Grades 9 to 12 Visual Arts

Manitoba Curriculum Framework

Manitoba

GRADES 9 TO 12 VISUAL ARTS

Manitoba Curriculum Framework

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I NTRODUCTION

Purpose

The purpose of *Grades 9 to 12 Visual Arts: Manitoba Curriculum Framework* (the Visual Arts Framework) is to

- support, nurture, and inspire the learning growth of all visual arts learners
- support the novice and inspire the veteran visual arts educator
- provide direction for learning design, assessment, and evaluation
- set out the philosophical and pedagogical foundations for visual arts learning
- present the four essential learning areas of the visual arts curriculum
- provide guidelines for visual arts education programming and implementation and for course development

Background

In 2003, Manitoba Education developed a draft position statement on *The Arts in Education* (Manitoba Education and Youth) as an initial step in renewing provincial curricula for the arts. The draft statement was distributed to education stakeholders, with an invitation to provide feedback about the proposed direction for curriculum renewal. Responses were published in 2004 in *Responses to* The Arts in Education *Survey: Summary Report* (Manitoba Education, Citizenship and Youth). The responses to *The Arts in Education* position statement guided subsequent development of arts curricula in Manitoba.

In January 2011, the Western and Northern Canadian Protocol for Collaboration in Education, Kindergarten to Grade 12 (WNCP) prepared *Guiding Principles for WNCP Curriculum Framework Projects* in response to the significant changes in the ways people live and work in today's world. The Visual Arts Framework reflects the WNCP guiding principles that aim to meet the needs of today's creative economies and societies.

In September 2011, Manitoba Education published the finalized versions of the Kindergarten to Grade 8 arts education curriculum frameworks:

- *Kindergarten to Grade 8 Dance: Manitoba Curriculum Framework of Outcomes*

- *Kindergarten to Grade 8 Drama: Manitoba Curriculum Framework of Outcomes*

- *Kindergarten to Grade 8 Music: Manitoba Curriculum Framework of Outcomes*

- *Kindergarten to Grade 8 Visual Arts: Manitoba Curriculum Framework of Outcomes*

In September 2014, Manitoba Education and Advanced Learning posted draft versions of the Grades 9 to 12 curriculum frameworks for dance, dramatic arts, music, and visual arts education. The underlying philosophy of the Kindergarten to Grade 8 arts education frameworks was extended to the Grades 9 to 12 frameworks. Key common features include the four interconnected essential learning areas, the recursive learnings, and a learner-centred, socio-cultural, complexivist learning philosophy.

Content

The Visual Arts Framework addresses the purpose, nature, and importance of quality visual arts education in Manitoba schools from Grades 9 to 12. It explains the use of the butterfly as a metaphor for learning within the visual arts learning landscape and for representing the interconnected parts of the visual arts curriculum. The curriculum consists of four essential learning areas, which are further elaborated by recursive learnings, and realized through enacted learnings. Ideas for inquiry questions are also included to support the enacted learnings. The appendix, glossary, and bibliography provide further support for the visual arts learnings.

What Is Visual Arts Education?

Visual arts education draws from a broad field of visual arts practices that include drawing, illustration, work in paper, canvas, wood, and other materials, painting, sculpture, architecture, ceramics, installation art, digital art, printmaking, photography, filmmaking and video-making, animation, craft, urban art, media arts and emerging technologies, folk art, textile art, calligraphy, stained glass, jewellery, graffiti, mosaic, graphic art, environmental and industrial art (Markus et al.; Mittler; National Art Education Association), and other forms that are not yet known, envisioned, or articulated (Gude, "New School Art Styles" 7). These practices offer multiple ways for learners to engage with, connect with, and respond to their world through various approaches and in diverse visual arts education contexts.

Visual arts education is not just about learning the language and practices of the visual arts, "it is about addressing who we are as people, embracing difference, encountering numerous cultures, interacting and collaborating with others, and inviting response" (Sansom 215–216, referring to dance education, but also applicable to visual arts education).

Why Is Visual Arts Education Important?

Visual arts education develops important disciplinary and cross-curricular competencies for learning and living well together in an interconnected world. Research indicates that well-designed visual arts education contributes to learning engagement, self-efficacy, and a wide range of positive academic, social, and emotional effects. Visual arts education offers learners diverse, unique, and powerful ways of perceiving and making meaning about the world.

Visual arts education is important because . . .

1. **The visual arts have intrinsic value.**

    The visual arts are a vital, integral part of all human experience, culture, and history, and have expressed and enriched life since the beginning of time. The visual arts help develop understanding of self and the world. They profoundly engage body, mind, and spirit to communicate ideas and feelings that often cannot be expressed by any other means.

2. **Visual arts education develops creative, critical, and ethical thinking.**

    Creative processes, imagination, and innovation developed through visual arts education are important for both artistic and *everyday creativity*.* Critical and creative thinking are uniquely positioned in visual arts

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*   See Glossary.

education and are essential for learning in today's world.

Visual arts education provides space and opportunities for learners to explore and communicate complex ideas and emotions. Learning in the visual arts invites open-ended, emergent, and dialogic thinking. When learners seek possibilities, and envision and consider alternatives, they develop capacities for tolerating ambiguity and uncertainty. Learners become aware that questions have more than one answer, that problems have multiple and sometimes unexpected solutions, and that there are many ways to convey thoughts and ideas.

Through the visual arts, learners critically observe, analyze, and act in the world. Critical thinking and reflection in visual arts education support the development of ethical thinking. By identifying and discussing ethical concepts and issues related to visual arts education, learners apply ethical principles in a range of situations.

3. **Visual arts education expands literacy choices for meaning making.**

In today's multi-faceted world, literacy is defined as much more than the ability to read and write print text. The texts that fill the world of today's learners are multi-modal and combine print, digital, physical, aural/oral, gestural, spatial, and visual texts, along with many more.

The visual arts discipline is considered an expressive form of literacy with a unique set of language, skills, knowledge, and practices. The visual arts are important ways of knowing that expand

learners' repertoire of literacies needed to make and communicate meaning in diverse and evolving contexts. Ways of knowing in the visual arts are unique and powerful *affordances*[*] and resources for making meaning that are not always possible through other representational forms.

In this shifting and complex world, literacies are interconnected and codependent. Since all literacies contribute to meaning making in different ways, it is important for learners to develop a diverse range of literacies, including artistic literacies, from which to choose, depending on meaning-making needs and contexts.

A wide range of available literacies creates opportunities for learners to make meaningful literacy choices and to produce and consume new forms of texts by combining and recombining literacy resources.

Visual arts literacy empowers learners with new meaning-making resources and facilitates ways of knowing in other forms, such as print-based literacy and numeracy.

4. **Visual arts education contributes to identity construction.**

"The ability to define oneself rather than allowing others to do it for us is one of the advantages offered by the arts" (Canada Council for the Arts).

Through visual arts education, learners have profound ways to define themselves and to construct personal and artistic identities. Developing artistic identity as a

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[*]　See Glossary.

member of a visual arts community promotes a sense of belonging, unity, and acceptance.

Learners explore, negotiate, and express personal and artistic identity through creating, consuming, and responding to art. Learners examine the ways that the visual arts reflect, shape, and comment upon societal and cultural beliefs and issues to develop understandings about social and cultural identity.

The visual arts offer individual and collective means of self-expression—ways of illuminating the inner world and connecting to the outer, and ways of expressing the intangible.

5. **Visual arts education develops communication and collaboration competencies.**

The visual arts provide unique and powerful tools and processes for communication and collaboration that transcend time, place, language, and culture. The collaborative nature of visual arts education nurtures positive relationships and interactions. Learners are able to communicate emotion and ideas through an expansive and powerful repertoire of non-verbal art language and practices.

Using visual arts tools and language, along with information and communication technology, generates opportunities for learners to build and deepen relationships with other learners, artists, and communities.

6. **Visual arts education develops intercultural competencies.**

Through visual arts education, learners develop intercultural understandings as they engage with and learn to value others' cultures, languages, and beliefs. By engaging hearts and minds, the visual arts cultivate empathy and compassion for self and others. Understanding how others think and feel is necessary for intercultural awareness and competency and for navigating and negotiating the complexities of the world. These qualities are key to developing leadership, social responsibility, and active democratic citizenship.

7. **Visual arts education is essential for well-being.**

Visual arts education can improve and enhance social, emotional, physical, and spiritual well-being and resilience. Well-being and resilience are vital for positive interpersonal relationships and learning engagement.

The capacity for visual arts education to deeply engage learners can enhance self-belief and self-esteem, and sustain perseverance and commitment. These qualities lead to improved school attendance and successful learning.

The visual arts offer unique ways and safe spaces for learners to examine and give voice to ideas and feelings that cannot be expressed by words.

8. **Visual arts education supports sustainable development.**

Visual arts education offers opportunities for learners to engage in issues of cultural, social, political, environmental, and economic forms of sustainability.

Visual arts education plays an important role in Manitoba's goals for sustainable development. The document *Education for a Sustainable Future: A Resource for Curriculum Developers, Teachers, and Administrators* (Manitoba Education and Training)

highlights community and culture, the economic viability of arts and cultural enterprises, and the preservation and nurture of heritage and culture as crucial sustainability issues. Cultural sustainability and social well-being are essential and integrated components of an equitable quality of life and a sustainable future for all Canadians.

Social and personal competencies developed through visual arts education foster leadership, social responsibility, and environmental and global awareness, which are crucial for the successful future of sustainable development.

9. **Visual arts education is transformative learning.**

Learning in the visual arts has the potential to foster transformative learning (Mezirow, "Transformative Learning Theory" 19) and change the ways people view the world. Transformative learning draws on new ways of knowing and being so that learners are empowered to challenge assumptions and develop agency, identity, and self-direction for their lives.

Arts-based processes have powerful transformative potential "because they tap into embodied knowing, honor emotions, and create spaces for rehearsal for action . . . . and imagining of alternative realities" (Butterwick and Lawrence 44).

The transformative power of visual arts education inspires learners to be leaders, innovators, and community builders, and to address critical challenges of their times.

10. **Visual arts education fosters human flourishing.**

Visual arts education brings joy to self and others; it illuminates, deepens, and enriches learning and life.

What Is Quality Visual Arts Education?

Quality visual arts education is defined by understandings and beliefs about education informed by current research, theory, and practice. These understandings and beliefs are brought into focus through the lenses of learning, curriculum, learning environment, and assessment.

The Learning Lens

The learning lens highlights key understandings about learning that inform quality visual arts education practice.

Learning

- is an active, embodied, and social process of constructing meaning
- is recursive and shaped by the dynamic interaction of prior knowledge and new experiences
- is uniquely constructed according to personal, social, and cultural ways of knowing
- is personalized so that not everyone learns the same things at the same time
- is engaging when it is personal, relevant, and authentic
- is meaningful when learners have opportunities to reflect on and guide their own learning
- is both individual and group knowing so that individual, personal knowing is enfolded in and unfolded from

collective knowing and experience (Davis and Sumara, *Complexity and Education* 65)

- is equitable and ethical when barriers[*] that limit learning are understood and eliminated

- is shaped by relationships and interactions between multiple nested levels (Davis and Sumara, *Complexity and Education* 91) that include

  - the individual learner

  - communities of learners and educators

  - situated contexts

  - curriculum structures

  - artistic and cultural communities

  - disciplinary ways of knowing and being

(See adjacent illustration.)

