

Visual Arts 110

June 2014

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Mary Blatherwick, University of New Brunswick
David Brooks, ASD-E
Susan Galbraith, ASD-W
Bonny Hill, ASD-S
Rosemary Kelly, ASD-W
Theresa MacKnight, ASD-S
Rolene Betts, Department of Education and Early Childhood Development



New Brunswick Department of Education and Early Childhood Development

Curriculum K - 12

2014

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Background

Rationale

(As expressed in *Foundation for the Atlantic Canada Arts Education Curriculum*)

Education in the arts is fundamental to the aesthetic, physical, emotional, intellectual, and social growth of the individual. It provides students with unique ways of knowing, doing, living, and belonging in the global community. It also has a key role in the development of creativity and imagination.

Through arts education, students come to understand the values and attitudes held by individuals and communities. Learning in the arts contributes to an empathetic worldview and an appreciation and understanding of the relationship among peoples and their environments.

Education in the arts and learning in other subject areas through the arts develop the Atlantic Canada essential graduation learnings: aesthetic expression, citizenship, communication, personal development, problem solving, and technological competence.

Curriculum Organization

In 1993, New Brunswick, working with the other Atlantic Provinces under the auspices of the Atlantic Provinces Education Foundation (APEF), began developing regionally common curricula for mathematics, science, English language arts, social studies, arts education, and technology education. In 2001, the *Foundation for the Atlantic Canada Arts Education Curriculum* (Document 843280) was published.

Within the curricula there are various organizational strata. At the broadest level are six Essential Graduation Learnings (EGL's). Essential Graduation Learnings are statements describing the knowledge, skills, and attitudes expected of all students who graduate from high school. They are not unique to one specific subject or discipline. Rather, Essential Graduation Learnings are relevant to all subject areas. They function as the overarching framework into which all curricula fits.

One of the Essential Graduation Learnings states, "Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts." This EGL is divided into eight General Curriculum Outcomes (GCO's), which are common to Visual Art, Music, Drama, and Dance. The General Curriculum Outcomes (GCO's) are then grouped into three strands.



STRAND 1	STRAND 2	STRAND 3
CREATING AND PRESENTING	UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE AND COMMUNITY	PERCEIVING, REFLECTING, AND RESPONDING
GCO 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.	GCO3: Students will be expected to examine the relationship among the arts, societies, and environments.	GCO 5: Students will apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work.
GCO 2: Students will be expected to create and/or present, independently and collaboratively, expressive products in the arts for a range of audiences and purposes.	GCO 4: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating, and reflecting cultures, human experience and expression.	

Key-Stage Outcomes further define expected student achievement for each General Curriculum Outcome. In the arts, New Brunswick defines its Key-Stage Outcomes at grades 3, 6, 9, and 12.

Specific Curriculum Outcomes are used to articulate expected student achievement within a single grade level. Specific Curriculum Outcomes correlate to Key-Stage Outcomes. Within the main text of the *Visual Arts Education Curriculum: Grade Eleven* document the outcomes listed in the far-left column are Specific Curriculum Outcomes (SCO's). These are not listed in hierarchical order.



Curriculum Organization

6 Essential Graduation Learnings (EGL's)

Developed by New Brunswick in collaboration with APEF
Applied Regionally

Common across the entire curriculum for all subject areas at all grade levels

General Curriculum Outcomes (GCO's)

Developed by New Brunswick in collaboration with APEF
Applied Regionally

Common only to the Arts (Visual Art, Music, Drama, and Dance)
The General Curriculum Outcomes are grouped into 3 strands

Key Stage Arts Outcomes (KSO's)

Developed by New Brunswick and Applied Provincially
Applied to the arts at grades 3, 6, 9 and 12

Specific Visual Art Curriculum Outcomes (SCO's)

Developed by New Brunswick and Applied Provincially
Specific to a subject area and grade level (*Art 110*)

The *Visual Arts Education Curriculum: Grade Eleven* is designed to guide all grade 11 students through meaningful, developmentally appropriate, and comprehensive art education experiences.



Program Characteristics

The *Visual Arts Education Curriculum: Grade Eleven* program contributes to a multi-disciplinary, interrelated school curriculum. While being engaged in art activities, students learn more than art content and skills. As with any creative endeavour, many thought processes, learning strategies, and ways of expression are refined and transferred to other aspects of life. Like other art forms, visual art offers unique experiences from which a better understanding of the world can emerge. Students who are engaged in such a program have the opportunity to develop a comprehensive awareness, appreciation, and understanding of personal life experiences and events.

The *Visual Arts Education Curriculum: Grade Eleven* curriculum guide provides students with a means to acquire a developmentally appropriate comprehensive art education through the three strands of General Curriculum Outcomes. The first strand is Creating/Making and Presenting. The second strand is Understanding and Connecting Contexts of Time, Place, and Community. The third strand is Perceiving, Reflecting, and Responding. Teachers must continually work at balancing the delivery of the art program.

The New Brunswick Department of Education and Early Childhood Development stresses the need to design and implement projects and lessons that provide equal opportunities for all students according to their abilities, needs and interests. Teachers must be aware of and make adaptations to accommodate the diverse range of learners in their class. In order to adapt to the needs of all learners, teachers must create opportunities that would permit students to have their learning styles addressed. When making instructional decisions, teachers must consider individuals' learning needs, preferences and strengths, and the abilities, experiences, interests, and values that learners bring to the classroom. Ideally, every student should find her/his learning opportunities maximized in the fine arts classroom.

While this curriculum guide presents specific outcomes for each unit, it must be acknowledged that students will progress at different rates. Teachers should provide activities and strategies that accommodate student diversity, and validate students when they achieve the outcomes to the maximum of their abilities.

It is important that teachers articulate high expectations for all students, and ensure that all students have equitable opportunities to experience success as they work toward the achievement of designated outcomes. A teacher should adapt classroom organization, teaching strategies, assessment practices, time, and resources to address students' needs and build on their strengths.



Universal Design for Learning

The New Brunswick Department of Education and Early Childhood Development's definition of inclusion states that every child has the right to expect that ... his or her learning outcomes, instruction, assessment, interventions, accommodations, modifications, supports, adaptations, additional resources and learning environment will be designed to respect his or her learning style, needs and strengths.

Universal Design for Learning is a “framework for guiding educational practice that provides flexibility in the ways information is presented, in the ways students respond or demonstrate knowledge and skills, and in the ways students are engaged. It also “...reduces barriers in instruction, provides appropriate accommodations, supports, and challenges, and maintains high achievement expectations for all students, including students with disabilities and students who are limited English proficient.” (CAST, 2011).

In an effort to build on the established practice of differentiation in education, the Department of Education and Early Childhood Development supports *Universal Design for Learning* for all students. New Brunswick curricula is created with universal design for learning principles in mind. Outcomes are written so that students may access and represent their learning in a variety of ways, through a variety of modes. Three tenets of universal design inform the design of this curriculum. Teachers are encouraged to follow these principles as they plan and evaluate learning experiences for their students:

- **Multiple means of representation:** provide diverse learners options for acquiring information and knowledge
- **Multiple means of action and expression:** provide learners options for demonstrating what they know
- **Multiple means of engagement:** tap into learners' interests, offer appropriate challenges, and increase motivation

For further information on *Universal Design for Learning*, view online information at <http://www.cast.org/> and in the appendices section of this document.




Assessment



Teachers make decisions about program delivery based on the results of ongoing formal and informal assessment processes. With timely applications of assessment strategies, teachers can determine what outcomes and experiences need increased emphasis. In this way, the assessment process shapes the learning activities of the future.

When determining how well a student has learned a concept, process, or skill, teachers must consider the vast array of learning styles that might be present in any classroom.

