prepare an exhibition. As a group, have students reflect on and analyze the works.

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#2B, 4B, 28B, 29B, 35B, 43B,  
45B

## Suggested Activities

## Possible Resources

### A New Generation of Aboriginal Art and Artists

*The students will:*

- perceive, describe, analyze and interpret art works and make informed judgements using appropriate vocabulary
- recognize that contemporary artists, designers, craftspeople and their works are often difficult to classify
- think critically about visual art works by reading published criticisms and artists' statements, and using these to help them with interpretation

View works of Aboriginal artists in a variety of current exhibition catalogues. Many young Aboriginal artists remain close to their cultural roots, and yet work on the cutting edge of contemporary art. Have each student do a research project on a contemporary Aboriginal artist and present their findings to the class. Ask students to focus on the artist's individual perspective, ideas and style. Examples of artists may include E. Poitras, D. Cisneros, F. Heavyshield, J. Luna, etc.

Research Aboriginal fashion designers. How do some designers incorporate traditional elements?

Many contemporary Aboriginal artists use text in their works. How do the words reinforce the visual image?

Look at artists who deal with racism in their work. Compare the work of two or more of these artists. In what ways do they communicate meaning? Have students create their own art works on the theme "Racism". Encourage them to develop their ideas in their journals. Hold a "Students Against Racism" exhibition in the school.

*Sharing the Circle:  
Contemporary Work by First  
Nations Artists* by the  
Saskatchewan Arts Board

*Indigena: Contemporary Native  
Perspectives* by G. McMaster  
and L.A. Martin

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#36A, 37A, 6B, 10B, 21B, 35B,  
37B

Books on the history of clothing  
design and information on  
students' cultural roots

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slide  
#39B

*Art Against Racism* by Arts in  
Action Society (video)

*In Honour of Our  
Grandmothers: Imprints of  
Cultural Survival* by R.  
Schneider and G. Gottfriedson



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## **Module Eleven**

# **Overview**

## **Module Eleven:**

### **Spiritual Images and Visual Art**

#### **Time Frame: 20 hours**

This module focuses on spirituality as inspiration for artists' work. Students will study and explore a variety of art forms and styles.

<b>Foundational Objectives</b>	<b>Vocabulary and Concepts</b>
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The students will:

- analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings with appropriate contexts; and relate their understanding to their own expressions and life experiences
- use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues
- initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art

- ancient art
- religious art of many cultures
- gothic and other styles of architecture
- contemplative art works
- representational and non-representational art works
- elements of art and principles of design
- Japanese pottery
- art and artists from a variety of cultures
- spirituality as reflected in art works

<b>Common Essential Learnings</b>	<b>Resources</b>
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- develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- understand and use the vocabulary, structures and forms of expression that characterize visual art (C)
- come to a better understanding of the personal, moral, social and cultural aspects of school subjects (PSVS)
- develop a positive disposition to life-long learning (IL)

- home/community
- *Arts Education: Visual Art Resource for Grades 9 and 10* (slide set)
- *Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM)
- reproductions, magazine articles, art gallery catalogues
- appropriate books listed in the bibliography
- assorted media and found materials
- any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software
- appropriate films/videos listed in the bibliography

**Instruction**

- discussion
- questioning
- brainstorming
- creating visual art works
- viewing art works (describe/analyze/interpret/judge)
- small group/whole group/individual work
- journal writing
- research

**Assessment**

Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives and related learning objectives
- observe and record students' ongoing development according to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' visual art experiences with them
- listen to students' reflections on their own visual art experiences
- assess student progress over time.

## Module Eleven: Spiritual Images and Visual Art

Since ancient times, spirituality and religion have provided inspiration and subject matter for works of art. In this module, students discover some of the symbols and means used by artists to create images visually that reflect spirituality in their works. Students look at such works of art as temples, cathedrals, masks, altarpieces, tapestries, manuscripts, mosaics, paintings, sculptures, friezes and carpets. Students should be provided with opportunities to study works from a variety of cultures, from ancient times to the present.

Suggested Activities	Possible Resources
<p><b>Ancient Spirituality</b></p> <p><i>The students will:</i></p> <ul style="list-style-type: none"><li>• investigate the role and functions of visual art</li><li>• recognize that artists' make choices in their work which reflect themes and points of view that are both personal and social</li><li>• work for a variety of purposes (to create, to clarify thinking, etc.)</li></ul> <p>Have students look at reproductions of ancient cave paintings from Lascaux, France and Altamira, Spain. People believed that capturing the image and spirit of the animal on the wall would help them in the hunt. Study examples of cave paintings for composition, colouration, techniques employed, etc. Study the materials. Ancient artists used the materials at hand. What were these? How did the materials affect the work?</p>	<p>Books on ancient cave paintings and sculptures</p> <p>Examples of artists using found materials in their art-making, such as <i>Sculpture in Paper</i> by N. Roukes, <i>Indigena: Contemporary Native Perspectives</i> by G. McMaster and L. Martin</p>
<p>Look for examples of artists of today using the "materials at hand" to make their art works; for example, lipstick, cloth, plastic bottles, newspaper, etc. Do the quality and traditions of the materials and tools necessarily make the work more or less valuable? What is important in making art works?</p>	<p><i>Ideas and Inspiration: Contemporary Canadian Art</i> (slide set and CD-ROM) slides #30A, 44A, 48A, 1B, 7B, 11B, 18B, 36B, 37B, 40B</p>
<p>Have students use materials that are readily available in their homes and communities, such as those previously mentioned, to create their own art works. Discuss the issue of "value" in art in relation to the various materials students choose.</p>	

Suggested Activities	Possible Resources
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Is it the materials or the idea that is valuable in art? Refer back to the cave paintings and the idea that the materials were far less valuable than the resulting paintings, which had great spiritual power in the eyes of people at that time.

### **Religious Art Works from a Variety of Cultures**

*The students will:*

- *research to understand the traditional and contemporary visual art of various cultures, past and present, including Aboriginal cultures*
- *recognize how visual art can teach us about ourselves, other individuals and the society in which it is created*
- *demonstrate the ability to write critically about art, basing ideas on evidence found in the works and the cultural context of the works*
- *judge the success or quality of art works based on research and analysis*

Examine works portraying figures of importance in a variety of religions and cultures. How are they similar and different? The following are some examples:

- In Islamic art no depictions of idols or creatures are allowed.
- Australian Aborigines use body-painting as a part of their traditional ceremony.
- People of Bali use masks and outfits depicting religious characters in dance.
- Eastern art has an emphasis on feeling and meditation.
- Traditional European religious art was concerned with exact representation of physical form in spiritual renderings.

View examples of works from a variety of cultures and religions. Have each student research a culture of interest and present information on that culture's traditional spirituality, as reflected in art works.

### **Possible Resources**

*Religion in Art III* by Pictorial Charts Educational Trust (poster)

Books, slides or films, with images of religious figures from around the world

## Suggested Activities

## Possible Resources

Have students use their knowledge of works from a variety of cultures as the starting point in the development of their own visual art ideas.

Examples could include:

- Students who practise a faith may want to view the wall hangings of Martha Cole and create wall hangings for their own church.
- Students interested in mathematics may be interested in creating the perfect balance of geometric shapes or perfection in an ordinary object, as related to Islamic philosophy.
- Students interested in literature may want to decorate their own poetry and writings with illuminated borders and capital letters, as in early Christian manuscripts.
- Students interested in narrative may want to do realistic depictions in the style of a particular European religious painter, after studying that painter's work.
- Students interested in ancient cave paintings might recreate the works in a particular cave, after doing research on the works and the materials.

Wall hangings by Martha Cole

Have students reflect on their intentions and effectiveness in communicating their ideas when they have completed their research and art-making.

### Spiritual Structures and Objects

*The students will:*

- *interpret and understand that figures, objects, etc. can imply a multiplicity of meanings*
- *apply knowledge from a variety of sources to the development of ideas for art works*
- *continue to develop skills and technical competency for using art tools, technology, forms and methods in their visual art expressions*
- *investigate how artists use metaphor, symbol, juxtaposition and other means to convey meaning*

## Suggested Activities

## Possible Resources

Why were elaborate structures like the Gothic cathedrals built? Study the design and the symbolism behind the design. What new developments in engineering allowed for changes in the design of the churches? What do Gothic cathedrals suggest about the power of the church? Ask students to research and compare Gothic structures to temples and other buildings built for spiritual purposes, such as Egyptian tombs, Greek temples, Mosques, etc. How do the sculptures and friezes associated with the buildings enhance the buildings and reinforce the ideas of the particular belief system? How do the objects used and the costumes worn enhance particular religious ceremonies? Have students as a group decide on a culture, place and time period they would like to explore further; for example, Egypt in the New Kingdom, 2nd century B.C. Research spiritual beliefs of the time and religious art and artifacts. Have students recreate friezes, mosaics, tiles, pottery, etc. reflecting what they have learned.

Japanese pottery is closely related to nature. Japanese potters allow part of the body of the pot to show beneath the glaze to make a connection with the earth. The glaze can be runny or sloppy in appearance to show the natural process used in the finishing of the pot. The pottery, also shows a connection to people in that the parts of the pot represent human body parts (lip, neck, etc.) and the lines on the pots show the presence of the fingers in their making. In pottery, the forces of nature and the control of humankind come together. Often, forces beyond the control of the pottery create amazing results. Students may want to experiment with:

- making pots of a similar shape with a variety of different bases and lips and analyzing the results
- developing glazes with different colours and opacity
- firing techniques, such as raku firing.

Books, films, etc. with information on Gothic cathedrals and other temples and structures from a variety of cultures

Sculptural forms related to architectural design

Japanese pottery

Books with firing and glazing techniques

## Suggested Activities

## Possible Resources

### Contemporary Spiritual and Religious Works

*The students will:*

- perceive, describe, analyze and interpret art works and make informed judgements using appropriate vocabulary
- demonstrate an open-minded approach to diversity of ideas and artistic styles and respect informed opinions that differ from their own
- demonstrate the ability to write critically about visual art, basing ideas on evidence found in the works and in the cultural contexts of the works

Look at modern artists who have explored spirituality in their works, such as P. Mondrian, K. Malevich, M. Rothko, G. Rouault, O. Rogers, A. McKay, etc. Be sure to explore how the culture in which the artist lived affected the works. For example, Mondrian was studying about a universal God and wanted to create a universal language of art. For Malevich, religion was an important part of his Russian society. Many students will have studied O. Rogers' work in grades 6 to 8 and A. McKay's work in grade 9, and they may now want to look at these works again. What are some of the formal concerns in works such as these? How do formal concerns relate to spiritual concerns?

In order to appreciate many of these works, one must contemplate the works and not simply give them a passing glance. Have students plan their own contemplative work. Have them reflect on the effectiveness of the work when complete and determine how the colours, textures, patterns, shapes, etc. add to the intent of the work.

Have students write their own critique of the completed works, comparing the student works to the artists' works they studied. How are they similar and how are they different? Are the intentions the same? How do the materials affect the contemplative nature of the works? What effect do the colours, shapes, etc. have on the viewer?

Art history books with information on images of spirituality

*Saskatchewan Art Works: A Visual Art Resource for Kindergarten to Grade 8* (slide set) slide #37

*Arts Education: Visual Art Resource for Grades 9 and 10* (slide set) slide #20

*Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM) slides #44A, 2B, 44B

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**Suggested Activities**

**Possible Resources**

## **Module Twelve**

# Overview

## Module Twelve:

### Good Design is Good Business

#### Time Frame: 20 hours

This module focuses on designers and their roles in society. Students examine designers' works and become aware of design aspects of the objects they use in their daily lives.

#### Foundational Objectives

The students will:

- analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences
- use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues
- initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art

#### Vocabulary and Concepts

- design and meaning
- design and marketing
- symbols
- layout and graphics
- logos
- graphic design
- computers and design
- interior design
- fashion design
- silk-screen printing
- industrial design
- packaging

#### Common Essential Learnings

- develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- understand and use the vocabulary, structures and forms of expression that characterize visual art (C)
- develop an understanding that technology both shapes and is shaped by society (TL)
- strengthen their understanding within subject areas through applying knowledge of numbers and their interrelationships (N)

#### Resources

- home/community
- Arts Education: Visual Art Resource for Grades 9 and 10* (slide set)
- Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM)
- reproductions, magazine articles, art gallery catalogues
- appropriate books listed in the bibliography
- assorted media and found materials
- any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software
- appropriate films/videos listed in the bibliography

## **Instruction**

- discussion
- questioning
- brainstorming
- creating visual art works
- viewing art works (describe/analyze/interpret/judge)
- small group/whole group/individual work
- journal writing
- research

## **Assessment**

Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives and related learning objectives
- observe and record students' ongoing development according to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' visual art experiences with them
- listen to students' reflections on their own visual art experiences
- assess student progress over time.

## **Module Twelve: Good Design is Good Business**

In this module, students examine designers' roles in society, the processes they use and their resulting products. They discover that designers have an influential voice in communicating information about society. Students discover that many of the objects they see and use were designed by designers, whose task is to encourage the consumption of the product.

Manufacturers know that to compete in the world market place they must be on the cutting edge in design. Students will study advancements in graphic design, industrial design, craft, architecture, interior design, fashion design, residential planning, etc. Through this study students become more aware of the many functions of art and design, and the effects of design on the visual environment.

Suggested Activities	Possible Resources
<p><b>Graphic Design</b></p> <p><i>The students will:</i></p> <ul style="list-style-type: none"><li>• evaluate and analyze the meaning and influence of visual art, including mass media and popular culture, in their daily lives</li><li>• examine the relationship between patrons and artists, and clients and designers, and the influences they may have upon each other</li><li>• understand how the mass media and special interest groups use visual images to communicate messages</li><li>• develop skills in drawing that assist in organization and communication of ideas in their work</li></ul> <p>Collect all the junk mail received in the homes of the students in one week. Whether we are aware of it or not, design is entering our homes every day. Go through the mail and the newspaper and examine lettering, drawings, paintings, logos, computer-generated graphics, etc. In relation to the examples, discuss the following:</p> <ul style="list-style-type: none"><li>• What makes good design?</li><li>• How do graphic designers communicate meaning using symbols, colours, text, typeface, images, etc.?</li><li>• What is the underlying message in the presentation of the work?</li><li>• How do business and marketing affect graphic design?</li><li>• How do current trends affect graphic design?</li></ul>	Newspapers, magazines, flyers, advertisements, etc.

## Suggested Activities

## Possible Resources

Examine the layout of the newspaper and determine how it is organized to lead the reader's eye around the page. Arrange for students to design the layout and graphics for the school paper.

Many successful logos incorporate clever use of letters and images. Have students examine many examples of logos in business, industry, the arts, service organizations, etc. How do they differ according to purpose? Focus on business logos. How are logos designed? Use computers to design logos for a company, either real or fictitious. Community involvement with a local business or industry would help to promote the visual art curriculum and benefit both the school and the business.

Choose a business where good design is evident in publicity and advertising materials. Study the ways the graphic designers have presented their ideas. Ask a graphic designer to come to the class and explain the work he or she does, creative processes, the technologies used, where he or she went to school, career options, etc.

Posters have been with us for many decades. Look at poster design from a variety of times and places and determine how the artists have successfully communicated the client's information. Students may wish to design a poster to advertise an event that will take place in their school during the year.

## Interior Design

*The students will:*

- *investigate how artists and art forms can affect the visual environment*
- *explore some of the many career avenues and future learning opportunities in visual art*
- *use a journal to record ideas and information for future reference*

*Designing Pictorial Symbols* by N. Holmes

Graphic design and the graphic artist that created the work

*Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM) slides #5A, 32B

Books and other resources on the history of poster design

*Posters: Old and New* (filmstrip kit)

## Suggested Activities

## Possible Resources

Interior designers design spaces. Determine criteria for good interior design. How does interior design vary according to purpose? Have students go to a mall and determine the best interior space presented by a business. In their journals, have students make drawings of the spaces and describe various aspects of the interior designs. Use the process described in "Viewing Art Works" as a guide in determining what the designer has done to achieve certain effects.

Have students choose a space (a business, recreation centre, room in a home, etc.) and plan the interior design for that space. Students could present drawings or models of their designs to the rest of the class.

### Fashion Design

*The students will:*

- *investigate the contributions of Saskatchewan, Canadian and international artists to the field of visual art*
- *understand that artists are constantly experimenting with ideas and materials, and appreciate original thought as well as product*
- *challenge themselves to solve problems, make choices, take risks and try a variety of ways of working*

View examples of fashion design during the last 100 years and determine the cyclical patterns of change within the industry. Look at fashion magazines to determine who the big designers are in Canada and around the world. What effect do they have upon the way we dress? How does science affect the fashion industry? Have students do one of the following:

- design a new fashion statement
- design costumes for a play
- create a presentation on the fashion of a particular era.

Information on drawing perspective

Fashion magazines

*Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM) slides #8B, 39B, 47B

Books with information on creating fashion design

## Suggested Activities

## Possible Resources

Students need not actually make the clothing; they could prepare a series of illustrations showing their ideas.

Many companies advertise their products on clothing and many students wear this clothing to show their support of the product. Examine the designs for meaning and appeal. The process used to print these is often silk-screen printing. Research the process. Students may wish to design their own T-shirts using silk-screen printing.

### Industrial Design

*The students will:*

- *analyze how trends in fashion, decor, architecture, etc. relate to social, political and environmental contexts*
- *perceive, describe, analyze and interpret art works and make informed judgements using appropriate vocabulary*
- *continue to develop skills and technical competency for using art tools, technology, forms and methods in their visual art expressions*
- *show imagination, interest and initiative in class activities and learn from mistakes as well as successes*

Have students look at industrial design in their classroom, school and community. Discuss the phrase "form follows function". How does the form follow the function in the industrial designs the students examined? Collect a dozen or so designed products: chairs, desks, storage racks, running shoes, toasters, pencil sharpeners, potato peelers, etc. After establishing criteria for good industrial design, have students determine which of the objects is the best designed. Redesign an object for better function and appearance. Use technical drawing to show the precise sizes of the parts in relation to the whole.

Examples of product advertising on the clothes students wear

Books on printing techniques

Books and other resources with examples of product design

Examples of technical drawing

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**Suggested Activities****Possible Resources**

Ask students to pick an example of packaging which they find particularly successful. How do the colour, images, sizes, shapes, etc. affect the appearance and attract the potential customer's attention? Design packaging for a particular product. Reflect on the success of the finished works.

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## **Module Thirteen**

# Overview

## Module Thirteen:

### Sculptural Form

#### Time Frame: 20 hours

This module examines sculptural form as a means of communicating ideas. Students analyze a variety of sculptural works and explore materials, contexts, styles and sculptural traditions.

Foundational Objectives	Vocabulary and Concepts
<ul style="list-style-type: none"><li>analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences</li><li>use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues</li><li>initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art</li></ul>	<ul style="list-style-type: none"><li>Aboriginal art</li><li>art for ritual, celebration and spiritual purposes</li><li>integration of the arts</li><li>realistic sculptures</li><li>mixed media</li><li>subtractive sculpture</li><li>architecture</li><li>monuments</li><li>abstraction and minimalist</li><li>non-permanent works of art</li><li>documentation</li><li>bas-relief</li></ul>
Common Essential Learnings	Resources
<ul style="list-style-type: none"><li>develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)</li><li>understand and use the vocabulary, structures and forms of expression that characterize visual art (C)</li><li>develop their abilities to access knowledge (IL)</li><li>come to a better understanding of the personal, moral, social and cultural aspects of visual art (PSVS)</li></ul>	<ul style="list-style-type: none"><li>home/community</li><li><i>Arts Education: Visual Art Resource for Grades 9 and 10</i> (slide set)</li><li><i>Ideas and Inspiration: Contemporary Canadian Art</i> (slide set and CD-ROM)</li><li>reproductions, magazine articles, art gallery catalogues</li><li>appropriate books listed in the bibliography</li><li>assorted media and found materials</li><li>any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software</li><li>appropriate films/videos listed in the bibliography</li></ul>

**Instruction**

- discussion
- questioning
- brainstorming
- creating visual art works
- viewing art works (describe/analyze/interpret/judge)
- small group/whole group/individual work
- journal writing
- research

**Assessment**

Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives and related learning objectives
- observe and record students' ongoing development according to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' visual art experiences with them
- listen to students' reflections on their own visual art experiences
- assess student progress over time.

## Module Thirteen: Sculptural Form

From earliest times people have created sculptural figures and objects. In this module, students should look at a variety of cultures for examples of their sculptural works. They should also examine sculpture from early times to the present, to see how sculpture has evolved as an art form and to experience the great variety of three-dimensional works.

Sculpture can serve to commemorate people or events, or to glorify the state. Students may wish to embark on a study of sculptures created for such purposes. The students' own community may be a source of commemorative sculptures for study.

