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Saskatchewan Curriculum

Graphic Arts 20, 30

Ministry of Education

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Introduction

The Graphic Arts curriculum is designed with modules to complete two100 hour courses. Modules also can be selected to use in survey courses in the middle and secondary levels. Each module contains a single learning outcome with a number of indicators showing the depth and breadth of the student learning required in each module. Middle level programs should focus on modules labelled as Introductory.

Curriculum Features

Curricula in the Practical and Applied Arts (PAA) have several features unique to this area of study. The reasons for inclusion of these features in all PAA curricula are to encourage flexibility in school programming, to establish clearly transferable skills, and to ensure the practical emphasis of the program.

PAA curricula contain all courses in a **single document,** whether it is one course such as Entrepreneurship or a series of five courses as in Autobody. This feature allows schools and teachers the flexibility to choose modules supportive of their students' needs as well as utilize the available facilities and equipment. The order and number of outcomes in a course can vary between schools as long as the integrity of the discipline and the required 100 hours per course are maintained.

All PAA curricula are designed using **modules**, each with a single outcome for students to achieve. To aid teachers and schools in course planning, each module is designated as Introductory, Intermediate, or Advanced. Modules also may have prerequisites which must be completed by the student because the knowledge (factual, conceptual, procedural, metacognitive) is cumulative. Core modules are compulsory modules that must be covered in pure courses of study for developmental or safety reasons. Each module provides a suggested time to aid teachers in planning their courses. Each module may take more or less than the suggested time depending on factors such as background knowledge of the students.

A third unique feature of PAA curricula is the inclusion of an optional **Extended Study** module in each course. The Extended Study module allows teachers to create their own outcome and indicators relevant to the purpose and areas of focus for the subject to meet their students' needs. As innovations occur in the knowledge and technology of various areas of study, the Extended Study modules are one way that teachers can ensure their programs stay current with industry practice.

Work Study modules contained in all PAA curricula encourage personalized learning and development of community relationships. Work Study is designed as a work-based learning portion of a course to

provide off-campus educational opportunities for individuals or small groups in a work setting. Planning and assessment are managed by the teacher while the learning opportunity is provided by an expert in the community. Practical skills developed in school are directly transferred to a work environment.

Another feature unique to the Practical and Applied Arts is the availability of **module tracking** within the provincial Student Data System. This service, provided by the Ministry of Education, allows teachers to enter completed modules into the Student Data System to create a record and printout of all PAA modules experienced during a student's school career. This record can be provided in report cards, for use in a portfolio or for inclusion on a resumé.

Transferable skills are a desirable aspect of lifelong learning. Transferable skills developed in PAA are many and varied, from operating large stationary power equipment to utilizing video editing software. The practical nature of these transferable skills enriches students' lives as they transition into post-secondary life. In Canada, two taxonomies of transferable work skills have been produced. The Conference Board of Canada developed a list of Employability Skills, and Human Resources and Service Development Canada identified a series of Essential Skills. Students will be familiar with both of these taxonomies from their learning in grade 8 Career Education.

More details on the above curriculum features are provided in the Practical and Applied Arts Handbook available on the Ministry of Education website.

Core Curriculum

Core Curriculum is intended to provide all Saskatchewan students with an education that will serve them well regardless of their choices after leaving school. Through its components and initiatives, Core Curriculum supports student achievement of the Goals of Education for Saskatchewan. For current information regarding Core Curriculum, please refer to *Core Curriculum: Principles, Time Allocations, and Credit Policy* on the Saskatchewan Ministry of Education website. For policy and foundation documents related to the components and initiatives of Core Curriculum, please refer to the Ministry website at *www.education.gov.sk.ca/policy*.

Broad Areas of Learning

Three Broad Areas of Learning reflect Saskatchewan's Goals of Education and express the desired attributes for Saskatchewan's grade 12 graduates. The Practical and Applied Arts contribute to the Goals

of Education through helping students achieve knowledge, skills, and attitudes related to these Broad Areas of Learning.

Lifelong Learners

In the course of learning during Practical and Applied Arts classes, students will gain a positive sense of identity and efficacy through development of practical skills and knowledge. Practical and Applied Arts curricula are closely related to and informed by careers found in Saskatchewan and, therefore, are directly connected to lifelong learning whether in a professional career or through hobbies and personal interests.

Related to the following Goals of Education:

- *Basic Skills*
- *Lifelong Learning*
- *Positive Lifestyle*

Sense of Self, Community, and Place

To engage in the Practical and Applied Arts, students not only need to use knowledge and skills but also interact with each other. Through the Practical and Applied Arts, students learn about themselves, others, and the world around them. They use their new understanding and skills to explore who they are, who they might become, and how they can contribute to the larger community in which they live. Practical and Applied Arts programming should vary by school to reflect the community at large. Community projects can play a key role in Practical and Applied Arts classes and connect the school more closely to the community.

Related to the following Goals of Education:

- *Understanding and Relating to Others*
- *Self-Concept Development*
- *Spiritual Development*

Engaged Citizens

Engaged citizens have empathy for those around them and contribute to the well-being of the community as a whole. Practical and Applied Arts students learn how new skills and abilities enable them to make a difference in their personal lives as well as in their family and community. Skills and abilities gained in Practical and Applied Arts classes build a sense of confidence which encourages students to participate effectively in their world.

Related to the following Goals of Education:

- *Career and Consumer Decisions*
- *Membership in Society*
- *Growing with Change*

Cross-Curricular Competencies

The Cross-curricular Competencies are four interrelated areas containing understandings, values, skills, and processes that are considered important for learning in all areas of study. In the Practical and Applied Arts, the Cross-curricular Competencies also relate to lifelong learning through career development and transitions to post-secondary training, education, and work.

K-12 Goals for Developing Thinking:

- *Thinking and learning contextually*
- *Thinking and learning creatively*
- *Thinking and learning critically.*

K-12 Goals for Developing Identity and Interdependence:

- *Understanding, valuing, and caring for oneself (intellectually, emotionally, physically, spiritually)*
- *Understanding, valuing, and caring for others*
- *Understanding and valuing social, economic, and environmental interdependence and sustainability.*

K-12 Goals for Developing Literacies:

- *Constructing knowledge related to various literacies*
- *Exploring and interpreting the world through various literacies*
- *Expressing understanding and communicating meaning using various literacies.*

K-12 Goals for Developing Social Responsibility:

- *Using moral reasoning processes*
- *Engaging in communitarian thinking and dialogue*
- *Taking social action.*

Developing Thinking

Learners construct knowledge through application of prior experiences in their lives to new contexts. The Practical and Applied Arts not only present new contexts, but present them in real world situations. For example, students will solve problems, test hypotheses, design models, and analyze products during Practical and Applied Arts classes.

Developing Identity and Interdependence

Developing identity includes exploring career opportunities through the Practical and Applied Arts. As students gain experience in various Practical and Applied Arts classes, they create a sense of efficacy to contribute not only to their own well-being but also to those around them. The Practical and Applied Arts provide effective interaction between students as well as opportunities to contribute skills and abilities to the larger community.