Assessment Strategies

Effective assessment of learning requires diverse strategies that gather information in a systematic way. Many strategies, including the following, can be used as formative as well as summative assessment. In planning art experiences, use a broad, balanced range of strategies that will give students multiple opportunities to demonstrate what they know, value, and can do. The following represent a variety of ways in which students and teachers can assess learning. Teachers should use all assessment opportunities to reflect upon the effectiveness of their instructional design and should incorporate student feedback into their planning of subsequent learning experiences.

Pre-assessment	<p>Use pre-assessment strategies to determine a student's current skill level or knowledge of concept. For example: questioning techniques and observation of initial drawings may be used.</p>
Student Portfolios 	<p>Portfolios, a useful way to manage and store student artwork, contain samples of student work throughout the art-making process. The portfolio is a powerful assessment tool representing a rich source of authentic information on progress and best efforts.</p> <p>The portfolio may include:</p> <ul style="list-style-type: none"> • samples of work such as paintings, drawings, or prints in progress as well as best efforts • samples of reflective writing or sketches from a journal • responses to own or others' work • personal questions or comments about viewing experiences • explanations of steps and processes used and difficulties encountered • media products, including pictures, photographs, lists of resources

Observation 	<p>Watching students engaged in classroom art activities gives valuable information of students' learning process and provides information about:</p> <ul style="list-style-type: none"> • students' day-to-day performance • work habits and attitudes towards art • frustrations, joys, and levels of persistence • feelings and attitudes towards art • ability to work independently and collaboratively in making art • preferred learning styles • development of students' ideas and understandings
Questioning	<p>The kinds of questions teachers ask send powerful messages to students about what is valued in the learning process. High-level, open-ended questions challenge students to think critically. Open-ended questions allow students to organize and interpret information, make generalizations, clarify and express their own thinking, understand concepts, and demonstrate originality and creative ability.</p>
Art Journals/Sketchbooks 	<p>Encourage students to write reflectively about their arts experiences and to sketch ideas that may be used for future work. These journals and sketchbooks can be used by students and teachers to assess learning that has taken place and to set goals for future work. Refer to Appendix D</p>
Peer Feedback through Group Discussion	<p>On-going, meaningful conversations about concepts, ideas, and works in progress are essential in order that students have opportunities to find and develop their voices, to practise respectful listening, and to celebrate one another's work.</p>
Performance Assessment	<p>Performance assessment allows learners to develop and apply criteria to assess performance of the task. One of the ways in which teachers can help clarify assessment criteria for students is through the use of rubrics. Rubrics add structure to the assessment process by describing the criteria used to assess student performance. They can be developed by teachers or students individually or together. They may provide a fixed measurement scale or simply a means for reflective response to general criteria. Students must be aware of the criteria being used to assess before beginning each project.</p>
Student-Teacher Conversations/ Portfolio Reviews	<p>These conversations yield valuable information about learning habits, feelings, and attitudes. They provide immediate opportunities for looking at work to date and suggesting new directions. They allow for on-the-spot teaching and goal setting as well as summative assessment of portfolio work.</p>

Questionnaires or Surveys	A questionnaire or survey might follow an activity or project to determine how well the team functioned and how well the individual participated and contributed. These may be developed independently or collaboratively by teachers and students.
Anecdotal Records	Anecdotal records may include comments, questions, and observations. They provide direct information on how and what students are learning throughout the process. They can be collected while students are: <ul style="list-style-type: none">• engaged in open-ended tasks• working in small or large group activities• participating in a celebration of their work• engaged in conversations with the teacher or with one another about their learning• responding to the work of others
Self- Evaluation	Students evaluate their own work using a rubric or other tool.
Checklists	Checklists used in conjunction with other assessments give the teacher and learner a useful strategy for focusing on specific tasks.



Achievement Standards

Outstanding Performance	95-100%	Outcomes are consistently demonstrated with independence to an outstanding level.
Very Good Performance	84-94%	Outcomes are consistently demonstrated with independence to a high level.
Good Performance	72-83%	Outcomes are demonstrated with occasional help to a high level.
Acceptable Performance	60-71 %	Outcomes are demonstrated to a basic level, with occasional help.
Marginal Performance	50-59%	Outcomes are demonstrated to a basic level some of the time. Frequent help is required.
Weak Performance	below 50%	Outcomes are rarely demonstrated, even with teacher support.

Program Requirements

The quality of visual arts instruction, the experience of the teacher, the amount of time on task, and a supportive school culture each directly affects student achievement.

The learning continuum must be supported by the provision of sufficient time and resources to ensure that students experience a broad range of arts learning experiences that are sequential, comprehensive, planned, co-ordinated, and related to the organizing strands and outcomes. (*Foundation for the Atlantic Canada Arts Education Curriculum*; Document 843280, page 13)

Students will be expected to have achieved the outcomes for grades 9/10 visual arts prior to beginning the grade 110 visual arts course.







List of Supplies

The following list includes many of the items necessary in order to teach this course. This list is neither exhaustive nor mandatory. Teachers may not need all items listed if the projects they choose to present do not require them. Conversely, teachers may need additional materials and supplies to complete projects they choose to present to reach the desired curricular outcomes.

Teachers should request, from the supplier, a safety data sheet for materials that have any degree of toxicity. This data sheet should be kept in the classroom.

<p>Drawing Consumables</p> <ul style="list-style-type: none"> • Range of drawing pencils – HB, 2B, 4B, 6B • Charcoal and/or conte • Oil pastels • Chalk pastels • Assorted coloured markers • Pencil crayons • Black permanent markers (e.g. Sharpie) • China markers • Ball point or felt tip drawing pens • Liquid India ink • Erasers – white vinyl and kneaded • Blending stumps or tortillons 	<p>Drawing Tools</p> <ul style="list-style-type: none"> • Pen handles • Drawing nibs 
<p>Painting Consumables</p> <ul style="list-style-type: none"> • Watercolour sets – 8 colours minimum. • Tempera paint (e.g. red, yellow, blue, green, black, white, etc.) • Acrylic mediums • Acrylic paints 	<p>Painting Tools</p> <ul style="list-style-type: none"> • Watercolour brushes in 2-3 sizes • Hog hair brushes in various sizes(e.g. #6,#8 round brushes, #11 flat brush, etc.) • Containers for water • Watercolour mixing palettes 

<p>Printmaking Consumables</p> <ul style="list-style-type: none"> • Printing inks • Stamp pads • Printing blocks such as “Soft Kut” and/or Styrofoam printing plates • Wood • Other print making mediums 	<p>Printmaking Tools</p> <ul style="list-style-type: none"> • Linoleum cutter handles and blades • Rubber brayers (ink rollers) • Plexiglass • Barens 
<p>General Consumables</p> <ul style="list-style-type: none"> • White glue • Glue sticks • Canvas • Wood for the canvas frame • Nails, staples • Masonite • Tape: masking, scotch, packing, duct 	<p>General Tools</p> <ul style="list-style-type: none"> • Rulers • Meter sticks • Scissors • X-acto knives • Pencil sharpeners • Staple gun • Glue gun
<p>Paper</p> <ul style="list-style-type: none"> • Bond/cartridge paper • Manila paper • Newsprint • Assorted construction paper • Bristol board • Mayfair paper or cover stock • Watercolour paper • Matt board 	
<p>Sculpture Consumables</p> <ul style="list-style-type: none"> • Earthenware clay • Glazes • Wire • Cardboard • Papier-mâché • Plaster of Paris 	<p>Sculpture Tools</p> <ul style="list-style-type: none"> • An assortment of clay tools 







Classroom Equipment:

- LCD projector
- Smartboard
- Smart document camera (for use with a Smartboard)
- Sinks
- Paper cutter that can accommodate 24" paper
- Drying racks for paintings and prints
- Storage shelves for student work, paper and supplies
- Locked storage area for knives and other tools
- Adjustable lighting
- Ventilation appropriate for materials being used
- Access to computers and software for research and design assignments
- Access to colour printers and ink cartridges
- Access to digital cameras and video cameras
- Re-usable frames for display
- Matt board cutter
- Access to library books and images
- Pottery kiln
- Drawing boards and clips
- Easels
- Large table surfaces
- Mirrors
- Printing press
- Hair dryers
- Iron



Curriculum Outcomes

GCO 1: Students will explore, develop, and express ideas, using the skills, language, techniques, and processes of the arts.









Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to:</i></p> <p>11.1.1 explore the unique qualities of a range of media</p> <p>11.1.2 show competence and responsibility in use and manipulation of required materials, tools and techniques</p> <p>11.1.3 explore and apply a variety of image development techniques</p> <p>11.1.4 produce a body of artwork that shows artistic growth and development</p>	<p>Note: Teachers may choose a variety of projects from this list or design projects that meet the outcomes. The projects are in no particular order and are not material specific. Students should be encouraged to explore a range of materials and techniques.</p> <p>*For more visual examples, see Appendix B.</p> <ol style="list-style-type: none"> 1. Use a sketchbook for home drawing assignments, planning, studies, mark-making exploration, journal entries, observational drawing, and other explorations. (See Appendix D)  2. Use a variety of image development strategies such as viewfinders, thumbnail sketches and compositional studies.  3. Review basic concepts and strategies (elements and principles of art and design) through a series of short exercises and activities.  4. Paint a graduated colour wheel and or charts using values and saturations. Review painting techniques.  5. Using a strip from a reproduction of a painting, students invent their idea of the rest of the scene. Emphasis on colour matching and brush work. Calendars of Impressionist paintings work well as a starting point.  6. Produce a still life from observation.  <p>...CONTINUED</p>

GCO 1: Students will explore, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Suggestions for Assessment	Notes and Resources
<p>*Note - The following suggestions for assessment fall under the heading of <i>Creating, Making, and Presenting</i> and apply to GCO 1 and GCO 2. Many types of assessment strategies can be used to evaluate student artwork. Portfolios may be evaluated as a whole or assignments may be evaluated individually.</p> <p>There are a number of criteria that can be used in assessing individual student assignments including but not limited to:</p> <ul style="list-style-type: none"> • Competence and an understanding of handling materials • Care in the final presentation of work • A sensitivity to the relationship between subject and material • Observational skills • Flexibility in ways of working • Degree of independence • Understanding of design elements • The expressive quality of the work <ul style="list-style-type: none"> ○ Evidence of originality and innovation ○ Time-management ○ Organization and preparation ○ Openness to suggestions for improvement ○ Appropriate use of the language and terminology of Visual Art ○ Participation in class discussions <p>A 3-step process for assessing some longer assignments:</p> <ul style="list-style-type: none"> • Concept development – students develop original ideas through research, brainstorming, and sketching. • Effort and involvement – students are engaged and focused during the planning and creation of their artwork/project. • Completion – The initial concept has evolved and resulted in a well-developed piece and completed within the desired timeframe. <p>Other evaluation might involve:</p> <ul style="list-style-type: none"> • Verbal and audio/visual presentations • Involvement in class discussions • Studio projects • Presentation of found visual examples • Journals • Sketchbooks • Image identification and comparison testing • Group or individual critiques in written form or as a verbal presentation. • Peer or self-evaluation 	<p>*See Appendix C for Web Resources</p> <p>Drawing</p> <ul style="list-style-type: none"> • <i>Drawing on the Right Side of the Brain</i>, B. Edwards • <i>The Natural way to Draw</i>, K. Nicolaides • <i>Experimental Drawing</i>, R. Kaupelis • <i>The Best of Sketching and Drawing</i>, Terry Sullivan • <i>Discovering Drawing</i>, Ted Rose • <i>Drawing Dimensions</i>, C. Dantzig • <i>Drawing for Older Children and Teens</i>, M. Brookes <p>Painting</p> <ul style="list-style-type: none"> • <i>Exploring Painting</i>, G.F. Brommer and N.K. Kinne • <i>Acrylics Bold and New</i>, N. Roukes • <i>Understanding Transparent Watercolor</i>, G.F. Brommer <p>Sculpture</p> <ul style="list-style-type: none"> • <i>Sculpture Technique Form Content</i>, Arthur Williams • <i>Sculpting Clay</i>, Leon Nigrosh <p>Printmaking</p> <ul style="list-style-type: none"> • <i>Handmade Prints</i>, Anne Desmet and Jim Anderson <p>Mixed Media</p> <ul style="list-style-type: none"> • <i>Design Synectics</i>, Nicholas Roukes • <i>Art Synectics</i>, Nicholas Roukes • <i>Humor in Art</i>, Nicholas Roukes • <i>From Ordinary to Extraordinary: Art and Design Problem Solving</i>, K. Vieth • <i>Exploring Visual Design</i>, Gatto, Porter, Selleck • <i>Art Basics</i>, A. Peterson <p>Additional Suggestions for Projects</p> <ul style="list-style-type: none"> • <i>200 Projects to Strengthen Your Art Skills</i>, Valerie Colston <p>Magazines</p> <ul style="list-style-type: none"> • Scholastic Arts • Teaching Art

GCO 1: Students will explore, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

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Outcomes	
<p><i>Students will be expected to:</i></p> <p>11.1.1 explore the unique qualities of a range of media</p> <p>11.1.2 show competence and responsibility in use and manipulation of required materials, tools and techniques</p> <p>11.1.3 explore and apply a variety of image development techniques</p> <p>11.1.4 produce a body of artwork that shows artistic growth and development</p>	<div data-bbox="631 296 1071 483"> <p>7. Create observational drawings of popcorn or other small objects which are transformed into images using various media (<i>"From Ordinary to Extraordinary"</i>).</p>  </div> <div data-bbox="631 541 1042 636"> <p>8. Use small objects as a starting point for expressive abstract drawings.</p>  </div> <div data-bbox="631 751 1068 846"> <p>9. Study facial features and proportions and create a realistic portrait using any media.</p>  </div> <div data-bbox="631 905 1053 999"> <p>10. Study the human form through various approaches such as life drawing and gesture drawing</p>  </div> <div data-bbox="631 1087 1070 1182"> <p>11. Find a photograph of a full length view of a person. Redraw the person as a skeleton.</p>  </div> <div data-bbox="631 1325 1034 1419"> <p>12. Create an expressive or non-representational portrait using any media.</p>  </div> <div data-bbox="631 1570 1034 1665"> <p>13. Use one and two point perspective to create real and imagined spaces</p>  </div> <div data-bbox="631 1770 1058 1923"> <p>14. Explore perspective of cylinders using pop cans seen from various points of view. They invent a background based on the label of the can.</p>  </div>

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GCO 1: Students will explore, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Suggestions for Assessment

*Note: the following suggestions for assessment fall under the heading of *Creating, Making, and Presenting* and apply to GCO1 and GCO2.

It is recommended that teachers develop rubrics for specific assignments. Students should be made aware of the rubric's criteria before beginning the project.

