

ART



**Seventh-day Adventist
Secondary Curriculum**

A Curriculum Framework for Seventh-day Adventist Secondary Schools

ACKNOWLEDGEMENTS



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It is our wish that teachers will use this document to improve their teaching and so better attain the key objectives of Seventh-day Adventist education.

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WHAT IS A FRAMEWORK?

A Framework

In the Adventist secondary school context, a 'framework' is a statement of values and principles that guide curriculum development. These principles are derived from Adventist educational philosophy which states important ideas about what Seventh-day Adventists consider to be real, true and good.

A framework is also a practical document intended to help teachers sequence and integrate the various elements of the planning process as they create a summary of a unit or topic.

The framework is not a syllabus.

The framework is not designed to do the job of a textbook. Although it contains lists of outcomes, values, issues and teaching ideas, the main emphasis is on relating values and faith to teaching topics and units.

Objectives of the Framework

1. One objective of the framework is to show how valuing, thinking and other learning skills can be taught from a Christian viewpoint. The Adventist philosophy of art influences this process.
2. A second objective is to provide some examples of how this can be done. The framework is therefore organised as a resource bank of ideas for subject planning. It provides ideas, issues, values and value teaching activities of art, so it is intended to be a useful planning guide rather than an exhaustive list of "musts".

The framework has three target audiences:-

1. All art teachers in Adventist secondary schools.
2. Principals and administrators in the Adventist educational system.
3. Government authorities who want to see that there is a distinctive Adventist curriculum emphasis.

USING THE FRAMEWORK

LAYOUT

The framework is comprised of four sections — philosophy and objectives, suggestions on how to plan, examples of topic plans and a set of lists of important ideas, values, issues, teaching strategies and other elements which are useful in building a planning summary. The nature and purposes of each section are set out below.

It is suggested that you read this page describing these four sections now before attempting to use the document for the first time.

SECTION 1 — PHILOSOPHY

Section 1 is the philosophical section. This section contains a philosophy of art, a rationale for teaching art, and a set of outcomes which have a Christian bias.

This section is meant to help teachers refresh their memories of the Christian perspective they should teach from. They may consult this section when looking at longer-term curriculum planning, and when thinking about unit objectives. They may also consider adapting it or using it as is to form part of their program of work.

SECTION 2 — HOW TO PLAN A UNIT

Section 2 is the "how to" section of the framework. It explains a process teachers can follow when planning a topic or unit of work while thinking from a Christian perspective. It is followed by sample summaries compiled by working through the steps. Because it suggests an actual process for integrating ideas, values and learning processes, this section is the heart of the document.

SECTION 3 — SAMPLE UNIT PLANS

Section 3 shows practical examples of how to use the framework in topic and unit planning. It is meant to show how Section 2 can be used to produce a variety of possible approaches to teaching valuing, thinking and other learning.

SECTION 4 — PLANNING ELEMENTS

Section 4 contains the various lists of ideas, values, issues and teaching strategies that teachers may consult when working their way through Section 2 of the framework. It is a kind of mini dictionary of ideas to resource the steps followed in Section 2.

SECTION 1

PHILOSOPHY SECTION

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PHILOSOPHY

This framework assumes that God exists, and that he has created man and his environment. This environment reflects some of the beauty of its original creation, and also the ugliness caused by the conflict between good and evil in the world.

The Christian view of creation and good and evil can be reflected in art. This is partly because the artistic process demonstrates the relationship between what is and what ought to be. Art is influenced by moral and religious principles, and it relates our perceptions of our environment to these principles. God has given these to us in His special revelation in the history and literature of the Bible. Art helps us see how natural revelation in the environment confirms God's revelation in scripture.

A belief in God's creatorship influences our perception of our environment, of ourselves, and of our relationship to God. This belief leads us to respond to God aesthetically. We see our appreciation of beauty as originating from God, and we respond to beauty because we are made in His image. We find a need and desire to be creative as we appreciate our aesthetic experiences, and because God's image includes creativity. Through original creative expression we respond naturally to God and man.

Art is from God and is given to help us discover our identity, our worth, and our creative potential. Its pursuit can reinforce our concept of God, and develop our relationship with Him. As we love God and acknowledge Him, our artistic sensitivity is heightened. Conversely, our sensory experience and feelings are a means of enabling us to draw nearer to God. They also assist us to clarify and express our feelings as we relate to the evidences of His sensory experience and feelings which have been revealed in the universe around us. This awareness leads to our seeing all other individuals around us as being of great value, and unique, for they are part of God's wonderful creation. It also leads us to give part of ourselves to others in artistic expression.

RATIONALE

VISUAL ARTS HEIGHTEN AWARENESS OF EXPERIENCE:

Visual Arts may be seen as a process of making and interpreting artworks and images. The subject presumes a dominance of the sense of vision, but does not negate the relevance of all senses in making and interpreting artworks.

By creating visual forms, students communicate their thoughts, ideas and feelings. This process provides them with a unique weave of expression and communication, and develops their capacity for sense and feeling perception and creative thought.

By studying images, art objects and the environment, students come to know their culture and their world. Through this process students develop their capacity to interpret, form opinions about, and respond to their environment and their world.

The visual arts activate and heighten sense and feeling responses to the world of people, God, and the environment.

Learning in Visual Arts does not take place automatically as a result of maturation. Students need continuing, positive and sequential experiences in the learning processes and skills inherent in the making and studying of artworks.

These processes may include: perceiving the world through the senses; responding in an individual way; manipulating media to create new ideas and images; organising materials and images to express ideas and feelings; and evaluating images to understand, appreciate and make decisions.

VISUAL ARTS ARE NECESSARY IN EDUCATION:

Visual arts education is important because it involves the development of aesthetic sensibility to the environment, and the learning of a visual language. This visual symbol system represents a non-verbal way of knowing, which is one way some of the sensory and feeling aspects of our world can be comprehended and shared. It therefore enables students to communicate and express their ideas and feelings in a visual way, and to respond to the world around them with understanding, imagination and sensitivity.

VISUAL ARTS AND THE STUDENT:

Each student is capable of personal vision, insight and creativity. Art enables students to become intelligent about their emotions and feelings. An important facet of art education is that students use and analyse feelings, ideas and imagination as they expressively restructure their world. Art emphasises an exploratory approach to learning where experiences are encouraged as being personally expressed and interpreted. It is essential that students develop their ability to use images, objects, materials and techniques to express ideas and respond to their surroundings in their own way.

VISUAL ARTS AND VOCATION

The ability to perceive, respond and emotionally discriminate, assists students in their interpretation of other disciplines, and in life experiences. Beyond this assistance, the visual arts also provide opportunities for students to discover interests and talents which can allow for informed choices about vocational and recreational activities. In many careers creative commitment and the ability to think visually are essential.

VISUAL ARTS AND THE COMMUNITY:

As students grow they become more aware of the many ways information is communicated in their community environment. Environmental quality and change are being presented in an increasingly visual way, and images, symbols and objects are used extensively to convey meaning. Through experiences in visual arts, students can become visually literate, enabling them to participate more fully in community life.

VISUAL ARTS AND CULTURE:

Our activities and objects enable us to construct a belief system which is reflected in society's values. These beliefs and values form cultures which are expressed in a myriad of environments and lifestyles. To fully conceptualize the significant aspects of these cultures, students should participate in the arts, as our beliefs, ideas and values are presented in an increasingly visually way. This participation will develop an ability to express, through art, more of their cultural heritage. Hence art will allow them to make a more positive contribution to all aspects of Australian cultural life, in the classroom, home and community. Through art, students also learn to discriminate between cultural elements of varied merit.

Appreciation of culture is often linked with recreational activities. Many recreational activities involve art and are enriched by artistic ability.

VISUAL ARTS AND THE CHRISTIAN:

Artistic language and sensibility give us the capacity to strengthen our understanding of God. This is because man relates to God in part through the development of feelings and visual imagery. Our religious experience embodies a unique and personalized dimension which can be developed in an intuitive way through artistic expression.

Art also enables us to use our inward experience to inform our life directions. Its imagery helps us to articulate the Christian gospel to others in a more complete way. And it helps us distinguish the Christian aspects of culture from the secular aspects.

