Studio Art 30L

Provincially Authorized
Locally Developed Course

Authorization Expires June 2016
Form D-2: Locally Developed Course of Study Approval Form

Region: Regina
School Division: Division Wide

School No. School Name
4154303 Adam Bowman 4154402 Bedford Road
4154500 Centennial
4154806 EVEN HENRY
4155009 Marion M. Graham
4155700 Tommy Doolas
4156401 Saskatchewan Christian School

School No. School Name
4154402 City Park
4154902 Nokomis
4154704 Mount Royal
4155004 Walter Murray
4156101 School Name

Student Art 30L
Course Title: 1.0
Grade Level: 12
Credit Value:

Original Commencement Date: August 24, 2011
Expiration Date: June 30, 2016

Approved: Yes X No

Conditions of Approval:
The course is approved for the five year cycle, with the proviso that a provincially developed Studio Art 30 course may be implemented during this time period. The provincial course would then supersede the locally developed course.

Studio Art 30L is approved for Year One (2011-2012). For Years 2-5, please submit on the monitoring form.

Preapproval

Observations and Suggestions:
- Please add the following statement to the introduction of the course outline:
  Student must study Visual Art 30 before enrolling in Studio Art 30L. In addition, the proposed course outline incorporates the three main components of Arts Education: cultural/historical, critical/responsive, and creative/productive and builds upon the foundation set by the provincial Visual Art courses.
- Include outcomes that indicate what students will be expected to learn in Studio Art 30L.
- Include samples of assessment that will be used to evaluate the student work.

Distribution:
- Executive Director, Student Achievement and Support Branch / Direction de la réussite et du soutien des élèves
- Regional Director of Education
- Director of Education
- Provincial Examinations, Students and Teacher Services Unit (Registrar’s Office)

For Use of Registrar’s Unit Only

Date Entered
Access Code
Registrar’s Office Personal Authentication

Date Submitted
RATIONAL

WHAT IS A.P. STUDIO ART?  Students, who are seriously interested in the practical experience of art, work diligently to develop a portfolio of 24 works in ONE of three areas: Drawing, 2D Design or 3D Design. Each portfolio has 3 sections quality, breadth and a concentration on a visual problem. It is the College Board that determines whether the portfolio of work deserves to be recognized as College-level work (college credit can be earned).

The course fosters inquiry and encourages student artists to utilize methods similar to practicing artists who may concentrate on a specific theme or body of work in preparation for an exhibit. Many challenges and rewards await students in this rigorous Visual Art course that is based on first-year college-level standards. Students must study Visual Art 30 in semester one in order to move onto Studio Art 30L in Semester two. This course is structured around the 3 components set provincially for study in the arts: cultural/historical, critical/responsive, and creative/productive.

GOALS & FOUNDATIONAL OBJECTIVES
The three foundational objectives are taken from the provincial curriculum for Visual Art 30.

1. Cultural/Historical Component: Analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences.
2. Critical/Responsive Component: Use analytical and critical thought to respond to artworks and infer meanings based on the many contexts of visual art and global issues.
3. Creative/Productive Component: Initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art.

COURSE OUTCOMES:
- Cultural/Historical Component: Hone independent thinking and inquiry skills to contribute inventively and critically to culture through participation in the local art community.
  - Make community connections and research art related careers and courses of study.
  - Study aspects of culture and history to learn about how artists have impacted those constructs.
- Critical/Responsive Component: Utilize creative and systematic investigation to critically analyze and respond to art (self, peer & professional) across styles and cultures through group and individual critiques, through research, through gallery visits and through hosting guest artists.
  - Explore creative concepts and technical approaches to art making in the work of professional artists to acquire and demonstrate knowledge and skill in visual problem solving and communication through a variety of media and subject matter.
- Creative/Productive Component: Produce an original and innovative body of work on the same theme in the manner of a professional artist, in a student selected specialization of Drawing, 2D Design or 3D Design.
  - Develop artistic integrity in the tenacious pursuit of mastery in concept, composition, execution and analysis.
Rationale

The course fosters inquiry and encourages student artists to utilize methods similar to practicing artists who may concentrate on a specific theme or body of work in preparation for an exhibit.

Goals and Foundational Objectives

The three foundational objectives are taken from the provincial curriculum for Visual Art 30.

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

Initiatives such as the Adaptive Dimension, FNIM Content and Perspectives, Gender Equity, Resource-based Learning and Multicultural Education are embedded in the objectives. In addition, these initiatives are further cultivated by fostering strengths in individual learning styles by encouraging students to take ownership of their own learning. Students can utilize storytelling through Art, which mirrors a FNIM way of knowing the world.