Sculptures of today can have a variety of functions. Contemporary artists explore the innate qualities of their materials, the elements of art, humour, social issues, etc. Whatever the material or function, sculptors create three-dimensional works for the strength and presence they possess.

Suggested Activities	Possible Resources
<b>Sculpture from Around the World</b>  <i>The students will:</i> <ul style="list-style-type: none"><li>• understand how historical, social and environmental factors and issues influence visual art and artists</li><li>• research to understand the traditional and contemporary visual art of various cultures, past and present, including Aboriginal cultures</li><li>• understand how visual art can transmit or challenge cultural values, ideas and beliefs</li><li>• work effectively in a group</li></ul>	
When people hear the word sculpture, they most often think of classical Greek or Roman figures, or of modern abstract steel sculptures. In fact, peoples from around the world have created sculptural figures and objects since earliest times. Depending on available resources, view and study the following: <ul style="list-style-type: none"><li>• traditional carvings from Africa</li><li>• ceramic and carved sculptures from various dynasties in China</li><li>• sculptures by Canadian west coast Aboriginal artists</li><li>• carved figures from South America</li><li>• Inuit carvings</li><li>• relief sculptures and friezes from Ancient Egypt.</li></ul>	Books, videos, slides and posters on African art, such as <i>The Art of Africa</i> (kit) from <i>The Walch Multicultural Series</i>
	<i>The Spirit of the Haida Gwaii</i> (video)
	Books, magazines, etc. on the art of wood or stone carving
	Books, videos, magazines, slides, etc. of masks from a variety of cultures

## Suggested Activities

## Possible Resources

Examine materials, purposes, styles and cultural contexts. Have students in small groups research the sculpture of a country and time period of their choosing. Have them present their findings. Have them create sculptures in the materials and/or styles of their selected time and place.

### Realism

*The students will:*

- *use knowledge of theories of art in attempting to understand and evaluate art works*
- *explore and understand the influence of technology on visual art*
- *understand health and safety hazards and procedures in visual art and practise safe work habits*

The Italian Renaissance was a time of growth and discovery. The printing press made knowledge more readily available. Artists studied and admired the work of classical Greece and hoped to imitate it. Sculptors like Michelangelo were constantly searching for the ultimate perfection in the human figure. In order to better understand the life and times of the artist Michelangelo, view a film or research his life and times. View other artists' works where realism is an important consideration. Examples of artists may include L. Ghiberti, Donatello, L. da Vinci, Raphael, etc.. Students may wish to attempt a realistic sculpture in the round or in bas-relief.

### Monuments

*The students will:*

- *investigate the role and functions of visual art*
- *investigate how artists use metaphor, symbol, juxtaposition and other means to convey meaning*
- *judge the success or quality of art works based on research and analysis*

Books, magazines, videos, slides of art works from the Renaissance, such as *Michelangelo, The Early Years* (video) from *The Michelangelo Series*

Books, magazines, slides, etc. with examples of realism in sculpture

*Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM) slides #17A, 27A, 41B

## Suggested Activities

## Possible Resources

Students should view examples of monuments from many cultures and examine their meanings and significance. Traditionally, monuments have portrayed or glorified important people and events associated with war and power. Look at the monuments in the students' community and compare them to the others they have viewed.

Examine the American monument to the Vietnam War veterans. M. Lin won the commission with her design of a large V-shaped, highly polished granite wall that tapers to one end and reflects other monuments on the site. In order to read the many names of the soldiers who died in Vietnam the observer must walk around the work. Compare it to more traditional monuments, such as the figures at Mount Rushmore. Analyze the Vietnam War Memorial and determine the strengths of the work.

Have students design a large-scale monument to a community, community leader, sports hero, group of influential people, etc. If possible, have the class create a sculpture from one of the designs and place it in the school yard or community.

## Twentieth Century Sculpture

*The students will:*

- *perceive, describe, analyze and interpret art works and make informed judgements using appropriate vocabulary*
- *determine how unlike art forms and styles require different criteria for interpretation and evaluation*
- *think critically about visual art works by reading published criticisms and artists' statements and using these to help them with interpretation*
- *examine various styles of art, both historical and contemporary, in a variety of art forms*

Examples of monuments from a variety of cultures and times

*Ideas and Inspiration:  
Contemporary Canadian Art  
(slide set and CD-ROM) slides  
#50A, 24B, 41B, 43B*

## Suggested Activities

To understand how sculpture evolved from realistic to abstract over the centuries, students can begin by learning about artists who simplified the figure in order to express an idea or mood. Examples of artists could be H. Moore, A. Giacometti, C. Brancusi, U. Boccioni, A. Calder, etc. Students may wish to use the ideas and methods of the artists studied for inspiration for their own works. They can represent the human form in an abstracted way by manipulating wire, carving from a block of plaster or wood, welding pieces of iron, etc.

Students will now have experienced a variety of works and will be ready to view and analyze abstract, formalist or minimalist sculpture. Art reduced to its basic elements and principles can sometimes be difficult to understand so students will need to do research on modern art. Assign research projects on individual sculptors or on movements of the twentieth century. Ask students to determine the artists' purposes and present their findings to the class. Students may want to develop their own sculptures, applying what they have learned in their research.

## New Sculptural Materials

*The students will:*

- *understand that artists are constantly experimenting with ideas and materials, and appreciate original thought as well as product*
- *be aware that being an artist involves knowledge, attitude and imagination in addition to technical skill*
- *interpret and understand that figures, objects, etc. can imply a multiplicity of meanings*

## Possible Resources

Books, magazines, slides of sculptors' works that show simplification of the figure

*Ideas and Inspiration: Contemporary Canadian Art*  
(slide set and CD-ROM) slides #20A, 31A, 45A, 2B, 37B

*Saskatchewan Art Works: A Visual Art Resource for Kindergarten to Grade 8* (slide set) slides #2, 64

*Arts Education: Visual Art Resource for Grades 9 and 10*  
(slide set) slides #1, 25

Books, magazines, videos, etc. with information on abstract and minimal sculpture

*Ideas and Inspiration: Contemporary Canadian Art*  
(slide set and CD-ROM) slides #19A, 35A

*Saskatchewan Art Works: A Visual Art Resource for Kindergarten to Grade 8* (slide set) slide #68

*Arts Education: Visual Art Resource for Grades 9 and 10*  
(slide set) slides #2, 5, 23, 30

## Suggested Activities

## Possible Resources

Artists in the 1960s began to work with images from popular culture. Many used found materials from their urban environment to make comments about modern society. Look at examples of works by E. Kienholz, G. Segal and R. Rauschenberg. These artists were at the forefront of this movement and used materials to expand ideas about what sculpture could be. Explore the term "mixed media". Have students create mixed media works by incorporating objects and materials from the world around them.

Present or have students research the following:

- earth works (R. Smithson, e.g.)
- environmental works (Christo, e.g.)
- installations (E. Poitras, e.g.).

Introduce the term "documentation". Explain that the above three types of sculpture are temporary; therefore, artists document or create records of their works using video or photography. View a Christo video as an example. Discuss the scale of Christo's work and the temporary nature of it. Have students create a temporary work in the school yard as a large group project. Have students document the work.

There are several installation artists on the CD-ROM *Ideas and Inspiration: Contemporary Canadian Art*. Assign the "Compare and Contrast" activity, asking students to compare and contrast two installation works or an installation work with a more traditional sculpture. Students could do this in small groups if access to the CD-ROM and computer terminals is limited.

Books, videos, magazines, slides, etc. of mixed-media sculpture

*Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM) slides #9A, 30A, 36A, 49A, 1B, 3B, 7B, 11B, 18B, 35B, 36B, 37B, 40B

*Saskatchewan Art Works: A Visual Art Resource for Kindergarten to Grade 8* (slide set) slide #48

Books, magazines, videos, slides, etc of temporary art and the documentation of such works

*Valley Curtain* (video)

*Running Fence* (video)

*Islands* (video)

*Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM) slides #1A, 3A, 9A, 10A, 3B, 18B, 22B, 40B

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## **Module Fourteen**

# Overview

## Module Fourteen:

### Differing Perspectives

#### Time Frame: 20 hours

In this module students examine some of the issues that affect visual artists. Topics could include purchasing public art, status of the artist, censorship, racism, feminist issues, stereotyping, politics, funding, etc.

#### Foundational Objectives

The students will:

- analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts, and relate their understanding to their own expressions and life experiences
- use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues
- initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art

#### Vocabulary and Concepts

- stereotypes
- symbols and art works
- themes in art
- mass media and women
- gender differences in art works
- changing values
- traditional and non-traditional materials and techniques
- student voices
- minority voices in the arts
- controversial issues and visual art

#### Common Essential Learnings

- develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaning contexts (CCT)
- understand and use the vocabulary, structures and forms of expression that characterize visual art (C)
- understand prejudice, discrimination, racism, sexism and all forms of inequality and exploitation, and contribute to their elimination (PSVS)
- develop their abilities to access knowledge (IL)

#### Resources

- home/community
- Arts Education: Visual Art Resource for Grades 9 and 10* (slide set)
- Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM)
- reproductions, magazine articles, art gallery catalogues
- appropriate books listed in the bibliography
- assorted media and found materials
- any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software
- appropriate films/videos listed in the bibliography

**Instruction**

- discussion
- questioning
- brainstorming
- creating visual art works
- viewing art works (describe/analyze/interpret/judge)
- small group/whole group/individual work
- journal writing
- research
- debating
- role playing

**Assessment**

Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives and related learning objectives
- observe and record students' ongoing development according to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' visual art experiences with them
- listen to students' reflections on their own visual art experiences
- assess student progress over time.

## **Module Fourteen: Differing Perspectives**

The arts provide people with a means of exploring issues and contradictions in a non-literal manner. Many contemporary visual artists are concerned with such issues as racism, stereotyping, aging, war, poverty and sexism. Artists explore such issues through the development of their work and offer the viewer an opportunity to respond and perhaps think about the issue in a new way. In this module, students can view art works that explore social issues, and create art works that express their personal concerns.

Sometimes controversies arise about a particular art work, especially if the work in question is a publicly owned work, such as a commemorative statue. When artists are commissioned, they often must try to satisfy the expectations of large numbers of people, while at the same time maintaining their autonomy as individual artists. This module provides students with an opportunity to explore such controversies and understand the relationship between artists and the public. If any particular arts controversies are in the news at the time of study, they could be incorporated into this module.

As in other modules, teachers should adapt the following suggested activities for the needs and interests of their students.

<b>Suggested Activities</b>	<b>Possible Resources</b>
<b>Traditional Images of Women</b>  <i>The students will:</i> <ul style="list-style-type: none"><li>• recognize that artists make choices in their work which reflect themes and points of view that are both personal and social</li><li>• demonstrate the ability to research independently in order to increase their understanding of visual art and to further knowledge on a variety of themes</li><li>• develop skills in drawing that assist in the organization and communication of ideas in their work</li></ul>	
Look at artists' depictions of women from a variety of cultures and times. Have each student research the depiction of women in a particular time period.	Books, films, magazines, reproductions, etc. with images of women
As the needs and conditions of a society change, so do the roles of the members of that society. Look at a particular group of women; for example, North American women from before World War II to the present. How have visual representations of women changed in this time period? How do	

## Suggested Activities

## Possible Resources

the objects included in paintings and photographs imply information about women and their place in society? What are common themes? Are there differences in themes if the works are by male or female artists? What are stereotypes and how are stereotypes fostered? How does mass media reinforce or change ideas about male and female roles?

In the nineteenth century, women were beginning to achieve status as artists and individuals. Compare nineteenth century examples of images done of women by female artists to those done of women by male artists. How is the presentation different and the same? Compare student ideas to critical writings that deal with the position of men and women in nineteenth century Western society.

Have students prepare a realistic portrait of a man or a woman who is important to them. Students may want to ask themselves some of the following questions while working:

- What point of view have I taken?
- How have I used colour, line, shape, texture, etc. to communicate information about the individual?
- How does body language and expression communicate meaning?
- What articles and clothing have I included to suggest the status of the individual or my personal point of view?

Display the works and discuss the various points of view and visual clues in the works.

### Contemporary Women's Art

*The students will:*

- understand how historical, social and environmental factors and issues influence visual art and artists
- recognize that contemporary artists, designers, craftspeople and their works are often difficult to classify

Books, films, magazines, reproductions with images of women done by both men and women

## Suggested Activities

## Possible Resources

- demonstrate an open-minded approach to diversity of ideas and artistic styles and respect informed opinions that differ from their own
- investigate how artists', art historians' and critics' views about art change over time and will continue to change

Gather a selection of contemporary women's visual art works from a variety of cultures. How do the subject matter, presentation, issues, etc. change in relation to women's art works from earlier times? Why are there so few works of art made by women recorded in the history of art? What is sexism? Is sexism an issue in the history of art? What issues are important to women artists in the late twentieth century? Have students read and discuss articles written by feminist critics.

Many women artists have pushed the limits of the traditions of art and the materials used. View and respond to examples of works by such artists as J. Wieland, J. Hassan, J. Sterbak, G. Falk, E. Roth, B. Astman, G. Cadieux, J. Chicago, etc. How have they expanded the materials and concepts used in their works? Many feminist artists incorporate traditional women's art and craft in their work, such as weaving or quilt-making. Why do they do this? What do the traditional materials say in the context of contemporary work?

Have students individually or in small groups interview female artists from the community who use a variety of methods and materials. Ask students to present their findings on the artists' philosophy, working styles, subject matter, etc. to the class. Invite a female artist who is concerned with women's issues to the classroom and ask her to show her work to the class. Inquire about the artist's creative processes. How does she get from the initial inspiration to the finished work?

Have students incorporate a traditionally female art (knotting, appliquéd, etc.) into a work that

Women's art works from the twentieth century

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#1A, 10A, 18A, 20A, 24A, 25A,  
29A, 30A, 33A, 38A, 44A, 48A,  
49A, 3B, 7B, 9B, 12B, 15B,  
16B, 18B, 21B, 23B, 26B, 27B

Magazine and journal articles about the Gorilla Girls

## Suggested Activities

## Possible Resources

expresses their own ideas. Both male and female student should do this. Compare the results.

### Minority Voices

*The students will:*

- *research to understand the traditional and contemporary visual art of various cultures, past and present, including Aboriginal cultures*
- *understand how visual art can transmit or challenge cultural values, ideas and beliefs*
- *recognize that artists make choices in their work which reflect themes and points of view that are both personal and social*

Examine the art of minority groups for examples of the developing voice of such groups during the twentieth century. Minority groups in Canada might include Aboriginal artists, Japanese Canadian artists, artists of colour, etc. What do the works have in common? How are they different? Do the artists always express ideas related to minority status in their work? What variations do the students see within groups?

View works from the slide kit *Fear of Others: Art Against Racism*. What devices have the artists used to communicate their ideas? Have students use any media or technique to create a work dealing with "art against racism". Assist students by referring to the various devices used by the artists in *Art Against Racism* (humour, text, distortion, contrast, etc.).

*Fear of Others: Art Against Racism* by Arts in Action Society (kit)

### Student Voices

*The students will:*

- *investigate how artists use metaphor, symbol, juxtaposition and other means to convey meaning*
- *be aware that being an artist involves knowledge, attitude and imagination in addition to technical skill*

## Suggested Activities

## Possible Resources

- *understand ways artists acquire and transform ideas into visual form and use this understanding to generate ideas for their own personal expression*

Students may be considered a sub-group within the larger society. They may want to express their voices about issues that are important to them. Have students brainstorm ideas for the development of works that speak strongly in the students' own voices. Issues may include jobs or the lack of jobs, power or the lack of power, euthanasia, ecology, nationalism, futurism, conformity, etc.

Have each student create a visual image, or write a paragraph or verse about an issue of personal importance. Collect these and put them in a three-hole binder. Add each year to the binder and reflect on the works and the changes that each year brings. Over time, this collection can provide a starting point for discussions and projects related to social issues, change and student voices.

Students could look through the book *Art and Design: A Resource Book for Students* by C. Dunn for ideas related to childhood, war, wealth, solitude, death, peace, power, grief, holidays, physical appearance, old age, etc.

## Controversies in the Arts

*The students will:*

- *develop an understanding of the issues and concerns of visual artists and explore controversies related to the arts*
- *become aware of the various art institutions and their purposes, traditions and responsibilities to artists and communities*
- *examine relationships between patrons and artists, and clients and designers, and the influences they may have upon each other*

From time to time controversies arise about the purchase of a work by a publicly funded institution, the public display of a particular work, the public's response to a commemorative work, or issues regarding funding for the arts. These controversies provide opportunities for debate and

**Suggested Activities****Possible Resources**

discussion, and for teachers to provide students with information about the role of art galleries and other arts institutions such as the Saskatchewan Arts Board and the Canada Council. The following are examples of learning experiences the teacher can provide:

- Hold a formal debate on an issue such as public funding for the arts. Invite members of the community to debate the issue in front of the class, or have the students research and debate the issue.
- Select an appropriate controversial work of art ("Voice of Fire" by Barnett Newman, for example). Have students write critical reviews, letters to the editor, artist's statements, etc. from various points of view (not necessarily their own).
- Have students research the role of the public art gallery as a museum and recorder/collector of culture. Invite a public gallery director to the classroom. Arrange a gallery visit, write to various galleries asking about their role, etc.
- Choose a particular controversy (the Regina controversy about J. Nugent's commemorative statue of Louis Reil, for example) and research various sides of the issue. Have students role play a variety of people involved in a mock public meeting.



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## **Module Fifteen**

# Overview

## Module Fifteen: Change

### Time Frame: 20 hours

This module focuses on change as it applies to history, visual art and the students' own visual art expressions. Students will explore some of the reasons for change and how to adapt to change in their lives.

### Foundational Objectives

The students will:

- analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences
- use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues
- initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art

### Vocabulary and Concepts

- change and history
- artists and change
- societies, cultures and artistic change
- art movements and their development
- personal artistic development
- students and change

### Common Essential Learnings

- develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- develop an understanding of how knowledge is created, evaluated, refined and changed within visual art (CCT)
- develop abilities to meet their own learning needs (IL)
- develop a positive disposition to life-long learning (IL)

### Resources

- home/community
- Arts Education: Visual Art Resource for Grades 9 and 10* (slide set)
- Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM)
- reproductions, magazine articles, art gallery catalogues
- appropriate books listed in the bibliography
- assorted media and found materials
- any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software
- appropriate films/videos listed in the bibliography

**Instruction****Assessment**

- discussion
- questioning
- brainstorming
- creating visual art works
- viewing art works (describe/analyze/interpret/judge)
- small group/whole group/individual work
- journal writing
- research

Student assessment in Arts Education is based on the foundational objectives in each strand. 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 culminating product. In Arts Education, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives and related learning objectives
- observe and record students' ongoing development according to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' arts experiences with them
- listen to students' reflections on their own arts experiences
- assess student progress over time.

## **Module Fifteen: Change**

Because of rapidly expanding technologies, today's students will experience a great deal of change in their lifetimes. In order to adapt successfully to change, they will need to study and understand change as it relates to previous times and societies.

In this module students will look at change as chronicled by artists in their works. They will also investigate changes and developments within art movements and determine the social, political and economic factors that influenced the changes. They will study artistic changes that developed in particular cultures due to the events of the day, technological developments that brought about change and artistic reactions to particular events. They will make connections to the work they see in their own community.

As a culminating activity, students will review their own lives and art work to determine the influences and the experiences that have had an effect on their own development. Students will be encouraged to reflect upon their directions and plans for the future.

Suggested Activities	Possible Resources
<b>Change and Society</b>  <i>The students will:</i> <ul style="list-style-type: none"><li>• <i>research to understand the traditional and contemporary visual art of various cultures, past and present, including Aboriginal cultures</i></li><li>• <i>develop skills in drawing that assist in the organization and communication of ideas in their work</i></li><li>• <i>apply knowledge from a variety of sources to the development of ideas for art works</i></li></ul>	
Based on research and the students' knowledge of Canadian history, compile a class list of events and historical occurrences that show how Canada has changed over the centuries. (The teacher might want to consult with the Social Studies, History or Native Studies teachers.) Have students discuss important aspects of the historical evolution of Canada and some of the influences that have shaped its development, such as political, historical and economic factors.	
Have students use their knowledge of Canada and change to produce an art work. Possible suggestions for activities include:	

## Suggested Activities

## Possible Resources

- Create a map of Canada with drawings of events and people that are important to Canada's development and history.
- Develop and illustrate a time line of the important events of the past twenty years in Canadian history (approximately the students' own life times).
- Create an editorial cartoon on some aspect of the future of Canada.
- Design an illustration to accompany an article on the changes in Canadian society over the past several decades.

