

GRADE 8



A. DANCE

OVERALL EXPECTATIONS

By the end of Grade 8, students will:

- A1. Creating and Presenting:** apply the creative process (see pages 19–22) to the composition of a variety of dance pieces, using the elements of dance to communicate feelings and ideas;
- A2. Reflecting, Responding, and Analysing:** apply the critical analysis process (see pages 23–28) to communicate their feelings, ideas, and understandings in response to a variety of dance pieces and experiences;
- A3. Exploring Forms and Cultural Contexts:** demonstrate an understanding of a variety of dance forms, traditions, and styles from the past and present, and their sociocultural and historical contexts.

FUNDAMENTAL CONCEPTS FOR GRADE 8

Students in Grade 8 will develop or extend understanding of the following concepts through participation in various dance experiences (e.g., using elements and choreographic forms to communicate ideas and issues).

ELEMENTS OF DANCE

- **body:** body awareness, use of body parts (e.g., hips, shoulders), body shapes (e.g., angular, stretched, twisted), locomotor movements (e.g., leap, dart), non-locomotor movements (e.g., twist, rock), body bases, symmetry versus asymmetry, geometric versus organic shape, curved versus angular shape, isolation of body parts, weight transfer
- **space:** levels, pathways, directions, positive versus negative space, proximity of dancers to one another, various group formations, use of performance space
- **time:** stillness, rhythm, tempo, pause, freeze, with music, without music, duration, acceleration/deceleration
- **energy:** quality, inaction versus action, percussion, fluidity (e.g., glide, sink, fall, shiver)
- **relationship:** dancers to objects, opposition, groupings (e.g., large and small groups), meet/part, follow/lead, emotional connections between dancers

SPECIFIC EXPECTATIONS

A1. Creating and Presenting

By the end of Grade 8, students will:

- A1.1** create dance pieces to respond to issues that are personally meaningful to them (e.g., *young people's relationship to authority, global warming [glacial melting, extreme weather events], recycling, land claims, bike lanes*)

Teacher prompts: “How would you structure a dance to convey the impact of a tsunami (the calm before the storm, storm escalating, chaos) on the environment and humans?”
“What kinds of movements would help you convey your ideas about peace?”

- A1.2** use dance as a language to communicate messages about themes of social justice and/or environmental health (e.g., *possible solutions to bullying, poverty, racism, pollution, land claims, homelessness, war, deforestation, oppression, colonization*)

Teacher prompt: “What formations could you use to show racism (e.g., one dancer separates from the group)? What type of movements would help you communicate your message clearly? How do you change the movements to convey togetherness and acceptance?”

- A1.3** determine the appropriate choreographic form and create dance pieces for a specific audience or venue (*e.g., use a narrative dance structure for a primary class; use features of a site-specific outdoor space to structure a dance on an environmental theme*)

Teacher prompt: “How can you use theme and variation to convey a message of peace at a Remembrance Day assembly? If you are performing alone, what are some ways that the movements can be varied using different elements?”

- A1.4** use technology, including multimedia, to enhance the message communicated by the choreography in a dance piece (*e.g., use lights and costumes to create a mood; project images on the dancers or a backdrop to illustrate a theme*)

Teacher prompt: “How could you use light and/or sound technology to enhance the message of your dance piece about the majesty of forests?”

A2. Reflecting, Responding, and Analysing

By the end of Grade 8, students will:

- A2.1** construct personal and/or group interpretations of the themes in their own and others’ dance pieces (*e.g., the role of greed in deforestation, war, global warming, poverty*) and communicate their responses in a variety of ways (*e.g., through writing, discussion, oral report, song, drama, visual art, dance*)

Teacher prompts: “How do the projected images (*e.g., of deforestation, war, global warming, poverty*) in this dance piece reinforce the choreographer’s intent?” “What choices did you make in your dance about how to convey your opinion on homelessness?”

- A2.2** analyse, using dance vocabulary, their own and others’ dance pieces to identify the elements of dance and the choreographic forms used in them (*e.g., body: geometric shapes, stretched shapes; space: levels; time: duration; energy: percussion; relationship: opposition; choreographic form: theme and variation*) and explain how they help communicate meaning (*e.g., percussion and opposition are used to suggest conflict; theme and variation are used to explore a relationship between continuity and change*)

Teacher prompts: “How did this group’s manipulation of the element of energy change the message of the main theme?” “What

feeling did the abrupt movements in the dance create?”