COURSE OUTCOMES:

- **Cultural/Historical Component**: Hone independent thinking and inquiry skills to contribute inventively and critically to culture through participation in the local art community.
  - Make community connections and research art related careers and courses of study.
  - Study aspects of culture and history to learn about how artists have impacted those constructs.

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  - Develop artistic integrity in the tenacious pursuit of mastery in concept, composition, execution and analysis.
  - Independently plan, produce and analyze creative products as part of a process which hinges on informed and critical decision making. Analysis of peer and professional work is necessary to demonstrate knowledge and to inform your own work.

Identity, personal relevance and student voice will be explored through self-directed projects in a wide variety of media and subject matter based on a consistent theme that is selected in consultation with the instructor. Modules include: Independent Study (60 hours -- portfolio development through student-selected theme or area of concentration); Documentation and Exhibition (20 hours -- students will select, mat and exhibit their 5 best works from their portfolio in a show that staff, students, parents, community
members and school board personnel are invited to attend. They will learn about and complete tasks associated with mounting an exhibit and hosting a show opening); Apprenticeship/mentorship (10 hours -- work-study unit). An additional 10 hours can be used to study any Visual Art 30 module that has not already been covered. Special highlights of the course will include regular life drawing, learning from guest artists and experiential field trips.

**Explanation of the Various Core Curriculum Initiatives**

Common Essential Learnings have been redesigned by the Ministry as the Cross-Curricular Competencies. See the renewed Arts Education9 program, pages 3 and 4 for an explanation of how an art student would acquire these competencies.

**Incorporating Career Development Competencies**

Career competencies are developed through the Apprenticeship/Mentorship module. In late May students will make community connections and meet with local artists and business people to develop a mutually beneficial relationship. Local connections could be made with staff at the Mendel, Museum of Antiquities, Diefenbaker Centre, Wanaskewin, First Nations Cultural Centre, SCYAP, Sherbrooke and other galleries. Students could also work with art supply stores like Colours or Art Placement. Mentorship could occur through work with local artists or professional photographers or craftspeople.

Students would be required to document the process of the Apprenticeship/Mentorship module and to come to some conclusions about their learning within the context of community and what their plans are for continuing this level of growth. Typical semester end projects to convey this information to the class would include: sketchbook/art journal, photo essay, history, film, song/dance/skit depicting their knowledge through other strands of art.

**Examples of Instructional Approaches**

The primary instructional approach will be the inquiry method where student voice and curiosity is honored by assisting them to develop deep questions that can help to construct their knowledge. Learning from artists and others in the arts community will serve to engage students in collaborative learning that will inform their art.

**Examples of Assessment and Evaluation Techniques**

Assessment will utilize formative and summative components related to objectives/outcomes and specific project criteria along with qualities typically used in post-secondary portfolio assessments, such as risk-taking, verve, complexity, artistic merit, skill development, originality, etc. Students will be involved in collaboratively determining project criteria and in analyzing their own work through self-assessment. They will also participate in regular critiques where students must use professional art terminology and crucial feedback is generated through analytical discussion with peers.

See sample evaluation forms.

- Critical/Responsive: Gr. 12 Art Exhibit Assessment, Peer Critique for Artists, Checklist for Student’s responses to Arts Expressions
- Cultural/Historical: adaptation of Arts Ed 9 Rubric for Assessing Responses to Arts Expressions; Anecdotal record chart for C/H outcomes
- Creative/Productive: AP in Studio Art Project Evaluation; self assessment component for each assignment.
Instructional Materials

Resources will be accessed from the approved list of resources for Visual Art 10,20,30. Resources will also be retrieved from the College Board site www.collegeboard.org In addition, see list of local businesses who may act as key resources in Career Development section.

Evaluation of the Locally Developed Course

Teacher and student reflections on course content and effectiveness will be undertaken on an ongoing basis. This information will be used to revise the course for subsequent years.
Welcome to Studio ART 30L -- SEMESTER TWO

CONGRATULATIONS! Many challenges and rewards await you in this rigorous Visual Art course that is based on first-year college-level standards. Students must study Visual Art 30 in semester one in order to move onto Studio Art 30L in Semester two. This course is structured around the 3 components set provincially for study in the arts: cultural/historical, critical/responsive, and creative/productive.

WHAT IS A.P. STUDIO ART? Students, who are seriously interested in the practical experience of art, work diligently to develop a portfolio of 24 works in ONE of three areas: Drawing, 2D Design or 3D Design. Each portfolio has 3 sections quality, breadth and a concentration on a visual problem. In semester two you will complete the CONCENTRATION section of your portfolio. Feedback is an ongoing aspect of our learning.

