**One Point Rubric, Grading Scale, with Visual Art 10, 20, & 30 Outcomes & Indicators Below**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Level # | 10 | 9 | 8 | 7 | 6 | 5 | 4-3 | 2-0 |
| Description | Excellent | Advanced Proficiency | Proficient | Approaching Proficiency | Basic Knowledge | Limited Understanding | Insufficient Evidence | Absent Evidence  NHI / Redo |
| Adjectives | - Flawless  - Exceeds expectations  - Mastery of skills/concepts  - Above grade level | - Strong  - Advanced  - Exceeds expectations | - Good  - Meets expectations  - Complete understanding of skills/concepts | - Okay  - Developing skills and understanding of concept  - Successful in some areas but needs improvement in other areas | - Demonstrates moderate skills/understanding of concept  - Inconsistent  - Can complete with assistance | - Partially grasps skill/concept  - Limited and low quality | - Incomplete  - Missing key components  - Considerably below grade level | - Student has not submitted evidence of work and/or student has submitted plagiarized or copied work as their own |

|  |  |  |  |
| --- | --- | --- | --- |
| Things to Work On | Criteria - I can: | Grade | Great Work! |
|  | **OUTCOME**: Description   * “I can” indicators that apply |  |  |

|  |
| --- |
| **Visual Art 10 Outcomes and Indicators Rephrased as “I can” Statements**  **CH10.1** Investigate Saskatchewan art works that convey perspectives about topics related to treaties and / or building of relationships, including newcomer experiences.   * I can view and analyze works by Saskatchewan First Nations and Métis artists that convey perspectives on topics related to treaties and relationships (eg, residential school experiences, this land and resource-related rights, treaty education outcome TPP10 - investigate issues related to resource development and treaties). * I can explore perspectives expressed in visual art (eg, identity, sense of belonging, experiences of injustice, journeys, building relationships) by Saskatchewan newcomers. * I can explore, through examination of visual art works, differing perspectives on treaty promises and promises unfulfilled (eg, treaty education outcome SI10 - analyze the spirit and intent of treaties and investigate the extent to which they have been fulfilled). * I can discuss how ideas related to sense of belonging can be expressed in visual art. * I can examine differing perspectives on relationships to this land and governance issues expressed in visual art (eg, treaty education outcome HC10 - investigate opportunities and challenges faced by First Nations and the Government of Canada in relation to governance issues). * I can examine and create art as a means of understanding complexities and social justice issues related to the process of reconciliation.   **CH10.2** Investigate the impact of visual culture on students' lives and the human condition.   * I can analyze and discuss the impact of visual expressions on self, culture and societies (eg, expression of personal and cultural identity). * I can examine and respond to the influence and meaning of visual designs (eg, clothing, tattoos, beadwork, skateboards, ski logos, portraiture, web design, social media, gaming, graffiti) observed in daily life. * I can conduct an inquiry on the use of visual imagery by corporations and others to promote differing perspectives and / or influence thought (eg, social justice movements, advertising, propaganda and political imagery). * I can analyze choices made in own visual expressions of self (eg, choice of clothing, hairstyles, jewelry) and discuss the role of social media and other aspects of visual culture in influencing one's choices. * I can research visual literacy and its evolution (eg, web design, rock concert staging, YouTube videos, powwows) and assess the personal and social value of visual literacy.   **CH10.3** Research and share findings about opportunities to continue lifelong engagement and learning in visual art.   * I can conduct an inquiry into art making practices and traditions in First Nations communities in Saskatchewan. * I can investigate the role of the arts in sustaining and teaching cultural heritage in Métis communities. * I can engage with artists to explore creative processes and discover opportunities for ongoing participation in visual art. * I can examine how visual art, and the other arts, contribute to social wellbeing in communities. * I can generate a list of opportunities for accessing and engaging in visual art activities and related careers during and after high school. * I can demonstrate awareness of arts community organizations and potential careers in visual art related fields (eg, photographer, animator, curator, graphic designer, architect, illustrator). * I can consider entering art shows in the community, collaborating with other schools, visiting galleries and reflect on what has been learned. * I can research artist collectives, alternative gallery environments, artist-run centers, or student run art pop-up center, and consider opportunities for lifelong engagement and learning. * I can seek out opportunities to contribute to an art project or exhibition in school and / or community (eg, senior citizens' home exhibition).   **CP10.1** Initiate and develop ideas for art works that explore a variety of elements, design principles and image development strategies.   * I can examine sources of inspiration (eg, research content from other subject areas, current events, life experiences, art movements, dreams, pop culture, the environment) to generate, develop and transform ideas into visual form. * I can review and examine, in the creation of art works, connections between the elements of art, principles of design and image development strategies, considering, for example: (Elements of Art) Color, Form, Line, Shape, Space, Texture, Tone and Value; (Principles of Design), Balance, Contrast and Variety, Movement and Rhythm, Pattern, Harmony and Unity, Emphasis, Proportion and Scale; (Sample Image Development Strategies) abstract, animate, distort, elaborate, exaggerate, fragment, hybridize, juxtaposed, layer, magnify, metamorphosis, miniaturize, multiply, point of view, recontextualize, reverse, rotate, simplify, story, stylize, use of text * I can apply selected image development strategies to manipulate one or more elements of art or principles of design (eg, elaborate by adding pattern to an image). * I can manipulate and apply compositional strategies (eg, rule of thirds, point of view / vantage point) to solve visual problems and communicate ideas. * I can apply safe and proper use of tools, technologies, materials and work space. * I can conduct an inquiry into artistic styles and apply image development strategies to create a work of art reflecting a selected style. * I can collaborate on a work of art that explores various styles and image development strategies.   **CP10.2** Demonstrate, through practice, a variety of drawing / mark making techniques, skills and compositional strategies using a range of media, to communicate ideas.   * I can use several methods (eg, observation, memory, imagination) when practicing 2D and 3D drawing / mark making and compositional strategies. * I can research historical examples and experiment with methods of representing subject matter (eg, nature studies, landscape, cityscape, interiors, portraits, still life, figure studies, hand and feet studies) and through drawing / mark making. * I can employ a variety of drawing / mark making techniques (eg, gesture, contour, perspective, grid) to demonstrate increased skills and visual impact. * I can purposefully manipulate, through drawing / mark making techniques, selected elements of art and principles of design in own work. * I can experiment with communicating ideas through drawing / mark making using various media (eg, graphite, charcoal, paint, digital technologies, conté, pastels, wire, pen and ink, clay). * I can apply safe and proper use of tools, technologies, materials and work space. * I can discuss the difference between copying as a learning exercise versus representing other ideas as one's own (eg, intellectual copyright, appropriation). * I can demonstrate personal progress and experimentation with creative processes using a means of documentation such as a sketchbook, journal, portfolio or digital images and records.   **CP10.3** Experiment with various art practices (eg, drawing, painting, crafting, printmaking, digital technologies, sculpture, installation) to develop new or unique ideas.   * I can create an art work that has personal meaning and reflect on growth (eg, How has your art changed you or how are you now seeing yourself differently?). * I can use visual metaphor and / or symbols in art to express ideas and communicate meaning. * I can transform ideas into visual form using creative processes (eg, generating ideas, collecting images, taking photos, using visual references, working with media, revising, thumbnail sketching, seeking peer feedback). * I can express new or unique ideas respecting intellectual property / copyright and appropriation. * I can follow Workplace Hazardous Material Information System (WHMIS) and art classroom safety guidelines. * I can take risks, build on unexpected results, and learn from mistakes. * I can combine a variety of art practices to create a mixed media piece (eg, sculpture installation, digital media, found objects, collage). * I can examine the practice of art-making in supporting one's mental health and wellness.   **CP10.4** Use inquiry to create a work of art inspired by the work of Saskatchewan artists.   * I can create an art work based on individual or collaborative inquiry, including for example: * generating questions for inquiry about the work of Saskatchewan artists (eg, How do art works reflect a sense of place?) * comparing and contrasting the work of urban and rural Saskatchewan artists * researching and viewing works of recognized Saskatchewan artists * experimenting with techniques and media used by Saskatchewan artists. * I can engage with Elders, Knowledge Keepers, and / or Indigenous artists to examine traditional and contemporary visual art practices. * I can engage with Indigenous and non-Indigenous artists to discuss sources of inspiration and art practices and apply new knowledge to own work. * I can examines respectful ways of using sources of inspiration including issues of appropriation (eg, What are the dynamics that make “borrowing” ideas appropriate or not?).   **CR10.1** Assess to improve own art work using self-reflection, teacher and peer feedback.   * I can develop and use co-constructed criteria and assessment tools (eg, rubric) to improve own work. * I can assess own growth of visual art techniques and drawing skills using self-reflection and collaboratively-criteria developed. * I can provide formative feedback on peers' work. * I can set goals to improve own work.   **CR10.2** Examine how design and compositional strategies are used by Saskatchewan artists, including First Nations and Métis artists, to convey ideas.   * I can assess the use and impact of design and composition in others' work to inform own practice. * I can apply various historical and contemporary approaches for responding to an art work. * I can research and analysis how materials, techniques, location / site and technologies can be used to represent ideas visually. * I can examine and discuss art works that express personal and cultural identity, Métis and First Nations perspectives, and work from diverse Saskatchewan contexts (eg, farming environments, urban pop culture, the far North, newcomer experiences).   **CR10.3** Respond critically to art works of professional artists, including Indigenous artists, to explore intent.   * I can examine and discuss art works that represent perspectives of artists from underrepresented groups. * I can collaborate with peers and teacher to identify artistic intent and evaluation criteria that are appropriate for the art work under discussion (eg, architecture, beading, installation, finger weaving, painting, regalia, birch bark biting, creative technologies). * I can respond personally (eg, creative response, formal critique) to art works observed through gallery visits, studio visits, online supports or virtual tours. * I can conduct research of a particular artist's retrospective body of work to see how the artist's ideas have changed. * I can generate and select inquiry questions to examine the topic of art criticism (eg, Who decides what is valued as art? How did Renaissance church patrons influence art practices? What is art?). |

|  |
| --- |
| **Visual Art 20 Outcomes and Indicators Rephrased as “I can” Statements**  **CH20.1** Investigate art works from around the world that address the human rights of Indigenous and various cultures.   * I can explore and describe connections between art works that express social commentary concerning peoples from around the world (eg, art works that comment on issues such as Indigenous health, racism, self-determination, environmental degradation). * I can conduct an inquiry into how art has helped to sustain the cultures of Saskatchewan First Nations and Métis and other Indigenous peoples of the world. * I can research and discuss art works that comment on the effects of colonization in Saskatchewan and around the world. * I can conduct an overview of treaties (eg, treaty education outcome HC11 - evaluate specific treaties that have been, or currently are, in place globally to determine their effectiveness; and, outcome SI11 - analyze how the unfulfilled aspects of treaties, with international indigenous people, have resulted in inequities) and related human rights issues globally (eg, Maori, Mapoon, South American, South Africa), and examine the work of Indigenous artists from those regions. * I can examine the work of artists whose art communicates personal experiences with human rights issues (eg, newcomer artists).   **CH20.2** Investigate how artists from around the world incorporate and manipulate media, form and content in interdisciplinary work.   * I can research a variety of sources (eg, websites, galleries, communication media) to observe how artists incorporate and manipulate media, form and content in interdisciplinary work. * I can respond to artistic and interactive presentations that utilize creative technologies (eg, film and photo documentaries, movement-activated sculptures, interactive installations, performance art). * I can create art works and corresponding documentation to demonstrate an artistic technique and / or materials used in a work of art from a specific time in history (eg, 1930s linocuts, Greek clay coiling, Renaissance egg tempera painting). * I can examine aspects of culture and history to determine how artists have impacted art historical and social norms and constructs (eg, participatory arts expressions, social constructs of gender). * I can examine the work of artists who incorporate and infuse traditional art forms with contemporary work (eg, street art, mixed media assemblages, traditional beading patterns used in large scale paintings, historical references in contemporary clothing designs, combining text and images).   **CH20.3** Investigate opportunities in arts communities and visual art-related practices and careers in Saskatchewan, Canada and the world.   * I can research formal and informal education opportunities and career paths taken by various local, Canadian and international visual artists (eg, mentorships, professional associations, community workshops, Indigenous art-making and teaching practices, post-secondary education opportunities). * I can investigate various funding (eg, scholarships) and grant opportunities for continuing visual art practice including professional development for emerging and professional artists. * I can explore job shadowing, mentorship and collaborative project opportunities in own communities. * I can interview a prominent artist about his / her education and career path. * I can examine how visual art, and the other arts, contribute to personal and social wellbeing in communities. * I can investigate educational qualifications required to pursue various post-secondary pathways and career options. * I can examine roles, responsibilities and personal and professional qualities needed to continue developing an ongoing visual art practice. * I can investigate artist collectives, alternative gallery environments, artist run centers, or student run art pop-up center, and consider opportunities to volunteer in own community.   **CP20.1** Engage in artistic risk-taking with ideas, media and image development strategies to achieve meaning.   * I can examine and explore how design and composition in own art work impacts meaning, considering, for example: Elements of Art - * Color, Form, Line, Shape, Space, Texture, Tone and Value, and Principles of Design - Balance, Contrast and Variety, Movement and Rhythm, Pattern, Harmony and Unity, Emphasis, Proportion and Scale, Sample Image Development Strategies, abstract, animate, distort, elaborate, exaggerate, fragment, hybridize, juxtaposed, layer, magnify, metamorphosis, miniaturize, multiply, point of view, recontextualize, reverse, rotate, simplify, story, stylize, use of text * I can investigate a variety of contexts, perspectives, visual art media, forms and techniques to communicate ideas visually. * I can initiate and develop ideas from a variety of sources of inspiration (eg, treaties, sustainability, fiction, music, YouTube, other artists' artistic styles). * I can portray an idea in different ways using a variety of media, image development strategies and current technologies. * I can demonstrate risk taking through experimentation with new ideas, unfamiliar media and image development strategies. * I can follow Workplace Hazardous Material Information System (WHMIS) and art classroom safety guidelines. * I can examine the practice of art-making in supporting one's mental health and wellness.   **CP20.2** Experiment with a variety of visual art practices (drawing, painting, sculpture, etc.) to explore ideas derived from various sources of inspiration including perspectives of First Nations and Métis people in Saskatchewan.   * I can individually or collectively generate ideas for art making, drawing on various sources of inspiration. * I can study and investigate ideas using a variety of art-making practices. * I can document ideas using methods such as sketchbooks, thumbnail sketches, photographs or video. * I can solve a selected visual art challenge or problem (eg, How do artists explore and develop an idea?) Using one or more visual art practices. * I can conduct a hands-on inquiry into various visual art practices to inform own practice. * I can work in unfamiliar styles and techniques considering how to develop a personal style or voice. * I can follow Workplace Hazardous Material Information System (WHMIS) and art classroom safety guidelines. * I can explore personal values, experiences, beliefs and ways of knowing as inspiration for own art work. * I can engage with First Nations Elders, Knowledge Keepers, community leaders and / or artists to examine traditional and contemporary visual art practices and protocols concerning image use, gifting and issues of appropriation. * I can engage with Indigenous and non-Indigenous artists to discuss sources of inspiration and art practices, and apply new knowledge to own work. * I can explore Métis history, stories, traditions and visual art imagery as a way of opening a path to student's using their own community contexts as inspiration for art making. * I can examine respectful ways of using sources of inspiration including issues of appropriation (eg, What are the dynamics that make “borrowing” ideas appropriate or not?).   **CP20.3** Create art works, using various practices (e.g., drawing, painting, crafting, printmaking, digital technologies, sculpture, installation), that respond to diverse worldviews.   * I can research art works that reflect diverse worldviews (e.g., Indigenous, Western, religious, francophone, feminist, newcomer, traditional, cultural) and apply learning to own work. * I can express personal and cultural identity through own work and the exploration of various artistic practices (e.g., printmaking, installation, photography). * I can examine symbolism incorporated in art works from diverse worldviews and consider the use of symbolism in own work. * I can research a controversial topic (e.g., climate change, the plight of asylum seekers, equity for individuals and couples who are gender and sexually diverse, political activism) from the perspective of opposing or diverse worldviews (e.g., philosophical, spiritual, gender, feminist, cultural) and respond to the same topic through own art work. * I can follow Workplace Hazardous Material Information System (WHMIS) and art classroom safety guidelines. * I can examine how visual art, and the other arts, contribute to personal and social wellbeing in communities.   **CP20.4** Use inquiry to create a work of art inspired by the work of national and/or international artists.   * I can propose topics, identify big ideas, generate questions for inquiry, create a plan to guide the inquiry and document the creative process. * I can create an art work based on individual or collaborative inquiry, including for example:   + generating questions for inquiry about the work of national or international artists (e.g., How do art works reflect a sense of place?   + comparing and contrasting the work of selected artists   + researching and viewing works of recognized national or international artists   + experimenting with techniques and media used by the artists   + documenting the inquiry (e.g., portfolios, sketches, visual journals, notes, digital photos)   + describing own decision-making and problem-solving processes, and reflecting on the effectiveness of choices made. * I can examine artistic styles and use of image development strategies as references for own work. * I can use an artistic style in an original way (e.g., imagine the artist’s next work with own interpretation). * I can respond to the work of national and/or international artists (e.g., visit galleries, virtual tours, online resources) and consider how the ideas and/or media examined might influence own work and artistic growth.   **CR20.1** Identify and analyze criteria for critiquing and valuing various forms of visual art.   * I can generate questions and conduct an inquiry into factors that influence judgments about the aesthetic quality or economic value of various forms of art (eg, What is art? Who decides which art is good? Are there objective criteria for evaluating art? What factors influence the price of works of art? How does the art market work?). * I can identify criteria that are most appropriate to a particular form or style of art and apply when critiquing (eg, architecture, designed object, cultural artifact, contemporary urban street art, comic, controversial public art). * I can collaborate with peers to co-construct assessment criteria (eg, technical skills, compositional qualities, use of images) for reflection on the development and resolution of own work, and identify what will be used as evidence of learning (eg, journals, sketchbooks, artist's statements, video documentation, reviews, portfolios). * I can draw on experience and expertise of students and / or community members to increase understanding of criteria used when responding to the diversity of art forms and artistic practices (eg, beading, tattooing, clothing design, interactive sculpture). * I can discuss the use and impact, in various forms of visual art, of image development strategies such as: abstract, animate, distort, elaborate, exaggerate, fragment, hybridize, juxtaposed, layer, magnify, metamorphosis, miniaturize, multiply, point of view, recontextualize, reverse, rotate * Simplify, stylize, use of text * I can demonstrate understanding of the language of art and terminology when writing or discussing art works, recognizing historical contexts and respecting cultural practices.   **CR20.2** Analyze factors (eg, inspiration, technology, culture, environment, events, government policies) that influence art-making practices around the world, past and present.   * I can respond critically and creatively to art works from a variety of art historical movements and global cultural contexts. * I can examine how historical events (eg, making traditional art practices illegal) and Eurocentric models of fine art (eg, art vs craft) marginalized groups of artists (eg, women, First Nations artists, Australian Indigenous artists, gender and sexually diverse artists). * I can analyze art work and describe possible intention of the artist when interpreting meanings (eg, Is the artist interested in formal concerns or, for example, prompting associations, social criticism, philosophical commentary, storytelling, making interdisciplinary connections?). * I can demonstrate understanding of the role of audience or consumer in various art making approaches and presentation environments (eg, fine art galleries, public art spaces, interactive media, installations). * I can examine how art can be used as a powerful tool to promote ideas, political ideals, propaganda, perspectives and challenge misconceptions. * I can determine historical, social and environmental factors that may have influenced the production of art works and describe own interpretations and understanding of the works. * I can compare traditional and contemporary art works from a variety of places and cultures and discuss how ideas, values ​​or beliefs are expressed and may change over time. * I can describe styles, techniques, themes, media, subjects and motifs that have become identified with groups of artists, historical periods and cultures. * I can support opinions for interpretation of ideas, symbols and images based on research and contexts in which the work was created.   **CR20.3** Reflect on, and critically respond to, self and peer art works in progress to enhance ideas and convey meaning.   * I can review works in progress to promote further development and refinement of own work. * I can demonstrate critical thinking during assessment of how the art material influences meaning of the work. * I can discuss how objects and visual images can imply a multiplicity of meanings. * I can research and discuss how artists used media in a particular school / movement for specific intent. * I can collaborate with peers to develop criteria for critiques. * I can apply assessment criteria to evaluate artistic merit of works of art. * I can reflect on and analyze the intentions, development and interpretations of own and peers' art works in relation to broader regional, national or international contexts. |

