

ART AND DESIGN 2200
COURSE DESCRIPTION

Division of Curriculum and Instruction

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TABLE OF CONTENTS

Acknowledgements / 1

Preface / 2

Statement of Purpose / 3

Goals / 5

Objectives / 6

Course Overview / 7

Course Resource Materials / 9

Philosophy of Instruction - The Art Process / 13

Evaluation / 18

Evaluation Approaches / 23

ACKNOWLEDGEMENTS

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PREFACE

Art and Design 2200 and Art and Design 3200 are companion studio art courses. Although each is a distinct one-year, two-credit course, Art and Design 2200 will be completed before or simultaneously with Art and Design 3200. These courses share the same philosophies, goals and general objectives. However, the time-consuming nature of studio courses, the potential number of visual arts disciplines to explore dictate the necessity of dividing this workload over a period of two years. Upon completion of their respective courses, Art and Design 2200 students will have completed 120 hours of classes, while Art and Design 3200 students will have a total of 240 hours of Art and Design classes.

These courses demand relative sophistication on the part of the student in terms of visual concepts and art processes as well as considerable self-reliance and independence. Therefore, students who have had little or no art experience at the intermediate school level should be advised to complete Art 1200 before registering for Art and Design 2200.

Art and Design 2200 is ultimately about making art. It is about students developing personal imagery. In this course, students learn about visual concepts and art processes in order to enhance their visual imagery and to effectively support their expressive intentions.

Art and Design should be available as an option to all students. The program is not designed only for the gifted student; neither is it designed only for the non-academic students. It equips students with a perceptual education that is received nowhere else in the curriculum. It provides students with new communication abilities and a deeper insight into themselves, others and their environment.

STATEMENT OF PURPOSE

Art is a fundamental dimension of human life. Throughout recorded history human beings have used the visual arts to give form and meaning to ideas and feelings and to express and communicate profoundly-felt experiences to others. Hence, the presence of art as a formative medium is found not only in our museums and galleries but in all those objects and technologies that have their origin in visual (or spatial) thinking and their ensuing development in visual design.

Human experience is ordered in various ways: numerically, verbally, musically, kinaesthetically, and visually. Students need experience in all these areas if they are to gain the maximum benefit from their education. Education in art helps students to become selective and discriminating in their visual judgements and to improve their understanding of their visual environment. Students also need practice recognizing and understanding the relations between these areas of human experience. Education in art encourages students to consider the relation between verbal and visual learning, or, in other words, to be "visually literate". For these reasons, education in art is essential education.

When schools provide suitable and imaginative art programs that combine the disciplines of intellectual activity with physical skills in creative problem-solving, they are supporting the individual growth of students and are contributing to the development of their personality. Students who participate in such art programs not only gain a knowledge of art and the role it plays in human interaction but also develop an understanding and appreciation of the arts of other cultures, both historical and contemporary. The experience of art also helps students to become selective and discriminating in their visual judgement and thus improve their understanding of their own visual environment.

Students of art must develop some mastery of basic skills and acquire a working knowledge of the fundamentals, history, and heritage of art. Both facets lead to worthwhile art experiences - the satisfaction of achievement as well as the understanding and enjoyment of the artistic creation of others. Skills, while not ends in themselves, are important keys to greater freedom, personal growth and artistic confidence.

A well-developed art program will include opportunities for students to see and feel visual relationships; to develop imagination and personal imagery; to engage in the practical production of art work; to appreciate the art of others; to develop an informed aesthetic and critical awareness; and to evaluate their own work and that of others.

Although visual images may make strong and stirring impressions no matter what their source of origin, fuller understanding of them depends on knowledge gained through effective educational preparation. A well-developed art program will expand and clarify visual awareness and will deepen and refine feelings. It will help students to enjoy greater self-knowledge and self-enrichment as well as increase their understanding of others.

GOALS

Goals are the statements of intent of the art program. They are derived from the rationale for the curriculum and provide a basic structure from which all components of the program have been developed.

