



The Government of the Republic of Trinidad and Tobago  
**MINISTRY OF EDUCATION**

# Visual And Performing Arts

## UPPER PRIMARY LEVEL

# **VISUAL ARTS**

## **TEACHER'S TRAINING MANUAL**



**CAC**  
Continuous Assessment Component  
2014/2015







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**MINISTRY OF EDUCATION**

# Visual And Performing Arts

**PRIMARY LEVEL - STANDARD FOUR**

## **VISUAL ARTS** **TEACHER'S MANUAL**

**CAC**

**Continuous Assessment Component**

**2014/2015**



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# **PART 1: INTRODUCTION**



# About this Manual

This *Teacher's Manual* has been created to provide support material for Standard Four teachers who are implementing the Continuous Assessment Component of the Secondary Entrance Examination.

**Part 1: Introduction** provides an orientation to the CAC programme; the goals and objectives of the CAC are also outlined; the programme of work for each term of the academic year is sequenced from week to week in an attempt to support teacher delivery of the Visual Arts content.

**Part 2: Teaching and Learning Strategies** suggests the basic steps to be followed as teachers plan and prepare for the delivery of the content.

**Part 3: Assessment Strategies** contains information on the approach and process of portfolio assessment for the Visual Arts CAC; advice is also given to teachers on how to use and apply the generic rubric to score students' final Visual Arts products. Suggestions are also included for adaptations of activities to cater for the needs of exceptional learners.

**Part 4: Useful Resources** includes lists of reference materials, web links and suggested art materials to be used by students for the activities of the programme. The Glossary and Appendices are also found in this section.

The Ministry of Education acknowledges the contributions of Visual Arts specialists Elsa Clarke, Cindy Quan Hong, Rhoda Gayadeen, Patrice King Newton, Nirmala Rampersad, Gail Cardinez, Zorida Baksh and George Dottin towards the completion of this teacher's manual. It is hoped that it will help to inspire teachers as they plan meaningful and engaging learning activities towards the improved overall performance of their students in standard four.

*"The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world".*

(Elliot W. Eisner)

# INTRODUCTION

Literature on contemporary educational research has revealed that children learn best through explorations of different modes of intelligences. The proposed Visual Arts activities target the varying learning modalities in two broad areas - sensory and manipulative skills development. These in turn foster the growth and development of student expressiveness; they cater to the innate drive, talent and creative spirit which each student possesses.

Creativity, as it relates to the classroom, goes well beyond the Visual Arts lessons and school projects. Many other skills are taught and learnt by all when one engages in Visual Arts. At its best, creativity in the classroom is about how a teacher captivates students and inspires them to learn. Not only do they learn to use the tools and apply the skills of art and design but they also learn to observe and analyse things carefully. They begin to discover new ways of communicating their thoughts and ideas; they express themselves *visually*, and they learn to recognise that discipline and perseverance are necessary for achievement not only in Visual Arts, but across all subject areas.

At the start of this program children will develop observational skills through drawing. They will look at still life; from their perspective and concept of lines they will draw the shapes of different objects. Colour and texture will also be introduced in drawing; they will learn how to shade and depict the form of objects. Through painting and imaginative composition, opportunities will be presented for them to make meaning and solve problems by experimenting and making discoveries with the use of their paint brushes, palettes and poster colours. These are but some of the tools and media which will inform student's procedural knowledge throughout the Continuous Assessment programme.

To develop the *know how* when creating something; to have the skills to accomplish various tasks; to know his or her own standard of achievement; to know what occurs in the creative process culminates into knowing what it is to experience something. Procedural knowledge is also about building technical knowledge which means that students need to master skills and techniques in order to make expressions possible and to create images that allows one to not only see what was imagined, but also to evaluate its effectiveness.

Progressively, exercises in Graphic Design and Illustrations or Colour Design will encourage students to share their unique and innovative ideas. Exposure to mixed media design and collage making will enhance students' motor skills development, while at the same time encourage them to recycle and use renewable textured items found in the environment. Other aesthetic compositions and projects in three-dimensional design will develop and reinforce students' understanding of how shapes and objects not only inform, but how they function within the environment or spaces within which they exist. Throughout this programme, all the techniques applied and practised as in printing and

pattern-making for example, will provide inventive learning opportunities for skills such as sequencing and ordering to be developed.

Art making at the primary level basically allows children to develop and use meta-cognitive skills; vicariously, by doing and making, they begin to make decisions, critically analyse and make judgements about their own work and process. Through art and design they are able to apply previous knowledge to new fundamental concepts all of which preclude aspects of their overall learning and life skills' development.

While students' basic artistic skills development forms the basis of this programme, integration of the Arts across the curriculum is also a major feature; by its implementation, it is supportive of the Continuous Assessment Component of the Secondary Entrance Examination. Rooted in the formative, the CAC is intended to provide greater opportunities for students' holistic growth in primary education. The Visual Arts component effectively allows for students' continuous assessment where feedback and the process approach to teaching and learning promotes inclusivity and equity among learners. From the suggested art lessons, students will be able to make connections across disciplines and in turn, their artistic experience will be enhanced by this interchange. Applications from Mathematics and English Language Arts for example, will enable students and teachers to find new ways of narrating, creating, expressing and informing not just their aesthetic response to Visual Arts, but many of the skills, knowledge and attitudes that this intervention seeks to address.

At the end of this programme, students' Visual Arts products or portfolio of work done will be used towards their final assessment. In keeping with authentic means of continuous assessment portfolios provide evidence of students' progress as they respond creatively to learning and experience. The pieces within the Visual Arts portfolio will therefore not only record and describe *what* students did, but *how* they arrived at their final products based on specified art making criteria: Craftsmanship, Design/Composition and Originality.

*Under the Craftsmanship criterion, Students' Efforts* in terms of how well they are able to use and manage their class time to produce neat and finished products will also be judged. These observable aspects or criteria for marking will provide accurate and sufficient representation of both the means and products of artistic inquiry by the end of the programme.



## Goals of the Visual Arts Continuous Assessment Component

By the end of this programme, it is hoped that students would:

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

To conduct the Visual Arts lessons with these projections in mind is to allow students the opportunity to explore their own minds and bodies and the materials around them. As they work, they will find that their minds, bodies and materials would also change and as agents of that change, they will inevitably change themselves. They will find out things about themselves as individuals – where they come from, how they co-exist with their peers and the spaces around them. Students may also pick up (or create) clues about where they might be heading. Making and doing art gives students the vocabulary and sensibility to access and demystify different things. They may find a sense of inner satisfaction and confidence and may even come out of the process feeling equipped with a will and an ability to do more or approach things differently.

This programme of work places emphasis on developing the affect in students. At the end of the programme they will be judged on the quality or standard of their overall output or **Effort. Designing** in art shows how well the student comprehends, plans, takes and follows given instructions. **Composition** in visual arts teaches children about the basic elements and principles and how to use them to produce aesthetically pleasing work. As opportunities are presented for personal expression and the development of ideas or themes, the kinds of innovation and inventiveness displayed in their work is characteristic of **Originality**.

## VISUAL ARTS LEARNING OUTCOME

- To develop an appreciation for art and design
- To discover and find new or different ways of expressing oneself through art and design

# GENERAL CURRICULUM OBJECTIVES

At the end of the programme students will:

- PSYCHOMOTOR:** Demonstrate a degree of physical skill acquisition through manipulation of media and tools.
- COGNITIVE:** Develop creative and critical thinking skills such as understanding, applying, analysing, evaluating, problem solving, discrimination, decision making and risk taking.
- AFFECTIVE:** Share materials and cooperate with each other.  
Respect each other's opinion and artwork by listening and being tolerant.  
Develop a sense of responsibility in taking care of tools, materials and artwork.