OUTCOMES

The Visual Arts aim to provide students with opportunities to:

1. Develop visual expression and communication by making art works.

Related Outcomes:

- Recognise that art is a God-given gift.
- Discover their innate God-image by explorations into their environment.
- Discern those elements of expression which are flavoured with anti-Godness.
- Legitimise their religious and cultural experiences by means of expressive manipulation of media.
- Respond with sensitivity to the moral issues and values lived out in the world around them.
- Comprehend the power of art works to address social concerns.
- Comprehend the power of art works to address the needs of the disadvantaged and oppressed.
- Use feelings, imagination and memory as a source of ideas for making artworks.
- Experiment with the various materials to express concepts of social conscience.

2. Develop sensory awareness and imagination by looking and seeing.

Related Outcomes:

- To understand that imagination is a God-given trait.
- Discriminate between the Christian world view and the broader societal understanding of the condition of the world and the meaning of life.
- Comprehend, even though minutely, the fact that more than they can think or feel is God's ideal for His children.
- Realise that uniqueness of human artistic expression exists because God has given peculiar abilities to individuals.
- Discriminate between God's intentions and man's choices in aesthetic expression.
- Develop sensitivity to the beauty and aesthetic subtleties of God's created world.
- To recognise that in God's world beauty of design is dependent upon adherence to principles and elements of design
- Become aware of the world around them by learning through seeing and the other senses.
- Respond to the spiritual world with imagination in order to explore new ways of looking and seeing.
- Understand their responses to the world by finding, using and talking about visual qualities and relationships.

3. Develop an understanding and appreciation of artworks, images and objects of the past and present.

Related Outcomes:

- Relate past cultural presentations of Christian concepts and ideals to contemporary Christian issues.
- Respond to images and objects that specifically address Christian values.
- Discriminate between images, objects and artworks that are of differing moral standards.
- Become aware of the changes and adaptations various cultures have made in their presentation of Christian themes and content.
- Investigate how religious and social issues and values have been expressed in past and contemporary art work.
- Develop gratitude for the beauty of the natural and man-made environment.
- Investigate the many ways artists express their spiritual ideas, feelings and beliefs in visual form.
- Use their imagination to explore the spiritual realm when responding to artworks.
- Respect the art of others by discovering the meaning and motivation for other works.
- Respect the way place, time, material and culture affect the meaning of artworks and images.

4. Develop the ability to think and act creatively.

Related Outcomes:

- Appreciate their ability to creatively manipulate God's created environment as they encounter it personally.
- Discriminate those elements of expression and communication which do not reflect God's image.
- Creatively explore visual expression and communication.
- Reflect God's image as it is expressed in unique artistic expression.
- Perceive how God's ideals and creativity transcend human accomplishments.
- Through the valuing process, establish and evaluate moral and aesthetic criteria for judging the worth of art.
- Establish for themselves those basic human rights which are essential to the Christian world view.
- Reflect God's image as it is expressed in unique artistic expression.
- Explore ways of communicating ethical thoughts and ideas through artworks and images.
- Think imaginatively in order to raise moral questions and approach ethical problems through the visual arts.
- Experience spirituality through working creatively.

5. Develop a positive self-concept.

Related Outcomes:

- Recognize creative expression as being a unique aspect of our “likeness” to God.
- Identify personal feelings and experiences that are spiritual, and that originate from God.
- Value self and others as children of God who are able to express imagination, insight and feelings.
- Value personal spiritual insights through artwork and the works of others.
- Appreciate their worth by the process of reorganizing a created environment.
- Celebrate their existence with relaxation and fun which are valued as basic human needs.
- Seek respect for the spiritual qualities of self, of others, and of the environment.
- Develop divergent thinking and intuition as part of growth in creativity.
- Increase self-esteem through activities that are self-motivated and self-directed.
- Become aware of themselves as thinking and feeling individuals by expressing imagination and insight in their artworks.
- Value their own art and the art of others by contributing and sharing new ideas.
- Value generosity in sharing artistic ideas.

SECTION 2

THE PLANNING PROCESS

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STEPS IN PLANNING A UNIT

This section of the framework explains some steps you may go through to plan a unit of work or a topic, and bring important ideas, values, issues, thinking and other skills into the unit. It is not assumed that this is the only way to plan — rather, this is one possible way among many to plan.

1. LOOK FOR UNIT IDEAS

Look for ideas which you can organise your unit around. You may for example consult a data base or “swimming pool” of ideas to draw from to start unit planning.

Consult scope and sequence charts in curriculum documents and start to think of available resources in the school.

2. CHOOSE A TOPIC

Pull out an idea, process, theme etc to try as a focus point.

An example in art is the importance of the individual as an area of study. The topic for the unit may be *Observing Myself*. The topic may involve relationships, self-identity, environment, culture etc.

3. CONSULT THE SYLLABUS AND OTHER DOCUMENTS

Consult the syllabus and other state and school system frameworks for the inclusions for planning the module at this point. See scope and sequence charts.

4. BRAINSTORM IDEAS

Brainstorm — explore and develop ideas. In art we may think of how we are going to brainstorm ways to come with an art process or product that gives value to a learning experience. This may include media, skills, techniques, processes, experiences, exploration of other approaches, how research might be done etc.

5. TEASE OUT THE MEANING OF THE IDEA, THEME ETC

Tease out the meaning of the theme. In art the theme *Observing Myself* may include my self-portrait, my environment — the inclusiveness, friends, culture etc.

6. THINK OF LIMITATIONS

Think of limitations of resources, personal skills, class qualities and time allowed (timetabling time) in relation to the rest of the year.

7. THINK OF ASSUMPTIONS

Think of assumptions we make about the students, their skill levels etc. Assumptions for an art unit may be that the student is familiar with pencil and paper, can gradate paint in various ways, and can use media such as crayon, pastel and pencil.

8. THE LEARNING JOURNEY

Decide the type of learning journey we want — ideas, skills, techniques and processes we want to take them through. Ask the question: where do I want them to be at the end?

Example:

In art, exploration of media, some capability to be developed, exploration of the concept of what art is, getting to think and do in a different way.

9. THINK OF RESOURCES

Think of actual activities to include lesson by lesson. In art we may put in activities such as research on artists who have worked in the medium of portraying self, a project assignment including words, pictures etc to look at, art models, a resource list of books, artists, media, CD roms, gallery presentations etc. Pull out two or three to rely on.

10. ASSESSMENT

Think of assessment weightings including ideas such as practical versus theory. Refer to state curriculum documents regarding assessment weightings.

11. DECIDE ON A PLANNING TEMPLATE

Decide upon unit planning format which involves a planning grid. Refer again to the syllabus and other documents for guidance in unit structure.

12. WRITE THE PLAN

Write and plan the unit, consulting school and state requirements.

13. CHECK THE TITLE

See that the unit has a title, and that it is appropriate and if possible catchy.

EXEMPLAR UNIT — ART CLOTHING

1. LOOK FOR UNIT IDEAS

Consult the available topic pool with reference to a scope and sequence chart and curriculum documents of the school. Also refer to available resources of school.

In art the theme pool may include broad topics such as people, other living things, natural or man made objects, places and spaces, events, and issues and theories. Themes may involve more specific topics such as the environment, religious or social issues, technology, self-identity, culture etc.

Art forms may include drawing, painting, 3D forms, printmaking, photography, fibre, ceramics and electronic creations.

The unit may also include values, skills, art models, and media.

2. CHOOSE A TOPIC

For this unit there was a realisation of the need to develop a unit which was creative, contemporary and relevant for students.

A leaflet received at school advertising the Wearable Art Awards became a trigger of ideas.

The topic chosen - Wearable Art

3. CONSULT THE SYLLABUS AND OTHER DOCUMENTS

A unit on apparel was chosen, partly because it fitted the school art scope and sequence chart and the spirit of the state syllabus.

4. BRAINSTORM IDEAS

Artists and art works

Magazines

Fashion

Advertisements

Television

Library - books, C.D Rom, computers

Jewellery

Subcultures - eg. swampies, bikkies etc.