The Art and Design program goals are as follows:

- ! to develop in students a love and understanding of and sensitivity to art.
- ! to develop students' knowledge, understanding and appreciation of art and design in historical and contemporary cultures.
- ! to develop students' visual curiosity about, sensitivity to, and appreciation of the visual world; and to develop the ability to respond to it visually and verbally.
- ! to maintain and increase student ability and confidence in visual expression.
- ! to help students understand the communicative aspects of the visual language.
- ! to develop students' critical, analytical and creative thinking skills.
- ! to develop students' ability to combine perceptual, intellectual and technical skills in creative problem solving.
- ! to develop students' resourcefulness, adaptability and flexibility.
- ! to develop greater self-knowledge in students as well as increase understanding of others and develop an appreciation of diversity among individuals.
- ! to develop students' appreciation of and satisfaction in the creative and productive endeavours of themselves and others.
- ! to develop an awareness of the potential role of art and develop ways students can incorporate art in their lives.
- ! to develop an awareness of art career possibilities.

OBJECTIVES

Objectives are more task specific than goals. Specific unit objectives are contained within each chapter of the curriculum guide and are related to the studio units.

The general Art and Design objectives are as follows:

- ! Students will develop personal imagery based on their own experience.
- ! Students will develop the ability to perceive the elements and principles of design in art and the environment.
- ! Students will apply knowledge of design to art production.
- ! Students will develop knowledge of and skills in use of media, processes and techniques of visual expression.
- ! Students will encounter a variety of art works and explore their context.
- ! Students will articulate informed aesthetic responses.
- ! Students will develop the ability to use appropriate art terminology in writing about and in discussing art.
- ! Students will articulate descriptions, analyses, interpretations and judgements of art works.
- ! Students will develop an awareness of the manipulative impact of visuals.

COURSE OVERVIEW

The development of personal imagery is central to Art and Design 2200. People make art "about" something. The best art is about things which are of interest to and are relevant to the artist. This course encourages students to search for, discover, respond to and make art about subject matter which is meaningful to them.

In order to develop their confidence and their competence in image making, Art and Design students will broaden and refine their understanding of visual composition and develop their skills with art media and processes. The Art and Design courses are designed such that students may develop competence in a small number, rather than limited competence in a large number, of studio disciplines.

The Studio Units

A total of eight studio disciplines have been developed for study in the Art and Design courses. Three of these units will be covered in each year, so that a total of six units will be completed over a two-year period. Because students explore only three units per year, they have the opportunity to immerse themselves in the content for a fairly long period of time. This allows a depth versus breadth approach to the material, and it also gives the teacher some flexibility in planning for each year's work.

A comprehensive overview of each studio unit is given in each chapter of the guide for these courses. There, the content of each unit is described in terms of visual concepts, basic materials, enrichment materials, processes and vocabulary. A list of possible projects is also included.

Schedule of Study

Students will explore only three studio units per year. At the end of two years, students will have completed six of the following eight studio units:

Drawing
Sculpture
Photography
Fibre Arts

Painting
Printmaking
Graphic Arts
Pottery

The choice of units may be determined by such factors as school budgets, studio equipment or by teacher experience. Otherwise the decision must be left to the discretion of the teacher. For example, the teacher may choose to decide which three units will be studied, may choose to confer with the class on a decision, or, where possible, may permit individual students their choices of studio units.

COURSE RESOURCE MATERIALS

The Guide

The main resource is the curriculum and teaching guide. It outlines the course objectives, describes the course content, lists resources and describes how to use them, suggests teaching strategies, and describes possible evaluation procedures.

Teacher Resource Books

A total of eleven resource books are provided to Art and Design teachers. Eight of these support each of eight studio units. These resources are not to be used as text books. They may be stored so that students as well as the teacher have easy access to them. The ninth resource book deals with hazards in the art room and the tenth title with careers in art. The eleventh is best considered an overview book. It covers themes and purposes of art, elements and principles of design, a variety of two-dimensional and three-dimensional media and processes, and a brief historical review of art.

The resource books for Art and Design 2200 and 3200 are as follows:

- ! *Exploring Drawing*
- ! *Practical Sculpture*
- ! *Photography*
- ! *Crafts: Contemporary Design and Technique*
- ! *Exploring Painting*
- ! *Printmaking*
- ! *Do-It-Yourself Graphic Design*
- ! *Claywork*
- ! *Safety in the Art Room*
- ! *Careers in Art*
- ! *Living with Art*

Reproductions

A number of art reproductions are provided to Art and Design teachers. These art works have

been chosen to reflect the content of the Art and Design course.

