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# **Teacher's Guide**

**Secondary School Curriculum**

## **VISUAL ARTS**

**Visual and Performing Arts**

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# **Part 1: Introduction**

## About this Guide

This *Teacher's Guide* has been created in conjunction with the *Curriculum Guide* to provide support material for teachers who are implementing the Visual Arts Secondary School curriculum. Student interests and needs within the context of the twenty-first century learner is a strong feature of the document. Emphasis is placed on Inclusive Arts education and practice; catering to the needs of exceptional learners so that each student may have the opportunity to identify and discover their own individual strengths and learning potential.

**Part 1: The Introduction** provides a **rationale** for the teaching of the Visual Arts curriculum. Also included in this section; **Applicable Learning Theories and Principles** which give some insight into the philosophies upon which the subject is rooted; **Curriculum Framework**, an outline of the knowledge, content and skills of the various options to be taught in Visual Arts.

**Part 2: Teaching and Learning Strategies** suggests some of the ways in which the art teacher, as a mediator of student learning can prepare his/her students to be independent and self-regulated. **Sample Lesson Plans** are also provided in this section to support additional ideas on how to get students deeply involved in some of the things they can think about and produce in lots of different ways.

**Part 3: Assessment Strategies** contains ideas and suggestions towards promoting cultural understanding, meeting national needs, giving significance to the commonplace, offering an outlet for expression and creativity, introducing creative vocations, enhancing aesthetic awareness, developing literacy, integrating learning and providing a different language in which to learn.

**Part 4: References and Appendices** – the glossary, useful aids, ICT tools/websites as well as resource listings for the art room can be found in the last section of this document.

It is hoped that this guide will help inspire teachers as they plan meaningful and engaging learning activities for their students.

## Introduction

*“At the end of the day, good teaching remains an intimate, personal and idiosyncratic profession, and willingness to be a thoughtful, ongoing and energetic learner is paramount”*

Burton (2012)



## **Rationale for Visual Arts**

*“To raise new questions, (find) new problems, to regard old problems from a new angle requires creative imagination and makes real advances”* Albert Einstein.

The language of art or the visual communication of two dimensional media or three dimensional forms has the potential to inspire many children to learn more effectively than the communication of the written or spoken word. No child is the same and students with varying abilities or intelligences may draw on art education and practice to provide them with the language, elements and or principles, to visually communicate to their fullest potential.

To hold true to the belief that visual expression can have intrinsic value to every individual and that visual language, like verbal language, can be taught, we must address the teaching of art as seriously as we address the teaching of English. The idea of art as a visual language is particularly important for students within the context of schooling today and if we are to consider art as an expressive form of language, then achieving that language is as simple as converting one form of communication to another.

By providing a different language in which to learn, opportunities are then created for developing a humane and liberating pedagogy focused on producing life-long learners who are able to meet and appreciate the needs and demands of twenty-first century skills. Collaboration, resolving and managing conflict and building relevant competencies are significant skills for teachers to assist students in critically analyzing the way in which their ideas, beliefs and behaviors are shaped throughout their daily lives.

Studies in the visual arts do not only teach students to apply new understandings to life situations but to demonstrate their achievement through performance tasks and projects often within contexts which may be far removed from the school’s immediate art room environment. The best learning environments however, engage many senses and hands-on experiences. Visual Arts learning is therefore ideal for enhancing and buttressing other areas of academic content through which the student constructs knowledge. To do a variety of thought-demanding things with a topic – like explaining, finding evidence and examples, generalizing, applying, analogizing and representing the topic in a new way is to embrace the endless possibilities of teaching and learning for deep meaning.

## Applicable Learning Theories and Principles

*“I paint to make eyes shine with hope and so mark out the inner shape of this place. I paint to give colour to feelings...I paint to shape feelings and ideas...”*

Kenwyn Crichlow, 2009

The uncertainty and unknowingness of addressing learning, knowing and responding or *teaching* for that matter can be better resolved through Visual Arts. Aesthetics, creativity, imagination and talent are common terms associated with the subject and while art educators may be in a unique position to promote activities and classroom projects which allow students to live and experience the creative process, *meaning making* is perhaps more essential to teaching and learning than any other educational value to be had while at school.

The roots of art education owe much to the philosophies of John Dewey and Viktor Lowenfeld. Dewey tells us that while science states meaning, the arts express meaning. Meaning is not limited to what is defined or asserted. Dewey goes on to say that the aesthetic cannot be separated from the intellectual; for the intellectual to be complete it must bear the stamp of the aesthetic. Dewey also believed that the school setting gave students the liberty to progress, make decisions, overcome obstacles and engage in critical thought processes, all of which to this day are achieved throughout and within the arts. The integrated arts approach in this context is also based on Dewey and Progressive education.

Reform efforts in education have also contributed to new understandings on how children learn. Students are no longer viewed as passive recipients of knowledge. The Latin root *assidere* means “to sit beside” and the teacher, as facilitator and guide works along with the student. Drawing further upon the ideas of Dewey, Piaget, Vygotsky and others propelled the view that learning is organized around the purposes of the learner. Learners appear to rely on the cultural tools within their social context to construct knowledge. Lowenfeld was even more attentive to the entire child; bringing his or her cognitive, expressive, physical and artistic capabilities into the relationship between their artwork and their identity of self. When critiquing a painting for example, students compare and contrast; they practice critical thinking skills and are able to articulate their own reasons for making artistic decisions.

Art education, according to Lowenfeld can intrinsically provide students with the opportunity to create individual expressions of self and when effectively taught, can increase a student’s awareness of the world and his or her own role in it. According to this philosopher, there are two types of learners – haptic and visual. Elements and principles of design such as texture, space and scale assist in helping haptic learners express and perceive through touch. This notion is effectively exhibited in the piece “Celebrating Hands” for example, where local potter/ ceramist, Bunty O’Connor (2001) pays homage

*“...to the hands that build our Nation. Hands that cut the cocoa pods, dig ditches and plant crops, stir the pot and get the children ready for school; hands that make the tools to search for oil, cut wood, make a pot from clay, bend wire to make a mas’; hands that play pan, tassa and cuatro; our hands that express who we are...”*

Not only is art an alternative form of communication for some students, it is an opportunity for others to socially connect with a child who might otherwise seem uninterested. Many classroom strategies geared towards motivating or encouraging children to learn and build self-efficacy are rooted in Bandura’s social learning theory. This theory has had important implication in the field of art education. Skill acquisition and proficiency requires practice and connection to prior skills; when students design, create and produce artwork the focus of the learning experience balances equally on both process *and* the finished product. When drawing from still life for example, students become engaged in a process of learning that can be replicated; they engage in observational learning- a primary goal of inquiry based instruction and through which students learn *how* to learn.

Throughout the curriculum for students of forms one to three, drawing is emphasized as fundamental to all other art making activities and as such it is repeated at each level of the programme. Drawing from still life towards developing observational learning skills follows a step by step modeling process which focuses on:

- **Attention:**  
In order to learn, the learner need to be paying attention. Anything that detracts the student’s attention is going to have a negative effect on observational learning. If the model or still life is interesting or there is a novel aspect to the situation, one is far more likely to dedicate one’s full attention to learning and performing the task at hand.
- **Retention:**  
The ability to store information is also an important part of the learning process. Retention can be affected by a number of factors but the ability to pull up information later and act on it is vital to observational learning.
- **Reproduction:**  
Once students have paid attention to the model and retained the information, it is time to actually perform or depict what is observed. Further practice of the learned behavior leads to improvement and skill advancement.
- **Motivation:**  
Finally, in order for observational learning to be successful, one has to be motivated to repeat the behavior that has been learned. By displaying work done, students should be encouraged to participate in constructive criticism, share their ideas and make suggestions for improvements.

Elliot Eisner (1998) further contended that each child should be exposed to programs and opportunities to play to their strengths; to pursue and exploit the meanings for which they have special aptitudes and interests. Feldman (1980) another proponent on these thoughts felt that students should be given greater control over *what* will be learned and *how* it will be learned. To take pride in accomplishments and build a sense of integrity about his or her own work, Feldman suggested a model for education to better fulfill its mission: “the child as craftsman”. This model requires educators to view children as people who want to be good at something; that the function of education should be to engage the child in pursuit of mastery of a satisfying craft or expression.

These are just some of the philosophical underpinnings that gird the framework of the reviewed curriculum for our students of forms one to three. The re-conceptualized curriculum guide is an attempt to provide a better balance among knowledge of the discipline, its content and skills. It focuses on student interests and needs of the field within the context of the twenty-first century learner. It is supportive of the constructivist approach to teaching; its design encourages knowledge transferability among disciplines, promote cultural diversity and appropriate technologies and serve as a foundation for assessing student learning.

Throughout each of the content areas, the visual art standards are regarded as an important assessment tool and although these vary in number from term to term, the kinds of performance tasks across the three forms are closely aligned and inter-connected. Each area can ultimately be reduced to five essential domains of art learning and content:

- performing and making
- organizing and structuring
- criticizing
- historical and cultural knowing and
- *relatedness* or integration across other disciplines.

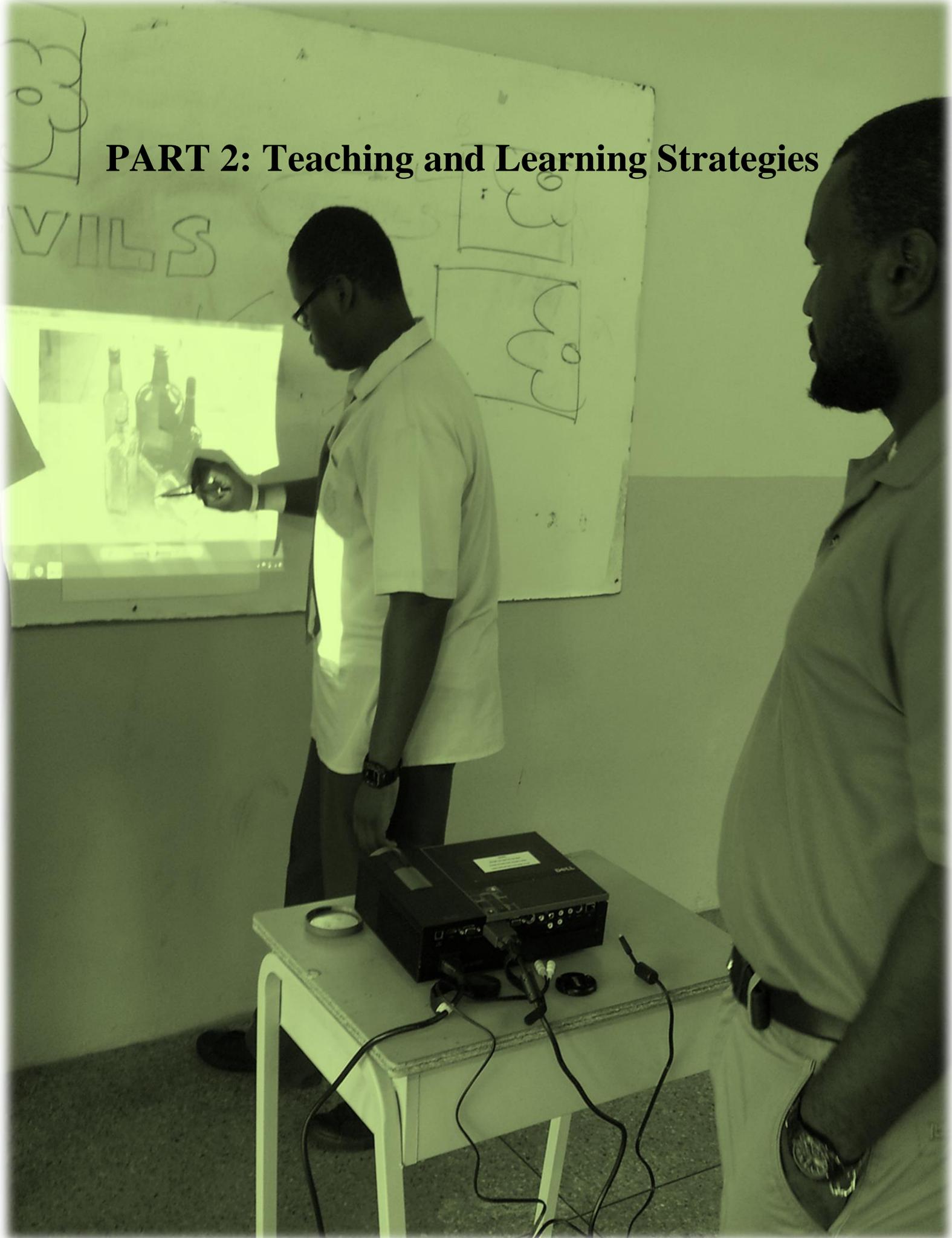
This model for a unified approach to describing the content is influenced by Jerome Bruner’s (1960) notion that, to educate a student in art, it is necessary to educate her as an artist. Also, Manual Barkan’s (1962) notion that to be fully educated in art, one should extensively study art production, art history and art criticism forms yet another basis for the kinds of emphases that were deemed necessary for refining the curriculum.