5. TEASE OUT THE MEANING OF THE IDEA, THEME ETC

Use a question as the starting point.

What role does clothing have in society?

- sexuality
- protection/warmth
- fashion
- self-expression
- utilitarian/decorative
- appropriateness
- peer conformity

Think of the values implied in these ideas

6. THINK OF LIMITATIONS
 - SDA boundaries
 - Class numbers
 - Resources
 - Values
 - Life/use of the garment
 - Cost to student/art department
7. THINK OF ASSUMPTIONS
 - Basic skills in transferral of 2D to 3D forms
 - Fastening/Sewing/Alteration skills
8. THE LEARNING JOURNEY
 - Production of a unique and individual wearable art work.
 - Awareness of cultural influences, technical development, use of found objects such as junk etc.
9. THINK OF RESOURCES
 - Scissors, adhesives, thread, fastening systems, sewing machines, mannequins
10. ASSESSMENT
 - Hand in completed wearable art work.
 - Hand in the process diary which documents the development of the art work - theme chosen, materials used, symbolism etc.
 - Fashion parade.
 - Percentage weighting for each task.
11. DECIDE ON A PLANNING TEMPLATE
 - See the accompanying sheet
12. WRITE THE UNIT PLAN
 - Consult school and state requirements when doing this
13. CHECK THE TITLE
 - Wearable Art

SECTION 3

SAMPLE UNIT PLANS

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VISUAL ARTS: ART ELEMENTS YEAR 7 – CREATING, MAKING, PRESENTING

| | Exploring and Developing Ideas | Using Skills, Techniques and Processes | Presenting | Arts Criticism and Aesthetics and Values | Past and Present Contexts |
|----------------------------------|--|---|---|--|---|
| Curriculum Focus | Examine the way artists use art elements to organise their artworks. Expressive line. | Examine the way artists use different media to communicate their messages and ideas. | Size, scale and presentation formats, and framing used by artists to present their artworks. | War, pain, sorrow, rejection, anxiety, anger. The Scream-Munch Geurnica-Picasso | Examine the role of art and artists' attempts to convey and communicate to a broader audience, their innermost feelings, thoughts and ideas. |
| Activities | Examine artworks in order to identify art elements. | Experiment with the expressive qualities of different media – pencil, charcoal, coloured pencil, acrylic, paint. Develop a folio of sketches from which to choose for final submission. | Students decide how they want to present their finished artwork. | Class discussion on the emotive quality of line – subject matter, values of minority groups, politics, self-worth, emotions. Essay \$ A4 pages (report) | Look through books to find pictures and artworks that use line as a dominant element and attempt to find out the meaning of the artwork. Class presentation. |
| Resources & Equipment | At least 6 artworks that use the expressive quality of line to communicate ideas. Library and CD Rom. | Pencils, charcoal, paper, coloured pencils, papers. | Use of blank cardboard frames, viewing artworks, galleries. | Lists of values to aid values clarification – students identify at least 3 values from 2 paintings and write about them. | Library visit to examine art texts and encyclopedias of art. |
| Learning Outcomes | Be able to use the images of previous artworks as starting points to foster their own creative process. | Gain confidence in using simple media and demonstrate skill in the production of an artwork. | Artworks will be presented in a way that is the intention of the artist and the viewing audience. | Examine work of 2 artists and participate in class discussion on aesthetic qualities of these, and present written assignment revealing their appraisal. | Compare past artworks with present day images to find a relationship, and write a summary report of one page, linking past and present. |

ART UNIT: YEAR 10 – WEARABLE ART

| Time | Making/Creating | Studying/Appraising | Values | Resources | Outcomes |
|-------|--|--|--|--|--|
| 1 | | Intro of unit: Discuss clothes and role they play – self-expression, sub-cultures. Identify a group by its dress eg punks, swampies, bikies. Look at fashion designers – wearable artworks. What is wearable art? | Cultural Value | Fashion magazines – examples of wearable art | Understand reflection of culture in art via fashion and clothing. Understand what wearable art is. |
| 2 | | Discuss task. Display past students' wearable art pieces – discuss success of each item. Appropriate and inappropriate objects. Use of symbolism – see handout. | Respect | Past students' wearable artworks, wearable artwork handout | Critically analyse others' artwork. Respect each others' artwork. Understand the role of symbolism in art. |
| 3 | | Study wearable art artists - use of materials - themes Homework – students answer questions. | Awareness of Heritage | Wearable artwork handout. Text: Australian Art and Artists. | Appreciate contemporary artworks. |
| 4 | | Discuss themes and materials available. Methods of alteration. Role of Process Diary in development of artwork. Emphasise value of individual experiences and thoughts. | Pride in Workmanship. Individuality | Wearable artwork handout. Process diary of Year 10 student. | Understand importance of process diary. Value individual thought. |
| 5-8 | Design of wearable artwork. Documentation of development in process diary. | | Integrity Perseverance | | Decide on theme, materials, etc. Present sketches of completed artwork. |
| 9-18 | Making of wearable artwork. Documentation of development in process diary. | | Carefulness | | Critically analyse their own artwork. Note positive and negative aspects in own and other's work. |
| 18-20 | | Evaluation of wearable artwork. Students present wearable art pieces to class. Discuss theme and choice of materials. | Honesty | Wearable artwork | |

ART UNIT: YEAR 7 – LINE

| Time | Making/Creating | Studying/Appraising | Values | Resources | Outcomes |
|------|--|---|----------------------------|--|--|
| 1 | Loosening up Gesture drawing (30 sec – 3 minutes, figures and shapes) | Information - Notes - Examples - Writing (where it fits in elements of design) | Spontaneity Order | Textbook, Pencil, Biro, Charcoal | Encourage students to explore and have a go at drawing. Understand line and how it is used. |
| 2 | Pure contour drawing. Discuss the dominant culture in influencing thought. | Look at Abstract Expressionist art. Jackson Pollock – dribble painting | Self-Control Discipline | Betty Edward's "Drawing on the Right Side of the Brain". Pencil | Understanding of "who is really controlling me to do this work?" |
| 3 | Lines relating to words – love/hate, joy/peace, hot/angry etc | Discuss the ideas of order and disorder. Lines create positive and negative space. | Originality | Betty Edward's "Drawing on Artist Within" | Think laterally about relationships and ideas. |
| 4 | Modified contour drawing – crumpled rose/flower/paper, etc | | Composition Discipline | Paper, Pen, Ink, Pencil, Complex subject – flower of some kind | Develop freedom to draw what they see. |
| 5-6 | Wire sculpture based on one of the above drawings | Van Gogh – Op Art Calder/Pollock presentation | Judgement Wise Choice | Wire, Pliers, Solder, Base for work | Produce aesthetically pleasing work. |

ART UNIT FORMAT

| Time | Making/Creating | Studying/Appraising | Values | Resources | Outcomes |
|------|-----------------|---------------------|--------|-----------|----------|
| | | | | | |

YEAR 7 – LOOKING AND SEEING

Unit 1: Introductory Exercises – 13 Periods

| Subject Matter | Forms | Frames | Outcomes |
|--|---|---|--|
| <ul style="list-style-type: none">• Doodles• Shapes• Skill exercises | <ul style="list-style-type: none">• Pencil• Acrylic paint• Oil pastel | <ul style="list-style-type: none">• Structural• Subjective | <ul style="list-style-type: none">• Develop skills in the use of pencil, paint and oil pastel• Appreciate abstract beauty and abstraction as a valid art form |

Values

Pride of workmanship, industry, patience, perseverance, composition, harmony, gradation, spontaneity, uniqueness.

Safety Practices

Paints, pencils, pastels can contain toxins, including heavy metals.

Models

Kandinski, Malevich, Arp, Mondrian, Albers, Vasareley, Riley, Coburn.

Evaluation of Unit

Making: 5 pieces worth 10 marks each.

Critical Study

Evaluating comments by students of their own and peer art works in the VAPD will be marked in the VAPD at the end of this Art module.

Historical study: Various artists and movements using simple abstract forms.

Resources

Slides, prints etc of artists' works, paint, pastel, crayon.