They illustrate the visual concepts, materials and processes, and incorporate a wide range of subject matter and styles. These visuals may be used in class in a variety of ways. They may be used to generate group discussion about design, technique, meaning and mood. Because they are large, they can easily be viewed by the whole class. It is easy to compare two or more images at a time. The reproductions can be left on display for an extended period and therefore are always available to the student for reference or reflection. Students may use them as a source of inspiration for their own imagery.

The reproductions include:

ARTIST	TITLE OF WORK
Mary Cassatt	Margot
Eegyvudluk	Cape Dorset series, Untitled No. 3
Pablo Picasso	Night Fishing at Antibes
Miyuki Tanobe	Inside the Sugar Shack
Soroseelutu	Cape Dorset series, Untitled No. 2
Jean-Paul Lemieux	The Picnic
Antoine dumas	Grocery Store Literature
Cornelius Kreighoff	Indian Family in the Forest
Louise Scott	Two Blue Balloons, One Grey
Napoleon Bourassa	The Little Fisherman
Exekias	Man and Woman in Chariot
Anonymous (China	Horse
Paul Kane	Caw-Wacham
Pierre Auguste Renoir	Madame Charpentier and Her Children
(Amerindian Art)	Frontal of Headdress
(African Art)	Initiation
(American Art)	Ceremonial Headdress

(Melanesian Art)	Malaggan Mask
Jacob Jordaens	As the Old Sing, So the Young Twitter
Curnoe, Dumouchel, Jordaens	(Details)
(Fayoum Area, Egypt)	Portrait of a Man
Marc-Aurele de Foy Suzor-Cote	Portrait of Francois Taillon
Emily Carr	Indian War Canoe
Georges de la Tour	The Fortune Teller
Jean-Baptiste Roy-Audy	Portrait of a Woman from Ile Perault
----	Details of Eyes
Anonymous (India)	Civa and Parvati
Paul Kane	Blackfoot Chief and Subordinates
Anonymous (Mexico)	Old Man
George Segal	Girl in Doorway
Anonymous (Assria)	Eagle-Headed Winged Genie Fertilizing the Sacred Tree
Domenico Ghirlandajo	Francesco Sassetti and his Son Teodora
Louise scott	St. John the Baptist Celebration
Lise Gervais	Arcanes Polyphonique
A. W. Warren	An American Indian
(Mohawk)	Mask Portrait of an Old Man
(Innuit)	Drawing
(Innuit)	Man and Musk-ox
(Innuit)	Igloo
(Innuit)	Man
(Haida)	Totem
Laliberte	Horse and Sleigh
Charles Daudelin	Internal Mystery
Armand Vaillancourt	Untitled
Ulysse Comtois	Column #21

(Greek)

(Middle Ages, England)

(Mayan)

(Mexican)

Francois Baillarge

Dorothea Lange

Albrecht Durer

Hiroshige

Wassily Kandinsky

The Victory of Samothrace

Knight

Seated Woman

Coatlicue

The temptation of Eve

Migrant Worker's Family

St. Jerome

Storm on Great Bridge

Improvisation 31

PHILOSOPHY OF INSTRUCTION

Making art is usually a solitary, personal endeavour. The experience can be enhanced however given an enriching environment.

Preparation for Making Art

Essentially there are three major components to consider when making art - subject matter, visual composition, and materials and processes. Planning and motivation in each of these area will help enrich the art that students make.

Subject Matter

Some students may have lots of ideas about what they would like the subject matter of their images to be. Others must be helped to discover concepts, experiences, feelings and ideas for subject matter. They must be encouraged to see that the subject matter of art is the stuff of life itself - that subject matter exists all around them - that the seemingly mundane is not necessarily boring and may deserve a second look.

Personal Experience as a Source of Subject Matter

Students cannot make art about nothing. They have to realize that they have had interesting and moving experiences, have met interesting people, have had flashes of insight, are living in a visual world that is sometimes beautiful and sometimes ugly, and therefore have a great deal of potential subject matter for their art. Besides their own experiences, other topics can come from group discussions or from assignments. Students must develop the skill of using experience (their own and that of others) as potential material for art imagery. They also need opportunities to discuss experiences, to heighten their quality and reveal their potential. Ideas can be generated by the following:

- ! Looking at art, pictures, television and film.
- ! Going to galleries, visiting sites.
- ! Talking with another person, with a group, with people who know something about the topic.
- ! Experiencing through performance the activity the art work is about.

! Reading to gather information about a topic.