Superior	Proficient	Acceptable	Unacceptable
Value 5	4	2-3	0-1
Student goes beyond completion	All assignments are completed	Most assignments are completed	Fails to complete some assignments
High quality assignments	Work is of consistent quality. Student takes time to look for errors and tries to improve	Work is completed to minimal standards with little or no reworking	Work looks rushed
Work is done independently and exceeds project goals	Work shows an understanding of project concepts	With teacher guidance majority of work shows an understanding of project concepts	Work does not show an understanding of project concepts
Work is technically superior and includes subtle characteristics	Technical skills and use of materials adds feeling to the work	Work shows limited skills and technical ability	Work lacks control or clarity
Student strives for mastery	Work shows distinct improvement	Work shows marginal improvement	Work does not show improvement
Work is consistently original and innovative. Student develops ideas independently	Work is often innovative. Students develop original ideas with teacher input	Work shows limited originality. Students rely on teacher for input for ideas	Work lacks originality. Students are entirely dependent on teacher input

Notes and Resources

***See Appendix C for Web Resources**

Drawing

- *Drawing on the Right Side of the Brain*, B. Edwards
- *The Natural way to Draw*, K. Nicolaides
- *Experimental Drawing*, R. Kaupelis
- *The Best of Sketching and Drawing*, Terry Sullivan
- *Discovering Drawing*, Ted Rose
- *Drawing Dimensions*, C. Dantzig
- *Drawing for Older Children and Teens*, M. Brookes

Painting

- *Exploring Painting*, G.F. Brommer and N.K. Kinne
- *Acrylics Bold and New*, N. Roukes
- *Understanding Transparent Watercolor*, G.F. Brommer

Sculpture

- *Sculpture Technique Form Content*, Arthur Williams
- 1. *Sculpting Clay*, Leon Nigrosh

Printmaking







- 2. *Handmade Prints*, Anne Desmet and Jim Anderson

Films about Artists

Drawing the Line: Keith Haring (2004)
Exit through the Gift Shop (2010) Featuring Banksy, Thierry Gruetta, Shepard Fairey, et.al. (graffiti artists)

GCO 1: Students will explore, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

...CONTINUED

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to:</i></p> <p>11.1.1 explore the unique qualities of a range of media</p> <p>11.1.2 show competence and responsibility in use and manipulation of required materials, tools and techniques</p> <p>11.1.3 explore and apply a variety of image development techniques</p> <p>11.1.4 produce a body of artwork that shows artistic growth and development</p>	<p><i>The following suggestions are not material specific. Students should be encouraged to explore a wide range of materials and techniques:</i></p> <p>15. Using multiple copies of a selected student drawing, students will create a second artwork using digital manipulation and/or mixed media.</p>  <p>16. Explore concepts such as transformation and metamorphosis to create works in various media.</p>  <p>17. Create a drawing based on a white paper ribbon which they manipulate and position. Emphasis is on defining edges using value rather than line</p>  <p>18. Use a grid or a warped grid to create enlarged artwork from a photograph.</p>  <p>19. Use white drawing materials such as conte or oil pastels on a darker-toned surface (dark construction paper or Kraft paper) to record highlighted areas. Still life or photographs could be used.</p>  <p>20. Explore form and value using color media such as paint and pastels. For example, compositions of simple objects (jelly beans, paper bags, paper airplanes, marbles etc...)</p>  <p>...CONTINUED</p>

GCO 1: Students will explore, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Suggestions for Assessment	Notes and Resources
<p>*Note - The following suggestions for assessment fall under the heading of <i>Creating, Making, and Presenting</i> and apply to GCO 1 and GCO 2. Many types of assessment strategies can be used to evaluate student artwork. Portfolios may be evaluated as a whole or assignments may be evaluated individually.</p> <p>There are a number of criteria that can be used in assessing individual student assignments including but not limited to:</p> <ul style="list-style-type: none"> • Competence and an understanding of handling materials • Care in the final presentation of work • A sensitivity to the relationship between subject and material • Observational skills • Flexibility in ways of working • Degree of independence • Understanding of design elements • The expressive quality of the work <ul style="list-style-type: none"> ○ Evidence of originality and innovation ○ Time-management ○ Organization and preparation ○ Openness to suggestions for improvement ○ Appropriate use of the language and terminology of Visual Art ○ Participation in class discussions <p>A 3-step process for assessing some longer assignments:</p> <ul style="list-style-type: none"> • Concept development – students develop original ideas through research, brainstorming, and sketching. • Effort and involvement – students are engaged and focused during the planning and creation of their artwork/project. • Completion – The initial concept has evolved and resulted in a well-developed piece and completed within the desired timeframe. <p>Other evaluation might involve:</p> <ul style="list-style-type: none"> • Verbal and audio/visual presentations • Involvement in class discussions • Studio projects • Presentation of found visual examples • Journals • Sketchbooks • Image identification and comparison testing • Group or individual critiques in written form or as a verbal presentation. <p>Peer or self-evaluation</p>	<p>*See Appendix C for Web Resources</p> <p>Drawing</p> <ul style="list-style-type: none"> • <i>Drawing on the Right Side of the Brain</i>, B. Edwards • <i>The Natural way to Draw</i>, K. Nicolaides • <i>Experimental Drawing</i>, R. Kaupelis • <i>The Best of Sketching and Drawing</i>, Terry Sullivan • <i>Discovering Drawing</i>, Ted Rose • <i>Drawing Dimensions</i>, C. Dantzig • <i>Drawing for Older Children and Teens</i>, M. Brookes <p>Painting</p> <ul style="list-style-type: none"> • <i>Exploring Painting</i>, G.F. Brommer and N.K. Kinne • <i>Acrylics Bold and New</i>, N. Roukes • <i>Understanding Transparent Watercolor</i>, G.F. Brommer <p>Sculpture</p> <ul style="list-style-type: none"> • <i>Sculpture Technique Form Content</i>, Arthur Williams • <i>Sculpting Clay</i>, Leon Nigrosh <p>Printmaking</p> <ul style="list-style-type: none"> • <i>Handmade Prints</i>, Anne Desmet and Jim Anderson <p>Mixed Media</p> <ul style="list-style-type: none"> • <i>Design Synectics</i>, Nicholas Roukes • <i>Art Synectics</i>, Nicholas Roukes • <i>Humor in Art</i>, Nicholas Roukes • <i>From Ordinary to Extraordinary: Art and Design Problem Solving</i>, K. Vieth • <i>Exploring Visual Design</i>, Gatto, Porter, Selleck • <i>Art Basics</i>, A. Peterson <p>Additional Suggestions for Projects</p> <ul style="list-style-type: none"> • <i>200 Projects to Strengthen Your Art Skills</i>, Valerie Colston <p>Magazines</p> <ul style="list-style-type: none"> • Scholastic Arts • Teaching Art

GCO 1: Students will explore, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

...CONTINUED



Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to:</i></p> <p>11.1.1 explore the unique qualities of a range of media</p> <p>11.1.2 show competence and responsibility in use and manipulation of required materials, tools and techniques</p> <p>11.1.3 explore and apply a variety of image development techniques</p> <p>11.1.4 produce a body of artwork that shows artistic growth and development</p>	<p><i>The following suggestions are not material specific. Students should be encouraged to explore a wide range of materials and techniques:</i></p> <p>21. Create a portrait or self-portrait in the style of Warhol. Tonal values are indicated by using solid colour or collage, text or other marks.</p> <p>22. Create sculptures of food from clay and acrylic paint. Incorporate actual wrappers, packaging, dishware etc... for added realism</p> <p>23. Create a papier mache and wire sculpture of human figures using an armature and base. Correct human proportion is emphasized</p> <p>24. Explore pen & Ink techniques such as pointillism, cross-hatching, contour lines, scribbles, and patterning, through exercises and drawing from observation and imagination.</p> <p>25. Create a block print on an assigned theme such as architecture, landscape or portrait.</p> <p>26. Create a drawing which juxtaposes an animate and inanimate form (examples: owl and chair, alligator and purse)</p> <p>27. Create an image with the focus on negative space. Use text, colour, mixed media, digital manipulation, etc. to contrast the positive shape with the negative space.</p>