Making

Exploring

1-2 Exercise 1: Students are to draw a border around a VAPD page, then do a continuous line doodle which breaks up the surface of the page into varying sized shapes. A demonstration of the use of a 2B pencil will be given. Students are then to fill in the shapes of their doodles with all the tones available to them – black to white. Finish for homework.

3-4 Exercise 2: The procedure for Exercise 1 will be repeated but this time with more effort to have the line more rhythmical, flowing, harmonious. A demonstration of the use of gradation using a 2B pencil will be given. Finish for homework.

5-6 Exercise 3: Using a repeated overlapped geometric shape (circle, triangle, square) break up the surface of the page into varying sized shapes. A demonstration of the use of acrylic paint in flat tones, with simple colour mixing, will be given. Students are to colour each shape separately. This exercise is to be finished in class.

Developing

7-8-9 Exercise 4: The procedure for Exercise 3 will be repeated. A demonstration of the use of gradated acrylic paint, with simple colour mixing, will be given. Students are to colour each shape separately taking care to use simple, harmonious colours. This exercise is to be finished in class.

Resolving

10-11-12 Exercise 5: Students are to use their own hands as the shapes by which they are to break up the surface of the page. Other lines or shapes may be used to add interest if desired. A demonstration of the use of gradated oil pastel, with simple colour mixing, will be given. Students are to colour each shape separately taking care to use simple, harmonious colours. This exercise is to be finished in class.

Critical Study

Exploring

As each exercise is completed students will be asked to write a few sentences about their understanding of the processes they are using, their appraisal of the efforts of others in the class, and of their own efforts.

Resolving

13 A class discussion will be held in which students will be asked to read from the notes they have made. The teacher will emphasise the various facets of Art and the wide range of media, styles, and opportunities for employment available, as well as the daily applications of Art in our lives.

Historical Study

Exploring

2-4-7 A short time will be spent at the beginning of each of these periods looking at and discussing the works of various artists who have used geometric shapes and colours in their works. It will be emphasised that Art does not need to be complicated, nor figurative to be profound and beautiful.

SECTION 4

PLANNING ELEMENTS

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VALUES

Below are listed a group of values which are important in the teaching of art. There are some suggestions about ways to emphasize each value in various lesson contexts.

Aesthetic Sensitivity

To develop aesthetic sensitivity:

- Take opportunities to show students how aesthetic awareness elevates man's desire for the beautiful and the well-designed.
- Art cultivates an appreciation of the aesthetics of the natural and man-made environment.

Awareness of Heritage

Show our artistic heritage through:

- Appreciation of art works of our past and present.
- Visiting galleries which may include slide sessions.
- Reading our written art heritage.
- Understanding our local Asian position - the South Pacific relates to Asia.

Balanced Thinking

To foster balance:

- Impress on students that the wholistic human being is developed through a balanced mode of thought.
- Show how art is necessary in education because aesthetic sensitivity is part of the balanced mode of thinking .

Carefulness

To develop care:

- Care includes pride in workmanship.
- It involves details such as cleaning up brushes and sinks, consistency in caring for equipment, and finishing off images to a good standard.
- Care requires continual teacher encouragement.

Confidence

To foster confidence in students' ability:

- Affirm students' self-worth.
- Affirm a creative atmosphere.
- Encourage students to attain some level of competence.

Cooperation

To encourage cooperation:

- Devise group projects.
- Organize sharing of limited resources. An example is to roster the use of the dark room to enable sharing.
- Interact with the community in ways which require pooling of class resources.
- A clean up roster helps to develop cooperation. The benefits of specialization can be demonstrated in such rosters.

Courage

Courage includes such attributes as adventure, risk-taking and the quest to discover.

To develop courage show students how to:

- Take risks
- Launch out into different tasks
- Deal with the fear of the unknown. An example of risk-taking is trying different glazes in pottery.
- Set up experiences in which surprises can occasionally seem like miracles!

Cultural Value

To develop cultural values:

- Use opportunities to point out how the arts complete and reflect culture, show man direction and give him an understanding of his place in society.

Dignity

To develop dignity:

- Build students' self-identity and self-worth, their internal sense of personal value.
- One tactic would be to research an underprivileged racial group. Sample research questions are: What can be said about this group that gives them identity, dignity, and importance to themselves? Using paint and clay, model an aspect of their culture that expresses their identity (a mask, weapon etc.). Paint a picture of their landscape with reflections on how they relate to it and integrate with it.

Discrimination

To develop discrimination:

- Develop the skill of pointing out the absence of positive artistic qualities (negating) when evaluating art.
- Teacher role model of discriminating when discussing art.
- Study a range of art works which show cultural heritage.

Efficiency

To develop efficiency:

- Develop efficient use of time when working
- Pursue techniques which make efficient use of available resources

Empathy

To develop empathy:

- Encourage students to verbalise personal frustrations when they have problems in expressing ideas.
- Students need opportunities to work with groups or partners on projects. Such work includes the ability to intuitively assess and build relationships.
- Discussion involving artworks MUST encourage empathy between the participants.

Flexibility

To develop flexibility:

- Try new things in classwork.
- Be able to change the direction of work. For example, introduce communal projects where one student starts and another finishes them, either carrying on with the same idea or interpreting it differently.
- Attempt group projects where students working with different mediums complete a whole piece of work which may be a photograph, collage, painting, clay figure, etc.

Friendship

To develop friendship:

- Organize team jobs which require cooperation and sharing.
- Give opportunities for students to stick by one another in adverse circumstances.

Generosity

To develop generosity:

- Encourage feedback from others, sometimes in groupwork, which gives positive ideas, reinforcement and praise.
- Suggestions about art should be used to improve work or to form a better view of the situation.

Gratitude

To develop gratitude:

- Direct gratitude to God in class discussion about our place in the world, about creativity, and about enjoyment of art.
- Enable gratitude to be directed towards others by structuring situations where students help others and so create opportunities for gratitude to be expressed.
- The teacher role models gratitude.

Honesty

To promote honesty:

- With self, encourage students to critically analyse their own work.
- Students may make lists of positive negative aspects of their work, and they may keep a diary to monitor improvement, and they may collect other art works and include their positive and negative aspects.
- With others, have students criticise each other's work, noting positive and negative aspects and making suggestions about improvement.

Individuality

To develop individuality:

- Show the worth of personal expression.
- Role model the value of generating individual ideas.
- Emphasize that individual experiences are unique and valuable because they are the only experiences in which parts of our personal environment such as our sincerity, convictions and upbringing are related.
- Spend time with each student, giving encouragement and positive reinforcement of ideas and images.
- Note that creativity is a means of contributing to the development of students' divergent thinking and problem solving skills.

Ingenuity

To develop ingenuity:

- Focus on the ability to change mistakes and failures into successes and improvements by considering that a change in direction or approach may be necessary. For example as noted in the entry about flexibility, you may introduce a communal project where one student starts and another finishes it, either carrying on with the same idea or interpreting it differently.
- Use different mediums and combinations of materials in the same project.

Justice

- Note that justice includes notions of fairness and equality.
- In assessment, treat students fairly.
- When helping students, spread your time and energy fairly.
- Refer to racial issues and social issues as subjects for art.
- Examples include miscarriages of justice in such cases as the Chamberlain's legal battles and aboriginal affairs.

Liberty

To develop the idea of liberty:

- Give opportunities for choices, sometimes explaining new routines or skills so that later students can have genuine choice.
- Take a non-attacking stance on an individual's views, but encourage self-criticism of personal forms, ideas, etc.
- If students will not pursue a project, allow a return to previous routines, be non-directive or operate on a contractual basis.

Organization

To develop organization:

- Promote the ability to work as part of a group and make cohesive progress.
- Model organization in classroom arrangement and routines.
- Be consistent in ensuring that student's project instructions are structured, and that students are monitoring their progress systematically.

Patience

To develop patience:

- Allow adequate time for image making.
- Role model patience and its accompanying attribute - industry.
- Encourage students to persist, and help them develop ways to resolve frustrations.
- Ensure that they are never without a task, and that they avoid the habit of wasting time or claiming they have nothing to do.

Perseverance

To develop perseverance:

- Provide historical examples of the benefits of perseverance in autobiographies and art history.
- Show the results of perseverance in art folios.
- Do not accept anything but their best, insisting that application will bring better results.