*Ideas and Inspiration:  
Contemporary Canadian Art  
(slide set and CD-ROM) slide #2A*

Examples of editorial cartoons from the newspaper

Examples of illustrations for articles in news magazines

## Changes in Visual Art

*The students will:*

- *investigate how artists', art historians' and critics' views about art change over time and will continue to change*
- *understand how historical, social and environmental factors and issues influence visual art and artists*
- *recognize how visual art can teach us about ourselves, other individuals and the society in which it is created*
- *explore and understand the influence of technology on visual art*

In this independent study, students look at how artists' works and ideas change over time.

Students may choose to research one of the following:

- Change as it relates to a particular artist's life. The student should determine how events in the artist's life affected the works that were produced.
- Change as it relates to a particular art form or style. The student might look at Greek architecture, poster design, Egyptian sculpture, Northern Renaissance painting, etc. Students should examine the changes that occurred over time and some of the political and social forces that influenced the development of the works.

## Suggested Activities

## Possible Resources

- Change within a particular art movement or style, such as romanticism, impressionism, minimalism, etc. Students should try to determine what brought about the changes and how they related to changes in society as a whole.

Students could work independently or in groups to research their topics. On a pre-determined date, have the students present their findings to the class. Encourage students to use as many visuals as possible to explain and demonstrate their findings.

Using the knowledge obtained through their research, have students create an art work related in some way to their topic. They might work in the style of an artist they researched, explore similar subject matter, design an architectural building using the style of a particular time period, etc. Students might also enjoy imagining how societal changes after an artist's death could have affected that artist. For example, what might Michelangelo be doing in his work if he were alive today?

### Change as Inspiration for Art Works

*The students will:*

- collect a portfolio which shows evidences of variety and development
- understand that artists are constantly experimenting with ideas and materials, and appreciate original thought as well as product
- determine and explore a variety of media, technology, materials and techniques to solve specific visual art problems

Many artists' have explored change as a theme or subject matter in their work. View examples of artists' works from *Ideas and Inspiration: Contemporary Canadian Art*. As independent or small group projects, assign "Create an Exhibition" or "Compare and Contrast" activities on the

*Ideas and Inspiration:*

*Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#8A, 13A, 36-37A, 38A, 49A,  
50A, 7B, 9B, 11B

## Suggested Activities

## Possible Resources

CD-ROM. Ask students to use "Change" as their theme for the activities.

Have students develop an art work with change as the theme or subject matter, using materials of their choosing. Students might explore the following:

- time as it relates to evolution growth, disintegration, etc.
- metamorphosis or some change of form, character, etc.
- changing an object in structure, form, function, etc.
- changing a traditional art work to make it contemporary.

### Change as it Applies to Students and Their Work

*The students will:*

- understand ways artists acquire and transform ideas into visual form and use this understanding to generate ideas for their own personal expression
- examine art works for connections to their own lives and for broader meanings that the works may imply
- present and discuss their own works in a professional manner
- formulate hypothesis for creative investigation and independent study

Ask the students about change in their lives and the lives of those closely related to them. Is change always for the better? Is change cyclical? Why is change happening at such a rapid pace in today's society? What can be done to prepare for change as we experience it in our lives? Compile a brainstorm list of words the students associate with change. Have each student select a word from the list and represent it in a visual way (through drawing, painting, collage, tableau, performance, etc.).

**Suggested Activities****Possible Resources**

Have students look at the development of their own work over their high school years. Can they see changes in skill, style, subject matter, etc.?

Have students choose examples from their portfolios which show their development and possible influences. In their journals, ask students to write about where they see their work going in grade 12, and what transitions or changes might influence them. Through this study, students should discover that change is important to their personal development. Students could be encouraged to develop an action plan for a new series of works.

Examples of student works from their portfolio

**Teacher Note**

At the end of the year or semester, students might be encouraged to choose works from all their years of high school to show their own development as artists. They might arrange a display as part of graduation activities.

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## **Module Sixteen**

# Overview

## Module Sixteen: Visual Art in Canada

### Time Frame: 20 hours

This module focuses on the historical and contemporary visual art of Canada and makes connections with the cultures and times that influenced the works.

### Foundational Objectives

The students will:

- analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences
- use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues
- initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art

### Vocabulary and Concepts

- Canadian visual art and artists, past and present
- Group of Seven
- the influence of time and place
- graphic arts in Canada
- technology affects change
- painting in Canada
- print-making in Canada
- drawing in Canada
- sculptural form in Canada
- installation
- series of work

### Common Essential Learnings

- develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- understand and use the vocabulary, structures and forms of expression that characterize visual art (C)
- develop an understanding of how knowledge is created, evaluated, refined and changed within visual art (CCT)
- develop abilities to meet their own learning needs (IL)

### Resources

- home/community
- Arts Education: Visual Art Resource for Grades 9 and 10* (slide set)
- Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM)
- reproductions, magazine articles, art gallery catalogues
- appropriate books listed in the bibliography
- assorted media and found materials
- any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software
- appropriate films/videos listed in the bibliography

**Instruction**

- discussion
- questioning
- brainstorming
- creating visual art works
- viewing art works (describe/analyze/interpret/judge)
- small group/whole group/individual work
- journal writing
- research

**Assessment**

Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives and related learning objectives
- observe and record students' ongoing development according to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' visual art experiences with them
- listen to students' reflections on their own visual art experiences
- assess student progress over time.

## Module Sixteen: Visual Art In Canada

Canadian culture is rich in artistic achievements. In this module, students study and celebrate the works of Canadian visual artists. Students examine both early works and contemporary works. They gain an understanding of how Canadian art has evolved and of the many factors that influenced its development.

The works of many contemporary visual artists have been collected in *Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM). Teachers may find this to be a particularly valuable resource for this module as it presents a variety of art forms. Teachers wishing to explore film and video may want to collect a variety of Canadian films for study and analysis.

Suggested Activities	Possible Resources
<p><b>Early Works: Two-dimensional</b></p> <p><i>The students will:</i></p> <ul style="list-style-type: none"><li>• recognize how visual art can teach us about ourselves, other individuals and the society in which it is created</li><li>• understand how historical, social and environmental factors and issues influence visual art and artists</li><li>• demonstrate the ability to write critically about visual art, basing ideas on evidence found in the works and the cultural contexts of the works</li><li>• reflect on and analyze the intentions, development and interpretations of their own and their peers' art works in relation to broader regional, national and international contexts</li></ul>	
<p>Look at examples of early Canadian art. Have the students divide into groups to examine the early art of different regions in Canada. Students may be interested in studying:</p> <ul style="list-style-type: none"><li>• individual artists</li><li>• the early art of Aboriginal peoples from various parts of Canada</li><li>• the development of a style or technique</li><li>• differences in subject matter from one region to another</li><li>• the European influence upon Canadian art</li><li>• regional graphic designs, such as apple box labels in Kelowna, Wheat Pool maps or calendars in Saskatchewan, fish labels on cans in Newfoundland, etc.</li></ul>	<p><i>Towards a National Image: Painting in Canada</i> (video)</p> <p>Artifacts from graphic design within communities</p>

## Suggested Activities

- the development of photography in Canada
- the Group of Seven (the whole group or individuals within the Group of Seven).

Students should take some aspect of their research as a starting point and develop a work of their own related to what they have learned. When complete, students should reflect on their work and how they applied their research.

## Early Works: Three-dimensional

*The students will:*

- collect a portfolio that shows evidence of variety and development
- show imagination, interest and initiative in class activities and learn from mistakes as well as successes
- work for a variety of purposes (to create, to clarify thinking, etc.)
- select appropriate storage and presentation for art works

Information on early three-dimensional form may be available in the local archives, museums, libraries, etc. Visit a historical museum or invite a collector to the class to obtain more information on topics of interest. The students may want to explore one of the following:

- The development of folk art in particular areas. They could build or design furniture from traditional materials.
- The development of industrial design. They may want to compare early Canadian mass-produced objects to those of today.
- The development of the clothing design industry in Canada. They could design their own line of clothing.
- Early potters such as P. Rupchan of Saskatchewan, who was also an inventor. They could work on the potter's wheel with locally dug clay.

## Possible Resources

*Notman's World* (video)

*The Passionate Canadians: Part One - Tom Thomson and The Passionate Canadians: Part Two - Group of Seven* (videos)

Books, CDs, magazines, etc. with information on early Canadian three-dimensional form

*Rupchan: Spirit of a Prairie Potter* (video)

## Suggested Activities

## Possible Resources

- The architecture of their community and Canada. They could look for classical influences and decorative aspects such as bas-reliefs and sculptural forms. They may want to create their own bas-reliefs to enhance a building in their community.

When students' works are complete reflect on the work in relation to the research each student did. Discuss how technology and lifestyle changes have affected three-dimensional art in Canada.

### Contemporary Works: Two-dimensional

*The students will:*

- *explore and understand the influence of technology on visual art*
- *demonstrate an open-minded approach to diversity of ideas and artistic styles and respect informed opinions that differ from their own*
- *modify previously learned techniques to generate new ideas*
- *develop skills in drawing that assist in the organization and communication of ideas in their work*

View a variety of paintings from *Ideas and Inspiration: Contemporary Canadian Art* for examples of contemporary Canadian painting styles and techniques. Students should pick an artist that interests them and research to find more information on his or her works and influences. Contact a public art gallery for information. If possible, visit a gallery to view the actual works of contemporary artists. Have students record information and ideas in their journals for easy reference.

Visit a local print shop or studio to learn about print-making techniques. Inquire about the popularity of prints, the reasons for making prints, the different kinds of prints that artists make, etc. Examine the use of technology in contemporary

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM)

*By a Lady: Celebrating Three Centuries of Art by Canadian Women* by M. Tippett

*The Best Contemporary Canadian Art* by J. Murray

Information on prints and print-making

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#22A, 34A, 32B, 45B

## Suggested Activities

art works and determine how the techniques of the past are changing or becoming obsolete.

View drawings by Canadian artists such as E. MacKenzie and R. Pottroff. Encourage students to create large-scale drawings of images that are meaningful to them.

Look at artists' works where the artist is using non-traditional materials, such as J. Wieland, E. Roth, etc. Encourage students to use non-traditional materials and images in a work of their own.

### Contemporary Works: Three-dimensional

*The students will:*

- analyze to understand how the creative process, the elements of art, principles of design and technical ability work together to communicate artists' intentions
- understand ways artists acquire and transform ideas into visual form and use this understanding to generate ideas for their own personal expression
- understand that artists are constantly experimenting with ideas and materials, and appreciate original thought as well as product
- understand health and safety hazards and procedures in visual art and practise safe work habits

View a variety of sculptures from *Ideas and Inspiration: Contemporary Canadian Art* for examples of contemporary Canadian styles and techniques. Students should pick artists that interest them and research to find more information on their works and influences. Contact or visit a public art gallery for information.

## Possible Resources

*Drawing Media and Techniques*  
by J. Gatto

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#29A

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#1A, 3A, 8A, 9A, 36A, 48A,  
50A, 11B, 18B, 22B

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#8A, 11A, 17A, 19A, 20A, 27A,  
30A, 35A, 39A, 42A, 45A, 46A,  
1B, 2B, 7B, 11B, 18B, 24B,  
36B, 37B, 41B, 43B, 50B

## Suggested Activities

## Possible Resources

Visit a local pottery studio or foundry to learn more about techniques and practices. Reflect upon the function of the objects produced and determine if the form that the object takes relates to its function. How are the elements of art and the principles of design used to convey meaning? What innovations have artists used to produce fresh new works? Discuss why people are often not immediately receptive to change.

Have students create their own sculpture using the style or materials of one of the works they studied. Be sure to follow health and safety rules and procedures whenever appropriate.

In viewing contemporary sculpture, students will discover a great variety of installation pieces where a large space is activated to create meaning. Analyze these works and determine how effective they are in communicating the artists' ideas. In groups, have students decide on a theme and brainstorm ideas for building an installation. If possible, have students build their installations in various spaces in the school.

### Artists Using Both Two- and Three-dimensional Form

*The students will:*

- *investigate the contributions of Saskatchewan, Canadian and international artists to the field of visual art*
- *be aware that being an artist involves knowledge, attitude and imagination in addition to technical skill*
- *demonstrate the ability to research independently in order to increase their understanding of visual art and to further knowledge on a variety of themes*

Research the works of an artist who works in a variety of media, such as M. Snow. Snow is an

*Sculpting Clay* by L. Nigrosh

*I Don't Have to Work That Big*  
(16mm film on J. Fafard)

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#3A, 9A, 10A, 29A, 33A, 3B,  
18B, 35B, 40B

Books with information on installations

*Visual Art 1951-1993 (The Michael Snow Project)* by The Art Gallery of Ontario

## Suggested Activities

## Possible Resources

artist whose works can include painting, sculpture, music, film and video, etc. How would you characterize his work? Look at his "Walking Woman" series. How has he developed his theme in a variety of ways? Have students work on a series of works where a particular theme or idea is developed. Other artists such as J. Fafard could be viewed and discussed.

*Ideas and Inspiration:  
Contemporary Canadian Art  
(slide set and CD-ROM) slide #45A*

Information on artists with a variety of interests and who work in a variety of media

### Gallery Study

*The students will:*

- *analyze to understand how the creative process, the elements of art, principles of design and technical ability work together to communicate artists' intentions*
- *examine art works for connections to their own lives and for the broader meanings that the works may imply*
- *become aware of the various art institutions and their purposes, traditions and responsibilities to artists and communities*

Whenever possible teachers should draw upon the resources of the community in the development of their programs. An appropriate gallery visit could be planned to coincide with this module. Through gallery visits, students experience first hand how visual artists communicate ideas on the environment, their culture, their concerns, etc.

Teachers should use the process described in "Viewing Art Works" to help students understand the works they encounter. Students should take notes in their journals and record any ideas that might inspire them in their own work.



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## **Module Seventeen**

# **Overview**

## **Module Seventeen:**

### **Global Cultural Explorations**

#### **Time Frame: 20 hours**

This module focuses on the art and traditions of a variety of cultures in order to expand the students' understanding and appreciation of visual expression.

<b>Foundational Objectives</b>	<b>Vocabulary and Concepts</b>
<p>The students will:</p> <ul style="list-style-type: none"><li>analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences</li><li>use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues</li><li>initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art</li></ul>	<ul style="list-style-type: none"><li>symbols as part of cultural traditions</li><li>symbols in mass media, architecture, graphic design, film and video, set and costume design, fashion design, literature and illustration, sculpture, ceremony, religion, etc.</li><li>Aboriginal art and artists</li><li>viewing art works and analyzing meanings</li><li>connections between art of the past and the present</li><li>plurality of voices in art-making</li><li>community exploration and involvement</li><li>integration of subject areas</li><li>preserving cultural heritage</li></ul>
<b>Common Essential Learnings</b>	<b>Resources</b>
<ul style="list-style-type: none"><li>develop an understanding of how knowledge is created, evaluated, refined and changed within visual art (CCT)</li><li>understand and use vocabulary, structures and forms of expression that characterize visual art (C)</li><li>become compassionate, empathetic and fair-minded individuals who can make positive contributions to society as individuals and as members of groups (PSVS)</li><li>develop a positive disposition to life-long learning (IL)</li></ul>	<ul style="list-style-type: none"><li>home/community</li><li><i>Arts Education: Visual Art Resource for Grades 9 and 10</i> (slide set)</li><li><i>Ideas and Inspiration: Contemporary Canadian Art</i> (slide set and CD-ROM)</li><li>reproductions, magazine articles, art gallery catalogues</li><li>appropriate books listed in the bibliography</li><li>assorted media and found materials</li><li>any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software</li><li>appropriate films/videos listed in the bibliography</li></ul>

**Instruction**

- discussion
- questioning
- brainstorming
- creating visual art works
- viewing art works (describe/analyze/interpret/judge)
- small group/whole group/individual work
- journal writing
- research

**Assessment**

Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives and related learning objectives
- observe and record students' ongoing development according to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' visual art experiences with them
- listen to students' reflections on their own visual art experiences
- assess student progress over time.

## **Module Seventeen: Global Cultural Explorations**

Students examine the connections between the art that is produced by a particular culture and the events or traditions that may have inspired or influenced the artists. Students could examine a variety of cultures or study two or three in depth. They should compare similarities and differences among and between these cultures.

In this module, students also look at how visual artists are influenced by cultures other than their own and examine some of the cross-cultural works that artists have done. As a result, students examine their own art-making for cultural influences and incorporate ideas from other cultures into their own designs. Reflection upon the ideas discussed in the module helps students to realize the importance of preserving cultural heritage.

In teaching this module, teachers will want to draw upon events that are happening in the students' lives and the world outside their classroom. Integration with other areas could be encouraged through incorporating literature, music, social studies, etc.

Suggested Activities	Possible Resources
<p><b>Symbol in Visual Art</b></p> <p><i>The students will:</i></p> <ul style="list-style-type: none"><li>• <i>investigate the role and functions of visual art</i></li><li>• <i>investigate how artists use metaphor, symbol, juxtaposition and other means to convey meaning</i></li><li>• <i>investigate the contributions of Saskatchewan, Canadian and international artists to the field of visual art</i></li><li>• <i>understand that visual art is a form of communication and critically examine non-verbal communication in art works of all kinds</i></li></ul> <p>Students and teachers should choose a variety of visual art works from a variety of cultures and examine how symbols are used to communicate meaning. This study could begin in the large group setting, lead to individual research projects and culminate with presentations to the class. Examples for topics could include the following: prehistoric art of France and Spain, Mexican art, French Canadian art, Egyptian art, Ukrainian art, Aboriginal art of Australia, Aboriginal art of the Canadian West coast, Celtic art, German expressionism, French fauvism, French romanticism, American pop, American abstract expressionism, etc. In their study, students</p>	Books, films, videos, kits, etc. from a variety of cultures with information on symbol and art

## Suggested Activities

## Possible Resources

should be encouraged to first learn about the culture and then make connections between the culture studied and the art works produced. If an essay is assigned, make students aware of the expectations for writing an essay. Have them present their findings to the class.

### Teacher Note

See Checklist for Writing an Essay and Checklist for Grading Presentations found in the Evaluation section of this guide.

Have the students study the symbols that they experience daily in their own lives. Examples could include:

- going to local businesses and examining the displays and visuals for the use of symbol in the sale of products
- looking at architecture in their community and beyond and determining what the architects have done to communicate information about the function of the building
- examining newspapers and magazines (both contemporary and archival) for symbols that sell and reinforce ideas
- examining coinage and currency for the symbols of importance to a variety of cultures
- looking at local churches for symbols used to celebrate particular events and comparing these symbols to religious symbols from a variety of cultures and times
- examining commemorative sculptures and monuments within the community, comparing these to commemorative works from around the world and determining influences
- watching a parade and critically analyzing the images, masks, costume designs, etc. used and comparing the parade to parades in other cultures, such as the Mardi Gras parade
- viewing films from a variety of cultures and determining differences in viewpoint and style

Newspapers and magazines

Coinage and currency from a variety of cultures and times

## Suggested Activities

## Possible Resources

- going to a play and determining the use of symbol to communicate ideas in of the play
- reading poetry, discussing the symbolism used and making connections to visual art works
- going to a multicultural event within the community and comparing and contrasting the various presentations of dance, costume, food, music, etc.

Students should present their research to the class. They should also use their research as a starting point for a work or project of their own.

Examples include:

- designing a display to sell a product using symbols to attract attention
- designing a building to complement other buildings in the community
- using symbols to design a series of images that will act as visual indicators for sections of the newspaper want ads
- designing commemorative coins or stamps for an important event in the country or community
- designing a new logo for a local church, banners for the sanctuary, objects for ceremonies, etc.
- designing a sculpture or monument to commemorate a famous person or special event
- designing a float for the school to submit to the local parade to show the value of arts education
- writing a paper on the similarities and differences in two films produced by two different countries
- designing the set and costumes for a play the students are presenting in drama
- illustrating their own poetry in the style of an illustrator they have studied
- planning a multicultural day within the school.

Examples of architecture from a variety of times and cultures

Films and videos with examples of parades and floats

Films from a variety of cultures

Examples of set design from local, national and international sources

Examples of the art of illustrators

## Cross-cultural Visual Art

*The students will:*

- understand how the mass media and special interest groups use visual images to communicate messages

Suggested Activities	Possible Resources
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- challenge themselves to solve problems, make choices, take risks and try a variety of ways of working
- investigate a variety of new and non-traditional art forms and be receptive to interpretations other than their own

Examine the work of Bob Boyer. How does he combine the symbols and images of his Aboriginal culture with the ideas of abstract expressionism? Look at C. Chwelos's work. How has she combined aspects of her Ukrainian roots and the art she studied in Mexico? Other artists with cultural influences include P. Picasso (African sculptures), P. Gauguin (Tahiti), E. Degas (Japanese prints), W. Koop (Asian cultures), etc. Debate the validity of artists using images from other cultures in their art work. Discuss the terms "authenticity" and "cultural appropriation". Should laws protect cultures from the use of their traditional images in the design of fabrics, jewellery, shoes, clothing, etc.? What would the implications of such laws be?