GCO 1: Students will explore, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Suggestions for Assessment				Notes and Resources
<p>*Note: the following suggestions for assessment fall under the heading of <i>Creating, Making, and Presenting</i> and apply to GCO1 and GCO2.</p> <p>It is recommended that teachers develop rubrics for specific assignments. Students should be made aware of the rubric's criteria before beginning the project.</p>				<p>*See Appendix C for Web Resources</p>
Superior	Proficient	Acceptable	Unacceptable	<p>Drawing</p> <ul style="list-style-type: none"> • <i>Drawing on the Right Side of the Brain</i>, B. Edwards • <i>The Natural way to Draw</i>, K. Nicolaides • <i>Experimental Drawing</i>, R. Kaupelis • <i>The Best of Sketching and Drawing</i>, Terry Sullivan • <i>Discovering Drawing</i>, Ted Rose • <i>Drawing Dimensions</i>, C. Dantzig • <i>Drawing for Older Children and Teens</i>, M. Brookes
Value 5	4	2-3	0-1	
Student goes beyond completion	All assignments are completed	Most assignments are completed	Fails to complete some assignments	
High quality assignments	Work is of consistent quality. Student takes time to look for errors and tries to improve	Work is completed to minimal standards with little or no reworking	Work looks rushed	
Work is done independently and exceeds project goals	Work shows an understanding of project concepts	With teacher guidance majority of work shows an understanding of project concepts	Work does not show an understanding of project concepts	<p>Painting</p> <ul style="list-style-type: none"> • <i>Exploring Painting</i>, G.F. Brommer and N.K. Kinne • <i>Acrylics Bold and New</i>, N. Roukes • <i>Understanding Transparent Watercolor</i>, G.F. Brommer
Work is technically superior and includes subtle characteristics	Technical skills and use of materials adds feeling to the work	Work shows limited skills and technical ability	Work lacks control or clarity	<p>Sculpture</p> <ul style="list-style-type: none"> • <i>Sculpture Technique Form Content</i>, Arthur Williams 3. <i>Sculpting Clay</i>, Leon Nigrosh
Student strives for mastery	Work shows distinct improvement	Work shows marginal improvement	Work does not show improvement	<p>Printmaking</p> <ul style="list-style-type: none"> 4. <i>Handmade Prints</i>, Anne Desmet and Jim Anderson
Work is consistently original and innovative. Student develops ideas independently	Work is often innovative. Students develop original ideas with teacher input	Work shows limited originality. Students rely on teacher for input for ideas	Work lacks originality. Students are entirely dependent on teacher input	<p>Films about Artists</p> <p><i>Drawing the Line: Keith Haring</i> (2004)</p> <p><i>Exit through the Gift Shop</i> (2010) Featuring Banksy, Thierry Guetta, Shepard Fairey, et.al. (graffiti artists)</p>

GCO2: Students will create and/or present, independently and collaboratively, expressive products in the arts for a range of audiences and purposes.

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to:</i></p> <p>11.2.1 create and present art works to convey personal messages and meaning</p> <p>11.2.2 create art objects where emotions, feelings, and experiences are used as a means of expression and communication of ideas</p> <p>11.2.3 organize an exhibition that takes into consideration the selections and presentation of art works</p> <p>11.2.4 engage in artistic inquiry, exploration, and discovery in collaboration with others</p>	<ol style="list-style-type: none"> 1. Present demonstrations, displays, and mini workshops in a public space to showcase students' abilities (throwing on a pottery wheel, creating a Photoshop illustration, etc.) 2. Design and create "zines" (small magazine-like art objects promoting the free expression of the artist's opinions, thoughts and ideas) which are exchanged at a "zine" fair 3. Following a presentation on a non-objective, expressive painter, students create paintings on canvas using acrylic paints and mediums which use formal elements such as colour, texture, form and shape, rather than subject, to express emotion. As a warm up exercise students will explore conveying emotion through colours, shapes and marks (no symbols or representational images).  4. Hold a Fine Arts Night or have a student art display at your school, a local gallery, or at a public building within your community. Have students design effective and interesting ways to display their work.  5. Students document their work through digital portfolios. Work can be displayed on school web sites in digital galleries or image banks. 6. Use student sketchbooks to promote a broad exploration of ideas and artistic style, and use websites to expose students to a diverse range of work from around the world 7. Design projects where art students collaborate with students from other subjects areas to create a work of art.

GCO2: Students will create and/or present, independently and collaboratively, expressive products in the arts for a range of audiences and purposes.

Suggestions for Assessment

*Note: Refer also to suggestions for assessment under GCO1 on pages 3 and 5.

Collaborative Work

- Have students respond in writing – reflecting on the involvement of each group member and the collective work.
- Have individual students present a portfolio of preliminary work.
- Have students/groups evaluate the strengths and weaknesses of their project

It is recommended that teachers develop their own rubrics for specific assignments. The following is an example of a possible rubric for assessing the student's use of the elements of art.

Sample assessment rubric of elements in student's work:

	Superior	Proficient	Acceptable	Unacceptable
Focus	Value 5	4	2-3	0-1
The formal elements help to engage the audience in a dialogue	The form keeps the audience's attention	Formal elements distract the audience from the content	Formal elements appear to have been ignored	Elements of art (us of line, colour, shape, form, texture, value)
Various compositional strategies enhance viewer's engagement with content	Compositional devices direct viewers' attention	Work shows evidence of visual planning, but may still have compositional problems	Little or no consideration in composition. Composition of work seems haphazard, elements work against one another	Principles of design (arrangement of content in the visual space)
The choice of medium accentuates the content	The choice of medium complements the content	The choice of medium/scale is appropriate for the content	The choice of medium was inappropriate. Scale of work detracts from content	Appropriateness of medium and scale
The formal elements lead the audience to understand the content	The formal elements support the content	Formal elements do not match the content	Formal elements compete with the content	Organization of subject matter

Notes and Resources

***See Appendix C for Web Resources**

The following books are listed for technique information

Drawing

- *Drawing on the Right Side of the Brain*, B. Edwards
- *The Natural way to Draw*, K. Nicolaides
- *Experimental Drawing*, R. Kaupelis
- *The Best of Sketching and Drawing*, Terry Sullivan
- *Discovering Drawing*, Ted Rose
- *Drawing Dimensions*, C. Dantzig
- *Drawing for Older Children and Teens*, M. Brookes

Painting

- *Exploring Painting*, G.F. Brommer and N.K. Kinne
- *Acrylics Bold and New*, N. Roukes
- *Understanding Transparent Watercolor*, G.F. Brommer

Sculpture

- *Sculpture Technique Form Content*, Arthur Williams
- *Sculpting Clay*, Leon Nigrosh





Printmaking

- *Handmade Prints*, Anne Desmet and Jim Anderson

Mixed Media

- *Design Synectics*, Nicholas Roukes
 - *Art Synectics*, Nicholas Roukes
 - *Humor in Art*, Nicholas Roukes
 - *From Ordinary to Extraordinary: Art and Design Problem Solving*, K. Vieth
 - *Exploring Visual Design*, Gatto, Porter, Selleck
 - *Art Basics*, A. Peterson
- Additional Suggestions for Projects**
- *200 Projects to Strengthen Your Art Skills*, Valerie Colston


GCO3: Students will examine the relationships between the arts, societies, and environments.

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to:</i></p> <p>11.3.1 explore the relationships between the visual arts and the other arts disciplines through studio experiences, viewing, and investigation</p> <p>11.3.2 use visual arts as a means of responding to social, ethical, and environmental issues</p> <p>11.3.3 examine and discuss the moral, ethical, and legal issues related to the creation, performance and exhibition of art works</p> <p>11.3.4 discuss the role of changing technologies on art and society in the past, present and future</p>	<ol style="list-style-type: none"> 1. Design Project Based Learning units with theatre, music and writing classes, resulting in a performance or presentation involving all of the arts 2. Create art using recycled or discarded materials.  3. Work in groups or individually outside to create Land Art using only natural materials (search Land Art, and Andy Goldsworthy).  4. Create site-specific mobiles or other kinetic sculptures.  5. Create a piece of art for a public space.  6. Through class discussion, research assignments, and visual presentations, examine a number of controversial issues in contemporary art (guerilla art, censorship, environmental issues etc). 7. Through class discussion, research assignments, and visual presentations, examine public art, design of public spaces, private spaces and architecture. 8. Discuss and explore the impact of various technologies on visual art (the invention of (printing press, paint, tubes, the camera, television, video, the internet, digital photography, portable digital devices, etc.).