Inventing and Generating Ideas for Subject Matter

The following strategies may be helpful:

- ! **Brainstorming:** The group generates as many ideas as quickly as possible and following the formal rules of brainstorming (i.e., no criticizing, quantity over quality)
- ! **Mental Exercises:** Internal research, visualization, memory search, meditation
- ! **Experimenting:** Manipulating media and objects and studying the results
- ! **Free Play with Media:** Nonstop creative play on the intended subject to crystallize ideas and feelings
- ! **Doodling, Cartooning:** Another form of free play
- ! **Inventing with Questions:** Who? What? When? Where? Why? ... What if?
- ! **Making Metaphors:** What is it like? Comparison with other objects or events
- ! **Finding Similarities:** In visual qualities, emotional or conceptual qualities
- ! **Observing:** Looking at the subject from many points of view - visual, intellectual, and emotional, breaking the object into smaller parts
- ! **Looking at Visuals:** Original art, reproductions, magazines, television

Keeping a Sketchbook

Students should be encouraged to keep a sketchbook. Collect interesting ideas which may be used as a source of inspiration for art making. In it students may record their ideas visually and/or verbally. If they like, students can glue in found images (other people's ideas). The sketchbook need not contain any finished art pieces.

Design

The elements and principles of design are the components of visual composition. Students who understand how the use of design in an image contributes to its meaning/message will be able to intelligently and effectively manipulate them in their own image making.

The following strategies for teaching design may be helpful:

- ! **Looking at art:** Looking at original art in galleries, students own works, reproductions and

discussing how design is used in them.

- ! **Reading about design:** Much material is available in print, including in the resource materials for Art and Design.
- ! **Experimenting:** Purposely changing aspects of design in art about similar subjects to see the differences.
- ! **Design as the subject matter:** Making design elements the subject of the work.
- ! **Previous experiences:** The current application of design in a work of art is the cumulative result of prior applications. Students who have had much previous experience in art making are more assured, flexible and adept in their use of design in current work.

The characteristics of a medium and the method of application exhibit qualities which contribute to the mood and meaning of an art work. Students require knowledge and experience with materials in order to obtain the effect they seek in their art works.

The following strategies may be helpful for teaching about materials and processes in art:

- ! **Looking at art:** Looking at original art, student work and art reproductions and discussing the medium, and how it is applied, and its influence on the mood/meaning of the piece.
- ! **Experimentation with media** : To be followed by discussion and exchange of students' discoveries.
- ! **Reading:** Reading about and researching information about materials and processes.
- ! **Demonstration.**
- ! **Previous Experiences.**

Making Art

Making art is a time-consuming activity. Commonly, the artist/student:

- ! selects or is assigned a subject;
- ! researches it by observing, manipulating, experiencing, considering, interviewing, etc.;
- ! contemplates appropriate design;
- ! contemplates appropriate medium and technique;
- ! works on the image ... all the while interacting with the work, shifting, changing, responding to

image itself.

- ! brings the image to a close.
- ! summarizes the experience.
- ! exhibits the work.

During the actual art making phase (fifth step above), the teacher acts as a facilitator. Students who have difficulty getting started or keeping moving need support and some direction. A review of the student's original idea, their objectives, and possible routes to take may be all that is required. It is not the role of the teacher to tell the student what direction to follow. Rather, the art teacher encourages the student into considering their original intentions and the alternatives they could follow, and the student decides how they will proceed.

Summarizing

There are many aspects of making art which are intuitive. (If it could be explained in words, we wouldn't make pictures!)

Although much of the art making experience is beyond verbal description, there are many aspects of visual expression which may be verbalized and thus brought to a concrete level of understanding. Discussion reinforces the art making process and can enhance the total experience for both teacher and students.

Students work should be posted fairly frequently and students gathered to discuss the work. Work may be in progress or complete. Through discussion students can:

- ! share with the group their experience on a work including aspects that they feel are successful, problems or surprises they encountered;
- ! offer positive criticism of other students work;
- ! explore the variety of approaches to design, media, and subject matter taken by individual students;
- ! take away new ideas which they may wish to adapt in future work;
- ! acknowledge and respect the wide spectrum of individual approaches to making art;
- ! offer potential solutions to art problems encountered by other students;
- ! bring to the attention of other class members aspects of work which may have been overlooked.