Disciplinary Ways of Knowing and Being

Artistic and Cultural Communities

Curriculum Structures

Situated Contexts

Communities of Learners and Educators

The Artist Learner

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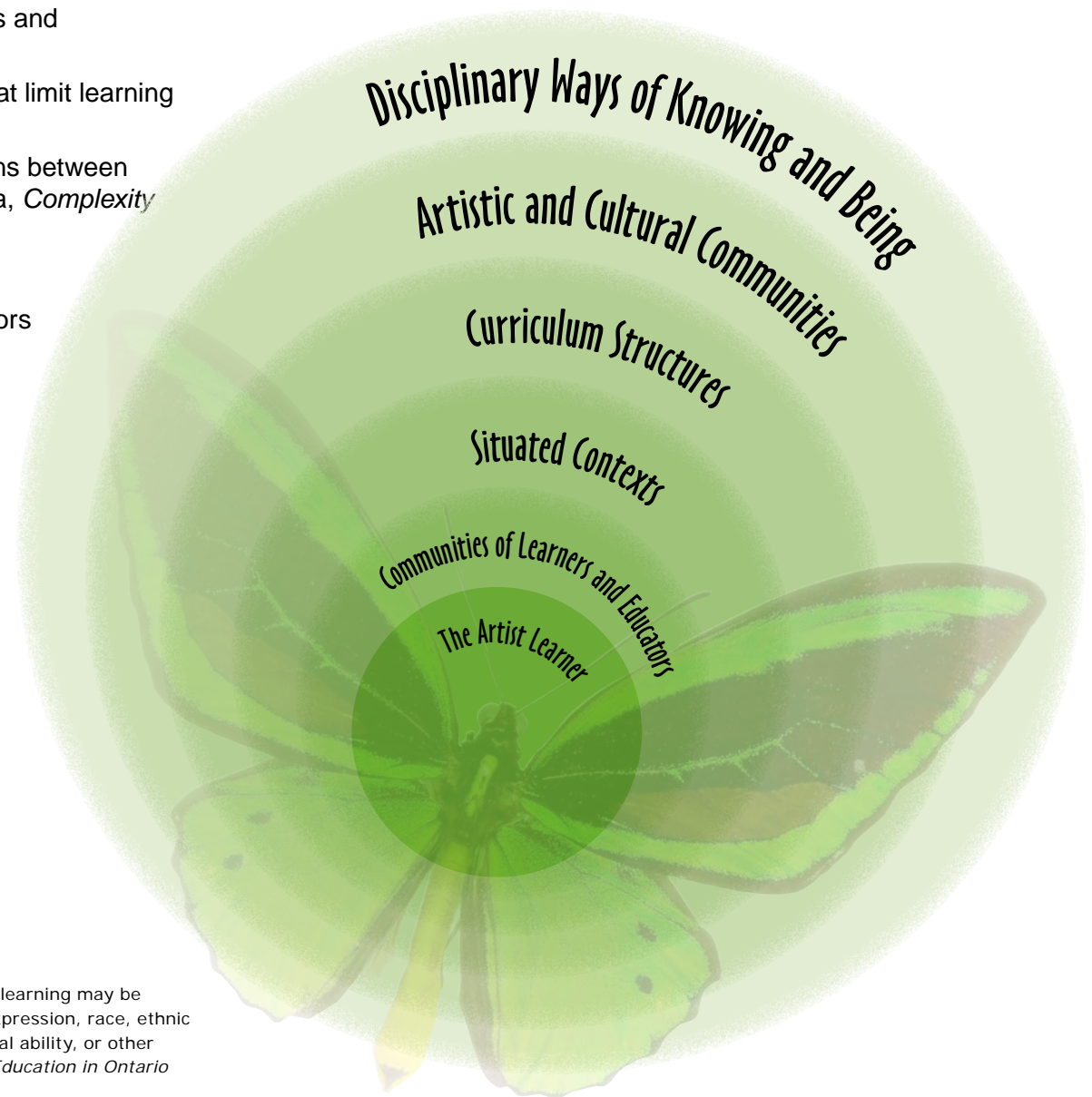
[*] Barriers, biases, and power dynamics that limit prospects for learning may be related to "sex, sexual orientation, gender identity, gender expression, race, ethnic origin, religion, socio-economic background, physical or mental ability, or other factors" (Ontario Ministry of Education, *Equity and Inclusive Education in Ontario Schools* 6).

The Curriculum Lens

The curriculum lens highlights essential aspects of quality visual arts education that are illuminated through 13 recursive learnings. Grades 9 to 12 recursive visual arts learnings are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning becomes more sophisticated, more complex, deeper, and broader with time and new experiences.

Recursive learning is more than repetition, iteration, accumulation, or the notion of a spiral curriculum. The word *recursive* comes from the Latin verb *recurrere*, which means "to run back" or "to return." Through the process of returning and reflecting back on previous learning—"a second looking—transformation, growth, development occur" (Doll).

Recursive learnings in the Visual Arts Framework

- focus on why visual arts learning is important, what understandings and meanings visual arts language and practices can communicate, what the visual arts can reveal about culture and identity, and what purpose and meaning the visual arts have for individuals and communities

- build on prior visual arts learning in a reflective, recursive process so that new possibilities emerge and understandings and relationships grow over time and through experience

- are sufficiently rich and substantive to generate deep conceptual understanding and learning

- afford a diverse and broad range of visual arts experiences, participatory approaches, and ways of thinking about, knowing, making, responding to, and representing the visual arts

- afford opportunities for transformative learning

- connect to the wider visual and other arts communities

- are integrated across essential learning areas to develop concepts and skills with meaning, coherence, depth, and competency

- may be assessed and evaluated using the Conceptual Framework for Learning Growth in Visual Arts Education (see Appendix)

The Learning Environment Lens

Quality visual arts learning takes place in diverse environments that include physical, pedagogical, and social/cultural spaces in which learners and teachers learn and live well together.

Physical spaces

- are safe, healthy, and appropriate

- have sufficient material, structural, and technological resources

Pedagogical spaces

- are safe environments for risk taking

- include opportunities to explore creativity, imagination, flexibility, ambiguity, uncertainty, and student choice

- include multiple approaches to visual arts education
- provide learners with opportunities to inquire, question, dialogue, analyze, interpret, reflect, evaluate, and construct and share meaning through multiple perspectives
- include collaborative, diverse knowledge building as it works in the world (WNCP 9)
- require sufficient time to explore all areas of the visual arts curriculum in substantive ways

Social/cultural spaces

- respect and value the diversity of all learners and all ways of knowing
- support the emotional and social well-being of all learners
- promote interaction, collaboration, and a sense of community
- value the individual and collective voice
- support positive human relationships
- ensure equitable and ethical learning

The Assessment Lens

Assessment as part of teaching and learning is essential to quality visual arts education. Assessment enhances teaching and learning when it is designed to

- include purposeful assessment *for, as,* and *of* learning (Earl, Katz, and WNCP)
- ensure that assessment *as* and *for* learning is timely, ongoing, and central to all visual arts learning
- ensure that assessment *of* learning is based on best and recent learners' work and on most consistent patterns of learning over time, using shared and/or co-created criteria
- be equitable, fair, transparent, and clearly communicated
- be meaningful and congruent with curricular and learning goals
- enable learners to construct and co-construct individual and collaborative learning goals and criteria for assessment
- provide learners with multiple and various opportunities and ways to demonstrate learning
- be varied and include a broad range of assessment tools and strategies (e.g., portfolios, interviews, journals, logs, conversations, observations, products)
- encourage rather than limit artistic and creative development

Visual Arts Education in Manitoba Schools

Manitoba offers a distinct framework for four arts education disciplines: dance, dramatic arts, music, and visual arts. Schools have the flexibility to offer the number and combination of arts courses appropriate for their local context, resources, and needs. The number of arts disciplines and courses offered in a school will depend on available resources, allocated instructional time, staffing, and the arts implementation approach used in the school.

The Visual Arts Framework provides flexibility for implementation of a variety of visual arts education courses, strands, and approaches. Schools may offer arts disciplines individually, in combination with each other, and/or integrated with other subject areas.

Manitoba students can meet optional graduation credit requirements by taking arts education courses designed using the Grades 9 to 12 Visual Arts Framework. The Conceptual Framework for Learning Growth in Visual Arts Education (see Appendix) may be used to develop visual arts courses, to plan for and assess learning in visual arts education, and to distinguish course credits for each grade.

Full and half credits in visual arts education are based on full implementation of the Visual Arts Framework. The Visual Arts Framework is considered fully implemented only if all four essential learning areas are explored in comprehensive, substantial, and interconnected ways. The balance and weighting of the four essential learning areas are flexible and depend on the focus and situated context of each visual arts education course.

Further information about course codes and credits can be found in the *Subject Table Handbook* (Manitoba Education and Advanced Learning) and on the *Manitoba Visual Arts Education* website.

Specialist education, pre-service and in-service education, and other professional learning opportunities are important for quality arts education implementation.

The Visual Arts Learning Landscape

In the Visual Arts Framework, the landscape metaphor is used to convey the understanding that learning is dynamic and always in the process of being constructed. New ways of thinking about curriculum involve a

> shift in the images we use, away from knowledge pictured as fragmented pieces put together, one piece at a time, in a linear fashion on an assembly line, to an image of knowledge as a complex organic network organized into living fields, territories or "landscapes." (WNCP 6)*

Visual arts education in Manitoba is conceived as a learning landscape that represents a relational space. In this space, the learner along with other learners, educators, Elders, and the larger visual arts community interact and learn together in the dynamic, complex, living field of the visual arts. Knowing in the landscape of the visual arts "requires a network of connections linking the individual's location in the landscape to the larger space" (WNCP 20).

The visual arts landscape provides multiple locations for diverse learners to enter, and offers various trajectories along which to journey and to continue lifelong transformative travels.

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*   **Landscape Metaphor and Image**

The Manitoba landscape photograph that appears as a background image on this page, and elsewhere in this document, is used with the kind permission of © Stan Milosevic.

The landscape metaphor illustrated by the panoramic Manitoba landscape represents current understandings about curriculum, as described above. The Manitoba landscape image is used to place the Manitoba visual arts curriculum butterfly within diverse, authentic settings, contexts, and communities found within Manitoba. Placing the curriculum butterfly within an authentic Manitoba landscape also acknowledges the dedicated efforts of many educators throughout Manitoba who have worked for many years to build the armature that gives form to this curriculum so that the visual arts butterfly can take flight and flourish within the Manitoba landscape.

The Visual Arts Framework Butterfly

The Manitoba Visual Arts Framework philosophy, essential learning areas, and recursive learnings are represented graphically and metaphorically by the image of a butterfly.

The Butterfly as Graphic Organizer

The visual arts curriculum butterfly image is a graphic organizer comprising five interconnected parts: four wings and a main body in the centre of the butterfly to which each of the four wings is connected. Each wing represents one of four essential learning areas into which the recursive learnings of Grades 9 to 12 visual arts are classified. The central area or body of the butterfly represents the developing artist learner.

The Butterfly as Metaphor

The butterfly also functions as a metaphor for visual arts education, alluding to transformation, self-actualization, beauty, and resilience. The butterfly image may stimulate many other associations by those who encounter this Visual Arts Framework; such generative thinking is fitting for a framework intended as an impetus to creative, critical, and artistic learning.

The Centre of the Butterfly

The centre of the butterfly represents the artist learner creating art in an active participatory space by engaging in authentic artmaking processes, connecting to multiple art and life contexts, and critically reflecting on and responding to perceptions within the art experience. In this central relational space, learnings from all essential learning areas of the visual arts curriculum develop and interact to stimulate and sustain the growth of the artist learner.