GCO3: Students will examine the relationships between the arts, societies, and environments.

Suggestions for Assessment	Notes and Resources
<p>The following suggestions for assessment apply to the <i>Understanding and Connecting Contexts of Time, Place, and Community</i> strand and apply to GCO 3, GCO 4, and GCO 5.</p> <p>Assessment of <i>Understanding and Connecting Contexts of Time, Place, and Community</i> can be achieved through a variety of formats. These include:</p> <ul style="list-style-type: none"> ○ Verbal and audio/visual presentations ○ Written essays ○ Involvement in class discussions ○ Studio projects ○ Presentation of found visual examples ○ Journals ○ Sketchbooks ○ Image identification and comparison testing <p>There are a number of criteria that can be used in assessing student assignments. These include:</p> <ul style="list-style-type: none"> ○ Concept development ○ Competence and understanding of handling materials ○ Demonstration of an understanding of the concept ○ Presentation of material – design layout, readability, quality of information given ○ Degree of independence 	<p>*See Appendix C for Web Resources</p> <ul style="list-style-type: none"> • <i>Living with Art</i>, Rita Gilbert • <i>The Annotated Mona Lisa</i>, Carol Strickland • <i>Discovering Canadian Art</i>, Brian Bennett and Constance Hall • <i>Discovering Art History</i>, Gerald Brommer • <i>Getting Into Art History</i>, Annie Smith • <i>Art Talk</i>, Rosalind Ragans • <i>The Art of Seeing</i>, Paul Zelanski and Mary Pat Fisher • <i>500 Bowls</i>, Suzanne J.E. Tourtellott Editor • <i>Design Synectics</i>, Nicholas Roukes • <i>Art Synectics</i>, Nicholas Roukes • <i>Humor in Art</i>, Nicholas Roukes • <i>From Ordinary to Extraordinary: Art and Design Problem Solving</i>, K. Vieth • <i>Art, Culture, and Environment</i>, McFee and Degge • <i>Celebrating Pluralism</i>, FG Chalmers <p>Additional Suggestions for Projects</p> <ul style="list-style-type: none"> • <i>200 Projects to Strengthen Your Art Skills</i>, Valerie Colston <p>Many of the suggestions for learning and teaching may be adapted through digital technology such as digital storytelling, PowerPoint, video making, etc.</p>

GCO4: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating, recording and reflecting cultures, human experience and expression.

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to:</i></p> <p>11.4.1 analyze and understand the influence of the visual arts, their impact on daily life, and their power to create, alter, and reflect culture</p> <p>11.4.2 understand how ideas, perceptions, and feelings are embodied in art works of a culture</p> <p>11.4.3 trace influences of various cultures and subcultures on contemporary artwork</p> <p>11.4.4 explore a range of arts related careers and how arts skills are valuable in other vocations</p>	<ol style="list-style-type: none"> 1. Explore the idea of a “Day without Art” where students attempt to avoid creating or viewing all things artistic: photography, creative writing, film, design, music, and dance. 2. Examine a complex composition (such as Picasso’s Guernica) by recreating it in another media.  3. Have guests or students show or view artifacts that are richly connected to their culture. 4. Examine symbols and iconography in art from various cultures and times, including current pop culture. 5. Examine how images from Art History find their way into pop culture (examples; in advertising, video games, album covers, videos, etc....) 6. Examine ways artists reflect the world they live in (for example propaganda, social status, gender, race, religion etc...). 7. Use mixed media to explore a range of social issues. 8. Share the work of former students who have pursued post-secondary studies in visual arts. 9. Explore a range of arts related careers. 10. Examine how arts skills and creativity are valuable in a wide range of vocations. 11. Explore current trends from subcultures (underground art, outsider art, graffiti, Goth, Manga, Anime, etc...). 12. Create a visual project exploring their own sense of place, family and community (sketchbook journal, video, photographs, mixed media etc...). 14. Explore historic documents and photographs to be used in a mural composition illustrating an historic period or event.

GCO4: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating, recording and reflecting cultures, human experience and expression.

Suggestions for Assessment

The following suggestions for assessment apply to the *Understanding and Connecting Contexts of Time, Place, and Community* strand and apply to GCO3, GCO4, and GCO5.

Superior	Proficient	Acceptable	Unacceptable
Value 5	4	2-3	0-1
Student goes beyond completion, looking for mastery	All assignments are completed	Most assignments are completed	Fails to complete some assignments
High quality assignments	Work is of consistent quality	Work is completed to minimal standards	Work looks rushed
Student shows a high understanding of information and is able to make connections through analogies	Student shows an understanding of information	Student shows a limited understanding of information	Student does not show an understanding of information
Presentation has strong aesthetic appeal	Presentation is well designed	Adequate information is presented	Information is lacking and poorly presented
Provides insight into class discussions and raises meaningful/thought provoking questions	Actively involved in class discussions	Responds to directed questions	Does not participate in class discussions
Students show an appreciation of and questions cultural beliefs, values and traditions	Student recognizes and reflects on cultural issues	Student shows a limited understanding of cultural values	Student resorts to displays of cultural/historical stereotypes

Notes and Resources

***See Appendix C for Web Resources**

- *Living with Art*, Rita Gilbert
- *The Annotated Mona Lisa*, Carol Strickland
- *Discovering Canadian Art*, Brian Bennett and Constance Hall
- *Discovering Art History*, Gerald Brommer
- *Getting Into Art History*, Annie Smith
- *Art Talk*, Rosalind Ragans
- *The Art of Seeing*, Paul Zelanski and Mary Pat Fisher
- *500 Bowls*, Suzanne J.E. Tourtillott Editor
- *Design Synectics*, Nicholas Roukes
- *Art Synectics*, Nicholas Roukes
- *Humor in Art*, Nicholas Roukes
- *From Ordinary to Extraordinary: Art and Design Problem Solving*, K. Vieth
- *Art, Culture, and Environment*, McFee and Degge
- *Celebrating Pluralism*, FG Chalmers

GCO5: Students will apply critical thinking and problem-solving strategies to reflect and respond to their own and others' expressive works.

Outcomes	Suggestions for Learning and Teaching
<p><i>Students will be expected to:</i></p> <p>11.5.1 describe, analyse, interpret, and evaluate art works using appropriate art terminology</p> <p>11.5.2 analyze the relationship between elements and principles of design in art and the natural and built environments</p> <p>11.5.3 critically examine context, content, concept and subject matter in their own and other's art</p> <p>11.5.4 articulate and support personal aesthetic responses that demonstrate critical reflection</p> <p>11.5.5 reflect on how personal experience, background, cultural beliefs, and values influence how we perceive and create works of art</p> <p>11.5.6 examine the development of artwork from conception to completion and assess the relationship between intention and outcome</p>	<ol style="list-style-type: none"> 1. Critically analyze works of art, using original works when possible. Apply a variety of models and approaches (see Appendix A.1 and A.2). 2. Model and practice verbal and written critiques that foster understanding and appreciation for a range of artworks and points of view. 3. Create a series of photographs that illustrate design elements and principles found in natural and built environments (use of spiral, use of symmetry, etc...) 4. Research works of art and create presentations using a variety of media (example: tracing themes through different time periods, controversy in art, subcultures, propaganda etc...) 5. Reinterpret a work of art using a different medium or altering the image to change its meaning (See: Jeff Wall, Cindy Sherman, Picasso's Las Meninas series, "Art 21" videos on PBS site). 6. Use a variety of self-evaluation techniques which demonstrate critical thinking during the process of art-making (formative assessment). 7. Prepare a formal, written critique or presentation of their independent studio unit as part of the final evaluation (summative assessment). 8. Discuss copying and copyright issues. Examine the extent to which artistic works can be called "original". 9. Provide students opportunities to view original works of art (visit galleries and museums, invite artists to classroom, show original art). Discuss how they experience artwork differently when viewing originals and reproductions 10. Communicate with art classes from other schools. Send images to be interpreted. Compare responses with artists' intention. 11. Discuss the differences between work which is intended for public viewing, self-expression, or artistic development (as in sketchbook work). 12. Compare and contrast the characteristics and intentions of fine art, commercial art, and craft.



