



BOARD/AUTHORITY AUTHORIZED (BAA) COURSE FORM

Send Completed Form to Student Certification Branch
Email student.certification@gov.bc.ca

PART A: BAA COURSE VERIFICATION STATEMENT - To be completed by District Superintendent, Independent School Principal, or Offshore School Principal

Prior to submitting the attached BAA Course Framework to the Board/Authority for approval, I Kevin Godden verify that I have reviewed the BAA Course to ensure that it is fully compliant with the *School Act* (if offered by a Board or Offshore School), the *Independent School Act* (if offered by an Independent School Authority), the *Board Authorized Course Order*, policy document *Board/Authority Authorized Courses: Requirements and Procedures*, and for ELL courses the ELL Guidelines: *Template for BAA Language Acquisition/Culture Courses*.

Specifically, I verify that the BAA Course:

- is not preparatory, remedial, or modified
- does not significantly overlap with current provincial curriculum
- name reflects the subject area and includes the grade level
- assigned grade level reflects the appropriate level of instruction
- credit value appropriately reflects the length and scope of the course
- synopsis clearly outlines what a student has gained when the course is completed
- rationale outlines the reasons for wanting to offer opportunities to study the course
- organizational structure outlines the specific topics, units or modules which include the learning outcomes, instruction and assessment components, and time allotments
- learning outcomes are assessable and observable and can be understood by students and parents
- instructional component clarifies learning outcomes and provides a range of pedagogical opportunities
- assessment component provides formative and summative opportunities to assess student achievement
- learning resources are age appropriate, support learning outcomes and diversity of learning rates and styles.

Full Course Name **BAA Art Activism 12** Grade **12**

School District **Abbotsford School District (34)**

Independent School _____ Number _____


Name of District Superintendent/Independent or Offshore School Principal **Kevin Godden**

Signature  Date **June 10/16**

PART B: BAA COURSE AUTHORIZATION STATEMENT - To be completed by Board/Authority Chair or Designate

A signed copy of this document must be submitted to the Student Certification Branch. The original document and accompanying BAA Course Framework must be retained by the district/school for submission to the Ministry upon request.
(Board Authorized Course Order, M285/04, s. 3; Educational Standards Order, M41/91, s. 5 (2)(c))

Name of Board/Authority Chair or Designate **Michelle Middleton**

Signature  Date **June 14/16**
I declare that this BAA course is approved by the Board/Authority

PART C: FOR INDEPENDENT SCHOOLS ONLY BAA INSPECTOR CONFIRMATION

To be completed by Inspector of Independent Schools or Designate during regular inspection/monitoring visit

A signed copy of this document (Parts A and C) must be retained for submission to the Ministry upon request.

The BAA course noted above is fully compliant with the *Independent School Act* and the BC Ministry of Education requirements outlined in the policy document *Board/Authority Authorized Courses: Requirements and Procedures*. (Educational Standards Order, M41/91, s. 5(2)(c))

Name Inspector of Independent Schools or Designate _____

Signature _____ Date _____



Ministry of
Education

BOARD/AUTHORITY AUTHORIZED (BAA) COURSE FORM

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BAA - Art Activism 12 Framework

District Name: Abbotsford

District Number: 34

Developed by: Alexandra Blair

Date Developed: January 2016

School Name: Robert Bateman Secondary School

Principal's Name: Jinder Sarowa

Board/Authority Approval Date: JUNE 10, 2016

Board/Authority Signature: *BKWiddleton*

Course Name: BAA Art Activism 12

Grade Level of Course: 12

COURSE CODE: YFVPA 12C

Number of Course Credits: 4

Number of Hours of Instruction: 120

Prerequisite(s): Art 9, Art 10, Art 11, OR Art 12

Special Training, Facilities, or Equipment Required Personal learning device

- Stable wireless
- Learning Management System(LMS)
- Video/still/audio capture devices
- Digital Portfolio tool
- Online digital tools – a variety
- Learning Commons space and technologies
- Couches, Tables/chairs, Work stations
- Canvas and studio art materials

Course Synopsis:

Art activists do more than create art that is visually appealing, rather they strive to change the world around them for the better through their artwork, promoting awareness and making a difference. In this course, students will take a stand for a social issue that is relevant to our community and work to facilitate change through art. Each year, we will investigate a local or global issue and create large scale artworks to auction with the goal of fundraising for the chosen cause.

The art and any other associated materials, such as interviews and documented stages of the creation process, will be published in a visual anthology, which will also be sold as a fundraising item. The large

scale artworks will be auctioned at our local gallery and at local charity events, helping to create change and awareness.