- A2.3** identify and give examples of their strengths and areas for growth as dance creators, interpreters, and audience members (*e.g., describe a suggestion they made to a peer about how to improve the first draft of a dance work, and evaluate their personal contribution to the success of the final performance*)

Teacher prompt: “How did you make constructive suggestions without appearing to comment negatively on someone else’s work? What was good about your approach? What might you change next time? How could you use invented dance notation to visually represent the suggestions for improvement?”

A3. Exploring Forms and Cultural Contexts

By the end of Grade 8, students will:

- A3.1** describe how social, political, and economic factors influenced the emergence and development of a dance form or genre of their choice (*e.g., factors: funding to artists, the commercialization of dance, support for dance programs in schools; genres/forms: modern dance in the early twentieth century, the waltz in nineteenth-century Europe*)

Teacher prompts: “What social factors led to the emergence of this dance (*e.g., hip hop, Celtic dance, the waltz*)?” “Why do you think swing developed during the Depression in the 1930s (*e.g., escapism*)?”

- A3.2** identify a variety of types of dances and relate them to their different roles in society (*e.g., contemporary Aboriginal dance/folk dance contributes to ceremony/ritual; dance numbers in stage plays and movies provide entertainment; classical ballet offers scope for artistic expression and provides elite entertainment; disco dancing and solo performance allow creative self-expression; dances at parties or social events contribute to social bonding; jazz and hip hop make a social and/or cultural statement*)

Teacher prompt: “How did the street dance ‘Cool’ in the musical *West Side Story* depict the culture of American gangs in the 1950s? What impressions do you have of the dance? How do you think this dance might have affected audiences when the film was released in 1961?”

B. DRAMA

OVERALL EXPECTATIONS

By the end of Grade 8, students will:

- B1. Creating and Presenting:** apply the creative process (see pages 19–22) to process drama and the development of drama works, using the elements and conventions of drama to communicate feelings, ideas, and multiple perspectives;
- B2. Reflecting, Responding, and Analysing:** apply the critical analysis process (see pages 23–28) to communicate feelings, ideas, and understandings in response to a variety of drama works and experiences;
- B3. Exploring Forms and Cultural Contexts:** demonstrate an understanding of a variety of drama and theatre forms, traditions and styles from the past and present, and their sociocultural and historical contexts.

FUNDAMENTAL CONCEPTS FOR GRADE 8

Students in Grade 8 will develop or extend understanding of the following concepts through participation in various drama experiences.

ELEMENTS OF DRAMA

- **role/character:** analysing the background, motivation, speech, and actions of characters to build roles; using voice, stance, gesture, and facial expression to portray character
- **relationship:** analysing relationships to develop the interplay between characters
- **time and place:** using props, costumes, and furniture to establish setting; modifying production elements to suit different audiences
- **tension:** using various stage effects to produce specific audience reactions
- **focus and emphasis:** using a wide range of devices to highlight the central theme for the audience; making deliberate artistic choices to sharpen focus

SPECIFIC EXPECTATIONS

B1. Creating and Presenting

By the end of Grade 8, students will:

- B1.1** engage actively in drama exploration and role play, with a focus on examining multiple perspectives and possible outcomes related to complex issues, themes, and relationships from a wide variety of sources and diverse communities (e.g., identify significant perspectives related to an issue and assume roles to give voice to the different perspectives; use improvisation to communicate insights about life events and relationships; develop and present anthology dramas, short scripts, or multi-role plays for a single actor)

Teacher prompt: “How could you use drama conventions such as conversations, mapping, or role on the wall to dramatize two opposing views on a community issue (e.g., consumerism, landfills, bike lanes)?”