Developing Literacies

Literacies provide many ways to express a personal understanding of the world. Literacy in the world of the Practical and Applied Arts can mean interpreting symbols on a welding diagram or creating a computer code for an interactive media website. The use of technology to communicate ideas and information is key to many of the Practical and Applied Arts.

Developing Social Responsibility

Contributing positively to one's natural, social, and constructed environments underlies the knowledge and skills developed through the Practical and Applied Arts. Individual interests and talents can be nurtured through the Practical and Applied Arts and directed toward contributions to the community. Projects including teamwork, consensus building, and diversity enhance the development of social responsibility.

Purpose and Areas of Focus for Graphic Arts

The purpose of Graphic Arts 20 and 30 is to provide students with opportunities to acquire knowledge and develop skills used in graphic arts and graphic design industries and to become familiar with career opportunities within the sector.

Areas of Focus identify the key components that students are expected to know, understand, and be able to do upon completion of the learning in a Practical and Applied Arts curriculum. Because PAA

curricula generally contain more learning than one course (1 credit), the Areas of Focus are not meant to be attained completely after 100 hours of learning. The Areas of Focus for Graphic Arts are to:

- develop technical skills in the use of digital technologies to create graphic representations
- analyze and utilize the principles and elements of composition and design
- develop an awareness and recognize the potential for a variety of careers in the graphic arts
- create a body of work and establish a portfolio displaying growth in skills and understanding of techniques in graphic design.

Teaching Graphic Arts

The teaching of the Graphic Arts curriculum in high school walks the line between industry and art. The Core Modules represent the industry processes connected with skills and knowledge for career opportunities in the graphic design sector. Some of the Optional Modules include more of the traditional techniques often employed by artists such as block printing, silkscreening, and airbrushing. Teachers and students can determine the emphasis in their own course of studies.

Software choices will be a concern for many teachers trying to balance the high-end costs of some industry standard software against the budget constraints of school priorities. The curriculum does not specify particular software because of these realities, recognizing the inevitable changes as technology continues to develop and new programs are introduced. Like other areas of the Practical and Applied Arts, Graphic Arts teachers are encouraged to do the best they can with the resources available while completing long-term planning for large expenditures with school and school division administration.

The best secondary progams create the right blend of theory and application which present a hands-on approach for students while teaching the deep understandings of graphic design. Through effective use of resources and investigation, teachers can provide many examples of excellence in graphic design, while encouraging creative and original ideas from students to dominate their projects. In this way, two of the cross-curricular competencies will radiate from the program, developing thinking and developing identity and interdependence through the creation of a supportive and encouraging atmosphere in the class. Developing literacy, which is a third cross-curricular competency, will be evident in the students' inquiry into and use of typography and computer software. Students

need encouragement and support to express their ideas creatively as they learn to be confident in their abilities to visualize and compose their own ideas.

The cross-curricular competency of developing social responsibilty can be encouraged and supported by Graphic Arts teachers when students are exploring messages they wish to communicate to the class, the school, and society at large. Projects can be developed to support community projects, as outlined in the Practical and Applied Arts Handbook available on the Ministry of Education website. Projects supportive of school and community causes as well as causes of personal importance to students can strengthen the relevance of learning in school.

Teaching for Deep Understanding

For deep understanding, it is vital that students learn by constructing knowledge, with some understandings provided directly by the teacher. As an example, basic understanding of the effects of changing the colour saturation using software is something that the teacher can demonstrate or show and name for the students; however, first the students could explore ideas important for working with colour from past experience. Demonstrations by the teacher in the Graphic Arts class often form a significant portion of the instruction, but the students must have adequate practice time to construct their own understanding of the feel of adequately demonstrating the required skill.

Teachers can analyze the outcome in each module to identify what students need to know, understand, and be able to do. Teachers also need to create opportunities for students to explain, apply, and transfer understanding to new situations. This reflection supports professional decision making and planning effective strategies to promote students' deeper understanding of ideas.

Graphic Arts skills and understandings are constructed when students engage in deliberate activities utilizing the key concepts of the subject area. When students participate in classes where they are told what to do, how to do it, and when to do it, they cannot make the strong connections necessary for learning to be meaningful, easily accessible, and transferable. The learning environment must be respectful of individuals and groups, fostering discussion and self-reflection, the asking of questions, the seeking of multiple answers, the opportunity for application, and the construction of meaning.

Inquiry

Inquiry learning provides students with opportunities to build knowledge, abilities, and inquiring habits of mind that lead to deeper understanding of their world and human experience. The inquiry process focuses on the development of compelling questions, formulated by teachers and students, to motivate and guide inquiries into topics, problems, and issues related to curriculum content and outcomes.

Inquiry is more than a simple instructional method. It is a philosophical approach to teaching and learning, grounded in constructivist research and methods, which engages students in investigations that lead to understanding and skills within the discipline as well as knowledge that is applicable across disciplines. For example, understanding the science of light and colour in Graphic Arts will support understanding of light energy in science courses.

Inquiry builds on students' inherent sense of curiosity and wonder, drawing on their diverse backgrounds, interests, and experiences. The process provides opportunities for students to become active participants in a collaborative search for meaning and understanding. Students who are engaged in inquiry:

- construct deep knowledge and deep understanding rather than passively receiving it
- are involved and engaged directly in the discovery of new knowledge
- encounter alternative perspectives and conflicting ideas that transform prior knowledge and experience into deep understanding
- transfer new knowledge and skills to new circumstances (e.g., the workplace)
- take ownership and responsibility for their ongoing learning of curriculum content and skills.