Positiveness

To develop positiveness:

- Monitor your own attitude and build a positive classroom atmosphere.
- Build students' self-worth by encouraging them and having them succeed. (See the entry on confidence).

Pride In Workmanship

To develop pride in work:

- Develop students' self-esteem.
- Show how both inherent and environmental factors can influence their work.
- Develop a positive and supportive environment.
- Have students verbalise about their work.
- Encourage constructive accepting criticism of their own and other's work.
- Show results of their achievement in a visual diary.
- Have students know and use correct methods and techniques. For example coil pottery construction is often undesirable, or an undercoat paint may be incompatible with finishing coats.

Respect:

Through art, respect should be taught as a value - respect for self, respect for the environment and respect for others (tolerance). To teach respect:

- Provide an example of respect in teacher attitude to students.
- Student work is placed on display.
- Establish that respect is based on respect for one's own work.
- Build an affirmative atmosphere.

Responsibility

To develop responsibility:

- Take care to point out the forms of responsibility artists bear for their work.
- Clarify how art influences both artists and their audiences.
- Structure situations where students must accept the consequences of creating art.
- Structure your program so that students are able to assume some authority.

Self-discipline

To develop self-discipline:

- Remind students of the need for application.
- Emphasize that art can be very labour intensive, and that artists cannot simply sit back and wait until they feel like creating. Deadlines often have to be met
- In organizing work, structure it so that students pace themselves to pursue and accomplish goals.
- Provide divergent experiences in assignments. Variety may encourage some students to apply themselves more consistently.

Sincerity

To develop sincerity:

- Minimize self-delusion and shallowness in students' art.
- Show the importance of being sincere and realistic through reality therapy.
- Provide early insights into sincerity For example have Year 9 classes attempt early portrait work.
- Teacher model of artistic sincerity is important.

Stewardship

To develop stewardship:

- Show contrasting views of how stewardship is applied in conserving the environment.
- Introduce environmental issues as subjects for art.
- Conserve the artist's materials such as paints and utensils.
- Demonstrate why things need to be looked after.
- Have students think through cause and effect as it relates to stewardship.

AESTHETIC VALUES

Aesthetic values focus on the appreciation and expression of beauty in its many forms. To express beauty more fully, artists seek to show aesthetic values increase artistic awareness and sensitivity. Below is a list of values which relate to the aesthetic domain. Many of them are virtually synonymous.

Alternation – change about by turns with balance, contrast, proportion, etc
Balance – harmonious arrangement, symmetrical layout of parts
Beauty – the quality or characteristic which delights the aesthetic sense
Clarity – being distinct, bright, free from obscurity, of pure even colour
Composition – the makeup, organisation, grouping of components
Contrast – show unlikeness, differences, opposites; opposition of different forms, lines, colours in a work to produce a more dynamic expression
Creativity – originality, flexibility, fluidity
Design – the combination of details or features of a picture, the pattern of artistic work
Discord – lack of harmony or predicability
Diversity – showing variety, being unlike or different
Dominance – showing strong influence, controlling, major or main element in a work
Economy – thriftiness in use of resources, avoidance of waste, efficient, sparing, concise use of something
Flexibility – adaptability, openness to change or variation
Fluidity – flowing, not fixed, offering no permanent resistance to change of shape
Gradation – passing of one tint or colour to another by very small degrees
Harmony – consistent, orderly or pleasant arrangement of parts
Impact – influence or effect, impression, an impinging of one thing on another
Integration – combining of parts into a whole, making elements harmonious or in balance
Originality – state or quality of being fresh, novel, innovative, different, unique
Proportion – symmetry, harmony, balanced relationship
Repetition – the use of one element of art a number of times to create effect
Rhythm – a proper relation and interdependence of parts with reference to one another and the artistic whole
Simplicity – freedom from complexity, intricacy or division into parts
Spontaneity – not constrained, arising naturally without premeditation
Subtlety – quality of being fine or delicate, showing faint or small differences, likely to elude understanding
Symmetry – regularity of form or arrangement of parts, excellence of proportion
Understatement – representing an element of art less strongly than is necessary, increasing the impact of something by appearing to diminish it
Uniqueness – having no like or equal, standing alone in comparison with others
Unity – the state of being one, oneness, something complete in itself, harmony, agreement
Variety – the state of being varied, diversity, absence of monotony, a number of things of different kinds

SUGGESTIONS FOR EMPHASIZING THE VALUING PROCESS AND SPIRITUALITY IN ART

This section of the framework briefly outlines some types of possible teacher tactics for introducing and emphasizing values or a feeling for spirituality in art teaching.

THE VALUING PROCESS

1. Constantly identify and examine the values expressed and implied in art works. Some possible questions to ask are:
 - What is the message or value expressed in this art work?
 - What feelings are evoked?
 - What assumptions lie behind the art?
 - What is the historical context influencing the art?
 - How does the art reflect the values of society?
 - What is the lifestyle of the artist and how does this influence the art?
2. Provide an environment that encourages students to value their own art. Teachers may look for opportunities to pick out the positive qualities of student work. They may also de-emphasize the product and help students feel good about producing their art.
3. Help students clarify the value positions shown in their own and others' art. Clarifying questions could include:
 - What did you have in mind when you chose to express yourself like this?
 - What are you trying to express in this piece of art?
 - Why did you express yourself like this?
 - What do you mean by your comment about the value in that art? Explain yourself.
 - Why do you hold that position about this issue?
4. Help students make value judgments about art. We may continually assist students to both identify and form criteria for judging the worth of art works. Sample questions may include:
 - Is this art worthwhile? On what basis do you make your judgment?
 - What are the criteria for judging what is morally good or bad in art?
 - What do you think of the merit of the form or idea of this art as judged against the commandments or some other biblical criterion?
 - Would you rank the following criteria for evaluating art in order of merit. How did you make your choice?

5. Help students make informed decisions about choosing and creating art. One tactic involves the type of values analysis which examines the consequences of choosing or creating style or content in art. The following questions illustrate this tactic:
 - If we chose to hang this picture at school, what might be short- and long-term consequences (both positive and negative) for you, for other students, for teachers, for the church?
 - What evidence is there from the past, from scripture or from other sources that the sorts of consequences suggested above would happen?
 - Should we therefore hang the picture here?
6. Discuss value-laden life issues which arise anytime during classwork, whether discussion is teacher-initiated or student-initiated, formal or informal
7. Use the faculty of imagination as a means of valuing. Opportunities can be created to include values in imaginative activities. The following questions illustrate this possibility:
 - What would your life or this community be like if you did not stand up and be counted on this issue?
 - Imagine what life was like 100 years ago. How would that situation influence your values?
8. Use a variety of valuing activities in art appreciation and history. Some examples of these activities are:
 - Identify value-oriented issues in other cultures. An example is the revival of Greek humanism in the renaissance.
 - Identify attitudes to the human form in other cultures.
 - Distinguish the erotic in art from cultural sensitivity.
 - Debate issues arising in art appreciation.
 - Discover how social context results in the expression of values. By way of example, the artistic display of worth and permanence in ancient Egypt depicted the futility of its belief system. Compare these beliefs with Adventist beliefs.
 - Research how art in the eighteenth and nineteenth centuries revealed a pleasure-loving 'powder-puff' society.
9. Create opportunities for students to apply values to their own lives. Examples of these opportunities are:
 - How does this art relate to your values or life?
 - What do you personally get out of this art?
 - What are you going to do in response to the idea expressed in the artistic works you have created?

FOCUSING ON SPIRITUALITY

Spirituality is intangible. It conveys more than religion to include the sacred and transcendental and underlying mystery of creation. It is also something we are.

1. Help students see art as a medium for relating to God. There are two important foci for this objective:
 - In art there is much discussion of emotional and aesthetic sensitivity. As students develop an 'intelligence of feeling', their feelings enable them to respond with more sensitivity to their own feelings, to societal needs, and to God. Such sensitivity adds depth, awareness and balance to life, and helps students develop a feeling relationship with God.
 - Students can be led to relate to God by appreciating the beautiful. In perceiving and discussing qualities such as balance, harmony and beauty in design, they can better see the qualities of the Creator, and be drawn to relate to Him in feelings such as awe and admiration.