?? Count how many completed, ‘top-notch’ works you have. You CAN use pieces from last semester or last year!

The school has agreed to cover costs of portfolio submission ($80 US). Remember, it is the College Board that determines whether your portfolio of work deserves to be recognized as College-level work (college credit can be earned). You will also be a part of the Grade 12 Art Show at the end of April.

COURSE OUTCOMES:

• Cultural/Historical Component: Hone independent thinking and inquiry skills to contribute inventively and critically to culture through participation in the local art community.
  o Make community connections and research art related careers and courses of study.
  o Study aspects of culture and history to learn about how artists have impacted those constructs.

• Critical/Responsive Component: Utilize creative and systematic investigation to critically analyze and respond to art (self, peer & professional) across styles and cultures through group and individual critiques, through research, through gallery visits and through hosting guest artists.
  o Explore creative concepts and technical approaches to art making in the work of professional artists to acquire and demonstrate knowledge and skill in visual problem solving and communication through a variety of media and subject matter.

• Creative/Productive Component: Produce an original and innovative body of work on the same theme in the manner of a professional artist, in a student selected specialization of Drawing, 2D Design or 3D Design.
  o Develop artistic integrity in the tenacious pursuit of mastery in concept, composition, execution and analysis.
  o Independently plan, produce and analyze creative products as part of a process which hinges on informed and critical decision making. Analysis of peer and professional work is necessary to demonstrate knowledge and to inform your own work.

• Work within and beyond the guidelines of our provincial Art curriculum.
  o All this and loads of fun too!!

WHAT YOU WILL NEED: Motivation, Determination, Excellent Attendance, and an art portfolio to store, protect and transport your work in (size is 20”x29” max.)...you can make it out of cardboard or purchase one at an art store.

MATERIALS: Many materials are provided for you however, you should own a range of drawing pencils, a sharpened, blending stump, charcoal, art eraser, black (water-soluble) crayola marker, ink, markers, coloured pencils, detail acrylic paint brushes, and a coil-bound sketchbook/art journal with thick/heavy paper, etc. Yes, even sculptors and photographers can benefit from working in a sketchbook!
EVALUATION:

1. **CONCENTRATION PORTFOLIO (70%)** : a body of work, investigating a strong underlying visual idea that ties these pieces together. Your choice of media. Self-evaluation will be a part of each submission. *(Creative/Productive Component)*
   - A new concentration work will be submitted on EACH of the following 8 due dates: Monday, Feb. 6; Monday, Feb. 13; Monday, Feb. 27; Monday, March 5; Monday, March 12; Monday, March 19; Monday, March 26 (We’ll go on an ART RETREAT 1PM – 4PM); Monday, April 2. **THIS SHOULD RESULT IN 12 FINISHED WORKS FOR THE CONCENTRATION.**
   - Concentration Write-up for College Board: **Wednesday, April 4**
   - Please note this mark also includes daily studio work. The process you work through will be assessed daily so you must be present to earn these marks. Keep appointments to afterschool times.

2. **FRIDAY Critiques (5%)**: group and individual will help you to analyze your own work and that of other artists *(Critical/Responsive Component)*

3. **Gr. 12 Art Exhibit (5%)**: *(Cultural/Historical & Critical/Responsive Components)*
   - Design & Display poster to advertise show for all artist participants. I can reimburse you for printing costs. **In addition, utilize other methods to promote the show to our school & community. DUE: TUESDAY, APRIL 17**
   - Mat cutting skills for your 5 QUALITY works. **DUE: FRIDAY, APRIL 20**
   - Make show cards for each work of art. **DUE: MONDAY, APRIL 23**
   - Curate the show! Professional arrangement of all works on display panels in the library Period 1 on **WEDNESDAY, APRIL 25**. Take the show down on **Thursday, April 26** at 3pm.
     - i. **ATTEND the reception on Wednesday, April 25** from 7pm – 8pm

4. **SUBMISSION OF PORTFOLIO TO THE COLLEGE BOARD. MAY 3** – Your 5 BEST pieces will be mailed to the College Board. Images of 24 original works must be uploaded to the College Board website. [http://apstudio.ets.org](http://apstudio.ets.org) You may begin this process this month.
   - School Code: 829720  Teacher Key: ryro484  AP Studio Art School: Evan Hardy Collegiate Institute

5. **CURATORIAL STUDY (10%)**: understand the gallery culture and community by visiting several galleries (you need to let me know in advance when you need to be out of the building) and presenting information to the class about what you have learned, especially about professions available in the arts. This should be in the form of a PowerPoint or short student film. Your presentation will also include a virtual art show where you are the curator. You may work with a partner. *(Cultural/Historical Component)*
   - **Present this on: THURSDAY, MAY 17**