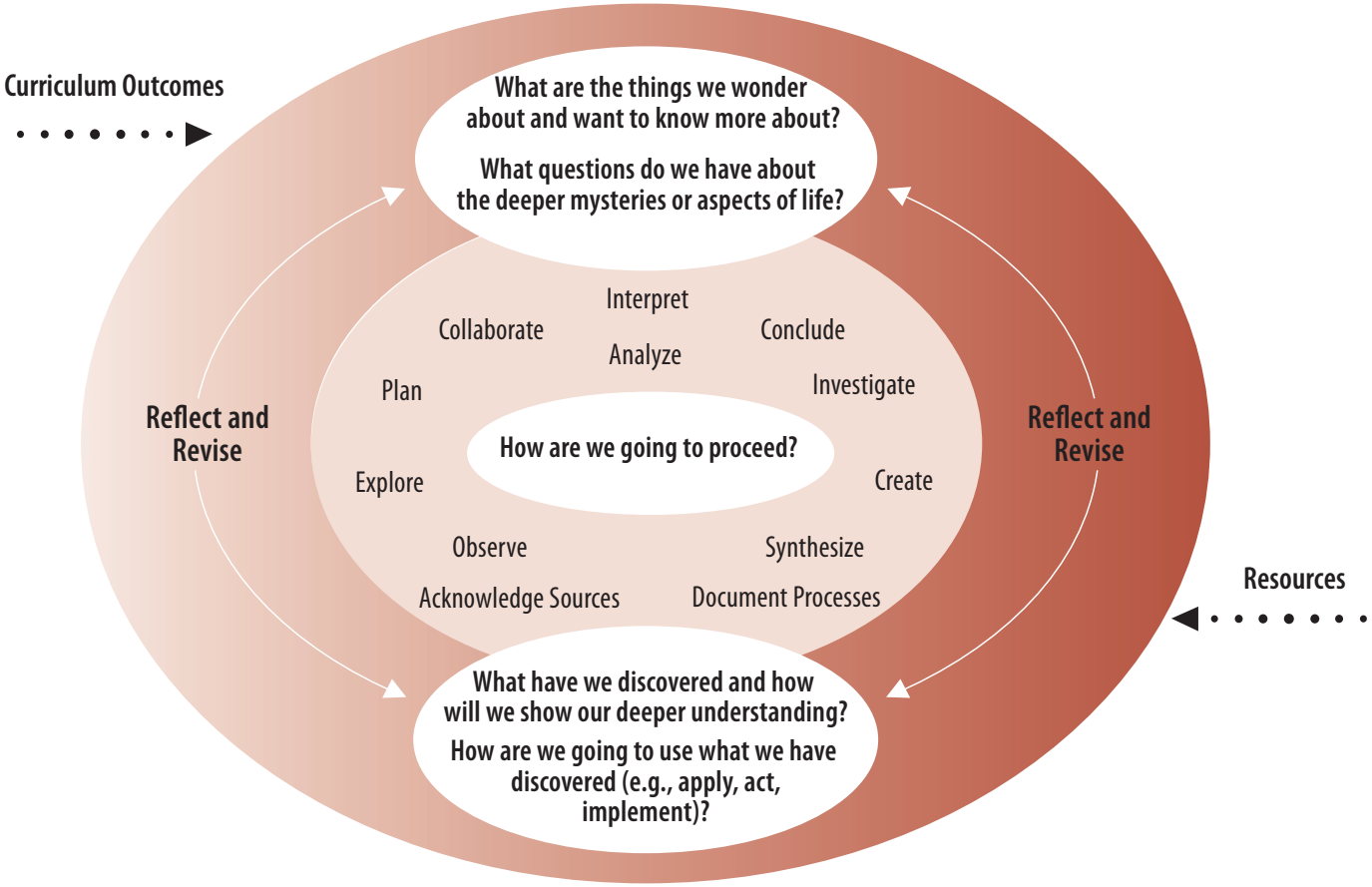
(Adapted from Kuhlthau & Todd, 2008, p. 1)

Inquiry learning is not a step-by-step process but rather a cyclical process with parts of the process being revisited and rethought as a result of students' discoveries, insights, and construction of new knowledge. The following graphic shows the cyclical inquiry process.

Inquiry is a philosophical stance rather than a set of strategies, activities, or a particular teaching method. As such, inquiry promotes intentional and thoughtful learning for teachers and children.

(Mills & Donnelly, 2001, p. xviii)

Constructing Understanding Through Inquiry



Inquiry prompts and motivates students to investigate topics within meaningful contexts. The inquiry process is not linear nor lock-step, but flexible and recursive. Experienced inquirers move back and forth through the cyclical process as new questions arise and as students become more comfortable with the process.

Well-formulated inquiry questions are broad in scope and rich in possibilities. They encourage students to explore, gather information, plan, analyze, interpret, synthesize, problem solve, take risks, create, develop conclusions, document, reflect on learning, and develop new questions for further inquiry.

In the Practical and Applied Arts, inquiry encompasses creating solutions to challenges through the practical application of understandings and skills. This includes processes to get from what is known to discover what is unknown. When teachers show students how to solve a challenge and then assign additional, similar challenges the students are not constructing new knowledge through application but merely practising. Both are necessary elements of skill building in the Practical and Applied Arts, but one should not be confused with

the other. If the path for getting to the end situation already has been determined, it is no longer problem solving. Students must understand this difference as well.

Creating Questions for Inquiry in the Practical and Applied Arts

Teachers and students can begin their inquiry at one or more entry points; however, the process may evolve into learning opportunities across disciplines, as reflective of the holistic nature of our lives. Developing questions evoked by students' interests is essential, with the potential for rich and deep learning. Compelling questions initiate and guide the inquiry, and give students direction for discovering deep understandings about a topic or issue under study.

The process of constructing inquiry questions can help students grasp the important disciplinary ideas situated at the core of a particular curricular purpose or area of focus. These broad questions will lead to more specific questions that can provide a framework, purpose, and direction for the learning activities in a lesson or project, and help students connect what they are learning to their experiences and life beyond school.

Effective questions in the Practical and Applied Arts are the key to initiating and guiding students' investigations, critical thinking, problem solving, and reflecting on their own learning. Such questions include:

- What is the best solution to creating a strong welding joint in this circumstance and for this purpose?
- Which elements of design will produce the desired audience impact in a graphic arts project for a media campaign?
- Which visual effects will be most effective in engaging an audience on a website?
- What community needs can be met by applying these skills in horticulture?

The above are just a few examples of questions to move students' inquiry towards deeper understanding. Effective questioning is essential for teaching and student learning, and should be an integral part of planning. Questioning also should be used to encourage students to reflect on the inquiry process as well as the documentation and assessment of their own learning.

Questions should invite students to explore concepts within a variety of contexts and for a variety of purposes. When questioning students, teachers should choose questions that:

- encourage students to make use of the knowledge and skills of the discipline

Effective questions:

- *cause genuine and relevant inquiry into the important ideas and core content*
- *provide for thoughtful, lively discussion, sustained inquiry, and new understanding as well as more questions*
- *require students to consider alternatives, weigh evidence, support their ideas, and justify their answers*
- *stimulate vital, ongoing rethinking of key ideas, assumptions, and prior lessons*
- *spark meaningful connections with prior learning and personal experiences*
- *naturally recur, creating opportunities for transfer to other situations and subjects.*

(Wiggins & McTighe, 2005, p. 110)

- are open-ended, whether in answer or approach, and may have multiple answers or multiple approaches
- empower students to explore their curiosity and unravel their misconceptions
- not only require the application of skills but also encourage students to make connections and are applicable to new situations
- lead students to wonder about a topic and to construct new questions as they investigate this newly found interest.

(Adapted from Schuster & Canavan Anderson, 2005, p. 3)

Reflection and Documentation of Inquiry

An important part of any inquiry process is student reflection on their learning and the documentation needed to assess the learning and make it visible. Student documentation of the inquiry process in Graphic Arts may take the form of reflective journals, notes, drafts, models, projects, photographs, or video footage. This documentation should illustrate the students' strategies and thinking processes that led to new insights and conclusions. Inquiry-based documentation can be a source of rich assessment materials through which teachers gain an in-depth look into their students' understandings. These types of documentation can be utilized in any Practical and Applied Arts course.