Today, postmodern principles and concepts are gaining attention in the contemporary art classroom; the freedom of meaning making is enhanced both by discovery and discipline based inquiry learning. Apart from cognitive theory, the visual arts curriculum is informed by experiential as well as expeditionary learning where students are encouraged to take responsibility for *what* and *how* they learn.

## Content Framework for Visual Arts

<b>FORM LEVEL</b>	<b>TERM 1</b>	<b>TERM 2</b>	<b>TERM 3</b>
<b>FORM 1</b>	Art History and Appreciation Elements of Art and Design Drawing Colour Design – Photography	Colour Design – Painting and Mixed Media Graphic Design Print Making Drawing	Colour Design – Textile Design 3- Dimensional Studies Ceramics and Sculpture Leather Craft Fibre Arts
<b>FORM 2</b>	Art History and Appreciation Principles of Art and Design Drawing Colour Design – Photography	Colour Design – Painting and Mixed Media Graphic Design Print Making Textile Design	3- Dimensional Studies Fibre Arts Leather Craft Ceramics and Sculpture The Integrated Arts Project
<b>FORM 3</b>	Art History and Appreciation Drawing Colour Design – Photography	Colour Design – Painting and Mixed Media Graphic Design Print Making Fibre Arts	3- Dimensional Studies Textile Design Leather Craft Ceramics and Sculpture

## **PART 2: Teaching and Learning Strategies**



# Planning for Instruction

## Introduction

The development of this teaching guide reaffirms the importance of effective teaching for improved student learning. The foundation of effective instruction may be likened to procedures similar to the selection and organization of visual elements to enhance expressive image making – a process familiar to all visual art teachers. The classroom, students, previous knowledge, instructional content and learning outcomes may be compared to the visual images that the artist (teacher) shapes and organizes according to elements and principles of design (teaching strategies) to develop a composition that is creative and expressive (student’s learning). Effective teaching is the art teacher’s most important creation.

To purposefully plan instructional approaches is willingness on the part of the teacher to analyze, revise, refine, and elaborate- and continue to repeat this process until the aesthetic standards and criteria for meeting artistic goals are achieved. The process of effective art teaching is aimed at building the skills, knowledge and attitudes which elicit individual, creative and original responses.

The teaching/learning approaches that are adopted and described in this teaching guide are also intended to support student learning that is founded on notions of equity and opportunity. The arts are a fundamental equalizer, so to understand its intrinsic value and the way they allow students to view the world in a new way, open up perspectives through alternative means of expression, engage the senses and above all else, provide access to knowledge through appreciation of the aesthetic experience is to promote democratic education.

This document provides valuable insights on instructional approaches to content delivery yet it also provides a forum for distilling that which may be educationally important as a result of teaching the subject on the curriculum. The approach to delivering the visual arts curriculum to students of forms one to three encourages teachers to:

- emphasize expectations for higher-order skills along with rich content that represents fundamental concepts, principles and modes of aesthetic inquiry
- teach less, facilitate more learning: The curriculum is focused on standards that are connected across levels; higher and deeper to allow more time to apply and assimilate the “big picture”
- increase emphasis on group/individual project work and tasks requiring research skills, analysis, application, self-assessment through journaling and *finishing* of portfolio products.

## Implementation Guidelines for Teachers

Art teachers who wish to develop those skills which contribute to effective instruction and improved student performance should consider the following:

- Avoid teaching “projects” or “products” produced as an example of skill acquisition or applied learning only. Teach concepts pertaining to the elements and principles of design, perception, sensitivity, aesthetics, history, culture and critical judgment. Develop concept lessons that have educational **value** far beyond a particular art product. Cater for students’ development of the affect.
- Infuse ICT, HFLE, Literacy and Numeracy to articulate a **well integrated** art curriculum that is **balanced** yet identifies a broad range of content to be taught in each of the components at each level. The full potential of an integrated curriculum however, may be lost without careful **sequencing**. If lessons are connected, but not **scaffolded**, they do not build on each other and students will not acquire an increasingly sophisticated understanding of art. To ensure that learning is accumulated throughout the year and across levels, is to provide students with a solid foundation which contributes to their broad understanding of art without losing the distinctive insights each component can bring to bear on that understanding.
- Focus on the **total art experience**: the object of art itself; the maker of the art object; the perceiver of the art object; and the cultural context within which the other three features exist. This approach to teaching content is a **holistic** yet simple way to instruct and guide students in acquiring the attitudes, skills and knowledge (that is, learning) about the relationships between the different components of an art object.
- Practice valued teaching strategies until they are natural and **adaptable** to a variety of instructional situations. Update, review and revise teaching strategies to increase effectiveness. Keep up with new methods and materials. Adapt instruction to the **learning needs** of students. Be alert to the need to change an instructional approach to re-teach rather than repeat former approaches in a more forceful manner.
- At the start of each lesson, **communicate** learning expectations to students. Involve them in the process by asking for their input on what is being studied or practiced, and provide a quick review of process/concepts to be applied.
- Learning objectives are often based on **guided, independent practice** or **individual exploration**. Students should be taught that each of these makes an important contribution to critical thinking, creativity and the acquisition of art knowledge.

- Engage stakeholders and parents in the planning and conducting of **field trips** to museums, art galleries and artists' studios in keeping with prescribed guidelines and policies of the Ministry of Education.
- Encourage and invite expert personnel in the various fields of art practice and education to demonstrate and lecture to students at school.
- Develop and facilitate **informative displays** and **exhibitions** about art and creative thinking. Focus on what students have *learned* not just what students have *made*. Provide the information about art learning that encourages an on-going dialogue about the challenges of art education. Demonstrate that creative expression, critique and judgment require the highest level of thinking skill.
- Network and share in building the community of art practice and education with colleagues within and across school districts.

## Examples of Effective Teaching/Instructional Strategies

Modeling or teacher demonstrations and coaching directly informs students' practical output in terms of:

- Experimentation and manipulation of different types of materials, methods and media
- Experiential Learning- use of body movements to emphasize key concepts when doing, for example, figure drawing
- Specialised hands-on skill development - application of a variety of techniques and skills towards portfolio product development where the strategies also revolve around journaling, critiquing and questioning

Interactive instruction is an effective means of developing a design concept. Incorporating:

- Talking Points and Graphic Organizers –for example, to introduce a lesson
- Brainstorming- Students “storm their brains” for ideas related to a topic or a problem
- Collaborative Learning- Students work together to address a problem or task often with assigned roles
- Buzz sessions- Small group discussions
- Talk Time-working with individuals or whole groups

Interactive instruction requires the refinement of observation, listening, interpersonal and intervention skills and abilities by both teacher and students.

To promote Student Reflection or in order to help students become active, independent and self-regulating learners; assisting them in becoming aware of their own learning styles and what factors help or impede their learning teachers can involve students in:

- Group Writing- in response to artworks or as reflections about group process
- Using KWHL Charts - students state; what they Know, Want to know, How they will find out, and what they have Learned
- Designing a Word Wall- a designated space for putting up words derived from group brainstorming or other kinds of discussions
- Setting up Learning Centres or Stations- students explore resources designed by the teacher or, in some cases, by the students for other (sometimes younger) learners
- Using Learning packages- Materials typically created by the teacher but at times created by students through which students explore information and concepts related to the unit ideas

- Letter Writing- sometimes to parents, principals, artists or the media through which students are encouraged to think about a specific issue and audience
- Listen-Think-Pair-Share activities-students listen to questions, individually think about their response, discuss their ideas with a partner and then share their ideas with the whole class
- Panel and Roundtable Discussions- sharing ideas with an audience
- Developing Manipulatives -objects or word/statement cards used to assist students in exploring ideas and/or issues
- Expressing Poetic Forms- writing calypso verses
- Problem-Based Scenarios-Hypothetical or “real” situations, embedded with problems for students to address; also used for assessment tasks and often inform structure type questions on process to product creation
- Role-Playing and other forms of dramatization for discussing important issues- for interpreting artworks, for learning more about artists, etc.; assuming the role of something in an artwork and being interviewed by another student; playing the role of radio or television show hosts who are describing artworks on display
- Sorting Activities -materials, media and artworks are put into categories
- Outlining Timelines-students create a visual record of their findings about the historical and cultural context for works of art, artists, styles, genres or movements etc.
- Interviewing local artists
- Going on Field Trips, visiting the museum, places of art interest, attending gallery shows and art exhibitions, attending festival events

When Critiquing works of art, students: **Describe, Analyze, Interpret** and **make Judgments**. These are the four components of art criticism and the process involves understanding, appreciating and analyzing content:

- **To Describe:** *Tell what you see (the visual facts).*

What is the name of the artist who created the artwork?

What kind of artwork is it, what medium is it?

What is the name of the artwork?

When was the artwork created?

Name some other major events in history that occurred at the same time this artwork was created

List the literal objects in the painting (trees, people, animals, mountains, rivers, etc.).

What do you notice first when you look at the work(s)? Why?

What kinds of colors do you see? How would you describe them?

What shapes can we see? What kind of edges do the shapes have?

Are there lines in the work(s)? If so, what kinds of lines are they?

What sort of textures do you see? How would you describe them?

What time of day/night is it? How can we tell?

What is the overall visual effect or mood of the work(s)?

- **To Analyze:** *Mentally separate the parts or elements, thinking in terms of textures, shapes/forms, light/dark or bright/dull colors, types of lines, and sensory qualities. In this step consider the most significant art principles that were used in the artwork. Describe how the artist used them to organize the elements.*

How has the artist used colors in the work(s)?

What sort of effect do the colors have on the artwork?

How has the artist used shapes within the work of art?

How have lines been used in the work(s)? Has the artist used them as an important or dominant part of the work, or do they play a different roll?

What role does texture play in the work(s)? Has the artist used the illusion of texture or has the artist used actual texture? How has texture been used within the work(s).

How has the artist used light in the work(s)? Is there the illusion of a scene with lights and shadows, or does the artist use light and dark values in a more abstracted way?

How has the overall visual effect or mood of the work(s) been achieved by the use of elements of art and principles of design?

How was the artists design tools used to achieve a particular look or focus?

- **To Interpret:** *An interpretation seeks to explain the meaning of the work based on what you have learned so far about the artwork.*

What do you think the artist was trying to say?

What was the artist's statement in this work?

What do you think it means?

What does it mean to you?

How does this relate to you and your life?

What feelings do you have when looking at this artwork?

Do you think there are things in the artwork that represent other things/symbols?

Why do you think that the artist chose to work in this manner and made these kinds of artistic decisions? Why did the artist create this artwork?

- **To make a Judgment:** *After careful observation, analysis and interpretation of an artwork, you are ready to make your own judgment. This is your personal evaluation based on the understandings of the work(s).*

Why do you think this work has intrinsic value or worth?

What is the value you find in the work(s)? (For example, is it a beautiful work of art, does it convey an important social message, affects the way that I see the world, makes insightful connections, reaffirms a religious belief, etc.)

Do you think that the work(s) has a benefit for others?

Do you find that the work communicates an idea, feeling or principle that would have value for others?

What kind of an effect do you think the work could have for others?

Does the work lack value or worth? Why do you think this is so?

Could the reason you find the work lacking come from a poor use of the elements of art? How?

Is the subject matter unappealing, unimaginative, or repulsive? How?

Rather than seeing the work as being very effective or without total value, does the work fall somewhere in-between?

Do you think that the work is just okay?

What do you base this opinion on?

Explore your criticism of the work (s) as much as you would any positive perceptions.

Realize that your own tastes and prejudices may enter into your criticism. Give your positive and negative perceptions.

The infusion of appropriate Information Communication Technology (ICT) into the teaching of Visual Arts also enhances and support student learning; these include the use of:

- Videos, DVDs, Power Point Presentations
- e-portfolios : visual narratives of student's progress or sequential development of artworks
- Web quests: a strategy through which students find, document and use information found on the Web
- Vlogging: sharing videos on art making process

Given the wide range of strategies for the effective teaching of visual arts, at the start of every unit, teachers should:

- Plan and prepare lessons that enable students to understand and make connections within and across various disciplines.
- Recognize that the art teacher's role in lesson planning is crucial for the advancement and democratization of the subject on the curriculum.
- Make provisions for the diverse learning needs of students in an inclusive setting
- Develop and state learning aims and objectives clearly.
- Ensure that given specific criteria, objectives are achievable or attainable as well as measurable

A lesson in Graphic Design for example, asking students to: *Design and print a logo in colour* should contain specific or behavioral objectives using Revised Bloom's Taxonomy. In the cognitive domain of learning, students should be encouraged to employ skills such as:

**REMEMBERING:**

*Can they recall the information?*

Define the logo

Identify suitable printmaking technique to produce the logo

List the materials and resources needed

**UNDERSTANDING:**

*Can they explain the concepts or ideas?*

Sequence the steps involved in designing the logo

Sequence the steps involved in printing the logo

**APPLYING:**

*Can they use the new knowledge in other situations?*

Predict what would happen if they used another method of printmaking

**ANALYZING:**

*Can they differentiate between the different parts?*

Discuss the design concept of the logo

What does each segment represent?