- B1.2** demonstrate an understanding of the elements of drama by selecting and manipulating multiple elements and conventions to create and enhance a variety of drama works and shared drama experiences (e.g., use “a day in the life” to compare farming, fishing, or hunting practices at the beginning of the twentieth century to those of today; create sets to depict the physical setting of a drama using available materials; use knowledge of movement and blocking to achieve well-paced action and create visual interest)

Teacher prompts: “How can corridor of voices help you to understand your role more deeply and also to experience other perspectives on what the character might think and feel?”
“In your prepared improvisation, how can your physical movements in relation to one another be used to highlight the nature of your emotional relationship?”

B1.3 plan and shape the direction of the drama by negotiating ideas and perspectives with others, both in and out of role (e.g., In role: *use group improvisation to work out a time line of events in a drama story*; Out of role: *use the talking stick in group discussion about the best way to resolve the drama's central conflict*)

Teacher prompt: "In your group, discuss one aspect of your presentation that communicates your meaning clearly. Identify one thing that could be changed to strengthen your presentation."

B1.4 communicate feelings, thoughts, and abstract ideas through drama works, using audio, visual, and/or technological aids for specific purposes and audiences (e.g., *music/soundtracks to intensify audience reaction*; *video as counterpoint to action or to add details*; *costumes, props, fabric to establish character and setting*; *an audio recording of a soundscape to accompany and reinforce ideas and feelings in a mimed sequence*)

Teacher prompts: "What are some ways you can use objects or technology to represent the moods of these different characters? Masks? A 'signature tune'?" "How could you use technology to signal to the audience when an actor's speech represents the character's private, inner thoughts? A spotlight? Another kind of lighting change?"

B2. Reflecting, Responding, and Analysing

By the end of Grade 8, students will:

B2.1 construct personal interpretations of drama works, connecting drama issues and themes to social concerns at both the local and global level (e.g., *create a web with the main idea of the drama in the centre and words describing personal and global connections leading out from the centre*; *explain in discussion or a journal entry why they disagree or empathize with the motivations of a character*)

Teacher prompts: "What are the key messages of this drama/play? How does its message relate to your own life experiences and opinions?" "Can you sum up what this play was about for you in a paragraph? A sentence? A word?" "Is this an important play for others to see? Why?" "How does the play's theme or point of view connect to another drama experience that we've shared?"

B2.2 evaluate, using drama terminology, how effectively drama works and shared drama experiences use the elements of drama to engage the audience and communicate a theme or message (e.g., *determine whether the use of contrasting comic and serious scenes strengthened the impact of the theme or weakened it*; *determine whether using a historical setting enhanced the presentation of a contemporary theme*)

Teacher prompts: "Imagine that you are a theatre critic. How many stars (on a scale of one to five) does this drama deserve? What key elements were used in the drama? In your opinion did they help make it stronger or weaker? Why?" "How successful were the actors in using movement, voice, and gesture to create interest?"

B2.3 identify and give examples of their strengths, interests, and areas for improvement as drama creators, performers, and audience members (e.g., *write a journal entry outlining the process they used to solve a given problem, what worked, and what they would do differently next time*; *develop and use rubrics and/or assessment charts to evaluate their contribution to group work*)

Teacher prompts: "About what area of drama do you feel most confident? What areas do you want to pursue in the future?" "What drama conventions did you use most successfully to express your thoughts, feelings, and ideas?"

B3. Exploring Forms and Cultural Contexts

By the end of Grade 8, students will:

B3.1 analyse the influence of the media on a wide variety of drama forms and/or styles of live theatre (e.g., *introduction of digital storytelling, multimedia presentations, and dance-drama into drama forms*; *incorporation of technologies from different media to enhance sets, backdrops, and special effects*; *use of virtual role play to explore options for avatar characters*)

Teacher prompts: "What are some similarities and differences in how drama expresses ideas and emotions compared to other art forms (e.g., dance, film, music, art)?" "In what ways can the use of technology enhance or detract from the message or meaning in a drama presentation?"

B3.2 identify and describe a wide variety of ways in which drama and theatre make or have made contributions to social, cultural, and economic life in a variety of times and places (e.g., *by providing opportunities for personal enjoyment, celebration, and entertainment*; *by providing jobs*; *by attracting tourists*; *by communicating and teaching about a range of topics*; *by enhancing participants' life skills of communication and collaboration*; *by raising awareness of political, environmental, medical, and other social/global issues*)

Teacher prompts: "Why do we provide opportunities to participate in drama in school and in the community?" "Why might theatrical performances have been important in times when very few people could read and write?" "How do theatre performances help the economy?"