As learners grow as artists, they journey toward becoming creative and artistically literate adults and citizens who will enrich and transform their own lives and the lives of their future communities.
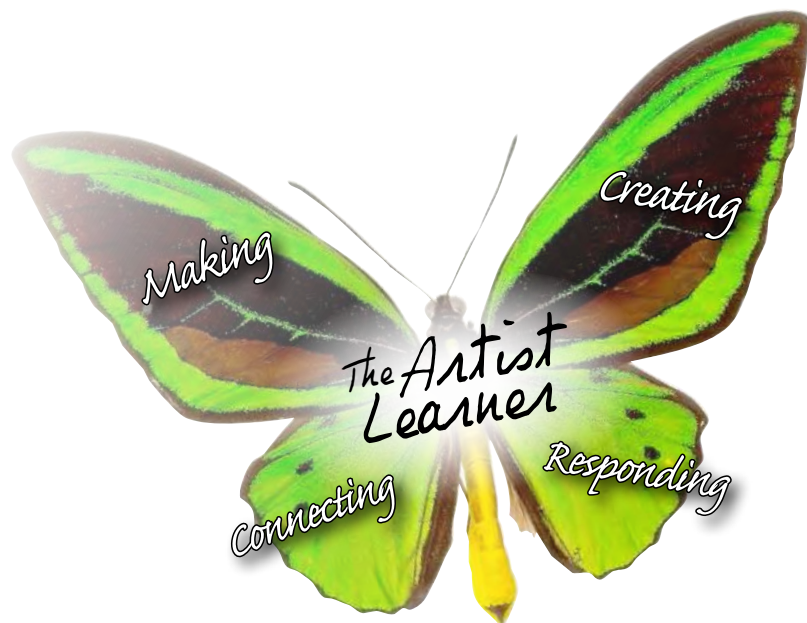
The Wings of the Butterfly

Each wing of the butterfly represents an essential learning area that highlights disciplinary practices and competencies important for visual arts education. The four essential learning areas are

- Making
- Creating
- Connecting
- Responding

Although each essential learning area presents a distinct set of recursive learnings, the areas are not intended to be realized in isolation. Just as real wings work synchronously with each other, the essential learning areas are intended to function together by integrating the recursive learnings. While the wings serve to organize and articulate the recursive learnings, profound realization of these learnings can occur only through authentic artistic activity.

Visual arts language and practices (Making) are connected to how they may be used to create art (Creating), what understandings and significance the language and practices can communicate through diverse visual arts and life contexts (Connecting), and how critical reflection about the visual arts transforms learning and develops identity and agency (Responding).

Each of the four essential learning areas or wings contains the following components:

- **Essential learning area:** Each essential learning area begins with a statement of the overall learning intent of the area or wing.

- **Recursive learnings:** Recursive learnings further elaborate the essential learning areas across Grades 9 to 12. They are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning across grades becomes more sophisticated, more complex, deeper, and broader with time and new experiences and applications.

- **Enacted learnings:** Enacted learnings represent multiple and diverse ways to enact the recursive learnings. They inform instructional design, teaching, and assessment. They are possible sources of evidence for recursive learnings in the visual arts.

- **Inquiry questions:** The inquiry questions, presented from the learner's point of view, are intended to provide learners and teachers with ideas for possible entry points and pathways into the study of the visual arts. Questions are intended "to stimulate thought, to provoke inquiry, and to spark more questions—including thoughtful student questions" (Wiggins and McTighe 106).

Essential Learning Area

Recursive Learnings

Enacted Learnings

Inquiry Questions
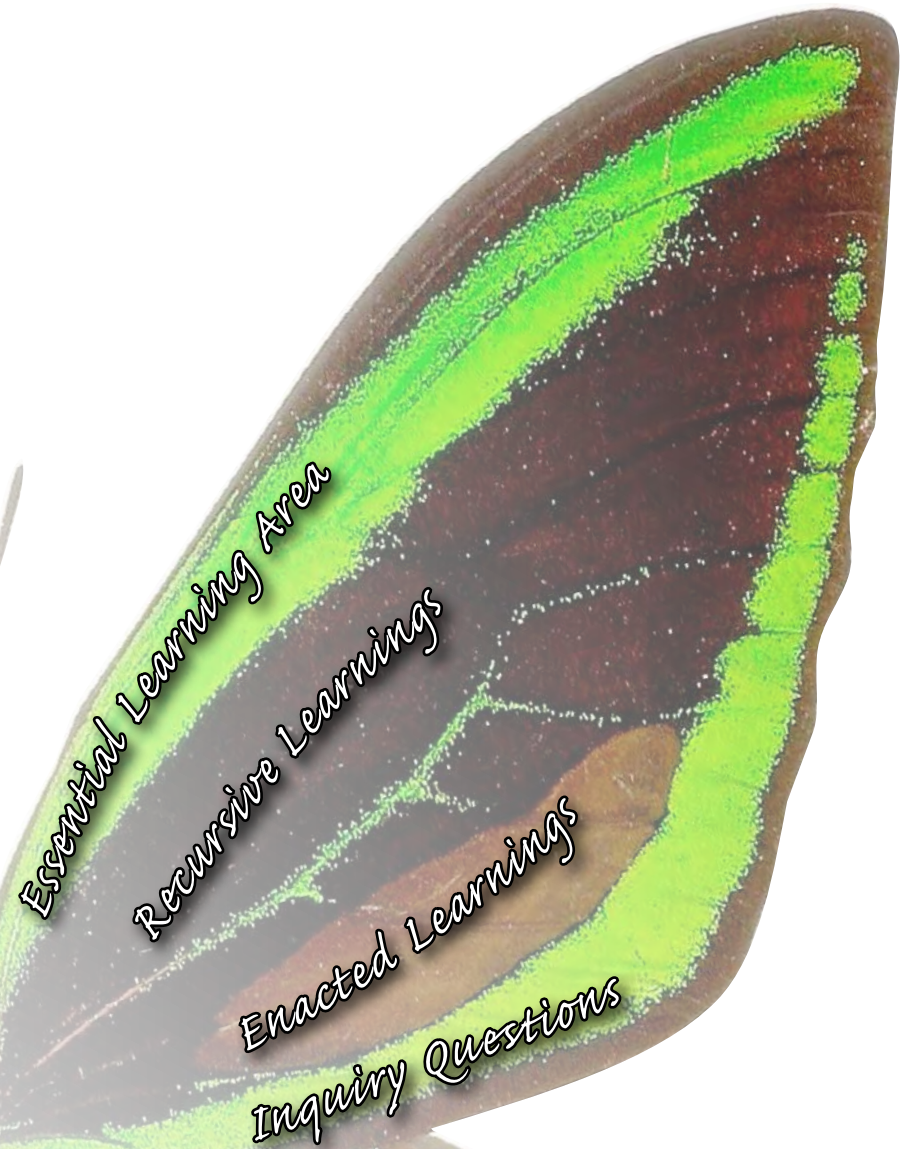
Essential Learning Areas

The Visual Arts Framework identifies the following four essential learning areas, along with a statement summarizing the overall learning intent of each area:

Making

The learner develops language and practices for making visual art.

Creating

The learner generates, develops, and communicates ideas for creating visual art.

Connecting

The learner develops understandings about the significance of the visual arts by making connections to various times, places, social groups, and cultures.

Responding

The learner uses critical reflection to inform visual arts learning and to develop agency and identity.

Making

The learner develops language and practices for making visual art.

Creating

The learner generates, develops, and communicates ideas for creating visual art.

The Artist Learner

Connecting

The learner develops understandings about the significance of the visual arts by making connections to various times, places, social groups, and cultures.

Responding

The learner uses critical reflection to inform visual arts learning and to develop agency and identity.
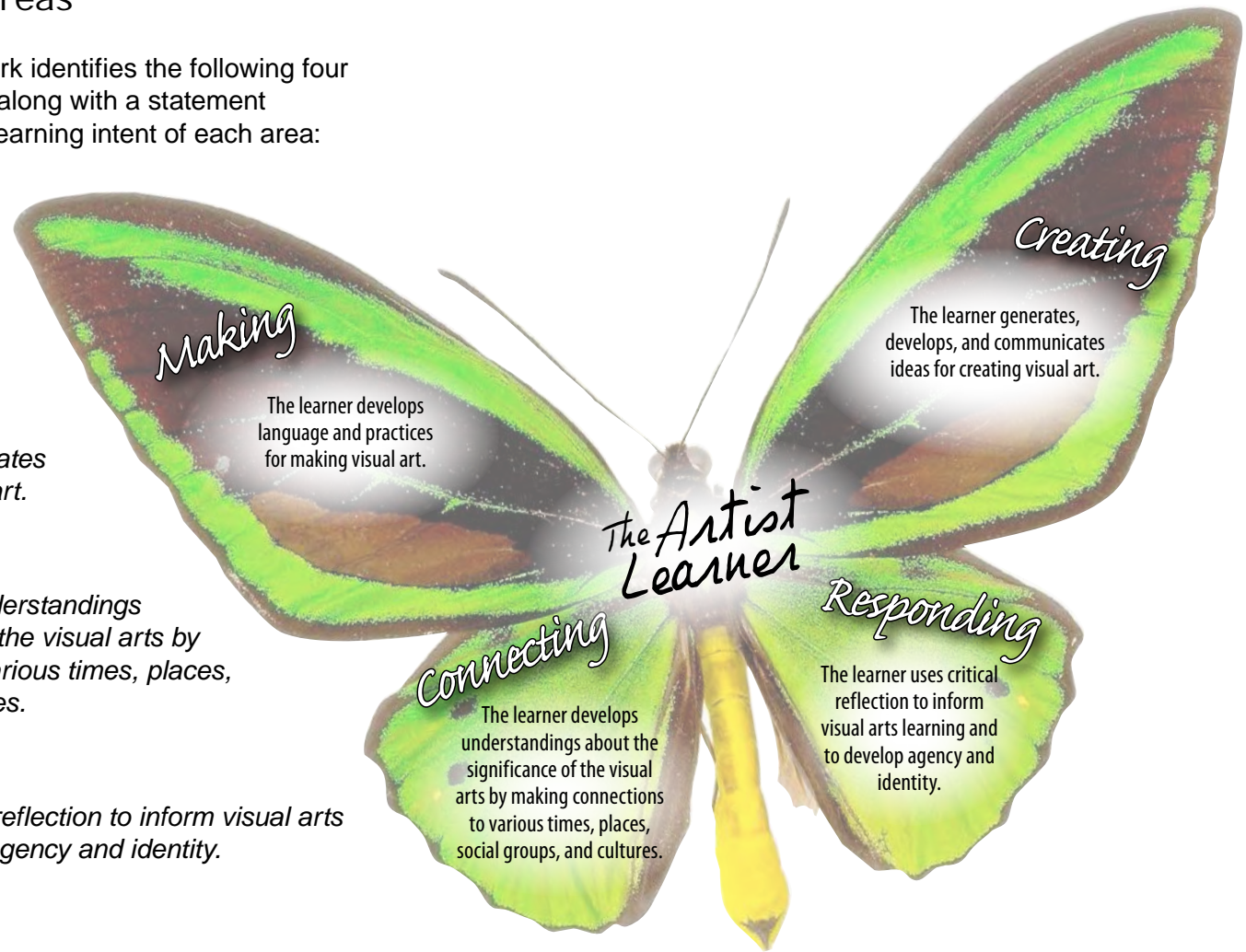
Recursive Learnings

The recursive learnings that relate to the four essential learning areas (M, CR, C, and R) in the Visual Arts (VA) Framework are identified below:

Making (M)

The learner develops language and practices for making visual art.

VA–M1　The learner develops competencies for using elements and principles of artistic design in a variety of contexts.

VA–M2　The learner develops competencies for using visual art media, tools, techniques, and processes in a variety of contexts.

VA–M3　The learner develops skills in observation and depiction.

Creating (CR)

The learner generates, develops, and communicates ideas for creating visual art.

VA–CR1　The learner generates and uses ideas from a variety of sources for creating visual art.

VA–CR2　The learner develops original artworks, integrating ideas and art elements, principles, and media.

VA–CR3　The learner revises, refines, and shares ideas and original artworks.

Connecting (C)

The learner develops understandings about the significance of the visual arts by making connections to various times, places, social groups, and cultures.

VA–C1　The learner develops understandings about people and practices in the visual arts.

VA–C2　The learner develops understandings about the influence and impact of the visual arts.

VA–C3　The learner develops understandings about the roles, purposes, and meanings of the visual arts.