**EVALUATING:**

*Can they justify a decision or course of action?*

How effective is the logo design?

Give reasons for the colours used or chosen?

While in the psychomotor domain students would have engaged in manipulating appropriate tools and techniques to produce or print the logo, they may then go on to use additional or meta-cognitive skills in:

**CREATING:**

*Can they generate new products, ideas, or ways of viewing things?*

How many different ways can they use the logo that they designed?

The following table further defines the sequence and scope of art learning activities within some of the content areas of the performance or standards based curriculum framework presented in the *Curriculum Guide* for students of forms one to three.

THINKING SKILLS	FOCAL KNOWLEDGE	PROCEDURAL KNOWLEDGE	LINGUISTIC KNOWLEDGE
Analysing	<i>Learning:</i> To think analytically To think symbolically To construct mental concepts To use observations more effectively To think creatively through problem finding	<i>Learning:</i> How to draw three dimensionally To draw things with social content To make art as a personal identification To increase skills in handling tools To use more varied colour To use colour more emotionally	<i>Learning:</i> To describe how viewpoint changes appearances How to describe the relationship between things
Decision making	To become more objective To assess what is real and what is imagined	To pictorially record an event To appropriate images	To critique one's work and the work of others
Synthesis	To classify, explain and interpret events To use criteria and concepts for judgments	To create optical illusions To make gestured scribbled drawings To use interlocking shapes	To describe how form and content are integrated
Problem solving	To plan and design functional objects New approaches to subject matter	To see multiple perspectives To make object sculptures To design a game	To talk about art representing social issues
Evaluation	To think realistically To reason systematically To develop objective analysis	To use contour and tone To create texture through erasing and stippling To make colour field compositions	To talk about paintings historically
Inquiry	To compare relationships To think about things being rolled, creased or folded	To use shaped picture planes To make a drawing series	To talk about artistic styles To talk about the devices artists use
Experimentation	To create forms of transfigurations	To make a visual narrative To make environmental art	To explain the effects of colour in a given work
Invention	To select appropriate images	To integrate non alike forms	To talk about art and cultural activity

## Sample Lesson Plans

SAMPLE LESSON PLAN 1		
Learning Activity: Understanding texture		
<b>Class:</b> Form 1	<b>Theme:</b> Colour and Design	
<b>Duration:</b> 35 minutes	<b>Topic:</b> Introduction to Texture in Visual Arts	
<p><b>Context:</b> Texture is the surface quality of an object. We experience texture when we touch objects and feel their roughness, smoothness or patterns. Texture is the artist's way of mapping these tactile impressions on to the two-dimensional picture. It can be created by varying the pattern of light and dark areas on an object. Students interact with varying textures in their environment every day. In learning about textures, students will become more aware of their surroundings and the importance of it in the Visual Arts.</p> <p><b>Outcomes:</b> At the end of this learning experience, students will:</p> <ul style="list-style-type: none"> <li>• Define "texture"</li> <li>• Name various types of texture</li> <li>• Identify different types of texture in their surroundings</li> <li>• Become aware of the ways in which texture can be used to create works of art</li> <li>• Begin to think creatively</li> </ul>	<p><b>CONSIDERATIONS:</b></p> <p><input type="checkbox"/> <b>HFLE</b></p> <p><b>Literacy</b></p> <p><input checked="" type="checkbox"/> Reading</p> <p><input type="checkbox"/> Writing</p> <p><input checked="" type="checkbox"/> Literary Appreciation</p> <p><input checked="" type="checkbox"/> Oral Communication</p> <p><b>Numeracy</b></p> <p><input checked="" type="checkbox"/> Problem Solving</p> <p><input checked="" type="checkbox"/> Critical thinking</p> <p><input checked="" type="checkbox"/> Communication</p> <p><input checked="" type="checkbox"/> Representation</p> <p><input type="checkbox"/> <b>ICT Skills</b></p> <p><input checked="" type="checkbox"/> <b>Differentiated Instruction</b></p> <p><input checked="" type="checkbox"/> <b>Assessment for learning</b></p>	
<p><b>Activities:</b></p> <p><b>Defining Texture</b></p> <ol style="list-style-type: none"> <li>1. Objects of varying textures are presented by the teacher</li> <li>2. Students are invited to observe and describe each object</li> <li>3. Oral questions are asked to elicit from students how each object feels</li> <li>4. Responses are recorded</li> <li>5. The term "texture" is introduced and students are invited to give a definition in their own words</li> </ol> <p><b>Naming Textures</b></p> <ol style="list-style-type: none"> <li>1. Students are invited to each select an object of their own from their immediate surroundings</li> <li>2. They are asked to describe the texture of their selected object using one word</li> <li>3. Their responses are recorded on a word wall</li> </ol> <p><b>Texture Application</b></p> <ol style="list-style-type: none"> <li>1. Students are placed in groups of four</li> <li>2. They are given two (2) objects of varying textures, one smooth and the other rough</li> <li>3. Using drawing pencils, groups are invited to simulate the texture of each object</li> <li>4. Students explore in groups various ways of producing texture in their drawings</li> <li>5. Groups present their findings to the class</li> <li>6. Teacher guides as necessary</li> </ol>		
<b>Resources:</b> Objects of varying textures, drawing pencils, paper, word wall		
<p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• Manipulate drawing media to create and simulate textures of various objects in their surroundings</li> <li>• Use a combination of textures to create works of art</li> </ul>		

<b>SAMPLE LESSON PLAN 2</b>		
<b>Learning Activity: Graphic Design</b>		
<b>Class:</b> Form 1	<b>Theme:</b> Colour and Design	
<b>Duration:</b> 35 minutes	<b>Topic:</b> Creating a Graphic Design Piece- Incorporating Lettering with Illustration	
<p><b>Context:</b> Graphic design is the art of communication, stylizing, and problem-solving through the use of type, space and image. Various methods are used to create and combine words, symbols, and images to create a visual representation of ideas and messages. Students will use a combination of lettering, illustration and page layout techniques to produce artwork including logos, posters, book covers, cd jackets or other forms of graphic design.</p>	<p><b>CONSIDERATIONS:</b></p> <p><input type="checkbox"/> HFLE</p> <p><b>Literacy</b></p> <p><input checked="" type="checkbox"/> Reading</p> <p><input type="checkbox"/> Writing</p> <p><input checked="" type="checkbox"/> Literary Appreciation</p> <p><input checked="" type="checkbox"/> Oral Communication</p> <p><b>Numeracy</b></p> <p><input checked="" type="checkbox"/> Problem Solving</p> <p><input checked="" type="checkbox"/> Critical thinking</p> <p><input checked="" type="checkbox"/> Communication</p> <p><input checked="" type="checkbox"/> Representation</p> <p><input type="checkbox"/> ICT Skills</p> <p><input checked="" type="checkbox"/> Differentiated</p> <p><b>Instruction</b></p> <p><input checked="" type="checkbox"/> Assessment for learning</p>	
<p><b>Outcomes:</b> At the end of this learning experience, students will:</p> <ul style="list-style-type: none"> <li>• Name different types of graphic design pieces</li> <li>• Identify various types of layout for a graphic design piece</li> <li>• Become aware that both lettering and illustration can be used together to create a graphic design piece</li> <li>• Select and create a graphic design piece using lettering, illustration and layout</li> </ul>		
<p><b>Activities:</b></p> <p><b>Graphic Design Awareness</b></p> <ol style="list-style-type: none"> <li>1. Different types of graphic design pieces are displayed</li> <li>2. Students are questioned to determine: <ul style="list-style-type: none"> <li>• what is observed on each piece</li> <li>• the clear differences among the pieces of artwork</li> </ul> </li> <li>3. Students are invited to name the various types of graphic design pieces that are displayed i.e. posters, logos, cd jackets, book covers etc.</li> <li>4. Students describe the usage of each type of graphic design piece</li> </ol> <p><b>Selecting the Right Layout</b></p> <ol style="list-style-type: none"> <li>1. One completed graphic design piece, e.g. a poster, is presented by the teacher</li> <li>2. Students brainstorm in their groups to determine how the elements of the poster could be re-arranged but still be effective</li> <li>3. Groups are invited to present their findings of different layout designs to the class</li> <li>4. Teacher explains the importance of layout</li> </ol> <p><b>My Personal Graphic Design</b></p> <ol style="list-style-type: none"> <li>1. Teacher presents a given theme/ topic and invites students to create sketches of possible graphic design pieces that could be created</li> <li>2. Students select appropriate lettering, illustration and layout design in completing their chosen graphic design piece</li> <li>3. Pieces are presented to the class for critique and analysis</li> <li>4. Teacher advises accordingly</li> </ol>		
<b>Resources:</b> Various graphic design pieces, drawing media and material, theme/ topic		
<p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• Name various graphic design pieces as seen in the environment</li> <li>• Identify the layout and use of both lettering and illustration in selected pieces of artwork</li> <li>• Create a graphic design piece of artwork using lettering, illustration and layout</li> </ul>		

<b>SAMPLE LESSON PLAN 3</b>	
<b>Learning Activity: Graphic Design</b>	
<b>Class:</b> Form 1	<b>Theme:</b> Colour and Design
<b>Duration:</b> 35 minutes	<b>Topic:</b> Infusion of ICT to produce Graphic Design Artwork
<p><b>Context:</b> Computer art is any <u>art</u> in which <u>computers</u> play a role in production or display of the artwork. Virtually all of our nation’s children have access to computers either at school or at home. This ease of access allows children to become competent computer users, hence preparing them for life and work in the twenty-first century. The use of ICT can be used effectively to enhance learning, not only in the Visual Arts, but in all areas of learning as well.</p>	<p><b>CONSIDERATIONS:</b></p> <p><input type="checkbox"/> HFLE</p> <p><b>Literacy</b></p> <p><input checked="" type="checkbox"/> Reading</p> <p><input type="checkbox"/> Writing</p> <p><input checked="" type="checkbox"/> Literary Appreciation</p> <p><input checked="" type="checkbox"/> Oral Communication</p> <p><b>Numeracy</b></p> <p><input checked="" type="checkbox"/> Problem Solving</p> <p><input checked="" type="checkbox"/> Critical thinking</p> <p><input checked="" type="checkbox"/> Communication</p> <p><input checked="" type="checkbox"/> Representation</p> <p><input checked="" type="checkbox"/> ICT Skills</p> <p><input checked="" type="checkbox"/> Differentiated Instruction</p> <p><input checked="" type="checkbox"/> Assessment for learning</p>
<p><b>Outcomes:</b> At the end of this learning experience, students will:</p> <ul style="list-style-type: none"> <li>• Identify various ICT tools and websites that can be used to facilitate the design process</li> <li>• Begin to use ICT in the production of graphic design pieces</li> <li>• Work cooperatively in their groups</li> </ul>	
<p><b>Activities:</b></p> <p><b>Critiquing the Design</b></p> <ol style="list-style-type: none"> <li>1. A completed ICT facilitated graphic design piece is presented by the teacher</li> <li>2. Students are invited to discuss the elements and principles of design evident in the artwork</li> <li>3. They respond to oral questions pertaining to the layout of the design</li> </ol> <p><b>Browsing the Web</b></p> <ol style="list-style-type: none"> <li>1. Teacher introduces various websites and ICT tools that can be used to facilitate the creation of graphic design artwork</li> <li>2. Students are allowed to browse each site and explore the graphic design options available</li> </ol> <p><b>Exploring the Option</b></p> <ol style="list-style-type: none"> <li>1. Students work in groups to begin designing a graphic design piece</li> <li>2. They are encouraged to share ideas with key focus on the elements of design, principles of design and layout</li> <li>3. Teacher guides as necessary</li> </ol>	
<p><b>Resources:</b> Computer, Printer</p> <p>Suggested web resources:</p> <ul style="list-style-type: none"> <li>• <a href="http://bomomo.com">http://bomomo.com</a></li> <li>• <a href="http://www.canvastic.net">http://www.canvastic.net</a></li> <li>• <a href="http://artpad.art.com">http://artpad.art.com</a></li> <li>• <a href="http://wordle.net">http://wordle.net</a></li> <li>• <a href="http://www.crayola.com">http://www.crayola.com</a></li> </ul>	
<p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• Use ICT to begin to create graphic design pieces</li> </ul>	

