2019 Saskatchewan Curriculum

Visual Art 10, 20, 30

February 2019 Pilot Draft

Government of Saskatchewan

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Acknowledgements

The Ministry of Education wishes to acknowledge the professional contributions and advice of the provincial Secondary Arts Education Curriculum Reference Committee members:

Introduction

Arts Education is a required area of study in Saskatchewan's Core Curriculum which is intended to provide all Saskatchewan students with an education that will serve them well regardless of their choices after leaving school. Through its various components and initiatives, Core Curriculum supports the achievement of the Goals of Education for Saskatchewan. For current information regarding Core Curriculum, please refer to the *Registrar's Handbook for Saskatchewan Administrators* found on the Government of Saskatchewan website. For additional information related to the various components and initiatives of Core Curriculum, please refer to the Government of Saskatchewan website for policy and foundation documents.

This curriculum provides the intended learning outcomes that students are expected to achieve by the end of the course. The curriculum reflects current arts education research, encourages use of emerging creative technologies and is responsive to changing demographics within the province.

Grades 10-12 Arts Education

Arts Education includes the following provincially-developed courses:

- *Arts Education 10, 20, 30*
- *Band 10, 20, 30*
- *Choral 10, 20, 30*
- *Dance 10, 20, 30*
- *Drama 10, 20, 30*
- *Instrumental Jazz 10, 20, 30*
- *Music 10, 20, 30*
- *Visual Art 10, 20, 30*
- *Vocal Jazz 10, 20, 30*

Course Synopsis

Visual Art 10, 20, 30 enables students to engage in artistic investigations to explore their own and others' ideas and diverse worldviews, experiment with various art practices, techniques and media and work towards development of their personal styles and artistic voices. Students collaborate with peers, teachers and/or community mentors and learn about historic and contemporary work of Saskatchewan, Canadian and International artists.

Broad Areas of Learning

There are three Broad Areas of Learning that reflect Saskatchewan's Goals of Education. All areas of study contribute to student achievement of the Goals of Education through helping students achieve knowledge, skills and attitudes related to these Broad Areas of Learning. The K-12 goals and grade level outcomes for each area of study are designed for students to reach their full potential in each of the following Broad Areas of Learning.

Sense of Self, Community and Place*

(Related to the following Goals of Education: Understanding and Relating to Others, Self Concept Development and Spiritual Development)

Students possess a positive sense of identity and understand how it is shaped through interactions within natural and constructed environments. They are able to nurture meaningful relationships and appreciate diverse beliefs, languages and practices from the diversity of cultures in our province, including First Nations and Métis. Through these relationships, students demonstrate empathy and a deep understanding of self, others and the influence of place on identity. In striving to balance their intellectual, emotional, physical and spiritual dimensions, students' sense of self, community and place is strengthened.

In arts education, students learn about themselves, others, and the world around them. Students use the arts to explore and express their own ideas, feelings, beliefs and values, and also learn to interpret and understand those expressed by others. They discover that the arts can be an effective means of developing self- knowledge, understanding others and building community.

Lifelong Learners

(Related to the following Goals of Education: Basic Skills, Lifelong Learning, Positive Lifestyle)

Students are curious, observant and reflective as they imagine, explore and construct knowledge. They demonstrate the understandings, abilities and dispositions necessary to learn from subject discipline studies, cultural experiences and other ways of knowing the world. Such ways of knowing supports students' appreciation of Indigenous worldviews and learning about, with and from others. Students are able to engage in inquiry and collaborate in learning experiences that address the needs and interests of self and others. Through this engagement, students demonstrate a passion for lifelong learning.

Throughout the study of arts education, students seek, construct, express and evaluate knowledge. As students participate in meaningful cultural and artistic inquiry within schools and communities, they are able to gain a depth of understanding about the world and human experience that enables them to become more knowledgeable, confident and creative lifelong learners.

Engaged Citizens

(Related to the following Goals of Education: Career and Consumer Decisions, Membership in Society and Growing with Change)

Students demonstrate confidence, courage and commitment in shaping positive change for the benefit of all. They contribute to the environmental, social and economic sustainability of local and global communities. Their informed life, career and consumer decisions support positive actions that recognize a broader relationship with, and responsibility for, natural and constructed environments. Along with this responsibility, students recognize and respect the mutual benefits of Charter, Treaty and other constitutional rights and relationships. Through this recognition, students advocate for self and others, and act for the common good as engaged citizens.

The arts give students multiple ways to express their views and to reflect on the perspectives and experiences of others. Students learn how to design, compose, problem solve, inspire change, and contribute innovative ideas that can improve the quality of their own lives and the lives of others. Students in the arts seek to discover who they are, envision who they might become, imagine possibilities and alternatives for their communities, and provide new ideas and solutions for building a sustainable future. They also gain an understanding of the immense contributions that artists and the arts offer to the world.

*A sense of place is a geographical concept that attempts to define our human relationships with the environment and knowledge derived from this relationship.

Cross-curricular Competencies

The Cross-curricular Competencies are four interrelated areas containing understanding, values, skills and processes which are considered important for learning in all areas of study. These competencies reflect the Common Essential Learnings and are intended to be addressed in each area of study at each grade.

Developing Thinking

(Related to CEL of Critical and Creative Thinking)

Constructing knowledge (i.e., factual, conceptual, procedural, and metacognitive) is how people come to know and understand the world around them. Deep understanding develops through thinking and learning contextually, creatively, and critically in a variety of situations, both independently and with others.

Think and learn contextually

- Apply prior knowledge, experiences, and the ideas of self and others in new contexts
- Analyze connections or relationships within and/or among ideas, experiences, or natural and constructed objects
- Recognize that a context is a complex whole made of parts
- Analyze a particular context for ways that parts influence each other and create the whole
- Explore norms*, concepts, situations, and experiences from several perspectives, theoretical frameworks and worldviews

Think and learn creatively

- Show curiosity and interest in the world, new experiences, materials, and puzzling or surprising events
- Experiment with ideas, hypotheses, educated guesses and intuitive thoughts
- Explore complex systems and issues using a variety of approaches such as models, simulations, movement, self-reflection and inquiry
- Create or re-design objects, designs, models, patterns, relationships, or ideas by adding, changing, removing, combining and separating elements
- Imagine and create central images or metaphors for subject area content or cross-disciplinary ideas.

Think and learn critically

- Analyze and critique objects, events, experiences, ideas, theories, expressions, situations, and other phenomena
- Distinguish among facts, opinions, beliefs and preferences
- Apply various criteria to assess ideas, evidence, arguments, motives and actions
- Apply, evaluate, and respond to differing strategies for solving problems and making decisions
- Analyze factors that influence self and others' assumptions and abilities to think deeply, clearly and fairly.

*Norms can include unexamined privilege (i.e., unearned rights/entitlements/immunity/exemptions associated with being "normal") which creates a power imbalance gained by birth, social position, or concession and provides a particular context.

Developing Identity and Interdependence

(Related to CELs of Personal and Social Development and Technological Literacy)

Identity develops as an individual interacts with others and the environment, and learns from various life experiences. The development of a positive self-concept, the ability to live in harmony with others, and the capacity and aptitude to make responsible decisions about the natural and constructed world supports the concept of interdependence. The focus within this competency is to foster personal reflection and growth, care for others, and the ability to contribute to a sustainable future.

Understand, value, and care for oneself (intellectually, emotionally, physically, spiritually)

- Recognize that cultural and linguistic backgrounds, norms, and experiences influence identity, beliefs, values and behaviours
- Develop skills, understandings, and confidence to make conscious choices that contribute to the development of a healthy, positive self-identity
- Analyze family, community, and societal influences (such as recognized and unrecognized privileges) on the development of identity
- Demonstrate self-reliance, self-regulation, and the ability to act with integrity
- Develop personal commitment and the capacity to advocate for self.

Understand, value, and care for others

- Demonstrate openmindedness* toward, and respect for, all
- Learn about various peoples and cultures
- Recognize and respect that people have values and worldviews that may or may not align with one's own values and beliefs
- Value the varied abilities and interests of individuals to make positive contributions to society
- Advocate for the well-being of others.

Understand and value social, economic, and environmental interdependence and sustainability**
- Examine the influence of worldviews on one's understanding of interdependence in the natural and constructed world
- Evaluate how sustainable development depends on the effective and complex interaction of social, environmental and economic factors
- Analyze how one's thinking, choices, and behaviours affect living and non-living things, now and in the future
- Investigate the potential of individual and group actions and contributions to sustainable development
- Demonstrate a commitment to behaviours that contribute to the well-being of the society, environment, and economy – locally, nationally and globally.

*Openmindedness refers to a mind that is open to new ideas, and free from prejudice or bias in order to develop an "ethical space" between an existing idea and a new idea (Ermine).

**Sustainability refers to making informed decisions for the benefit of ourselves and others, now and for the future, and to act upon those decisions for social, economic, and environmental well-being.