C. MUSIC

OVERALL EXPECTATIONS

By the end of Grade 8, students will:

- C1. Creating and Performing:** apply the creative process (see pages 19–22) to create and perform music for a variety of purposes, using the elements and techniques of music;
- C2. Reflecting, Responding, and Analysing:** apply the critical analysis process (see pages 23–28) to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;
- C3. Exploring Forms and Cultural Contexts:** demonstrate an understanding of a variety of musical genres and styles from the past and present, and their sociocultural and historical contexts.

FUNDAMENTAL CONCEPTS FOR GRADE 8

In Grade 8, students will build on their knowledge of the elements of music and related musical concepts that were introduced in Grades 1 to 7. Students will develop understanding of musical concepts through participation in musical experiences that involve listening, moving, creating, and performing (vocal and/or instrumental music).

ELEMENTS OF MUSIC

- **duration:** tempo markings and rhythms encountered in the repertoire
- **pitch:** major and minor tonality; keys encountered in the repertoire
- **dynamics and other expressive controls:** all intensity levels; changes in levels
- **timbre:** tone colours of world music ensembles and instruments (e.g., gamelan, shakuhachi, doumbek, sitar, djembe, ocarina)
- **texture/harmony:** monophonic, homophonic, and polyphonic music
- **form:** forms encountered in performance repertoire (e.g., minuet)

SPECIFIC EXPECTATIONS

C1. Creating and Performing

By the end of Grade 8, students will:

- C1.1** sing and/or play, in tune, music in unison and in two or more parts from a variety of cultures, styles, and historical periods (*e.g., perform in large and small ensembles, prepare a solo, improvise in a drum circle*)

Teacher prompts: “How can you interpret the expressive markings in music when you perform?” “When composing, how can you indicate with musical symbols how the performer is to perform your composition?”

- C1.2** apply the elements of music through performing, composing, and arranging music for a specific effect or clear purpose (*e.g., create a jingle to advertise a product; improvise a simple*

melody over a 12-bar blues progression; arrange a piece of their choice from their method book for a quartet of mixed instruments)

Teacher prompts: “How did the elements that you chose for your jingle help sell the product?” “What did you need to take into consideration when arranging the piece for your quartet?”

- C1.3** create musical compositions in a variety of forms for specific purposes and audiences (*e.g., write lyrics and a melody for a protest song based upon a current social issue; compose a melodic theme for a computer game*)

Teacher prompts: “Explain how the rhythm and melody of your song communicate your intended message.” “What does a composer have to consider when writing music for computer games?”

- C1.4** use the tools and techniques of musicianship in musical performances (e.g., *apply blend, articulation, phrasing, conducting patterns; maintain straight and relaxed posture when singing or playing; keep instrument, hand, arm, and/or mouth in playing position; use proper breath, bow, or stick control*)

Teacher prompts: “What are the functions of your right and left hands when conducting?” “How can you communicate dynamics, articulation, phrasing, and tempo through your conducting gestures?”

- C1.5** demonstrate an understanding of standard and other musical notation through performance and composition (e.g., *interpret repeat signs such as D. C. al coda, d. s. al coda, d. s. al fine; interpret Italian terms and abbreviations for dynamics and tempo; use the notes of the chromatic scale; arrange a piece for a duet using notation software*)

Teacher prompts: “How many bars of music will you actually sing or play in this piece if you follow the repeats indicated by the composer?” “What are all of the different dynamic and tempo markings in this piece?” “What will you need to do in your singing or playing to effectively follow these markings?”

C2. Reflecting, Responding, and Analysing

By the end of Grade 8, students will:

- C2.1** express analytical, personal responses to musical performances in a variety of ways (e.g., *use graphic organizers, journals, or reflection logs to record their responses; conduct or respond in an interview in which they describe a musical experience; analyse a performance in the way that a musical commentator on the radio might do it; depict scenes from Love Songs for a Small Planet by Alexina Louie or The Moldau by Smetana using visual arts*)

- C2.2** analyse, using musical terminology, ways in which the elements of music are used in various styles and genres they perform, listen to, and create (e.g., *use of form and dynamics in absolute music, such as the Symphony no. 40 in G minor by Mozart, and in program music, such as The Firebird by Stravinsky*)

Teacher prompts: “What are the differences between absolute and program music? How did the composer use such musical elements as timbre, form, and dynamics to suggest certain images?” “Which musical elements made the images in *The Firebird* the clearest for you? Why?” “How do the lyrics in a song affect

your interpretation of the music? What happens when we change the lyrics? How is the song’s overall effect different? Why?”