Responding (R)

The learner uses critical reflection to inform visual arts learning and to develop agency and identity.

VA–R1　The learner generates initial reactions to visual arts experiences.

VA–R2　The learner critically observes and describes visual arts experiences.

VA–R3　The learner analyzes and interprets visual arts experiences.

VA–R4　The learner applies new understandings about visual arts to construct identity and to act in transformative ways.

Making

The learner develops language and practices for making visual art.

VA–M1   The learner develops competencies for using elements and principles of artistic design in a variety of contexts.

VA–M2   The learner develops competencies for using visual art media, tools, techniques, and processes in a variety of contexts.

VA–M3   The learner develops skills in observation and depiction.

Creating

The learner generates, develops, and communicates ideas for creating visual art.

VA–CR1   The learner generates and uses ideas from a variety of sources for creating visual art.

VA–CR2   The learner develops original artworks, integrating ideas and art elements, principles, and media.

VA–CR3   The learner revises, refines, and shares ideas and original artworks.

The Artist Learner

Connecting

The learner develops understandings about the significance of the visual arts by making connections to various times, places, social groups, and cultures.

VA–C1   The learner develops understandings about people and practices in the visual arts.

VA–C2   The learner develops understandings about the influence and impact of the visual arts.

VA–C3   The learner develops understandings about the roles, purposes, and meanings of the visual arts.

Responding

The learner uses critical reflection to inform visual arts learning and to develop agency and identity.

VA–R1   The learner generates initial reactions to visual arts experiences.

VA–R2   The learner critically observes and describes visual arts experiences.

VA–R3   The learner analyzes and interprets visual arts experiences.

VA–R4   The learner applies new understandings about visual arts to construct identity and to act in transformative ways.

Guide to Reading the Visual Arts Framework

Recursive Learnings

Recursive learnings further elaborate the essential learning areas across Grades 9 to 12. They are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning across grades becomes more sophisticated, more complex, deeper, and broader with time and new experiences and applications.

Making
VA-M

The learner develops language and practices for making visual art.

Recursive Learnings

VA–M1
The learner develops competencies* for using elements* and principles* of artistic design in a variety of contexts.

VA–M2
The learner develops competencies for using visual art media, tools, techniques, and processes in a variety of contexts.

VA–M3
The learner develops skills in observation and depiction.
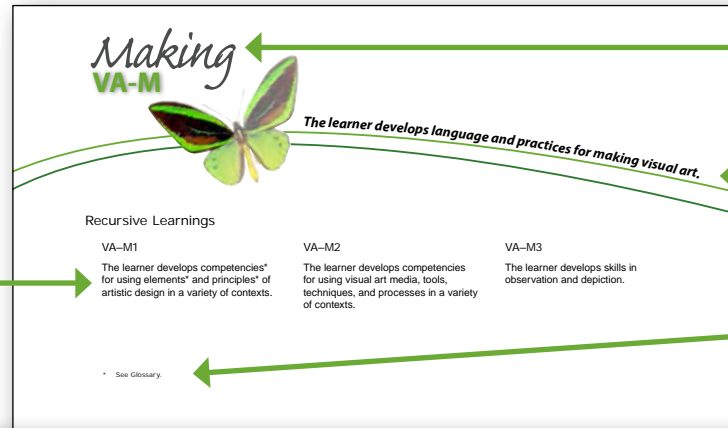
* See Glossary.

Essential Learning Area

In visual arts education, there are four essential learning areas.

Each essential learning area begins with a statement of the overall learning intent of the area or highlighted wing of the butterfly.

Glossary

Some key terms are defined in the glossary.

Codes

The codes identify the
- arts education discipline
- essential learning areas
- recursive learnings

Example
VA–M1
VA Visual arts discipline
M Making (essential learning area)
1 Recursive learning identification number

Making
VA-M1

The learner develops competencies for using elements and principles of artistic design in a variety of contexts by

- using visual arts vocabulary to identify and describe art elements and principles, and their relationships for artistic design
- experimenting with art elements and principles, and their relationships in natural and constructed environments
- selecting, combining, and manipulating art elements and principles to solve artistic problems and challenges
- exploring contemporary approaches to designing, composing, or structuring works of art and visual culture (e.g., using multiple modes of mixed media, evolving technology, performance, collaboration, non-traditional media)

Inquiry Questions

- Which art elements, principles, or media could I use to convey the message I want to communicate?
- Which art elements will help me draw the viewer's attention to a particular area of my composition?
- How could I adapt aspects of another artist's use of design elements and principles and apply them to my own work?
- How could I manipulate art elements (eg, value, form, balance) to communicate a particular feeling or mood (eg, fear, love, anxiety, calm, confusion, excitement, melancholy)?

Enacted Learnings

Enacted learnings represent multiple and diverse ways to enact the recursive learnings. They inform instructional design, teaching, and assessment. They are possible sources of evidence for recursive learnings in the visual arts.

Inquiry Questions

The inquiry questions, presented from the learner's point of view, provide learners and teachers with ideas for possible entry points and pathways into the study of the visual arts.

Grades 9 to 12
Visual Arts Learnings

Making
VA-M

The learner develops language and practices for making visual art.

Recursive Learnings

VA–M1

The learner develops competencies* for using elements* and principles* of artistic design in a variety of contexts.

VA–M2

The learner develops competencies for using visual art media, tools, techniques, and processes in a variety of contexts.

VA–M3

The learner develops skills in observation and depiction.

* See Glossary.

Making
VA-M1

The learner develops competencies for using elements and principles of artistic design in a variety of contexts by

- using visual arts vocabulary to identify and describe art elements and principles, and their relationships for artistic design

- experimenting with art elements and principles, and their relationships in natural and constructed environments

- selecting, combining, and manipulating art elements and principles to solve artistic problems and challenges

- exploring contemporary approaches to designing, composing, or structuring works of art and visual culture

Inquiry Questions

- Which art elements, principles, or media could I use to convey the message I want to communicate?

- Which art elements will help me draw the viewer's attention to a particular area of my composition?

- How could I adapt aspects of another artist's use of design elements and principles and apply them to my own work?

- How could I manipulate art elements (e.g., value, form, balance) to communicate a particular feeling or mood (e.g., fear, love, anxiety, calm, confusion, excitement, melancholy)?

Making

VA-M2

The learner develops competencies for using visual art media, tools, techniques, and processes in a variety of contexts by

- identifying properties and potentialities of two- and three-dimensional art media, tools, techniques, and processes for artmaking (e.g., through research, experimentation, practice)

- experimenting with a variety of art media, tools, techniques, and processes to develop intentions and preferences

- selecting and using diverse art media, tools, techniques, and processes in varied ways to develop technical and creative facility and to represent artistic intentions

- extending, integrating, and refining artmaking competencies using

  - a variety of personally selected media (e.g., two- and three-dimensional media, including mixed media, multimedia, and digital media images and objects)

  - a range of techniques and processes

  - various tools and digital and virtual technologies

- What media are available for me to use for my work? What other things could I use from outside the classroom?

- How could I expand my repertoire and knowledge of art media and tools to increase my artistic potential?

- How will the way something is created affect how it is "read" by the viewer? Would different materials result in different interpretations?

- How could I adapt a particular artist's techniques to enhance my own work?

- How can I use technology to help me communicate my ideas?

Making
VA-M3

The learner develops skills in observation and depiction by

- selecting and using a variety of techniques for observing and depicting various subjects

- extracting, isolating, and combining selected art elements to depict observed and imagined subjects

- applying and transferring techniques of observational depiction to represent a range of imagined or fictitious subjects

- applying and differentiating between realistic, expressive, and abstract approaches (e.g., expressionistic, abstract, exaggerated, cubist, new forms) to the depiction of various subjects

- What depiction strategy or approach would be most effective for my artistic purposes?

- In what ways could I best represent this subject for my purposes (e.g., with bold lines, tentative lines, bright colours, cool colours, proportionately, in distorted proportions, realistically, expressively, abstractly)?

- How can I best capture or express the essence of my subject? How could I abstract my subject without losing its essence?

Creating
VA-CR

The learner generates, develops, and communicates ideas for creating visual art.

Recursive Learnings

VA–CR1

The learner generates and uses ideas from a variety of sources for creating visual art.

VA–CR2

The learner develops original artworks, integrating ideas and art elements, principles, and media.

VA–CR3

The learner revises, refines, and shares ideas and original artworks.

Creating
VA-CR1

The learner generates and uses ideas from a variety of sources for creating visual art by

- drawing inspiration from personal experiences and relevant sources (e.g., feelings, memories, imagination, observations, associations, cultural traditions, responses to current events, social, political, historical, and environmental issues, curriculum studies, experiences with works of art)

- exploring a wide range of resources and stimuli (e.g., art elements, principles, and media, movement, images, sound, music, stories, poetry, artifacts, technology, multimedia) to ignite ideas and questions

- considering other arts disciplines (dance, dramatic arts, media arts,* music) and subject areas to inspire ideas

- experimenting with diverse art elements, principles, media, techniques, language, and practices

- engaging in collaborative idea generation (plus-ing)* as inspiration and fuel for moving ideas forward

*   See Glossary.

- What strategies, techniques, or methods can artists use to come up with ideas that might also be useful for me? Where can I look for inspiration? What do I care about? What do I want to say?

- What (e.g., book, exhibit, event, news) could inspire ideas for my next artwork?

- How could I apply the concept of plus-ing to generate ideas for group or individual artwork?

- What favourite art, dance, drama/theatre, and/or music (e.g., street art, steampunk dance, slam poetry/music) could I use to inspire ideas for creating new artwork?

Creating
VA-CR2

The learner develops original artworks, integrating ideas and art elements, principles, and media by

- remaining open to emerging, serendipitous ideas and inspiration

- responding flexibly and creatively to challenges and opportunities that emerge in the artmaking process

- engaging in cycles of experimentation and idea generation to consider possibilities and test out and elaborate ideas

- analyzing and adapting creatively to evolving relationships between form (media and design) and idea, intent, and/or purpose

- defining and solving creative challenges that emerge in the artmaking process

- selecting, synthesizing, and organizing promising ideas, elements, and media to develop original artwork and to support intention

Inquiry Questions

- What additional sources could I examine to generate other ideas for creating visual art?

- What questions could I ask about my initial ideas to develop additional possibilities?

- What media and design choices are available to me, and how well do they connect to my ideas or intent?

- In what ways could I experiment with my ideas to see whether they will work and to find out what changes could be made?

- What can I do next to move my ideas forward in a new way?

- In what ways did feedback from my peers help my experimentation?

Creating
VA-CR3

The learner revises, refines, and shares ideas and original artworks by

- selecting and sharing artwork in progress for ongoing feedback

- analyzing, revising, and refining in response to critical self-reflection and feedback from others

- reconsidering and/or confirming choices

- finalizing and sharing artwork with communicative intent and audience in mind

- contributing creatively and constructively to the curatorial process

- documenting own artmaking processes and products for the purposes of creating, maintaining, and sharing an art portfolio

- applying legal and ethical art practices (e.g., related to copyright, intellectual property) when creating, consuming, and/or sharing art

- How will I document my artmaking processes and work (e.g., blog, photography, video recording, written description, sketchbook, portfolio)?

- What are my options for presenting my artwork to others?

- What does the term intellectual property mean, and why should I be concerned with copyright laws?

- How can I use the work of others (e.g., images, songs, print text) as inspiration without copying their work or violating copyright or intellectual property laws?

- What went well for me in this creative process? What changes and improvements would I like to make, and why?

- What might I create next?

Connecting
VA-C

The learner develops understandings about the significance of the visual arts by making connections to various times, places, social groups, and cultures.

Recursive Learnings

VA–C1

The learner develops understandings about people and practices in the visual arts.

VA–C2

The learner develops understandings about the influence and impact of the visual arts.

VA–C3

The learner develops understandings about the roles, purposes, and meanings of the visual arts.