## Orientation to the Programme

- This **teaching guide** remains the property of the Ministry of Education (MOE) and each teacher of the examination class(es) of each school will be provided with a copy.
- ALL Standard Four teachers will be required to participate in **hands on** training sessions beginning at the start of academic year, Term 1. Training will be an on-going, two-tiered process focusing primarily on **teachers' skills development** in the teaching and **assessing** of Visual Arts.
- Training sessions will focus on the practice of **formative assessment** and how to apply **the rubric** (Appendix ii) during the process of product evaluation for the CAC of the SEA.
- **Sample** lesson plans demonstrative of the skills, competencies and expected learning outcomes towards the final three (3) products (Table 2, p.22) will also be developed and made available for teachers' reference and guidance during the training sessions.
- A Product bank/toolkit will be developed for teachers' additional reference. Instructional resources such as a CD will be provided on the process of different art making activities.
- All resources and materials to be used in the production of final pieces (1-3) will be provided by the MOE to each student during Term 1.
- Each school will be assigned a Monitor who will be responsible for observing and reporting on the continuous assessment process from September to June.
- Sensitisation and training for Monitors, Principals, School Supervisors will also be conducted.
- Provisions for Home Schooled students, their parents and administrators will be made by the Curriculum Development Division regarding the CAC.



## Visual Arts Continuous Assessment Plan Standard Four

PROGRAMME OF WORK  
TERMS ONE -THREE

### Delivery Mode

- Teachers' Visual Arts lessons will be based on individual as well as group learning activities on the fundamental elements and principles of art and design viz. line, shape/form, value, colour, texture, space, balance, rhythm/ movement, repetition/ pattern.
- Teachers will be required to expose students to different art making activities, using a variety of skills, techniques and media, thus catering to individual learning needs
- Teachers will be able to integrate Literacy and Numeracy skills into each lesson.
- Teachers will be able to monitor students' affective development by infusing HFLE objectives into each lesson.
- By photographing and displaying students at work, teachers will be able to infuse ICT into assessment and feedback practice.
- Each piece of artwork done will be used by the teacher to guide students through the process of formative assessment.
- Final assessment will be based on **a portfolio of three (3) pieces** of work done in Drawing, Graphic Design and Mixed Media. The student-made **portfolio folder** will also be marked.
- Portfolio sampling (evidence of work done) will then be used by Monitors to report on students' progress.

**FOCUS: DRAWING SKILLS**

By the end of Term 1, students should have:

**PSYCHOMOTOR:** manipulated drawing tools and materials to create images/drawings of objects from the environment

**COGNITIVE:** developed a greater awareness of the objects within their natural environment

**AFFECTIVE:** shared ideas and worked harmoniously in groups

	Suggested Sequence of Lesson topics	Student competencies/ areas of SKILL development	Student's PROCESS and OUTPUT (Criteria to be met)	Suggested ART MATERIALS and RESOURCES	Areas of Curriculum Integration	Suggested Teaching/ Learning Strategies
WEEKS 1 - 7	1. Observing and naming natural shapes-fruits  2. Use of art pencils to draw outlines or shapes of fruits  3. Use of crayons, chalk or oil pastels to colour drawings of outlines  4. Arranging and drawing compositions of two or more fruits with the use of art pencils  5. Shading or colouring the negative spaces around the fruits  6. Use of art pencils to shade light and dark areas seen on the fruits  7. Use of coloured pencils to draw and shade compositions of fruits	Drawing from Still Life  Observing shapes from nature  Making contour drawings  Shading objects  Defining and creating Texture  Use of Negative and positive space  Arranging Compositions	Use of a variety of lines  Use of shapes and space  Texture and shading  Overall life likeness of objects	Drawing pencils 3B White eraser Crayons or pastels coloured pencils Sketch pad pages (14" x 17") 2 selected fruits (same or differing in kind, size, shape, colour or texture)	Agricultural Science- Fruits  Science- Observing, Classifying  Mathematics- Shapes  Values Education- Healthy food choices	Teacher demonstrations  Modelling  Questioning  Responding  Conducting feedback sessions  Displaying completed drawings
WEEKS 8-9 PIECE 1 <b>Drawing (due at the end of November)</b>	8-9. Final <b>*Drawing composition</b> of at least two (2) fruits. Composition can be in shades of grey or in colour.					

## Term Two January – March

### FOCUS: GRAPHIC DESIGN SKILLS

By the end of Term 11, students should have:

**PSYCHOMOTOR:** manipulated different materials, tools and techniques to create designs on the basic elements and principles; used lines, shapes, colours and textures to express rhythm, movement and patterns

**COGNITIVE:** explored the creative, expressive and functional uses of lines, shapes, colour and textures to create form and to communicate meaning

**AFFECTIVE:** shared ideas and materials; worked harmoniously in groups

	Suggested Sequence of Lesson topics	Student competencies/ areas of SKILL development	Student's PROCESS and OUTPUT (Criteria to be met)	Suggested ART MATERIALS and RESOURCES	Areas of Curriculum Integration	Suggested Teaching/ Learning Strategies
WEEKS 1 - 6	1. Rhythmic lines 2. Creative lettering 3. Moving pictures 4. Paper folding 5. Shape and form generation 6. Resist painting	Shape and space relationships  Elements and principles of design  Three-Dimensional Design- simple origami  Surface design	Overall impact and uniqueness  Expressing ideas through variations of line  Neatness and accuracy in scoring and folding paper to make lines	Sketch pads, Pencils, Rulers, coloured pencils, Pictures from old magazines, White glue Copy paper  Paints, Paint brushes, Masking tape, Sponge	Music- Rhythm  Science- Movement  Math- Measuring	Teacher demonstrations  Modelling  Questioning  Responding  Teacher giving feedback
WEEKS 7-8 PIECE 2 <b>Portfolio Folder with a Cover design (due mid March)</b>	7-8. Making a *Portfolio folder and labeling the front cover with the student's first name and the subject title: "Visual Arts"  (The finished folder will now be used to store the Drawing (Piece 1) produced in Term 1.	Graphic Design - Lettering and Illustrations	Manipulation of different tools and media  Choice of colours and media  Legibility of font and print layout  Style and Function	1 sheet Bristol board (22.5" x 28.5")	Values Education- Concept of Self  ELA- Vocabulary Penmanship	Display of work done

## Term Three April-June

### FOCUS: MIXED MEDIA COMPOSITION SKILLS

By the end of Term 111, students should have:

**PSYCHOMOTOR:** manipulated a variety of tools and textured materials to create mixed media designs using different art making techniques