6. **APPRENTICESHIP/MENTORSHIP (10%)**: Please start investigating these connections NOW. I need to know your specific areas of interest. You will connect with a professional artist or art-related business and work under the guidance of that person for the last 2 weeks of the semester. **BEGINNING MONDAY, MAY 28, 2:45 – 4? If you need time in lieu you may see me to make arrangements.** You will be responsible for documenting your process/relationship and what you learned. This may be in any format that you choose providing you clear it with me first. *(Cultural/Historical Component)*
   - **Present this on: THURSDAY, June 14**.😊

PARENT/GUARDIAN SIGNATURE--Please sign to indicate that you have read this syllabus.
Advanced Placement in Studio Art Project Evaluation – individual CONCENTRATION pieces

Name: __________________________ Title: ________________________________

Date: __________________________ Concentration Theme: __________________

CONCEPT & CREATIVITY: idea & ability to communicate it in an imaginative, original manner; awareness of style & format

5. EXCEPTIONAL communication of an idea that fits into the established theme for your Concentration. Innovative & imaginative. Artwork has ‘verve’
4. STRONG communication of an idea or feeling; Adequate development; Evidence of an attempt to present something in a ‘new’ way.
3. GOOD communication of an idea or feeling; enhance artistic risk-taking to project your own ‘voice’ into this work.
2. Communication of an idea or feeling is WEAK; careful personal observation is not evident
1. Work LACKING in message or too obvious/literal; use your imagination to develop an idea that requires the viewer to think

CRAFTSMANSHIP & CHALLENGE: technical skill (acuity) in media manipulation, & rendering of imagery with artistic risk-taking; consistent daily practice is essential

5. EXCEPTIONAL technical skills shown; pride in finishing details; present in the studio every day to work towards professional quality
4. STRONG technique; could go further with finishing details or layering of media; an effort to be in the studio everyday was evident
3. GOOD technique; mastery with this medium; some areas are unrefined or overworked; missed studio time or time was not fully utilized
2. WEAK technical skills are demonstrated; underdeveloped product; emerging artistic decision-making; more time & effort are needed
1. Technique is POOR or haphazard; careless approach; poor use of studio time; please see me afterschool for extra instruction

COMPOSITION & DESIGN: thoughtful use of Elements of Art & Principles of Design; use of dynamic arrangement

5. EXCEPTIONAL understanding and application of Elements/Principles; clever approach making connections to other areas of study; unified; ‘verve’
4. STRONG growth demonstrated in manipulation of Elements/Principles; visual organization has been considered; ponder increased unity/harmony
3. GOOD approach to the Elements/Principles; more research is needed to bring a more knowledgeable approach; visit a gallery for inspiration
2. WEAK understanding of Elements/Principles and how to apply them for maximum impact; read the Design Basics book and visit a gallery
1. POOR approach to the Elements/Principles; more research and practise is needed in your sketchbook; consult Design Basics and see me afterschool

If you have not scored your work in the 5 range, reflect on the strengths and weakness of this work of art. What can be done to rework this piece to raise it to a ‘5’ or to reach towards a ‘5’ for the next piece?

How will your next work demonstrate even more growth and risk-taking?

Consider the following points in your paragraph answer:

• Special consideration of the Elements of Art or Principles of Design. Be specific.
• Purposeful composition
• Dominant shapes? Expressive forms? Descriptive or decorative colour schemes? Significant textures?
• Order & balance or chaotic and energetic? What can you do to further enhance this
• Unique, unexpected, something familiar in a new way
• Evoking feelings or mood. Sensitive. What can you do to further enhance this
• Symbolism: convey meaning other than the obvious or literal
• What is the message you were trying to convey...do you think you were successful ....why or why not
Peer Critique for Artists

PURPOSE: Another’s eyes might help an artist see their work more clearly and the artist might learn much via constructive criticism. It is a very good educational opportunity allowing the student to express his/her own thoughts about their own and other people’s art. Topics of discussion might be: how you addressed criteria of artistic problem, what the artist seems to have intended, subject matter, color scheme, Elements & Principles, quality of execution & technique, composition effectiveness, and emotional impact/mood...what is unusual or unexpected? Unique? Inventive? Imaginative? It is enlightening to hear how others react to any piece of artwork.

TYPES:

- An informal critique is usually a one-on-one verbal discussion about the artist’s work between peers or from a more experienced artist or friendly critic. To be of any use to the artist, this discussion should be educational, thought provoking, constructive and encouraging.
- A formal critique is a learning tool that is used in art schools and professional art associations where an artist places their work on display for comment by their peers or from more experienced artists. A critique is a learning experience like no other, but it can be brutal to an artist’s ego.