Developing Literacies

(Related to CELs of Communication, Numeracy, Technological Literacy, and Independent Learning)

Literacies provide many ways to interpret the world and express understanding of it. Being literate involves applying interrelated knowledge, skills, and strategies to learn and communicate with others. Communication in a globalized world is increasingly multimodal. Communication and meaning making, therefore, require the use and understanding of multiple modes of representation. Each area of study develops disciplinary literacies (e.g., scientific, economic, physical, health, linguistic, numeric,

aesthetic, technological, cultural) and requires the understanding and application of multiple literacies (i.e., the ability to understand, critically evaluate, and communicate in multiple meaning making systems) in order for students to participate fully in a constantly changing world.

Construct knowledge related to various literacies

- Acknowledge the importance of multiple literacies in everyday life
- Understand that literacies can involve words, images, numbers, sounds, movements, and other representations and that these can have different interpretations and meanings
- Examine the interrelationships between literacies and knowledge, culture and values
- Evaluate the ideas and information found in a variety of sources (e.g., people, databases, natural and constructed environments)
- Access and use appropriate technologies to investigate ideas and deepen understanding in all areas of study.

Explore and interpret the world using various literacies

- Inquire and make sense of ideas and experiences using a variety of strategies, perspectives, resources, and technologies
- Select and critically evaluate information sources and tools (including digital) based on the appropriateness to specific tasks
- Use various literacies to challenge and question understandings and interpretations
- Interpret qualitative and quantitative data (including personally collected data) found in textual, aural and visual information gathered from various media sources
- Use ideas and technologies in ways that contribute to creating new insight.

Express understanding and communicate meaning using various literacies

- Create, compute, and communicate using a variety of materials, strategies, and technologies to express understanding of ideas and experiences
- Respond responsibly and ethically to others using various literacies
- Determine and use the languages, concepts, and processes that are particular to a discipline when developing ideas and presentations
- Communicate ideas, experiences, and information in ways that are inclusive, understandable and useful to others
- Select and use appropriate technologies in order to communicate effectively and ethically.

Developing Social Responsibility

(Related to CELs of Communication, Critical and Creative Thinking, Personal and Social Development, and Independent Learning)

Social responsibility is the ability of people to contribute positively to their physical, social, and cultural environments. It requires an awareness of unique gifts and challenges among individuals and communities and the resulting opportunities that can arise. It also requires participation with others in

creating an ethical space* to engage in dialogue, address mutual concerns, and accomplish shared goals.

Use moral reasoning processes

- Evaluate the possible consequences of a course of action on self, others, and the environment in a particular situation
- Consider the implications of a course of action when applied to other situations
- Consistently apply fundamental moral values** such as "respect for all"
- Demonstrate a principle-based approach to moral reasoning
- Examine how values and principles have been and continue to be used by persons and cultures to guide conduct and behaviours.

Engage in communitarian thinking and dialogue

- Model a balance in speaking, listening and reflecting
- Ensure that each person has an opportunity to contribute
- Demonstrate courage to express differing perspectives in a constructive manner
- Use consensus-building strategies to work towards shared understanding
- Be sensitive to, and respectful of, diversity and different ways of participating.

Take social action

- Demonstrate respect for and commitment to human rights, treaty rights and environmental sustainability
- Contribute to harmony and conflict resolution in own classroom, school, family and community
- Provide support in a manner that is respectful of the needs, identity, culture, dignity and capabilities of all persons
- Support individuals in making contributions toward achieving a goal
- Take responsible action to change perceived inequities or injustice for self and others.

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*An ethical space exists between separate worldviews. In this space, "we can understand one another's knowledge systems" (Ermine, 2006). For further information, see Willie Ermine's work related to ethical space.

**The most basic moral value underlying development of the CEL of Personal and Social Development is that of respect for persons. For further discussion, related to fundamental moral values, refer to *Understanding the Common Essential Learnings: A Handbook for Teachers* (1988, pages 42-49). See also *Renewed Objectives for the CELs of Critical and Creative Thinking and Personal and Social Development* (2008).

Aim and Goals

The **aim** of K-12 Arts Education is to enable students to understand and value arts expressions throughout life.

Goals are broad statements identifying what students are expected to know and be able to do upon completion of the learning in a particular area of study by the end of Grade 12.

The three goals of arts education from Kindergarten to Grade 12 are:

Cultural/Historical (CH) - Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

This goal focuses on the role of the arts in various cultures, the development of the arts throughout history, and factors that influence contemporary arts and artists. It includes the historical development of dance, drama, music, and visual art within its social, cultural and environmental context. In addition, the goal includes learning about the arts in contemporary societies, popular culture, and interdisciplinary forms of expression. The intent is to develop students' understanding of the arts as important forms of aesthetic expression, and as records of individual and collective experiences, histories, innovations, and visions of the future.

Critical/Responsive (CR) - Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, research, creativity, and collaborative inquiry.

This goal enables students to respond critically to images, sounds, performances, and events in the artistic environment, including the mass media. Students become participants in the interactive process between artist and audience rather than passive consumers of the arts. Several processes are provided to help teachers guide discussion and encourage various responses to works of art; for example, visual art works, musical compositions, or dance and drama performances. The processes are intended to move students beyond quick judgement to informed personal interpretation, and can be used with each   of the arts disciplines and interdisciplinary works. These processes are described in "Responding to Arts Expressions", located in the curriculum support materials area of the Ministry of Education website. The intent of this goal is also to ensure that students are actively engaged with artists in their own communities and recognize that the arts are integral to the lives and cultures of every community.

Creative/Productive (CP) - Students will inquire, create, and communicate through dance, drama, music, and visual art.

This goal includes the exploration, development, and expression of ideas in the language of each art form. Each discipline involves students in different ways of thinking, inquiring, and conveying meaning. Each form involves students in creative processes and means of inquiry that require students to reflect on big ideas, and investigate compelling questions using the language, concepts, skills, techniques, and processes of that discipline. In order for an activity to be creative, students must

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be engaged in critical thinking, observation and other forms of research, active exploration, and creative problem-solving processes. Students learn where ideas come from, and how ideas can be developed and transformed in each art form. Documentation is also an important part of the creative process, and can be used for purposes of idea development and refinement, assessment, and sharing learning with others. Reflection, both ongoing and summative, is an essential part of every creative process, and allows students to assess and evaluate their continued growth in their creative endeavours.

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. 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 information;
- are directly involved and engaged in the discovery of new knowledge;
- encounter alternative perspectives and differing ideas that transform knowledge and experience into deep understandings;
- transfer new knowledge and skills to new circumstances; and,
- take ownership and responsibility for their ongoing learning and mastery of curriculum content and skills.

(Adapted from Kuhlthau, Maniotes, & Caspari, 2007)

Inquiry learning is not a step-by-step process, but rather a cyclical process, with various phases of the process being revisited and rethought as a result of students' discoveries, insights and construction of new knowledge. Experienced inquirers will move back and forth among various phases as new questions arise and as students become more comfortable with the process. The following graphic shows various phases of the cyclical inquiry process.

Constructing Understanding Through Inquiry
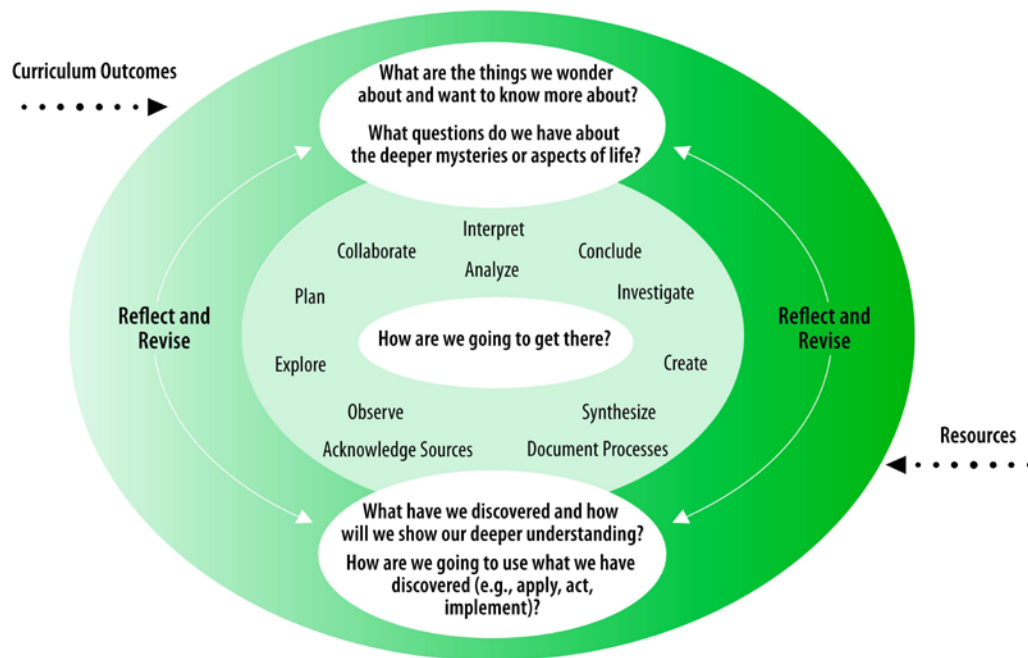
An important part of any inquiry process is student reflection on their learning and the documentation needed to assess the learning and make it visible. Student documentation of the inquiry process may take the form of works-in-progress, reflective writing, journals, reports, notes, models, arts expressions, photographs, video footage, action plans and many more.