<b>SAMPLE LESSON PLAN 4</b>	
<b>Learning Activity: Using brush on technique for tie dye</b>	
<b>Class:</b> Form 1	<b>Theme:</b> Tie Dye
<b>Duration:</b> 35 minutes	<b>Topic:</b> Resist methods in tie dye
<p><b>Context:</b> Students have an understanding of the basic resist technique in tie dye in that they understand that the ties make the resist which makes the design. There are other resist techniques which also creates different designs in tie dye. Students will be given the opportunity to use both the basic resist techniques and other techniques to produce a tie dye design piece using the brush on dye technique.</p>	<p><b>CONSIDERATIONS:</b></p> <p><input type="checkbox"/> ✓HFLE</p> <p><b>Literacy</b></p> <p><input type="checkbox"/> Reading</p> <p><input type="checkbox"/> Writing</p> <p><input type="checkbox"/> Literary Appreciation</p> <p><input type="checkbox"/> Oral Communication</p> <p><b>Numeracy</b></p> <p><input type="checkbox"/> Problem Solving</p> <p><input type="checkbox"/> Critical thinking</p> <p><input type="checkbox"/> Communication</p> <p><input type="checkbox"/> Representation</p> <p><input type="checkbox"/> ICT Skills</p> <p><input type="checkbox"/> Differentiated Instruction</p> <p><input type="checkbox"/> Assessment for learning</p>
<p><b>Outcomes:</b> At the end of this learning experience, students will:</p> <ul style="list-style-type: none"> <li>• Identify various types of resist techniques.</li> <li>• Work in a group setting to use different resist techniques.</li> <li>• Produce a tie dye piece using different resist techniques.</li> <li>• Display and discuss tie dye piece.</li> </ul>	
<p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. Students will be placed in groups (maximum of five (5) students. Each group will be given fabric, string and bowls of dye.</li> <li>2. Groups will be asked to present items brought from home to be used as resist. Groups will be given time to decide how to use all the resist materials available to design the fabric.</li> <li>3. Teacher will demonstrate to students how to use the brush on technique to apply the dye to the fabric.</li> <li>4. Each group will complete their design by adding dyes using brush on technique.</li> <li>5. Each group will display completed work to class.</li> </ol>	
<p><b>Resources:</b></p> <p>String, fabric, bowls of dye (primary colours), stones, clothes pin, plastic bottles, brushes</p>	
<p><b>Assessment:</b></p> <p>Teacher observes students working in groups.</p> <p>Recognition of the importance of the tie in achieving the design in tie dye</p> <p>The use of other resist techniques to obtain a pleasing design</p>	

<b>SAMPLE LESSON PLAN 5</b>	
<b>Learning Activity: 1 of 1</b>	
<b>Class:</b> Form 1	<b>Theme:</b> Photography
<b>Duration:</b> 35 minutes	<b>Topic:</b> Introduction to the parts of a camera and its functions
<p><b>Context:</b> Photography is an art form like drawing and painting. Photographers use their camera to make us see life in a different way, feel emotions and record stories and events. Students will be allowed to experiment with a digital camera in order to fully understand its functionality.</p>	
<p><b>Outcomes:</b> At the end of this learning experience, students will:</p> <ul style="list-style-type: none"> <li>• Identify parts of the camera.</li> <li>• Define all parts of the camera discussed</li> <li>• Be able to use the camera as directed.</li> </ul>	
<p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. Students are placed in pairs and are given a digital camera.</li> <li>2. They are asked to explore the camera and find the different parts.</li> <li>3. Students are then provided with a diagram of a camera with arrows pointing to the various parts.</li> <li>4. They are required to fill in the names of the camera parts accordingly.</li> <li>5. They then experiment with taking pictures with the camera.</li> </ol>	
<p><b>Resources:</b></p> <p>Cameras (1 between 2) Worksheet (PP slide printout of camera) PP Presentation 1</p>	
<p><b>Assessment:</b></p> <p>Teacher observes students working in their pairs. Identification of camera parts on worksheet Proper use of the camera</p>	
<p><b>CONSIDERATIONS:</b></p> <p><input type="checkbox"/> <b>HFLE</b></p> <p><b>Literacy</b></p> <p><input type="checkbox"/> Reading</p> <p><input type="checkbox"/> Writing</p> <p><input type="checkbox"/> Literary Appreciation</p> <p><input type="checkbox"/> Oral Communication</p> <p><b>Numeracy</b></p> <p><input type="checkbox"/> Problem Solving</p> <p><input type="checkbox"/> Critical thinking</p> <p><input type="checkbox"/> Communication</p> <p><input type="checkbox"/> Representation</p> <p><input type="checkbox"/> <b>ICT Skills</b></p> <p><input type="checkbox"/> <b>Differentiated Instruction</b></p> <p><input type="checkbox"/> <b>Assessment for learning</b></p>	

<b>SAMPLE LESSON PLAN 6</b>	
<b>Learning Activity: Representational Drawing (black and white)</b>	
<b>Class:</b> Form 2	<b>Theme:</b> Drawing
<b>Duration:</b> 70 minutes	<b>Topic:</b> Still Life: Charcoal Drawing
<p><b>Context:</b> Tonal qualities on the surface of an object, material or a substance indicate the gradation of the lighting using black, a middle range of greys and white (monochromatic) or the quality of the texture that covers that said object, material or substance. The surfaces of the various objects, materials and substances that surround us appear and consist of different tones; and as a result we will then see a range of tones and textures. Students will experiment and apply the various methods to depict tonal quality and depth on a two dimensional plane using shading techniques.</p>	<p><b>CONSIDERATIONS:</b></p> <p><input type="checkbox"/> <b>HFLE</b></p> <p><b>Literacy</b></p> <p><input type="checkbox"/> Reading</p> <p><input type="checkbox"/> Writing</p> <p><input type="checkbox"/> Literary Appreciation</p> <p><input type="checkbox"/> Oral Communication</p> <p><b>Numeracy</b></p> <p><input type="checkbox"/> Problem Solving</p> <p><input type="checkbox"/> Critical thinking</p> <p><input type="checkbox"/> Communication</p> <p><input type="checkbox"/> Representation</p> <p><input type="checkbox"/> <b>ICT Skills</b></p> <p><input type="checkbox"/> <b>Differentiated Instruction</b></p> <p><input type="checkbox"/> <b>Assessment for learning</b></p>
<p><b>Outcomes:</b> At the end of this learning experience, students will be able to:</p> <ul style="list-style-type: none"> <li>• Set up a drawing composition, i.e. Establishing a foreground, middle-ground and background, utilizing the rule of thirds to create asymmetrical and or symmetrical balance. Appropriate placement of objects within the composition.</li> <li>• Differentiate and illustrate the tones and textures of surfaces materials and substances in their immediate (or a foreign) environment, whether it may be rough or smooth.</li> <li>• Through the application of the one, some or all drawing techniques, students should now be able to apply a technique relative to the surface they are drawing from direct observation.</li> </ul>	
<p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. Students work individually. Each student should be equipped with sticks of raw charcoal, charcoal pencils, white charcoal pencils, white chalk, blending sticks/ tortillion/ stump, tissue</li> <li>2. They are then asked to distinguish various tonal qualities ranging from dark to middle to light. They then identify various textural qualities that they observe.</li> <li>3. Students are introduced to the methods that can be used to illustrate various tonal qualities while being mindful that each method would reflect a particular type of texture, color and or gradation. e.g. A consistent gradation from light to dark would indicate that a surface is smooth whereas a hatching technique may be more appropriate for illustrating a rough surface.</li> <li>4. Students then select a minimum of three (3) objects and draw these objects from direct observation, without line and through the use of tonal qualities alone.</li> </ol>	
<p><b>Resources:</b> sticks of raw charcoal, charcoal pencils, white charcoal pencils, white chalk, blending sticks/ tortillion/ stump, tissue paper, blank drawing paper, objects with a range of sizes and textures, lighting fixtures such as a desktop reading lamp</p>	
<p><b>Assessment:</b> Teacher notes how efficiently the student works.</p> <p>Understanding and depicting that tonal gradation comes as a result of lighting on a surface</p> <p>Identification of the range of tones and textures</p> <p>Drawings of various types of objects, materials and substances with differing tonal attributes</p>	

<b>SAMPLE LESSON PLAN 7</b>	
<b>Learning Activity: Pattern making through printing</b>	
<b>Class:</b> Form 2	<b>Theme:</b> Patterns & Prints
<b>Duration:</b> 70 minutes	<b>Topic:</b> Stencil & Block printing
<p><b>Context:</b> Students see, explore, use and create patterns during their every day activities. Students have a rudimentary understanding of stencils and prints. Through their experiences and previous knowledge, student will have the opportunity to use different skills in pattern making through block printing in textile design and use stencils to create a pleasing print.</p>	<p><b>CONSIDERATIONS:</b></p> <p><input type="checkbox"/> <b>HFLE</b></p> <p><b>Literacy</b></p> <p><input type="checkbox"/> Reading</p> <p><input type="checkbox"/> Writing</p> <p><input type="checkbox"/> Literary Appreciation</p> <p><input type="checkbox"/> Oral Communication</p> <p><b>Numeracy</b></p> <p><input type="checkbox"/> Problem Solving</p> <p><input type="checkbox"/> Critical thinking</p> <p><input type="checkbox"/> Communication</p> <p><input type="checkbox"/> Representation</p> <p><input type="checkbox"/> <b>ICT Skills</b></p> <p><input type="checkbox"/> <b>Differentiated Instruction</b></p> <p><input type="checkbox"/> <b>Assessment for learning</b></p>
<p><b>Outcomes:</b> At the end of this learning experience, students will:</p> <ul style="list-style-type: none"> <li>• Differentiate between stencil and block printing.</li> <li>• Identify appropriate materials used in making stencils and blocks for printing.</li> <li>• Explore pattern making through different aspects – movements, space, colour etc.</li> <li>• Design a simple motif to make a pattern and as a design.</li> <li>• Produce two (2) pieces of work- (clothing &amp; fabric) using stencil and block printing</li> <li>•</li> </ul>	
<p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. Through class discussions, pupils will identify the differences between stencil and block printing and material which can be used to make each.</li> <li>2. Students will create different patterns using the circle as a motif. To understand how patterns can be used in textile design.</li> <li>3. Students will create a simple motif to be used for stencil and block printing</li> <li>4. Students will make a stencil for the front or back of a t-shirt, and a block for printing a pattern on fabric using the motif created.</li> <li>5. Students will produce two (2) pieces of work through stencil and block printing.</li> <li>6.</li> </ol>	
<p><b>Resources:</b></p> <p>Fabric paint, brushes, sponge, styrotex, t-shirts, fabric</p>	
<p><b>Assessment:</b></p> <p>Production of stencil and block printing pieces.</p>	

<b>SAMPLE LESSON PLAN 8</b>	
<b>Learning Activity: 3-D Assemblage using weaved paper</b>	
<b>Class:</b> Form 2	<b>Theme:</b> Use of weaved paper
<b>Duration:</b> 70 minutes	<b>Topic:</b> 3-D Weaved objects
<p><b>Context:</b> Students have already explored basic aspects of weaving and have weaved 2-D (flat) pieces using paper. They are aware of the attributes of 3-D objects through formal teaching in Mathematics and from experiences in their daily lives.</p>	<p><b>CONSIDERATIONS:</b></p> <p><input type="checkbox"/> HFLE</p> <p><b>Literacy</b></p> <p><input type="checkbox"/> Reading</p> <p><input type="checkbox"/> Writing</p> <p><input type="checkbox"/> Literary Appreciation</p> <p><input type="checkbox"/> Oral Communication</p> <p><b>Numeracy</b></p> <p><input type="checkbox"/> Problem Solving</p> <p><input type="checkbox"/> Critical thinking</p> <p><input type="checkbox"/> Communication</p> <p><input type="checkbox"/> Representation</p> <p><input type="checkbox"/> ICT Skills</p> <p><input type="checkbox"/> Differentiated Instruction</p> <p><input type="checkbox"/> Assessment for learning</p>
<p><b>Outcomes:</b> At the end of this learning experience, students will:</p> <ul style="list-style-type: none"> <li>• Identify the differences between 2-D pieces and 3-D objects.</li> <li>• Discuss different ways a flat piece can be made into a 3-D object.</li> <li>• Identify appropriate pasting liquids to be used in joining.</li> <li>• Assemble at least three (3) thematic 3-D objects from weaved paper.</li> </ul>	
<p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. Through class discussions, pupils will identify the differences between 2-D and 3-D pieces.</li> <li>2. Students will be able to identify different ways weaved paper can be made into an object – scoring, cutting.</li> <li>3. Students will identify appropriate pasting liquids to be used in making 3-D objects.</li> <li>4. Students will produce at least three (3) thematic objects from weaved paper.</li> </ol>	
<p><b>Resources:</b></p> <p>Weaved paper, scissors, paper / wood glue</p>	
<p><b>Assessment:</b></p> <p>Students' understanding the attributes of 3-D objects.</p> <p>Assemblage of 3-D object using weaved paper</p>	