### **Preserving Cultural Heritage**

*The students will:*

- purposefully use the creative process in the development of art works
- analyze how trends in fashion, decor, architecture, etc. relate to social, political and environmental contexts
- research to understand the traditional and contemporary visual art of various cultures, past and present, including Aboriginal cultures

How have cultures of the past given us insight into their lives and their values through their art works? How is the art of the past still evident in the art of the present? Show examples such as G. Siwek's "Mary and the Screaming Jesus" and determine her influences. Look at advertising for

*Saskatchewan Art Works: A Visual Art Resource for Kindergarten to Grade 8* (slide set) slides #26, 7, 52

*Arts Education: Visual Art Resource for Grades 9 and 10* (slide set) slide #6

*Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM) slides #24A, 10B, 37B

*Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM) slide #44A

**Suggested Activities****Possible Resources**

examples of graphic artists using art of the past to sell products. Find examples of fashion trends of the past being revived in the present.

What are some of the cultural heritages of the community in which the students live? Can cultural heritage be preserved and should it be? Should public money be spent to preserve the buildings and relics of our heritages? How can they be preserved? What is the role of museums, art galleries and heritage organizations regarding preservation of buildings, artifacts, etc.? Have students look at their own community and decide which buildings should be preserved as heritage sites for future generations.

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## **Module Eighteen**

# **Overview**

## **Module Eighteen:**

### **Social Issues and Visual Art**

#### **Time Frame: 20 hours**

This module focuses on the social functions of art. Works that react to the times, reveal humanitarian or political concerns and attempt to change conditions within societies are studied.

<b>Foundational Objectives</b>	<b>Vocabulary and Concepts</b>
<p>The students will:</p> <ul style="list-style-type: none"><li>analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences</li><li>use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues</li><li>initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art</li></ul>	<ul style="list-style-type: none"><li>social conscience</li><li>controversies in art</li><li>propaganda</li><li>photojournalism</li><li>risk-taking</li><li>social comment in visual art</li><li>style</li><li>murals</li><li>communication of ideas</li><li>working as a member of a group</li></ul>
<b>Common Essential Learnings</b>	<b>Resources</b>
<ul style="list-style-type: none"><li>develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)</li><li>understand and use the vocabulary, structures and forms of expression that characterize visual art (C)</li><li>develop a positive disposition to life-long learning (IL)</li><li>treat themselves, others and the environment with respect (PSVS)</li></ul>	<ul style="list-style-type: none"><li>home/community</li><li><i>Arts Education: Visual Art Resource for Grades 9 and 10</i> (slide set)</li><li><i>Ideas and Inspiration: Contemporary Canadian Art</i> (slide set and CD-ROM)</li><li>reproductions, magazine articles, art gallery catalogues</li><li>appropriate books listed in the bibliography</li><li>assorted media and found materials</li><li>any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software</li><li>appropriate films/videos listed in the bibliography</li></ul>

**Instruction**

- discussion
- questioning
- brainstorming
- creating visual art works
- viewing art works (describe/analyze/interpret/judge)
- small group/whole group/individual work
- journal writing
- research

**Assessment**

Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives and related learning objectives
- observe and record students' ongoing development according to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' visual art experiences with them
- listen to students' reflections on their own visual art experiences
- assess student progress over time.

## **Module Eighteen: Social Issues and Visual Art**

In this module students investigate the social functions of art. They look at works that reveal humanitarian and political concerns, works that depict or react to the life of the times, and works that aspire to change social conditions. Students will also analyze journalistic images in mass media. Teachers may find that integrating with other subject areas will give more relevance to the ideas discussed. Through this study, students become aware of the wide range of the arts and art forms that can influence and support people in their ideas and behaviour.

<b>Suggested Activities</b>	<b>Possible Resources</b>
<b>Raising Public Awareness</b>	
<i>The students will:</i>	
<ul style="list-style-type: none"><li>• <i>investigate the role and functions of visual art</i></li><li>• <i>understand how historical, social and environmental factors and issues influence visual art and artists</i></li><li>• <i>demonstrate the ability to use the process described in "Viewing Art Works" in this guide, and actively participate when viewing and discussing visual art and related issues</i></li><li>• <i>understand how visual art can transmit or challenge cultural values, ideas and beliefs</i></li></ul>	<i>W5: The Art of War</i> (video)
Many artists make valuable contributions in promoting awareness of issues they find to be important in their world. Artists deal with such issues as the environment, war, violence, social injustices, unemployment and racism. View videos, slides, presentations, etc. of artists exploring some of these issues in their work. Look for examples in their own community of works which raise public awareness.	<i>Atomic Artist</i> (video)  <i>Arts Education: Visual Art Resource for Grades 9 and 10</i> (slide set) slide #25  <i>Indian Territory: The Art of Edward Poitras</i> from <i>Expressions: Visual Art and Artists Series</i> (video)
Show the video <i>Rebels</i> from <i>Clip Art Series</i> . Sometimes artists use unorthodox procedures to get their audience's attention. Discuss this in relation to other art forms and controversies students might know about (Jana Sterbak's "Flesh Dress", for example).	<i>Ideas and Inspiration: Contemporary Canadian Art</i> (slide set and CD-ROM) slides #28A, 36A, 37A, 1B, 2B, 6B, 9B, 35B, 37B, 40B  <i>Rebels from Clip Art Series</i> (video)
Examine propaganda in art as it relates to the history of art and today's society. How have artists, governments, manufacturers, etc. used art works to influence people? Look at the mass	

## Suggested Activities

## Possible Resources

media and other art forms for examples. Examine Canadian war-time advertising in magazines and newspapers from the 1930s and 1940s. War from the *Clip Art Series* has many good examples.

War from *Clip Art Series* (video)

### Mass Media and Issues

*The students will:*

- analyze and evaluate the meaning and influence of visual art, including mass media and popular culture, in their daily lives
- investigate how the mass media and special interest groups use visual images to communicate messages
- challenge themselves to solve problems, make choices, take risks and try a variety of ways of working

Examine the news media for images of war. How do the students respond to the images? Discuss the concept of "desensitization". How do images in the news media contribute to this?

Local and national newspapers, television news broadcasts, etc.

View the video *Manufacturing Consent*. This video deals with the mass media and how the news media determines what we see, know and think. Determine how successful the video is in raising awareness and doubt about the reliability of the information reported on news broadcasts.

*Manufacturing Consent* (video)

Activities the students may be interested in pursuing in relation to the media include the following:

- Analyze and compare a news broadcast and a comic rendition of a newscast. What makes the comic version funny? Create a performance art piece using this theme.
- Research war-time newspaper reporting and visual images. Design a computer layout for the front page of a newspaper announcing war in Saskatchewan.
- Video tape an event and edit the footage to present the important aspects of an issue.

## Suggested Activities

## Possible Resources

- Examine editorial cartoons for their message and the satire they present. How effective are they in helping us to focus on what is important in our culture? Write a letter to the editor about an issue in the news and design an editorial cartoon to accompany the letter. If students are interested they may want to submit their works to the local paper.

### Photography and Photojournalism

*The students will:*

- *challenge themselves to solve problems, make choices, take risks and try a variety of ways of working*
- *explore some of the many career avenues and future learning opportunities in visual art*
- *explore and understand the influence of technology on visual art*

Examine the life and work of a photojournalist. Compare subtle and more obvious or shocking photographs. Why would a photojournalist choose to shoot disturbing images? How and why would another photojournalist shoot subtle pictures that express more than the initial impression suggests?

*CNN Profiles: Artists and Authors (video)*

Compare the work of a photographer to the work of a photojournalist. Interview a local photographer.

Have students practise shooting images in the community which comment on social issues. As a class, reflect on the results. Are the images subtle or blatant images? What are the strengths and weaknesses?

Have students use the previous photographs as starting points for another project. Students could choose to create another series of journalistic photographs, shoot a short journalistic video, or incorporate ideas from their initial photographs in a new work using a different medium (painting, editorial cartoon, etc.). Have students compare

## Suggested Activities

## Possible Resources

the first photographs with the new works. How did their ideas develop?

### Contemporary Issues

*The students will:*

- apply knowledge from a variety of sources to the development of ideas for art works
- use purposefully the creative process in the development of art works
- develop a portfolio that shows evidence of variety and development
- work for a variety of purposes (to create, to clarify thinking, etc.)

As a class or in small groups, have students select a contemporary social issue they wish to explore further. Examples include apartheid, land claims, racism, poverty, etc. Learn as much as possible about the issue. In their group, have students create an art work reflecting what they have learned and feel about the issue. They can use photography, video, performance, installation, etc.

Other activities students may be interested in pursuing in relation to this topic include the following:

- Examine Aboriginal art works that address human rights issues. Students may want to examine how historical events might be recorded inaccurately and not reflect a true picture of what happened. Why are the arts an appropriate means of "revising history"? What is the impact of art works in comparison to traditional journalism?
- Have students examine the roles of human rights leaders and their accomplishments, such as M. L. King, R. Parks, N. Mandela, etc. Discuss the dedication of these people to their cause and how one person can make a difference. Students should look to their own community and choose individuals who make a

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#6B, 10B, 21B, 35B, 37B

*Indian Territory: The Art of  
Edward Poitras* from  
*Expressions: Visual Art and  
Artists Series* (video)

*Sharing the Circle:  
Contemporary Works by First  
Nations Artists* by The  
Saskatchewan Arts Board

## Suggested Activities

## Possible Resources

difference to the well-being of the community. Have students commemorate individuals or document their activities in an art work (drawing, sculpture, photograph, video, etc.). Have students work with the images to develop them further and then present the finished works to the individuals who inspired them.

*Arts Education: Visual Art Resource for Grades 9 and 10*  
(slide set) slide #25

*The Hero from Clip Art Series*

### Murals

*The students will:*

- examine relationships between patrons and artists, and clients and designers, and the influences they may have upon each other
- investigate how artists and art forms can affect the visual environment
- think critically about art works by reading published criticisms and artists' statements, and using these to help them with interpretation

If possible, look at murals in the community on the exterior or interior of buildings. Determine the focus and the intent of the murals as they relate to the community. Look at murals from other centres and times, such as murals on public buildings (Moose Jaw), graffiti murals (New York subways), ancient wall paintings (Pompeii), etc. Determine the various purposes for these murals. Do any have a social purpose? If so, what is the specific purpose?

Examine murals by artists such as D. Rivera, whose work deals with social injustice in Mexico; P. Picasso, whose work "Guernica" deals with the Spanish Civil war; A. Janvier, whose mural at the Museum of Civilization deals with Aboriginal concerns. Research print materials and critical writing to understand the murals further. View and respond to the murals as they relate to the contexts in which they were made. What methods were used to communicate meaning within the works?

*Saskatchewan Art Works: A Visual Art Resource for Kindergarten to Grade 8* (slide set) slide #70

*Arts Education: Visual Art Resource for Grades 9 and 10*  
(slide set) slide #30

*Ideas and Inspiration: Contemporary Canadian Art*  
(slide set and CD-ROM) slides #29A, 29B

War from *Clip Art Series* has examples of "Guernica"

*The Frescoes of Diego Rivera*  
(video)

*Diego Rivera: I Paint What I See* (video)

**Suggested Activities****Possible Resources**

Brainstorm ideas for the production of a group mural and draw the mural to scale. Create the mural. Each student will have specific tasks within the group and students will be aware that their evaluation will be based on their processes as well as the finished product. Use the "Student Self-evaluation Form for Group Work" as an aid in student reflection and self-assessment.



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## **Module Nineteen**

# **Overview**

## **Module Nineteen:**

### **Film and Video Studies**

#### **Time Frame: 20 hours**

The focus of this module is on film and video as visual art. Through their study, students discover the power and the potential of film and video.

#### **Foundational Objectives**

The students will:

- analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts, and relate their understanding to their own expressions and life experiences
- use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues
- initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art

#### **Vocabulary and Concepts**

- animation
- documentary films/videos
- feature films
- experimental films/videos
- social comment
- storytelling
- point of view or bias
- film/video as a reflection of life experience
- techniques and the expression of meaning
- editing
- public screening

#### **Common Essential Learnings**

- develop the ability to think for themselves, and recognize the limits of individual reflection and the need to contribute to and build upon mutual understandings (CCT)
- understand and use the vocabulary, structures and forms of expression that characterize visual art (C)
- treat themselves, others and the environment with respect (PSVS)
- develop appreciation for the value and limitations of technology within society (TL)

#### **Resources**

- home/community
- magazine articles, film posters, reviews, etc.
- appropriate books listed in the bibliography
- any available supplies, such as movie cameras, video camera and VCR, computers and companion hardware/software
- appropriate films/videos listed in the bibliography
- National Film Board

<b>Instruction</b>	<b>Assessment</b>
<ul style="list-style-type: none"> <li>• discussion</li> <li>• questioning</li> <li>• brainstorming</li> <li>• creating visual art works</li> <li>• viewing art works (describe/analyze/interpret/judge)</li> <li>• small group/whole group/individual work</li> <li>• journal writing</li> <li>• research</li> </ul>	<p>Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.</p> <p>The teacher should:</p> <ul style="list-style-type: none"> <li>• discuss objectives and assessment criteria with students</li> <li>• select criteria for assessment based on the foundational objectives and related learning objectives</li> <li>• observe and record students' ongoing development according to the selected criteria</li> <li>• design assessment charts</li> <li>• keep anecdotal records</li> <li>• keep cumulative records</li> <li>• observe students' contributions and commitment to individual and group experiences</li> <li>• discuss students' visual art experiences with them</li> <li>• listen to students' reflections on their own visual art experiences</li> <li>• assess student progress over time.</li> </ul>

## Module Nineteen: Film and Video Studies

Films and videos have a powerful influence upon students' lives and their ways of thinking. Students should explore some of the many Canadian films and videos available through the National Film Board and other sources. They should become aware of some of the local, national and international film and video artists who have won acclaim in this field. Students will discover the range of work available and some of the social, political, historical and personal themes that film and video artists draw upon. Students will also create their own films or videos according to their interests and the available equipment.

Suggested Activities	Possible Resources
<p><b>Introduction</b></p> <p><i>The students will:</i></p> <ul style="list-style-type: none"><li>• <i>analyze and evaluate the meaning and influence of visual art, including mass media and popular culture, in their daily lives</i></li><li>• <i>demonstrate the ability to write critically about visual art, basing ideas on evidence found in the works and the cultural contexts of the works</i></li><li>• <i>explore some of the many career avenues and future learning opportunities in visual art</i></li><li>• <i>develop an understanding of the issues and concerns of visual artists and explore controversies related to the arts</i></li></ul> <p>Students should begin this study by looking at and talking about movies that are important to their lives and reflect their interests. What are common themes that they enjoy? Read movie reviews from the local paper and compare the reviewers' opinions to student opinions of the same films. Do reviews affect the public's opinions of the movie? Discuss the issue of censorship in movies. Should some movies be banned? How do movies affect our views of ourselves and what we think? Examine some of these issues in more depth. For example, students could debate the issue of censorship.</p> <p>In their journals, have students write a review of a movie they enjoyed. What techniques were used to maintain the students' interest? What makes for a "good" or a "bad" movie? Read and discuss the students' reviews.</p>	<p>Films, film clips, videos, etc. that are of interest to students</p> <p>Newspapers with reviews of films and videos</p> <p><i>Mass Media and Popular Culture: 2nd edition</i> by B. Duncan</p>

## Suggested Activities

## Possible Resources

Discuss genres in movies, such as mysteries, westerns, dramas, comedies, science fiction, horror, romance, spy, etc. What are the characteristics of the genres? How does genre affect characterization and structure? Have students select a genre and write scripts for a short section. Compare the results, focusing on the genre characteristics.

How many occupations are involved in the film and video industry? Interested students may wish to research some of these careers and report their findings to the class. Small groups of students could also choose and research the techniques of an area such as special effects or make-up.

### Animation

*The student will:*

- *research to understand the traditional and contemporary visual art of various cultures, past and present, including Aboriginal cultures*
- *understand that visual art is a form of communication and critically examine non-verbal communication in art works of all kinds*
- *investigate how artists', art historians' and critics' views about art change over time and will continue to change*

Students can look at some Canadian animation. Excellent examples can be obtained from The National Film Board of Canada. How has the artist used the materials and animation techniques in a uniquely personal way? What is the artist communicating through the work? Students may wish to study the works of well-known filmmakers to determine how their works have developed during their careers, (Norman McLaren, for example). Compare Canadian works to American and Japanese animated works. Is it possible to identify a style that is unique to each country? If so, how has that style developed?

*The Man Who Planted Trees*  
(video)

*Mother Earth* (16mm film)

*The Genius of Norman McLaren* (video)

*Selected Films of Norman McLaren, Parts I and II*  
(videos)

## Suggested Activities

## Possible Resources

Some animation artists use highly sophisticated technology in their work. Look at new developments (computer technology, for example). View examples of animation from the past and determine how animation has changed over the years due to advancements in technology.

Examples of early animation

### Documentaries

*The students will:*

- *recognize that artists make choices in their work which reflect themes and points of view that are both personal and social*
- *determine how unlike art forms and styles require different criteria for interpretation and evaluation*
- *investigate the role and functions of visual art*

Ask the students to describe what they know about documentaries. View examples of documentaries. What are the purposes of the documentaries viewed? How are documentaries different from other films? How has each artist presented the documentary according to his or her point of view? What special techniques have the artists used to challenge the viewer, support the theme of their works and keep the audience's interest? How do the images, sounds, editing, filming techniques, etc. work together to convey the ideas of the artists? How does the documentary artist choose particular aspects of the story to present his or her interpretation? Question the slant or bias that is presented in documentary works. How might a filmmakers' point of view be challenged by a documentary project? Have students consider documentary film as a way of learning for the filmmaker. If the students were to film a documentary, what issue would they choose and how would they present it? Have students write in their journals to describe a potential documentary film project. They should consider their point of view and how it might be challenged by such a project.

*Constructing Reality: Exploring Media Issues in Documentary*  
(videos and guide)

## Suggested Activities

## Possible Resources

### Student Film or Video Production

*The students will:*

- use preliminary analyzes, personal notation and drawing when developing ideas, solving problems or clarifying meanings
- purposefully use the creative process in the development of art works
- reflect on their own decision-making and problem-solving processes, the ideas represented in their work, and the value of their expressions as their own unique viewpoint
- work effectively in a group

Have students work in small groups to create a short film or video. They should begin by choosing the type of film or video they wish to create -- documentary, animation, genre, video art, etc. Their choice may be limited by available equipment. Allow students plenty of time to research techniques, consult with knowledgeable community members, create story boards and/or scripts, etc. Discuss editing techniques and equipment. Discuss the student films and determine how the techniques used were effective in communicating the students' ideas. Have students reflect on what they might do differently if they were to do the project again. Invite parents, teachers, administrators, and others to view the student works.



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## **Module Twenty**

# Overview

## Module Twenty:

### Innovations in Visual Art

#### Time Frame: 20 hours

This unit focuses on change and how recent styles and trends in visual art reflect changes in society. Students experiment with innovation of their own after studying a variety of art forms.

#### Foundational Objectives

The students will:

- analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts, and relate their understanding to their own expressions and life experiences
- use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues
- initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art

#### Vocabulary and Concepts

- installation
- performance art
- projections
- new materials
- performance art
- Dadaism
- conceptual art
- environmental art
- pop art
- What is art?
- documentation

#### Common Essential Learnings

- develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- understand and use the vocabulary, structures and forms of expression that characterize visual art (C).
- come to a better understanding of the personal, moral, social and cultural aspects of visual art (PSVS)
- develop a positive disposition to life-long learning (IL)

#### Resources

- home/community
- Arts Education: Visual Art Resource for Grades 9 and 10* (slide set)
- Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM)
- reproductions, magazine articles, art gallery catalogues
- appropriate books listed in the bibliography
- assorted media and found materials
- any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software
- appropriate films/videos listed in the bibliography

**Instruction**

- discussion
- questioning
- brainstorming
- creating visual art works
- viewing art works (describe/analyze/interpret/judge)
- small group/whole group/individual work
- journal writing
- research

**Assessment**

Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.

The teacher should:

- discuss objectives and assessment criteria with students
- select criteria for assessment based on the foundational objectives and related learning objectives
- observe and record students' ongoing development according to the selected criteria
- design assessment charts
- keep anecdotal records
- keep cumulative records
- observe students' contributions and commitment to individual and group experiences
- discuss students' visual art experiences with them
- listen to students' reflections on their own visual art experiences
- assess student progress over time.

## Module Twenty: Innovations In Visual Art

Visual art is never stagnant. It is about change, development and discovery. In this module, students explore some of the changes that are reshaping ideas about what art is. Students research the work of artists who have gone beyond accepted conventions or ideas about art. They study conceptual art, installation, performance, projections, etc.