Creating Questions for Inquiry

It is important that teachers and students learning within meaningful contexts that relate to their lives, communities and world. Teachers and students need to identify big ideas and questions for deeper understanding central to the area of study.

Big ideas invoke inquiry questions. These questions are important in developing a deep understanding of the discipline or an area of study within the discipline. They do not have obvious answers and they foster high-order thinking. They invite genuine inquiry.

It is important to develop questions that are evoked by student interests and sense of wonder and have potential for rich and deep learning. These questions are used to initiate and guide inquiries that lead to deep understandings about topics, problems, ideas, challenges, issues, concepts and areas of study related to curriculum content and outcomes.

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

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

Big Ideas for Inquiry

The following big ideas and inquiry questions are provided as suggestions for teachers and students to consider investigating at the 10, 20 and 30 levels.

Visual Art 10

Big Ideas	Sample Inquiry Questions
Suggested Focus: Foundations in Visual Art • Sources of inspiration • Exploration of ideas • Techniques and skill development in various media • Elements of art and principles of design • Image development strategies • Self- and peer-assessment • Responding to visual arts expressions	What source of inspiration would motivate you personally to create a work of art? How do visual artists explore ideas? How can we support each other with our research and development of our ideas and skills in visual art? How have professional artists applied the elements of art, principles of design and image development strategies in their work? What are some image development strategies we can use to investigate and express our ideas visually? How can we apply what we have learned in the past and from professional artists to our own work? What is the cause of under representation of women or First Nations works in art history books? Why are some new art forms only appreciated after their time? Who decides what is art?
Suggested Focus: Differing Perspectives • Cultural and historical influences • Appropriation	How do artists from various cultural backgrounds draw on their historical traditions in contemporary work? What has influenced your own work? How does your own work draw on sources of inspiration without appropriating the ideas or imagery of others?

• Collaborative projects	How can collaborative projects ensure a respect for individual ideas and voices while building consensus for the collective work?
• Identity	
	In what ways could our individual and cultural identities be expressed visually?
• Voice	
• Treaties and relationships	How have Saskatchewan artists responded to issues arising from Treaties and how could we respond and help to build relationships through our own work?
• Place	
	What is meant by 'artistic voice' or 'sense of place' and whose work from Saskatchewan will we use for discussion and inspiration, and why?

Visual Art 20

Big Ideas	Sample Inquiry Questions
Suggested Focus: Ideas and Inspiration	How could we portray an idea in different ways using a variety of media and/or art-making practices?
• Image development strategies	How do the image development strategies and media used bring meaning to the art work?
• Art-making practices	How does the art work influence the viewer or extend meaning?
• Worldviews	In what ways has your art-making process and experience influenced or changed you?
• Colonization and human rights	What have been some effects of colonization around the world and how visual artists responded?
• Criteria for self- and peer-critiques	How will you respond to issues of colonization through your individual and collective work?
• Interdisciplinary work	Who decides what is valuable art?
	What criteria will we use to critique our art work?
	How do criteria used to critique art works change according to time, place, media and social and cultural context?

Visual Art 30

Big Ideas	Sample Inquiry Questions
Suggested Focus: Global Perspectives • Visual arts practices and movements around the world • Individual and collaborative creative processes • Refining skills and techniques • Selecting subject matter and media to express ideas	What are some of the historic arts movements, schools or trends that you find personally interesting? What are some current and emerging movements, schools or trends in visual arts practices globally? Who are some of the artists who are being recognized for influencing current movements and visual art practices globally and locally? How can we help each other to explore new ideas and media? What are some ways to identify our own technical strengths and areas that require further practise to improve? What is my plan to progress and grow throughout this creative process (e.g., research, locate visual references, create maquette/model)?
Suggested Focus: Community Partnerships and Careers in Visual Art	How can collaborative work inspire one's own thinking and image making? Who are the artists in our community and how can we access support to undertake a collaborative project (e.g., artists in schools grant)? What opportunities exist for careers in the visual arts and what further learning is required?
Suggested Focus: Social Issues • Social commentary • Developing personal style and voice • Artists as agents of change • Social issues in our communities (e.g., homelessness, bullying, unfulfilled treaties, missing and murdered women, reconciliation, gender and	How have artists used their work to express personal and community views on social issues throughout history? How might we express our personal style and voice concerning topics of personal interest within a global perspective (e.g., sustainability, violence, human rights, artistic movements)? Who are some of the local and Canadian artists who are raising awareness about social issues today? How could you express your relationship with the land and issues of social, economic and environmental sustainability visually?

sexual diversity, poverty, child welfare policies and practices)	Why are female artists underrepresented in art history books?
Suggested Focus: Science and Technology • Historic relationship between art and science • Evolution and application of technologies in visual arts	What has been the relationship between art and science throughout time? How can we use science and technology in the creation of our own work? How are contemporary artists using science and technology to explore ideas and enhance their artistic expression?
Suggested Focus: Resistance, Resilience and Propaganda	
Suggested Focus: Race, Gender and Sexual Orientation	
Suggested Focus: Politics	
Suggested Focus: Innovations	

Visual Art 10, 20 and/or 30

Big Ideas	Sample Inquiry Questions
Suggested Focus: Identity	
Suggested Focus: Global Cultural Explorations	
Suggested Focus: Popular Culture and Mass Media	
Suggested Focus: Spiritual Images	
Suggested Focus: Local and Regional Culture	

Suggested Focus: Cultural Communities of Canada	
Suggested Focus: Interdisciplinary Connections	
Suggested Focus: Good Design is Good Business	
Suggested Focus: Environmental Issues	
Suggested Focus: Change and Evolution (i.e., art across time)	
Suggested Focus: Hollywoodism and Celebrity	
Suggested Focus: Perceiving Nature	
Suggested Focus: Telling a Story	
Suggested Focus: Fantasy and Imagination	

An Effective Arts Education Program

The arts education curriculum has been developed for all students in the province. The curriculum allows for both disciplinary and interdisciplinary studies. The term "arts" includes fine arts, popular arts, traditional arts, commercial arts, functional arts, and interdisciplinary arts with the understanding that there is much overlap among categories as is the case in much contemporary arts practice.

The Saskatchewan arts education curriculum provides students with a unique "way of knowing" about the world and human experience. Research clearly demonstrates the benefits of arts education, not only for those students who have a special interest in the arts, but for all students facing a future that requires multiple literacies, creative and critical thinking, and innovative problem-solving abilities that will apply to their daily lives and any post-secondary careers or personal endeavours.

Students in effective arts education programs will have opportunities to:
- apply creative processes in a variety of art forms and media
- develop self-confidence in their own creative abilities
- recognize that artists are thinkers, and that their imaginations and creativity contribute to the understanding of human existence
- investigate community and global issues explored by contemporary artists
- discover through the arts how societies express their histories, values, and beliefs
- celebrate Saskatchewan's and Canada's rich cultural and artistic heritage.

Research included in *Learning, Arts, and the Brain: The Dana Consortium Report on Arts and Cognition*, and the report entitled *Critical Links: Learning in the Arts and Student Academic and Social Development*, demonstrates that arts education provides students with tremendous benefits including increased cognitive abilities, improved conflict resolution and other social skills, and higher levels of motivation and student engagement. (Deasy, 2002 and Gazzaniga,2008)

Arts and Learning Spaces

This curriculum requires that all students have opportunities to   develop their own creativity and learn about the innovative work of Saskatchewan's arts community. Students are encouraged to partner with local arts and learning experts to immerse themselves in real world creative processes and develop knowledge of Saskatchewan and Canadian arts expressions. These interactions help students to discover that artistic work is situated within personal, cultural, regional, and global contexts; embraces diversity and inclusion; and reveals distinct identities and a unique sense of place.

One of the major challenges facing schools today is finding effective ways to build new relationships with the wider community. When arts resources and expertise outside of school are drawn upon, a new learning space is created, helping to remove boundaries between school and community. This new learning space enables a range of formal and informal arts education experiences to take place such as collaborative inquiry projects, intercultural exchange, mentor-based relationships, and use of new interactive technologies to bring about a synergy of learning among students, teachers, and professional artists.

Many opportunities exist for schools and school divisions to enter into formal and informal partnerships with other educational institutions, local artists, musicians and composers, dancers and choreographers, dramatic artists, filmmakers, and arts and cultural organizations. E-learning opportunities such as Live Interactive Video Education satellite broadcasts, arts and learning tours and workshops such as those offered by the Organization of Saskatchewan Arts Councils, web- based resources such as ARTSask.ca, art gallery outreach programs, workshops with local music, dance, and theatre groups, provincial Artists in Schools grants, and long- or short-term artist residencies such as the arts and learning programs managed by the Saskatchewan Arts Board with support of SaskCulture are examples of arts and learning communities working together to provide meaningful educational experiences of all students.