A class critique must be conducted in a constructive environment and encourage full participation from each person on the critique team. Don’t be an art bully who is too self-important, overly critical, non-constructive, and cruel.

A critique is useless if the artist just receives a pat on the back! Expect and hope for some negative yet constructive criticism! Hope for compliments but be prepared for advice or suggestions for further study in areas needing improvement. Make notes about any questions you might have on any comments made about your work. Try to have all of your questions answered during or directly after the critique by someone you respect as an artist. Be prepared to ignore those comments which you feel are totally invalid, but don’t dismiss any comment too quickly. Try to be very objective about your work.

Formative assessment for your work: Think about each of the peer comments and what you can do to remedy any problems or strengthen any weaknesses in your work. Submit work for re-assessment. 😊

Summative assessment for your report card:
- Level of participation in peer critique (regular member of our studio community)
- Depth of comments made about each artwork discussed
- Evidence of knowledge about art styles, art history, big concepts, elements of art & principles of design, media manipulation
The Amazing Gallery Visit ‘race’

1. Describe what you saw at each gallery.
   a. Gallery #1

   b. Gallery #2

   c. Gallery #3

2. Explain the cultural, historical or contemporary context of ONE work from EACH gallery visited.
   a. Focus on the role that the arts have played throughout history and how culture has been influenced.
   b. What factors appear to have influenced these artists?

3. Define INTERPRETING as the term is used in art criticism. Why do different people have different interpretations of the same work of art?

4. List 2 questions that have come to mind when you were viewing artwork in the galleries today. Explain how you could develop an answer to these questions.
5. Name 3 different sources of information an art critic might use in an interpretation of a work of art.

6. Describe one work of art from today that you found particularly memorable. Explain why.

7. Describe one work of art that you did not like or did not connect with. Please explain why.

8. Did you gain any more insight into the notion of QUALITY in art? Explain with specific examples.

9. Name the Principles of Design. CIRCLE the one you want to focus on for your next work of art?

10. Include a thumbnail sketch HERE of a new work you can begin tomorrow. 😊

EVALUATION: based on Rubric for Assessing Responses to Arts Expressions pg. 37 Arts Ed9 curriculum with adaptation to include specific indicators for Cultural/Historical components.
**Sample Rubric for Assessing Responses to Arts Expressions**

This rubric may be adapted for use with several outcomes such as CR9.3: Investigate and identify how arts expressions can challenge thinking about values, ideas, and beliefs.

<table>
<thead>
<tr>
<th>Level 4</th>
<th>Level 3</th>
<th>Level 2</th>
<th>Level 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consistently demonstrates critical and creative thinking when responding to the work. Consistently applies prior knowledge to new situations. Uses arts terminology appropriately.</td>
<td>Often demonstrates critical and creative thinking when responding to the work. Often applies prior knowledge in new situations. Attempts to use arts terminology appropriately.</td>
<td>Occasionally demonstrates critical and creative thinking when responding to the work. Applies prior knowledge sporadically. Rarely uses arts terminology.</td>
<td>Demonstrates limited critical or creative thinking. Has difficulty applying prior knowledge. Does not use arts terminology.</td>
</tr>
<tr>
<td>Thoughtfully examines and describes the work using focused observation. Analysis is thorough and explains key relationships among parts to whole. Willing to consider several interpretations. Provides insightful interpretations and supports opinions based on evidence in the work.</td>
<td>Adequately examines and describes important features of the work. Provides general analysis of the work. Provides reasonable interpretation and supports opinions with some evidence.</td>
<td>Examines and provides a general description of the work. Analyzes in a vague or limited way. Provides a simplistic interpretation with little supporting evidence.</td>
<td>Offers first impressions and vague descriptions of work. Does not focus attention on the work. Rarely contributes to analysis. Interpretations are presented with difficulty and lack evidence.</td>
</tr>
<tr>
<td>Asks thoughtful and compelling questions in response to the work. Accesses multiple sources of information during inquiry. Synthesizes ideas well and conveys research findings in engaging manner.</td>
<td>Often asks relevant questions in response to the work. Accesses several sources of information during inquiry. Synthesizes and conveys research findings adequately.</td>
<td>Sometimes asks questions in response to the work. Accesses a few sources of information during inquiry. Has some difficulty synthesizing and conveying findings.</td>
<td>Rarely asks questions in response to the work. Research is limited to one or two sources during inquiry. Information is presented as found in original source as opposed to synthesizing information.</td>
</tr>
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Independently plan, produce and analyze creative products as part of a process which hinges on informed and critical decision making. Analysis of peer and professional work is necessary to demonstrate knowledge and to inform work.