|  |
| --- |
| **Visual Art 30 Outcomes and Indicators Rephrased as “I can” Statements**  **CH30.1** Investigate how visual art in Canada can support and build relationships and deepen understanding that we are all treaty people.   * I can engage with Elders and / or community members to gain understanding of ways that visual art in Canada can support relationship building. * I can analyze and communicate how artists have responded to colonization. * I can discuss the meaning of We are all Treaty People, considering its importance for Saskatchewan's First Nations, Métis and non-Indigenous peoples. * I can conduct an inquiry into how some art works and images promote stereotypes while other art works represent the truth and lived experiences of First Nations, Métis and Inuit peoples. * I can examine issues surrounding cultural appropriation and stereotypes (eg, images, sports logos). * I can use research, discussions, experiences and ideas about treaties as inspiration for creating own work (eg, treaty education outcome SI122 - investigate the values ​​and beliefs of self, family, community, and society in relation to the importance of honoring the Spirit and Intent of treaties). * I can research and share findings about the work of contemporary Indigenous artists and curators in Canada. * I can examine, respect and honor traditional, historical and contemporary connections to the land and the natural world (eg, treaty education outcome TPP12 - represent personal understanding of the concept, We Are All Treaty People).   **CH30.2** Examines how visual art expressions have changed over time and / or inspired change in individuals, communities and societies.   * I can research key changes in art and design throughout history (eg, furniture, jewelry, architecture, functional art, fashion, album covers). * I can examine the influence of the evolution of digital media on the creation of art expressions. * I can investigate how artists from various cultural backgrounds draw on their historical traditions in different ways as contemporary art practices evolve over time. * I can examine various approaches to communicate (eg, humor, story, irony, satire, metaphor, symbol, using beauty to depict challenging subject matter) and respond visually in ways that can influence perspectives and contribute to change in communities and societies. * I can examine how visual art, and the other arts, contribute to personal and social wellbeing in communities (eg, fostering connections, sharing stories, creating empathy).   **CH30.3** Engage with communities to collaborate and build relationships beyond the classroom through visual art experiences.   * I can interact with other classrooms, professional artists, art shows or community events to improve own growth. * I can examine visual art careers and opportunities to learn from individuals who work in the arts sector (eg, participate in Work Study \* experiences with professional associations, provincial and community arts and cultural organizations; independent study mentorships with individual artists or collectives). * I can research artists and examine examples of artist biographies, resumes and artist statements as exemplars for own art practice. * I can discuss opportunities and challenges of working in various visual arts careers. * I can use technology to connect with community (eg, website, social media) to further own development in visual art. * I can examine issues often encountered by visual artists (eg, protecting own and others' intellectual property, copyright, cultural appropriation of images, music, fashion) and ways of addressing these issues. * I can investigate artist collectives, alternative gallery environments, artist run centers, or student run art pop-up center, and consider opportunities to volunteer in own community. * I can engage with artists on collaborative projects through such means as artists in schools or artist in communities' programs. * I can research provincial and community arts organizations as resources to make connections within communities.   **CP30.1** Purposefully select and manipulate media and image development strategies to express ideas demonstrating personal style and voice   * I can select and apply design, composition and image development strategies to enhance personal voice and style, considering, for example: (Elements of Design) Color, Form, Line, Shape, Space, Texture, Tone, Value; (Principles of Design) Balance, Contrast and Variety, Movement and Rhythm, Pattern, Harmony and Unity, Emphasis, Proportion and Scale; (Sample Image Development Strategies) abstract, animate, disguise\*, distort, elaborate, exaggerate, fragment, hybridize, intertwine\*, isolate\*, juxtaposed, layer, luminate\*, magnify, metamorphosis, miniaturize, multiply, point of view, recontextualize, reverse, rotate, simplify, serialize\*, story, stylize, substitute\*, superimpose\*, use of text (\*= introduced at the 30 level) * I can independently develop visual ideas and / or thumbnail sketches for original works of art (eg, work may be based on the work of another artist but is not a direct copy of that work). * I can evaluate / critique my own ideas and select the best to transform into a visual art product. * I can identify technical strengths and areas that require further work and practice ways to improve (eg, visual art journal). * I can explain (eg, verbal, written artist statement, critique) how image development strategies were used, and how they and the media help to communicate meaning for self and viewer. * I can collaborate with peers to develop criteria for critique. * I can document my own work (eg, sketchbook, portfolio) to support ideas and skill development.   **CP30.2** Independently plan and create art works, in selected media and forms, demonstrating personal voice and artistic growth.   * I can plan and refine own art work throughout the creative process (eg, locate and use visual references, research, create model / model, conduct informal critique). * I can demonstrate risk taking with selected media to convey a sense of individual voice. * I can follow Workplace Hazardous Material Information System (WHMIS) and art classroom safety guidelines. * I can demonstrate thoughtful reflection regarding the challenges and successes of risk-taking. * I can recontextualize or reuse everyday objects or styles to discover new layers of meaning for a desired effect. * I can demonstrate development, breadth and extension of an idea, context, and / or media through a series of works. * I can create art work expressing individual and / or collective voice concerning an issue of importance to students. * I can co-construct criteria for assessing and evaluating students' voice, artistic growth and development. * I can engage with First Nations Elders, Knowledge Keepers, community leaders and / or artists to discuss traditional and contemporary visual art protocols and practices (eg, gifting of knowledge and use of images, issues of appropriation). * I can engage with Indigenous and non-Indigenous artists to discuss art practices and apply new knowledge to own work, respecting cultural contexts. * I can explore Métis history, stories, traditions and visual art imagery as a way of opening a path to each student's own historical story involving the importance and role of relationships, communities and family roots.   **CP30.3** Demonstrate ability to innovate and take risks using familiar and unfamiliar art-making processes and techniques.   * I can represent understanding by applying learning in a new way (eg, represent concepts from other areas of study, create artist statements, teach a technique to peers, younger students or a community group). * I can exhibit confidence and commitment in expressing ideas visually. * I can collaborate with peers to organize and curate a group exhibition based upon a central theme (eg, classroom show, community show, online show, printed exhibition catalog). * I can investigate various ways of working and thinking associated with the creative process. * I can practice and refine processes and techniques for artistic intent. * I can follow Workplace Hazardous Material Information System (WHMIS) and art classroom safety guidelines. * I can explore and experiment with new media, techniques, subject matter and ideas (eg, apply knowledge of motion, body mechanics and figure modeling to digital animation software). * I can examine and reflect on the practice of art-making in supporting one's mental health and wellness.   **CP30.4** Use inquiry to create art work inspired by Canadian artists whose work responds to socially relevant topics (e.g., sustainability, social justice, diversity and inclusion).   * I can create an art work based on individual or collaborative inquiry, including for example: * generating questions for inquiry about the social issues reflected in the work of Canadian artists (e.g., How do art works influence change? * How can art raise awareness about environmental, social and economic sustainability issues?) * comparing and contrasting the work of Canadian artists * researching and viewing works of recognized Canadian artists * experimenting with techniques and media used by Canadian artists * documenting inquiry through own art work * sharing inquiry findings or learnings with others (e.g., classmates, school, community). * I can discuss how own art work reflects personal experiences and identity (e.g., newcomer experiences, cultural ways of knowing, personal wellness, gender and sexual diversity). * I can contribute to a visual art project to raise awareness about a socially-relevant topic (e.g., dedicated commemorative days and special events, public art installation, community arts events, artist in residence projects).   **CR30.1** Collaborate with peers, teachers, and/or mentors to generate and apply appropriate contextual criteria for a critique of an art work.   * I can examine own and others' art works to reinforce the importance of context when developing criteria (eg, collaborate with a beadwork artist to identify criteria for critique). * I can identify criteria that are most appropriate to a particular form or style of art and apply when critiquing (eg, functional designed object versus urban street art). * I can collaborate with peers to co-construct assessment criteria (eg, technical skills, compositional qualities, use of images) for reflection on the development and resolution of own work, and identify what will be used as evidence of learning (eg, journals, sketchbooks, artist's statements, video documentation, reviews, portfolios). * I can provide criterion-referenced feedback on peers' work in a constructive manner, incorporating visual art terminology. * I can consider feedback from peers, teachers, and mentors and provide a rationale for how the visual art work was resolved. * I can analyze how technical skills, design components and strategies (eg, elements of art, principles of design, juxtaposition, exaggeration) have been used / manipulated in art work. * I can discuss the use of image development strategies in the creation and expression of various artists' voice, style and art-making contexts, including strategies such as: abstract, animate, disguise\*, distort, elaborate, exaggerate, fragment, hybridize, intertwine\*, isolate\*, juxtaposed, layer, luminate\*, magnify, metamorphosis, miniaturize, multiply, point of view, recontextualize, reverse, rotate, simplify, serialize\*, story, stylize, substitute\*, superimpose\*, use of text (\* introduced at the 30 level)   **CR30.2** Critically respond to art work by Canadian artists whose subject matter is related to resistance and / or resilience.   * I can conduct an inquiry into how art works can be acts, or representations, of resistance and resilience (eg, What is the relationship between art and resistance and resilience? Does art have power to inspire social and political change? How does art contribute to individual or collective resilience? How can art-making support mental health and wellness?). * I can examine how artists over time, and in various parts of the world, have responded to events involving acts of resistance and demonstrations of resilience (eg, visual documentation of wars and genocide, African apartheid, Latin American artists' responses to political injustices). * I can respond to traditional and evolving work of First Nation, Métis and Inuit artists whose subject matter speaks to experiences of resistance and resilience (eg, Missing and Murdered Indigenous Women and Girls art works and projects, treaty education outcome TR12 - examine one's position regarding the importance of the treaty relationship for the social, cultural and economic prosperity of all Saskatchewan and Canadian people.). * I can discuss how concerns about the abuse of power are represented in works by Canadian artists (eg, subject matter related to anti-racism, environmental sustainability, gender equity, political cartoons, comic book illustrations). * I can use one or more approaches for responding critically to the visual art examples studied (eg, write a formal critique or research paper using proper format including citations, create own work in response).   **CR30.3** Critically reflect on choice of discipline, content and media in the development of own voice and style.   * I can review and discuss portfolios (eg, own and peers, physical folder or digital collection) and write artist biographies and statements for individual works and / or a series of works. * I can reflect on own work and select examples to include in a portfolio (eg, documentation of creative process, sketches showing idea development, photos of works in progress and resolved, collection of various techniques or different media). * I can explain, using visual art terminology, how one's portfolio is demonstrating ideas, style and voice (eg, How is the work related to a big idea?). * I can research, deconstruct, and discuss various approaches to the creative process and apply that understanding to own work. * I can document and assess personal development in the creative process. * I can document how an artist develops a style and voice over time including development of cultural, Western and personal narratives. * I can discuss how groups within societies have determined definitions of art throughout history leading to the exclusion or inclusion of specific voices (eg, How have artists, minorities and their allies challenged definitions of art and promoted inclusion of diverse voices?). * I can examine artistic influences and describe the impact of those influences on own work. * I can search for inspiration through a variety of sources (eg, music, fashion, etc) to extend ideas and techniques to apply to future works. * I can investigate Indigenous perspectives and ways of knowing to appreciate sources of inspiration (eg, memory, history, story) and range of artistic styles, and describe how personal worldview, voice and style are demonstrated in own artistic development. * I can conduct an investigation into the connections between place, territory and / or identity (eg, research Canadian artists whose work reflects a sense of place and identity). |