Arts Education and Student Engagement

Current research on learning indicates that arts education has extremely positive outcomes in the area of student engagement. Students are more likely to develop deep understanding when they are actively engaged and have a degree of choice about what is being learned and how it is being learned and assessed. Student engagement is affected by a complex range of variables, but studies show that engagement is increased dramatically through effective instructional practices that include high quality arts education experiences.

Research-based indicators of high quality arts education programs include:
- an inclusive stance with accessibility to all students
- active partnerships between schools and arts organizations and between teachers, artists, and community
- shared responsibility among stakeholders for planning, implementation, assessment, and evaluation
- a combination of development within the specific art forms (education in the arts) with artistic and creative approaches to learning (education through the arts)
- opportunities for public performance, exhibition, and/or presentation
- provision for critical reflection, problem solving, and risk taking
- emphasis on collaboration
- detailed strategies for assessing and reporting on students' learning, experiences, and development
- ongoing professional learning for teachers, artists, and the community
- flexible school structures and permeable boundaries between schools and community.

(Bamford, 2006, p. 140)

Student engagement depends on more than a charismatic teacher. The learning program must be relevant to students' lives and interests, and co-constructed with them. This type of democratic interaction requires a shift in ownership of the learning program from a solitary teacher-delivered program to increased teacher-learner-community collaboration.

Studies such as the Paul Hamlyn Foundation's *Learning Futures: Next Practice in Learning and Teaching* indicate that far too many students are disengaged from school and report that learning is often fragmented or disconnected, not relevant to real life, and is being done 'to' them instead of 'with' them. Involving students in learning experiences that encourage connection-making among the arts and other disciplines leads to learning that is deep (reflective, metacognitive), authentic (real-world contexts, meaningful to students' lives), and motivational (task/goal oriented, inspires students to further learning). Students who are engaged in high quality arts education programs take pride in their work and accomplishments, and recognize that their individual and collective voice is heard and respected.

> Mihaly Csikszentmihalyi refers to engagement as, *"... a connection between something inside and an opportunity outside to ... produce something real"*. When students are engaged in their learning, the magic of discovery is tangible, visible, shared, and motivational, even for the observer.   (Pasquin & Winn, 2007, p. 176)

Arts Education and Student Voice

Adam Fletcher, on his website *Soundout: Promoting Student Voice in School*, defines student voice as "the individual and collective perspective and actions of young people within the context of learning and education". Through long-term work on student engagement and student voice, Fletcher concludes that student voice is about learning, teaching, school improvement, youth development, school culture, diversity, integrity, and civic engagement. He states that "student voice is formed of the unique perspective of the young people in our schools. It is formed in the same ways that adult voice   is; that is, experience and education help students create opinions, ideas, and beliefs to which they give their voice." Teachers and students who interact within high quality arts and learning spaces have learned how to negotiate and co-construct democratic learning models. Arts education is one of the most effective vehicles for empowering students to reflect on, act on, and give voice to, their own opinions, beliefs, and ideas through the creation and presentation of their own arts expressions.

The following chart provides examples of arts education experiences and instructional approaches that encourage increased student engagement and respect for student voice.

An effective arts education program promotes student engagement and respect for student voice by providing opportunities for students to:
- become involved in planning a variety of personalized ways to achieve learning outcomes
- explore ideas and concepts, take risks, experiment, and improvise with processes and media
- develop understanding, skills, and abilities within meaningful contexts
- investigate and find solutions for a variety of artistic   challenges
- ask questions about big ideas and topics that have relevance to their lives
- design and collaborate on inquiry projects that address their questions
- make connections among the arts and other disciplines
- work in partnership with teachers and professionals in the arts in formal and informal settings

- have flexibility and choice among a variety of approaches to learning
- negotiate assessment practices including self-assessment
- collaboratively design assessment criteria and rubrics
- work with teachers, artists, and community members to document and share their learning with others.

The arts provide opportunities for young people to experiment with ideas and put them into action .... Young people see the arts -- personally and for their societies -- playing unique social and educational roles, and they view their work as real, vital, and necessary. (Brice Heath & Robinson, 2004, p. 108)

Creative Technologies

This curriculum encourages the creative use of strategies, materials, instruments, electronic devices and technologies in the making and sharing of arts expressions. Creation and performance using digital media is an essential part of contemporary professional arts practices and arts education.

In arts education classes, students have opportunities to develop their digital skills and expressive use of media through experiences in areas such as photography, sound design, drawing, editing and remixing, graphic design, web-based arts, beatboxing, coding, electronic dance music, product design, video mashups, animation, interactive media and multidisciplinary experimental performance.

Students will incorporate digital media and investigate current and emerging technologies in their arts education classes when producing, documenting and sharing dance, drama, music and visual art expressions. They will also engage in critiques and research the work of contemporary artists who incorporate creative technologies in their practices.

Using this Curriculum

Outcomes define what students are expected to know, understand and be able to do by the end of a grade or secondary level course in a particular area of study. Therefore, all outcomes are required. The outcomes provide direction for assessment and evaluation, and for program, unit and lesson planning.

Outcomes:
- focus on what students will learn rather than what teachers will teach;
- specify the skills, abilities, knowledge and/or attitudes students are expected to demonstrate;
- are observable, assessable and attainable; and
- are supported by indicators which provide the breadth and depth of expectations.

Indicators are representative of what students need to know and/or be able to do in order to achieve an outcome. When planning for instruction, teachers must comprehend the set of indicators to understand fully the breadth and the depth of learning related to a particular outcome. Based on this understanding of the outcome, teachers may develop indicators that are responsive to students' needs, interests and prior learning. Teacher-developed indicators must maintain the intent of the outcome.

The set of indicators for an outcome:
- provides the intent (breadth and depth) of the outcome;
- tells the story, or creates a picture, of the outcome;
- defines the level and types of knowledge required; and
- is not a checklist or prioritized list of instructional activities or assessment items.

Other Terms

Within curricula, the terms "including", "such as" and "e.g.," serve specific purposes:
- **Including** prescribes content, contexts or strategies that students must experience in their learning, without excluding other possibilities.
- **Such as** provides examples of possible broad categories of content, contexts or strategies that teachers or students may choose, without excluding other possibilities.
- **E.g.** offers specific examples of what a term, concept or strategy might look like.

Outcomes at a Glance

10	20	30
CP10.1 Create art works that explore ideas using a variety of image development strategies within a range of cultural contexts.	CP20.1 Engage in artistic risk-taking with ideas, media and image development strategies to achieve meaning.	CP30.1 Purposefully select and manipulate media and image development strategies to express ideas demonstrating personal style and voice.
CP10.2 Demonstrate, through practice, a variety of drawing/mark making techniques, skills and compositional strategies using a range of media, to communicate ideas.	CP20.2 Create art works in a variety of visual art practices (e.g., drawing, painting, crafting, printmaking, digital technologies, sculpture) to explore ideas derived from various sources of inspiration including Saskatchewan First Nations and Métis artists.	CP30.2 Independently plan and create art works, in selected media and forms, demonstrating own voice and artistic growth.
CP10.3 Experiment with various art practices (e.g., drawing, painting, crafting, printmaking, digital technologies, sculpture, installation) to develop new or unique ideas.	CP20.3 Create art works, using various practices (e.g., drawing, painting, crafting, printmaking, digital technologies, sculpture, installation), that respond to diverse worldviews.	CP30.3 Demonstrate ability to innovate and take risks using familiar and unfamiliar art-making processes and techniques.
CP10.4 Use inquiry to create a work of art inspired by the work of Saskatchewan artists.	CP20.4 Use inquiry to create a work of art inspired by the work of local and international artists.	CP30.4 Use inquiry to create a work of art inspired by the work of current Canadian artists whose work responds to socially relevant topics (e.g., sustainability, social justice, diversity and inclusion).
CR10.1 Assess to improve own art work using self-reflection and peer feedback.	CR20.1 Identify and analyse criteria for critiquing and valuing various forms of visual art.	CR 30.1 Collaborate with peers, teachers, and/or mentors to generate and apply appropriate contextual criteria for a critique of an art work.
CR10.2 Examine how image development strategies are used by Saskatchewan artists, including First Nations and Métis artists, to achieve meaning.	CR20.2 Analyze factors (e.g., inspiration, technology, culture, environment, events, government policies) that influence art-making practices around the world, past and present.	CR30.2 Critically respond, individually and collectively, to a series or body of work by Canadian artists including works that address the impact of colonialism.