- C2.3** identify and give examples of their strengths and areas for improvement as composers, musical performers, interpreters, and audience members (e.g., *set a goal to improve their performance skills, reflect on how successfully they attained their goal, keep a practice journal, record and analyse their own performances throughout the term*)

Teacher prompts: “Having followed your music as you listen to your performance, what are your strengths and next steps as a performer?” “About what area of music do you feel most confident? What area do you want to pursue in the future?”

C3. Exploring Forms and Cultural Contexts

By the end of Grade 8, students will:

- C3.1** analyse some of the social, political, and economic factors that affect the creation of music (e.g., *historical events that inspired the composition of nationalistic music; the development of jazz, rap, and heavy metal, and their effect on culture; the social and/or cultural origins of folk songs, love songs, national anthems, and dance music; the economic purposes for commercial music played in stores; purposes and effects of Aboriginal activism through song*)

Teacher prompts: “What factors might influence someone to compose this type of music?” “Do composers have a target audience in mind when composing music?” “How does nationalistic music influence the listener?” “How might the style of the music affect your interpretation of the lyrics?”

- C3.2** compare and contrast music from the past and present (e.g., *differences and similarities between music from various cultures and contemporary fusion forms; similarities and differences between traditional Aboriginal music and music sung and played by contemporary Aboriginal musicians; differences and similarities between dance music from the seventeenth century, Chopin waltzes, hip hop, and mariachi*)

Teacher prompts: “What are the key characteristics that distinguish folk music from popular commercial music? Are there any similarities?” “How has the role of music in our lives changed?”

D. VISUAL ARTS

OVERALL EXPECTATIONS

By the end of Grade 8, students will:

- D1. Creating and Presenting:** apply the creative process (see pages 19–22) to produce art works in a variety of traditional two- and three-dimensional forms, as well as multimedia art works, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies;
- D2. Reflecting, Responding, and Analysing:** apply the critical analysis process (see pages 23–28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences;
- D3. Exploring Forms and Cultural Contexts:** demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present, and their sociocultural and historical contexts.

FUNDAMENTAL CONCEPTS FOR GRADE 8

In addition to the concepts introduced in Grades 1 to 7, students in Grade 8 will develop understanding of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.

ELEMENTS OF DESIGN

Students will develop understanding of all elements of design.

- **line:** directional lines; one- and two-point perspective to create depth; contour drawings of figures
- **shape and form:** various visual “weights” of forms (e.g., large, light-coloured forms can seem to have less weight than smaller, dark forms); complex three-dimensional constructions and motifs; gradation in size
- **space:** one- and two-point perspective or foreshortening to create illusory space; informal converging lines in an image creating the illusion of space; adult human figures that are seven to eight heads in height; alternative systems for representing space (e.g., layered images in medieval art; disproportionately small images of people within a vast landscape in Chinese art to show the smallness of humans in relation to nature; images seen from several points of view simultaneously in Egyptian and cubist paintings)
- **colour:** tertiary colours; contrast of colour; absence of colour
Note: In creating multimedia art works, students may need some understanding of different colour models, such as RGB and CMY(K), and websafe colours.
- **texture:** real and illusory textures that appear in the environment
- **value:** cross-hatching to suggest volume and shadows; variation and increased range of gradation in value

PRINCIPLES OF DESIGN

Students will develop understanding of all principles of design (that is, contrast, repetition and rhythm, variety, emphasis, proportion, balance, unity and harmony, and movement), but the focus in Grade 8 will be on movement.