Students must engage in the communication and representation of their progress in building skills and understandings. A wide variety of forms of communication and representation should be encouraged and, most importantly, have links made between them. In this way, student inquiry can develop and strengthen understanding through self-reflection.

Module Overview Chart

Module Code	Modules	Suggested Time (hours)
GART1	Module 1: Introduction to Graphic Arts (Core)	2-3
GART2A	Module 2A: Elements and Principles of Design (Core)	3-5
GART2B	Module 2B: Elements and Principles of Design (Core)	3-5
GART3A	Module 3A: Layout (Core)	5-8
GART3B	Module 3B: Layout (Core)	3-5
GART4A	Module 4A: Typography (Core)	6-8
GART4B	Module 4B: Typography (Core)	6-8
GART5A	Module 5A: Colour (Core)	8-10
GART5B	Module 5B: Colour (Core)	6-8
GART6	Module 6: Tools of Design (Optional)	10-12
GART7	Module 7: Fundamentals of Design Software (Optional)	10-12
GART8	Module 8: Concept Development (Core)	6-8
GART9A	Module 9A: Project Production and Image Development (Core)	10-15
GART9B	Module 9B: Project Production and Image Development (Core)	10-15
GART10A	Module 10A: Introduction to Printmaking (Optional)	4-6
GART10B	Module 10B: Introduction to Printmaking (Optional)	4-6
GART11A	Module 11A: Silkscreening (Optional)	2-3
GART11B	Module 11B: Silkscreening (Optional)	2-3
GART12A	Module 12A: Introduction to Airbrushing (Optional)	4-6
GART12B	Module 12B: Introduction to Airbrushing (Optional)	4-6
GART13	Module 13: Digital Print and Display (Core)	5-8
GART14	Module 14: Careers in Graphic Arts (Core)	3-5
GART15	Module 15: Cartooning/Illustrating (Optional)	10-20
GART16A	Module 16A: Animation (Optional)	10-20
GART16B	Module 16B: Animation (Optional)	10-20
GART17	Module 17: Stop Action Animation (Optional)	10-15
GART18	Module 18: Design for the Web (Optional)	10-12
GART19A	Module 19A: Legal and Ethical Considerations (Core)	2-3
GART19B	Module 19B: Legal and Ethical Considerations (Core)	2-3
GART20	Module 20: Environment and Sustainability (Core)	2-3
GART21	Module 21: Work Study Preparation (Optional)	3-5
GART22	Module 22: Work Study Placement (Optional)	25-50
GART23	Module 23: Work Study Follow-up (Optional)	2-4
GART99A	Module 99A: Extended Study (Optional)	10-25
GART99B	Module 99B: Extended Study (Optional)	10-25

Note: When recording modules from this curriculum in the Module Recordkeeping section of the Student Data System (SDS), please be sure to use the modules with the prefix GART. Modules for the previous curriculum continue to be in the SDS with the prefix PHGA in order to maintain the integrity of the data for students who completed modules from that curriculum.

Suggested Course Configurations

Module Code	Modules	Suggested Time (hours)
	Graphic Arts 20	
GART1	Module 1: Introduction to Graphic Arts (Core)	2-3
GART2A	Module 2A: Elements and Principles of Design (Core)	3-5
GART3A	Module 3A: Layout (Core)	5-8
GART4A	Module 4A: Typography (Core)	6-8
GART5A	Module 5A: Colour (Core)	8-10
GART6	Module 6: Tools of Design (Optional)	10-12
GART7	Module 7: Fundamentals of Design Software (Optional)	10-12
GART9A	Module 9A: Project Production and Image Development (Core)	10-15
GART10A	Module 10A: Introduction to Printmaking (Optional)	4-6
GART11A	Module 11A: Silkscreening (Optional)	2-3
GART12A	Module 12A: Introduction to Airbrushing (Optional)	4-6
GART13	Module 13: Digital Print and Display (Core)	5-8
GART14	Module 14: Careers in Graphic Arts (Core)	3-5
GART16A	Module 16A: Animation (Optional)	10-20
GART18	Module 18: Design for the Web (Optional)	10-12
GART19A	Module 19A: Legal and Ethical Considerations (Core)	2-3
GART20	Module 20: Environment and Sustainability (Core)	2-3
GART99A	Module 99A: Extended Study (Optional)	10-25
	Minimum	**100**

Module Code	Modules	Suggested Time (hours)
	Graphic Arts 30	
GART1	Module 1: Introduction to Graphic Arts (Core)	2-3
GART2B	Module 2B: Elements and Principles of Design (Core)	3-5
GART3B	Module 3B: Layout (Core)	3-5
GART4B	Module 4B: Typography (Core)	6-8
GART5B	Module 5B: Colour (Core)	6-8
GART8	Module 8: Concept Development (Core)	6-8
GART9B	Module 9B: Project Projection and Image Development (Core)	10-15
GART10B	Module 10B: Introduction to Printmaking (Optional)	4-6
GART11B	Module 11B: Silkscreening (Optional)	2-3
GART12B	Module 12B: Introduction to Airbrushing (Optional)	4-6
GART15	Module 15: Cartooning/Illustrating (Optional)	10-20

GART16B	Module 16B: Animation (Optional)	10-20
GART17	Module 17: Stop-Action Animation (Optional)	10-15
GART19B	Module 19B: Legal and Ethical Considerations (Core)	2-3
GART21	Module 21: Work Study Preparation (Optional)	3-5
GART22	Module 22: Work Study Placement (Optional)	25-50
GART23	Module 23: Work Study Follow-up (Optional)	2-4
GART99B	Module 99B: Extended Study (Optional)	10-25
	Minimum	**100**

Modules: Outcomes and Indicators

Module 1: Introduction to Graphic Arts (Core)

Suggested Time: 2-3 hours | **Level: Introductory** | **Prerequisite: None**

Outcome	Indicators
Demonstrate an understanding of graphic arts through investigating the history, the present, and potential innovations in the future.	a. Construct a definition of graphic arts through research and discussion. b. Research and demonstrate a personal and shared understanding of the need for graphic arts as communication. c. Investigate and describe the historical development of aspects of graphic design such as typography. d. Explore a variety of media (e.g., websites, books, advertisements) to identify components of effective graphic design.

Module 2A: Elements and Principles of Design (Core)

Suggested Time: 3-5 hours | **Level: Introductory** | **Prerequisite: None**

Outcome	Indicators
Demonstrate a working understanding of the elements and principles of design as a means of visual communication.	a. Investigate, identify, and compare the elements and principles of design. b. Critique an existing composition using the elements and principles of design. c. Discuss statements regarding design such as, "The elements and principles of design always have been the same, regardless of the medium"; "Design is about making the correct element and principle choices" , or "The principles of design govern how we use the elements".