GCO5: Students will apply critical thinking and problem-solving strategies to reflect and respond to their own and others' expressive works

Suggestions for Assessment

Assessment of Perceiving, Reflecting and Responding can be achieved through a variety of formats. These include:

- Written essays
- Verbal and audio/visual presentations
- Involvement in class discussions
- Studio projects
- Presentation of found visual examples
- Journals
- Sketchbooks
- Comparison testing

Superior	Proficient	Acceptable	Unacceptable
Value 5	4	2-3	0-1
Using a variety of sources, student synthesizes and produces an original response	Student's work is well researched using a variety of sources	Student's work shows some evidence of research using limited resources	Student's work shows little evidence of research
Student's response is well developed and persuasive	Student's responses shows some reflection	Student's ideas are not fully developed and lacking original thought	Response lacks maturity
Provides insight in class discussions and raises meaningful/thought provoking questions	Actively participate in class discussions	Responds to directed questions	Does not participate in class discussions
Student makes a well-informed judgment of the work based on careful consideration of description, analysis and interpretation	Student provides a reasoned personal response	Student has a basic understanding of image analysis	Judgment is based only on first reaction

Notes and Resources

***See Appendix C for Web Resources**

- *Art Synectics*, Nicholas Roukes
- *Design Synectics*, Nicholas Roukes
- *Living With Art*, Rita Gilbert
- *From Ordinary to Extraordinary*, Ken Vieth
- *A World of Images*, L. Chapman
- *The Intelligent Eye*, David Perkins

Many of the suggestions for learning and teaching may be adapted through digital technology such as PowerPoint, digital storytelling, 1 minute (or longer), movies, etc.

Refer to the "Virtual Gallery" panels throughout *200 Projects to Strengthen Your Art Skills* (Valerie Colston) which take the lesson being discussed a step further by encouraging use of the Internet as a way of exploring additional concepts and ideas.

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- ***The Art of Seeing*** Paul Zelanski and Mary Pat Fisher, Prentice-Hall, ISBN 0-13-059916-6
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- ***The Best of Sketching and Drawing*** Terry Sullivan, Rockport Publishers, ISBN 1-56496-510-4
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- ***Sculpture Technique Form Content*** Arthur Williams, Davis, ISBN 0-87192-277-0
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- ***200 Projects to Strengthen Your Art Skills*** Valerie Colston, Barron's Educational Series, Inc., ISBN 978-0-7641-3811-9
- ***Understanding Transparent Watercolor*** G.F. Brommer, Davis, ISBN 87192-245-2
- ***A World of Images*** Laura Chapman, Davis, ISBN 0-87192-230-4

Appendices

APPENDIX A.1

An Approach for Art Analysis

When looking at a work of art, students might be asked to:

Describe it (Elements of art—generally the what of art)

What kinds of things do you see in this artwork?

What words would you use to describe this artwork?

How would you describe the lines in this picture? The shapes? The colours? What does this artwork show?

Look at this artwork for a moment. What observations can you make about it?

How would you describe this artwork to a person who could not see it?

If there are people in this artwork, how would you describe them? Are they like you or different?

How would you describe (the place depicted in) this artwork?

Analyze it (Principles of art—generally the how of art)

Which objects seem closer to you? Further away?

What can you tell me about the colours in this artwork?

What colour is used the most in this artwork?

What makes this artwork look crowded?

What can you tell me about the person in this artwork?

What can you tell me about how this person lived? How did you arrive at that idea?

What do you think is the most important part of this artwork?

How do you think the artist created this work?

What questions would you ask the artist about this work, if s/he were here?

Interpret it (The why of art)

What title would you give to this artwork?

What do you think is happening in this artwork?

What do you think is going on in this artwork?

What do you think this artwork is about?

Pretend you are inside this artwork:

- What do you think this (object) was used for?
- Why do you suppose the artist created this artwork?
- What do you think it would be like to live in this artwork?

Support your statements with evidence from the artwork itself.

Information (who, what, when)

Identify the artist.

Details of the artist's background and career (any other relevant anecdotal information).

Size of work.

Medium used.

What is the title of the work?

When was it completed?

Historical context of the time in which the artwork was created.

Identify the style of art and its characteristics (e.g., surrealism, pointillism, folk art, cubism, etc.).

How does this additional information broaden your initial interpretation of the work?

Reasoned Personal Response

What do you think is good about this artwork? What do you think could/should be changed?

Do you think the person who created this artwork was successful in their purpose?

What makes you think so?

Why do you think other people should see this work of art?

What do you think other people would say about this work? Why do you think that?

What grade would you give the artist for this work? How did you arrive at that grade?

What would you do with this artwork if you owned it?

What do you think is worth remembering about this artwork?

APPENDIX A.2

Art Analysis Work Sheet

Name of Work: _____

Artist/Architect: _____

Period/Style: _____

Date: _____

What? (What is it? What does it look like?)

How? (How is the work created?)

A) **Design Aspects** (how the work is composed / organized?)

Use of the Elements and Principles of Art & Design

Elements: line, shape/form, color, texture, light, space, scale/size

Principles: balance, unity, repetition, variety, contrast, emphasis, movement

B) Physical Aspects (What media is used to create the work? If possible explain a process, technique or technology used in its creation.)

Why? (Why was this work made? What does it mean?)

Other: (Themes, influences, innovations, symbolism, allegory, etc.)

APPENDIX B**Student Artwork – Refer also to online Gallery**

GCO1 – Activity 5



GCO1 – Activity 6



GCO1 – Activity 6 Variation

Students draw a shoe from observation. The shoes are passed around until each student has a complex page of shoe drawings.



GCO1 – Activity 8



GCO 1 – Activity 8



GCO1 – Activity 9



GCO1 – Activity 10



GCO1 – Activity 11



GCO1 – Activity 12



GCO1 – Activity 12



GCO1 – Activity 13



GCO1 – Activity 14



GCO1 – Activity 14



GCO1 – Activity 15



GCO1 – Activity 17



GCO1 – Activity 18



GCO1 – Activity 19



GCO1 – Activity 20, Fig.a



GCO1 – Activity 20, Fig.b



GCO1 – Activity 20, Fig.c



GCO1 – Activity 21



GCO1 – Activity 22



GCO1 – Activity 23



GCO1 – Activity 24



GCO1 – Activity 25



GCO3 – Activity 2



GCO1 – Activity 27



GCO 4 – Activity 2



GCO3 – Activity 3

APPENDIX C

Web Resources

Art History

<http://www.artquotes.net/> quotes by artists
<http://www.mos.org/leonardo/artist.html> The Museum of Science Leonardo da Vinci
<http://iris.nyu.edu/arhistory/pptshows.html> Downloadable power points on art history
<http://www.paradoxplace.com/Perspectives/Venice%20%20N%20Italy/Venice/Venice%20Last%20Suppers.htm> Painting on The Last Supper theme
<http://www.andreaplanet.com/andreamosaic/> photo mosaic generator
<http://helenrindsberg.myiglou.com/> art history
<http://www.artchive.com/> art history image source
<http://www.fullscreenqtv.com/> QTVR – Interactive 360° Panoramic Photos (Louvre, Last Supper...)
<http://www.pptpalooza.net/> power point presentations
<http://www.youtube.com/user/eggman913> Philip Scott Johnson's morphing videos of faces in art, photography, film, etc.
<http://www.wga.hu/> an extensive web gallery – can search by artist or movement
<http://www.webexhibits.org/> web exhibits on a wide variety of topics
http://gallery.sjsu.edu/paris/breaking_away/index.html 19th century Paris
<http://www.artcyclopedia.com/> art history
http://www.sfmoma.org/explore/multimedia/interactive_features Interactive presentations on artists by The San Francisco Museum of Modern Art
<http://arthistoryresources.net/ARTHLinks.html> (search by time period)
<http://www.theartstory.org/index.html> Includes a great art history timeline
<http://smarthistory.khanacademy.org/> Art history site

Art History Videos

http://art.docuwat.ch/videos/?channel_id=0&skip=0&subpage=channel

Art Image Collections

<http://www.google.com/culturalinstitute/project/art-project> Includes high resolution images from various museum collections (can zoom in to see surface quality, brush strokes, etc.)