- Work within and beyond the guidelines of our provincial Art curriculum.
- Initiatives such as the Adaptive Dimension, FNIM Content and Perspectives, Gender Equity, Resource-based Learning and Multicultural Education are embedded in the objectives. In addition, these initiatives are further cultivated by fostering strengths in individual learning styles by encouraging students to take ownership of their own learning. Students can utilize storytelling through Art, which mirrors a FNIM way of knowing the world.

INSTRUCTIONAL MATERIALS
Resources will be accessed from the approved list of resources for Visual Art 10, 20, 30. Resources will also be retrieved from the College Board site www.collegeboard.org. In addition, see list of local businesses who may act as key resources in Career Development section.

- Many art materials are provided by the school, however, students should own a range of drawing pencils, a sharpener, blending stump, charcoal, art eraser, black (water-soluble) crayola marker, ink, markers, coloured pencils, detail acrylic paint brushes, and a coil-bound sketchbook/art journal with thick/heavy paper, etc. Yes, even sculptors and photographers can benefit from working in a sketchbook!
- Students Require: Motivation, Determination, Excellent Attendance, and an art portfolio to store, protect and transport work in (size is 20”x29” max.).

CORE CURRICULM INITIATIVES
Common Essential Learnings have been redesigned by the Ministry as the Cross-Curricular Competencies. See the renewed Arts Education9 program, pages 3 and 4 for an explanation of how an art student would acquire these competencies.

CAREER DEVELOPMENT COMPETENCIES
Career competencies are developed through the Apprenticeship/Mentorship module. In late May students will make community connections and meet with local artists and business people to develop a mutually beneficial relationship. Local connections could be made with staff at the Mendel, Museum of Antiquities, Diefenbaker Centre, Wanaskewin, First Nations Cultural Centre, SCYAP, Sherbrooke and other galleries. Students could also work with art supply stores like Colours or Art Placement. Mentorship could occur through work with local artists or professional photographers or craftspeople. Students would be required to document the process of the Apprenticeship/Mentorship module and to come to some conclusions about their learning within the context of community and what their plans are for continuing this level of growth. Typical semester end projects to convey this information to the class would include: sketchbook/art journal, photo essay, istory, film, song/dance/skit depicting their knowledge through other strands of art.

INSTRUCTIONAL APPROACHES
A range of powerful instructional strategies will be employed in response to student need. The primary instructional approach will be the inquiry method where student voice and curiosity is honored by assisting them to develop deep questions that can help to construct their knowledge.
Learning from artists and others in the arts community will serve to engage students in collaborative learning that will inform their art.

ASSESSMENT & EVALUATION TECHNIQUES
Assessment will utilize formative and summative components related to objectives/outcomes and specific project criteria along with qualities typically used in post-secondary portfolio assessments, such as risk-taking, verve, complexity, artistic merit, skill development, originality, etc. Students will be involved in collaboratively determining project criteria and in analyzing their own work through self-assessment. They will also participate in regular critiques where students must use professional art terminology and crucial feedback is generated through analytical discussion with peers.

See sample evaluation forms.

Critical/Responsive: Gr. 12 Art Exhibit Assessment, Peer Critique for Artists, Checklist for Student’s responses to Arts Expressions
Cultural/Historical: adaptation of Arts Ed 9 Rubric for Assessing Responses to Arts Expressions; Anecdotal record chart for C/H outcomes
Creative/Productive: AP in Studio Art Project Evaluation; self assessment component for each assignment.

MAJOR EVALUATION COMPONENTS:
1. Concentration portfolio (70%): --a body of work, investigating a strong underlying visual idea that ties these pieces together. Student choice of media. Self-evaluation will be a part of each submission. (Creative/Productive Component)
   12 finished works are required for the concentration section. If students require additional works for the Breadth section, then they should complete them at this time as well for a total of 24 works (2D Design & Drawing) or 20 (3D Design).
   • Please note this section also includes daily studio work. Portfolio process is assessed daily so students must be present to earn these marks.