Module 2B: Elements and Principles of Design (Core)

Suggested Time: 3-5 hours | **Level: Intermediate** | **Prerequisite: 2A**

Outcome	Indicators
Continue to develop understanding and utilization of the elements and principles of design in personal work.	a. Create or assemble a collection of images including critiques to demonstrate a personal understanding of the elements and principles of design. b. Develop a rubric through collaboration to assess project work (self, peer, other) regarding the use of elements and principles of design.

Module 3A: Layout (Core)

Suggested Time: 5-8 hours | **Level: Introductory** | **Prerequisite: None**

Outcome	Indicators
Demonstrate a basic understanding of layout as an effective aspect of visual communication.	a. Investigate and identify the components of layout for a variety of applications such as brochures, posters, business cards, and web pages. b. Critique existing applications of layout from commonly found media using the above components.

Module 3B: Layout (Core)

Suggested Time: 3-5 hours | **Level: Intermediate** | **Prerequisite: 3A**

Outcome	Indicators
Continue to develop and display a deeper understanding through the demonstration of layout on personal projects.	a. Demonstrate a personal understanding of the components of layout through assembling a collection of images. b. Develop a rubric through collaboration to assess project work (self, peer, other) regarding the components of layout.

Module 4A: Typography (Core)

Suggested Time: 6-8 hours | **Level: Introductory** | **Prerequisite: None**

Outcome	Indicators
Utilize selected typography to communicate a message effectively.	a. Identify and accurately use the vocabulary associated with typography (e.g., serif, kern, letterform). b. Identify and demonstrate important factors in developing a font such as readability and legibility. c. Critique the typography of existing work for effectiveness in communicating the message. d. Select and utilize text in an effective and personally satisfying way.

Module 4B: Typography (Core)

Suggested Time: 6-8 hours | **Level: Intermediate** | **Prerequisite: 4A**

Outcome	Indicators
Demonstrate effective use of typography in communicating a message.	a. Select fonts which complement each other and justify these choices based on predetermined criteria.

Module 4B continued	b. Combine varieties of type with images to produce an effective message. c. Create an illustration through the manipulation of type. d. Manipulate and/or modify text (e.g., rasterize, pencil and paper) to increase its effectiveness and enhance an intended message.

Module 5A: Colour (Core)

Suggested Time: 8-10 hours | **Level: Introductory** | **Prerequisite: None**

Outcome	Indicators
Explore colour theory and its relationship to the elements and principles of design, layout, and typography.	a. Identify and accurately use the vocabulary associated with colour (e.g., hue, transparency, opacity, tint, saturation). b. Accurately use technical terminology associated with colour such as RGB, CMYK, and pantone colour. c. Investigate and demonstrate an understanding of colour theory basics (e.g., monochromatic, complementary, analogous, and triadic colour combinations). d. Critique a visual image using personal knowledge of colour theory.

Module 5B: Colour (Core)

Suggested Time: 6-8 hours | **Level: Intermediate** | **Prerequisite: 5A**

Outcome	Indicators
Demonstrate how the use of colour influences visual communication.	a. Develop and demonstrate an understanding of how colour influences emotion and mood. b. Incorporate colour as an effective element of a personal project and include a justification of the colour choices. c. Create a critique based on the impact and effective use of colour.

Module 6: Tools of Design (Optional)

Suggested Time: 10-12 hours | **Level: Introductory** | **Prerequisite: None**

Outcome	Indicators
Develop a basic knowledge of the tools used to create graphic designs.	a. Identify traditional and contemporary tools used in graphic design and their purposes. b. Explore historic and contemporary artists and how they use(d) various tools.

Module 7: Fundamentals of Design Software (Optional)

Suggested Time: 10-12 hours | **Level: Introductory** | **Prerequisite: None**

Outcome	Indicators
Compare a variety of design software including file management capability.	a. Assess the available software (e.g., purchased, web-based, open source) and its capability to create a graphic design including features and usability. b. Create a graphic design to demonstrate both utility of software and effectiveness of communication. c. Justify personal software selection through application of agreed upon criteria. d. Effectively utilize file management systems of the selected software.

Module 8: Concept Development (Core)

Suggested Time: 6-8 hours | **Level: Intermediate** | **Prerequisite: 7**

Outcome	Indicators
Clearly articulate a planning process to develop a graphic design.	a. Develop and articulate an understanding of the purpose and techniques of storyboards and thumbnail sketches. b. Explore various planning techniques such as storyboarding and thumbnail sketches for a given or selected theme. c. Define the target audience for the project (e.g., children, families, seniors). d. Create a storyboard or thumbnail sketch.

Module 9A: Project Production and Image Development (Core)

Suggested Time: 10-15 hours | **Level: Introductory** | **Prerequisite: Module 8**

Outcome	Indicators
Develop a graphic design project from a given list of examples to communicate a key message.	a. Brainstorm key messages and graphic design concepts which communicate effectively to an audience. b. Use concept development techniques from Module 8 to design the overall concepts including a logo. c. Demonstrate knowledge of elements and principles of design, typography, layout, and colour through designing and creating an effective promotion package (e.g., a business plan which could include business cards, brochures, package design, posters, and advertisements).

Module 9A continued

d. Participate in development of personal and peer assessments of projects.

Module 9B: Project Production and Image Development (Core)

Suggested Time: 10-15 hours | **Level: Intermediate** | **Prerequisite: Module 9A**

Outcome	Indicators
Create a project, showcasing graphic designs, which incorporates elements and principles of design, layout, colour, and typography.	a. Brainstorm a number of project ideas individually and as a group. b. Create a basic design message for an identifiable audience. c. Identify the elements of the communication strategy. d. Develop and use assessments of the project from both personal and peer perspectives.

Module 10A: Introduction to Printmaking (Optional)

Suggested Time: 4-6 hours | **Level: Introductory** | **Prerequisite: None**

Outcome	Indicators
Create a traditional block print using a raised or incised surface.	a. Create a design using positive and negative space. b. Demonstrate the ability to simplify a design into separate one-or two-colour blocks. c. Transfer the design to a printing plate (e.g., foam, lino, wood, plexiglass, collograph, metal plate). d. Register and print the plate. e. Create an edition. f. Participate in the development and application of a personal and peer critique with assessment of products.

Module 10B: Introduction to Printmaking (Optional)

Suggested Time: 4-6 hours | **Level: Advanced** | **Prerequisite: 10A**

Outcome	Indicators
Demonstrate increasing proficiency in creating a traditional block print using a raised or incised surface.	a. Create an original design using the elements and principles of design. b. Demonstrate the ability to separate a design into three or more colour blocks. c. Research transfer methods and select one to create a plate. d. Register and print the plate on a variety of surfaces.

Module 10B continued

e. Create an edition of a product such as cards, posters, or a pattern on textiles.

f. Participate in the development and application of a personal and peer critique with assessment of products.