CR10.3 Reflect/respond critically to art works of professional artists, including Indigenous artists, to explore artistic intent.	CR20.3 Reflect/respond critically to self and peer art works in progress to enhance ideas and convey meaning.	CR 30.3 Reflect/respond critically on choice of discipline, content and media in the development of own voice and style.
CH10.1 Investigate Saskatchewan art works that convey perspectives about topics related to Treaties and building of relationships.	CH20.1 Investigate art works from around the world that address the human rights of Indigenous and various cultures.	CH 30.1 Investigate how visual art in Canada can support and build relationships and deepen understanding that we are all treaty people.
CH10.2 Investigate the impact of visual culture on students' lives and human condition.	CH20.2 Investigate how artists from around the world manipulate media, form and content in interdisciplinary work.	CH30.2 Examine how visual art expressions have changed over time and/or inspired change in individuals, communities and societies.
CH10.3 Research and share findings about opportunities to continue lifelong engagement and learning in visual art.	CH20.3 Investigate opportunities in arts communities and visual art related practices and careers in Saskatchewan, Canada and the world.	CH30.3 Engage with communities to collaborate and build relationships beyond the classroom through visual art experiences.

[Legend]

[CP10.1]

CP or CR or CH	Creative/Productive or Critical/Responsive or Cultural Historical Goal
1	Outcome number
a	Indicator

Visual Art 10: Outcomes and Indicators

Creative/Productive (CP) Goal: Students will inquire, create, and communicate through dance, drama, music and visual art.

CP10.1 Create art works that explore ideas using a variety of image development strategies within a range of cultural contexts.

a. Experiment with image development strategies, including strategies such as:
- abstract
- animate
- distort
- dreaming
- elaborate
- exaggerate
- fragment
- juxtapose
- magnify
- metamorphose
- miniaturize
- multiply
- point of view
- reverse
- rotate
- simplify
- story
- stylize
- visioning.

b. Review and examine connections between image development strategies and the elements of art (e.g., colour, form, line, shape, space, texture, tone, value) and principles of design (e.g., balance, contrast, movement, rhythm, pattern, harmony, emphasis, proportion).

c. Apply selected image development strategies to manipulate one or more elements of art or principles of design (e.g., elaborate by adding pattern to an image).

d. Manipulate and apply image development strategies to solve visual problems and communicate ideas.

e. Conduct an inquiry into artistic styles and apply image development strategies to create a work of art reflecting a selected style.

f. Collaborate on a work of art that reflects understanding of styles and image development strategies.

CP10.2 Demonstrate, through practice, a variety of drawing/mark making techniques, skills and compositional strategies using a range of media, to communicate ideas.

a. Practise 2D and 3D drawing/mark making and compositional strategies using several methods such as observation, memory, imagination, contour, gesture and visual references.

b. Experiment with methods of representing subject matter (e.g., nature studies, landscape, cityscape, interiors, portraits, still life, figure studies, hand and feet studies) through drawing/mark making.

c. Employ a variety of drawing/mark making techniques (e.g., gesture, contour, perspective, grid) to improve visual impact and communicate ideas.

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d. Purposefully manipulate, through drawing/mark making techniques, selected elements of art and principles of design in own work.

e. Experiment with communicating ideas through drawing/mark making using various media (e.g., graphite, charcoal, paint, digital technologies, conté, pastels, wire, pen and ink, clay).

f. Discuss the difference between copying as a learning exercise versus representing other ideas as one's own (e.g., intellectual copyright).

g. Demonstrate personal progress and experimentation with creative processes using a means of documentation such as a sketchbook, journal, portfolio or digital images and records.

CP10.3 Experiment with various art practices (e.g., drawing, painting, crafting, printmaking, digital technologies, sculpture, installation) to develop new or unique ideas.

a. Create an art work that has personal meaning and reflect on growth (e.g., How has your art changed you or how are you seeing yourself differently now?).

b. Create an art work that uses visual metaphor and/or symbols to make connections and communicate meaning.

c. Transform ideas into visual form using various art practices.

d. Express new or unique ideas respecting intellectual property/copyright.

e. Take risks, build on accidents and learn from mistakes.

f. Combine a variety of art practices to create a multimedia piece (e.g., sculpture installation, digital media, found objects, collage).

CP10.4 Use inquiry to create a work of art inspired by the work of Saskatchewan artists.

a. Create an art work based on individual or collaborative inquiry, including for example:
- generating questions for inquiry about the work of Saskatchewan artists (e.g., How do art works reflect a sense of place?)
- comparing and contrasting the work of urban and rural Saskatchewan artists
- researching and viewing works of recognized SK artists
- experimenting with techniques and media used by SK artists.

b. Engage with Elders, Knowledge Keepers, and/or Indigenous artists to examine traditional and contemporary visual art practices.

c. Engage with Indigenous and non-Indigenous artists to discuss sources of inspiration and art practices and apply new knowledge to own work.

d. Examine respectful ways of using sources of inspiration including issues of appropriation (e.g.,

What are the dynamics that make "borrowing" ideas appropriate or not?).

Critical/Responsive (CR) Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, research, creativity, and collaborative inquiry.

CR10.1 Assess to improve own art work using self-reflection and peer feedback.

a. Develop and use co-constructed criteria and assessment tools (e.g., rubric) to improve own work.

b. Assess own growth of visual art techniques and drawing skills using self-reflection and collaboratively-developed criteria.

c. Provide formative feedback on peers' work.

d. Set goals to improve own work.

CR10.2 Examine how image development strategies are used by Saskatchewan artists, including First Nations and Métis artists, to achieve meaning.

a. Discuss the use and impact of image development strategies in own and others' work, including strategies such as:

- abstract
- animate
- distort
- elaborate
- exaggerate
- fragment
- juxtapose
- magnify
- metamorphose
- miniaturize
- multiply
- point of view
- reverse
- rotate
- simplify
- stylize.

b. Explore various approaches for responding to an art work such those described in *Responding to Arts Expressions*.

c. Research and analyse how materials, techniques, image development strategies and technologies can be used to represent ideas visually (e.g., research Harvard Project Zero initiatives such as visible thinking and process folios)

d. Examine and discuss art works that express personal and cultural identity, First Nations and Métis perspectives, and work from diverse Saskatchewan contexts (e.g., farming environments, urban pop culture, the far North, immigrant experiences).

e. Conduct an inquiry into criteria that have been used throughout history for critiquing and valuing art (e.g., Edmund Burke Feldman's *Practical Art Criticism* method).

f. Generate and select inquiry questions to examine related to the topic of art criticism (e.g., Who

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decides what is valuable art? How did Renaissance church patrons influence art practices?).

CR10.3 Reflect/respond critically to art works of professional artists, including Indigenous artists, to explore artistic intent.

a. Examine and discuss art works that represent perspectives of artists from underrepresented groups.

b. Collaborate with peers to identify evaluation criteria that are appropriate for the art work under discussion (e.g., architecture, installation, painting, regalia, birch bark biting, creative technologies).

c. Respond personally (e.g., creative response, formal critique) to art works observed through gallery visits, studio visits, online supports or virtual tours.

d. Conduct research of a particular artist's retrospective body of work to see how the artist's ideas have changed.

Cultural/Historical (CH) Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

CH10.1 Investigate Saskatchewan art works that convey perspectives about topics related to Treaties and building of relationships.

a. View and analyze works by Saskatchewan First Nations and Métis artists that convey perspectives on topics related to Treaties and relationships (e.g., residential school experiences, this land and resource-related rights).

b. Explore perspectives expressed in visual art by Saskatchewan immigrants regarding social justice issues and relationships.

c. Explore, through examination of visual art works, differing perspectives on Treaty promises and promises unfulfilled.

d. Discuss how ideas related to sense of belonging can be expressed in visual art.

e. Examine differing perspectives on relationships to this land and governance issues expressed in visual art.

Note: In Saskatchewan, there are multiple First Nations language groups and a Métis nation, each having a distinct cultural identity with its own spiritual beliefs, ceremonies, practices and traditions. The traditional Métis language is Michif.

First Nations identify themselves as Nihithawak (Woodland Cree), Nehinawak (Swampy Cree), Nehiyawak (Plains Cree), Nakawewiniwak (sometimes referred to as Saulteaux, or Plains Ojibwa or Anishnaabe), Denesutiné (also referred to as Chipewyan), Océti Sakówin (sometimes referred to as Sioux, Assiniboine or Stony). The Dakota, Nakota and Lakota are all part of the Océti Sakówin.

CH10.2 Investigate the impact of visual culture on students' lives and human condition.

a.   Analyze and discuss the impact of visual expressions on self, culture and societies (e.g., expression of personal and cultural identity).

b.   Examine and respond to the influence and meaning of visual designs (e.g., clothing, tattoos, beadwork, skateboards, ski logos, portraiture, web design, social media, gaming, graffiti) observed in daily life.

c.   Conduct an inquiry on the use of visual imagery by corporations and others to promote differing perspectives and/or influence thought (e.g., social justice movements, advertising, propaganda and political imagery).

d.   Analyze choices made in own and others' visual expressions of self (e.g., choice of clothing, hairstyles, jewelry).

e.   Research the concept of visual literacy and its evolution (e.g., web design, rock concert staging, YouTube videos, powwows).