- **movement:** actual lines to lead the viewer’s eye (e.g., solid lines, dotted lines); subtle or implied “paths” using shape, value, and/or colour (e.g., an invisible path created by leading the eye from large shapes to small shapes, from shapes in dark colours to shapes in lighter colours, from familiar shapes to unfamiliar shapes, from colour to no colour); actual action (e.g., kinetic sculpture, animation); implied action (e.g., an invisible path created by an arrow, a gaze, or a pointing finger; the “freeze frame” effect of an object in motion, such as a bouncing ball suspended in mid-air or a runner about to take the next step)

SPECIFIC EXPECTATIONS

D1. Creating and Presenting

By the end of Grade 8, students will:

D1.1 create art works, using a variety of traditional forms and current media technologies, that express feelings, ideas, and issues and that demonstrate an awareness of multiple points of view (e.g., *create a collage that shows contrast between two points of view or a cause-and-effect relationship; create an art work on a current event or issue, using the conventions of sequential art or comics, or using found images and text to express a point of view in the style of a contemporary artist such as Martin Firrel, Jenny Holzer, or Barbara Kruger*)

Teacher prompts: “How can you juxtapose text and images to create a message that challenges what the text is saying?” “In your monochromatic comic layout, how will you use angle of view, images, and text to show two sides of the story?” “How can stereotypes be reinforced or challenged in art works?”

D1.2 demonstrate an understanding of composition, using multiple principles of design and other layout considerations such as compositional triangles to create narrative art works or art works on a theme or topic (e.g., *a figure drawing of a historically influential person that makes use of the whole paper or space to create a sense of unity and balance, with a single word or motif in the background; an abstract painting in which movement is created by using line, value, colour, and/or shape; a stop-motion animation that tells a simple story and that demonstrates the principle of movement through sequential images in which the character or object moves in relation to the frame*)

Teacher prompts: “How would your image be different if your figure took up only one side of the paper?” “How can you use colour and variation in value, like Mary Pratt, to capture light in a still-life composition that leads the viewer’s eye throughout the art work?” “How can you use implied action through a technique such as automotion or through the gaze or gestures of the figures?”

D1.3 use elements of design in art works to communicate ideas, messages, and understandings for a specific audience and purpose (e.g., *an illustration for a children’s book that uses colour and rhythm to appeal to its audience; a short movie*

or animation that uses space, time, and framing to highlight a contemporary issue; a portrait of a person made from junk-food or brand packaging to communicate an opinion, in the style of Giuseppe Arcimboldo’s series of allegorical portraits made from fruit, vegetables, and other unlikely objects such as pots and books)

Teacher prompts: “How would manipulating the colour change the meaning of the image? How would your illustration differ if you used colours from the opposite side of the colour wheel?” “How will you use a variety of camera angles and shots (e.g., wide, medium, close-up) to include different perspectives and enhance your message?”

D1.4 use a variety of materials, tools, techniques, and technologies to determine solutions to increasingly complex design challenges (e.g.,

- drawing: *create a pastel composition or flipbook that combines or contrasts styles of two artists or styles from two cultures*
- mixed media: *make a series of small artist trading cards [ATCs] in a variety of media, illustrating a contemporary issue or topic*
- painting: *make an acrylic painting of a magnified section of a sketch or an image that is seen through a viewfinder or frame, then make changes to the painted surface with oil pastels to create a personal interpretation of the image*
- printmaking: *make a series of two-colour softoleum, linoleum, or block prints that are variations on a social theme and that are printed on papers of different colours and textures [magazine paper, coloured bond paper, newsprint, tissue paper, handmade paper]*
- sculpture: *make a sculptural portrait of a hero or favourite person out of papier mâché or plaster bandage that captures what the person means to them*
- technology: *create a short movie from an animated image sequence or video, using editing software to create suspense, a feeling of speed, or a sense of the passage of time*

Teacher prompts: “How would the feeling and message of the print change if you printed it on a magazine advertisement rather than on coloured paper? Which one serves your purpose better?” “How can you use storyboards to plan a variety of shots and camera angles?”