**COGNITIVE:** understood the steps involved in creating prints, paintings and collage based on a given theme

**AFFECTIVE:** shared ideas and materials; worked harmoniously in groups within a given time frame

	Suggested Sequence of Lesson topics	Student competencies/ areas of SKILL development	Student's PROCESS and OUTPUT (Criteria to be met)	Suggested ART MATERIALS and RESOURCES	Areas of Curriculum Integration	Suggested Teaching/ Learning Strategies
WEEKS 1-6	1. Nature collage 2. Texture rubbings – all over patterns 3. Printed repeat patterns 4. Printed landscape 5. Seascape paper collage 6. Fabric collage of people and faces	Sequencing thoughts and ideas  Understanding texture  Arranging colour compositions  Defining negative and positive spaces  Registering relief prints	Creative brushwork  Overall impact  Uniqueness  Development of a theme	Sketch pad paper (14" x 17") Paints, Paint brushes, Masking tape, Sponge, Found/natural materials/ objects from the environment – dried seeds, bark, leaves, shells, sand, string, yarn, fabric, felt, Kite paper, crepe paper, White glue, Paper board (8 1/2 x 11), Paper scissors, Poster paints, Paint brushes, Pencils, pens water	Science- The Natural environment; Natural and Man-made materials  Math- lines (straight, symmetrical, diagonal)  Social Studies- People and places  ELA Creative Writing	Teacher demonstrations  Modelling  Questioning  Responding  Brainstorming  Displaying finished pieces/ products
WEEKS 7-8 PIECE 3 Mixed Media (due in June)	7-8. Production of a *mixed media composition based on any given theme. Composition must utilize at least three (3) different types of materials, techniques or art making skills  (Note: The finished <b>mixed media composition</b> must then be inserted and kept in the Portfolio folder (Piece 2) produced in Term 2.	Using the elements of design -lines, shapes, colour, texture	Choice and arrangement of three (3) different types of media  Visual and <b>tactile</b> effects			

## REMINDERS TO TEACHERS AND ADMINISTRATORS:

- Each student's Final Piece 1 (**\*Drawing**), Piece 2, (**\*Portfolio folder**) and Piece 3 (**\*Mixed Media Composition**) (Table 1), MUST be scored by the class teacher according to the rubric provided (Appendix ii).
- Mark sheets (Appendix iii) should to be filled in by the class teacher of each examination class by the end of WEEK NINE (9) of each term.
- Principal's signature and school stamp must be affixed to the Mark sheet BEFORE uploading the final scores for each student by the end of TERM THREE (3).
- Students' products - Piece 1 (**\*Drawing**), and Piece 3 (**\*Mixed Media Composition**) MUST **both** be carefully inserted and kept inside of Piece 2 the (**\*Portfolio folder**) before being sent to the Ministry of Education to be forwarded to CXC for moderation.





## Part 2: TEACHING AND LEARNING STRATEGIES



# PLANNING FOR INSTRUCTION

*“In times of change, learners inherit the Earth, while the learned find themselves beautifully equipped to deal with a world that no longer exists.” Eric Hoffer*

The CAC initiative is intended to provide a developmental strategy to improve student performance in Visual Arts. The information contained in this training manual is prescriptive. It provides basic steps and guidelines that can assist the teacher in the delivery of the proposed Visual Arts activities though teachers’ own artistic or cultural skills and interests are highly encouraged. The constructivist teacher in this context is well poised to use the Arts as an educational tool so that renewed ways of engaging students in their love for learning will be fostered from teaching the subject. How lessons in Visual Arts are taught invariably inform assessment practice; the formative approach through this continuous assessment component is therefore a strong feature of the programme.

The methodology focuses on the inquiry and discovery approaches to creativity and imagination. Each activity will be hands-on and interactive. All of the activities are developmental, moving from the simple to the complex. Students will be exposed to Visual Arts activities using the process and product approach. The programme should be implemented in a student-centre mode of instructional delivery which caters for the inclusion of all learners.

## **Nature of the Learner**

- Children are frequently able to integrate the worlds of imagination, reality and fantasy in their artistic creations.
- Children’s understanding of how parts of the real world function can be seen in their artwork.
- Children progress through stages of development (Piaget; 1999), they grow and develop in generally predictable ways sometimes with extensive variations within a stage.
- The materials of art are sensory, concrete and manipulative allowing for the varying developmental stages of children.
- Children generally utilize visual perception and visual language as they progress through the stages of development.
- Children possess a continually widening intellectual range.
- Children have become more socially aware and sensitive to peer opinion.



**Part 3:**  
**ASSESSMENT STRATEGIES**

# ASSESSMENT OF FINAL PRODUCTS

## PORTFOLIO ASSESSMENT APPROACH

The Continuous Assessment Component for Visual Arts is based on a *production portfolio* demonstrative of the creative and artistic development of students over the period of three (3) terms, approximately nine (9) months from September to June. Three (3) final portfolio products focussing on the different domains of Visual Arts study will be used to assess students' performance. Portfolio assessment in this context will also provide evidence of students' expressive learning: personal involvement, interests, strengths, limitations and commitment. The art works produced will show students' ideas and working process as reflected and revealed in actual drawings, paintings and designs.

### AUTHENTIC ASSESSMENT OF STUDENTS' WORK

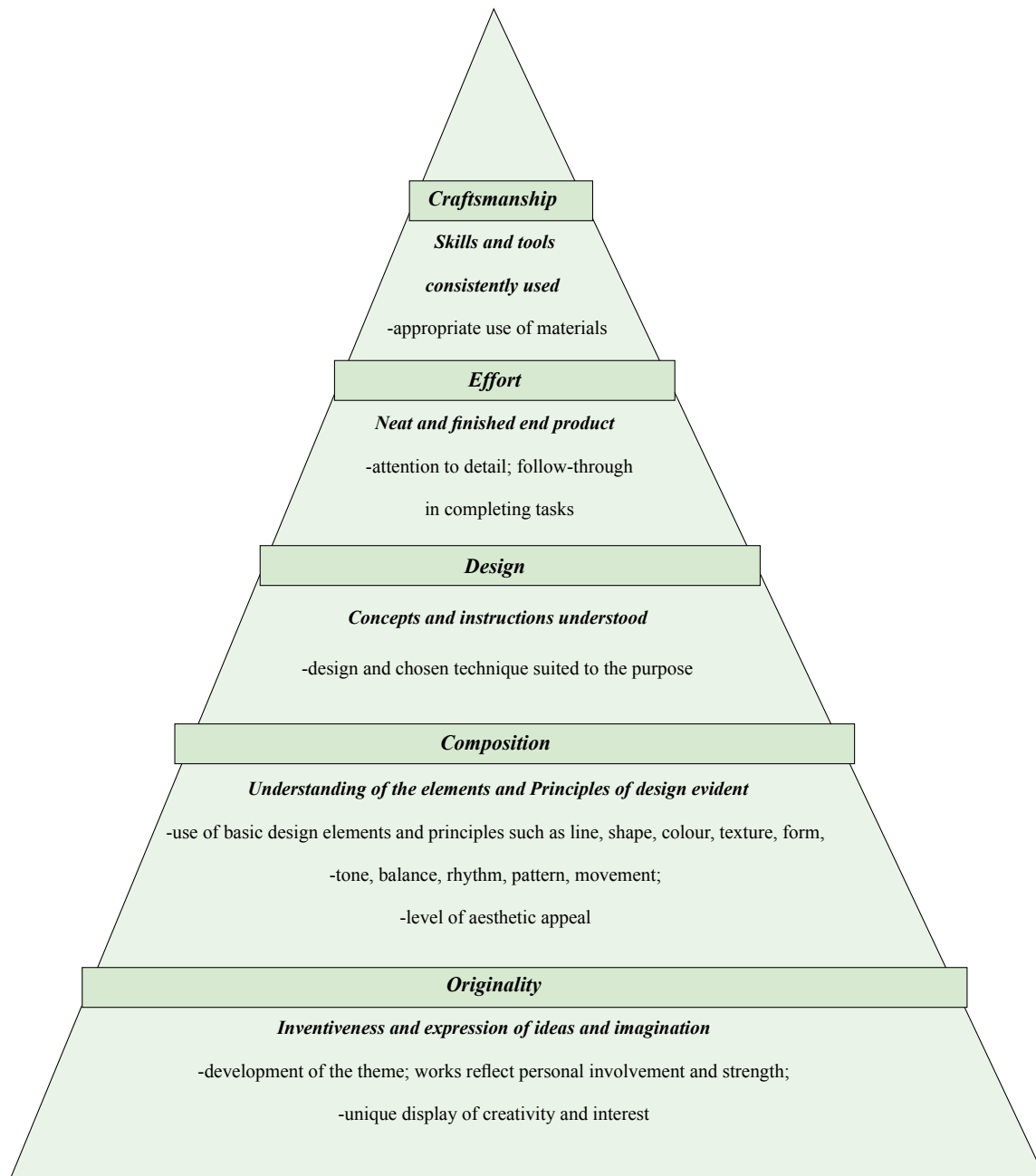
An assessment is authentic when it involves students in tasks that are worthwhile, significant and meaningful. Such assessment appears as learning activities, involve conceptual and higher order thinking skills and inter-relate several different forms of knowledge. Assessment in the Visual Arts takes place at three (3) levels:

- as the student engages in the creative process of making art (when they display that they "know how" to do or create something and that they have the skills to accomplish set tasks)
- when the artwork is "finished" and displayed
- while oral or written personal responses to artworks (critiquing and reflective writing) are made

Before scoring students' final products teachers should therefore provide ample opportunities for students' display of skills' development during the process of art making in each of the content areas as outlined in the suggested programme of work to be done over the three (3) terms in standard four (Table 1). The process of formative assessment should obtain throughout the entire period of portfolio production where teacher feedback is timely and contributory to students' continued best efforts towards their final pieces. When assessment is applied in this way, the basis for judging students' works is made explicit. Standard setting rather than standard testing is characteristic of authentic assessment and the process- to -product approach invariably informs the design and development of the rubric for scoring.

## Assessment Instrument for the Visual Arts CAC

**SCORING RUBRIC** - One (1) **generic** or holistic rubric (criteria for marking) will be used by the teacher to score each of the student's three (3) final products out of a total score of 20 – (See rubric Appendix (ii)). The allocation of scores will be based on students' skills, competencies and process development during the period of continuous assessment September – June. Students will be marked on their display of SKILLS, KNOWLEDGE and ATTITUDES as evidenced by each art making activity. Specifically, marks will be awarded for each final product: Piece 1, 2, and 3 as follows:



## Use and Application of the Rubric for the CAC

Authentic assessment requires the construction of alternative assessment items which focus on student performance: observable evidence of what students **know** and **can do**. Authentic learning in art implies purposeful, meaningful application of relevant information, as opposed to the acquiring of factual knowledge for its own sake. It also implies changes in curricula practices in the assessment process. The rubric's design is based on the following key factors consistent with assessing expressive or formative ways of learning:

- Goals and objectives of the programme are diverse; students reflect divergent learning styles
- **Making** and **doing** are the dominant modes of instruction
- Varied problem finding and solving are desired behaviours and
- Evidence of achievement occurs mainly in products that meld both focal and procedural knowledge

### Transferability of Learning and Variety

Art as an expressive activity encourages students to use multiple approaches to visual problem solving and to respond to their own visual work and the work of others in highly personal and unique ways. Whether the product is in Drawing, Painting, Graphic Design, or combinations of such disciplines, all outcomes however, become equal in their instructional value. This equality is due mostly to transferability which occurs when the major goal of the activity is the creation of a new concept rather than mere knowledge of a concept.

Art instruction is multifaceted; the process involves:

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

A more holistic look at student's **progress over time** is therefore crucial when applying the rubric to products created over the three terms. If possible, Principals and teachers should try to adopt and facilitate a cooperative effort when scoring final products at the school or district level especially if only one (1) Standard Four class exists.

## Spread of Scores

The rubric's design and development features scoring procedures that focus on defined tasks and provides for a range of points for scoring each task; it provides a process for making a scoring decision that rank orders the performance being evaluated. The scale used is criterion referenced; reaching levels of performance commensurate with what the student should be able to do at the Standard Four, upper primary level.

The rubric's scoring further describes four levels of performance a student might be expected to attain relative to five desired standards of achievement based on the main observable aspects of the products being assessed: **Craftsmanship, Effort, Design, Composition and Originality.**

On a 4-point scale, where the quality of a product would receive a maximum score of 4, another of inadequate standard would receive a minimum score of 0. A score of 3 would be given to works considered to be average, but not as strong as a 4 and a score of 2 would be given to works on the lower side but not as weak as a 1.

## ADVICE TO TEACHERS

Please ensure sufficient time for each task or section of the lessons.

- Be methodical in planning each activity. Go from step to step.
- Prepare for distribution of materials well in advance of the lesson.
- Avoid showing finished products as set induction.
- Encourage students to display their work at the end of the class.
- Create and project digital images (where possible) of students at work at the end of each lesson.
- Use student's work and process as examples of skill acquisition and display of positive values and attitudes throughout the duration of the lesson or when recapping during the closure.
- Encourage students to write about their process and share journal entries with each other as follow up lessons. Statements can be written at the back of the finished piece.
- Cleaning up and stowing away of art materials should be shared responsibilities which are conducted within the specified time or duration of the lesson; enough time must be allocated for developing the affect among students.
- Encourage fellow colleagues to view finished products and to discuss teacher/ student processes; make suggestions and share ideas towards deeper integration across disciplines; feedback that is timely and specific is helpful in finding ways to improve future performance.

## Portfolio Products to be Assessed

Final assessment will be based on a **portfolio (folder) of each student's best three (3) pieces** of work done in the different Visual Arts content areas - Graphic Design, Drawing, Painting, Printmaking and Mixed Media, over the period September to June.

Teachers will be sensitised and provided with training on a phased or on-going basis to accommodate the implementation of the Visual Arts CAC of the SEA.

Sample lesson topics as well as suggested art materials to be utilised by students are listed for teachers' guidance in the programme of work for each term (See Table 1).

### VISUAL ARTS ASSESSMENT PLAN

Table 2

PIECE NO.	TEACHER TRAINING	TERM/ DUE DATE	OPTION	ACTIVITY/PRODUCT
1	Term 1- September	Term 1/ September – End of November	Drawing	<b>Drawing</b> of a composition of at least two (2) fruits. Composition can be in shades of grey or in colour.
2	Term 2- January	Term 2/ January -Mid March	Graphic Design	Create a <b>portfolio folder</b> to accommodate final products. <b>Front cover design</b> must include the student's first name and the title: "Visual Arts". Colour must be used.
3	Term 3- April	Term 3/ April-Mid June	Mixed Media	Produce a <b>mixed media composition</b> based on any theme. Composition must utilize at least three (3) different types of materials, techniques or art making skills



## IMPORTANT NOTES for Teachers and Principals

- Each student's portfolio folder **MUST** be kept at the school at ALL times. Students' registration numbers should be affixed securely to the top right hand corner at the back of each piece of artwork. Use the Label – Appendix (i).
- A maximum mark of twenty (20) will be awarded for each final product (Pieces 1-3) by the class teacher and submitted to the Principal and Supervisor assigned to the school **by** pre- determined dates to be communicated by the CDD.
- Students' products - Piece 1 (**Drawing**), and Piece 3 (**Mixed Media Composition**) **MUST** both be inserted and kept inside of Piece 2 the (**Portfolio folder**) before sending off to the Ministry of Education to be forwarded to CXC for moderation.
- Moderation of students' folders will be done by CXC no later than one month after submission.
- Prior to moderation, Principals will be responsible for the security and storage of ALL portfolios according to prescribed rules, regulations and guidelines of the examining body.