2. Students can be shown how the spiritual is expressed in works of art.
 - An example is provided by some works of Mark Rothko. When the viewer meditates on some of his scenes, there is awareness of how elements such as the gradation from light to dark impinge on the spirit. Viewers of such works are led to look beyond images to spirit.
 - Spirituality can be shown in human deprivation and tragedy. For example a tragedy has struck a town, and compassion is expressed in the anguish in "Guernica" by Picasso.

3. We may show the spirituality associated with identifying closely with the world of nature and the world of people.
 - God invites us to participate in the world. We "know" by becoming one with the object of learning. There is value in inviting students to be in contact with their world, rather than being detached. Participation in the experience is true learning. Art is about reattaching to our world. Art as a method to break down the sense of detachment.
 - Indicate how that many people seem to avoid grasping a sense of reality. Rather, other people become objects rather than humans. Many others want mediated experiences because they want to avoid pain. They need to involve themselves more in seeing, hearing, touching, tasting etc.
 - As occasion permits, have students enter into the essence of the experience, or the story. Express the difference between controlling and manipulating the medium or environment, versus responding to it and being expressive. For example we may put three kilograms of clay on a wheel, and the student has to control it. At the same time the property of the clay will respond to the force put against it. Somebody with power makes a thing of worth.
 - Stress the importance of relationships in art. For example, pop artists created art that made the viewer part of the process, and stimulated viewers to respond and react to the art. They managed to create a relationship between the work and the viewer.
 - To show a sense of attachment to creation, we can use illustrations such as peoples' attachment to a cat or dog, or to peers.

- We may use biography. For example, J. M. Turner jumped on a train. A big storm was happening. As the train crossed a bridge, he stuck his head out of window to experience the storm. He painted the experience of his inner feelings of the force of the storm. This experience was spiritual.
4. Art as metaphor can invoke a sense of God's presence.
- For example, a painting of Christ knocking at the heart can show the enormity of sin. Pictures of the lamb about to be slain are a symbolic way of putting this abstract theme into our Australian context.
5. Valuing and spirituality can be shown in life issues.
- For example students can be asked to produce a message poster to highlight issues such as homelessness. They can come up with a statement about the message which is not commonplace or cliché. Environmental issues are an especially important element of earth's issues.
6. Biblical content can be used directly to lead students towards faith development.
- For example, a teacher could take a famous painting of a Biblical scene. Students may silhouette their image onto the wall to overlay the original. Trace the resultant printing to help them think about the content. The work of other artists can be a foundation for another work. This process is called recontextualising.
 - Another example is to have a student substituted for Christ on the cross. The student is depicted in his/her art as being taken off the cross in Christ's place. People are shown supporting the student as a lifeless Christ.

THE VALUING PROCESS

Set out below are four key elements of the process of teaching and learning values. These are identifying values, clarifying values, making judgments, and making choices and decisions.

1. Identify Values

We may use opportunities to identify some of the values present in most learning experiences. We may do things such as:

- Take stock of what we are doing — the point of our task, the reason for a viewpoint, the value behind a reason we give etc
- Identify some of the key values in the text or learning situation
- Identify values that are unstated or assumed

2. Clarify Values

Our attempts to make good value judgments depend on the clarity of our thinking about our values. Clarifying pushes us beyond simply identifying values to:

- Question the meaning of values
- Identify criteria for choices we make.
- Name consequences of our choices
- Clarify the meaning of values or the criteria used in our judgments of worth
- Ask why others make their judgments
- Think about the type of values involved in the situation — ethical, aesthetic, quality of science etc

3. Make Value Judgments

The heart of the valuing process is making the actual judgment. When making judgments we may use many mental processes. Making judgments may lead us to :

- Evaluate the quality of decisions and choices made by others
- Evaluate criteria used in making choices — quality of reasons, quality of the authority we rely on, the type of standard etc
- Rank a set of values in a priority order
- Give sufficient reasons or weight of evidence for a judgment

4. Make Choices or Decisions to Act

Our judgments lead to choices, decisions, commitment, action, or lack of action. Our choice based on our judgment may cause us to:

- Decide on a course of action
- Change or continue a procedure
- Make commitments
- Choose an alternative
- Make a plan, state goals

A POOL OF ART TOPICS

This section of the framework offers a brief set of ideas for selecting topics and content for junior art.

PEOPLE:

Faces, body shape, faces in places, faces of races, hands, feet, muscles

OTHER LIVING THINGS:

Creepy crawlies, micro organisms, birds, dogs, cats, ferals, fish, frogs, reptiles

OBJECTS:

Ubiquitous things, homage to machines, cutlery, shoes, clothes, tools, icons, talisman, totem, matches, key rings

PLACES AND SPACES:

City streets, suburban streets, my street, kitchens, bedrooms, cupboards, work, sport, church, school, home, workshop

EVENTS:

Worship, shows, concerts, openings, closings, births, deaths, twenty-first birthdays, marriages, divorces, graduation, baptism, dedications, rituals, ceremonies

ISSUES AND THEORIES:

Race, ecology, religious liberty, poverty, unemployment, feminism, paternalism, nepotism, pollution, endangered species, land degradation, land rights, white invasion, habitat, bio-diversity, water conservation, sewerage treatment, gays and lesbians, homophobia etc. (Note, there is a separate section devoted exclusively to these and other issues in this framework.)

FORMS OF ART:

Drawing: pencil, crayon, stick, brush, pastel, oil pastel

Painting: watercolour, oil, acrylic, ink

3D Forms: Body, face, found objects, kinetic, mobiles, molds

Printmaking: wood, lino, screen, mono, engraving, etching

Photography: technical skills and artistic skills

Fibre:

Ceramics: mosaic, sculpture, pots

Electronics: video, animation, collage, software, morphing

ISSUES AND THEMES IN ART

Whatever aspects of art we teach, it will be evident that life issues of all kinds will pervade our teaching. Discussion of Issues is a vehicle for considering many values, and it often influences the appreciation and creation of artworks. Students must confront and reflect on a range of issues which challenge them in life, and which can be stimulus for their own art. Some of the hundreds of life issues that may affect adolescents are listed below as prompts for busy teachers who are seeking ideas for stimulus material. The issues are categorized into twelve groups.

1. Acceptance:

- Awareness of different perspectives
- Accepting our individuality
- Other forms of spirituality
- Family
- Forgiveness of racial and cultural sub groups
- God
- Peers
- Self-esteem
- Significant others
- Acceptance of other faiths and traditions

2. Entertainment and Leisure:

- Advertising
- Computer internet
- Clubbing, parties
- Drugs
- Films, theatre, drama
- Lottery, gambling and games of chance
- Magazines, novels and books
- Music
- Parties – home based
- Peer pressure
- Sport
- Sabbath leisure activities
- Sexual themes
- Social drinking
- Theatre
- Outdoor leisure
- Videos and television
- Violence

3. Health:

- Community support systems - ie. drug centres, child abuse, referral counselling
- Diet - balance, junk food, vegetarianism, weight control, anorexia, bulimia, tea and coffee, sugar
- Drugs, alcohol, smoking (advertising subtitles)
- Exercise
- Handling stress and crises
- Mental health — anxiety, depression, addictions, dependencies
- Socially transmitted diseases — aids, hepatitis, STD's
- Spiritual health — prayer, trust in God, discernment of God's leading

4. Making Decisions:

- Discovering the will of God (eg providence) in decision-making
- Establish a starting point - philosophical presuppositions - to give credibility to decisions, making reference points
- Peer influence on decision-making
- Processes of making choices and judgments
- The use of the Bible in making decisions
- Value priorities

5. Self-Identity:

- An awareness of acceptance with God
- Androgyny — awareness of sexual roles
- Appearance — tidiness, cleanliness
- Control of authority figures, peers and media
- Developing self-worth
- Developmental awareness — cognitive, moral, physical, social, emotional
- Dress style and appropriateness
- Heroes
- Success — development of ideals and vocational aspirations
- Suicide and death