Connecting
VA-C1

- exploring a range of visual arts works, forms, styles, traditions, innovations, and visual culture from various times, places, social groups, and cultures (including First Nations, Métis, and Inuit)

- investigating contributors to visual arts from a range of contexts (e.g., artist, designer, graphic artist, website designer, illustrator, cartoonist, artisan, curator, conservation and restoration technician, advocate, educator, historian, critic)

- engaging with local, Manitoban, and Canadian contributors and contributions to visual arts (e.g., artists, art groups, events, community and cultural resources, innovations) to expand learning opportunities

Inquiry Questions

- Why is it important to have an understanding of historical and cultural contexts when studying or critiquing artwork?

- What information about context can help me determine what this work is about?

- How does an artist's context (e.g., race, gender, sexuality, social group, culture, geographical location, social context) affect the kind of art she or he makes?

- What research and findings about visual artists could enrich and provide new ideas for my artwork?

Connecting
VA-C2

The learner develops understandings about the influence and impact of the visual arts by

- examining ways that visual arts and artists influence personal growth, identity, and relationships with others

- examining the impact of context (e.g., personal, social, artistic, cultural, political, economic, geographical, environmental, historical, technological) on visual arts and artists

- examining how visual arts and artists influence, comment on, question, and challenge social, political, and cultural discourse and identity

- exploring how visual arts and artists influence and are influenced by other arts disciplines and subject areas

- exploring how new technologies and ideas can propel change and innovation in art and visual culture (e.g., shifting definitions of art, of "high" vs. "low" culture; changing status of women in society and art; impacts of digital or social media in art practices)

- What artmaking communities, traditions, or philosophies connect to my own artistic practices, products, and ideas?

- What historical, social, cultural, and/or political events and issues have influenced the artworks I am exploring or creating?

- How have media, social, and technological changes influenced my work and the artworks I am studying?

- How have different styles of art influenced artistic and social conditions in communities and cultures past and present?

- How can art challenge and change the way society and culture are viewed?

Connecting
VA-C3

The learner develops understandings about the roles, purposes, and meanings of the visual arts by

- exploring how art and artists make and communicate meaning and create unique and new ways to know self and to perceive the world

- examining how visual arts can be a means of sharing diverse viewpoints and of understanding the perspectives of others

- examining ways that visual arts reflect, interpret, and record traditions, values, beliefs, issues, and events in society and culture

- analyzing the multiple roles and purposes of art for individuals and society (e.g., celebration, persuasion, education, commemoration, commentary, recreation, therapy, religious/artistic/cultural expression)

- investigating leisure and/or career and other lifelong possibilities in art (e.g., artist, media designer, designer, graphic artist, computer graphics artist, website designer, illustrator, cartoonist, artisan, museum curator, conservation and restoration technician, museum educator, teacher, critic, historian, anthropologist, therapist, volunteer, viewer)

Inquiry Questions

- What does this art communicate? Is there a message? Does there need to be a message? Is it beautiful? Does art have to be beautiful?

- How can contextual information about visual arts (e.g., historical, biographical, cultural, political, social, geographical contexts) help me to interpret the meaning and impact of art?

- Who gives this artwork meaning—the artist or the viewer, or both?

- Which local or regional art associations, artists, and resources could help expand my art learning?

- How could I learn more about various visual arts roles and purposes by connecting with local or regional artists and art professionals (e.g., visits to studios, in-person interviews, blogging, video conferencing, social media)?

- What are my short- and long-term possibilities in visual arts for leisure or career?

Responding
VA-R

The learner uses critical reflection to inform visual arts learning and to develop agency and identity.

Recursive Learnings

VA–R1

The learner generates initial reactions to visual arts experiences.

VA–R2

The learner critically observes and describes visual arts experiences.

VA–R3

The learner analyzes and interprets visual arts experiences.

VA–R4

The learner applies new understandings about visual arts to construct identity and to act in transformative ways.

Responding
VA-R1

- suspending judgment and taking time to deeply perceive artworks and art experiences before forming opinions, interpretations, and evaluations

- making personal connections to previous experiences with visual arts and other art forms

- expressing first impressions (e.g., thoughts, feelings, intuitions, associations, questions, experiences, memories, stories, connections to other disciplines) evoked by artworks and art experiences as a starting point for critical analysis and reflection

Inquiry Questions

- What is my first reaction to this art?

- What did I notice first about this work? What else did I notice?

- What personal connections can I make to this artwork? Of what does it remind me?

- Have I seen or experienced art like this before? How does it compare to other artworks or art experiences?

- How could I describe this artwork to someone not in the room?

Responding
VA-R2

The learner critically observes and describes visual arts experiences by

- discerning details about art elements, principles, techniques, and media to inform analysis, interpretation, judgment, and evaluation

- using visual arts terminology to create rich, detailed observations (e.g., art elements, principles, techniques, processes, media, tools)

- building common understandings and considering different noticings about artworks and art experiences

- In the artist's work I am viewing, how are elements, principles, techniques, and media used and manipulated to make me notice different parts of the composition or to create certain feelings, moods, or reactions?

- What visual arts vocabulary can I use to describe the elements, principles, techniques, and media in the work I am viewing or creating?

Responding
VA-R3

The learner analyzes and interprets visual arts experiences by

- analyzing how art elements and principles function, relate, and are manipulated, organized, and used for artistic and creative purposes

- connecting analysis evidence to initial reactions and personal associations to form interpretations about meaning and intent

- examining a range of interpretations to understand that unique perspectives and lenses (e.g., social, cultural, historical, political, disciplinary) affect interpretation and appreciation

- refining ideas and igniting new thinking through listening to others, critical dialogue, questioning, and research

- probing, explaining, and challenging interpretations, preferences, and assumptions about meaning and quality

- generating and co-constructing criteria to critically evaluate artistic quality and effectiveness

- What is the artist trying to communicate, and why?

- What do I wish to communicate about my own artwork, and why?

- What art elements help me to interpret artwork for meaning and intent?

- How could I find out how others (e.g., people whose cultures, genders, backgrounds differ from mine) might view and interpret this work?

- How can I know when my art or the art I am viewing is effective?

Responding
VA-R4

The learner applies new understandings about visual arts to construct identity and to act in transformative ways by

- justifying own interpretations, decisions, preferences, evaluations, and possible changes in previous thinking

- recognizing and respecting that individuals and groups may have different opinions, interpretations, preferences, and evaluations regarding art experiences

- making informed judgments and choices for independent decision making, evaluation, and action

- formulating ideas, beliefs, and values about visual arts, and understanding how they inform a sense of being and agency in the world

- applying beliefs and understandings about visual arts in purposeful, autonomous ways to inform a sense of being and agency in the world

- identifying ways that visual arts contribute to personal, social, cultural, and artistic identity

Inquiry Questions

- How does this work of art relate to me?

- Why do I prefer certain styles of art over others?

- How are my personal preferences for visual art changing with new experiences?

- What could I change about my approach to art as a result of new learning?

- How could new understandings about art affect my personal, social, or school life?

APPENDIX

Conceptual Framework for Learning Growth in Visual Arts Education

This conceptual framework can be used to describe learning growth in visual arts education from Grades 9 to 12. It can be used to

- design visual arts courses
- plan for and assess learning in visual arts education
- distinguish course credits for each grade

This conceptual framework is based on the recursive nature of visual arts learning, which is foundational to the four essential learning areas (Making, Creating, Connecting, and Responding) and their associated recursive learnings in the Grades 9 to 12 Visual Arts Framework.

The Recursive Nature of Visual Arts Learning

Learning in visual arts education is an ongoing, recursive process. The recursive nature of learning means that the Grades 9 to 12 learnings are developed, recombined, elaborated, and transformed across diverse contexts and in new ways so that learning becomes more sophisticated, more complex, deeper, and broader with time and new experiences.

Recursive learning is more than repetition, iteration, accumulation, or the notion of a spiral curriculum. The word *recursive* comes from the Latin verb "recurrere," which means "to run back" or "to return." Through the process of returning and reflecting back on previous learning—"a second looking—transformation, growth, development occur" (Doll).

Recursive learning facilitates deep, rich understanding, defined as the ability to recognize patterns that are a part of larger theories and concepts, the ability to support decisions and conclusions, and the recognition that understanding is sensitive to and dependent upon context (Schwartz et al.). Research points to the importance of recursive learning, which involves "building and rebuilding ideas in multiple contexts to achieve general principles that can be applied to new problems" (Schwartz et al. 4) to support learning growth over time.

The recursive process is fed by ongoing reflection and critical questioning. Without critical reflection, recursion is no different than repetition. Critical reflection changes the way recursive learnings may be understood and opens up new learning pathways and new ways of perceiving and knowing the world of the visual arts. Through the recursive process, learnings emerge, develop, shift, and change as learners "develop new structures, new ways of assimilating, constructing and organizing the world" (Jardine 47).

The recursive process of learning is generative, emergent, non-linear, and complex. Complex learning cannot always be defined in advance or replicated exactly. Such learning does not always grow incrementally from simple to complex understandings, but rather can be characterized as an expanding, changing web of dynamic interactions, relationships, and experiences.

Since rich, complex learning in the arts cannot easily be defined or predetermined, a curriculum of recursive learnings is appropriate for visual arts education:

> A recursive curriculum, then, leaves room for students (or a class) to loop back on previous ideas, to run back or revisit what has gone before. Such a *nonlinear* approach to curriculum represents a definite departure from the *linear* lesson plans, course syllabi, and textbook constructions educators have worked with and accepted for so long. A recursive curriculum is dialogical; its development is open, dependent on the ongoing interaction among teachers, students, texts, cultures. (Doll)

The Dimensions of Learning in Visual Arts

Because of the recursive, organic nature of visual arts learning and because visual arts education in Manitoba varies due to multiple factors, a flexible structure is required for describing learning growth from Grades 9 to 12. The conceptual framework for learning growth in visual arts education can be used to meet the challenges of varying local contexts, available resources, instructional time, staffing, learner background and experience, and the chosen visual arts education implementation approach.

The conceptual framework is based on three complementary and interrelated learning *dimensions* used to describe learning growth in visual arts education from Grades 9 to 12: *breadth, depth,* and *transformation*.

A discussion of these dimensions of learning follows. The metaphor of a growing tree is used to represent the dimensions of breadth and depth of learning. The dimension of transformation of learning is represented by the cycle of metamorphosis from caterpillar to butterfly.

Breadth of Learning

All learners need opportunities for a wide range of visual arts learnings and experiences to give them a variety of resources and affordances for making meaning, solving problems, and making choices. Breadth is about curricular scope and includes a range of tools, techniques, competencies, languages, practices, and experiences from all four essential learning areas in visual arts education (Making, Creating, Connecting, and Responding).
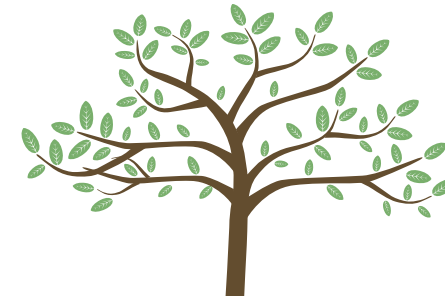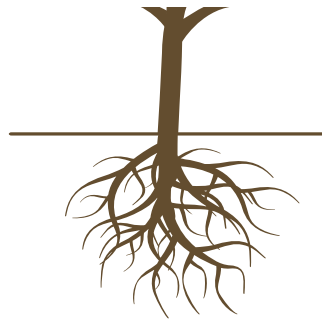
Breadth is defined by

- a wide range of diverse learning experiences, content, contexts, and applications
- an ever-expanding repertoire of techniques, strategies, processes, practices, and resources
- a broad array of learning opportunities from all the essential learning areas
- interconnectivity between the four essential learning areas

Depth of Learning

Learners need to deeply explore and develop specialized, detailed, sophisticated, and layered understandings about the visual arts. Expertise is developed through depth of learning in all four essential learning areas (Making, Creating, Connecting, and Responding).