## Final Product Details

### Table 3

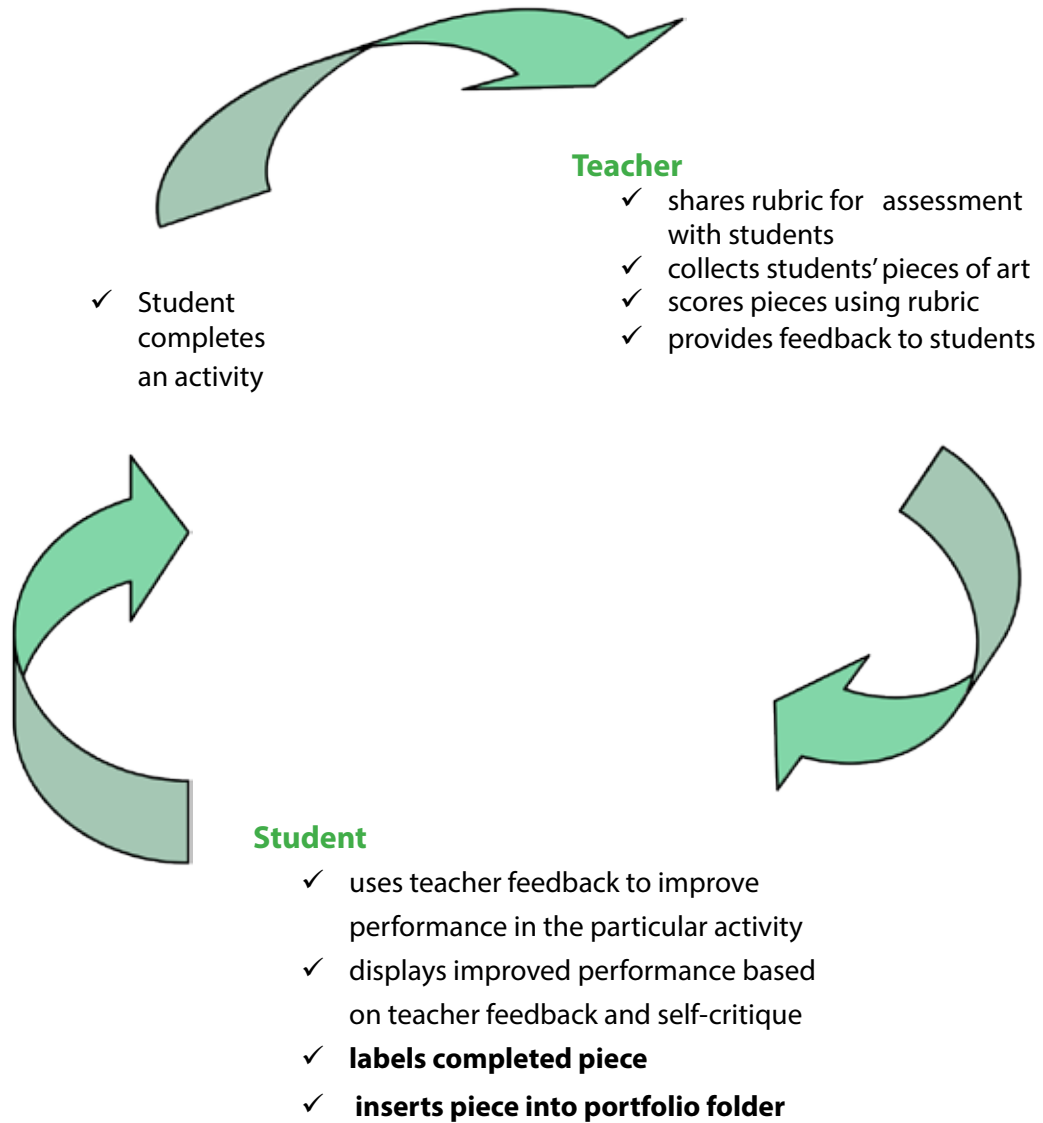
	Competencies/ areas of SKILL development	Student's PROCESS and OUTPUT (Criteria to be met)	Suggested ART MATERIALS and RESOURCES	Examples of ADAPTATIONS for special needs	Areas of Curriculum Integration
PIECE 1  Drawing of a composition of at least two (2) fruits. Composition can be in shades of grey or in colour.	Drawing from Still Life  Creating pleasing compositions  What are the elements of design?  How is shading done?  What is texture?	Observing natural objects-fruits  Use of a variety of lines,  Use of shapes and space  Creating texture, Depicting overall life likeness of objects	Drawing pencil - 3B  Coloured pencils  Sketch pad page (14" x 17")  2 selected fruits (same or differing in kind, size, shape, colour or texture)	Use of crayons, chalk or oil pastels to colour drawings from given outlines OR the use of points or dots (stippling) to create texture on given outlines	Agri Science-Local fruits  Values Education-  Healthy food choices
PIECE 2  Create a <b>portfolio folder</b> to accommodate final products. <b>Front cover design</b> must include the student's first name and the title: "Visual Arts". Colour must be used.	3-Dimensional Design  Graphic Design- Lettering and Illustrations  Painting and surface design  What does the front cover of my portfolio say about me or my art?	Neatness and accuracy in scoring and folding paper to make straight lines  Legibility of font and print layout  Overall impact and  <b>*Function of piece</b>	1 sheet Bristol board (22.5" x 28.5")  Pencils,  Rulers, pens, coloured pencils,  Paints,  Paint brushes	Use of simple shapes, or symbols to identify and name the student OR the use of illustrated letter forms to spell and describe the meaning of the subject: "Visual Arts"	Math-  Measuring  Shapes  ELA-  Penmanship  Values Education-  Concept of Self
PIECE 3  Produce a <b>mixed media composition</b> based on any theme. Composition must utilize at least three (3) different types of materials, techniques or art making skills	Collage making-  Arranging and  Composing  Gluing and sticking  Print and pattern making  How are rhythm, movement and repetition shown?	<b>*Development of a theme</b>  Choice and arrangement of three (3) different types of media and designs  Visual and tactile expressions	Found materials from the environment  White glue  Paper board (8.5" x 11")  Paper scissors  Poster paints  Paint brushes  Pencils, pens  water	Use one sentence to describe the composition's texture OR  Transform the piece into a collagraph and make an edition of (3) monoprints	Science-  Observing  Classifying  Man- made and natural materials  ELA-  Creative Writing

## Notes to teachers:

**\*Function:** The student-made Portfolio folder MUST be used to store the piece of Drawing (completed in Term 1) as well as the Mixed Media piece (to be completed in Term 111). Based on its expressed use and function, its size MUST therefore be *large enough to accommodate those pieces*. Given that the prescribed size of the sketchpad page (14" x 17") WILL be used for the Drawing, the large sheet of Bristol board (to be used for the folder) MUST therefore be carefully measured and folded by students to serve this function. Students should be guided and encouraged by their teachers *to solve the problem of creating their portfolio folders to fit their other two (2) final products* in keeping with formative ways of learning under the basic tenets of the constructivist approach to teaching.

**\*Development of a theme:** Formative Assessment *as and for* learning also allows students to take charge *of* their own learning. Within each classroom's context, teachers are therefore encouraged to allow maximum student input and participation during periods of Visual Arts instruction. Brainstorming of ideas on what to draw and paint for example would elicit the most desirable and suitable topics or themes for their compositions in Mixed Media, for example (Table 3 above refers).