Whenever possible, teachers and students should view works of this nature in their own communities, write critiques on what they have observed and read what the artists and others have written about the works. Students also work individually or in groups to experiment with some of these art forms and stretch their own limits when developing new works.

Suggested Activities	Possible Resources
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### Introduction

*The students will:*

- *develop an understanding of the issues and concerns of visual artists and explore controversies related to the arts*
- *demonstrate the ability to research independently in order to increase their understanding of visual art and to further knowledge on a variety of themes*
- *investigate how artists', art historians' and critics' views about art change over time and will continue to change*

Students should begin this module by forming groups and discussing the question, "What is art?". Following this discussion, students can begin researching innovations in art, including any art forms that challenge their ideas about art, such as Abstract Expressionism, Minimalism, conceptual art, process art, environmental art, installations, etc. Refer to "Viewing Art Works" as a guide to help students organize information and explore unfamiliar art forms. Have students present their findings to the class at a predetermined date.

### Abstract Expressionism

*The students will:*

- *understand that media and techniques in themselves may be the content of art works and may convey meaning*

### Possible Resources

Art history books, magazines, films and videos, etc. with information on innovations in visual art

## Suggested Activities

## Possible Resources

- *investigate a variety of new and non-traditional art forms and be receptive to interpretations other than their own*
- *use purposefully the elements of art and the principles of design in works of art*

Sometimes known as action painting, Abstract Expressionism was concerned not just with the product, but also the process of creating it. Many artists challenged the traditions of art by creating works that were spontaneous and non-representational. These works were based on instinct and communicated a strong sense of emotion. The act of painting became important in itself. Have students view and analyze works from this group. Students will enjoy creating paintings using the process of action painting. Have them consider the connections between their "actions" in painting and particular emotions. Have them consider also the relationships between colour, line, texture, etc. and particular emotions.

Information and examples of abstract expressionism

## Installations

*The students will:*

- *use the creative process purposefully in the development of art works*
- *challenge themselves to solve problems, make choices, take risks and try a variety of ways of working*
- *analyze composition, thinking, direction etc. critically by deleting, adding, substituting or rearranging ideas*
- *use preliminary analysis, personal notation and drawing when developing ideas, solving problems or clarifying meanings*

Students who researched installations as an art form will discover that installations are exciting works of art that activate the gallery space to communicate the artist's intent. Some artists using this art form incorporate found objects and manipulate or juxtapose them within the space to create a mood or feeling. Others create a space

Books, catalogues, magazines, etc. with information about installations

Suggested Activities	Possible Resources
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that is activated by the presence and personal response of the viewer, like a shrine might be. Others incorporate technology such as video. The ideas and the use of the space are most important in the creation of the works.

Have each student create an installation or a model for an installation. Students may first want to talk about the installations they have seen in the past or in resources such as *Ideas and Inspiration: Contemporary Canadian Art*. Students should discuss ideas and how their ideas will be reflected in the way they design the space and the materials or objects they choose to put in the space. If students are having difficulty with their ideas, suggest a theme such as racism, independence or the environment. Have each student explore the theme and arrive at some personal associations or points of view. Students will find that, as their project progresses, their ideas may change. This is to be expected.

On completion of the project, students should reflect upon how their works and processes changed as they manipulated the materials, and how effective they were in communicating their ideas within a given space. How effective were their installations in relation to their intentions?

### **Performance art**

*The students will:*

- *investigate a variety of new and non-traditional art forms and be receptive to interpretations other than their own*
- *reflect on their own decision-making and problem-solving processes, the ideas represented in their work, and the value of their expressions as their own unique viewpoint*
- *demonstrate an open-minded approach to diversity of ideas and artistic styles and respect informed opinions that differ from their own*

*Ideas and Inspiration:  
Contemporary Canadian Art  
(slide set and CD-ROM) slides  
#3A, 9A, 10A, 29A, 33A, 3B,  
18B, 35B, 40B*

## Suggested Activities

Performance art can be engaging and provocative. It developed as artists consciously worked to move art out of the studio and art gallery into a more public forum. (Performance art can happen anywhere -- the street, the park, a public building, etc.) Performance artists also wished to make art less object-oriented and focus more on the personal relationship between the artist and the work. Through performance art, artists could speak directly to society about society and express ideas about change.

Read about examples of performance art works. Discuss differences between performance art and theatre. Have students determine an idea or an issue that they would like to explore through performance art. Have them create short performance pieces, individually or in small groups.

## Environmental Art

*The students will:*

- demonstrate an open-minded approach to diversity of ideas and artistic styles and respect informed opinions that differ from their own
- investigate a variety of new and non-traditional art forms and be receptive to interpretations other than their own
- consider the permanency and the fugitive quality of art materials when creating art works

Some artists moved out into the environment to explore large-scale projects where many observers would see the art and be challenged by it. As with many contemporary forms, the participation of the individual viewer is important to the work.

Observers see the work in different ways, depending on their individual perspectives. Look at the works of R. Smithson, Christo, K. Wodiczko, W. de Maria, E. Roth, etc. How do the artists fund their works, which can be very expensive to create? Discuss the permanency of art works and the concept of documentation of impermanent art

## Possible Resources

Books, catalogues, magazines, etc. with information on performance art

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slide #1A

*Valley Curtain* (video)

*Ideas and Inspirations:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides #10A, 36A, 37A, 50A, 25B, 26B

*Krzysztof Wodiczko: Projections*  
(video)

## Suggested Activities

## Possible Resources

works. Students may be interested in creating plans for a work in the natural or constructed environment and initiating the project in their community.

### Process Art

*The students will:*

- *work for a variety of purposes (to create, to clarify thinking, etc.)*
- *reflect on and analyze the intentions, development and interpretations of their own and their peers' art works in relation to broader regional, national or international contexts*
- *show imagination, interest and initiative in class activities and learn from mistakes as well as successes*

Examine the work of E. Cameron in *Ideas and Inspiration: Contemporary Canadian Art*.

Cameron is a process artist. The process of creating the work **is** the work, and the making of each work develops or shapes the meaning. Look at other works where the making of the work is fundamental to the concept of the piece.

Many of these process pieces deal with the passage of time and the effects of time on objects. Have the students brainstorm ideas for a process piece and undertake to construct it over the time remaining in the class. Reflect upon the works in a final critique at the end of the class. Have students describe their processes and their products. Are the works complete or are they still "in process"?

### Architecture

*The students will:*

- *reflect on their own decision-making and problem-solving processes, the ideas represented in their work, and the value of their expressions as their own unique viewpoint*

Information on process art

*Ideas and Inspiration:  
Contemporary Canadian Art*  
(slide set and CD-ROM) slides  
#8A, 7B

## Suggested Activities

## Possible Resources

- collect a portfolio that shows evidence of variety and development
- show imagination, interest and initiative in class activities and learn from mistakes as well as successes

Architects are constantly experimenting with new ideas, technology and materials. Examine some of the works by architects of the past and present. How has architecture changed over time? How do available materials and technology affect architectural style? What are some of the challenges of architects in their assignments?

View M. Safdie's "Habitat". This is an architect's alternative to high-rise apartments. His work or solution provides living spaces which are inexpensive, open and bright. He provides safe access to each unit and provides for ease in applying additional units.

Look at architecture in the community and have students determine how effective it is in providing solutions to the problems or requirements of their community. Have students design a building to meet a need or requirement of their own community.

### The Future

*The students will:*

- formulate a hypothesis for creative investigation and independent study
- explore and understand the influence of technology on visual art
- work effectively in a group

Where will art go from here? Discuss how technology has influenced the arts and the possibilities for the future. Will paint and paper be media of the past? Brainstorm ideas for new media and techniques in art. Use some of the ideas in the module to create a group work focusing on "new directions".

Books, slides, videos, magazines with information on architecture

*Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM) slide #41A



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## **Module Twenty-one**

# Overview

## Module Twenty-one: Personal Identity and Independent Study

### Time Frame: 20 hours

This module focuses on personal identity and how it is expressed by artists. Students choose an independent study or guided classroom experiences that deal with their interests and the development of their identity.

#### Foundational Objectives

The students will:

- analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understandings to their own expressions and life experiences
- use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues
- initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art

#### Vocabulary and Concepts

- personal identity
- cultural identity
- cultural traditions
- careers in art
- self portraits
- repetition
- drawing
- racism and prejudice
- illustration
- symbol and meaning

#### Common Essential Learnings

- develop both intuitive, imaginative thought and the ability to evaluate ideas, processes, experiences and objects in meaningful contexts (CCT)
- understand and use the vocabulary, structures and forms of expression that characterize visual art (C)
- understand prejudice, discrimination, racism, sexism and all forms of inequality and exploitation, and contribute to their elimination (PSVS)
- develop a positive disposition to life-long learning (IL)

#### Resources

- home/community
- Arts Education: Visual Art Resource for Grades 9 and 10* (slide set)
- Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM)
- reproductions, magazine articles, art gallery catalogues
- appropriate books listed in the bibliography
- assorted media and found materials
- any available supplies, such as drawing boards, photography equipment, video camera and VCR, computers and companion hardware/software
- appropriate films/videos listed in the bibliography

<b>Instruction</b>	<b>Assessment</b>
<ul style="list-style-type: none"> <li>• discussion</li> <li>• questioning</li> <li>• brainstorming</li> <li>• creating visual art works</li> <li>• viewing art works (describe/analyze/interpret/judge)</li> <li>• small group/whole group/individual work</li> <li>• journal writing</li> <li>• research</li> </ul>	<p>Student assessment in visual art is based on the foundational objectives. 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 culminating product. In visual art, teachers must rely to a great extent on their observation and record-keeping abilities. Students should be encouraged to take an active role in their own assessment.</p> <p>The teacher should:</p> <ul style="list-style-type: none"> <li>• discuss objectives and assessment criteria with students</li> <li>• select criteria for assessment based on the foundational objectives and related learning objectives</li> <li>• observe and record students' ongoing development according to the selected criteria</li> <li>• design assessment charts</li> <li>• keep anecdotal records</li> <li>• keep cumulative records</li> <li>• observe students' contributions and commitment to individual and group experiences</li> <li>• discuss students' visual art experiences with them</li> <li>• listen to students' reflections on their own visual art experiences</li> <li>• assess student progress over time.</li> </ul>

## **Module Twenty-one: Personal Identity and Independent Study**

This module focuses on the concept of personal identity. Students learn about artists who have explored this topic and visually expressed their ideas. Through this study, students make connections with artists and their works, and analyze how artists have used media, techniques and images to express ideas about who they are. Students examine what is important to them as individuals and some of the cultural, social and historical influences on their own values and the goals they set for themselves.

Students should have the option of choosing individualized projects. If they do so, they should work with their teacher to set specific objectives and develop a plan of action. All plans should be described and agreed upon through the signing of an Independent Study Contract. (See the sample contract at the end of this module.) Individualized projects should show a balance among the creative/productive, cultural/historical and critical/responsive components of Arts Education. The projects should reflect a culmination of the student's previous learning, as well as personal experiences and interests. Students should be expected to complete a final report on the experiences they encountered in their study.

Suggested Activities	Possible Resources
<p><b>Who am I?</b></p> <p><i>The students will:</i></p> <ul style="list-style-type: none"><li>• recognize how visual art can teach us about ourselves, other individuals and the society in which it is created</li><li>• research to understand the traditional and contemporary visual art of various cultures, past and present, including Aboriginal cultures</li><li>• demonstrate the ability to research independently in order to increase their understanding of visual art and to further knowledge on a variety of themes</li><li>• challenge themselves to solve problems, make choices, take risks and try a variety of ways of working</li></ul> <p>Students can begin by examining their roots for a better understanding of who they are and some of the cultural traditions that are part of their heritage. Ask the question, "Does cultural background always refer to ethnic heritage"? While some students have very clear ideas about ethnic heritage, others might state firmly that</p>	Books that give information on a variety of cultures and times

## Suggested Activities

## Possible Resources

they are Canadian and have little knowledge of ethnic roots. What other meanings can "roots" have? Discuss cultures such as agricultural, urban, northern, etc.

Ask each student to research an artist whose roots are similar to the student's (ethnic, geographical, occupational, etc.). A student of Aboriginal descent may want to research B. Boyer. A student from Scandinavian ancestry may want to research E. Munch. Some students may want to dress in the style of their ancestry and give a report on customs and traditions. Some families may have relevant art works or artifacts that can be brought to school.

Have students work in the style of the artist or crafts person researched or in one of the predominant art forms of the culture researched. Afterwards, have them reflect on what they learned about themselves and their heritage through this assignment.

### Where Can I Go from Here?

*The students will:*

- explore some of the many career avenues and future learning opportunities in visual art

At this point, students will be making decisions about their futures. Some may want to continue in arts-related fields, while others will be appreciators of the arts in their adult lives. Students may wish to explore some of the art-related careers that are part of their community.

Plan field trips to graphic design studios, television studios, photography studios, professional artists' studios, commercial display offices, etc. Interview the artists visited and inquire about their careers, background, training, demand for their work, how their skills relate to their job, advice they may have for students interested in their particular field, etc. If some

Books, films and videos with information on careers in art; for example, *Careers in Art: An Illustrated Guide* by G. Brommer and J. Gatto

Local artists

## Suggested Activities

## Possible Resources

careers are not available in the community, students could view films and read articles and books that describe the jobs related to their interests.

Have each student research and report on an art-related career.

### Self Portraits

*The students will:*

- analyze to understand how the creative process, the elements of art, principles of design and technical ability work together to communicate artists' intentions
- understand that artists are constantly experimenting with ideas and materials, and appreciate original thought as well as product
- understand that visual art is a form of communication and critically examine non-verbal communication in art works of all kinds

Investigate self-portraits that reveal artists' investigation of identity. Examples of artists could include C. Sherman, F. Kahlo, V. Van Gogh, S. Lake, J. Fafard, A. Fabo, etc. What do we learn about the artists from their works? What techniques have they used to make their ideas clear?

Examine styles, techniques and materials used by a variety of artists in their self-portraits. Some may use repetition of the same image in a variety of ways in order to study their own identity under different situations. Others may depict realistic images of themselves. Others may experiment with colour to suggest their mood. Can the image, line, colour, composition, body language, etc. used give insights into character? Have students make a series of drawings of themselves as affected by a variety of situations. Have each student pick the work most representative of himself or herself from the series and develop it into a major work using one of the techniques studied.

*By a Lady: Celebrating Three Centuries of Art by Canadian Women* by M. Tippett

*The Best Contemporary Canadian Art* by J. Murray

*Ideas and Inspiration: Contemporary Canadian Art* (slide set and CD-ROM) slides #25A, 29A

*Arts Education: Visual Art Resource for Grades 9 and 10* (slide set) slide #12

*Saskatchewan Art Works: A Visual Art Resource for Kindergarten to Grade 8* (slide set) slides #20, 43, 59, 63

## Suggested Activities

## Possible Resources

### Artists and Personal Identity

*The students will:*

- research to understand the traditional and contemporary visual art of various cultures, past and present, including Aboriginal cultures
- apply knowledge from a variety of sources to the development of ideas for art works
- use preliminary analysis, personal notation and drawing when developing ideas, solving problems or clarifying meanings
- reflect on and analyze the intentions, development and interpretations of their own and their peers' art works in relation to broader regional, national or international contexts

Examine works that reveal the artists' identity through images that are from the artists' personal environments. Examples could include J. Fafard with his images of cows, E. Degas with images of ballerinas or horses at the race track, P. Gauguin and his images of tropical life, E. Carr with her images of the West Coast forests, etc. Through working with images that are important to them, artists reveal important aspects of their personal identity.

Students may choose images from their environment that are important to them and use these images to reveal important aspects of their identity. They may want to:

- draw an architectural study of a building in their community using pen and ink
- make collages of images from the media that are part of their culture
- paint a landscape of their area using a particular colour scheme
- experiment with juxtaposition of complementary colours in a pencil crayon drawing of a family pet.

Have students reflect upon what the images are saying about their lives. As a reflective activity, have students compare important aspects of their

Artists' works that have images of objects or things important to the artists

*Arts Education: Visual Art Resource for Grades 9 and 10*  
(slide set) slides #3 (the prairie), #9 (farm community), #18 (gardens), #24 (life in a town or city)

*Ideas and Inspiration: Contemporary Canadian Art*  
(slide set and CD-ROM) slides #12A, 14A, 17A, 18A, 20B, 34B

## Suggested Activities

own lives to those of their parents' lives. How have things changed and how have they remained the same?

Look at Aboriginal artists' works for reflections of personal identity. Examples could include B. Boyer, E. Poitras, A. Janvier, D. Cardinal, J. Beardy, N. Morrisseau, etc. How do the artists represent their personal identity in their works? What symbols and designs from their cultural traditions are used? Look at examples of other groups for reflections of identity in art works.

Look at artists' works that deal with racism and prejudice. How can visual art help to change attitudes? Ask students to note in their journals their own experiences with prejudice or ones they know about through news reports or other means. Following that, ask the students to brainstorm ideas for representing their feelings, experiences or concept of prejudice in a visual way. For further inspiration, students may want to study magazine illustrations for examples of techniques and symbols. Strong contrast, asymmetrical balance, shape, simplicity, etc. may be some techniques students could focus on in their works. Have students reflect upon their completed works and the success of their techniques. What would they do differently if they were to do the project again? How does their work affect the viewer?

## Possible Resources

*Arts Education: Visual Art Resource for Grades 9 and 10* (slide set) slides #6, 8, 17, 22, 25

*Fear of Others: Art Against Racism* by Arts in Action Society (kit)

*Indian Territory: The Art of Edward Poitras* from *Expressions: Visual Arts and Artists Series* (video)

Magazine illustrations that use pictorial symbols

*Designing Pictorial Symbols* by N. Holmes

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## **Independent Study Sample Contract\***

**Name:** \_\_\_\_\_

**1. Concept**

What is the basis for this project? What are you going to express through this project? If there will be an audience for your project, what would you like them to think about?

**2. Research**

What skills and knowledge are needed to complete this project? Where can you find this information?

**3. Medium**

What materials, techniques, resources, etc. will you use to complete your project?

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\* Sample provided by Rod Olson, Unity Composite High School

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#### **4. Time Frame**

You will have a maximum of \_\_\_\_\_ hours of class time to complete this project. Set up a schedule and establish deadlines for key steps in your project. List important deadline dates below.

#### **5. Resources**

What facilities, equipment, supplies, etc. will you need to book, and at what times in your schedule? You will be asked to accommodate other class members.

#### **6. Evaluation**

Your project should be assessed at various stages and not just at the end. Grading criteria will be determined in advance by you and the teacher. At what points would you like your project assessed? What criteria for grading would you prefer to see included? Would you consider including peer or public evaluation as a portion of your mark?

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(Date)

(Teacher)

(Student)

(Parent/Guardian)

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# Planning a Module of Study

Teachers should first become familiar with the foundational objectives for the course. They could then turn to the module overview and begin planning a sequence of lessons around the theme or art concepts to be studied. Remember that arts experiences can include research, discussion, reflection, etc. When planning for students to create their own art works, some time must be spent in helping students develop their ideas. One or more lessons could be spent observing, experimenting, generating ideas, planning, researching, analyzing or viewing various works of art before students have their own ideas that they can develop into arts expressions. It is important that students realize that their visual art must involve ideas. Problem solving and decision making should be part of their creative process.

In planning a module of study the teacher should:

- Understand the theme or central focus of the module under study.
- Identify how the module will address the foundational objectives.
- Incorporate the three components of the program: the creative/productive, the cultural/historical and the critical/responsive.
- Select appropriate learning objectives and Common Essential Learnings to be achieved in the unit.
- Plan a sequence of lessons.
- Include Indian and Métis content, where appropriate.
- Check to ensure a variety of experiences have been included in the module (discussing, researching, looking at art works, reflecting, etc.).
- Provide students with many opportunities for reflection and self-evaluation. Through reflection, students may extend and clarify their understanding of visual art forms and topics they choose to explore. They may also assess their own contributions to the group work and their ability to work with others.
- Determine means of assessing achievement of the foundational objectives. Remember to plan for ongoing evaluation, rather than evaluating only at the end of the unit.

The following pages provide information that may be used for daily or module planning. "Planning Considerations" includes lists of Common Essential Learnings, instructional strategies and assessment techniques. The "Visual Art Planning Sheet" is a template the teacher may find useful.