2. Regular Critiques (5%): group and individual to analyze work (self, peer, professional) (Critical/Responsive Component)

3. Gr. 12 Art Exhibit (5%): (Cultural/Historical & Critical/Responsive Components)
   Students will:
   • design & display poster to advertise show for all artist participants. In addition, utilize other methods to promote the show to the school & community.
   • Learn Mat cutting skills for 5 QUALITY works.
   • Make show cards for each work of art.
   • Curate the show! Professional arrangement of all works on display
     i. ATTEND the reception

4. Submission of portfolio to the College Board. The 5 BEST pieces will be mailed to the College Board. Images of 24 original works must be uploaded to the College Board website. http://apstudio.ets.org

5. Learning about arts organizations and the business of art(10%): Students will deepen understanding of the gallery culture and community by visiting several galleries and
arts organizations and presenting information to the class relating to professions available in the arts and the business of art. (Cultural/Historical Component)

6. Apprenticeship/mentorship (10%): Students will connect with a professional artist or art-related business and work under the guidance of that person for the last 2 weeks of the semester. Students will document the process/relationship and what was learned. (Cultural/Historical Component)

Identity, personal relevance and student voice will be explored through self-directed projects in a wide variety of media and subject matter based on a consistent theme that is selected in consultation with the instructor. Modules include: Independent Study (60 hours -- portfolio development through student-selected theme or area of concentration); Documentation and Exhibition (20 hours -- students will select, mat and exhibit their 5 best works from their portfolio in a show that staff, students, parents, community members and school board personnel are invited to attend. They will learn about and complete tasks associated with mounting an exhibit and hosting a show opening); Apprenticeship/mentorship (10 hours -- work-study unit). An additional 10 hours can be used to study any Visual Art 30 module that has not already been covered. Special highlights of the course will include regular life drawing, learning from guest artists and experiential field trips.

Evaluation of the Locally Developed Course
Teacher and student reflections on course content and effectiveness will be undertaken on an ongoing basis. This information will be used to revise the course for subsequent years.
Advanced Placement in Studio Art Project Evaluation – individual CONCENTRATION pieces

Name: __________________________ title: ______________________________________

Date: __________________________ Concentration Theme: ______________________

CONCEPT & CREATIVITY: idea & ability to communicate it in an imaginative, original manner; awareness of style & format

5. EXCEPTIONAL communication of an idea that ‘fits’ into the established theme for your Concentration. Innovative & imaginative. Artwork has ‘verve’
4. STRONG communication of an idea or feeling; Adequate development; Evidence of an attempt to present something in a ‘new’ way.
3. GOOD communication of an idea or feeling; enhance artistic risk-taking to project your own ‘voice’ into this work.
2. Communication of an idea or feeling is WEAK; careful personal observation is not evident
1. Work LACKING in message or too obvious/literal; use your imagination to develop an idea that requires the viewer to think

CRAFTSMANSHIP & CHALLENGE: technical skill (acuity) in media manipulation, & rendering of imagery with artistic risk-taking; consistent daily practise is essential

5. EXCEPTIONAL technical skills shown; pride in finishing details; present in the studio every day to work towards professional quality
4. STRONG technique; could go further with finishing details or layering of media; an effort to be in the studio everyday was evident
3. GOOD technique; mastery with this medium; some areas are unrefined or overworked; missed studio time or time was not fully utilized
2. WEAK technical skills are demonstrated; underdeveloped product; emerging artistic decision-making; more time & effort are needed
1. Technique is POOR or haphazard; careless approach; poor use of studio time; please see me afterschool for extra instruction

COMPOSITION & DESIGN: thoughtful use of Elements of Art & Principles of Design; use of dynamic arrangement

5. EXCEPTIONAL understanding and application of Elements/Principles; clever approach making connections to other areas of study; unified; ‘verve’
4. STRONG growth demonstrated in manipulation of Elements/Principles; visual organization has been considered; ponder increased unity/harmony
3. GOOD approach to the Elements/Principles; more research is needed to bring a more knowledgeable approach; visit a gallery for inspiration
2. WEAK understanding of Elements/Principles and how to apply them for maximum impact; read the Design Basics book and visit a gallery
1. POOR approach to the Elements/Principles and how to apply them for maximum impact; read the Design Basics book and see me afterschool

If you have not scored your work in the 5 range, reflect on the strengths and weakness of this work of art. What can be done to rework this piece to raise it to a ‘5’ or to reach towards a ‘5’ for the next piece?

How will your next work demonstrate even more growth and risk-taking?