Presenting/Exhibition

Art and Design students should present their work to the public whenever possible. Exhibiting student work is a form of recognition of the importance of the work students are doing. And it acts as a form of public relations as well.

The following is only a partial list of potential exhibition/presentation ideas:

- ! a permanent art display area in the classroom and/or in a more public school site;
- ! a yearly exhibition in the school;
- ! a yearly exhibition in a local art gallery or other community building;
- ! a permanent installation for the school, a public building or its grounds;
- ! art works as gifts for children (e.g., books, toys, posters). These can be prepared for children in lower grades, children in hospital, etc.;
- ! art may be photographed and published in print (a school publication, newspaper, journal, etc.);
- ! student art used in a slide show which introduces new students to the school and its programs.

EVALUATION

Purposes of Evaluation

Evaluation should be an integral part of the learning process and should examine the following:

- ! students' growth and progress in the processes of perceiving, producing, and appreciating;
- ! the development of the students' knowledge and understanding of art concepts;
- ! the program and course objectives and content;
- ! the quality of instruction;
- ! the learning environment.

The main purpose of evaluation is to facilitate student growth and progress. It should also:

- ! foster students' powers of self-awareness, self-criticism, and self-discipline;
- ! determine the degree to which program goals have been met;
- ! indicate to the teacher why plans, units of instruction, or programs succeed or fail;
- ! identify the need for program changes and the nature of those changes;
- ! document significant areas for purposes of reporting to students, the administration, trustees, and the public.

Students should be continually encouraged to develop the ability to appraise their own artwork through discussions, interviews, peer evaluation, and other activities. In the senior school the teacher must encourage students in positive, sensible, and yet critical ways to examine their personal work and growth so that they become more self-disciplined and understanding of the nature of the program.

It is important that the evaluation process reflect the philosophy and policies of the curriculum teaching guide as well as be attuned to the review, development, and implementation phases of the program.

Assessment of Student Growth and Progress

As an integral and complex part of the teaching-learning process, assessment in the visual arts should be constant and ongoing. It should be positive, concerned with the promotion of student growth and development and the provision of effective learning experiences.

The teacher should assess student growth and progress through listening to and observing students as they are in the process of producing, thinking through problems, and appreciating artwork. A variety of procedures and techniques (e.g., various types of tests, examinations, and critiques) can be used to assess students' growth in knowledge and skills related to the theoretical and technical course components.

The following are some suggested evaluations strategies:

Listening to Student Comments

Listening to what students have to say during performance and appreciation activities is one way to evaluate changes. If the teacher is not satisfied with what the students are producing or if the students seem disappointed with their results, judicious questions or changes of approach may be helpful. For example, if the teacher notices that the majority of the students are having difficulty with a certain problem, some facilitating exercises related to it may be necessary. Simply recording low marks will not help the situation. It is important for the teacher to become alert to students' needs through listening to their reactions during the activity.

Observing Behaviour and Behaviourial Changes

The following observations frequently indicate a growing maturation in students. Well-motivated students will:

- ! develop ideas readily;
- ! act and talk purposefully;
- ! respect opinions that differ from their own;
- ! have reasonably flexible ideas that can be altered to suit the medium;
- ! not be greatly distressed by mistakes;
- ! be relaxed when working;
- ! not destroy unsuccessful attempts;
- ! weigh the suggestions of others before accepting or rejecting them;
- ! know when they have reasonably completed a piece of work;
- ! be absorbed in their work and not be easily distracted;

- ! know what they want to do next and find out for themselves how to go about it;
- ! enjoy trying something new;
- ! experiment freely without feeling pressured to complete a product that others will admire.

Students will possess these qualities to a greater or lesser extent depending on their level of maturity and may show signs of areas of difficulty. They may, for example:

- ! appear tense and assume rigid postures while working;
- ! consistently request help;
- ! wander around the classroom and experience problems in settling down to work;
- ! destroy their own products or throw them away;
- ! seem to fear failure;
- ! start to work on ideas in several media within a short period and not finish any of them, or finish them too quickly and seem not to care about results;
- ! have a tendency to erase as they draw;
- ! refuse to listen to or follow instructions.

If these behaviours occur frequently, appropriate adjustment in program activities, instructional strategies, motivational techniques, or student counselling will be required.