Depth is defined by

- many experiences and a deep body of knowledge and expertise

- understanding of big ideas, influences, concepts, principles, and underlying structures

- learning in profound, complex, and multi-faceted ways

- detailed, nuanced knowing

- learning with intensity and focus

- efficiency, mastery, accuracy, and fluency in the development of skills, techniques, and competencies

- expanding capacity for remembering and recall to include synthesis, application, and innovation

- capacity for integrating learning and applying it to new contexts

- capacity for connecting parts and recognizing patterns

Transformation of Learning

Through transformation, learners develop agency, identity, and the capacity to apply and integrate learning in new self-determined ways so that learning in all four essential learning areas (Making, Creating, Connecting, and Responding) becomes personally relevant, meaningful, purposeful, and powerfully engaging.

Transformational learning results in far-reaching changes that profoundly influence and affect the learner's identity and subsequent learning:

> Transformative learning involves experiencing a deep, structural shift in the basic premises of thought, feelings, and actions. It is a shift of consciousness that dramatically and permanently alters our way of being in the world. Such a shift involves our understanding of ourselves and our self-locations; our relationships with other humans . . . ; our visions of alternative approaches to living; and our sense of possibilities for social justice and peace and personal joy. (Morrell and O'Connor xvii)
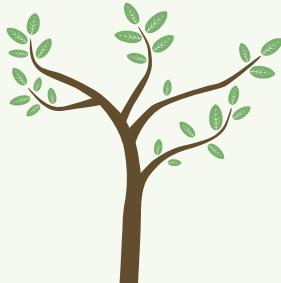
Transformation is defined by

- capacity for critical reflection and dialogue
- empowerment and autonomy
- initiative, leadership, flexibility, and adaptability
- personal application of learning for current and emerging needs and uses
- identity construction and the capacity for agency
- capacity to identify and challenge assumptions and influences and to change thinking and behaviours
- capacity for building and rebuilding frames of reference
- seeing and knowing the world in new ways and from new perspectives
- empathy and understanding of others' perspectives
- cultural competency

Signposts for the Learning Dimensions

Each of the three dimensions of learning (breadth, depth, and transformation) is further described by three *signposts*. The signposts do not represent a fixed chronological sequence; instead, each signpost describes qualities and characteristics of increasing breadth, depth, and transformation of learning across and within essential learning areas in visual arts education.
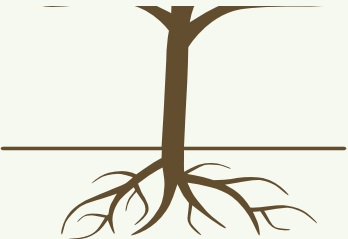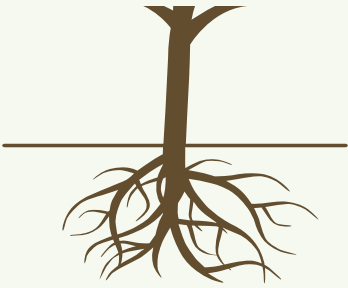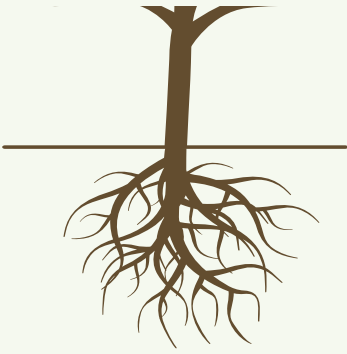
Signposts for Breadth of Learning in the Visual Arts

The following table shows the growth of the *breadth* dimension of learning in the visual arts at three points in time. At each signpost, the dimension of breadth across and within essential learning areas increases in scope and variety.

Three Signposts for Breadth of Learning in the Visual Arts		
Signpost 1	*Signpost 2*	*Signpost 3*
The learner makes connections within and among essential learning areas through various learning experiences and contexts. At this emergent phase, the learner develops a beginning repertoire of tools, techniques, competencies, strategies, processes, practices, and resources through initial learning opportunities from all four essential learning areas.	The learner expands connections within and among essential learning areas and develops an increasing repertoire of tools, techniques, competencies, strategies, processes, practices, and resources through new learning experiences, contexts, and content.	The learner diversifies and extends learnings, experiences, and connections. The web of dynamic interactions between essential learning areas and relationships with others in the community of learners becomes increasingly interconnected.

Signposts for Depth of Learning in the Visual Arts

The following table shows the growth of the *depth* dimension of learning in the visual arts at three points in time. At each signpost, the dimension of depth across and within essential learning areas becomes increasingly complex and sophisticated, and integrates understandings from previous signposts.

Three Signposts for Depth of Learning in the Visual Arts		
Signpost 1	*Signpost 2*	*Signpost 3*
The learner develops learnings in substantive and meaningful ways. The learner has rigorous and multiple opportunities to engage and interact with targeted recursive learnings.	The learner consolidates, elaborates, and reinvests previous learnings. The learner explores learnings in new contexts and from different perspectives to generate new possibilities and relationships.	The learner continues to develop learnings in comprehensive, focused, and sophisticated ways to understand and apply new facets about learnings. Relationships between learnings and learning experiences become more complex, profound, and integrated with expanded contexts and new perspectives.

continued

Three Signposts for Depth of Learning in the Visual Arts		
Signpost 1	*Signpost 2*	*Signpost 3*
The learner focuses on principles, concepts, structures, order, factors, variables, patterns, and details about a learning phenomenon.	The learner explores new facets of and builds new, layered understandings about principles, concepts, structures, order, factors, variables, patterns, and details about learnings.	The learner synthesizes, generalizes, and elaborates previous and new understandings to develop more complex, nuanced, subtle, and abstract ways of knowing.
The learner develops recall and is able to reproduce specialized and authentic visual arts language, practices, vocabulary, and knowledge.	The learner begins to internalize specialized, authentic visual arts language, practices, vocabulary, expertise, and knowledge through inquiry and sustained engagement with recursive learnings.	The learner internalizes and masters specialized, authentic visual arts language, practices, vocabulary, expertise, and knowledge through sustained, intense engagement with recursive learnings in multiple contexts.
The learner develops efficiency, accuracy, and fluency in targeted recursive learnings.	The learner develops increasing efficiency, accuracy, and fluency in targeted learnings through experience and over time.	The learner is a mature, full member of a visual arts learning community. The learner integrates and applies detailed knowing and mastery of visual arts learnings in own work, in independent areas of inquiry, and in understanding the work of others.

Signposts for Transformation of Learning in the Visual Arts

The following table shows the growth of the *transformation* dimension of learning in the visual arts at three points in time. At each signpost, the dimension of transformation across and within essential learning areas becomes increasingly complex and sophisticated, and integrates understandings from previous signposts.

Three Signposts for Transformation of Learning in the Visual Arts		
Signpost 1	*Signpost 2*	*Signpost 3*
The learner synthesizes and applies new learnings for current needs and uses and to make choices and decisions.	The learner synthesizes and applies learnings for new self-directed learning goals and initiatives.	The learner synthesizes and applies learnings in flexible and adaptive ways for new and emerging needs and uses and to make independent, informed choices and decisions.
The learner develops strategies for critical observation, reflection, and dialogue to identify own and others' assumptions, influences, values, and beliefs.	The learner uses critical reflection and dialogue to analyze, interrogate, challenge, reconsider, shift, and develop a range of assumptions, influences, preferences, interpretations, and learnings.	The learner uses critical reflection to re-examine, build, and rebuild frames of reference. The learner experiences deep shifts in thought, feeling, and/or actions.

Three Signposts for Transformation of Learning in the Visual Arts		
Signpost 1	*Signpost 2*	*Signpost 3*
The learner develops new perspectives and new ways of seeing and knowing the world.	The learner integrates new perspectives and new ways of seeing and knowing the world for learning and relationships.	The learner develops awareness that understandings are always growing and shifting. The learner uses new perspectives and new ways of knowing the world to inform action and agency and to alter own way of being in the world.
The learner becomes conscious of personal, social, and artistic identity.	The learner explores personal, social, and artistic identity and roles, and reflects and acts on beliefs and actions.	The learner's (for now) personal, social, and artistic identity informs own choices, actions, roles, and assumed positions, and informs others' perceptions of the learner.
The learner develops strategies to deal with challenges, to solve problems, and to act on critical reflection for action and agency.	The learner draws from a range of strategies, choices, and critical reflection for own decision making and problem solving to direct own learning, to consider alternatives, and for individual and collective agency.	The learner seeks and initiates new opportunities for critical reflection, action, and learning. The learner applies detailed knowledge and mastery of visual arts learnings to independent areas of inquiry, to own and others' work, and to inform future learning.
The learner develops awareness that one's behaviour, attitudes, and values can have an effect on others. The learner recognizes and respects different perspectives, world views, and cultures.	The learner shares in the experiences and cultures of others, values different perspectives, world views, and cultures, and uses new perspectives to inform learning and action.	The learner uses cultural competencies to be a change agent for new possibilities and to make a positive difference in school and larger communities.
The learner communicates and builds connections between and among different cultures and communities through the visual arts.	The learner builds on new experiences to strengthen communication and connections between and among cultures and communities through the visual arts.	The learner is a full, mature member of a diverse, knowledgeable, and competent visual arts community.

Using the Signposts for Breadth, Depth, and Transformation

At each grade, the recursive learnings are developed, consolidated, elaborated, recombined, and reinvested in new ways and in different contexts with increasing breadth, depth, and transformation.

The following table suggests possible ways to describe visual arts learning growth from the beginning of Grade 9 to the completion of Grade 12.

Learning Signposts for Breadth, Depth, and Transformation (Grades 9 to 12 Visual Arts)			
Grade 9	*Grade 10*	*Grade 11*	*Grade 12*
Signpost 1	Signposts 1 and 2	Signposts 2 and 3	Signpost 3
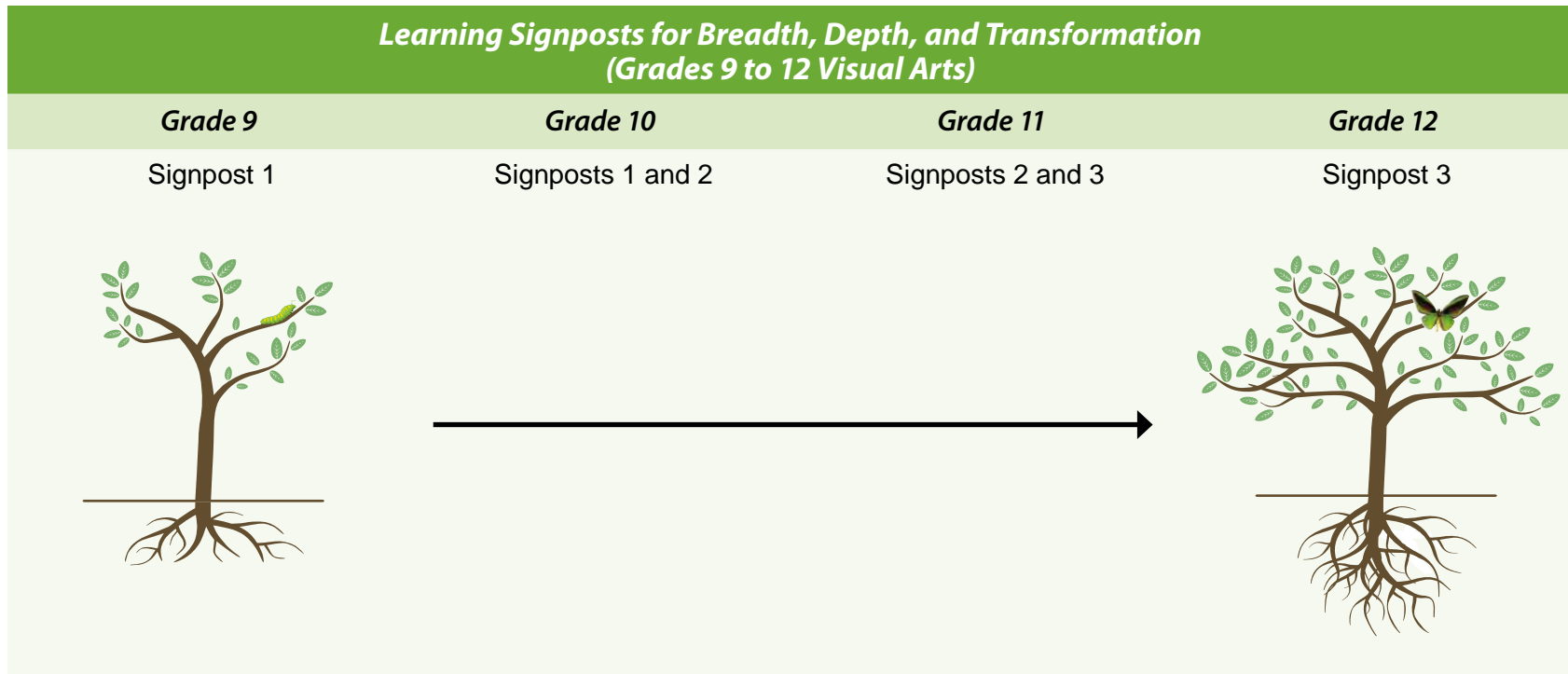
Illustration of Possible Relationships: Breadth, Depth, and Transformation