Artists

<http://www.understandingduchamp.com/>
<http://www.brooklynmuseum.org/exhibitions/basquiat/street-to-studio/english/home.php>
<http://www.graemepatterson.com/> Contemporary New Brunswick video artist
<http://www.smoothware.com/danny/newtrashmirror.html> Daniel Rozin – trash mirror and more (play the QuickTime video clip)
<http://www.christojeanneclaude.net/> Christo - Great website, including videos
<http://vimeo.com/30363451> David Hockney – Time lapse of iPad drawing
<http://www.guardian.co.uk/artanddesign/video/2012/apr/18/damien-hirst-tate-modern-skull-video> Damien Hirst "For the Love of God" (diamond skull) 3 minute video narrated by Hirst
<http://www.art21.org/films/exclusive/videos> Art 21 Shorts on various contemporary artists

Color Theory

<http://www.webexhibits.org/colorart/>
<http://colormatters.com/>

Criticism

<http://www.powayusd.com/teachers/kopstad/Art%20Analysis/default.htm>

<http://arc.academyart.edu/writing/essay.html> Suggestions/guides on how to write an analysis of a piece of art

Drawing

http://www.dueysdrawings.com/drawing_tutorials.html basic shading tutorials

Galleries and Museums

<http://www.mcmichael.com> McMichael Canadian collection

<http://www.ago.net/> Art Gallery of Ontario

<http://www.louvre.fr/llv/commun/home.jsp?bmLocale=en> Louvre

<http://www.metmuseum.org/> Met. Museum

<http://www.gallery.ca/english/index.html> National Gallery of Canada

<http://www.nationalgallery.org.uk> National Gallery UK, London

<http://www.mbam.qc.ca/en/> Montreal Museum of Fine Arts

<http://www.beaverbrookartgallery.org/main-e.asp> Beaverbrook Art Gallery

<http://www.nbm-mnb.ca/> The New Brunswick Museum

General

<http://www.aisforapple.net/> cool site

<http://www.youtube.com/user/PBSoffbook?feature=watch> PBS Offbook Videos (Collection of videos on variety of topics – recommend videos on Street Art and Lego Art)

<http://www.guardian.co.uk/artanddesign/video/2012/oct/03/barbican-rain-room-video> “Rain Room”

Amazing installation sculpture (3 min. video)

<http://aiweiweineversorry.com/> Ai Weiwei – “Never Sorry” trailer

<http://www.youtube.com/watch?v=JwsBBIXT0E> Reverse Graffiti - Street art of Alexandre Ossario

<http://www.wastelandmovie.com/> Vik Muniz “Wasteland” trailer

<http://www.thisiscoolossal.com/> Art and Visual Ingenuity – a changing collection of links

<http://www.openculture.com/> Links to hundreds of sites for free books, courses, films, articles, etc.

<http://www.youtube.com/watch?v=eiyLAIWR95M> Trailer for a movie about unlikely art collectors, Herb and Dorothy Vogel

Graphics

<http://www.wellstyled.com/tools/colorscheme2/index-en.html> colour scheme generator

<http://colorschemedesigner.com/> Good colour scheme generator

Historic sites & Architecture

<http://web.kyoto-inet.or.jp/org/orion/eng/hst/hist.html> history of western architecture

<http://ww2.coastal.edu/arlaten/Virtualtours.html> virtual tours of major monuments in western art

Studio

<http://mste.illinois.edu/m2t2/geometry/perspective/movement.html>

Appendix D

Sketchbook Ideas

Observation Drawing

- Draw a variety of objects from observation (your hand, a shoe, a knapsack, a houseplant, a power tool, a musical instrument, etc.). Consider drawing it several times from different points of view.
- Draw a detail or a corner of the room you are in
- Draw an object from observation. Transform it into something else (from imagination).
- Fill a page with several blind contour drawings of a single object like your hand, a shoe, a power tool, a plant, etc.

Collage

- Create a collage on a theme (a colour, a subject, etc.)
- Draw an object from observation. Fill the object shape with colours/pictures from magazines. Fill the background with contrasting pictures.
- Create a 'creature' using collaged pictures from magazines. Exaggerate for effect.
- Create a 'visual pun' using collaged images. Include a background.

Mark Making

- Fill a page with marks made from a variety of materials – label each one.
- Create a 'scribble' design. Fill part of it with any of the following – shaded pencil, shaded colour pencil, pointillist shading with black or coloured pens.
- Fill a page with 50 different ways to make lines. This could be one continuous line that changes, or 50 different short lines. Use a variety of materials for this.
- Collect texture rubbings from different surfaces. Assemble them together on one page.

Other

- Design a pop-up page in your sketchbook
- Attach several small envelopes or pockets to a page in your sketchbook. Decorate them and fill them with interesting images you find in magazines, tiny drawings, small hand-made books, etc.
- Take a picture from a magazine. Cut it in half. Glue one half to a page in your sketchbook. Draw the missing half, including shading and/or colour.
- Illustrate a favourite song using the materials of your choice.

Appendix E – Art Supply Contact List

Above Ground Art Supplies (Ontario College of Art & Design)

74 McCaul Street
Toronto, ON, M5T 3K2
1-800-591-1615
<http://www.yelp.ca/biz/above-ground-art-supplies-toronto>

The Art Shack

102 St. George St.
Moncton, NB, E1A 1H1
506-855-7422
1-888-855-7422
www.artshack.ca

B&B School Supplies

Phone: (506) 857-9175
Fax: (506) 858-1100
bobcormier@bb.ca
<https://www.bb.ca/index.php>

Covey Basics

896 Prospect Street
Fredericton, NB, E3B 1T8
506-458-8333
1-800-442-9707
www.coveybasics.com

Curry's Art Supply Store Ltd.

490 Yonge Street
Toronto, ON, M4Y 1X5
1-800-268-2969
www.currys.com

De Serres

1546 Barrington Street
Halifax, NS, B3J 3X7
902-425-5566
1-800-565-1545
www.deserres.ca

Dragonfire Pottery and Supplies

10 Akerley Blvd, Unit #25
Dartmouth, NS, B3B 1J4
902-466-6847
1-855-887-1663 (toll free)
www.atlanticpottery.com

Endeavour's Art Supplies

412 Queen Street,
Fredericton, NB
506-455-4278
1-800-565-0422
www.artstuff.ca

ESL Art Supplies

150 Union Street
Saint John, NB, E2I 1A8
506-633-1539

Michaels

80 McAllister Drive
Saint John, NB
693-7700
www.michaels.com

Pottery Supply House

1120 Speers Road
Oakville, ON, L6L 2X4
1-800-465-8544
www.pshcanada.com

Scholar's Choice

700 St. George Blvd.
Moncton, NB, E1E 2C6
1-800-265-1065
<http://www.scholarschoice.ca>

School Specialty

Unit 200, 551-268th Street
Langley, BC, V4W 3X4
1-866-519-2816
www.schoolspecialty.ca/artseducation.jsp

Spectrum Educational Supplies Limited

www.spectrumed.com

Tern Art Supplies

874 Queen Street West
Toronto, ON, M6J 1G3
416-537-7338
www.ternart.com

Wallacks Art Supplies

250 City Centre Avenue, Bay 216
Ottawa, ON, K1R 6K7
1-800-567-6794
www.wallacks.com