Module 11A: Silkscreening (Optional)

Suggested Time: 2-3 hours | **Level: Introductory** | **Prerequisite: None**

Outcome	Indicators
Create a traditional screenprint using a single colour stencil.	a. Identify the equipment and materials used to produce a silkscreen print image such as screen material, print board, stencil material, cutting tools, squeegee, and inks. b. Demonstrate an effective cutting technique to produce a stencil (e.g., handcut, photoemulsion, or other process). c. Demonstrate how to prepare the screen fabric to ensure stencil adherence. d. Demonstrate an effective technique to produce a series of single-colour prints.

Module 11B: Silkscreening (Optional)

Suggested Time: 2-3 hours | **Level: Intermediate** | **Prerequisite: Module 11A**

Outcome	Indicators
Create a series of multi-colour prints using traditional methods including registration.	a. Prepare two or more stencils using a selected process (e.g., hand-cut, photo emulsion, or other process) to create a composite image. b. Use a registration process to ensure different colours are aligned. c. Demonstate increasing proficiency when producing a series of prints.

Module 12A: Introduction to Airbrushing (Optional)

Suggested Time: 4-6 hours | **Level: Intermediate** | **Prerequisite: None**

Outcome	Indicators
Demonstrate skills associated with the equipment, materials, and techniques used in airbrushing to produce an image.	a. Investigate and explain the differences in operating characteristics of airbrushes (i.e., single acting and double acting). b. Disassemble and assemble an airbrush and use correct terminology to identify the parts.

Module 12A continued

c. Identify possible health risks and how to ventilate a workspace properly including the use of an exhaust fan and spray booth.

d. Demonstrate the proper technique to start and stop paint flow as well as the starting and stopping stroke techniques.

e. Demonstrate the use of painting shields and masks.

f. Create a three-dimensional image on a two-dimensional surface using shading and shadows.

Module 12B: Introduction to Airbrushing (Optional)

Suggested Time: 4-6 hours | **Level: Advanced** | **Prerequisite: Module 12A**

Outcome	Indicators
Demonstrate increasing proficiency when producing airbrushed prints with respect to image development and production.	a. Demonstrate mastery of the start-stop stroke. b. Select and utilize a variety of attachments to complete specific tasks. c. Demonstrate increasing proficiency of techniques to produce effects such as: • creating of very dense lines and broad, diffuse lines • producing flat even tones in a masked area • creating of a graded tone in a masked area • using a frisket to show blending and sharp edge methods. d. Participate in the creation and use of an assessment device such as a rubric for peer and self-assessment.

Module 13: Digital Print and Display (Core)

Suggested Time: 5-8 hours | **Level: Introductory** | **Prerequisite: Module 1**

Outcome	Indicators
Optimize images for print or display.	a. Explain and demonstrate the various print file formats and their uses. b. Use the correct print file format (e.g., TIFF, JPEG, PSD, PDF) for a defined purpose. c. Select the optimum resolution and scale for a defined purpose. d. Understand and explain the different colour settings between monitors, software, and printers.

Module 14: Careers in Graphic Arts (Core)

Suggested Time: 3-5 hours | **Level: Introductory** | **Prerequisite: None**

Outcome	Indicators
Explore a variety of careers involving graphic design.	a. Research careers within Saskatchewan involving skills learned in Graphic Arts courses. b. Identify a number of graphic design careers which are not readily available in Saskatchewan. c. Compare post-secondary education program opportunities available within Saskatchewan with those of another jurisdiction (e.g., province, country).

Module 15: Cartooning/Illustrating (Optional)

Suggested Time: 10-20 hours | **Level: Intermediate** | **Prerequisite: None**

Outcome	Indicators
Communicate a message through drawing basic characters which may include a series of events.	a. Research and create a character development including basic anatomy and proportions of various cartoon types (e.g., manga, superheroes, Disney). b. Sketch a character in various poses (e.g., sitting, standing), moods (e.g., joyous, upset) , and angles (e.g., front, back, worm's eye view, bird's eye view, foreshortening). c. Create a defined character (e.g., quick, arrogant, helpful). d. Draw frames utilizing one, two, and three point perspective. e. Develop visual ideas further through the use of storyboarding or thumbnail sketches. f. Explore simple animation through pencil drawing or utilizing software.

Module 16A: Animation (Optional)

Suggested Time: 10-20 hours | **Level: Intermediate** | **Prerequisite: None**

Outcome	Indicators
Explore 2-D animation as a means to enhance the message of a graphic design project.	a. Investigate the history of animation. b. Incorporate the 12 principles of animation into an intended message. c. Translate an idea into a message by developing a storyboard. d. Design and develop a character.

Module 16A continued	e. Create a set design to support the intended message. f. Explore and utilize animation enhancing software such as ActionScripting through Flash. g. Develop and use a rubric, which includes assessment of why and how animation enhances the effectiveness of the message, for self and peer assessment of the project.

Module 16B: Animation (Optional)

Suggested Time: 10-20 hours	Level: Advanced	Prerequisite: Module 16A

Outcome	Indicators
Explore 3-D animation as a means to enhance the message of a graphic design project.	a. Design some basic 3-D shapes and forms (e.g., cylinders, cubes, pyramids). b. Utilize the basic 3-D shapes to create a set (e.g., room, playground, forest). c. Understand and demonstrate the use of light sources and camera positions to create visual interest. d. Develop a storyboard, character(s), and set as described in Module 16A. e. Describe how the intended message is enhanced by incorporating the12 principles of animation. f. Animate the project. g. Develop and use a rubric for peer and self-assessment of the project including how animation enhances the effectiveness the message.

Module 17: Stop-Action Animation (Optional)

Suggested Time: 10-15 hours	Level: Intermediate	Prerequisite: Module 15

Outcome	Indicators
Utilize stop-action as a means to enhance the message of a graphic design project.	a. Demonstrate how to incorporate the 12 principles of animation into a project. b. Investigate the rich history of stop-action animation. c. Design and construct a character and a set from a storyboard. d. Utilize a digital image capture device to record the action. e. Use appropriate software to edit and finalize the project. f. Develop and use a rubric for self and peer assessment of the project including how animation enhances the effectiveness the message.

Module 18: Design for the Web (Optional)

Suggested Time: 10-12 hours | **Level: Intermediate** | **Prerequisite: 7**

Outcome	Indicators
Identify and assess the elements and principles of design for effective web design.	a. Critique an existing website through the lens of the elements and principles of design. b. Identify the intended audience of an existing website. c. Create an alternate look for an existing product or service with a new home page design. d. Design and create a personal website (which may serve as a portfolio) that showcases the effective use of the elements and principles of design.

Module 19A: Legal and Ethical Considerations (Core)

Suggested Time: 2-3 hours | **Level: Introductory** | **Prerequisite: None**

Outcome	Indicators
Investigate and articulate legal issues such as copyright, privacy, and consent related to graphic arts and other media.	a. Explain the term "copyright" in relation to Canadian law and assess its impact on a Graphic Arts class. b. Describe the three factors that place some works in the public domain and cite some examples with reasons for their inclusion. c. Investigate and report on current issues and resources connected to copyright law such as "open source", "creative commons", and stock resources. d. Investigate and report on the need for consent in various circumstances such as location, appearance, and material.