6. Love, Marriage and Sex:

- Abortion
- Boyfriend/girlfriend norms
- Divorce, cohabitation and marriage
 - Erotica, pornography and marriage
 - Gender issues such as identity, stereotypes, homophobia
- Homosexuality
- Love as giving
- Nurturing family responsibility
 - Sexual abuse
- Sex before marriage
- Sexual relationships
- Single parentness

7. Relationships:

Basic relationships:

- Adoption situations
- Authority
- Family
- God
- Peers
- Step parents, brothers and sisters

Utilizing:

- Communication skills
- Coping with conflict/rights and freedoms
- Forgiveness
- Respect
- Tolerance/acceptance
- Rights and freedoms

8. Social Concerns:

- Advertising - regulation, cost, amount
- Animal rights
- Consumer rights
- Corruption
- Credit - use and abuse, bankruptcy
- Environment
- Euthanasia
- Freedom of expression
- Immigration - composition and amount
- Inequality/equality
- Manipulation
- Media - ownership, bias, style, concentration
- Oppression and power
- Overpopulation
- Personal privacy - ID cards, freedom of information
- Pollution
- Poverty, wealth distribution
- Pressure groups
- Racism
- Resource allocation
- Road toll
- Sexism
- Threat of nuclear annihilation - defense
- War

9. Vocation:

- How to make decisions
- Identifying areas of excellence and passion
- Sense of calling
- Service orientation
- Social needs and social awareness
- The part I play in God's plan
- Unemployment

10. Values and Ethics:

- Animal rights
- Bioethics - euthanasia, invitro-fertilization etc
- Criticism
- Justice, fairness, equity
- Genetic engineering
- Genocide
- Honesty
- Humanism
- Hypocrisy
- Language - use of appropriate language

11. The Relevance of Art to Life

- Ability to discern quality and intention in images
- A means of expression
- Appreciation of culture
- Appreciation of history through art
- Awareness of visual images in media and life
- Awareness of visual manipulation
- Metacognition in art

12. Technology Issues:

- CFC's
- Energy conservation
- Finite resources
- Food additives
- Siting of industries
- Space exploration - junk, economies, spying, travel
- Waste recycling

ART ISSUES

Whereas the issues enumerated in the previous four pages of this framework relate to life in general, the issues set out on this page concern the world of art itself.

Nature of Art:

- Fakes
- Reproduction
- Appropriation/recontextualisation
- Misappropriation
- Ethics
- Craft versus art
- Form and function

Quality in Art:

- Galleries
- Prizes
- Competition
- Art Trade
- The system
- Subjectivity/objectivity
- Value – money, payment, commissioning
- Taste
- Technical ability versus creativity
- Elevating the ordinary to greatness
- Guidelines for judging others' work

Social Functions:

- Aesthetic
- Critic of society
- Taste as social acceptance
- Used as propaganda in government, religion etc
- Status of art, artists, followers, critics

Judgment of Quality:

- Cultural, religious background
- Marketing
- Advertising
- Critics' role in creating and destroying art
- Controversial art eg "Piss Christ"
- Assessment

Role of Technology in Art:

- Computers
- Photocopiers
- Digital Art
- Artist control
- Photography, special effects
- Role of shock
- Mastery of the media

Styles:

- Styles as theories for movements
- Rads and fashions
- Postmodernism as style-antistyle
- Role of tradition
- Expectation

TEACHING THE KEY COMPETENCIES

The teaching and learning of art should develop most the key competencies. However some competencies receive more attention than others.

Students spend a good deal of time solving problems, collecting, analysing and organising information, communicating ideas, and using mathematical ideas and various forms of technology.

The seven key competencies are listed below, then briefly described:

1. Collecting, analysing and organizing information
2. Communicating ideas and information
3. Planning and organising activities
4. Working with others and in teams
5. Using mathematical ideas and techniques
6. Solving problems
7. Using technology

Collecting, Analysing and Organising Information

This competency focuses on the **locating and processing of information**. Information can be in the form of writing, statistics, graphs, charts, tables, problems etc. Processing information includes the capacity to do the following:

- Locate information
- Sift and sort information
- Select what information is required
- Present information in a useful way
- Evaluate information
- Evaluate the sources and methods of obtaining information

Communicating Ideas and Information

This competency involves the capacity to **effectively use a range of types of communication**, including spoken, written, graphic and non-verbal expression. It includes the capacity to do the following:

- Identify different audiences and purposes of communication and respond to these appropriately
- Identify and use a range of forms and styles of communication to suit its purposes (eg speak to school visitors, write an accident report, sketch a seating plan)
- identify, use and adapt conventions appropriate to the mode of communication (eg apply rules of grammar when needed in writing, know how to modulate the voice when speaking dramatically, know how to place a diagram in a report)
- Organise ideas and information so that meaning is communicated clearly
- Revise and adapt communication in response to feedback

Planning and Organising Activities

This competency focuses on the ability to **plan, organise and manage one's own time and resources**. It includes the capacity to do the following:

- Plan one's own work activities
- Organise one's own work activities
- Make good use of time and resources
- Sort out priorities
- Monitor one's own performance

Working With Others and in Teams

This competency focuses on **working with others**. It includes the capacity to:

- Interact effectively with other people on a one to one basis (eg listen carefully, show trust, keep agreements, communicate)
- Interact effectively with other people in groups (eg collaborate and cooperate, and recognise the value and contributions of others)
- Understand and respond to the needs of a client (eg use questioning, listening and negotiation skills and make responses which meet mutual expectations)
- Work effectively as a team member to achieve a shared goal (eg negotiate, be responsible, work towards agreed goals, give constructive feedback to the group)

Using Mathematical Ideas

This competency focuses on **using mathematical ideas and techniques for practical purposes**. It includes the capacity to:

- Clarify the purposes and objectives of the activity or task (ie so that we can then identify the most appropriate mathematical ideas and techniques to use)
- Select appropriate mathematical ideas and techniques for our purposes
- Apply mathematical procedures and techniques with precision and accuracy
- Judge levels of precision and accuracy appropriate to the situation
- Interpret and explain a solution for given context, and evaluate the effectiveness and efficiency of the methods used

Solving Problems

This competency focuses on **problem solving strategies**. It includes the capacity to do the following:

- Apply problem solving strategies where the solution is clearly evident
- Analyse problems by identifying their similarities with previous learning
- Display confidence in problem solving
- Apply critical thinking and a creative approach to solving problems by doing the following:
 - Clarify the problem by identifying all of its relevant aspects
 - Apply chosen strategies and adapt them where necessary to achieve the desired outcomes
 - Explore possible solutions
 - Evaluate the effectiveness of the strategies chosen to solve the problem

Using Technology

This competency focuses on **using technology by combining physical and sensory skills** (needed to operate equipment) **with the understanding of scientific and technological principles** (needed to explore and adapt systems). It includes the capacity to do the following:

- Clarify and define the purposes and objectives for the use of technology in a situation
- Assess the function and suitability of materials, equipment and processes for a given task
- Select and use systems, techniques, equipment and materials to achieve desired outcomes
- Use equipment, materials and processes safely, with regard for safety, the rights of others, and social and environmental implications
- Select or adapt equipment, materials and procedures to optimise the use of existing resources and account for the capacity of the people involved
- Design, create, or hypothesise about possible technological solutions

TEACHING THINKING

A Summary of the Dimensions of Learning by Robert Marzano

The following summary overviews one attempt to help teaching reflect the best of current knowledge about the learning process. The model of instruction on which it is based assumes that the process of learning involves the interaction of five types of thinking, called here the dimensions of learning.

The dimensions of learning are loose metaphors for how the mind works during learning. Because learning is complex, these processes are not independent, but interact to help bring about learning. Metaphors are useful because they open our eyes to new ways of seeing and prompt us to explore new options in teaching.