# Planning Considerations

## Common Essential Learnings

- Communication (C)
- Creative and Critical Thinking (CCT)
- Independent Learning (IL)
- Numeracy (N)
- Technological Literacy (TL)
- Personal and Social Values and Skills (PSVS)

For objectives specific to the CELs see: *Instructional Approaches: A Framework for Professional Practice, Staff Development Program Binder, 1991.*

## Instructional Strategies and Methods

For detailed information see *Instructional Approaches: A Framework for Professional Practice, 1991.*

### Direct Instruction:

- *Structured Overview*
- *Explicit Teaching*
- *Mastery Lecture*
- *Practice*
- *Compare and Contrast*
- *Didactic Questions*
- *Demonstrations*

### Indirect Instruction:

- *Problem Solving*
- *Case Studies*
- *Inquiry*
- *Reading for Meaning*
- *Reflective Discussion*
- *Concept Formation*
- *Concept Mapping*
- *Concept Attainment*

### Independent Learning:

- *Essays*
- *Computer Assisted Instruction*
- *Reports*
- *Learning Activity Package*
- *Learning Contracts*
- *Home Work*
- *Research Projects*
- *Assigned Questions*
- *Learning Centres*

### Experiential Learning:

- *Field Trips*
- *Experiments and Exploring*
- *Games*
- *Focused Imaging*
- *Field Observations*
- *Synectics*
- *Model Building*
- *Surveys*

### Interactive Instruction:

- *Debates*
- *Brainstorming*
- *Discussion*
- *Co-operative Learning Groups*
- *Problem Solving*
- *Circle of Knowledge*
- *Interviewing*
- *Responding Processes (see individual strands)*
- *Teacher in Role \**
- *Role \**
- *Parallel Play \**
- *Tableau \**
- *Improvisation \**

\* Key Drama Strategies. See Drama 10,20,30 for more information.

## Assessment Techniques

For detailed information on many of these techniques see *Student Evaluation: A Teacher Handbook, 1991.*

### Methods of Organization:

- *Individual Assessments*
- *Group Assessments*
- *Contracts*
- *Peer and Self-Assessments*
- *Portfolios*
- *Conference*
- *Audio and visual recordings*

### Ongoing Student Activities:

- *Written Assignments*
- *Discussions*
- *Presentations (assessment of process and product)*
- *Performance Assessments (ongoing assessment of process and student participation)*
- *Homework*
- *Journal Writing*
- *Projects*

### Methods of Data Recording:

- *Anecdotal Records*
- *Observation Checklists*
- *Rating Scales*

# **Visual Art Planning Sheet**

**Foundational Objectives:**

**Visual Art and CELs Learning Objectives**

**Activities, Experiences  
(including projected time)**

**Adaptations for Individual Needs**

Date(s): \_\_\_\_\_

Theme, Topic or Unifying Idea:

Three Components Creative/Productive Cultural/Historical Critical/Responsive	Resources	Assessment Techniques

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## **Teacher Checklist for a Sequence of Lessons**

- Have you set appropriate learning objectives?
- Have you mapped out a sequence of lessons?
- Have you included opportunities for the students to explore and express themselves through visual art language and materials?
- Have you included opportunities for the students to research ideas, topics, etc.?
- Have you included opportunities for both individual and group work?
- Have you included opportunities for discussion?
- Have you included opportunities for students' reflection on their own work?
- Have you included art works, reproductions, images from magazines, photographs, children's book illustrations, etc.?
- Have you considered all three components (creative/productive, cultural/historical and critical/responsive)?
- Have you included Indian, Métis or Inuit content, either specifically or as examples of general concepts?
- Have you included activities that develop the Common Essential Learnings objectives?
- Have you connected the activities to things relevant to the students and their communities?
- Have you made plans to assess the extent to which students have achieved the foundational objectives of the module?

# Instructional Guidelines

The following teacher guidelines apply to visual art instruction.

## **Use visual images to illustrate concepts and develop students' understanding of visual art.**

These images should include art works and reproductions of art works from the following sources:

- Saskatchewan and Canadian sources, so that students understand that the arts are part of their own time and place (see *Ideas and Inspiration: Contemporary Canadian Art*, available in all Saskatchewan secondary schools).
- the community, including signs, billboards, architecture, designed objects, environmental design, interior design, clothing design, store design, etc.
- various cultures and eras
- Indian, Métis and Inuit artists, contemporary and traditional
- the mass media, including advertisements, videos, films, book illustrations, etc.

To make the best use of these images, the teacher should:

- develop a visual art file of art works or images that will be of interest to the students and contains a variety of themes, functions, formats, etc.
- continue to collect slides and videos of Saskatchewan, Canadian and international works of art, including student work
- introduce and study a variety of art forms and styles, past and present
- use a process such as "Viewing Art Works" to guide the students' experiences with art works and images.

## **Develop a visual art research library.**

Much information about contemporary art and art in the community can be collected from art galleries, magazines and the local media. Students and teachers should collect catalogues, essays, newspaper clippings, books, etc. that discuss artists, various aspects of art and art-making, and other issues related to the visual arts.

When choosing resources, teachers should read the annotated comments in the Arts Education 10, 20, 30 bibliography and decide which resources will meet their needs. Teachers should choose from the following categories: art history, artists, media studies, Indian and Métis content, kinds of art and other resources which relate to the module content.

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### **Integrate with other subject areas whenever possible.**

The teacher will see many opportunities to integrate visual art with other subject areas. In fulfilling the cultural/historical component of Arts Education, natural connections exist between visual art and subject areas such as native studies, economics, social studies and history. Industrial arts, information processing, law, mathematics and accounting can all be related to the creative/productive component, while the language arts are important to the critical/responsive component of Arts Education.

### **Use the resources of the community in planning visual art experiences.**

Nothing can replace the experience of actually seeing art works firsthand. Students should have the opportunity to explore their community's resources as much as possible. Some resources that may be available in the community are art galleries, museums, science centres, cultural centres, heritage parks, artist in residence programs, individual artists, etc. Teachers should plan with these resources in mind and expose students to works which will be appropriate to their interests and to the objectives of the modules.

### **View art works.**

Students in the Visual Art 10, 20, 30 program will continue to view and respond to art works using a process such as "Viewing Art Works" on page 265 of this document. They should understand how and why visual art works are made through reading and analysis, and through writing art criticism. The whole class, groups or individual students may be provided with opportunities to select a particular area for indepth study. Some possibilities include:

- viewing, analyzing and interpreting art works
- exploring and developing work related to a particular area of study
- learning about artists, their work, concerns and creative processes
- learning more about the technical aspects of art-making and the language of each artist involved.

### **Explore the elements of art and the principles of design within meaningful contexts.**

Students have been learning about the elements of art and the principles of design in Arts Education. In the elementary years the elements of art were emphasized, while in the middle years the principles of design were emphasized. In the Visual Art 10, 20, 30 courses, the elements of art and the principles of design will permeate all of the foundational objectives and are best explored in a context of interest to the students. Students should learn to use the principles of design to explain the organization of the visual elements as they encounter them in their visual art experiences. What the students discover about the elements and principles should be reinforced and applied throughout the year.

For convenience, a short review of the elements of art and the principles of design is included on pages 278-285 of this document.

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### **Guide students in their creative problem solving.**

The teacher should guide the students through their creative problem-solving and art-making processes. In many cases, this is simply a matter of asking the students thought-provoking questions and encouraging them to consider various solutions to problems encountered during visual art experiences. Teachers should encourage students to try new and imaginative solutions to the problems encountered.

It is important that students learn to take ownership of their art-making. To formulate ideas further, students should be encouraged to research their interests and develop their own style and approach. By doing so, students take responsibility for their own learning independent of the teacher.

This curriculum provides a model for guiding students through creative problem solving. More information is provided in the section "Transforming Ideas Into Visual Form" on page 261.

### **Assess both process and product.**

See the "Evaluation" section in this guide for more information.

### **Encourage students to explore and use a variety of materials and safety procedures.**

The materials used will depend upon what is available in the school and community. It is important that teachers provide a wide range of experiences with a variety of media and media combinations. Students should be encouraged to discover alternate methods of working. As creating is a decision-making process, it is important that students are able to make decisions about which materials and methods will best solve the particular problem they have set for themselves. The media used should include two- and three-dimensional materials, such as paints, ink, pencils, clay, plaster, wire, found materials, film, video, computers, cameras, etc. At all times, when students are working with materials, they should be aware of the potentially hazardous substances and follow health and safety procedures.

### **Encourage students to explore an expanded range of possibilities for art-making.**

Students should have the opportunity to work on a variety of surfaces and materials in different sizes and shapes. Students could work on an image or object that is the size of a parking lot or as small as a thimble. Total environments can be constructed, small clay animals can be filmed to look like huge threatening monsters, and long thin drawings can circle the room. There are many possibilities; students and teachers should be encouraged to experiment with a variety of formats. Ideas can come from artists' works, research or brainstorming.

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## **Encourage students to explore a variety of procedures and techniques.**

In their image-making, students should be introduced to a variety of processes, such as print-making, paper-making, computer animation, painting, additive and subtractive sculpture, etc. There are many books listed in the bibliography and available in school and community libraries which will aid the student and the teacher in working through particular procedures and techniques. Students as well as teachers should be encouraged to research new methods of art-making. Learning procedures and techniques, however, should not be the focus of the activities in the curriculum. Teachers should always teach procedures and techniques within meaningful contexts that follow a sequential order.

### **Explore a variety of visual art forms.**

Students may work toward achievement of the foundational objectives of the Visual Art 10, 20, 30 program through incorporating in each year of study **at least three from the following areas:**

- sculpture
- pottery
- graphic design
- photography
- drawing
- film
- video
- painting
- print-making
- computer graphics
- animation
- installation art
- performance art
- conceptual art
- architecture
- craft

The Arts Education 10, 20, 30 bibliography suggests resources that will support teachers' development of lessons in many of the forms of expression listed above.

### **Guide students in their research.**

Through research, students will extend their knowledge of a variety of artistic traditions and developments, become familiar with the work of some outstanding individuals and groups, and explore the historical and cultural influences upon the art works studied. Such research will often arise out of the students' own work or art works they have viewed in class, books or art galleries. Through research experiences, students will acquire an understanding of how visual art has evolved and changed over the centuries and how artists have represented ideas, images, styles, etc. Students can build upon and adapt ideas from the past in their own expressions.

Students should be challenged to develop their research and critical thinking skills on an ongoing basis. When students are involved in research projects in visual art, as in any other subject area, teachers and students must establish the expectations and criteria that are important to the successful completion of the project. Students may demonstrate their understanding of the results of research through such means as individual or group reports or presentations, slides, slide/tapes, videos, visual images or displays, other arts expressions, essays or expressive writing.

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When researching, students should maintain an awareness of potential bias or manipulation of the facts in the research materials they are using. They should be encouraged to present a balanced, imaginative and insightful presentation of their findings and conclusions. An adaptation of "Viewing Art Works" could be used as a guide for students to follow in preparing research related to the work or the life of a particular artist.

Examples of questions teachers may ask students to reflect on when doing research are as follows:

- Have you used research materials which present various points of view?
- Have you determined whether the research material you are using reflects any type of bias such as gender, racial, etc.? Have you presented a balanced and unbiased perspective?
- Have you found an interesting and imaginative way to present and demonstrate what you have discovered through your research?
- Are your observations presented clearly and concisely?
- Are your observations organized so they may be easily followed or interpreted?
- Have you enough detail for the reader, listener or viewer to understand what you are intending to communicate?
- Does your work reflect the intention of the research project?
- Did you make appropriate inferences, analyzes and interpretations based on your research?

### **Encourage independent study.**

On occasion, students will want to work independently to further the direction of their study through community involvement, researching a topic or issue, experimenting with techniques, work study, etc. The "Learning Contract" found on page 52 of this document could be used as a guide in determining outcomes and expectations. Students should formulate their action plans after reflecting on the experiences, knowledge and insights gained on a specific topic. Students and teachers should have a clear vision of the project's purpose and should compare the finished product with the initial plan. It should be made clear that the plan could change as the student progresses in the problem-solving process.

### **Provide time for individual reflection and group discussion about the students' art expressions and the processes they went through when creating them.**

It is important to provide adequate time for individual reflection and group discussion about the students' works and the process of creating them. This reflection is essential for students to see the relevance of the arts activities and to develop a personal commitment to their arts explorations. It also gives students the opportunity to apply their knowledge in the arts to their works. The process described in "Discussing Student Work" on page 277 of this document may help teachers in initiating this activity.

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Reflection time can be used in a variety of ways:

- self-evaluation
- peer evaluation
- one-to-one discussion with student
- journal writing
- small group discussion
- large group discussion.

### **Facilitate instruction and guide activities.**

The teacher's role in a visual art class is that of facilitator and instructor. The teacher's task is to provide a variety of experiences in exploration, expression and reflection, and to structure and guide activities in the class. The teacher must be able to adapt experiences and structures to meet the needs of the students at any given time and be willing to turn over to the students more and more responsibility for their own learning.

The teacher is ultimately responsible for ensuring that meaningful learning takes place. Some of the ways teachers guide activities are by structuring units and lessons, suggesting, observing, questioning, challenging, participating, demonstrating, consulting, anticipating, sharing responsibility and evaluating. Student co-operation rather than competition should be stressed.

At this level, students should be demonstrating commitment to their own artistic growth. This would be evident in the self-motivation, self-discipline and self-confidence shown toward the tasks they undertake. Students should be taking more and more responsibility for their own growth and initiating activities which support their in-class work. This attitude should be prevalent during all activities, including the cultural/historical, creative/productive and the critical/responsive components of this curriculum.

## **Student Visual Art Journals**

One of the best ways to encourage students to become actively involved in their visual art program is to have each student develop a visual art journal. Students can record observations about themselves, their environment, their art class, their problem solving and their research. The journal may also serve as a place for students to reflect on experiences and information. This journal should not be used simply as a diary; rather, it should be used as an idea bank. Its purpose should be to encourage students to express themselves, plan and work out ideas, and collect ideas and information of interest and relevance to them.

Teachers and students need to determine guidelines for the use of the journals in art class. Students may wish to draw in their journal or cut images from other sources and glue them into their journal in a meaningful way. They may wish to record insights about visual art or other information discussed during class time. They may write about their daily experiences and observations or record the ideas of other artists, poets and prose writers. The journal should serve as a reference or as a source of student ideas, observations, knowledge, imagination, insights, etc.

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The following are some suggestions and guidelines teachers may wish to establish with students in the development of their journals.

- Use a notebook, duotang, binder, scrapbook, sketch pad, etc. for the journal, depending on availability and convenience.
- Write the date at the top of each entry.
- Decide whether there will be a regular time for recording journal entries (weekly, for example) in addition to the ongoing work students do in their journals. Be flexible.
- Decide whether the journals will be personal or open for teachers and other students to peruse. If they are personal, students could have a second journal where they prepare a summary of their entries.
- Inform students that teacher checks will be frequent and non-threatening. Teachers should review journals to observe that the students are expressing their opinions, insights, research, observations, etc. in a meaningful way. Teachers should not be critical of the opinions/ideas expressed. Whatever system for evaluation is implemented, it should not inhibit the student.
- Keep a teacher journal of good ideas, resources, methods, themes, exemplary journal writing, etc.

The journals can be kept by students over several grades, and can serve as a reference for teachers wishing to observe student improvement from one grade to the next. Journals can also provide new teachers with insights into their students' previous interests, learning, activities and experiences, and will aid in the development of a more relevant program for their students.

## **Visual Art Works for the School**

It is often expected that part of the visual art teacher's role within the school is to decorate for upcoming events. It is important to remember that the Visual Art 10, 20, 30 curriculum has foundational objectives which should be taught within meaningful contexts. Seasonal art for school decorating may not relate to the objectives for a particular module of study.

However, teachers may still become involved in seasonal projects if they plan ahead and develop the projects based on the objectives within the modules. For example, a teacher could base a Remembrance Day study on the following foundational objective:

Analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences.

Students in grade ten could study visual depictions of war in Module Two: International Visual Art, and the images and perceptions of heroes and warriors in Module Four: Work, Class and Power. Students in grade eleven could study war as a source for inspiration in Module Eight: Ideas and Inspiration or in Module Fourteen: Differing Perspectives. Students in grade twelve could study war as a factor for change in Module Fifteen: Change or as a social issue in Module Eighteen: Social Issues and Visual Art.

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Teachers should remember that the foundational objectives are the required content of this course. The activities in the guide are only suggested activities which the teacher may follow. Themes or topics of study can be developed by the teacher, according to students' needs and interests, the community and the resources available.

## Transforming Ideas into Visual Form

The focus in this curriculum is on the expression of ideas. Art, including the students' art work, has meaning beyond the final product. The process of creating is a means by which students learn. Art-making must be seen as a creative problem-solving process.

There may be times when a teacher wants the students to practise a skill or technique (drawing facial features realistically or making a relief print, etc.), but meaningful art projects are far more than opportunities to practise skills and techniques. Whenever students apply knowledge, use techniques, express ideas or solve design problems, they should engage in creative problem solving.

Encourage students to follow the steps below, keeping in mind that they do not exclude strategies such as brainstorming, research, journal writing, watching films, etc. at any point in the process.

The steps outlined below could be followed as a whole group, by small groups or by individual students. These steps describe only one way of developing an idea in visual art. Some students will approach a visual art project with a very specific idea in mind already, and could omit the brainstorming and webbing, for example. Other students may prefer to get their ideas as they work with the art materials themselves. These steps are simply one way to help students come up with some ideas, to find a focus and to develop or transform those ideas into their own unique visual expressions.

1. Have students individually, in groups or as a class brainstorm and create a web on the general area of interest that has been identified. For example, a small group of students taking the general idea of "sports" might generate words such as hockey, swimming, track, fitness, competition, skateboarding, skating, etc.
2. Have the students take an idea from the brainstormed list and create a more specific web. For example, if a student or group of students chose skateboarding as a focus, they might generate words such as speed, ramps, colours, helmets, knee pads, balance, swerves, noise, jumps, boards, power, turns, etc.
3. Have students research and observe. Keeping the previous word list in mind, have each student look through visual art resource books, art history books, reproductions, slides, old art catalogues, magazine articles, etc., to get a sense of how other artists of the past and present might represent ideas or words such as those listed in their web. For example, how might a particular Saskatchewan artist represent the idea of speed, balance or power?
4. Define the problem to be solved. Have the student state what he or she is trying to do; for example, "I want to express the fun and excitement I have when I am

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skateboarding". Remember, even though all students are working in the same module, these are usually individual problems. *Each student or each group of students will define the problem in a unique way.*

5. Encourage students to explore and experiment with images. At this point, some students may have chosen to work on an individual project, while a few others may want to work on a group project. Some students may have a clear idea of what media they would like to use.

Following are some ways students might experiment with their ideas.

- Take one or two of the words from the web and, using newsprint and pencil, experiment with numerous ways of portraying a word visually through sketches and using various styles.
  - Try to portray the word realistically.
  - Try to portray the word as a symbol. For example, how would the student symbolize speed, balance or power?
  - Try to portray the word simply using the elements of art in a non-representational way.
  - Use images from magazines (skateboarding magazines could be used in the skateboarding example presented here) and try combining both related and seemingly unrelated objects to examine the effect.
6. Make a plan. Think of the media possibilities, such as painting, sculpture, photography, video, etc. The plan might be, for example: "I saw some interesting photographs in the art book, so I would like to try working with photography. I'll need to borrow a camera and find a good book about photography".
  7. Begin working.
  8. Stop and reflect on how the plan is working. "I can't find one photograph that is really interesting. Also, I'm using black and white photographs, and they don't look as exciting or as much fun as skateboarding really is. There doesn't seem to be any action and I feel like something is missing."
  9. Propose solutions through guided discussions. "I could change to colour film. I could change to video instead of photography. I could take more photographs and keep trying to find one that sums up my feelings about skateboarding."
  10. Go back to the original intention. The teacher can ask, "Do you want to change your intention, or do you want to stick with your original idea"? Both are valid. "I still want to show the fun and excitement of skateboarding with photography."
  11. Make a decision about which proposed solutions are most appropriate for the situation. *Remember, there are many solutions to the problem.* The student might say, "I've already paid for the development of the black and white pictures, so I don't want to change to colour now. I don't have access to a video camera. I'm running out of time to take more photographs". One of the problems the student

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mentioned is that he or she wants the image to appear to have action or motion. Ask the student to come up with some ideas for ways to do this. Look at how other artists have done this in the past. "I could make the photographs into a mobile sculpture. I could try overlapping a few photographs and gluing them onto a heavy piece of board in a curved 'S' shape." Another problem that the student mentioned was that the images didn't appear exciting. Ask the student to come up with some solutions for this problem. The student might experiment or look at other images that appear exciting to discover what the artists have done to achieve this effect. "Maybe I could make it look more exciting by colouring on the photographs with coloured pens or fluorescent markers."

12. Try the solutions.
13. Repeat steps eight to twelve if necessary.

Through teacher and student interaction during the process, the student will learn that:

- he or she will be making decisions when engaging in creative activities
- there is no one answer to a problem
- even though all the students in the class might start out doing the same activity, their individual problem solving will lead to unique explorations
- the teacher is a collaborator in problem solving, rather than someone who has all the answers.