## The assessment process is summarized below:



## HOW TO CRITIQUE OR ANALYSE A PIECE OF ART

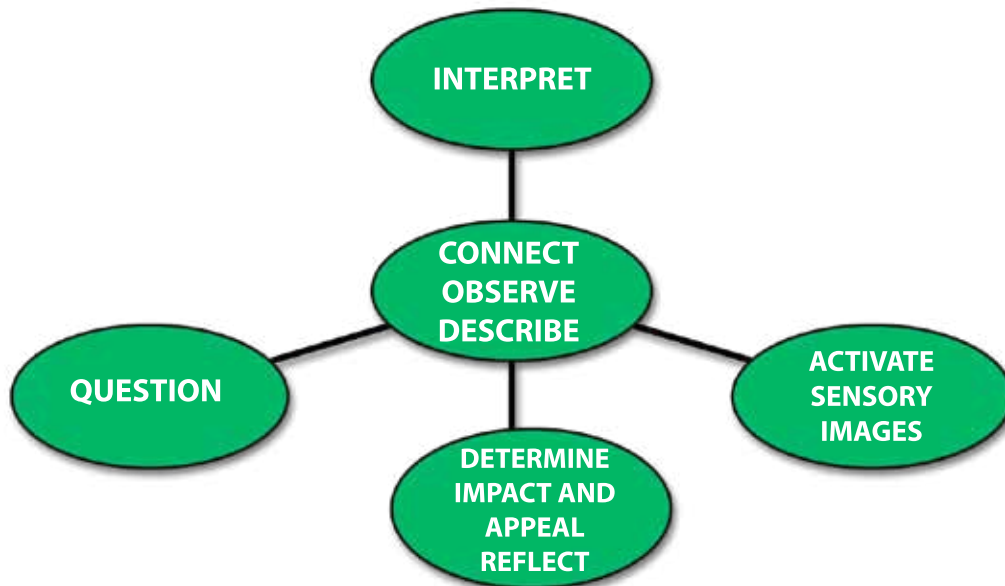
The art analysis process is initially presented in a linear process to students:

1. CONNECT
2. OBSERVE & DESCRIBE
3. INTERPRET
4. QUESTION
5. ACTIVATE SENSORY IMAGES
6. DETERMINE IMPORTANCE
7. REFLECT

**Conversations**  
&  
*Sharing*

will then take place  
among students

Once the strategies (1-7) have been taught, they will occur simultaneously as opposed to sequentially.



## Sample Evaluation Lesson Plan - Piece 1

**VISUAL ARTS CONTENT AREA:** Drawing from Still Life

**LESSON TOPIC:** Drawing of Fruits either in pencil (shades of grey) or in colour

**DURATION OF LESSON:** 90 minutes

**PREVIOUS KNOWLEDGE:** Students are generally very observant and aware of the objects within their natural environment. They would have learnt how to classify different groups of objects (such as fruits) according to size, shape, colour and texture during their Agricultural and Science lessons. Earlier lessons in Mathematics would have sensitized them to the regular and irregular shapes of objects.

### GENERAL OBJECTIVES:

By the end of this Visual Arts lesson students would have:

- Developed an appreciation for some of the natural and healthy objects found in their local environment
- observed carefully and made skilful drawings of natural objects using the basic elements of design
- displayed their drawings of natural objects and exchanged ideas on what they did to represent them

### SPECIFIC OBJECTIVES:

At the end of this lesson students will:

- Do a still life drawing of two chosen fruits using pencils either in shades of grey or in colour
- Define the terms line, shape, colour, and texture based on observations made about the still life objects
- Show and tell each other about the skills learnt and used to finish their still life compositions

### SUGGESTED ART MATERIALS AND RESOURCES FOR PIECE 1:

Students should use sketch pad pages (14 x 17), 3 B drawing pencils and/or coloured pencils,

2 selected fruits (same or differing in kind, size, shape, colour or texture)

White erasers (optional), display boards

**ICT INFUSION:**

Teachers may infuse technology into the lesson by capturing \*digital images of students at work and possibly use them during the closure to wrap up the lesson or during the feedback and evaluation section of the lesson to further motivate and enhance students' performance.

**SET INDUCTION:** Teacher introduces the lesson by passing around a variety of fruits after which students will be asked to describe and classify those that are smooth, rough, soft, or hard. Students will be invited to partake of the fruits but only after the still life drawing lesson is done.

TEACHING MATTER	TEACHER METHOD/ STRATEGIES	LEARNING OUTCOMES
1. What is a still life? Teacher arranges a group of objects (fruits) on a table and asks the students to walk around and look at them from different angles or sides (10 mins)	Questioning Displaying examples of objects for drawing Discussing	Knowing that to draw a still life, the objects must be arranged and fixed in one position
2. Defining the shape of objects. Looking at the texture and form of different fruits (15 mins)	Questioning Responding Explaining Describing	Recalling and listing the elements of design- line, shape, colour, texture. Understanding that the way an object <i>looks and feels</i> is its texture; texture can be created by using a variety of dots, lines, shapes, markings, or patterns.
3. Drawing the objects after observing and choosing media (coloured pencils- optional); (45 mins)	Demonstrating Modeling Observing Questioning Explaining Teacher giving group feedback	Using different skills and drawing techniques to show the texture and form of the objects
4. Students finish drawings by filling in negative spaces with background lines or shading (20 mins)	Displaying partially finished pieces Observing Demonstrating Responding	Defining the term composition and the use of elements and principles of design in the completion of drawings



**CLOSURE:** Recapping the different processes or approaches to creating a pencil drawing either in grey or in colour; defining what is a still life composition; listing all the materials and tools used during the lesson; defining key terms used throughout each stage of the lesson.

**LESSON EVALUATION:**

At the end of this lesson, students will:

- Display their finished drawings
- Talk about the processes involved in creating final product
- List the elements of design used to complete their still life drawings

**FOLLOW UP:**

Teacher gives reflective feedback to students on the lesson and makes recommendations for improvement;

Student reviews, modifies or make adaptations to his/her individual process; labels artwork for teacher to store and keep at school for insertion into portfolio folder (to be produced in Term 2).



## Sample Evaluation Lesson Plan - Piece 2

**VISUAL ARTS CONTENT AREA:** Graphic Design

**LESSON TOPIC:** Making a portfolio folder with a front cover label of student's name and the subject title: "Visual Arts"

**DURATION OF LESSON:** 120 minutes

**PREVIOUS KNOWLEDGE:** Students would have developed basic drawing skills in Term 1. They would have observed and used lines, shapes, and colour to create texture and form. They would have understood that objects take on different shapes and they would have explored the positive and negative spaces within and around them.

### GENERAL OBJECTIVES:

By the end of this lesson students would have:

- understood the use and **function** of their portfolio folder based on its shape and form
- carefully planned and worked out the design of their portfolio folders before attempting to create it
- manipulated and folded a large sheet of Bristol board (22.5" x 28.5") to produce a folder **large** enough to accommodate their other final pieces of artwork
- used creative motifs and designs to illustrate their name and the subject on the front cover of their portfolio folders
- talked about their choice of colour and other surface designs/illustrations used to finish their front covers

### SPECIFIC OBJECTIVES:

Given a variety of art materials students will:

- sequence the steps involved in making a portfolio folder **large enough** to keep their artwork
- orient a sheet of Bristol board in landscape and make **two** folds: one that is 10 cm up from the base to create the "inner pocket" of the folder followed by a second fold along the mid-point to form symmetrically aligned front and back covers
- label the front cover of the folder by writing and decorating the letters of their **first name** and the **subject title** "Visual Arts"
- talk about the shapes, colours, or patterns chosen for their front cover illustrated designs



**SUGGESTED ART MATERIALS AND RESOURCES FOR PIECE 2:**

Students should use 1 large sheet of bristol board ( 22.5" x 28.5") and any combination or combinations of a variety of materials such as, but not limited to: Poster paints, paint brush, masking tape, sponge, found/recycled materials, natural objects from the environment, dried seeds, bark, leaves, string, yarn, fabric, felt, white glue, masking tape, paper scissors, pencils, pens, magazine pictures, rulers, coloured pencils, \*digital camera, projector, display table.