Consider the following points in your paragraph answer:

• Special consideration of the Elements of Art or Principles of Design. Be specific.
• Purposeful composition
• Dominant shapes? Expressive forms? Descriptive or decorative colour schemes? Significant textures?
• Order & balance or chaotic and energetic? What can you do to further enhance this
• Unique, unexpected, something familiar in a new way
• Evoking feelings or mood. Sensitive. What can you do to further enhance this
• Symbolism: convey meaning other than the obvious or literal
• What is the message you were trying to convey...do you think you were successful ....why or why not
Peer Critique for Artists

PURPOSE: Another’s eyes might help an artist see their work more clearly and the artist might learn much via constructive criticism. It is a very good educational opportunity allowing the student to express his/her own thoughts about their own and other people's art. Topics of discussion might be: how you addressed criteria of artistic problem, what the artist seems to have intended, subject matter, color scheme, Elements & Principles, quality of execution & technique, composition effectiveness, and emotional impact/mood...what is unusual or unexpected? Unique? Inventive? Imaginative? It is enlightening to hear how others react to any piece of artwork.

TYPES:

An informal critique is usually a one-on-one verbal discussion about the artist’s work between peers or from a more experienced artist or friendly critic. To be of any use to the artist, this discussion should be educational, thought provoking, constructive and encouraging.

A formal critique is a learning tool that is used in art schools and professional art associations where an artist places their work on display for comment by their peers or from more experienced artists. A critique is a learning experience like no other, but it can be brutal to an artist's ego.

A class critique must be conducted in a constructive environment and encourage full participation from each person on the critique team. Don’t be an art bully who is too self-important, overly critical, non-constructive, and cruel.

A critique is useless if the artist just receives a pat on the back! Expect and hope for some negative yet constructive criticism! Hope for compliments but be prepared for advice or suggestions for further study in areas needing improvement. Make notes about any questions you might have on any comments made about your work. Try to have all of your questions answered during or directly after the critique by someone you respect as an artist. Be prepared to ignore those comments which you feel are totally invalid, but don’t dismiss any comment too quickly. Try to be very objective about your work.

Formative assessment for your work: Think about each of the peer comments and what you can do to remedy any problems or strengthen any weaknesses in your work. Submit work for re-assessment.

Summative assessment for your report card:
- Level of participation in peer critique (regular member of our studio community)
- Depth of comments made about each artwork discussed
- Evidence of knowledge about art styles, art history, big concepts, elements of art & principles of design, media manipulation

Critical/Responsive Component with Cultural/Historical Connections
Anecdotal Record-keeping Form

Student's Name:

<table>
<thead>
<tr>
<th>Date</th>
<th>Learning Objectives</th>
<th>Comments</th>
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General Comments:
Sample Checklist for Evaluating Students' Responses To Arts Expressions

### Examples of Possible Criteria

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<tr>
<td>Offers first impressions about the arts expression.</td>
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<td>Contributes to discussion and other activities that elicit student responses.</td>
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<td>Uses observation skills when giving descriptions of the arts expression.</td>
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<td>Demonstrates critical thinking when analysing the work.</td>
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<td>Is able to make observations and comparisons and identify significant factors appropriate to the work.</td>
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<td>Applies prior learning to personal responses.</td>
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<td>Uses appropriate vocabulary.</td>
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<td>Analyses based on the evidence found in the work.</td>
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<tr>
<td>Uses knowledge obtained through analysis to interpret the work.</td>
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<tr>
<td>Identifies images, sensations or ideas evoked by the arts expression.</td>
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<tr>
<td>Considers several interpretations.</td>
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<tr>
<td>Offers personal perspectives and interpretations of the work.</td>
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<tr>
<td>Analyzes based on the evidence found in the work.</td>
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<tr>
<td>Supports opinions based on information and evidence found in the work.</td>
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<td>Shows interest in arts discussions.</td>
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<td>Challenges self.</td>
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<tr>
<td>Describes whether, how and why first impressions may have changed after critical thinking and/or discussion.</td>
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<td>Contributes ideas when working in groups.</td>
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<tr>
<td>Works co-operatively if working in a group.</td>
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<td>Works independently.</td>
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**Comments:**
Gr 12 Art Exhibit Evaluation

Name: _______________________________________     TOTAL: 30 marks

Design & Display of Art show poster (participation, design, completeness)
1   2   3   4   5

Your Mat cutting skills for 5 QUALITY works (present for demo, neat edges, precise right angle cuts, accuracy of bevel cut, neatness of tape and backer board application)
1   2   3   4   5

Show card information for each of the 5 works (neatly written out and submitted on time)
1   2   3   4   5

Curate & display works for the entire show (on time at 8:30 am. sharp with all works matted and ready to hang, collaborate on inclusion & placement with rationale for each panel, even and consistent spacing between works that fills the panel, level and hang works and labels)
1   2   3   4   5

Attend show reception from 7pm to 8pm (bring guests and treats, assist with set up and clean up)
1   2   3   4   5

Take entire show down at 1:30pm (on time, removal of all works in the entire show, removal of all nails and labels, transport work, easels, etc. back to studio)
1   2   3   4   5