<b>SAMPLE LESSON PLAN 9</b>	
<b>Learning Activity: Scaling</b>	
<b>Class:</b> Form 3	<b>Theme:</b> Drawing
<b>Duration:</b> 70 minutes	<b>Topic:</b> Using Grids to Enlarge Drawings
<p><b>Context:</b> Size is a component of design that focuses on the relationship between and among shapes, objects, elements or figures within a particular space. Students will create line drawings from direct observation and utilize grids to enlarge that said drawing.</p>	<p><b>CONSIDERATIONS:</b></p> <p><input type="checkbox"/> HFLE</p> <p><b>Literacy</b></p> <p><input type="checkbox"/> Reading</p> <p><input type="checkbox"/> Writing</p> <p><input type="checkbox"/> Literary Appreciation</p> <p><input type="checkbox"/> Oral Communication</p> <p><b>Numeracy</b></p> <p><input type="checkbox"/> Problem Solving</p> <p><input type="checkbox"/> Critical thinking</p> <p><input type="checkbox"/> Communication</p> <p><input type="checkbox"/> Representation</p> <p><input type="checkbox"/> ICT Skills</p> <p><input type="checkbox"/> Differentiated Instruction</p> <p><input type="checkbox"/> Assessment for learning</p>
<p><b>Outcomes:</b> At the end of this learning experience, students will be able to:</p> <ul style="list-style-type: none"> <li>• Successfully use a ruler to measure and create a mapped virtual space such as the grid.</li> <li>• Enlarge drawings from a smaller to larger scale using a gridded space.</li> </ul>	
<p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. Students may work individually. Each student should be equipped with pencils and rulers.</li> <li>2. The student is asked to create an eighty eight inch squared grid on a letter sized sheet (8.5x 11 inches). Each square on the grid measures one inch by one inch. Each row can be numbered and each column lettered. E.g. a1, b6,c9, etc</li> <li>3. Students then select a minimum of three (3) objects of varying shapes (to be drawn from direct observation) and set up a composition.</li> <li>4. They are then asked to create a basic line drawing of the set composition that outlines the shapes and forms of the objects before them. This is to be controlled and drawn within the letter sized sheet (8.5x 11 inches) spacing.</li> <li>5. Students are introduced to ratio and scaling as well as the method to enlarge the drawing done.</li> <li>6. The grid is then drawn proportionately larger using a ratio of two to one (2:1). The numbering and lettering system is used to establish the relationship between grids.</li> <li>7. Students then transfer the drawing on the larger grid using the previous drawing as reference.</li> </ol>	
<p><b>Resources:</b></p> <p>Pencils, rulers, scissors guillotine, objects of varying shapes, drawing paper</p>	
<p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• Teacher notes how accurately the student measures and how efficiently he/she draws.</li> <li>• Student's understanding of composition and placement is observed</li> <li>• Variation in line quality is identified such that thicker and darker lines establish what is closer whereas thinner and lighter lines indicate that the object is farther away.</li> <li>• Accuracy in translating the smaller drawing onto a larger platform is also noted.</li> </ul>	

## **Catering for the Exceptional Learner in the Art Room**

Currently, it is quite common for the regular classroom teachers to have students with exceptionalities in their classes. Exceptional learners require special education if they are to reach their full potential, therefore, teachers need to be aware of and be sensitive to the characteristics and needs of students with exceptionalities in order to appropriately and adequately allow students to:

- develop a sense of ownership and control in the process of making and doing
- develop a sense of possibility from making changes and producing new designs; they would have found that the process is not closed ended with predictable, pre-planned outcomes but that unexpected outcomes or content are possible
- feel safe in the process, that no matter what they do, they will not be exposed to ridicule, relentless assessment and testing, fear of being wrong or making errors
- feel that what they are making or doing matters – that the activity has status within the school and beyond
- feel that the process of creating art can be both individual or co-operative accompanied by supportive and reflective teacher practitioners
- feel there is a flow between art disciplines and integration with their other subjects
- feel they are learning in an environment that welcomes their home backgrounds and cultural heritage into the process with no superimposed hierarchy or bias
- be encouraged to think of the arts as including or involving investigation, innovation, invention and discovery and that these happen both within the actual making and doing but also in the talk, discussions and critiquing that goes on around the activity itself
- look at the art room as a place where learning disabilities can turn into learning assets...unique ways of communicating can bring unique successes

Students with learning disabilities bring their own challenges, as well as their strengths to the art room. Well-known examples of learning disabilities include: Brain injury, dyslexia, ADD, ADHD, limited English proficiency and learning differences. By making accommodations, or changing how the instruction is carried out the art teacher can help these learners meet their own personal goals. Changes to the course content through modifications with the vocabulary or complexity may also become necessary so that students with learning disabilities may develop independence and self advocacy. It is important to provide as much accurate feedback and support as possible. With proper supports in place, art can become a source of strength and a form of visual communication for students. This is especially important when the perception in school is that these students are so used to failure.

Students with physical disabilities, such as cerebral palsy or muscular dystrophy can also experience art in its many forms. In such cases, teachers should include the student in the decision-making; allowing students to decide how much help they truly need will foster individual growth and independence.

Students who may be blind or have visual impairments can and will experience art through their senses. These students learn about the world through sounds, tastes, textures and visual forms. By emphasizing process over product and creating a studio-like atmosphere, students should be comfortably accommodated to create and explore materials using their fine motor skills.

For students who are hearing impaired, visual arts is the perfect venue to access a more visual language and becomes a bridge to true communication. Art can explain things that words cannot necessarily explain; abstract concepts can be taught by teacher demonstrations which are purposeful and use many visuals. Students may use lip-reading, so teachers should never demonstrate and talk at the same time because they won't be able to "listen" and watch at the same time. Steps should be taken to ensure that their eye levels are always met and with the other students also in a visible range, a horseshoe desk arrangement is recommended.

Visual Arts greatly benefits the education of gifted students and they can be challenged to their fullest potential by following several principles of the differentiated classroom where:

- The teacher understands, appreciates and builds on students' differences
- Assessment and instruction are inseparable
- The teacher adjusts content, process and product in response to students' readiness, interests and learning profiles
- All students participate in respectful work
- Students and teachers are collaborators in learning

The goals of the differentiated classroom are maximum growth and individual success. Flexibility is also a hallmark of the differentiated classroom. Using a "tiered" lesson to reach students at different ability levels, students should first be assessed and grouped according to readiness level. Each group then focuses on the same concepts but with increasingly complex materials and activities.

Gifted learners may appear to struggle with self image, friendships, emotional challenges, as well as academic challenges. They also tend to struggle with perfectionism, arrogance and a lack of motivation. It is therefore important to maintain a welcoming learning environment that allows students the flexibility and forgiveness that they need to succeed.

It is also extremely important to foster the mental health of *all* of our students. In helping students to maintain mental wellness, teachers must first recognize influencing factors from family background to traumatic life events which may have occurred. The art room should be presented as an emotionally safe learning environment for students where story sharing in a non-threatening manner is encouraged.

It is suggested that the VAPA/Visual Arts teacher as reflective practitioner will:

- formulate individual learning plans to treat with exceptionality in various contexts
- make provisions for differentiated learning by creating and maintaining a supportive environment
- use different techniques for same objectives
- focus lessons on reading, writing, math, safety, social skills, self-determination, communication and work/life skills
- use assistive media and technology to support content being delivered
- suggest innovative ways to involve parents, families and the community in the teaching and learning process
- use different Models of Collaboration; Cooperative teaching, Peer-mediated instruction
- reinforce effort and provide recognition
- use Experiential Methods incorporating Audio and Video materials
- adopt Integrative Methods through Role play, Dialogue, Film strips, Photographs, and other areas of graphic design

## PART 3: Assessment Strategies



## Introduction

*“At its best, classroom assessment blends seamlessly with teaching for the purpose of learning. It neither disrupts nor disjoins the instructional process. If likened to weaving, then knowledge of world and self is the warp through which various fibers of teaching and assessing, the weft, are tightly woven. The result is learning—a work of art with rich colors, textures and patterns unique to each student. The teacher structures the weaving process, views the work as it evolves, collaborates in the final design and assesses the finished piece.”*

Beattie, D.K. (1997)

Assessment in visual arts derives from students’ understanding of the content or topic covered. Guided by essential questions which students should be able to explain or interpret teachers must therefore construct unit-specific criteria for evaluating the level of student’s understanding.

Assessment is often thought of as a means to help students learn what we intend for them to learn but it is actually the awareness of the criteria, as well as their engagement in the performance task itself that promotes such learning.

*Understanding*, as a criterion for assessment is an abstract notion. However, if teachers are armed with specific behaviors and strategies that illuminate what constitutes understanding and how it is achieved, they can better instruct for understanding. Assessment criteria should not be hidden from students; rather they should be fully aware of the criteria before beginning the unit of work. Having several (usually two to four) criteria for each level of understanding and performance is also critical. The following are assessed at the end of a lesson in visual arts:

- The student's content knowledge.
- The student's thinking processes, such as reasoning, communicating, problem solving and making connections.
- The student's disposition to learning, such as attitudes, persistence, confidence and cooperative skills.

When assessing *thinking processes* and *students' dispositions*, teachers can also conduct group or individual interviews, issue self-evaluation checklists or observe their behavioral patterns to determine the extent to which learning or the transfer of knowledge is taking place. Questioning is primarily one of the most effective assessment tools, however other strategies used in the instruction of concepts and skills and which can then also be used to assess the extent to which the teacher has met the needs of the target audience are:

- Engagement in studio work /processes towards manipulative skills' development
- Individual production of finished artwork towards portfolio compilation
- Small group discussions on finished works being displayed
- Completion of worksheets linking the theory of art for example, to practical skills, techniques, tools, materials and media/technology
- Integrated Arts group projects on mural painting/design, installations, costume design etc.
- Individual journal writing on artists' interviews, personal reflections
- Written/Illustrated essays using structured questions focusing on process
- Oral accounts and written critiques on works of arts
- Multiple choice questions/paper-pencil tests

For teachers to assess student artworks fully, both the visual product and a written or verbal statement or response should be provided. Assessment should occur throughout the duration of the unit-whether it is:

- informal assessment (noting student verbal and written responses as the unit progresses),
- self- assessment, or
- formal assessment (summative assessment which occurs at the end of a unit)

These approaches are tied to the notion that assessment *can* serve as an instrument *for* learning. The same guidelines for designing instruction are used for designing assessment. In the art room, assessment is seen as on-going and forms an integral part of the classroom experience.

## **Continuous Assessment Approach for VAPA/Visual Arts**

The Visual and Performing Arts Curriculum is performance driven and not exam driven to allow for the holistic development of students. Teachers are expected to utilise instructional approaches with appropriate assessment to promote student-centred learning within and across each VAPA discipline.

Continuous or on-going assessment provides teachers with information needed to adjust teaching and learning. They serve as practice for students and check for understanding during the learning process. Continuous assessment gives the teacher a better picture of the knowledge and skills of the students through a number of different types of assessments and help to guide teachers in making decisions about adapting his or her instruction to the needs of the students. This ensures that all students have opportunities to succeed. It also lets students know their own progress as well as their parents can be kept updated on how their children are progressing.

Continuous assessment in visual arts is best facilitated by formative means such as portfolio evaluation. A portfolio of student art work (including preliminary studies, sketches, chronicled notes as well as finished products) provides insights into perceptual awareness, skill and control in shaping images and the use of various tools and media. From this evidence, judgments can be made as to the content and effectiveness of instruction. Affective responses to art making and process contributes to the notion of portfolio assessment as a vehicle for mediated thinking between the teacher and the student. Student's written reflections which are captured through journaling procedures also forms an important part of portfolio development.

Evaluation is a process which permits the assessment of strengths, weaknesses and individual student progress as measured against written and approved goals and objectives. Portfolio evaluation then, can be seen as the means through which visual arts is accountable and measureable in the overall scheme of education.

### **Considerations for the teacher when planning assessment:**

- Before assessing, list the strategies you will use to coach and scaffold the students' learning
- What contexts, learning experiences, assessment for learning, assessment as learning and resources will they need to effectively learn?
- What assessment tasks will allow the students to show their knowledge, skills, behaviors and deep understandings of the subject/topic/unit? Note that depending on the assessment it may involve developing a rubric or scoring guide
- share the rubric with students at the beginning of the lesson/unity for their input and to assist in developing their understanding of expectations of their learning
- After assessing always give feedback

## Continuous Assessment Framework for VAPA/Visual Arts

FORM	TERM 1		TERM 2		TERM 3		TOTAL	CONTINUOUS ASSESSMENT MARK
<b>1</b>	Portfolio Products  (minimum of 3 assessment pieces)  75 mks	End of term assessment  (combination of practical and theory)  25 mks	Portfolio products (minimum of 2 assessment pieces) 50 mks  Research Project 25 mks	End of term assessment  (combination of practical and theory)  25 mks	Portfolio products (minimum of 2 assessment pieces) 50 mks  Journal 25mks	End of term assessment  (combination of practical and theory)  25 mks	300/3 mks	15%
<b>2</b>	Portfolio products  (minimum of 3 assessment pieces)  75 mks	End of term assessment  (combination of practical and theory)  25 mks	Portfolio products (minimum of 2 assessment pieces) 50 mks  Research Project 25 mks	End of term assessment  (combination of practical and theory)  25 mks	*IAP – 100 mks		300/3 mks	30%
<b>3</b>	Portfolio products (minimum of 3 assessment pieces)  75 mks	End of term assessment  (combination of practical and theory)  25 mks	Portfolio products (minimum of 2 assessment pieces) 50 mks  Research Project 25 mks	End of term assessment  (combination of practical and theory)  25 mks	Portfolio products (minimum of 2 assessment pieces) 50 mks  Journal 50 mks	-	300/3 mks	15%
TOTAL CONTINUOUS ASSESSMENT MARK								60%
NCSE FINAL ASSESSMENT						PRACTICAL		20%
						THEORY		20%

*\*The Integrated Arts Project can be completed either in Term 2 or Term 3*

## Portfolio Products

The portfolio product component reflects developmental work done by the student over the course of study. It captures a cross section of the options covered and demonstrates the growth of the student in each option. Sample products from all options on the curriculum should be included among the portfolio products to be assessed.