**ICT INFUSION:**

Teachers may infuse technology into the lesson by capturing \*digital images of students at work and possibly use them during the closure to wrap up the lesson or during the feedback and evaluation section of the lesson to further motivate and enhance students' performance.

**SET INDUCTION:** Teacher introduces the lesson by asking selected students to say and spell out their first names and to tell the class what they like about doing Visual Arts at school.

TEACHING MATTER	TEACHER METHOD/ STRATEGIES	LEARNING OUTCOMES
1. Teacher gives step by step instructions on how to fold the Bristol board to create the folder large enough to keep their artwork (20 mins)	Demonstrating Modelling	Scoring and folding accurately to create neat lines so that the folder will function adequately to support and fit other artwork
2. Students will be told to outline their first names and the words "Visual Arts" on the front cover, paying close attention to the correct spelling of each word (20 mins)	Questioning Recalling Explaining Describing	Appreciating and understanding the use or function of the portfolio folder to identify and store each individual's finished art pieces
3. Students will then be told to choose their colours and designs carefully before illustrating each letter of each word (10 mins)	Demonstrating Modeling	Understanding that colours and designs chosen have symbolic meaning
4. Students will also choose and apply appropriate tools, techniques and media that will add meaning to the front cover surface design (10 mins)	Observing Demonstrating Responding Giving individual feedback	Manipulating tools and materials to create texture; paying attention to the use of lines, shape, colour, movement, rhythm and patterns on front cover
5. Students finish front cover illustrations in colour, ensuring that the font is legible, neat and the overall designs are not too busy (45 mins)	Observing Responding Giving individual feedback	Understanding that effective layout of print (letters and words) and design is important to easily identify student's portfolio folders
6. Teacher and students discuss the functional qualities of finished art work (15 mins)	Questioning to elicit desirable responses	Sharing different ideas on the role of art and design Listing other items of art and design that they can make and use everyday

**CLOSURE:** Recapping the different processes and skills used in creating portfolio folders to keep their artwork; listing all the materials and tools used during the lesson; defining key terms used throughout each stage of the lesson.



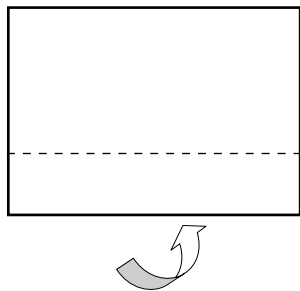
**LESSON EVALUATION:** At the end of the lesson students will:

- Display finished portfolio folder with their first name and subject title illustrated on the front cover, in colour
- Talk about the processes involved in creating their portfolio folders
- Talk about the use of their portfolio folders
- Talk about the kinds of illustrations and colours used on the front cover

**FOLLOW UP:**

Teacher gives reflective feedback to students on the lesson and makes recommendations for improvement; Student reviews, modifies or make adaptations to his/her individual process; sticks registration label at the top right hand corner; inserts Piece 1 Drawing (from Term 1) into portfolio folder for safe keeping.

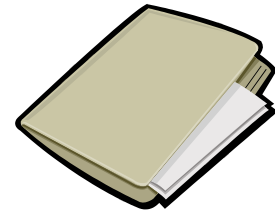
**Fold 1**



**Fold 2**



**Sample folder**



## Sample Evaluation Lesson Plan - Piece 3

**VISUAL ARTS CONTENT AREA:** Mixed Media/Colour and Design

**LESSON TOPIC:** Mixed media colour composition using at least three (3) different techniques

**DURATION OF LESSON:** 90 minutes

**PREVIOUS KNOWLEDGE:** Students would have been engaged in drawing, painting and printmaking activities over the preceding months. They would have experimented with different materials and techniques and would be able to match ideas with skills as they plan for new and different ways to produce designs in colour.

### GENERAL OBJECTIVES:

By the end of this lesson students would have:

- sequenced ideas on the process of creating a variety of designs using at least three (3) different art making skills
- developed new ways of expressing themselves by using different techniques
- manipulated a variety of tools and materials to create aesthetic designs on a chosen theme.
- explored and experimented with materials of different **textures**
- talked about the works of art done by themselves and their peers

### SPECIFIC OBJECTIVES:

Given a variety of materials, glue and poster board, students will:

- List at least three (3) different types of materials, techniques or art making skills to produce a **mixed media composition** in colour
- Choose appropriate tools and materials, colours and textures to create mixed media designs
- Cut, arrange and stick different materials onto a poster board (8.5 x 11) to create compositions
- Finish compositions in colour using painting, printmaking and collage making skills
- Talk about the textures, patterns and shapes created in mixed media compositions
- Brainstorm ideas to elicit a **theme** for their compositions



### **SUGGESTED ART MATERIALS AND RESOURCES FOR PIECE 3:**

Students should use poster paper/board (8 1/2 x 11) and any combination or combinations of a variety of materials such as, but not limited to: Poster paints, paint brush, masking tape, sponge, found/recycled materials, natural objects from the environment, dried seeds, bark, leaves, string, yarn fabric, felt, white glue, paper scissors, pencils, pens, \*digital camera and projector, display board.

### **ICT INFUSION:**

Teachers may infuse technology into the lesson by capturing \*digital images of students at work and possibly use them during the closure to wrap up the lesson or during the feedback and evaluation section of the lesson to further motivate and enhance students' performance

**SET INDUCTION:** Teacher introduces the lesson by passing around a variety of textured materials after which students will be asked to describe and classify those that are smooth, rough, soft, hard, shiny etc.

<b>TEACHING MATTER</b>	<b>TEACHER METHOD/ STRATEGIES</b>	<b>LEARNING OUTCOMES</b>
1. Listing some of the skills used in painting, printing and collage making that can generate different textures (10 mins)	Questioning Displaying examples of texture in artwork Discussing	Matching practical art making skills with techniques that can be used to show different kinds of texture
2. Defining texture (10 mins)	Questioning Responding Explaining Describing	Understanding that the way an object <i>looks and feels</i> is its texture; texture can be created by using a variety of dots, lines, shapes, markings, or patterns. Texture can also be created by arranging and sticking different objects and materials onto another surface

3. Choosing appropriate tools, techniques and media that will show various textures in a mixed media composition (10 mins)	Demonstrating; modeling; Arranging, glueing,	Using different skills, techniques and materials to show texture in a mixed media piece
4. Students arrange and stick different materials to begin the creation of a mixed media composition in colour (20 mins)	Observing Questioning, Explaining Teacher giving group feedback Displaying partially finished pieces Describing the look and feel of partially developed pieces	Manipulating tools and materials to create texture; paying attention to the use of lines, shape, colour, movement, rhythm or patterns within mixed media compositions; defining what is a collage
5. Students finish mixed media pieces by filling in all negative spaces with additional lines, colour, patterns etc where needed (20 mins)	Observing Demonstrating Responding Giving individual feedback	Defining the term composition and the use of elements and principles of design in the completion of mixed media artwork
6. Brainstorming to elicit the topic or theme of mixed media pieces (20 mins)	Questioning to elicit desirable responses	Sharing different ideas on the visual and tactile effects created and represented by the combination of skills, techniques and media; Naming finished mixed media designs based on combinations of colour, texture, pattern, movement etc seen and depicted by students

**CLOSURE:** Recapping the different processes or approaches to creating a mixed media piece of art; listing all the materials and tools used during the lesson; defining key terms used throughout each stage of the lesson

**LESSON EVALUATION:** At the end of this lesson students will:

- Display their finished work
- Describe the processes involved in creating final product
- Give the finished product a title or name



**FOLLOW UP:**

Teacher gives reflective feedback to students on the lesson and makes recommendations for improvement; Student reviews, modifies or make adaptations to his/her individual process; sticks registration label at the top right hand corner and inserts final product into portfolio folder.