Studying Students' Art Products

Teachers should understand and appreciate the fact that students differ in the ways in which they work, see, and feel when producing art. By pointing out the positive aspects in all types of work, whether abstract, realistic, or non-objective, teachers can encourage the development in students of a tolerant attitude towards a range of visual forms.

In addition to looking at students' actual products, teachers should consider the process involved. They should consider:

- ! how students perceive, that is, how well students internalize visual concepts in works of art and in the environment;
- ! whether students understand the language of art;
- ! whether students understand artists and their works (The process of understanding and critiquing

one's own work and that of peers is related to similar techniques used to view professional artwork.);

- ! how students react and feel during the producing phase;
- ! to what extent students' analytical capabilities have developed (i.e., their ability to classify, describe, explain, and interpret);
- ! whether students' ability to judge (i.e., criticize or estimate) has improved;
- ! to what extent students' ability to execute has grown (i.e., whether their creativity, fluency, flexibility, use of the imagination, originality, and ability to synthesize have increased);
- ! students' skill in using tools and materials in producing artwork;
- ! to what extent students' ability to value and appreciate has grown;
- ! students' ability to express personal ideas;
- ! students' ability to adapt to the unforeseen;
- ! students' ability to make decisions;
- ! students' ability to evaluate themselves and others fairly and constructively;
- ! students' ability to integrate acquired knowledge, experiences, and skills into their artwork;
- ! students' sensitivity to the environment and to their cultural heritage;
- ! whether students strive to achieve excellence;
- ! whether students work with interest and dynamism;
- ! whether students work methodically;
- ! whether students work independently;
- ! whether students concentrate on their work;
- ! whether students show perseverance in their work;
- ! whether students complete assignments;
- ! whether students take the initiative and act on their own;
- ! whether students work well in cooperation with others;
- ! whether students communicate enthusiasm;
- ! whether students are mindful of appropriate language.

Arriving at a Mutual Final Assessment

The ultimate goal of evaluation is to assist students to become more familiar with and confident in the process of self-evaluation. To assist in the evaluation of a project, a checklist of pertinent objectives, technical skills, aspects of composition, originality and work attitudes may be drawn up. Each point can be discussed by teacher and student to arrive at a mutual assessment. As students progress through their years in secondary school and are exposed to formal critiques and evaluation sessions, they become more self-disciplined and more capable of dealing with self-evaluation. Teachers should strive to assist students to develop confidence, a sense of pride in their work, and a degree of objectivity in responding to what they have done. However, success in this process only comes with time and patience.

Testing

When formal tests are given, their proportional value must be considered. It is unfair to make any test count for too high a percentage of the whole year's or term's work. Student participation in class, studio behaviour, and the products themselves must also be considered.

Formal written tests are given to evaluate specific knowledge in the theoretical aspects of design, history, and studio. It is important to help students to use good prose as they write about their own art and the art of the past and present.

EVALUATION APPROACHES

Schools are responsible for total evaluation of Art and design 2200. This should be an ongoing continuous process which directly reflects the studio nature of the course, objectives at all levels, teaching emphasis, student achievement and program effectiveness. Evaluation should be diagnostic, formative and summative.

In designing evaluation methods the school must reflect each studio unit based on:

- A. Course objectives
- B. Unit objectives
- C. Project learning objectives

Given that these objectives identify what students will learn from having completed this course, all evaluation methods should be related to them and reflect assessment of the following:

- a) idea and personal imagery development.
- b) facility with media and visual concepts.
- c) visual concepts applied in their own work and the work of others.
- d) art processes and process related concepts.
- e) the cultural, political and historical context of art works.

Evaluation of these can be achieved through a balance of evaluating techniques. It is recommended that a significant portion of the final grade be based on the studio component of the course. Teachers may arrive at this utilizing a number of the following:

- 1. anecdotal records from observation/discussion
- 2. student journal/sketch book
- 3. demonstrations of processes/techniques
- 4. a portfolio of work from completed projects
- 5. scaled assessments of individual projects or units

6. student-teacher conferences
7. checklists
8. studio exam pieces which show application of learning
9. individual or group research resulting in oral or written reports
10. written essays, critiques or discussions regarding studio experiences, art products, movements, artists, etc.
11. oral presentations, talks, or discussions regarding studio experiences, art products, movements, artists, etc.
12. frequent quizzes
13. formal unit, mid-term and/or final exams.

In all instances students and teachers must clearly understand what learning is to take place and be evaluated, as well as the evaluative format.