### Transferability of learning and variety

As an expressive activity, Visual Arts encourages students to use multiple approaches to visual problem solving and to respond to their own visual work and the work of others in highly personal and unique ways. Whether the product is based on

- Textile Design
- 3- Dimensional Studies
- Ceramics and Sculpture
- Leather Craft
- Fibre Arts
- Painting and Mixed Media
- Graphic Design
- Print Making
- Drawing or
- Photography

*all* outcomes however, become equal in their instructional value. This equality is due mostly to transferability which occurs when the major goal of the activity is the creation of a new concept rather than mere knowledge of a concept.

Art instruction is multifaceted; the process involves:

- student's using or taking their own ideas and perceptions
- organising these thoughts through the act of making and doing
- demonstrating mastery through technical practice and
- creatively expressing themselves through the production of *original* products

The Criteria for Assessing Visual Arts products by students in forms one to three are therefore assessed in three main areas of art learning:

***Craftsmanship***, which is the ability to apply knowledge, related technical skills and processes.

This includes:

- Appropriateness in the selection and utilization of materials
- Level of skills in the use of materials and media
- Experimentation

***Design/Composition*** is the organization of materials and media towards the creation of aesthetically satisfying work. This includes:

- The appropriate and effective use of the elements of design.
- The appropriate and effective use in the application of the principles of design.
- The aesthetic appeal and function created

***Originality*** is the level of personal interpretation applied. This includes:

- Demonstration of creativity
- Demonstration of personal expression

#### Rubric for scoring Visual Arts portfolio products

A generic rubric which includes scoring procedures that focus on defined tasks and provides for a range of points for scoring each task can be used to assess student's work.

Generic rubrics provide a process for making a scoring decision that rank orders the performance being evaluated. The scale used is criterion referenced; reaching levels of performance commensurate with what the student should be able to do at the lower secondary level.

The following sample rubric describes the levels of performance a student might be expected to attain relative to the desired standards of achievement. It is based on the main observable aspects of the products being assessed: ***Craftsmanship, Design, Composition and Originality***.

SAMPLE GENERIC RUBRIC FOR SCORING PORTFOLIO PRODUCTS					SCORE
	VERY GOOD <b>5</b>	GOOD <b>4</b>	SATISFACTORY <b>3-2</b>	INADEQUATE <b>1-0</b>	<b>/5</b>
<b>CRAFTSMANSHIP</b> <i>Appropriateness of material/relevance to theme or task; level of skill manipulation; Experimentation</i>	Artwork shows outstanding craftsmanship in terms of choice of material/s for the product and its purpose, relative to the theme/task; very effective and innovative use and control of chosen media	Artwork shows good craftsmanship in terms of choice of material/s for the product and its purpose, relative to the theme/task; level of innovation, use and control of chosen media-good	Artwork shows average craftsmanship in terms of choice of material/s for the product and its purpose, relative to the theme/task ; innovation, use and control of chosen media-fair	Artwork shows poor craftsmanship in terms of choice of material/s for the product and its purpose, relative to the theme/task; knowledge of use and control of media not evident	X 2
<b>DESIGN/ COMPOSITION</b> <i>Manipulation of design elements and principles; volume of aesthetic appeal; functionality</i>	The combination of the design elements and principles has great aesthetic appeal and is in keeping with the theme; new insight into topic or theme; suited to the purpose; can be used in novel way/s	One or more of the design elements and principles distracting but overall composition is in keeping with the theme and still has aesthetic appeal; suited to the purpose on most aspect of the design	One or more of the design elements and principles distracting from overall theme resulting in reduced aesthetic appeal; not fully suited to the purpose on some aspect of the design	Many distracting elements making little or no contribution to overall theme resulting in low aesthetic appeal; design unsuitable and not functional OR well made product but little/no adherence to theme and or specifications required	X 2
<b>ORIGINALITY</b> <i>Conceptualization; level of personal interpretation</i>	Excellent development of concept; well illustrated piece; very good creative and inventive ideas shown	Concept developed depicts a fairly good illustrated piece; creativity and inventiveness expressed well enough	Poor development of concept resulting in some ambiguity with the theme of the piece; some attempt at creativity and inventiveness	Little or no development of concept; much ambiguity with the theme of the piece; mismatch of theme and product; poor attempt at showing creative and inventive ideas	X 1
<b>TOTAL SCORE</b>					<b>/25</b>

## The Journal

The journal writing component gives students the opportunity to document their research and explain what they have learned. The art journal is a creative document that contains both written and visual material. It is a place for exploring, planning and developing ideas – for testing, practicing, evaluating and discussing different projects. It is the place where students learn from other artists, express and brainstorm their ideas.

A major element of this component is the opportunity for students to demonstrate their growth and development in Visual Arts over the three years and must be submitted in partial fulfillment of the continuous assessment component.

A small sketchpad can be used at the start of form one as the journal to show the journey (or development) towards the end of form one and consequently used again as evidence of growth in form three. Elements to be included in the journal are:

- Drawings, diagrams, thumbnails, composition plans, paintings and/or designs (particularly those that are incomplete or experimental)
- Practice and trials of different techniques and processes
- A range of mixed mediums and materials
- Evidence of first-hand responses to subject matter and artworks, demonstrated through observational drawings, photographs and annotated pamphlets and sketches from exhibitions or gallery visits.
- Digital printouts of relevant artists' works
- Annotations: completed by adding quality notes to pages

### Suggested Criteria for Assessing Visual Arts journals

Students' journals should reveal elements of:

- **Structure** -Student explains the starting points and ideas, emphasizing personal relevance and connections to subjects or themes; images or drawings
- **Critical Analysis**- Student critiques and compares artwork of relevant artist models (both historical and contemporary artists, from a range of cultures); Discussions about aesthetics, use of media, technique, meaning/emotion/ideas and the influence of an artist upon their own work.
- **Feelings and thoughts**-Students reveal their own thinking and personal responses (rather than regurgitating facts or the views of others)
- **Mechanics**-Student demonstrates good subject knowledge, using correct vocabulary (phrases such as 'strong contrast', 'draws the eye' and 'focal point' etc); Reference of all images, artwork and text from other sources, ensuring that artists, websites and books are acknowledged; communicates with clarity; use of correct grammar and spelling
- **Visual Impact**- general layout and design of the entire art journal aesthetically pleasing

The following sample rubric can be adapted to score students' journals

SAMPLE RUBRIC FOR THE JOURNAL					SCORE
	VERY GOOD 5	GOOD 4	SATISFACTORY 3-2	INADEQUATE 1-0	/5
<i>STRUCTURE</i>	Clear and relevant ideas/themes consistently developed	Most ideas/themes relevant and carefully developed	A few ideas/themes are either under developed or irrelevant	No ideas/themes developed;	
<i>CRITICAL ANALYSIS</i>	Student moved well beyond simple observations and added outstanding perceptive, personal insight to artists and/or works	Student made simple observations and added some perceptive, and personal insight to artists and/or works	The student only made simple observations about artists and/or artworks	The student did not include any form of critique	
<i>FEELINGS/ THOUGHTS</i>	Original personal expressions are revealed in all or almost all of the entries	Some original personal expressions are revealed in almost all of the entries	Few original personal expressions are revealed in some of the entries	Original personal expressions are lacking in most of the entries	
<i>MECHANICS</i>	Extremely articulate in use of art jargon; excellent spelling and grammar	Good use of art jargon; spelling and grammar good	The student used art jargon fairly well; spelling and/or grammar weak	The student did not use any art jargon; spelling and/or grammar very weak	
<i>VISUAL IMPACT</i>	Very neat and finished end product	End product neat and fairly well finished	End product somewhat untidy	Untidy, unfinished end product	
				TOTAL SCORE	/25

## The Research Project

This component assists students in developing a greater appreciation for Visual Arts. Research projects allow students the opportunity to study the history and theory of Art; linking their understandings to modern day works they begin to develop their practice and ideas in meaningful ways. It also instills in students a sense of appreciation and regard, not only for their own work but also the work of others. During form one, students may research and document their understandings of different art techniques, materials and methods. Research topics and themes may be derived from national events, festivals or annual community celebrations. During the

chosen Integrated Arts term the research project may also hinge on the chosen theme or approach to be developed in collaboration with the other VAPA disciplines viz Music, Dance and or Drama or combinations of all.

### **The Integrated Arts Project**

The Visual and Performing Arts Department of every school is required to engage students in explorations of the expressive connections among the arts resulting in the integrated arts project either in Term 2 or 3 of **Year Two**.

The product comes at the end of a process involving the application of skills and techniques which would have been explored in the fundamentals of Dance, Drama, Music and Visual Arts. While integration and other cross-curricular approaches to the teaching of visual arts may take place throughout the year, teachers are encouraged to make the VAPA integrated arts project a memorable activity for students. Each group's production would be as unique and as varied as the availability of subjects, teachers and resources. However, students should be encouraged to incorporate all of the arts' disciplines as far as possible.

The schedule of work is guided by the curriculum and the chosen model for integration. The format may vary—a decision that should be made jointly by all the VAPA teachers in each school. By the end of the first term of form two, teachers should have completed and submitted their projections for the proposed IAP which should be scheduled to begin either in Term 2 or Term 3 as indicated above.

For the VAPA continuous assessment/Integrated Arts component students will be required to perform tasks in two selected disciplines; grouping of students by their teachers should also therefore be done at the end of term one, form two, based on their final end of term scores, but more so on students' expressed interest in each chosen discipline.

By the end of form two, students would have been marked on three different term assessments as well as on the two selected disciplines which they would have engaged in during the IA process.

Final assessment will also include the group product score of the IA presentation as follows:

Allocation of scores for the Integrated Arts Term

		Scores
50 marks	Term assessment 1	/15
	Term assessment 2	/15
	Term assessment 3	/20
50 marks	IA discipline 1	/15
	IA discipline 2	/15
	IA final group product	/20
TOTAL		/100

## Framework for the Integrated Arts Project

WEEK	SESSION	CONTENT	ACTIVITY	COACHING	REMARKS
1 – 4	Dance				
	Drama				
	Music				
	Visual Arts				
5 – 8	Integration				
9	Preparation / Final Rehearsal				
10	Presentations				
11	Reflection				





## VAPA Continuous Assessment Plan

The following assessment plan describes how students' process *and* products will be scored over the three academic years from forms one to three respectively:

Teachers are encouraged to employ a range of authentic continuous assessment strategies to be implemented from form one, term one up until form three, term two.

Continuous assessment (term marks) would comprise sixty percent (60 %) of students' scores while the other forty percent (40 %) will be generated through summative evaluation at the end of term three, form three.

### Term Assessments

The Continuous Assessment mark for Visual Arts will be obtained as follows:

- Throughout the duration of each term, where a minimum of three assessments must be done totaling 75 marks.
- These assessments must include one practical assessment and any combination of assessment forms listed above.
- The final 25 marks will be obtained from the end of term mark which should be a written paper, as well as a practical assessment.

During the **Integrated Arts Term:**

- 50 marks will be obtained from a minimum of three term assessments while 50 marks will be acquired from both the final production and the process.
- Students will be required to perform tasks in two chosen disciplines
- The Integrated Arts Project must be completed either in term 2, or 3 of form 2 **ONLY**.
- The Curriculum Development Division of the Ministry of Education must be notified in writing, by the end of the first week of the chosen Integrated Arts term of the date and details of the proposed Integrated Arts Production.
- Random and or selected school visits will be conducted by the CDD to monitor and support the process of the IAP

The following mark sheets can be used to record the allocation of marks towards the VAPA Continuous Assessment component of the Lower Secondary School Curriculum for each individual student in form 1, 2, and 3.

## VAPA Mark Sheet 1

Form ONE

Student's Name: .....

Student's Pin /Number:

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Form 1	Term 1					Term 2					Term 3					
VAPA Subjects	Term Marks			Total Term Marks	End of Term Marks	Term Marks			Total Term Marks	End of Term Marks	Term Marks			Total Term Marks	End of Term Marks	VAPA Mark
	1	2	3	75	25	1	2	3	75	25	1	2	3	75	25	15%
Dance																
Drama																
Music																
Visual Arts																
VAPA Mark																



## VAPA/Mark Sheet 2

Form TWO

Student's Name: .....