Dimension 1 Positive Attitudes and Perceptions about Learning

- Positive attitudes about the learning climate
 - Acceptance by teacher and other students
 - Physical comfort
 - Order — perception of safety in the learning process
- Positive attitudes about tasks
 - Task value
 - Task clarity
 - Sufficient learning resources

Dimension 2 Acquiring and Integrating Knowledge

- Declarative knowledge — understanding content such as concepts, facts, rules, values, component parts
 - Constructing meaning through:
 - Prior learning
 - Forming concepts through examples and non examples
 - Organising knowledge through:
 - Using physical and symbolic representations
 - Using organisational patterns
 - Descriptive patterns
 - Sequence patterns
 - Process/Cause patterns
 - Problem/Solution patterns
 - Generalisation patterns
 - Concept patterns
 - Using graphic organisers
 - Storing declarative knowledge by:
 - Elaboration — making varied linkages between the old and the new by imagining pictures, sensations and emotions, by linking images in story fashion, and by verbal rehearsal
- Procedural knowledge — skills and processes important to a content area
 - Constructing procedural models
 - Providing students with an analogy
 - Think aloud models
 - Flow chart models
 - Shaping procedural knowledge — students alter the original model in learning it
 - Guided practice
 - Internalising procedural knowledge
 - Practice to the point of performing the procedure with ease
 - Speed and accuracy goals

Dimension 3 Extending and Refining Knowledge

- Comparing: Identifying and articulating similarities and differences between things.
 - How are these things alike, different? What characteristics are alike, different?
- Classifying: Grouping things into definable categories on the basis of their attributes.
 - Into what groups could you organise these things? Defining characteristics?
- Inducing: Inferring unknown generalisations or principles from observation or analysis.
 - Based on these facts, what can you conclude? How likely is it that....will occur?
- Deducing: Inferring using unstated consequences and conditions from given principles and generalisations.
 - Based on the rule or principle, what predictions/conclusions can you make/draw?
- Analysing errors: Identifying and articulating errors in your own or others' thinking.
 - What are the errors, how is it misleading, how could it be improved?
- Constructing support: Constructing a system of support or proof for an assertion.
 - What is an argument that would support the claim? Limitations of the argument?
- Abstracting: Identifying and articulating the underlying theme or general pattern of information.
 - What is the general pattern? To what other situations does the pattern apply?
- Analysing perspectives: Identifying and articulating personal perspectives about issues.
 - Why would you consider this to be good/bad? What is your reasoning? What is an alternative perspective and what is the reasoning behind it?

Dimension 4 Using Knowledge Meaningfully

Look for the *big issues* that stand out in these processes.

- Decision making: The process of answering such questions as "What is the best way to ?"
 - Is there an unresolved issue about who or what is best? About who or what has the most or least?
- Investigation: Definitional — What are the defining characteristics? Projective — What would happen if? Historical — How did this happen?
 - Is there an unresolved issue about the defining features, about how or why something happened, or about what would happen if?
- Experimental inquiry: The process we engage in when answering such questions as "How can I explain this?" and "Based on my explanation, what can I predict?"
 - Is there an unexplained phenomenon for which students could generate explanations that could be tested?

- Problem solving: Answers questions such as "How will I overcome this obstacle?" or "How will I reach my goal but still meet these conditions?"
 - Is there a situation or process that has some major constraint or limiting condition?
- Invention: The process of creating something that fills an unmet need or desire.
 - Is there a situation that can or should be improved on? Something that should be created?

Dimension 5 Productive Habits of Mind

- Self-regulated thinking and learning
 - Being aware of your own thinking
 - Planning
 - Being aware of necessary resources
 - Being sensitive to feedback
 - Evaluating the effectiveness of your actions
- Critical thinking and learning
 - Being accurate and seeking accuracy
 - Being clear and seeking clarity
 - Being open-minded
 - Resisting impulsivity
 - Taking and defending a position
 - Being sensitive to others
- Creative thinking and learning
 - Engaging intensely in tasks even when answers or solutions are not immediately apparent
 - Pushing the limits of your knowledge and ability
 - Generating, trusting, and maintaining your own standards of evaluation
 - Generating new ways of viewing situations outside the boundaries of standard convention
- Personal goals are powerful motivators
- Structured academic problems — like those met in maths, science and logic
- Socratic dialogue and debate — five types of questions to develop thinking
 - Questions of clarification
 - Questions that probe assumptions
 - Questions that probe reasons and give evidence
 - Questions about viewpoints and perspectives
 - Questions that probe implications and consequences

(Marzano, R. 1992. A Different Kind of Classroom. Alexandria. ASCD.)

ASSESSMENT

What is Assessment?

Assessment refers to any method teachers use to measure the performance of students in relation to the objectives of the course.

Assessment can be done by:

- Evaluating pen and paper tests
- Appraising discussion with students
- Observing student behaviour in class
- Marking assignments and projects
- Marking folders and books
- Evaluating original research work
- Criticising students' lectures and debates
- Commenting on student performance in group work, or on excursions
- Monitoring student response to audio-visual materials
- Observing the student's practical work

Why Assess?

- To ascertain the existing knowledge and prior experience that students bring to the learning task
- To monitor and communicate the progress of students
- To provide feedback to students
- To establish a single global mark
- To measure the extent to which students meet the course objectives
- To assess a student's potential.
- To provide feedback to the teacher
- To provide feedback for parents
- To enhance self-esteem by encouraging students
- Describe the range of student achievements

What to Assess

In assessing a student's performance a measurement must be made of the extent to which the student has achieved the objectives of the teaching program.

The aim of all assessment is to be as objective as possible so that as fair as possible a profile of the student is obtained. Art is subjective for it expresses the emotions and feelings of the artist, and therefore requires an emotional response on the part of any viewer. To be objective is difficult. A useful plan to increase the level of objectivity can be to create checklists of some of the features that need to be considered when assessing any particular project. These may then be graded.

The types of factors for consideration may include such items as the following:

- Creativity, originality of ideas
- Critical and analytical thinking skills
- Group participation and interaction
- Organization of composition according to the elements and principles of art
- Selection of media
- Skill with media
- Translation of sketches into major work
- Use of metaphor and symbol system in art works

Assessing Attitudes and Values

What are the advantages of assessing attitudes?

- Students are more likely to think that attitudes are important if they are assessed in some way.
- It provides evaluation information on different ways appropriate attitudes can be fostered amongst students in particular learning activities.
- It allows teachers to determine whether attitudes are being established.

What are the problems associated with assessing attitudes?

- Some people have ethical objections to assessing attitudes, such as:
 - Establishment of objective criteria and applying them without subjectivity;
 - Attempting judgements of students which may be subjective.
- Some students reveal their attitudes more readily than others. Quiet steady workers may have excellent attitudes, but they are rarely exposed.
- If students are aware that attitudes are being assessed in a particular session, they can easily adopt the desired attitude.
- Attitudes cannot be easily quantified, and there are educational objections to including them in a students' global mark.
- The time required to assess attitudes.

How can attitudes be assessed?

- First students need to be aware of what the desirable attitudes are, and why they are important.
- It is important to look for changes in attitudes if students attitudes are different to the intended ones early in the year.
- Assessment of attitudes needs to be primarily based on observation of students over the whole of the course, not just on isolated incidents.
- Observation of students' attitudes needs to occur in contexts where students are likely to display their attitudes, eg field trips, practicals, projects, discussions and seminars, and records kept by using rating scales and/or criteria listings.

- Observations of students' attitudes can be done by:
 - Teacher assessment - the standard method.
 - Self-assessment - here students assess themselves. Students can be surprisingly honest and perceptive about their own attitudes.
 - Peer assessment - here a student is assessed by his/her peers. This can bring out some revealing insights that may not have been apparent to the teachers. However, care must be taken here.
- Besides observations, students attitudes can be assessed by completion of questionnaires or by the expressing of their opinions in essays, eg Do we mine in the Antarctic?

How can students' attitudes be recognised and reported?

- Mark - Attitudes could be given a weighting when compiling the over all course mark (eg 10% or less). This could be as a part of a test or not.
- Profiles - A listing of desired attitudes could be listed and then either:
 - Indicate on a check list those which are observed (based on reflection or impressions over the term, or accumulated check lists);
 - Report only those observed (based on reflection or impressions over the term, or accumulated check lists);
 - Use a four or five point rating scale (based on reflection over whole term).
- Descriptive statements - Assessments could be referred to when completing reports or testimonials.