The teacher should:

- guide students through the steps
- engage the students in discussions while they are working
- provide as wide a variety of materials as possible for the students to try out their solutions to problems
- allow the students several tries at solving art problems, rather than giving each student one piece of paper, the same sized brush, etc.
- de-emphasize the product as the reason for engaging in art activities, so that students do not feel like they have "failed" if their chosen solutions do not work
- emphasize the problem-solving aspects of an activity
- keep cumulative records on student progress, rather than looking at one final product for evaluation purposes.

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# Project Planning Sheet

**Format** - What visual art form and media will you use to explore your ideas?

**Intent of the work** - What are the ideas you wish to explore in the work?

**Research** - Give examples of research or background information used as inspiration for the art work.

**Analysis** - At several points during the development of your art work, consider how you might use the elements, principles and images to communicate meaning. Consider the following:

the images	balance
line	rhythm
colour	emphasis
texture	variety
shape	contrast
form	proportion
	harmony
	unity

**Reflection** - Reflect upon how your art work developed or changed from your original idea or intention.

# **Viewing Art Works**

Art works and visual images play an important role in the visual art strand. Viewing a visual image, to be a meaningful experience, should be more than just looking and reacting quickly without much thought. Teachers can enhance the meaning students derive from visual images by guiding them through the viewing experience. The process\* provided here can be used for viewing any art work, including craft, fine arts, traditional arts, commercial art and the mass media, as long as appropriate questions are asked at each stage.

Viewing is an interaction between the viewer and the art object. Although most art works are constant, the interaction varies with each viewer because of the viewer's own varied perspectives and associations. These include the viewer's unique cultural perspective, associations with elements and images in the work, knowledge of visual art in general, knowledge of the particular artist, etc.

Because interaction is personal and will vary from student to student, an atmosphere of trust and respect must be established. Students should be encouraged to express their personal opinions, knowing that their unique perspective will enhance other students' viewing experiences.

Teachers should keep in mind that different people respond in different ways to the same art work. It is also true that one person can, and in most cases should, respond in more than one way to the same art work. Three ways of responding are:

**Responding on an emotional level** -- This refers to feelings evoked by an art work.

**Responding on an associative level** -- This refers to associations one makes with the art work or with images in the work.

**Responding on a formal intellectual level** -- This refers to responses one has after a formal analysis and interpretation of an art work.

The three types of responses vary and shift in emphasis from viewer to viewer and from art work to art work. For example, one viewer might have an immediate emotional response to a work, while another might have an intellectual response. One art work might demand an immediate emotional response so that most viewers will respond this way initially, while another work might demand that most viewers make immediate associations with images in the work.

Presented below are seven steps a teacher can follow to guide students in viewing art works. Breaking the viewing-responding process into steps is not totally satisfactory. In reality, a viewer jumps back and forth; the steps are not isolated from one another as they appear below. However, the purpose here is to provide the teacher with a guide.

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\* This process was adapted from the following sources: Anderson, 1988; Clark, 1960; Feldman, 1987; and Mahon Jones, 1986.

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The seven steps presented here are:

- preparation
- first impression
- description
- analysis
- interpretation
- gathering information
- informed judgement.

Students can work through the process in one large group, in small groups or individually.

### **Step One: Preparation**

Preparation for viewing is more establishing a climate for viewing than it is discussing the actual art work or works to be viewed. Students must be made to feel that their own unique contributions to the viewing will be valuable, that their opinions are valid, and that the opinions and perspectives of others are to be respected. This is a time to remind students that we all look at the same art work through different eyes. Our cultural perspectives and past experiences will influence our responses to an art work.

In most cases, it is better not to give students too much information about the work to be viewed. Too much information can strongly influence the students' first impressions and inhibit the flow of ideas at the early stages of viewing. Telling the students too much at this point is like reading them the last few pages of a novel, then going back to read them chapter one.

Before class discussion begins, teachers may want to make some comments about the attitudes of people, in general, toward viewing works of art. Following is an example of comments a teacher might make to encourage the kind of attitude that will allow students to become engaged with works of visual art:

"Many viewers responding to a work of art, particularly a modern work, will give the work a quick glance and walk by, saying things like, 'This doesn't look like art to me', or 'This is a complete waste of everybody's time'. The reason this happens so frequently is that many people do not know what to look for when they're looking at art works. Because of this, they make hasty decisions about the works, dismissing them before they've really tried to understand them. This is not to say that everybody will or should like all art works. The point is that, no matter what you decide about an art work, you should be willing to give it some thought and base your decision on some sound criteria.

It is very important to remember that, when you are working through this process, there is no single right answer and many answers can be correct. However, attitude is all important. When you look at an art work, you should assume that the artist had something to say, some reason for creating this work. Try to see and understand everything that you can. As long as you honestly answer the questions that arise as

best you can, you cannot go wrong. In the end, your opinion of an art work is valid if you can support your opinion with your reasons and knowledge."

Viewing is a discovery process. Students will learn from the works and will discover concepts that can be investigated further at the appropriate time.

## Step Two: First Impressions

Including this stage gives students the opportunity to air or record their first spontaneous reaction to a work. Everyone has such reactions, even people with years of experience with art works, and denying students the opportunity to express them will cause frustration.

First impressions can later be used in two ways: students can see how they have grown through the process of viewing a work; students can try to explain their first impressions through further investigation and discovery.

It is important that students understand they are neither expected to change their minds nor expected to find a way to justify their first impressions. Some students will change their impressions; some will not. There are no set expectations either way.

You can solicit students' first impressions by asking, "What is your immediate reaction to the work"? If students have trouble answering that or a similar question, ask them for words which immediately come to mind.

Record students' impressions on chart paper or have them keep track themselves.

Remember, there are no wrong answers. Teachers may want to point out to students that this step is where many people stop when they are looking at art works, but the students will be going further to look at the work of art in more depth.

### Teacher Note

The sample student comments throughout this section are based on Leesa Streifler's art work "Fear", slide #29 in *Arts Education: A Visual Art Resource for Grades 9 and 10*. Teachers might want to look at this slide before reading further.

The following are a few examples of what students might say when giving a first impression of this work:

- "This work is strange. It's kind of scary because the figure is so big and looks kind of ghost-like. Like a boogie man."
- "I like the idea of putting a painting on a billboard. I think this one is funny. It would make me laugh as I drove by it. Is it supposed to be a cartoon maybe?"
- "I don't like it. I don't know why. I just don't."

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- "It's definitely weird. I don't get the letters. Are they coming out of the mouth of the figure? I think they are."
  - "I like the way the figure seems to be flying. You're not sure if those are hands or wings. It feels safe and scary at the same time. I can't explain that. It's just the way it feels."

### **Step Three: Description**

Look at this stage as taking inventory, similar to taking inventory in a store. You want to come up with a list of everything the students see in the work. The key here is to stick to facts. ("I see a red circle.") It is premature at this stage to assign meaning to what is seen, so if the students seem to be focusing on their opinions or on what a particular image in the work might symbolize, say something like, "Keep track of that thought for later. For now, let's list all the different things that we can actually see in the work. Imagine that you are describing the art work to someone over the telephone, or to people who have their backs to the art work".

Some works of art demand interaction through senses other than the sense of sight -- objects that are meant to be touched, objects that make sounds or include sound tapes, objects that have an odour (a sweet grass basket, for example). Students should record such descriptions as well.

It might help to suggest to students that they keep their descriptions simple. It is not necessary at this stage to try to figure out what the artist is doing or how the artist has manipulated the elements. Do not spend a lot of time on the description stage. Its purpose is limited; it is simply a way to get students to see as much as they can before moving on to analysis and interpretation.

The following is a possible "inventory" of things the viewer might list for Leesa Streifler's art work "Fear":

Two yellow shapes that look like hands  
A yellow face in the middle  
A red mouth on the face  
A red and black swirly line on the forehead of the face  
Curvy eyebrows  
Two little black designs by the mouth  
Black background  
Letters -- E,R,F,A  
Exclamation marks  
Billboard  
Outside setting -- car, building, signs, pavement, etc.  
City setting -- signs and street lights  
Blue sky

## **Step Four: Analysis**

At the analysis stage, students will try to figure out **what the artist has done to achieve certain effects**. They are not yet going to try to figure out what the art work means, or what the theme of the work is. That comes later, during interpretation. They might want to refer back to their first impressions here. For example, a student's first impression of Leesa Streifler's art work "Fear" might be, "It's kind of scary". At this stage, that student would try to decide what exactly is present in the work to make it scary. The following questions can be asked to get students thinking and talking at this stage:

- What grabs your attention in the work?
- Do you see any relationships between the things you listed during the description stage?
- At what do you think the artist worked particularly hard while she did this work?
- What "qualities" do you see in this work (for example, dripping paint, sloppy or messy lines, very precise lines, lots of circles that seem almost to spin).

Some examples of questions a teacher might ask about Leesa Streifler's art work, "Fear", include:

- How did the artist use colour? What effect did the artist achieve through her use of colour? Does colour draw your eye to any one image or part of the painting?
- To what effect did the artist use line? Do the lines draw your eye along any particular path of movement? Do they emphasize any one part of the work?
- Are the shapes you see geometric or organic? What effect did the artist achieve through her choice?
- How are the letters placed on the painting? In any order? Do they seem to spell anything in particular?
- What about the contrast? What role does contrast play in this work?
- What do you notice about the artist's choice of materials? For example, what effect does the use of the billboard have?

The following are some possible statements students might make at the analysis stage about Leesa Streifler's art work "Fear". Here, they are divided into the three categories of elements of art, principles of design and images. This is an example. It is not necessary to do it this way.

### **The Elements of Art**

**Colour:** There are just two colours -- red and yellow. Using just two colours has the effect of simplifying the figure. The figure advances toward the viewer because of the light colour.

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*Shape:* The shapes are simple. This simplifies the figure. It is not a very realistic figure. The shapes are organic. This makes the figure seem alive and capable of movement, even though it is not realistic.

*Line:* There are not very many lines. The ones that are there seem to be used to accentuate the features of the figure -- eyes, nose and mouth. The swirly line on the forehead seems to create movement.

### The Principles of Design

*Balance:* The work is symmetrically balanced. The symmetrical balance draws your attention to the centre of the work where the figure's features are.

*Contrast:* There is a lot of contrast between the yellow figure and the black background. This accentuates the figure and makes the figure's exact surroundings seem unimportant.

*Emphasis:* The figure is emphasized through the use of contrast. Lines emphasize the features. The colour red emphasizes the mouth, as do the two little black shapes.

*Movement/Rhythm:* The curving lines of the eyebrows draw your eye along them to the centre of the painting. At the same time, the "hands" opening outward try to pull your eye away from the figure and out into space. The swirly line on the forehead draws you back and makes you feel like your eye could be going in a circle -- out to space and into the centre.

*Repetition:* The letters are repeated and scattered around the painting. They make a kind of chaotic pattern. They also add to the feeling of movement and confusion.

*Variety and Harmony:* There is variety in the letters, which are chaotically placed. There is high contrast between the black and yellow paint, so the work is not very harmonious in its use of colour. However, the painting is quite simply constructed. It is symmetrically balanced, which is a simple form of balance, and the figure is simplified. So the shapes do seem harmonious.

### Images

*The Figure:* It is simplified, but it is obviously a figure. It is no one person, but it could be a female. It has only a head and hands. The eyes are looking right at the viewer. The mouth seems to be important because it is painted red and attracts attention. The forehead must be important too, because it has the swirly line leading your eye to the centre. The figure seems to be flying through space. The hands look like wings. She is a good figure, not menacing, because the colours are warm.

*The Background:* It is plain black. It is nowhere in particular. The black makes it seem frightening, so the figure's surroundings are perhaps frightening.

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*The Billboard:* It is in a very public place. The real-life things behind the billboard almost seem to be part of the figure's background, like the surroundings in the real world are the figure's surroundings.

*The Letters:* They seem to come out of the figure's mouth and fly around on the painting, like she is saying something. The artist must think whatever she is saying is important, because she has added exclamation marks.

Ask the students to sum up the focus of the work, the reason the artist may have made his or her choices, and the overall effect these choices have upon the work.

Here are some possible responses to summary questions for Leesa Streifler's art work "Fear":

#### **Example 1**

"I think the artist wanted us to focus on the figure. The reason I think this is that the artist has done several things to draw attention to the figure -- using contrast, for example (yellow on black), and placing the figure's face in the middle of the painting. The overall effect of this is to make the figure seem to jump out at you. It's the first thing you notice."

#### **Example 2**

"I think the artist wanted us to focus on the mouth and the words flying around the figure. The reason I think this is that the artist painted the mouth red and placed it at the bottom of two curving lines to draw attention to it. The mouth is open and it looks like words are coming out. The overall effect of this is to make it seem like the figure has something important to say."

Although associations and perspectives play a role in analysis, it is important to centre attention on the evidence found in the work of art. At this stage we are looking at what choices the artist has made and what the artist is doing, rather than moving to personal interpretation.

If your students do begin to interpret (for example, "I think the painting is about power"), suggest that they keep track of that thought for the next stage, but for now focus on what the artist has done with the materials and images.

### **Step Five: Interpretation**

Students have now looked at all the "evidence" that can be found in the work. They have applied what they know about the elements of art, the principles of design and the language of images. Now they will be trying to figure out what the work is about. Interpretation is the stage where the students' own perspectives, associations and experiences meet with "the evidence" found in the work of art. Teachers might want to make some general comments to students, such as the following:

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"All art works are about something. Some abstract works are about, for example, colour. Some are about feelings. Some realistic works are about their subject matter -- some landscapes, for example. Some art works are about social issues or cultural issues. Some art works are very accessible -- that is, it is relatively easy for the viewer to understand what the artist was doing. Other works are highly intellectual, and might not be as easy for us to know readily what the artist was thinking."

The previous comments are an example of the sorts of topics students will be dealing with at the interpretation stage. The following are examples of questions the teacher or student might ask at this stage:

- What is the theme or subject of the work (if there is one)?
- What is the work about?
- Why do you think the artist created this work?
- What does the work mean?
- What do you think the artist's view of the world is?

The types of questions asked will vary with the type of image or work of art being discussed. For example, some paintings do not have representational subject matter. A question about theme would not necessarily be relevant for these works, but you can still deal with the question of why the artist created the work and what the content of the work is.

Remind students that the only way to know for sure what an artist was doing is to ask him or her. Students will, however, often come into contact with art works and have no information on the work and no access to the artist. The work stands alone. They may still enjoy it, speculate on its significance and come up with their own ideas about it. They can apply what they know about art, design and the images found in the work.

At this stage, two things come together -- the "evidence" students have found and noted, and their own personal associations and experience. Both of those are important when arriving at a personal interpretation of the work, one that makes sense to them.

The following are some sample answers that might result when discussing Leesa Streifler's art work "Fear":

"I think the work is about confusion in our modern world. The reason I think this is that the figure is a warm friendly figure. She looks like no one individual person, so I think she represents people in general. Her mouth is open and she is saying something important, but no one is listening to her. I say no one is listening because you can't tell what words the letters form. I think of confusion in the modern world because signs of the modern world are all around the billboard. In fact, the billboard is a sign of the modern world itself. The billboard is a way of giving a message to many people, so this figure is trying to tell all of us something."

"I think the artist created this work because she is worried about the state of the world. I think she wants us to listen to this figure."

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"I think the artist sees the world in the following way: as a place where people don't listen to one another enough and as a place where there is a lot of confusion and not enough communication."

Craft and traditional objects can also be dealt with at the interpretation stage. The teacher should encourage students to assign personal associations and meaning to the object even if thematic interpretation does not apply.

Students can express their interpretations in a number of different ways: small group sharing and discussion, journal writing, poetry writing, arts activities, etc. The teacher can ask students what song or sounds the art work reminds them of, what the art work might say or do if it were to come to life, or what the people, animals, elements or images might say to a viewer or to other images in the work, what an appropriate location for the work would be and why, etc.

As in the "first impression" stage of the viewing process, when it comes to interpretation there are no wrong answers. However, students should be encouraged to go beyond free association. Personal interpretation evolves as the viewer combines associations and concrete evidence found in the work.

## **Step Six: Background Information**

This is a stage where students should be encouraged to find out as much about the work and the artist as they can. The teacher can provide information or the students can embark on research projects.

Inform students that the reason they do this step now and not before the interpretation stage is an important one. Following is an example of some comments a teacher might make about background information.

"Art works should provoke thought in the viewer. If you are given the thought or the answer before you experience the art work, your own creative thinking might be by-passed and your experience with the art work will be lessened.

Art works can challenge you to explore new ideas or emotions, or to perhaps look at the world or an image in a way you've never looked at it before. They can take your breath away with their beauty or disturb you with their ugliness. They can cause you to ask a brand new question that you've never thought of asking before.

At the right time, written information is very useful. It can help you understand your response to an art work, it can help you understand the artist's intentions and it can lead you to more art works, just as reading a book you like can lead you to many more books."

After students have read Leesa Streifler's statement about her art work, "Fear", teachers might ask questions such as:

- How did your interpretation compare to what the artist said about her work?

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- Were you surprised by anything she said? If so, what?
  - Do you think this is an accessible painting, or one that is difficult to understand? Explain your answer.
  - At the beginning of her statement, the artist explains that this work is part of a larger project in which several paintings were displayed on billboards. Why do you think the artist wanted to use billboards?

Art galleries and gallery educators are good sources of information about visual art and artists. Many galleries have exhibition catalogues which provide artists' statements, and biographical and critical information. Refer to the Arts Education bibliography for resources, including the addresses of several galleries. Contact the Saskatchewan Society for Education Through Art, local galleries, arts councils, or artists' organizations for assistance in obtaining information about artists and their work.

Guests can be brought into the classroom at this stage to provide the students with information. An artist's visit would be an excellent opportunity if it could be arranged.

If the students have been looking at a traditional art work, this would be an opportune time to embark on cross-cultural studies. Information about the designs, the people, the symbolism, and other aspects will enhance the students' understanding of the work and of the culture. Students can discuss and exchange varying cultural perspectives.

In summary, what the students explore at this stage may range from the reading of an artist's statement to embarking on a major research project.

### **Step Seven: Informed Judgement**

This stage can be looked at as a culminating and reflective activity. Students will be asked to come to some conclusions about the art work based on all the information they have gathered and on their interpretations.

Have the students return to their first impressions. Ask them the following questions:

- Have your thoughts or feelings about the work changed since your first impression?
- If so, how have they changed?
- What made you change your mind?
- If not, can you now explain your first reaction to the work?
- Will you think about this work again?
- Have you seen or learned anything from this work that you might apply to your own art work or your own thinking?

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The following are examples of statements about Leesa Streifler's art work, "Fear", that might be made at this stage:

**Example 1**

"I haven't changed my opinion of this work. I still don't like it. That is still my reaction to it. But I think I can explain it now. At first, I thought I didn't like it because it is so crudely drawn and because there is so much black in the background. But now I think I don't like it because it is a disturbing work. The figure still looks frightening to me. It is so big because it's on a billboard that I don't feel you could get away from it. I think this might have been the artist's intention. I probably will think about the work again. I suppose what I learned from it is that art can have a strong effect on people. I have to admit, this billboard painting had an effect on me, even though I don't like it."

**Example 2**

"Yes, I did change my mind about this work. At first I thought it was too simple, like a child's drawing. I didn't realize there were ideas being expressed. Now that I've studied it and can see what the artist was doing, I'm impressed. I wouldn't have thought that such a simple painting could express so many ideas. I will probably think about the letters flying around on the background. I hadn't thought about using the symbols of spoken language in an art work and now I'd like to try it. I like the idea of people talking in art works. I know cartoonists do that all the time, but I'd like to try it in a painting. I wonder if any other artists have done this."

This completes the section on viewing visual images and art works. Although the process described might seem complicated at first, it will come easily once the teacher and students become familiar with the steps. Teachers could say to students that when they encounter art works in the future, they may not have the time to go through all the steps of this process in the same amount of detail that they have in class. However, they can go through some of the steps and they can always ask themselves at least, "What exactly do I see here? What do I think the artist was intending?" They should know that they can attempt to answer these questions, no matter what their background with art may be.