Student's Pin /Number:

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Form 2	Term 1					Term 2					Term 3					
VAPA Subjects	Term Marks			Total Term Marks	End of Term Marks	Term Marks			Total Term Marks	End of Term Marks	Integrated Arts Term			Total Term Marks	End of Term Marks	VAPA Mark 30%
	1	2	3	75	25	1	2	3	75	25	1	2	3	50	50	
Dance																
Drama																
Music																
Visual Arts																

VAPA Mark										
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### VAPA Mark Sheet 3

Form THREE

Student's Name: .....

Student's Pin /Number:

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Form 3	Term 1				Term 2						
VAPA Subjects	Term Marks			Total Term Marks 75	End of Term Marks 25	Term Marks			Total Term Marks 75	End of Term Marks 25	VAPA Mark 15%
	1	2	3			1	2	3			
Dance											
Drama											
Music											
Visual Arts											
VAPA Mark											

*The Head of Department (VAPA) will be responsible for ensuring the completion of the above individual mark sheets by the respective teachers of each discipline for each student.*

*Master VAPA mark sheets for each form/class must be submitted on or before the last day of each term to the Principal's office.*

*All mark sheets must be made available to be accessed by the CDD upon request at any time during the entire period of Continuous Assessment.*

## Curriculum Adaptation for Assessment

*“Not being able to walk is a disability, but being able to inspire is ability. Having speech impairment is a disability, but being able to type encouraging words is ability. If you cannot inspire or encourage, then you have a disability which you can and should do something about.”*

Tyron Bishop, 2012

The various modes of assessment outlined above also cater to the diverse and/or exceptional needs of learners in the formal system as well as in special schools. Teachers are encouraged to modify or make adjustments to assessment strategies to support the delivery of the curriculum to those students who require additional support.

Assessment strategies which are adapted to demonstrate mastery of the standard of an assessment for example, is an accommodation if a student will ultimately master the same skill in alternate ways or with alternate support. If standards are not fundamentally or substantially altered, then an adaptation is an accommodation to a learning or performance difference.

Alternatively, an adaptation is a modification if the student will not demonstrate mastery of the standard on an assessment. If routinely utilized, such an adaptation would require individualized goals and assessment.

Examples of visual arts options and techniques to assess students with exceptionalities, measure their progress and increase their self-esteem include practical activities in woodwork and other types of sculptural design, plastering, graphic arts, computer arts, film and animation; Printmaking as well as painting or imaginative composition allow for a range of creative and innovative abilities to emerge and be judged.

The revised curriculum is designed to realistically determine the learners' current competencies, the levels they have attained and the processes that assisted them in achieving the same. It is specifically geared towards assessment for learning as opposed to assessment of learning.

Adaptations, accommodations and modifications to promote and support an inclusive art room can be made in terms of:

- **Quantity** – adapt the number of items or activities to be done; reduce the number of visual arts terms a learner must learn at any one time. Add more hands on activities or worksheet

- **Input** – Adapt the way instruction is delivered; use different visual aids, enlarge text, plan more concrete examples, place students in cooperative groups, pre-teach key concepts or terms before the evaluation lesson
- **Participation-** Adapt the extent to which a learner is actively involved in the task; have the student hold the palette while another paints. Ask the student to share art materials or arrange pieces on the display board
- **Time-** Adapt the time allotted and allowed for learning or completing a task; pace learning differently by increasing or decreasing individualized timelines. Tiered lesson formats can be used to scaffold the learning
- **Difficulty-** Adapt the skill level, problem type, or the rules on how the assignment may be approached and completed; change objectives and materials to accommodate learner needs. In drawing or painting from still life for example, have students cut, arrange and stick layers of coloured kite paper while others paint with acrylics to depict the form of objects
- **Alternate goals-** Adapt the goals or outcome expectations while using the same materials or techniques. In a lesson on colour theory for example, expect a student to be able to locate the primary colours on the colour wheel, while other students locate the complementary of each secondary colour
- **Level of support** – Increase the amount of personal assistance to keep the student on task or to reinforce or prompt the use of a particular skill. Assign peer buddies, teaching assistants or cross-age tutors
- **Output** – Adapt how the student can respond to instruction. Instead of writing a journal entry, allow a verbal response or allow students to show knowledge with hands on materials
- **Substitute Curriculum** – sometimes referred to as “functional curriculum” – For students with moderate to severe disabilities for example, during a drawing lesson based on the concept of line, a student is learning how to fold or score paper to make diagonal lines instead of manipulating a pencil. Additionally, shape and form generation (studies of the human figure, for example) can either be done using wire bending or produced from lumps of clay.

## Adaptations for the classroom environment



The extent to which someone is prevented from fulfilling a normal role at home, in school, and in the community may be due to a handicap. It is possible that a disability may be the *cause* of a handicap. For example, a person with a disability that prevents him from being able to move his left leg would result in a handicap in riding a bicycle. Disabled people do not have to be handicapped, especially if they can find a way around their disability using their hands to turn the wheels of a wheelchair instead of their legs to peddle a bike.

In the case of being handicapped, appropriate services, equipment and the spatial layout and arrangements within classrooms can reduce the extent to which one is prevented from fulfilling a normal role at school, especially as one grows older. It is important therefore that teachers continue to think about what can be added, subtracted or changed to the environment to give a student with a disability the support they need so they will never have to be handicapped.

- **Adaptive furniture**

Some students benefit from the use of adaptive or special furniture (for example, for sitting upright) during instruction or testing. Other students find it helpful to use a slant board or wedge to minimize eye strain and provide a better work surface. Drawing boards and retractable easels and stands should be made available to students; art room sinks should also be installed at lower levels to cater for wheel chair bound individuals if necessary.

- **Adaptive drawing and writing tools**

While responding to instructional or written test content, some students need assistance constructing narrative text. There are a number of methods for assisting students in generating narrative responses. Spelling and grammar devices can be used in both a paper and computer environment. Writing tools include larger diameter pencil and pencil grip.

- **Alternate location**

In some circumstances, distractions for an individual student or for a group of students can be reduced by altering the location in which an individual student interacts with instructional materials or test content. For students who are easily distracted by the presence of other students, an alternate location accommodation allows the student to work individually or in small groups. Provide a different location within the classroom or a different room.

- **Audio description of content**

Students with visual needs may need assistance accessing instructional or test content represented graphically. Access to graphics for students with visual needs is often provided through auditory descriptions of tables, pictures and graphics.

- **Auditory calming**

For students who focus better when receiving auditory input, background music or sounds can be provided while they access and interact with content. Auditory calming can be provided by CD or mp3 player with headphones.

- **Braille and tactile graphics**

Braille is a method of reading a raised-dot code with the fingertips. Not all students who are blind read Braille fluently or choose Braille as their primary mode of reading. Tactile graphic images provide graphic information through fingers instead of eyes. Graphic material (e.g., maps, charts, graphs, diagrams, illustrations) is presented in a raised format (paper or thermoform). A Brailler is a Braille keyboard used for typing Braille that can then be printed in standard print or Braille (embosser).

- **Maximizing Print**

Students with visual impairments or other print disabilities may need assistance viewing content. Access for students with visual needs is typically provided through enlarging or magnifying content. Large-print editions of instructional materials and tests are required for some students with visual impairments or print disabilities.

- **Read aloud of text**

Students with reading-related disabilities may need assistance accessing instructional or test content by having all or portions of the content read aloud.

- **Clarifying/Repeating directions**

To accurately understand the task a student is being asked to engage in, some students need to have directions to a task or test simplified. Teachers may clarify directions through restatement or simplification of language for the student.

- **Breaks**

Breaks may be given at predetermined intervals or after completion of assignments, tests, or activities. Sometimes a student is allowed to take breaks when individually needed. In the art room activities can be planned and divided into shorter periods so students can take a break between the different stages of production

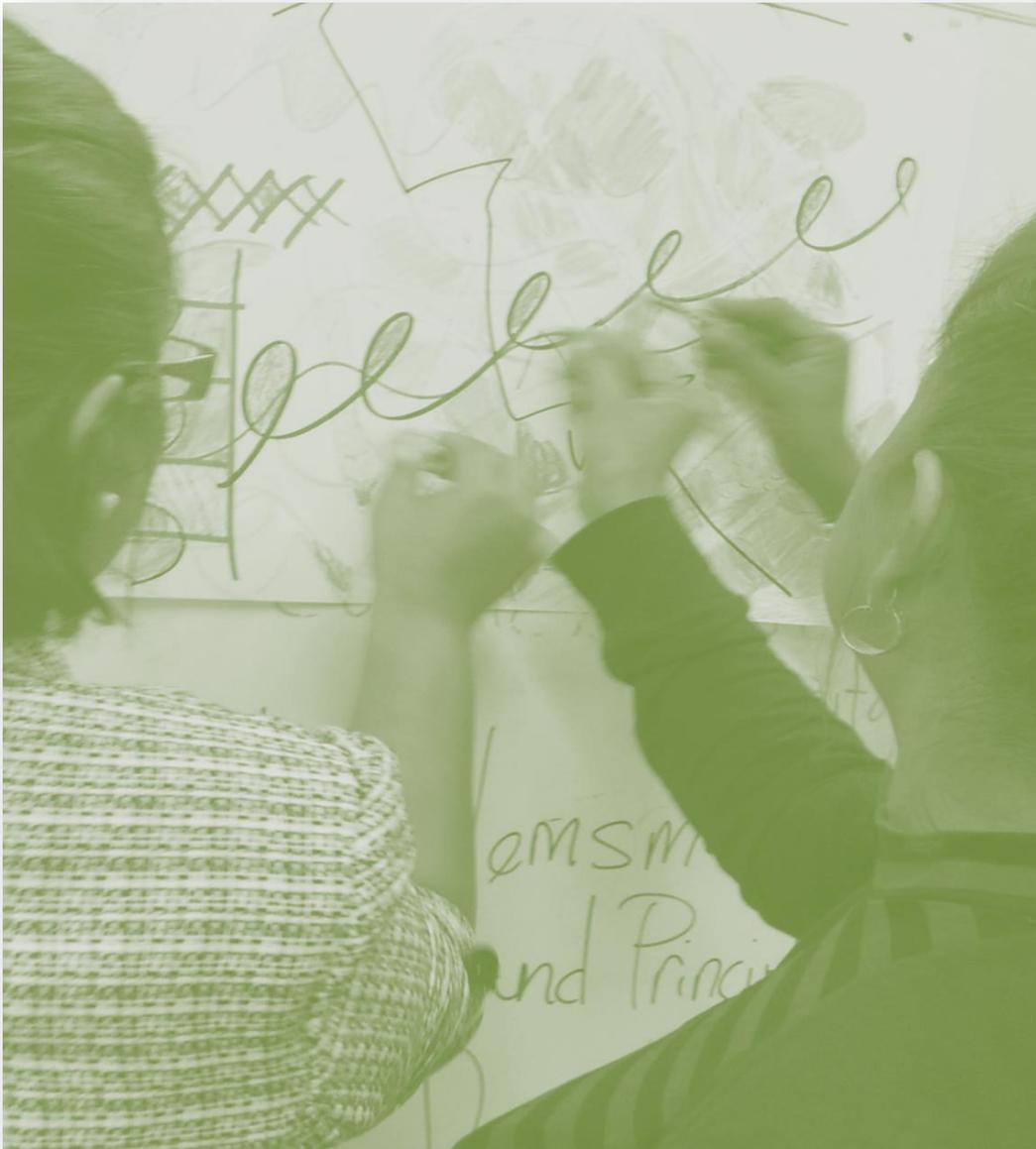
- **Change in the order of activities**

Assessments and activities that require focused attention could be scheduled for the time of day when a student is most likely to demonstrate peak performance. To reduce fatigue and increase attention, activities or tests can be administered over multiple days—completing a portion each day.

- **Extended time**

Extended time may require a student's Teacher/Assessor to determine a fairly specific amount of extra time to complete assignments, projects and assessments. For timed tests, a standard extension may be time and one-half. This means that a student is allowed 90 minutes to complete a task that normally has a 60-minute limit.

## Part 4: Useful Resources



## References

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- Gerber, B.L., & Guay, D.M. (Eds.). (2006). *Reaching and teaching students with special needs through art*. Reston, VA: National Art Education Association
- Gerber & Horoschak (2012). *An Attack on the Tower of Babel: Creating a National Arts/Special Education Resource Center* produced by The John F. Kennedy Center for the Performing Arts
- Kindler, A. M. (1997). *Child development in art*. Reston, Virginia: National Art Education Association.
- Lowenfeld, V., & Brittain, W. L. (1987). *Creative and mental growth* (8th ed.). Upper Saddle River, NJ: Prentice Hall.
- McFee, J. K. (1998). *Cultural diversity and the structure and practice of art education*. Reston, VA: National Art Education Association.