D2. Reflecting, Responding, and Analysing

By the end of Grade 8, students will:

D2.1 interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey (e.g., *hold a mock debate between artists on a topic such as the emotional impact of realist versus expressionist styles of art; compare art works in different artistic media that express a common theme, such as wartime suffering in the art work of Käthe Kollwitz and Francisco Goya; interpret images of social issues that are explored in historical art works, contemporary art works, and media arts*)

Teacher prompts: “How can a landscape image express ideas or concepts, such as the power of nature in works by printmaker Hokusai or photographer Ansel Adams?” “How have you been influenced by art work from other cultures or historical periods?” “What makes one image a stereotyped illustration and another image an authentic expression?”

D2.2 analyse ways in which elements and principles of design are used in a variety of art works to communicate a theme or message, and evaluate the effectiveness of their use on the basis of criteria generated by the class (e.g., *the use of colour and exaggeration in Balinese masks to evoke feelings of fear; the use of line, colour, and shape in the work of Daphne Odjig and Norval Morrisseau to represent spiritual ideas; Molly Bang’s use of colour, size, and asymmetrical balance in Picture This to reinforce a mood or narrative; substitution of fur for a ceramic textural surface in Beyond the Teacup by Meret Oppenheim*)

Teacher prompts: “What message do you think Bang wants to convey in her image?” “How effective are the elements of design as the ‘words’ of a visual language?” “How do the elements of design allow you to identify the intended audience for a book after you’ve looked at its cover?” “How does the representation of an image from two or three points of view at once in Egyptian or cubist art show you another way to represent perception?”

D2.3 demonstrate an understanding of how to read and interpret signs, symbols, and style in art works (e.g., *Horse and Train by Alex Colville as an allegory of the impact of the industrial age; the style of an artist or director of a film who is using compositional framing, point of view, and selective focus to guide the attention of the viewer*

or audience; the purposes of logos, icons, and images in advertisements; symbolic reuse and transformation of popular images or iconography as a form of commentary [“culture jamming”]; use of traditional Aboriginal symbols in contemporary art)

Teacher prompts: “How are the symbol systems in a variety of cultures similar or different?” “How has the artist implied meanings in his or her image? Explain why you think this art work is or is not an allegory.”

D2.4 identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art (e.g., *organize and participate in a non-competitive art show that documents the stages of the artistic process from artists’ statements, concept drawings, and photos of works in progress to the final art works; select, critique, and organize a display of personally meaningful images from their own portfolios; use feedback to evaluate the effectiveness of their own art works*)

Teacher prompts: “How does your art work reflect a sense of personal or social responsibility?” “How have you taken the venue or audience into consideration in your display or portfolio of work?” “How did you demonstrate imagination, flexibility, initiative, or judgement as you explored ideas to make, interpret, or present art works?” “What strategies did you use to resolve problems when planning your art work?”

D3. Exploring Forms and Cultural Contexts

By the end of Grade 8, students will:

D3.1 identify and explain some of the ways in which artistic traditions in a variety of times and places have been maintained, adapted, or appropriated (e.g., *art works support or challenge personal and societal beliefs or practices; migration or contact with other cultures has an influence on the forms and styles of art and architecture; art styles of other times and places have sometimes been appropriated by artists to create hybrid art works that explore, represent, or challenge ideas*)

Teacher prompts: “What are some contemporary clothing designs that show influences from other cultures and designers from around the world?” “How are Inuit artists using traditional elements and forms to create art that is relevant today?” “How can artists incorporate the work of other artists or cultural traditions to make original

art work while also showing respect for others' cultural or intellectual property?" "How do exhibitions or research organized by theme or topic, instead of time period or culture, change the way art works are perceived?"

D3.2 identify and analyse some of the social, political, and economic factors that affect the creation of visual and media arts and the visual and media arts community (*e.g., the influence of love, loss, anger, or war on creative expression; collaboration within production teams or artistic communities; effects on artists of changes in government, changes in the amount of government funding, the creation of arts festivals, and the availability of exhibition opportunities; influence of location, era, and changes in technology on art and architecture*)

Teacher prompts: "How does the social and political context change the ways in which universal themes or ideas (e.g., love, war, family,

ritual) are represented in art works?" "Which lifestyles, values, or points of view are represented in this image? Which are omitted?" "How are collaboration and group work used to produce, edit, and promote a movie?" "What external factors have led to the creation of a new art movement?" "How is visual culture shaped by the beliefs, technologies, arts funding, and values of society?"