CH10.3 Research and share findings about opportunities to continue lifelong engagement and learning in visual art.

a.   Conduct an inquiry into art making practices and traditions in Indigenous communities.

b.   Investigate the role of the arts in Indigenous communities in sustaining and teaching cultural heritage.

c.   Engage with artists as a means to discover and explore personal identity.

d.   Generate a list of opportunities for engaging in visual art related activities and careers during and after high school and discuss various ways of accessing these opportunities.

e.   Demonstrate awareness of arts community organizations and potential careers in visual art related fields (e.g., photographer, animator, curator, graphic designer, architect, illustrator).

f.   Consider entering art shows in community, collaborate with other schools, visit galleries and reflect on the learnings.

g.   Research artist collectives, alternative gallery environments, artist run centers, or student-run art pop-up center, and consider opportunities for lifelong engagement and learning.

h.   Seek our opportunities to contribute to an art project or exhibition in school and/or community (e.g., senior citizens home exhibition).

Visual Art 20: Outcomes and Indicators

Creative/Productive (CP) Goal: Students will inquire, create, and communicate through dance, drama, music and visual art.

CP20.1 Engage in artistic risk-taking with ideas, media and image development strategies to achieve meaning.

a. Examine and explore how image development strategies impact meaning including strategies such as:

- abstract
- animate
- distort
- dreaming
- elaborate
- exaggerate
- fragment
- juxtapose
- magnify
- metamorphose
- miniaturize
- multiply
- point of view
- reverse
- rotate
- simplify
- story
- stylize
- visioning.

b. Investigate a variety of contexts, perspectives, visual art media, forms and techniques to communicate ideas visually.

c. Collect and develop ideas from a variety of sources of inspiration (e.g., treaty, sustainability, fiction, music, YouTube, other artists' artistic styles).

d. Portray an idea in different ways using a variety of media, image development strategies and current technologies.

e. Demonstrate risk taking through experimentation with new ideas, unfamiliar media and image development strategies.

CP20.2 Create art works in a variety of visual art practices (e.g., drawing, painting, crafting, printmaking, digital technologies, sculpture) to explore ideas derived from various sources of inspiration including Saskatchewan First Nations and Métis artists.

a. Individually or collectively generate ideas for art making, drawing on various sources of inspiration.

b. Study and investigate ideas using a variety of art-making practices.

c. Solve a selected visual art challenge/problem (e.g., How do artists explore an idea?) using one or more visual art practices.

d. Conduct a hand-on inquiry into various visual art practices to inform own practice.

e. Work in unfamiliar styles and techniques to develop a sense of voice.

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f. Explore personal values, experiences, beliefs and ways of knowing as inspiration for own art work.

g. Engage with Elders, Knowledge Keepers, and/or Indigenous artists to examine traditional and contemporary visual art practices.

h. Engage with Indigenous and non-Indigenous artists to discuss sources of inspiration and art practices and apply new knowledge to own work.

i. Examine respectful ways of using sources of inspiration including issues of appropriation (e.g., What are the dynamics that make "borrowing" ideas appropriate or not?).

CP20.3 Create art works, using various practices (e.g., drawing, painting, crafting, printmaking, digital technologies, sculpture, installation), that respond to diverse worldviews.

a. Research art works that reflect diverse worldviews (e.g., Indigenous, Western, religious, feminist, immigrant, traditional, cultural) and apply learning to own work.

b. Express identity in relation to a larger worldview through own work.

c. Research a controversial topic (e.g., environmental sustainability, immigration, gender identity, political activism) from the perspective of opposing or diverse worldviews (e.g., philosophical, spiritual, gender, cultural) and respond to the same topic through own art work.

CP20.4 Use inquiry to create a work of art inspired by the work of local and international artists.

a. Examine artistic styles and identify use of image development strategies and apply to own work as source of inspiration

b. Use an artistic style in an original way (e.g., imagine the artist's next work with own interpretation).

c. Create an art work based on individual or collaborative inquiry, including for example:
- generating questions for inquiry about the work of International artists (e.g., How do art works reflect a sense of place?)
- comparing and contrasting the work of international artists
- researching and viewing works of recognized international artists
- experimenting with techniques and media used by international artists.

d. Respond to the work of international artists (e.g., visit galleries, virtual tours, online resources).

Critical/Responsive (CR) Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, research, creativity, and collaborative inquiry.

CR20.1 Identify and analyse criteria for critiquing and valuing various forms of visual art.

a. Develop and use co-constructed criteria and assessment tools.

b. Identify criteria that are most appropriate to a particular form or style of art and apply when critiquing (e.g., architecture, designed object, cultural artifact, contemporary urban street art, comic, controversial public art).

c. Draw on experience and expertise of students and/or community members to further understanding of art forms and artistic practices.

d. Discuss the use and impact of image development strategies in various forms of visual art, including strategies such as:

- abstract
- animate
- distort
- elaborate
- exaggerate
- fragment
- juxtapose
- magnify
- metamorphose

- miniaturize
- multiply
- point of view
- reverse
- rotate
- simplify
- stylize.

CR20.2 Analyze factors (e.g., inspiration, technology, culture, environment, events, government policies) that influence art-making practices around the world, past and present.

a. Respond critically and creatively to art works from a variety of art historical movements and global cultural contexts.

b. Examine how historical events (e.g., making traditional art practices illegal) and Eurocentric models of fine art (e.g., art vs craft) marginalized groups (e.g., women, First Nations artists, Australian Indigenous artists, gender and sexually diverse artists).

c. Demonstrate understanding of the language of art and use appropriate terminology when writing or discussing art works, recognizing historical contexts and respecting cultural practices.

d. Analyze art work and describe possible intention of the artist when interpreting meanings (e.g., Is the artist interested in formal concerns or association, appropriation, complexities and making connections?)

e. Demonstrate understanding of the role of audience or consumer in various art making approaches and presentation environments (e.g., fine art galleries, public art spaces, interactive media, installations).

f. Examine how art can be used as a powerful tool to promote ideas, political ideals, propaganda, perspectives and challenge misconceptions.

g. Determine historical, social and environmental factors that may have influenced the production of art works and interpret own understanding of the works.

h. Compare traditional and contemporary art works from a variety of places and cultures and discuss how ideas, values or beliefs are expressed and may change over time.

i. Describe styles, techniques, themes, media, subjects and motifs who have become identified with groups of artists, historical periods and cultures.

j. Support opinions for interpretation of ideas, symbols and images based on research and contexts in which the work was created.

CR20.3 Reflect/respond critically to self and peer art works in progress to enhance ideas and convey meaning.

a. Review works in progress to promote further development and refinement of own work.

b. Demonstrate critical thinking during assessment of how the art material influences meaning of the work.

c. Discuss how objects and visual images can imply a multiplicity of meanings.

d. Research and discuss how artists used media in a particular school/movement for specific intent.

e. Collaborate with peers to develop criteria for critiques.

f. Apply assessment criteria to evaluate artistic merit of works of art.

g. Reflect on and analyze the intentions, development and interpretations of own and peers' art works in relation to broader regional, national or international contexts.

Cultural/Historical (CH) Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

CH20.1 Investigate art works from around the world that address the human rights of Indigenous and various cultures.

a. Explore and describe connections between art works that express social commentary concerning Indigenous peoples from around the world (e.g., art works that comment on issues such as Indigenous health, racism, self-determination, environmental degradation).

b. Conduct an inquiry into how art has helped to sustain the cultures of Indigenous peoples (e.g., Vernon Ah Kee).

c. Research and discuss art works that comment on the effects of colonization around the world.

d. Conduct an inventory of treaties and related human rights issues globally (e.g., Maori, Mapoon, South American, South Africa) and examine the work of Indigenous artists from those regions.

CH20.2 Investigate how artists from around the world manipulate media, form and content in interdisciplinary work.

a. Research a variety of sources (e.g., websites, galleries, communication media) to observe how artists manipulate media, form and content in interdisciplinary work.

b. Respond to artistic and interactive presentations that utilize creative technologies (e.g., film and photo documentaries).

c. Create art works and corresponding documentation explaining an artistic technique and materials utilized in the production of a work of art from a specific time in history.

d. Examine aspects of culture and history to determine how artists have impacted art historical norms and constructs (e.g., participatory arts expressions).

e. Examine the work of artists who incorporate and infuse traditional art forms with contemporary work (e.g., street artists such as Banksy).

CH20.3 Investigate opportunities in arts communities and visual art related practices and careers in Saskatchewan, Canada and the world.

a. Research formal and informal education opportunities and career paths taken by various local, Canadian and international visual artists (e.g., mentorships, professional associations, community workshops, Indigenous art-making and teaching practices, post-secondary education opportunities).

b. Investigate various funding (e.g., scholarships) and grant opportunities for continuing visual art practice including professional development for emerging and professional artists.

c. Explore job shadowing, mentorship and collaborative project opportunities in own communities.

d. Interview a prominent artist about his/her education and career path.

e. Investigate educational qualifications required to pursue various post-secondary pathways and career options.

f. Examine roles, responsibilities and personal and professional qualities needed to continue developing an ongoing visual art practice.

g. Investigate artist collectives, alternative gallery environments, artist run centers, or student-run art pop-up center, and consider opportunities to volunteer in own community.