Module 19B: Legal and Ethical Considerations (Core)

Suggested Time: 2-3 hours | **Level: Intermediate** | **Prerequisite: None**

Outcome	Indicators
Discuss and reflect on the need for societal standards (e.g., legal, ethical, and community norms and values) and cultural sensitivity in media.	a. Formulate a list of societal standards in relation to sexism, racism, and homophobia, and support the list with positive media examples. b. Create a strategy for the inclusion of appropriate language, content, and images reflective of societal standards in personal, class, and school projects and assignments.

Module 19B continued	c. Identify and discuss some issues regarding the posting of images on the web including safety, possible consequences, and permanence of web postings.

Module 20: Environment and Sustainability (Core)

Suggested Time: 2-3 hours | **Level: Introductory** | **Prerequisite: None**

Outcome	Indicators
Demonstrate an understanding and follow environmentally sound and sustainable practices with respect to equipment, material, and facilities throughout the graphic design process.	a. Demonstrate an awareness of safety systems including air quality. b. Dispose of waste materials (e.g., ink, ink cartridges, computer hardware) in an environmentally sustainable way. c. Demonstrate an awareness of ergonomic issues such as proper seating and work stations. d. Develop strategies for effective and efficient material usage such as ink and paper products, including purchasing green products and reusing and recycling other materials.

Module 21: Work Study Preparation (Optional)

Suggested Time: 3-5 hours | **Level: Advanced** | **Prerequisite: Module 9A**

Outcome	Indicators
Recognize how school-based skills development will be used to meet workplace expectations.	a. Obtain a list of roles and responsibilities of the workplace. b. Brainstorm a list of factors which may affect workplace performance. c. Discuss effective and positive verbal and non-verbal communication in the workplace. d. Develop a resumé that can be forwarded to a potential employer. e. Practise effective interview techniques based on established guidelines (e.g., the greeting, the exchange, and the parting).

Note: Work Study is used to prepare students for employment through specific skill development within a workplace. The number of work study opportunities is equal to the number of courses available in the curriculum area at the 20 and 30 level.

Module 22: Work Study Placement (Optional)

Suggested Time: 25-50 hours | **Level: Advanced** | **Prerequisite: Module 21**

Outcome

Gain experience in the world of work in the graphic arts industry to make informed choices about careers by expanding career research and exploration beyond the classroom.

Indicators

a. Develop an awareness of career opportunities in Saskatchewan and beyond.

b. Gain an opportunity for the development of entry-level workplace skills that may lead to sustainable employment in the graphic arts industry.

c. Establish standards of work performance acceptable to the student and employer.

d. Identify and report on essential skills and employability skills as they relate to a selected work environment.

Module 23: Work Study Follow-up (Optional)

Suggested Time: 2-4 hours | **Level: Advanced** | **Prerequisite: Module 22**

Outcome

Reflect and report on the work experience including, but not limited to, hours of work, personal relationships, employer expectations, evaluation criteria, and overall personal performance.

Indicators

a. Design and participate in an exit interview with the workplace.

b. Prepare and present a report on the work study experience including aspects such as:

- expected hours of work
- dress code
- job description
- employer expectations
- employer evaluation process
- absent and late policies
- personal relationships
- problem solving
- communication between employees and with the employer.

Module 99A & B: Extended Study (Optional)

Suggested Time: 10-25 hours **Level: Intermediate, Advanced** **Prerequisite: None**

Note: The extended study module may be used only once in each 100-hour course. In the Student Data System, record 99A for the first extended study module offered in the course series and, if needed, 99B for the second.

Module Overview:

Evolving societal and personal needs, advances in technology, and demands to solve current problems require a flexible curriculum that can accommodate new ways and means to support learning in the future. The extended study module is designed to provide schools and teachers with an opportunity to meet current and future demands not provided for in current modules in the Graphic Arts curriculum.

This flexibility allows a school or teacher to design one new module per credit to complement or extend the study of the core and optional modules to meet the specific needs of students or the community. The extended study module is designed to extend the content of the pure courses and to offer survey course modules beyond the scope of the available selection of the Graphic Arts modules.

The list of possibilities for topics of study or projects for an extended study is as varied as the imagination of those involved in using the module. The optional extended study module guidelines should be used to strengthen the knowledge, skills, and processes advocated in the Graphic Arts curriculum.

For more information on the guidelines for the extended study module, see the Practical and Applied Arts Handbook.

Assessment and Evaluation of Student Learning

Assessment and evaluation require thoughtful planning and implementation to support the learning process and to inform teaching. All assessment and evaluation of student achievement is based on the outcomes in the Graphic Arts curriculum.

Assessment involves the systematic collection of information about student learning with respect to:

- achievement of provincial curriculum outcomes
- effectiveness of teaching strategies employed
- student self-reflection on learning.

Evaluation compares assessment information against criteria, based on curriculum outcomes for the purpose of communicating to students, teachers, parents/caregivers, and others about student progress and to make informed decisions about the teaching and learning process.

Reporting of student achievement must be in relation to curriculum outcomes. Assessment information unrelated to outcomes (e.g., attendance, behaviour, general attitude, completion of homework, effort) can be gathered and reported to complement the reported achievement related to the outcomes of Graphic Arts.

We assess students for three interrelated purposes of assessment. Each type of assessment, systematically implemented, contributes to an overall picture of an individual student's achievement.

Assessment for learning involves the use of information about student progress to support and improve student learning and inform instructional practices, and:

- is teacher-driven for student, teacher, and parent use
- occurs throughout the teaching and learning process using a variety of tools
- engages teachers in providing differentiated instruction, feedback to students to enhance learning, and information to parents in support of learning.

What are examples of assessments as learning that could be used in Graphic Arts and what would be the purpose of those assessments?

Assessment as learning involves student reflection on and monitoring of her/his progress related to curricular outcomes and:

- is student-driven with teacher guidance for personal use
- occurs throughout the learning process
- engages students in reflecting on learning, future learning, and thought processes (metacognition).

Assessment of learning involves teachers' use of evidence of student learning to make judgements about student achievement and:

- provides the opportunity to report evidence of achievement related to curricular outcomes
- occurs at the end of a learning cycle using a variety of tools
- provides the foundation for discussion on placement or promotion.

In Graphic Arts , students need to be engaged regularly in assessment as learning. The various types of assessments should flow from the learning tasks and provide direct feedback to the students regarding their progress in attaining the desired learnings as well as opportunities to set and assess personal learning goals related to the content of Graphic Arts .

Glossary

Airbrush: A small hand-held spray gun used by graphic artists for retouching photographs and for producing continuous tone illustrations.

Analogous: Corresponding to something else; bearing some resemblance or proportion; often followed by "to".

Bird's eye view: A view of an object as seen from above.