The learning signposts for breadth, depth, and transformation of learning are intended to be flexible rather than fixed markers, depending on context of use. Breadth, depth, and transformation are interrelated, but may develop in a variety of ways and at different points in time.

For example, at one point in time, a Grade 10 learner may reach signpost 1 for both breadth and depth of learning in the visual arts, as shown below.
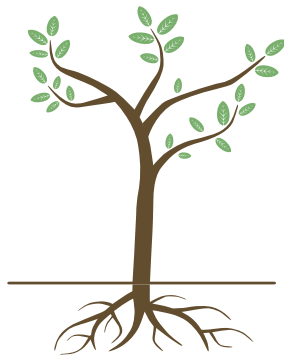
At another point in time, with increased opportunities for extending breadth of learning, the same Grade 10 learner could reach signpost 2 or 3 for breadth, but remain at signpost 1 for depth, as shown in the following illustration.
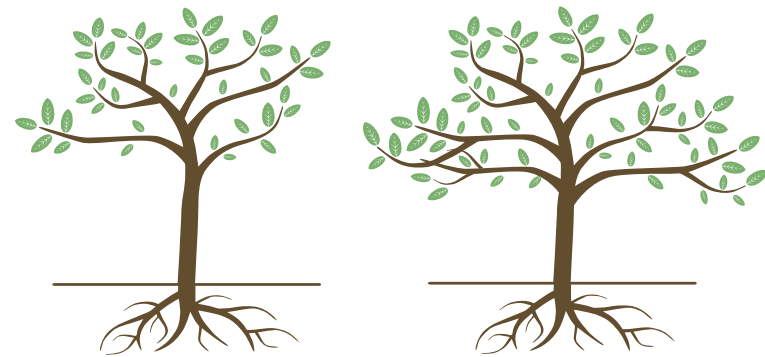
The learner could, similarly, demonstrate learning growth in the three dimensions of breadth, depth, and transformation at different points in time and in different combinations, as illustrated by the network of potential connections below.
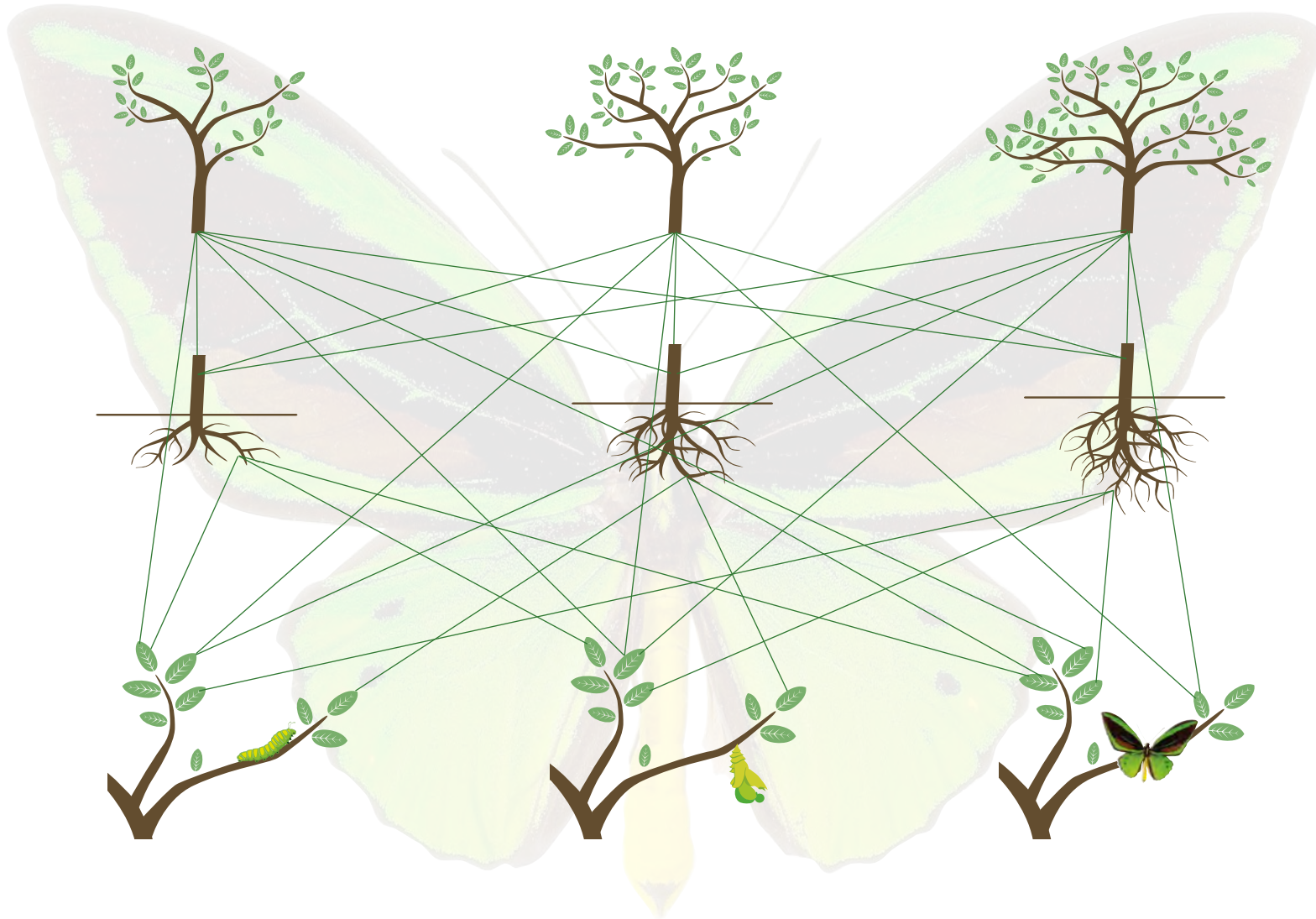
Glossary

GLOSSARY

The following terms are provided for clarification and understanding of selected terminology used in Manitoba's Grades 9 to 12 visual arts curriculum and resources. These terms are not intended to be exhaustive. Educators are encouraged to consult the recommended visual arts resources for additional and alternative terminology.

affordances
Opportunities and/or possibilities for individual action and agency (Chemero; Ovens and Godber; Withagen et al.).

analogous colours
Colours located next to one another on the colour wheel (e.g., blue and violet, orange and red).

art forms
Broad categories of art (e.g., visual art, dance, dramatic arts, music); classifications of action and materials by which an artwork is made (e.g., printmaking, sculpture, drawing).

artist statement
A concise, written or spoken summary of an artist's intentions, materials, processes, influences, background, and/or reasons for making an artwork; what an artist would like a viewer to know about his or her art.

art style
The qualities of an artwork that indicate its author or context (e.g., time, place, culture, art media and technique, situation, ideology, group of artists); recognized art styles include abstraction, impressionism, expressionism, realism, and so on.

art tradition
The cultural context in which art is made or used.

asymmetrical balance
Balance in an asymmetrical composition that may be achieved by creating equal visual weight or effect between different parts or elements of a composition (e.g., a large, blue square on one side of an image, balanced by a pair of small, bright red circles on the other side).

asymmetry
The elements or parts of a composition that are different or unequal in size, shape, and/or position compared to other elements or parts; differing design of image on one half or side of a composition from that of the other half or side.

background
The area in a composition that appears to be behind the subject; the elements in the composition that appear to be furthest from the viewer.

balance
A principle of design concerned with the balance of visual weight carried by elements in an artwork; created when visual elements are symmetrically or asymmetrically arranged to produce the effect of equal visual weight or importance, or harmonious design and/or proportion, by offsetting or balancing position, shape, colour, lightness, and darkness.

collage
An art form using various and multiple media (e.g., fabric, organic materials, found objects, photographs, newspapers, printed text, illustrations, digital media, painted or drawn areas) arranged on a flat surface.

colour

The visual effect caused by the reflection or absorption of a specific wavelength of light; an element of design consisting of the properties of hue, value, intensity, and temperature; the process of mixing, adding, and balancing hues in a composition.

colour intensity

Intensity of colour that results from using a pure (unmixed) hue, using saturated (undiluted) colour, or from placing a colour next to its complementary colour.

colour wheel

The circular arrangement of pure hues, based on how the paint pigments of primary colours mix to produce secondary colours (red, violet, blue, green, yellow, orange), and may also include tertiary colours. (See also **primary colours**, **secondary colours**, and **tertiary colours**.)

competency

Consists of
more than just knowledge and skills. Competency is the complex "know act" that encompasses the ongoing development of an integrated set of knowledge, skills, attitudes, and judgments required in a variety of different and complex situations, contexts and environments. It involves the ability to meet complex demands, by drawing on and mobilising psychosocial resources (including skills and attitudes) in a particular context. Competencies involve a mobilisation of cognitive and practical skills, creative abilities and other psychosocial resources such as attitudes, motivation and values. (OECD 4)

complementary colours

Colours located opposite from one another on the colour wheel (e.g., red and green, orange and blue); colours that appear to intensify each other when juxtaposed.

contour line

A line that describes and defines the edges, ridges, or outline of a subject, shape, or form.

contrast

A principle of design that provides emphasis, visual interest, and effect through juxtaposition of marked differences of one or more elements of design (e.g., colour, shape, lightness, darkness) and a variety of differing elements in a composition.

cool colours

Colours associated with water or ice (e.g., blue, green); colours containing blue; colours that appear to recede in comparison with warmer colours. (See also **warm colours**.)

creative process

The ongoing process of exploring, generating, selecting, developing, refining, reflecting, and communicating ideas in and through art. (The creative process can apply to any domain, but here the focus is on visual art.)

cross-contour lines

Horizontal and/or vertical lines that move across a subject to suggest form and volume.

cross-hatching

A technique using two or more crossed sets of repeated parallel lines to create darker value, texture, and/or pattern in a drawing.

curate

Performing the work of a curator; the work done in a gallery or museum to select artwork or artifacts, plan exhibitions, and create displays for public viewing.

depiction

The process of making a representation of a subject, or communicating an idea visually; a representation of a concept or subject in visual form.

depth

The distance from front to back of a three-dimensional artwork; an imaginary measurement from the viewer's eye into the implied space created within two-dimensional (flat) artwork; an illusion of depth created by using perspective, overlapping forms, scale, colour, and placement of elements within a composition.