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# **Viewing Art Works Summary Sheet**

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**First Impressions** - spontaneous reactions

**Description** - listing exactly what can be seen

**Analysis** - looking at relationships among elements, principles and images, as appropriate

Consider the following:

the images	balance
line	rhythm
colour	emphasis
texture	variety
shape	contrast
form	proportion
	harmony
	unity

**Interpretation** - personal reflections on the work

Consider the following:

themes
ideas
narratives
expression
associations
cultural context
imagination
issues

**Background Information** - gathering information on the artist and the work

**Informed Judgement** - reflective activity

## Discussing Student Work

Students responding to their own and their peers' work is an important part of the creative and evaluative process. Responding can occur during the creative process with the creations presented as works-in-progress, or at the end of the project. Having response to works-in-progress helps students refine their visual art expressions. The following should help teachers encourage discussion and reflection:

- Student portfolios should include reflections on work-in-progress as well as on completed works. These portfolios should contain reflections on the student's own arts expressions and on group projects. Refer to the Evaluation section for more information about portfolios and portfolio conferences. Should a teacher wish to encourage self-evaluation, questions should be provided that will encourage thoughtful responses.
- Care should be taken when using the seven steps in "Viewing Art Works" for discussion of the students' own visual art expressions. Before students display their work, ensure that a trusting atmosphere is established where students are willing to take risks.
- Responding to their peers' works should be a learning and growing experience for students and should not include personal judgement. Students may feel particularly vulnerable when displaying their work. In order to maintain objectivity, all comments should be kept to observations about ideas expressed, images, use of elements and principles, etc. Comments which judge the work should be discouraged. For example, the comment "I like Stacy's composition" would be better said as "I thought the rhythm in Stacy's composition was lively". Before discussion begins, be sure to establish some general rules of conduct, demonstrating some sample student comments.
- Not all steps of the process will be used every time the students are responding to their own or their peers' work. Teachers should include the steps and use the level of questioning to suit the needs and abilities of their students. To begin, the teacher might choose to use the description and analysis steps. As the students become more comfortable, additional steps may be added. Teachers should be especially careful that a trusting atmosphere has been well established before any judgement is allowed, and students should be reminded to stress the positive in each work. Judgement should always focus on whether the work has achieved the student's intended purpose.
- Students will have interpretations and opinions about their own and their peers' work. However, it is important that students base their opinions and interpretations on evidence they see in the work itself. These interpretations and opinions must be assessed on the student's ability to express and justify them, and not on the student's ability to conform to the norm or the opinions of the teacher.

A sample checklist for evaluating students' responses to arts expressions can be found in the Evaluation section of this guide. Teachers may select from the list or add to the possible criteria when assessing students' responses to their own work.

# **Elements of Art**

Students in the Elementary Level Arts Education program gain a good understanding of the elements of art and their uses. In the middle years, students study to understand how the elements of art relate to composition and the overall effectiveness of the visual image. In Visual Art 10, 20, 30 students will purposefully use the elements of art in discussing and making their art works. The teacher should remember that the elements of art and principles of design become more relevant when taught within a context of interest to the students, rather than in isolation.

The following outlines what the students should experience for the elements of art in Visual Art 10, 20, 30. These concepts should be reinforced and applied throughout the year.

## **Line**

In previous years of study, students have looked at a great variety of lines in the natural and constructed environments, recognized hidden lines in the art works they have studied and used line to express their ideas. Students should continue their study of line through observations and a variety of experiences. They should become more aware of the many subtleties of line and how the quality and direction of the real or implied line may suggest many different ideas and experiences.

Students in Visual Art 10, 20, 30 should:

- analyze the ways that they and others use line to express ideas and experiences in art works of all kinds (including film, architecture, advertising, clothing design, and others).

## **Colour**

Colour is an element of art that can be the most expressive but can also be the most difficult to describe. Students should further their study of colour in the environment, while learning about many colour relationships and the many relationships between colour and themselves. Through an exploration of different colour schemes and techniques, students should develop an understanding of some of the expressive qualities that can be achieved through colour. The teacher should continue to provide activities that require the students to explore a variety of media and tools and to use colours in a variety of ways. Students in high school should understand and purposefully use the language of colour in their art works. A colour wheel is a good resource for students to use to understand and organize colours.

Students in Visual Art 10, 20, 30 should:

- further the study of colour in the environment
- use the language of colour purposefully in making art works and use the correct terminology when discussing art works
- analyze how visual artists have created and used colour to express different ideas and experiences.

## **Texture**

Texture in visual art deals with the real or the illusory sense of touch on a surface. In the students' study of texture they should understand that every surface has a texture, that artists often use texture to reinforce different concepts and that different surfaces can imply different ideas or meanings. Students should continue to create many different "real" textures, as well as the "illusion" of texture in their own works. Teachers should provide experiences that enable students to explore texture through a variety of methods, materials and techniques.

Students in Visual Art 10, 20, 30 should:

- analyze how the surface or the texture of an object can influence the impact or meaning of the object
- examine texture as it relates to the mass media and the environment and explore a variety of textures in their own work.

## **Shape**

A shape is a two-dimensional area. Students have been using and recognizing shape since the first days of their lives and throughout their school years. The shapes and shape relationships that students use and describe will be more sophisticated and complex as the student progresses. The teacher should provide experiences that promote an awareness and appreciation of shapes and an understanding of how these shapes interrelate within a visual image.

Students in Visual Art 10, 20, 30 should:

- understand how artists use shape, both positive/negative and organic/geometric, and apply this understanding to their own compositions
- investigate the messages different shapes may imply; for example, perfect shapes imply machine-made, triangles imply stability, and others.

## **Form**

Forms are objects that have three dimensions: width, length and depth. Architecture, sculpture, ceramics, weaving and jewellery are all three-dimensional art forms.

Students in grades 10, 11, and 12 will experience and build various kinds of forms; for example, open and closed forms, active and stable, freestanding and relief, holograms, and others. Through numerous experiences with forms, students begin to understand the impact that different forms can have and begin to use their understanding to analyze and interpret meaning in art works.

Students continue to examine and explore how artists create the illusion of form on a two-dimensional surface. Many students will value the ability to produce images that appear to be correct. Concepts relating to the creation of the illusion of depth on a two-dimensional surface should continue to be investigated.

Students in Visual Art 10, 20, 30 should:

- understand that the form of an object often suggests different interpretations and often depends upon the material's limitations
- understand how the illusion of form can be created on a two-dimensional surface
- understand how modelling of form can be achieved through light and dark in two- and three-dimensional works
- apply their understanding of three-dimensional form to their own work.

# **Principles of Design**

Students in the Middle Level were provided with many opportunities to study and understand how the principles of design are used to organize composition in visual art works. Students in Visual Art 10, 20, 30 will continue their study of the principles of design and will be encouraged to apply their understanding to all aspects of their classes. They will understand how the organization of the elements relates to the effectiveness of the visual image.

The following outlines what the students should experience for the principles of design in Visual Art 10, 20, 30:

## **Balance**

Balance in visual art can be formal, informal and radial. Formal balance places equal or very similar objects on either side of a central axis. In radial balance, equal or similar objects radiate from a central point. Informal balance is a balance of unlike objects. Visual artists achieve informal balance by considering all the visual weight factors and arranging objects carefully. The concept of visual balance is one that grows with experience.

Some artists intentionally create visually unbalanced works. At the secondary level, students will understand how artists use balance to achieve different expressive qualities and how balance can be affected by placement of objects, use of colour, direction of line, use of pattern, etc.

Students in Visual Art 10, 20, 30 should:

- understand why balance is important in a work of art
- understand the types of balance and how they can add meaning and expressive qualities to an art work
- experiment with how artists create weight, stability, tension and stress through balance
- understand how visual weight is created (size, intensity of colour, contour, warm and cool colours, contrast in texture, value and position).

### **Rhythm (Movement/Time)**

Rhythm is one of the most accessible principles of design because life is full of rhythmic images, events, sounds, etc. Students will make connections between rhythm in other disciplines and visual art. Through this study, they begin to understand that visual rhythms are often created through repetition and that the way the images are arranged or presented can imply meaning or express ideas and feelings.

Students in Visual Art 10, 20, 30 should:

- identify and explore how rhythm and movement are present in other disciplines such as science, health, music and dance
- make connections between rhythm, movement and time, and other disciplines such as science, music or dance
- explore ways of creating a sense of movement or indicating the passage of time in visual art works.

### **Emphasis**

Emphasis is the principle of design that causes one element or area of a work of art to be more important than the other parts. This part is usually called the focal point. The sequence in which the viewer sees the parts of a work of art and the relative importance of each is controlled by emphasis. Contrast, isolation, location, convergence and the unusual can all be used to create emphasis.

Students in Visual Art 10, 20, 30 should:

- identify and describe the two major types of visual emphasis: one element dominates or one area dominates over all areas
- identify and explore how contrast of shape, colour, value, texture, size, colour intensity, light, clustering, isolation, location, convergence and the unusual are used to create a focal point
- analyze how emphasis controls the sequence in which the parts are noticed, as well as the amount of attention given to each part
- understand that not all works of art have a focal point and determine the artist's intention in using this concept.

## **Variety**

Variety is a principle that artists use when they want to add interest to works of art, designs, advertisements, etc. It is important to point out that an art work does not have to have variety to be interesting. Some works are interesting in their simplicity. Variety is simply one aspect an artist can think about when planning and creating. Some artists want to create works with various and complex relationships in them. To these artists, variety would be an important principle of design.

Variety can refer to elements of art, such as colour and texture. Variety can also refer to the subject matter of a work of art.

Students in Visual Art 10, 20, 30 should:

- understand why variety is important in the visual environment, the art of others and in their own art-making
- analyze how variety can be achieved without destroying unity.

## **Contrast**

Contrast is another principle artists can use to emphasize, to provide variety and interest, or to create a certain feeling in the work. High contrast (black and white, for example) serves to emphasize differences. Low contrast (two shades of grey, for example) serves to de-emphasize differences.

Students in Visual Art 10, 20, 30 should:

- analyze contrast in art works (bold/subtle, straight/curved, rough/smooth, bold/delicate) and how it is used to create variety
- understand how contrast can suggest different moods or feelings
- use contrast to strengthen an image through emphasis
- understand how contrast can be used to create dynamic images.

## **Proportion/Scale**

Proportion is the principle of design that deals with the size relationship of one part to another. Many artists use the correct proportions to depict realistic works, while other artists exaggerate and distort to express moods and experiences. Scale refers to the size relationship between an object and a standard reference, such as the human body. Scale of an object can range from minute to monumental, or scale of an object within a design can be correct or exaggerated depending on the intention of the artist.

Students in Visual Art 10, 20, 30 should:

- examine proportion in realistic works and study for greater understanding
- understand that proportion is a matter of comparisons
- continue to study exaggeration and distortion and understand the expressive qualities of these techniques
- understand how scale can affect a work of art
  - a) scale of the work itself
  - b) scale of the objects or elements within the design
- understand that scale changes impact
- understand that scale can be realistic and unrealistic.

## **Harmony**

Harmony refers to ways similarities in a work are accented to create an uncomplicated, uniform appearance. Harmony may be achieved, for example, through organization of images, colour (monochromatic or analogous), shape (repetition of related shapes) and space (equal space between objects).

Note that work does not have to be harmonious. Some works are interesting because of the artist's deliberate creation of a chaotic effect.

Students in Visual Art 10, 20, 30 should:

- analyze and explore ways of achieving harmony
- recognize harmony in the art works of artists and be able to explain how it is achieved.

## **Unity**

Unity is perhaps the most important of the principles and the most difficult to define. If there were one statement a person could use to explain why many different kinds of art works are good art works, he or she might say, "Because they have unity".

Unity is the principle of design in which all the separate parts work together to make a complete whole. The elements, ideas, principles and media are combined in such a way that all are essential to the product.

Students in Visual Art 10, 20, 30 should:

- understand that unity is the complex combination of elements, ideas, principles and media to create a complete whole
- understand the abstract concept of unity in terms of the real world
- continue to explore ways of creating visual unity
- identify and describe unity in a work of art.

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# **Sample Checklist for Media, Skills and Techniques Taught in Visual Art 10, 20, 30**

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Sample checklists have been developed to assist teachers in planning specific media, skills and techniques to address at each grade level. Because the skills are so many and the media so varied, the lists are incomplete. Teachers should always teach media, skills and techniques within a context of study.

## **Drawing**

<b>Sample Media</b>	<b>Sample Techniques</b>	<b>Sample Skills and Concepts</b>
graphite	contour	realism
pencil and pencil crayon	gesture	•siting
pen and ink	perspective	•grid
markers	wet-on-wet	•detail
oil pastel and crayon	washes	impressionism
chalk pastel	line variety	expressionism
scratch board	crosshatch	positive and negative
watercolour	scribble	economy
wire	technical drawing	observation
computer programs	multi-view drawings	geometry
body (performance)	incising and etching	exaggeration
gesso	print-making (monoprints)	emphasis
charcoal	tonal variety	repetition
tissue	smudging and rubbings	foreshortening
	resist	overlapping

## **Sculpture**

<b>Sample Media</b>	<b>Sample Techniques</b>	<b>Sample Skills and Concepts</b>
clay	firing	realism
plaster	throwing	expressionism
wood	hand-building and joining	linear sculpture
metals and wire	glazing and glaze-making	experimental sculpture
fabrics	additive and subtractive	plastic sculpture (fluid)
found objects	carving and modelling	economy
plastics	woodworking	movement
paper	cutting and welding	implied movement
the environment	sewing	balance and harmony
human body	finishing and decorating	space
glass	casting and moldmaking	shape
string and wire	soldering	texture
papier mâché	gluing	mixed media
food		

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## Photography

Sample Media	Sample Techniques	Sample Skills and Concepts
camera	light and dark	
film and film speed	compositional devices	image selection
viewfinder	framing	editing
lights	focusing	portfolio development
filters	time-lapse	layouts and presentation
lenses (macro, micro, telephoto, zoom, wide angle)	lighting (back, side, front and overhead)	developing photographs
flash	motion blurs	intensity
darkroom chemicals	cropping	contrast
enlarger	dodging and burning-in	manipulation
printing paper	over exposures	distortion
tripod	under exposures	composition
	close-up	field photography
	photograms	studio photography
		business of photography

Teachers will want to develop their own checklists for planning other contexts of study such as:

Graphic Design  
Film and Video  
Painting  
Print-making  
Computer Graphics  
Installation Art  
Performance Art  
Conceptual Art  
Architecture  
Craft  
Fabric Design

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# Visual Art Glossary

<b>After-image</b>	Weak image of the complementary colour created by the brain as a reaction to prolonged looking at a colour. (After looking at red, the after-image is green).
<b>Alternating rhythm</b>	Repeating motifs but changing the position, content or spaces between them.
<b>Analogous colour</b>	Colours that are beside each other on the colour wheel.
<b>Art criticism</b>	The process and result of critical thinking about art. It usually involves the description, analysis and interpretation of art, as well as some kind of judgement.
<b>Assemblage</b>	Sculpture consisting of many objects and materials that have been put together.
<b>Asymmetrical balance</b>	Informal balance in which unlike objects have equal visual weight.
<b>Background</b>	Part of the picture plane that seems to be farthest from the viewer.
<b>Balance</b>	Principle of design that deals with arranging the visual elements in a work of art for harmony of design and proportion.
<b>Bas-relief</b>	Sculpture in which part of the surface projects from a flat plane.
<b>Chiaroscuro</b>	Using contrast of light and dark to create the illusion of three-dimensional form on a two-dimensional surface.
<b>Clustering</b>	In design, creating a focal point by grouping different objects or shapes together.
<b>Colour wheel</b>	A tool for organizing colour.
<b>Complementary colour</b>	Colours that are directly opposite each other on the colour wheel (for example, blue and orange).
<b>Composition</b>	Arrangements of elements in a work of art.

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<b>Continuation (continuity)</b>	In design, arranging shapes so that the line or edge of one shape leads into another (technique for creating unity).
<b>Contour lines</b>	Contour lines define edges, ridges or the outline of a shape or form.
<b>Contrast</b>	A large difference between two things. It is a technique often used to create a focal point.
<b>Crafts</b>	Arts works that are both decorative and functional. (Weaving, fabric design, jewellery-making and pottery).
<b>Crosshatch</b>	Technique for shading using two or more crossed sets of parallel lines.
<b>Culture</b>	Behaviours, ideas, skills and customs of a group of people.
<b>Distortion</b>	Changing an object's usual shape to communicate ideas and feelings.
<b>Dominant element</b>	Element in a work of art that is noticed first (elements noticed later are subordinate).
<b>Emphasis</b>	Principle of design that stresses one element or area to attract the viewer's attention first.
<b>Exaggeration</b>	Increasing or enlarging an object or figure to communicate ideas or feelings.
<b>Flowing rhythm</b>	Visual rhythm that is created by repeating wavy lines.
<b>Focal point</b>	Area of an art work that attracts the viewer's attention first. Contrast, location, isolation, convergence and the unusual are used to create focal points.
<b>Foreground</b>	Part of a picture which appears closest to the viewer and often is at the bottom of the picture.
<b>Foreshortening</b>	A form of perspective where the nearest parts of an object or form are enlarged so that the rest of the form appears to go back in space.
<b>Gesture drawing</b>	A drawing done quickly to capture a movement.

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<b>Hue</b>	Another word for colour (colour has three properties: hue, value and intensity).
<b>Intensity</b>	Brightness or dullness of a colour. Intensity can be reduced by adding the colour's complement.
<b>Linear perspective</b>	Technique of creating the illusion of depth on a flat surface. The lines of buildings and other objects converge to a vanishing point on a horizon line (viewer's eye level).
<b>Logo</b>	A visual symbol that identifies a business, club, individual or group.
<b>Medium</b>	Any material and technique used to produce a work of art (paint, glass, clay, fibre, etc.). It may also refer to the liquid with which powdered pigments are mixed to make paint.
<b>Middleground</b>	Area in a picture between the foreground and the background.
<b>Mixed media</b>	Any art work which uses more than one medium.
<b>Monochromatic colour</b>	Colour scheme which uses one hue and all its tints and shades for a unifying effect.
<b>Motif</b>	Repeated unit to create visual rhythm.
<b>Negative space</b>	Space around an object or form.
<b>Neutral colours</b>	Black, white and grey.
<b>Opaque</b>	Quality of a material that does not let any light pass through.
<b>Organic form</b>	Shapes or forms that are free-flowing and non-geometric.
<b>Path of movement</b>	The path along which the viewer's eye moves from one part of an art work to another.
<b>Pattern</b>	Lines, colours or shapes repeated in a planned way.
<b>Perspective</b>	Method used to create the illusion of space on a two-dimensional surface. Can be created by overlapping, placement, detail, colour, converging lines and size variations.

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<b>Picture plane</b>	The surface of a drawing or painting.
<b>Point of view</b>	Angle from which the viewer sees the object.
<b>Positive space</b>	Shapes or forms on a two-dimensional surface.
<b>Principles of design</b>	Guidelines that artists use in composing designs and controlling how viewers are likely to react to the image. Balance, contrast, proportion, movement, emphasis, variety, unity and repetition are examples of the principles of design.
<b>Proportion</b>	Principle of design concerned with the relationship of one object to another with respect to size, amount, number and degree.
<b>Radial balance</b>	Kind of balance where the elements branch out from a central point.
<b>Random rhythm</b>	Visual rhythm in which a motif is repeated in no apparent order.
<b>Regular rhythm</b>	Visual rhythm created through repeating the same motif with the same distance between placements.
<b>Repetition</b>	Technique for creating unity and rhythm in which a single element or motif is used over and over again.
<b>Reproduction</b>	Copy of a work of art.
<b>Rhythm</b>	Principle of design that repeats elements to create the illusion of movement. There are five kinds of rhythm: random, regular, alternating, progressive and flowing.
<b>Scale</b>	The proportion between two sets of dimensions.
<b>Shade</b>	Dark value of a colour made by adding black.
<b>Space</b>	Space can be the area around, within or between images or elements. Space can be created on a two-dimensional surface by using such techniques as overlapping, object size, placement, colour intensity and value, detail and diagonal lines.
<b>Split complementary</b>	A colour scheme based on one hue and the hues on either side of its complement on the colour wheel.

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<b>Style</b>	Style is the artist's ways of presenting things. Use of materials, methods of working, design qualities, choice of subject matter, etc. reflect the style of the individual, culture or time period.
<b>Subject</b>	A topic or idea represented in an art work.
<b>Subordinate element</b>	Element in an art work noticed after the dominant element.
<b>Subtractive method</b>	Sculpture that is made by cutting, carving or otherwise removing material.
<b>Symbol</b>	Visual image that represents something else.
<b>Symmetrical balance</b>	Formal balance where two sides of a design are identical.
<b>Tint</b>	Light value of a colour made by adding white.
<b>Translucent</b>	Quality of material which allows diffused light to pass through it.
<b>Transparent</b>	Quality of a material which allows light to pass through it.
<b>Trompe-l'oeil</b>	Means "fool the eye". Style of painting where the artist creates the illusion of three-dimensional objects.
<b>Unity</b>	Principle of design that gives the feeling that all parts are working together.
<b>Value</b>	The lightness or darkness of a colour.
<b>Vanishing point</b>	In perspective drawing, a point or points on the horizon where receding parallel lines seem to meet.
<b>Variety</b>	Principle of design concerned with difference or contrasts.
<b>Visual weight</b>	The interest or attraction that certain elements in an art work have upon the viewer.

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