## **PART 4: USEFUL RESOURCES**



## REFERENCES

- Barbe, F. (2005). *How to Talk to Children About Art*. Chicago Review Press
- Burmark, L. (2002). *Visual Literacy: Learn to See, See to Learn*. Association of Supervision and Curriculum Development (ASDC)
- Dorn et al, (2004). *Assessing Expressive Learning*, Lawrence Erlbaum Associates
- Edwards, L C. (2006). *The Creative Arts A Process Approach for Teachers and Children*, Pearson Education Inc.
- Johnson et al. (2009). *Assessing Performance, Designing, Scoring, and Validating Performance Tasks*. The Guilford Press.
- Marland & Rogers, (2002). *Managing the Arts in the Curriculum*, Heinemann Educational Publishers.
- Perkins, D. (1994). *The Intelligent Eye, Learning to Think by Looking at Art*. Los Angeles, CA: Getty Publications
- Selley, N. (1999). *The Art of Constructivist teaching in the Primary School* David Fulton Publishers Ltd.

## INTERNET RESOURCES

- Artful Thinking - <http://www.pzartfulthinking.org/index.php>
- Kinderart - <http://kinderart.com/artbook/index.html>
- <https://www.facebook.com/TrinidadKidsCreate>
- Visual Thinking Strategies - <http://www.vtshome.org/>

## GLOSSARY

Aesthetic:	pleasing to the eye
Collage:	a picture made by arranging and sticking pieces of materials onto another surface
Colour:	light reflected from an object
Composition:	using the elements and principles of design harmoniously to represent ideas
Creativity:	our mental ability to combine, connect and develop new ideas
Critiquing:	reviewing or commenting on a piece of artwork
Drawing:	the representation of an object or idea using lines
Integrate:	to combine knowledge, ideas or practice to create a new idea
Line:	a point in motion
Media:	material
Motif:	the single unit of a design
Movement:	creative or expressive use of lines, shapes, colour, textures or patterns
Painting:	the use of colour to visually express an idea or depict an object
Pasting:	to cover over with glue/ paste
Pattern:	a shape repeating itself
Perspective:	point from which an object is viewed
Portfolio:	a collection of work on a particular subject or theme
Recycle:	to use again
Repeat:	a single motif used over and over to make a pattern
Representational:	showing a clear likeness to an object that is real
Resist:	used to prevent colour from filling a space
Rhythm	created by the repetition of lines, shapes, patterns
Rubric:	an explanation or definition of how scores are allocated to a specific task
Scoring:	folding paper to make lines
Shading:	comprises a series of lines drawn next to each other
Shape:	the external form or outline of anything
Texture:	how a surface looks, feels or appears to feel
Theme:	a general idea or topic
Tone:	gradations of hue or colour

## SUGGESTED ART MATERIALS

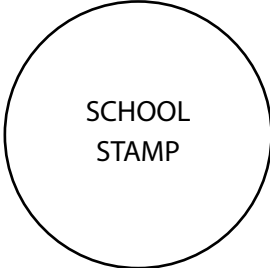
The following resources and materials can be used for the completion of the Visual Arts CAC activities by each student:

- 1 medium sized sketch pad (15 sheets 14" x 17")
- 3B drawing pencil
- 1 white eraser
- 1 set poster paints (red, yellow, blue, green, white, black)
- 1 paint brush (#6, pointed bristles)
- 1 small bottle white paper glue
- 1 pack coloured pencils
- 1 pair paper scissors
- Old magazines with colourful pictures as well as found, natural materials and objects
- Bits of recycled materials such as cloth, colourful paper of varying textures, plastic, corrugated cardboard, wood shavings, strings
- 1 small sheet poster paper/ board (8.5" x 11" white)
- 1 large sheet Bristol board (22.5" x 28.5" white)

# Appendices

Appendix (i)

THIS LABEL SHOULD BE AFFIXED SECURELY TO THE BACK OF THE STUDENT'S WORK

CONTINUOUS ASSESSMENT COMPONENT STD 4	VISUAL ARTS										
STUDENT'S REGISTRATION NO.											
<table border="1"><tr><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td></tr></table>											
	NAME OF OPTION:										
	PIECE 1                      DRAWING <input type="checkbox"/>										
	PIECE 2                      GRAPHIC DESIGN <input type="checkbox"/>										
PIECE 3                      MIXED MEDIA <input type="checkbox"/>											
TITLE/DESCRIPTION _____											
_____											
SIGNATURE OF TEACHER _____											

VISUAL ARTS RUBRIC- STANDARD FOUR CONTINUOUS ASSESSMENT COMPONENT					SCORE
	VERY GOOD 4	GOOD 3	SATISFACTORY 2	INADEQUATE 1-0	/4
<b>CRAFTSMANSHIP</b> <i>Skills and tools consistently used</i>	Artwork shows outstanding craftsmanship; effective use and control of media	Artwork shows good craftsmanship; good use and control of media	Artwork shows average craftsmanship; use and control of media fair	Artwork shows poor craftsmanship; knowledge of use and control of media not evident	
<b>EFFORT</b> <i>Neat and finished end product</i>	The student put forth extraordinary effort to complete the task on time; very neat and finished product	The student put forth the effort to complete the project on time; fairly neat and finished product	The student did not complete the project on time; untidy final product	The student made no attempt to complete the project; resultant product inadequate	
<b>DESIGN</b> <i>Concepts and instructions understood</i>	Artwork is planned carefully; application of all concepts learnt is evident; all instructions followed	Artwork is planned carefully; application of most concepts learnt is evident; instructions adequately followed	Artwork is planned adequately; application of some concepts learnt evident; some instructions not followed	Artwork not thought out; no instructions followed	
<b>COMPOSITION</b> <i>Elements and Principles of design evident</i>	Artwork shows student's awareness of all the elements and principles of design taught; space on page is effectively used	Artwork shows student's awareness of most of the elements and principles of design taught; space on page is used well	Artwork shows student's awareness of some of the elements and principles of design taught; space on page is adequately used	Artwork shows a lack of awareness of the elements and principles of design taught; space on page is ineffectively used	
<b>ORIGINALITY</b> <i>Inventiveness and expression of ideas and imagination</i>	Artwork demonstrates original personal expressions; student showed outstanding problem-solving skills in developing the theme	Artwork shows some original personal expressions; student showed logical problem solving skills in developing the theme	Artwork shows an average amount of personal expression and problem solving skills; theme not clearly defined	Artwork demonstrates little personal expression and problem solving skills; no development of a theme	
<b>TOTAL SCORE</b>					<b>/20</b>



## NOTES



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