elements of design

Visual, tactile, and sensory parts of a composition, including appropriated elements (e.g., elements appropriated from other artworks, photographs, advertisements, consumer culture, television, the Internet, books, media, historical documents); expressive elements (e.g., manipulation, transformation, or representation of time, space, and other elements); performative elements; sensory elements (e.g., sight, smell, hearing, touch); multi-modal and hybrid elements (e.g., combinations of still images, moving images, print text, light sources, digital media, found objects, sound, scent, and others); local, regional, cultural, social, economic, religious, spiritual, digital, and other emerging elements; and line, colour, value, texture, shape, form, and space.

everyday creativity

Expressions of originality and meaningfulness in creative product and process in the activities of everyday life, including work and leisure (Richards).

focal point

A principle of design or part of a composition on which a viewer's attention is focused; created by using elements such as contrast, directional lines, the unusual or unexpected, isolation, convergence, location, recognizable subjects, and so on.

foreground

What appears to be in front of other elements in a composition and attracts attention first; the elements that appear to be closest to the viewer; the area in a landscape composition that is often closest to the bottom of the picture plane.

form

An element of design referring to the properties of a three-dimensional object, a geometric solid (e.g., sphere, cube, rectangular prism, cone, pyramid), or an organic form. (See also **art form**.)

found objects

Everyday and non-standard objects used to create artwork.

geometric shape

A regular, two-dimensional (flat), enclosed area on geometric figures (e.g., square, triangle, rectangle, circle, octagon).

hatching

Repeated, closely spaced parallel lines used to create value, texture, and/or shading in a drawing.

hue

Any colour in the light spectrum in its pure state.

implied line

A row or column of distinct elements; a linear pattern that creates a path for the eye to follow through a visual field.

intensity

The brightness or dullness of a pure colour or hue.

line

An element of design; a mark made by pulling a drawing tool (e.g., pencil) across a surface; a representation of the edges or contours of a subject.

line character

The qualities of a line (e.g., direction, fluidity, thickness, straightness, brokenness, colour). Variations in line quality can add interest to a drawing and convey information and emotion (e.g., a jagged contour line may convey that the subject is furry, while a fluid line can indicate a calm mood).

line weight

The heaviness or lightness of a line; can refer to the importance of a line (i.e., how much it stands out in a composition). A line's weight (how much it is noticed) depends on its thickness, blackness (or brightness of colour), or active (scribbled) character.

media

The plural form of art medium; materials used to create an artwork (e.g., paint, clay, paper, fabric, charcoal, organic and found materials). (See also **mixed media** and **multimedia**.)

media arts

Arts that involve communication technologies such as film, video, audio, digital, satellite, television, radio, the Internet, graphic communications, interactive and mobile technologies, video games, animation, and emerging technologies.

medium

The singular form of two- or three-dimensional art materials or media used to create artwork.

middle ground

The area in a composition that appears to be between the foreground and the background; the elements that appear to be in the middle distance in the image.

mixed media

The variety of materials or substances (e.g., paint, collage) used within one artwork. (See also **media** and **multimedia**.)

monochromatic

Having one colour. Variation is achieved by diluting the colour, or mixing tints and/or shades, to achieve lighter and darker values of the same hue.

mosaic

Artwork created with small pieces of media (e.g., paper, tile, glass, beads, coloured stones, found objects).

multimedia

The variety of media used in domains such as electronics, technologies, video, recorded music, and so on. (See also **media** and **mixed media**.)

negative shape

Areas around and between parts of a two-dimensional subject (e.g., the triangular shapes created between the spokes of a drawing of a bicycle). Negative space and negative shape are often used interchangeably; however, negative shapes are two-dimensional, while negative spaces may include both two- and three-dimensional forms.

negative space

Areas surrounding or enclosed by a subject (e.g., the spaces between and around the branches of a tree).

organic shape

An object or a representation with irregular, free-flowing, or ovoid contours; often a natural shape (e.g., a leaf, a puddle).

pattern

A principle of design in which one or more elements are sequentially repeated (e.g., a row of geometric shapes, a patchwork of alternating colours).

picture plane

The actual surface (e.g., paper, canvas) used for a representational two-dimensional artwork.

plus-ing

"In collaborative idea generation, the act of accepting any idea and adding to it . . . ." (Kelly 321).

positive shape

An enclosed area that represents a two-dimensional subject rather than its surrounding area (e.g., the circular shape of a pizza, rather than the triangular shape left by a missing slice). Positive shape and positive space are often used interchangeably; however, positive space is more inclusive, as it includes both two- and three-dimensional forms.

positive space

A two- or three-dimensional shape or form that represents a subject rather than its surrounding space (e.g., the branches of a tree, rather than the spaces between the branches). Positive shape and positive space are often used interchangeably; however, positive space is more inclusive, as it includes both two- and three-dimensional forms.

primary colours

The three colours from which other colours may be mixed: red, yellow, and blue; cannot be created by mixing other colours. Electronic media may use other systems (e.g., cyan blue, magenta, yellow, and black [CMYK]).

principles of design

Schema by which elements in artwork are planned, organized, and analyzed. Postmodern art principles include appropriation, juxtaposition, recontextualization, layering, interaction of text and image, hybridity, gazing, representing, and other overlapping and emerging hybrids of visual form and conceptual artmaking strategies (Gude, "Postmodern Principles"). Modernist principles of design include harmony, variety, balance, contrast, proportion, emphasis and focal point, unity, repetition, pattern and rhythm, and movement.

repetition

A principle of design in which one or more elements in a composition are repeated to create unity in the artwork.

secondary colours

Colours that can be made by mixing two primary colours (e.g., yellow + red = orange; red + blue = violet; yellow + blue = green).

shade

Black (or another neutral dark value) added to a colour to produce a darker value of the same hue (e.g., blue + black = dark blue); to add darker values or shadows to an area of a composition (e.g., adding cross-hatching in a drawing).

shape

An element of design; the two-dimensional, enclosed area defined and described by elements such as colour, value, line, and/or texture. Two-dimensional shapes may be representations of geometric objects (e.g., square, triangle, circle, octagon) or organic objects with irregular or varying contours (e.g., leaf, puddle).

space

An element of design; the area or depth of field suggested in an image (e.g., the space suggested in a landscape painting as a result of the use of linear perspective, colour, overlapping forms, scale); the area around, between, above, below, and contained within images or elements of an artwork.

symmetry

A mirror image; balance or repetition of one part of a form, image, or composition to another.

tertiary colours

Colours derived from mixing two primary colours unequally, equivalent to mixing a primary colour with a secondary colour (e.g., blue-green, red-violet).

texture

An element of design; tactile quality, or how a material feels to the touch (e.g., bumpy, furry, smooth); marks made to represent the surface quality of a subject (e.g., using repeated pencil marks to indicate fur); recreating a surface quality by adding three-dimensional materials (e.g., textured paint, tactile collage materials).

texture character

The quality of a texture (e.g., furry, smooth, bumpy, spiky).

thumbnail sketch

A small, quick drawing used to describe an idea or a gesture, or to plan a composition.

tint

White added to a colour to produce a lighter value of the same hue (e.g., white + blue = light blue).

tone

Black and white (grey) added to a pure hue.

unity

A principle of design; created when elements are arranged to give an artwork the feeling of coherence, integrity, wholeness, and oneness.

value

The lightness or darkness of a colour or hue.

variety

A principle of design concerned with providing contrast, or interrupting a predictable placement or pattern; used to create tension or visual interest.

visual art

A creative work experienced visually (e.g., painting, drawing, photograph); may also be tactile (e.g., sculpture, collage), or include multimedia or drama (e.g., installation, performance art).

visual art tools

Items used to apply and manipulate art media. Artmaking may require a wide variety of tools (e.g., paintbrushes for painting, carving tools for relief printmaking, hammers and other woodworking tools for sculpture, computer software for graphic design).
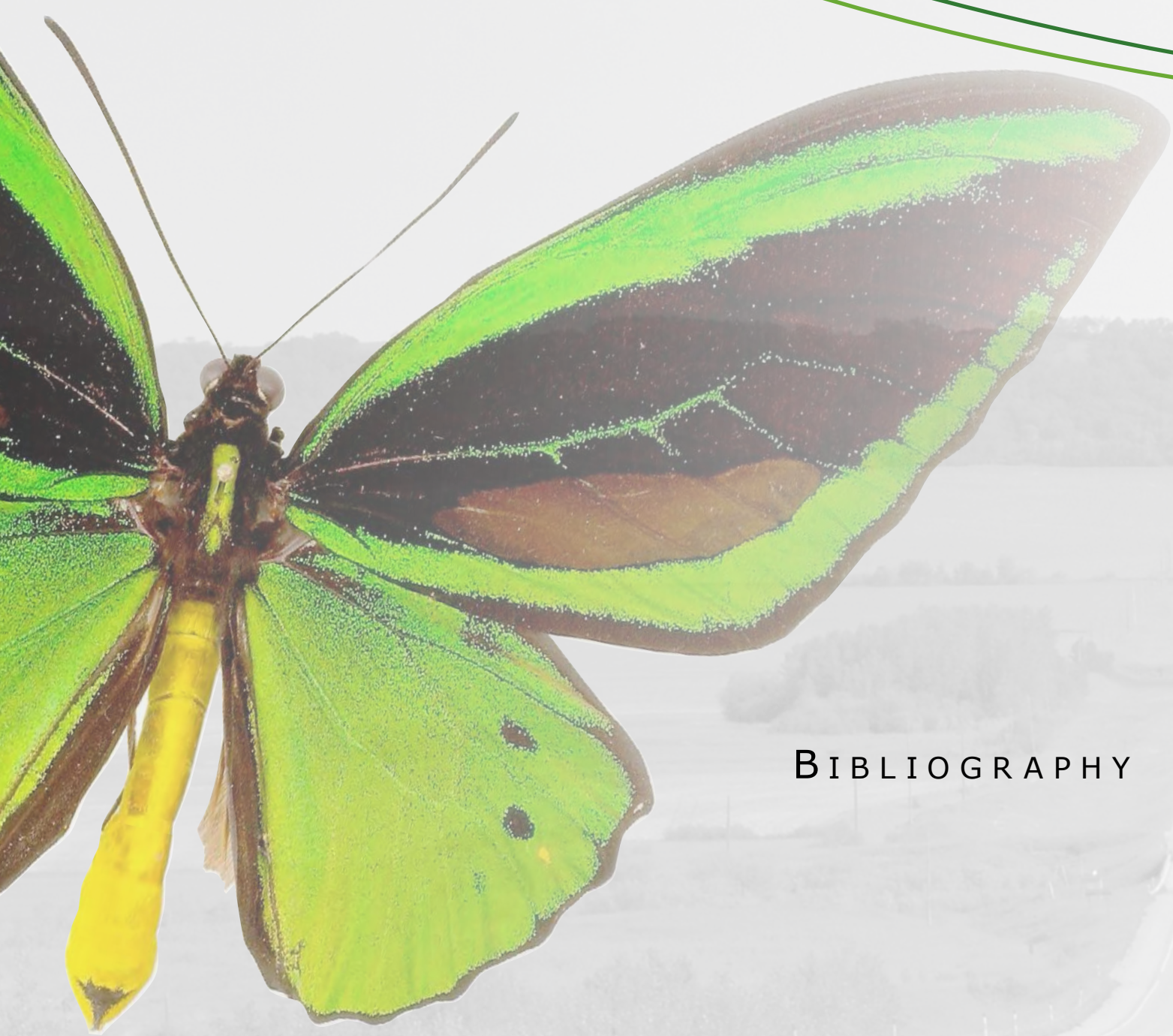
visual balance

See **balance**.

volume

The space within a three-dimensional form or a solid.

warm colours

Colours associated with heat or fire; colours containing yellow, orange, and red; colours that appear to recede in comparison to warm colours. (See also **cool colours**.)

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