## **Additional Teaching Aids and Resources/Websites**

<http://www.dickblick.com/educators/>

<http://www.arteducators.org/research/research>

<http://kennedycenter.com>

<http://www.barbadosartscouncil.com/index.htm>

<http://www.belgrafx.com/Grenadian-Community/Grenada-Arts-Council/gac-index.htm>

<http://www.jpopenstudios.com/>

<http://www.readytexartgallery.com>

[http://www.helpguide.org/mental/learning\\_disabilities.htm](http://www.helpguide.org/mental/learning_disabilities.htm)

<http://www.studentartguide.com/articles/>

## **Suggested Reading for Teachers**

Hinkson, Jackie *Drawing for Days* Paria Publishing Company Ltd

Mohammed, Patricia *Imaging the Caribbean: Culture and Visual Translation* Macmillan/  
Palgrave UK/USA

Wallschlaeger, Charles 1992. *Basic Visual Concepts and Principles for Artists, Architects and Designers....*McGraw-Hill,

## **Art Galleries of Trinidad and Tobago**

National Museum and Art Gallery of Trinidad & Tobago

<http://www.nmag.gov.tt/content/national-museum-trinidad-tobago-0>

Art Society of Trinidad and Tobago

<http://artsocietytt.org/>

Fine Art Gallery

<http://fineartcaribbean.com>

Medulla Art Gallery

<https://www.facebook.com/pages/Medulla-Art-Gallery>

## Appendices

### Glossary of Key Visual Arts Terms

- Abstract:** artwork, based on recognisable objects, presented in a highly stylised manner that stresses the elements of art and principles of design
- Aesthetic:** pleasing to the eye
- Assemblage:** the use of three-dimensional found objects combined to make art
- Blind contour drawings** contains lines that are drawn without ever looking at the piece of paper; to strengthen the connection between eyes, hand and brain: a reminder that, when drawing, you must first learn to see
- Chroma or hue:** the degree of saturation or vividness of a colour, ranging from pure primary colours to colours muted by mixture with their complements, black or white
- Collage:** a picture made by arranging and sticking pieces of materials onto another surface
- Colour:** light reflected from an object
- Complementary:** refers to colours that fall opposite to one another on a circle (or wheel) showing the primary colours and their combinations
- Composition:** the placement or organisation of visual elements within an artwork – the way these have been composed, combined or ‘put together’. Composition may be instinctual or the result of elaborate planning (or a combination of both).
- Contour drawing:** shows the outlines, shapes and edges of a scene, but omits fine detail,

surface texture, colour and tone ('contour' is French for 'outline')

**Creativity:** our mental ability to combine, connect and develop new ideas

**Critiquing:** reviewing or commenting on a piece of artwork

**Drawing:** the representation of an object or idea using lines

**Elements of design:** elements are generally considered to be line, colour, shape or form, space and value

**Foreground, middle ground, background:** Layers of implied space or planes in the picture space of a two-dimensional work. The foreground is closest to the viewer, then the middle ground and the most distant, the background

**Format:** is the overall shape, size and orientation (portrait or landscape) of an artwork, i.e. whether a work is painted on a long, horizontal oblong canvas, or upon a vertically orientated A4 portrait board

**Form:** is a visual element that is usually discussed more easily in relation to three dimensional objects (as three-dimensional forms are usually described within two dimensional works in terms of shape, tone and line

**Gesture drawing:** is completed quickly – often in short timed durations, such as 20, 30, 60 or 90 seconds – using fast, expressive lines; to capture basic forms and proportions – the emotion and essence of a subject – without focusing on detail

**Hatching,**

**Cross Hatching:** lines used to apply tone (light and shadow) to a drawing. This can be done

by altering the gap between the lines, lightness / darkness or thickness of the line

**Integrate:** to combine knowledge, ideas or practice to create a new idea

**Line:** Lines are a visual element that can direct a viewer's gaze and create a visual path. These can direct attention to a focal point and create depth through perspective or horizon lines. Different lines can create different effects: hard angular lines provoke a different response than for example, soft, organic line. Repetition of lines can create a sense of movement or rhythm

**Media and technique:** the materials and procedures used in making art, such as drawing/painting materials; sculptural materials such as clay, wood, or stone; procedures such as modelling, carving, or construction; print-making materials and techniques such as relief block printing, etching or lithography; electronic media and techniques such as film making or computer generated imagery

**Motif:** the single unit of a design

**Movement:** creative or expressive use of lines, shapes, colour, textures or patterns

**Painting:** the use of colour to visually express an idea or depict an object

**Pasting:** to cover over with glue/ paste

**Pattern:** a shape/design/motif repeating itself

**Perspective:** point from which an object is viewed

**Portfolio:** a collection of work on a particular subject or theme

<b>Principles of Design:</b>	principles are generally considered to be balance, repetition/pattern, unity, contrast, emphasis, rhythm/movement and proportion; concepts which add to the overall aesthetic appeal of artwork
<b>Proportion:</b>	the ratio between the respective parts of a work and its whole
<b>Recycle:</b>	to use again
<b>Repeat:</b>	a single motif used over and over to make a pattern
<b>Representational:</b>	showing a clear likeness to an object that is real
<b>Resist:</b>	used to prevent colour from filling a space
<b>Rhythm:</b>	created by the repetition of lines, shapes, patterns
<b>Rubric:</b>	an explanation or definition of how scores are allocated to a specific task
<b>Scoring:</b>	folding paper to make lines
<b>Shading:</b>	comprises a series of lines drawn next to each other
<b>Shape:</b>	Shape is a visual element that is created by the junction of lines or changes in tone: the perceived boundaries of form. Larger shapes can become dominant focal points within an artwork; similar shapes can be repeated to create balance and create unity / visual harmony. Shapes can be symbolic, and used to communicate certain feelings – rigorous ordered shapes tend to create a different mood than irregular, free-flowing shapes
<b>Space :</b>	the absence of form – described as being either positive (the space contained within the boundary of an object) or negative (the background

space in and around an object); space can determine how a painting can be busy and cluttered. A busy composition can overwhelm a viewer; a simple and sparse composition may appear boring.

**Style:** a manner of expression characteristic of an individual, national or cultural group, genre or historic period

**Texture:** can be real (the result of brush strokes, irregularities in materials, and the application of a range of materials) or implied...i.e. a surface that is made to look textured; how a surface looks, feels or appears to feel

**Theme:** a general idea or topic

**Tints, tones, shades:** are variations of the hues found on the basic color wheel when white, black or both are mixed

**Tone:** gradations of hue or colour used to communicate a sense of distance (items that are further away generally appear lighter – due to ‘atmospheric perspective’). Both tone and colour can be used to create contrast within an artwork, attracting the viewer’s attention and helping to create focal areas.

**Value:** the lightness or darkness of a colour relative to the grey scale

## List of Resources

### Useful Materials, Tools and Equipment for the Art Room

Drawing Pencils - 2B -6B		Wool 8ply/ 7ply (iii)	Blue
Charcoal Sticks – Black		Wool 8ply/ 7ply (iv)	White
Pastel - Oil - set of 24		Plywood - Sheet 16” x 12” (1/4” thick)	
Pastel - Chalk - set of 12		Xacto Knife	
Lettering Pen - 6 Assorted calligraphy nibs		Brushes (i) Squirrel hair Nos 2,6,8 Assorted sizes	
Ink – Black (water based, not Indian Ink)		Brushes (ii) Bristle Nos 4, 8, 10	
Acrylic paints - Assorted Colours		Palette, Heavy Plastic, Assorted sizes. Pack of 4.	
Powder Colours:- (i)	Red	Ruler-Metal Edge - 18” long Stainless Steel. Metric.	
Powder Colours:- (ii)	Yellow	Ceramic trimming and modelling tool	
Powder Colours:- (iii)	Blue	Silk-screen Material (white guaze)	
Powder Colours:- (iv)	Black	Silk screen Ink ( Jamaican pigments) - Asstd	
Powder Colours:- (v)	White	wooden frames (for silk-screen and batik)	
Powder Colours:- (vi)	Brown	Correction Fluid (20)ml	
Powder Colours:- (vii)	Green	Bull-dog clip (30 Large, 30 medium)/ pack of 10	
Poster Colours - Assorted Colours		Duplicating Paper	
Markers – Round Tip, Medium,		Photocopy Paper legal 8 1/2" x 14"	
Markers – Square Tip, Medium		Foolscap Paper	
Fixitive		Drawing Pins Coloured Head	
Cartridge Paper - White, 22" x 15"		Krazy Glue	
Ruskin Paper – White		Elmer's White glue, 250 ml	
Water-colour Paper – White		Sellotape 3/4"	
News-print Paper – White		3M Masking Tape 1/2"	
Stag Blac 30" x 22" – White		Pencil Sharpener – Metal, heavy duty, desk clamp	
Tracing Paper - White		Highlight Pen. Assorted colours. Anti-smudge.	
Linoleum Block		Transparency Film	
Glass - 6"x8"x1/8" Sanded Edge for monoprinting		Embroidery Needle. Assorted sizes.	
Brayer - Printing Rollers 6"		Chalk - Anti-dust, Assorted Colours. 100 sticks/box.	
Printing Ink - Assorted Colours		Eraser - Blackboard/Chalkboard	
Lino cutters		White Board Dry Wipe Markers, assorted colours,Low odour. Xylene	
Plaster-of-Paris – Powder, 20 kg bags		Whiteboard dry wipe eraser	
Prepared Clay		Stapler (Standard)	
Ceramic Glaze - Assorted Colours		Staples for Stapler (Standard)	
Sponge - 4” x 4” household or common commercial sponge		Staple-gun, heavy duty 1/4" (6mm)	
Terite – Prepared		Mirrors – 6’ x 2’. Wall mount. Frame.	
Cotton Fabric – White		Bristol Board - Assorted Colours, 500 per ream	
Skein Embroidery Thread - Assorted Colours, medium		Rubber Bands - Assorted colours and sizes.500g box.	
Hot water dye - Assorted Colours (sample required)		Evostick. Glue. 250ml tin	
Cold water dye – Large (sample required)		Wire -cutlass medium guage	
Fixitive for dye – Large (sample required)		Sewing machine	
Fabric Bleach – Large		Electric heater	
Tjanting		Electric stove single burner	
Beeswax			
parrafin wax		CERAMIC KILN	
Twine		Maximum Temperature: Cone 10	
Large metal pot		Firing Chamber: 17-1/2" diameter x 18" Deep	
Large plastic basin		Firing Speeds: Infinite control	
Wool 8ply/ 7ply (i)		Stainless steel jacket	
Wool 8ply/ 7ply (ii)	Yellow	Steel stand with no mar footpads	

Reversible top and bottom slabs in case of damage  
Peepholes with plugs for visual checking of firings

#### KILN FURNITURE KIT

Nine - 1" x 1" x 1" shelf supports  
Six - 1" x 1" x 2" shelf supports  
Six - 1" x 1" x 4" shelf supports  
Six - 1" x 1" x 6" shelf supports  
Six - 1" x 1" x 8" shelf supports  
Two - 16-1/2" x 1/2" half octagon shelves  
Two - 15-1/2" x 1/2" full octagon shelves  
One - 4lb carton Kiln Wash

#### LASER PRINTER

- Computer Interface USB - Microsoft Windows Xp
  - Accessories : Integrated cart  
Rotary Fixture
- Venting : Most come with Air filter
- Dimensions : 26" W x 25" D x 14" H  
(660mm x 635mm x 356mm)
  - Power equipment : 600watts (110/220V)

#### POTTER'S WHEEL

Specially designed teaching wheel built to withstand  
rough classroom treatment  
Heavy, noncorrosive aluminum worktable  
Two speed 1/3HP motor  
Enclosed transmission  
Throwing Head: 12"  
Overall dimensions: 17"D x 24"W x 12"H

#### ENAMEL KILN

Firing chamber: 10"W x 13-1/2"H x 5"D  
Maximum temperature: 2000 deg F Includes  
pyrometer

#### THREE-POINT TRIVET - 1-1/2" X 1-1/2" DIAMETER

All-stainless trivet; height of firing area is 1-1/2".  
1-1/2" diameter

#### RAKU TONGS - 45 DEG. JAWS, 31-1/2" LONG

Long-handled, lightweight tongs made of rust-free  
plated steel; allow safe handling of raku ware  
without danger of burns to potter; suitable for  
both large and small raku pieces; 45 deg jaws;  
31- 1/2" long.

#### CRAFT SHEARS

Superior quality snips for both light and heavy-duty  
cutting jobs. Suitable for cutting paper, cloth,  
dried flowers,wire, plastic, small wood dowels,  
rope, leather, vinyl and many other craft  
materials. Stainless steel, serrated blades  
are precision-ground and hardened for a sharp,  
long-lasting edge. Spring action opens the snip  
after each cut. For left-or right-handed use.  
Positive safety latch locks for safe storage

## Notes