CMYK: Cyan (blue), magenta (red), yellow, and black.

Collography: A relief printing method which uses cardboard shapes and pieces of materials glued onto a base as the printing surface.

Colour: A visual sensation produced in the brain when the eye views various wavelengths of light. Colour viewing is a highly subjective experience that varies from individual to individual. In the graphic arts industry, lighting standards and colour charts help ensure the accuracy of colour reproduction.

Complementary colour: Any two colours found directly opposed on the colour wheel (e.g., yellow and violet, blue and orange).

Copyright: The exclusive right in law which determines who may publish, copy, and distribute a piece. This applies in literary, artistic, dramatic, and musical works (including computer programs), and three other subject areas known as performances, sound recordings, and communication signals.

Creative Commons: A non-profit organization devoted to expanding the range of creative works available for others to build upon legally and to share.

Critique: An assessment or evaluation of work.

Double action: In airbrushing, a device which separates the function for air and paint flow so that the user can control the volume of airflow and the concentration of paint flow through two independent mechanisms.

Employability Skills: The critical skills needed in the workplace - whether self-employed or working for others. The Employability Skills 2000+ are developed by the Conference Board of Canada.

Elements of design: The parts of a design including space, line, shape, form, colour, value, and texture.

Essential Skills: Skills needed for work, learning, and life which provide the foundation for learning all other skills, enabling people to evolve with their jobs and adapt to workplace change. The Essential Skills are developed by Human Resources and Skills Development Canada.

Flash®: A popular multimedia platform, most often used for adding animation and interactivity to web pages.

Font: All the characters that make up a specific typeface.

Foreshortening: A technique for creating the appearance that the object of a drawing is extending into space by shortening the lines when drawing that object.

Frisket: A masking material.

Graphic design: The art of arranging pictographic and typographic elements to create a communication message.

Hue: The name of a colour such as red or green, or blue or yellow.

Incise: To cut in or into with a sharp instrument; to carve; to engrave.

JPEG: An image compression standard.

Kerning: A typesetting technique in which space between certain pairs of characters is tightened to improve appearance and readability; adjustment of letter spacing.

Layout: The visual organization of type and visuals on a printed or digital page; also called spacial arrangement.

Legibility: A measure of how difficult or easy it is to read printed matter.

Letterform: The particular style and form of each individual letter of an alphabet.

Logo: A unique identifying symbol that represents and embodies everything a brand or group signifies. It provides immediate recognition; also called a brandmark, mark, identifier, or trademark.

Manga: An artistic style heavily used in, and associated with, Japanese comics, which has been adopted by a comparatively low number of comics from other countries.

Mask: A material used to isolate an area to keep it from being affected while applying colour changes.

Media: The means and institutions for publishing and broadcasting information.

Monochromatic: A single colour mixed with tints, shades, or tones.

Opacity: A quality of paper that does not allow print from the opposite side to show through.

Open source: The practices in production and development that promote access to the end product's source materials.

Pantone: A proprietary colour space used in a variety of industries, primarily printing though sometimes in the manufacture of coloured paint, fabric, and plastics; a standardized colour reproduction system.

PDF: Stands for portable document format and is an open standard for document exchange. This file format created by Adobe Systems in 1993 is used for representing documents in a manner independent of application software, hardware, and operating systems.

Perspective: A technique used to represent three-dimensional images on a two-dimensional picture plane.

Photoemulsion: A light sensitive system which utilizes original or photo-generated artwork to produce a stencil. A thin layer of photosensitive gelatin material, precoated onto a support sheet of clear film, is one common type of photostencil.

Principles of animation: A set of 12 basic principles of animation introduced by the Disney animators, Ollie Johnston and Frank Thomas. These include squash and stretch, anticipation, staging, straight-ahead action, and pose-to-pose, follow-through and overlapping action, slow in and slow out, arcs, secondary action, timing, exaggeration, solid drawing, and appeal.

Principles of design: The basic guidelines used by a graphic designer which may include balance, contrast, unity, rhythm, and proportion.

PSD: the default file extension of the proprietary file format of Adobe System's Photoshop program.

Public domain: Works are in the public domain if they are not covered by intellectual property rights at all, if the intellectual property rights have expired, and/or if the intellectual property rights are forfeited or unclaimed.

Rasterize: To convert image data into a pattern of dots (pixels).

Readability: See Legibility.

Registration: The proper alignment of images on a print board.

RGB: Red, green, and blue.

Rubric: A printed set of scoring criteria for evaluating student work and giving feedback.

Sans serif: The classification of typefaces without serifs (stroke endings).

Saturation: An attribute of colour that defines its degree of strength or difference from white; the purity of a colour.

Serif: The thickened tips or short finishing strokes at the top and bottom of a typeface character; the ending strokes on characters.

Single action: In airbrushing, a simple device where the depression of a trigger results in paint and air flowing into the airbrush body and then is expelled onto the target surface.

Shade: Gradation of a colour that results from adding black to a colour; the mix of black with a colour.

Squeegee: A rubber or plastic blade used to force ink through the open areas of a screenprinting stencil.

Stock resources: A supply of images licensed for sale; often available in searchable databases.

Storyboard: Illustrates and narrates key frames of a story; program documentation in graphic panels, like a comic book, with or without dialogue, narration, stage directions, and effects.

Thumbnail: Preliminary, small, quick, unrefined drawings of ideas, in black and white or colour.

TIFF: tagged image file format.

Tint: Adding white to a pure hue.

Transparency: The quality of being able to be seen through.

Triadic: Having three parts.

Typography: The design and arrangement of letterforms in two-dimensional space (for print and screen-based media) and in space and time (for interactive media).

Worm's eye view: A view of an object from below; from the ground.

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Suggested Readings

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Feedback Form

The Ministry of Education welcomes your response to this curriculum and invites you to complete and return this feedback form.

Graphic Arts 20, 30 Curriculum

1. Please indicate your role in the learning community:

   ☐ parent ☐ teacher ☐ resource teacher

   ☐ guidance counsellor ☐ school administrator ☐ school board trustee

   ☐ teacher librarian ☐ school community council member

   ☐ other _____

   What was your purpose for looking at or using this curriculum?

2. a) Please indicate which format(s) of the curriculum you used:

   ☐ print

   ☐ online

   b) Please indicate which format(s) of the curriculum you prefer:

   ☐ print

   ☐ online

3. Please respond to each of the following statements by circling the applicable number.

The curriculum content is:	Strongly Agree	Agree	Disagree	Strongly Disagree
appropriate for its intended purpose	1	2	3	4
suitable for your use	1	2	3	4
clear and well organized	1	2	3	4
visually appealing	1	2	3	4
informative	1	2	3	4

4. Explain which aspects you found to be:

   most useful:

   least useful:

5. Additional comments:

6. Optional:

   Name: _____

   School: _____

   Phone: _____ Fax: _____

Thank you for taking the time to provide this valuable feedback.

Please return the completed feedback form to:

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