Visual Art 30: Outcomes and Indicators

Creative/Productive (CP) Goal: Students will inquire, create, and communicate through dance, drama, music and visual art.

VACP30.1 Purposefully select and manipulate media and image development strategies to express ideas demonstrating personal style and voice.

a. Select and apply image development strategies to enhance own voice and style, including strategies such as:

- abstract
- animate
- crowd*
- disguise*
- dislocate*
- distort
- dreaming
- elaborate
- exaggerate
- fragment

- intertwine*
- isolate*
- juxtapose
- luminate*
- magnify
- metamorphose
- miniaturize
- multiply
- point of view
- polarize*

- reverse
- rotate
- simplify
- serialize*
- story
- stylize
- substitute*
- superimpose*
- transmutation*
- visioning.

introduced at the 30 level

b. Independently develop visual ideas and/or thumbnail sketches for original works of art (e.g., work may be based on the work of another artist but is not a direct copy of that work).

c. Evaluate/critique own ideas and select the best to transform into a visual art product.

d. Identify technical strengths and areas that require further work and practise ways to improve (e.g., visual art journal).

e. Explain (e.g., verbal, written artist statement, critique) how image development strategies were used, and how they and the media help to communicate meaning for self and viewer.

f. Collaborate with peers to develop criteria for critique.

g. Document own work (e.g., sketchbook, portfolio) to support ideas and skill development.

CP 30.2 Independently plan and create art works, in selected media and forms, demonstrating own voice and artistic growth.

a. Plan and refine own art work throughout the creative process (e.g., locate and use visual references, research, create maquette/model, conduct informal critique).

b. Demonstrate risk taking with selected media to convey a sense of individual voice.

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c. Demonstrate thoughtful reflection regarding the challenges and successes of risk-taking.

d. Recontextualize or reuse everyday objects or styles to discover new layers of meaning (e.g., Ruth Cuthand's "Dis-ease" magnified images of bacteria and viruses using beading) for a desired effect.

e. Demonstrate development, breadth and extension of an idea, context, and/or media through a series of works.

f. Create art work expressing individual and/or collective voice concerning an issue of importance to students.

g. Co-construct criteria for assessing and evaluating students' voice, artistic growth and development.

h. Engage with Elders, Knowledge Keepers, and/or Indigenous artists to discuss traditional and contemporary visual art practices.

i. Engage with Indigenous and non-Indigenous artists to discuss art practices and apply new knowledge to own work, respecting cultural contexts.

j. Evaluate own work to ensure respectful use of sources of inspiration (e.g., copyright, appropriation).

k. Explore Indigenous understanding as a way of opening a path to each student's own historical story involving family roots and immigration.

CP 30.3 Demonstrate ability to innovate and take risks using familiar and unfamiliar art-making processes and techniques.

a. Represent understanding by applying learning in a new way (e.g., represent concepts from other areas of study, artist statements, teaching a technique to peers, younger students or a community group).

b. Exhibit confidence and commitment in expressing ideas visually.

c. Collaborate with peers to organize and curate a group exhibition based upon a central theme (e.g., classroom show, community show, online show, printed exhibition catalogue).

d. Investigate various ways of working and thinking associated with the creative process.

e. Practise and refine processes and techniques for artistic intent.

f. Explore and experiment with new and unfamiliar media, techniques, subject matter and ideas (e.g., apply knowledge of motion, body mechanics and figure modeling to digital animation software).

CP30.4 Use inquiry to create a work of art inspired by the work of current Canadian artists whose work responds to socially relevant topics (e.g., sustainability, social justice, diversity and inclusion).

a. Create an art work based on individual or collaborative inquiry, including for example:
- generating questions for inquiry about the social issues reflected in the work of Canadian artists (e.g., How do art works influence change? How can art raise awareness about environmental, social and economic sustainability issues?)
- comparing and contrasting the work of Canadian artists.
- researching and viewing works of recognized Canadian artists
- experimenting with techniques and media used by Canadian artists
- documenting inquiry through own art work
- sharing inquiry findings or learnings with others (e.g., classmates, school, community).

b. Discuss how own art work reflects personal experiences and identity (e.g., newcomer experiences, cultural ways of knowing, personal wellness, gender and sexual diversity).

c. Contribute to a visual art project to raise awareness about a socially relevant topic (e.g., Earth Day event, We Day, public art installation, community arts events, international PARK(ing) Day, artist in residence projects).

Critical/Responsive (CR) Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, research, creativity, and collaborative inquiry.

CR 30.1 Collaborate with peers, teachers, and/or mentors to generate and apply appropriate contextual criteria for a critique of an art work.

a. Examine own and others' art works to reinforce the importance of context when developing criteria (e.g., collaborate with a beadwork artist to identify criteria for critique).

b. Identify criteria that are most appropriate to a particular form or style of art and apply when critiquing (e.g., functional designed object vs urban street art).

c. Provide criterion-referenced feedback on peers' work in a constructive manner incorporating visual art terminology.

d. Consider feedback from peers, teachers, and mentors and provide a rationale for how the visual art work was resolved.

e. Analyse how technical skills, design components and strategies (e.g., elements of art, principles of design, juxtaposition, exaggeration) have been used/manipulated in art work.

h. Discuss the use of image development strategies in the creation and expression of various artists' voice, style and art-making contexts, including strategies such as:

• abstract	• intertwine*	• reverse

• animate	• isolate*	• rotate
• crowd*	• juxtapose	• simplify
• disguise*	• luminate*	• serialize*
• dislocate*	• magnify	• story
• distort	• metamorphose	• stylize
• dreaming	• miniaturize	• substitute*
• elaborate	• multiply	• superimpose*
• exaggerate	• point of view	• transmutation*
• fragment	• polarize*	• visioning.

introduced at the 30 level

CR30.2 Critically respond, individually and collectively, to a series or body of work by Canadian artists including works that address the impact of colonialism.

a. Document how an artist develops a style and voice over time including development of cultural, Western and personal narratives.

b. Explain how one's portfolio is demonstrating style and voice (e.g., how is the work related to a big idea?) and apply related visual art terminology.

c. Conduct an investigation into the connections between place/territory and/or identity (e.g., research Canadian artists whose work reflects a sense of place and identity).

d. Conduct an inquiry into what makes selected works of art uniquely Canadian.

e. Examine and respond to traditional and evolving work of First Nation, Métis and Inuit artists which reflects big ideas (e.g., resistance and resilience, identity, environment and relationships, change and evolution).

f. Examine and respond to the work of contemporary artists from around the world whose work reflects ideas of resistance and resilience.

g. Demonstrate how cultural/historical perspectives inform and shape creation of own and others' art work.

h. Use one or more approaches described in *Responding to Arts Expressions* to write a formal critique/research paper format including properly cited sources.

i. Conduct an inquiry into questions related to resistance and resilience (e.g., Throughout history, how have societies determined definitions of art leading to exclusion/inclusion of specific voices? How have artists challenged these definitions of art?).

CR 30.3 Reflect/respond critically on choice of discipline, content and media in the development of own voice and style.

a. Review and discuss portfolios (self & peer) and draft artist statements.

b. Reflect/select work to create a portfolio of work – collecting/documenting.

c. Research, deconstruct, and discuss various approaches to the creative process and apply that understanding to own work.

d. Document and assess personal development in the creative process.

e. Examine artistic influences and describe the impact of those influences on own work.

f. Search for inspiration through a variety of sources (e.g., music, fashion, other artists) to extend ideas and techniques to apply to future works.

g. Investigate Indigenous perspectives and ways of knowing to appreciate and reflect on own artistic development.

h. Describe how own sources of inspiration (e.g., memory, history and story) are reflected/expressed in ones' work.

Cultural/Historical (CH) Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience.

CH 30.1 Investigate how visual art in Canada can support and build relationships and deepen understanding that we are all treaty people.

a. Engage with Elders & community members to gain understanding of ways that visual art in Canada can support relationship building.

b. Analyze and communicate how artists have responded to colonization.

c. Examine ways that art can promote resistance and resilience to the effects of colonization (e.g., Idle No More movement imagery, Bob Boyer's blanket paintings, Ruth Cuthand Treaty Dresses, Gerald McMaster, Sherry Farrell Racette, Shelley Niro).

d. Conduct an inquiry into how visual art has been used to support (e.g., plastic souvenirs, Benjamin West's "The Death of General Wolf") or refute First Nations, Métis, Inuit stereotypes (e.g., Adrian Stimson, Edward Poitras, Lori Blondeau).

e. Examine issues surrounding cultural appropriation and stereotypes (e.g., images, sports logos).

f. Use research, discussions, experiences and ideas about treaties as inspiration for creating own work.

g. Research the work of contemporary Indigenous artists and curators in Canada (e.g., Indigenous/Native Group of Seven, Joi Arcand, Amanda Strong, Ursula Johnson, Michael Belmore, Thirza Cuthand).

h.   Examine, respect and honour traditional, historical and contemporary connections to the land and the natural world.

CH30.2 Examine how visual art expressions have changed over time and/or inspired change in individuals, communities and societies.

a.   Research key changes in art and design throughout history (e.g., furniture, jewelry, architecture, functional art, fashion, album covers)

b.   Examine the influence of the evolution of digital media on the creation of art expressions.

c.   Investigate how artists from various cultural backgrounds draw on their historical traditions in contemporary work.

d.   Examine various approaches to communicate (e.g., humour, story, irony, satire, metaphor, symbol using beauty to depict challenging subject matter) and respond visually to raise awareness of issues in communities and societies.

CH30.3 Engage with communities to collaborate and build relationships beyond the classroom through visual art experiences.

a.   Interact with other classrooms, professional artists, art shows or community events to improve own growth.

b.   Examine visual art careers and opportunities to learn from individuals who work in the arts sector (e.g., working with professional associations, provincial and community organizations; mentorships with artists; Indigenous artists and Elders; working with elementary school students; elderly populations).

c.   Research artists and examine examples of artist bios, resumes and artist statements as exemplars for own art practice.

d.   Discuss opportunities and challenges of working in various visual arts careers.

e.   Use technology to connect with community (e.g., website, social media) to further own development in visual art.

f.   Examine issues often encountered by visual artists (e.g., protecting own and others' intellectual property, copyright, cultural appropriation of images, music, fashion) and ways of addressing these issues.

g.   Investigate artist collectives, alternative gallery environments, artist run centers, or student-run art pop-up center, and consider opportunities to volunteer in own community.

h.   Engage with artists on collaborative projects through such means as artists in schools or artist in communities' programs.

i.   Research provincial and community arts organizations as resources as a way of connecting with communities.

Assessment and Evaluation of Student Learning

Assessment and evaluation are continuous activities that are planned for and derived from curriculum outcomes and consistent with the instructional learning strategies. The depth and breadth of each outcome, as defined by the indicators, informs teachers of the skills, processes and understandings that should be assessed.

Assessment is the act of gathering information on an ongoing basis in order to understand individual students' learning and needs.

Evaluation is the culminating act of interpreting the information gathered through relevant and appropriate assessments for the purpose of making decisions or judgements, often at reporting times.

Effective and authentic assessment and evaluation involves:

- designing performance tasks that align with curricular outcomes;
- involving students in determining how their learning will be demonstrated; and,
- planning for the three phases of assessment and evaluation indicated below.

Formative Assessment		Summative Assessment and Evaluation
Assessment *for* Learning involves the use of information about student progress to support and improve student learning, 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; and, • engages teachers in providing differentiated instruction, feedback to students to enhance their learning and information to parents in support of learning.	Assessment *as* Learning involves student reflection on learning, monitoring of own progress, and: • supports students in critically analyzing learning related to curricular outcomes; • is student-driven with teacher guidance; and, • occurs throughout the learning process.	Assessment *of* Learning involves teachers' use of evidence of student learning to make judgements about student achievement and: • provides opportunity to report evidence of achievement related to curricular outcomes; • occurs at the end of a learning cycle, using a variety of tools; and, • provides the foundation for discussions on placement or promotion.

There is a close relationship among outcomes, instructional approaches, learning activities, assessment and evaluation. Assessments need to be reflective of the cognitive processes and level(s) of knowledge indicated by the outcome. An authentic assessment will only collect data at the level for which it is designed.

Glossary

Abstract art - A style of art that uses lines, shapes, colours, and textures to depict an object without attention to depicting the object in a realistic manner.

Analogous colours - Those colours that share the same hue (e.g., various reds and pinks).

Art forms - Classifications of art works (e.g., painting, sculpture, drawing, installation).

Art-making processes - The personal strategies (e.g., observation, research, sourcing of ideas, multiple drafts) and image-making methods and techniques (e.g., overlapping, paint application, print-making processes) that an artist uses to create a work of art.

Asymmetrical - Not identical on both sides of a central line.

Background - Part of the picture plane that seems to be farthest from the viewer.

Balance - Principle of design that deals with arranging the visual elements in a work of art for harmony of design or proportion.

Colour - Visual identity that is the result of a pigment's ability to absorb and reflect light. Colours have hue (i.e., spectral range), value (i.e., lightness or darkness), and intensity (i.e., brilliance).

Complementary colours - Colours that are opposite each other on the colour wheel.

Constructed environment - Human-made surroundings (e.g., buildings, bridges, roads, the classroom).

Contour lines - Contour lines define edges, ridges, or outlines of a shape or form.

Contrast - A principle of design used to emphasize, provide variety and interest, or to create a certain feeling in the work.

Distortion - Changing an object's usual shape to communicate ideas and feelings.

Elements of art - Colour, texture, line, shape, form, and space.

Emphasis - Principle of design that stresses one element or area to attract the viewer's attention first.

Exaggeration - Increasing or enlarging an object or figure to communicate ideas or feelings.

Focal point - Area of an art work which attracts the viewer's attention first. Contrast, location, isolation, convergence, and the unusual are used to create focal points.

Foreground - Part of a picture which appears closest to the view and often is at the bottom of a picture.

Foreshortening - A form of perspective where the nearest parts of an object or form are enlarged so that the rest of the form appears to go back in space.

Form - A three-dimensional solid.

Geometric forms - Cube, cylinder, sphere, for example.

Geometric shapes - Circle, square, rectangle, triangle, for example.

Gesture drawing - A drawing done quickly to capture a movement.

Harmony - Refers to ways similarities in a work are accentuated to create an uncomplicated, uniform appearance.

Hue - A property of colour (colour has three properties: hue, value, and intensity).

Illusion - A deceptive or misleading image.

Image development strategies - Strategies used by visual artists to manipulate images for various purposes to create meaning (e.g., distort, elaborate, exaggerate, fragment, juxtapose, magnify).

Image making - Depicting people, animals, or objects in two and three dimensions.

Installation art - A work of art which is made for and placed within a certain space. It can activate the viewer to become involved in the space or react to the environment.

Intensity - Brightness or dullness of a colour. Intensity can be reduced by adding the colour's complement.

Isolation - Technique for creating focal point by putting one object or image alone.

Juxtapose - To place objects side by side.

Kinetic art - Art work which depends on movement for its effect.

Line - Any mark left by a moving point.

Linear perspective - Technique of creating the illusion of depth of a flat surface. The lines of buildings and other objects converge to a vanishing point on a horizon line (viewer's eye level).

Mass media - Means of communicating to large numbers of people (e.g., radio, television, magazines, Internet).

Media - Artists' materials (e.g., paint, graphite, clay).

Middle ground - Area in a picture between the foreground and the background.

Mixed media - Any art work which uses more than one medium.

Natural environment - Natural surroundings (e.g., trees, rocks, grass).

Negative space - Space around an object or form.

Neutral colours - Black, white, and grey.

Non-representational art works - Works that do not contain representations of real objects.

Organic shapes and forms - Shapes and forms that are free-flowing and non-geometric.

Paths of movement - Hidden lines that draw a viewer's eye from one element or image to another.

Perspective - The illusion of depth; the relationship between objects as to position or distance.

Point of view - The angle from which something is viewed.

Positive space - Shapes or forms on a two-dimensional surface.

Primary colours - Red, yellow, blue

Principles of design - Guidelines that artists use in composing designs and controlling how viewers are likely to react to the image. Emphasis, balance, movement, repetition, variety, contrast, rhythm, proportion, and unity are examples of design principles.

Proportion - Principle of design concerned with the relationship of one object to another with respect to size, amount, number, and degree. Scale is the proportion between two sets of dimensions.

Representational art works - Works that contain representations of real objects. These works can be realistic or abstract.

Secondary colours - Colours made by combining two primary colours (e.g., orange, green, and purple).

Shape - A two-dimensional form. Shape can also refer to the configuration of a three-dimensional form (e.g., an orange can be described as a round shape).

Space - Space in an art work can be the area around, within, or between images or elements. Space can be created on a two-dimensional surface by using such techniques as overlapping, object size, placement, colour intensity and value, detail, and diagonal lines.

Style - Style is the artist's way of presenting things. Use of materials, methods of working, design qualities, choice of subject matter, and so on reflect the individual, culture, or time period.

Symbols - Objects that are intended to represent something other than themselves.

Symmetrical - The same on both sides when divided down the middle.

Tactile - Connected with the sense of touch.

Tertiary colours - Those colours that fall between primary and secondary colours on the colour wheel.

Texture - Tactile surface (i.e., how something feels to the touch). Two-dimensional art works sometimes have the illusion of texture in their work.

Unity - Principle of design that gives the feeling that all parts are working together.

Value - The lightness or darkness of a colour.

Vanishing point - In perspective drawing, a point or points on the horizon where receding parallel lines seem to meet.

Variety - Principle of design that artists use when they want to add interest to a work of art.

Visual balance - Balance created by manipulation of the formal elements, placement of images, and consideration of visual weight.

Visual information - Any information that is gathered through the sense of sight.

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