Rationale:

The new BC curriculum focuses on Communication, Thinking, and Personal/Social Responsibility. This course requires students to think critically about local issues and encourages them to use their skills to develop solutions to these problems, thereby instilling students with a sense of personal and social responsibility as they work to better their community. The course also allows students to communicate through both imagery and language, and enables them to make a real local impact through their voice.

Organizational Structure:

| Unit/Topic | Title | Time |
|--------------------|--|------------|
| Unit 1 | Understanding the Issue - Background Knowledge | 20 |
| Unit 2 | Interview and Narrative | 30 |
| Unit 3 | The 3 C's (Composition, Contour and Colour) | 10 |
| Unit 4 | Painting Process | 40 |
| Unit 5 | Promotion and Exhibition | 20 |
| Total Hours | | 120 |

Unit 1: Understanding the Issue

In this unit, students will gain a comprehensive understanding of how the chosen issue affects our community, both in locally and globally. They will explore the multifaceted nature of the causes and consequences of the issue..

It is expected that students will:

- Understand the influence of the arts on, and the interconnectedness of the arts with, social, cultural, historical, and political movements.
- Use the arts to communicate and respond to a local, regional, global, or environmental issue.
- Develop a comprehensive understanding of how the issue affects our local and global communities.
- Explore and respond to the multifaceted nature of the causes and consequences of the issue.

Instructional Strategies:

Note: instructional strategies are developed using the chosen issue of homelessness. However, each time the course runs, a new issue will be explored and developed.

Direct Instruction:

- Introduction to Google Classroom and other collaborative learning tools
- Introduction to Smartlearning graphic organizers
- Lesson on effective research strategies and authenticity of online sources

Individual Work:

Students will...

- Students will watch and respond to "The Beat," documentary series created by the Vancouver Police Department, which centers around the issue of homelessness on Hastings Street in downtown Vancouver.
- Students will interpret and synthesize Local Statistics Documents (Stats Canada) and News Articles (Abbotsford News) on homelessness in Abbotsford.

Group work:

Students will...

- Post on the Google Classroom Discussion Board a multi-paragraph response explaining causes and effects of homelessness based on their viewing/readings.
- Comment on posts of 2-3 of their peers with thoughtful comments or questions grounded in their learning.
- (Synthesis) Explain similarities and differences between what they learned about the causes and consequences of homelessness in the Beat Documentary Documentary Series, which is based around the downtown eastside in Vancouver, and information they acquire regarding these issues in their own community. They will post these reflections to the Google Classroom Discussion Board and comment on posts of 2-3 of their peers.

Achievement Indicators:

Group:

- Google Classroom Discussion Board 'Causes and Consequences' multi-paragraph composition and peer responses
- Google Classroom Discussion Board Final 'Synthesis Response'

Individual:

- *SmartReading Graphic Organizer response to The Beat Documentary film*
- *SmartReading Graphic Organizer response to StatsCan/ Newspaper Articles*

Unit 2: Interview and Narrative

In this unit, students will learn to craft interview questions to elicit a narrative response from their subject. They will also learn to take a photograph that echoes their subject's story through visual design strategies.

It is expected that students will:

Interview

- Craft questions to elicit a detailed, narrative response in an interview.

Photography

- Describe, analyze, interpret, and evaluate artistic works using discipline-specific language.
- Understand the ethics of cultural appropriation and plagiarism (through the creation of an original photograph reference image).
- Compose a photograph that tells a story using art/design principles

Narrative Write-Up

- Develop and support ideas fully through use of details.
- Develop writing style through effective word choice and sentence variety.
- Write with a structure that is logical and that demonstrates knowledge of audience and appropriate tone.
- Use conventions correctly in writing (including spelling, grammar, and punctuation).

Instructional Strategies:

Note: instructional strategies are developed using the chosen issue of homelessness. However, each time the course runs, a new issue will be explored and developed.

Direct Instruction:

- Interview question development
- Writing strategies workshop
- Photography basics (including the exposure triangle and compositional strategies)

Individual Work:

Students will...

- Students will create an Infographic for Interview Tips and Tricks based on the "Interview Questioning Worksheet" and the "Shooting an Interview" episode by Vimeo Video School.
- Write the questions the journalist would have used in the award-winning article, "Suitcase Lady" to better understand the personal identity of their subject
- Read the two articles, "Narrative Tips for Nonfiction Writers," and "Tips for Reporters," from the Neiman Storyboard (Harvard's School of Journalism) and respond using the Smartlearning Graphic Organizer.
- Write first draft of the Narrative Interview Writeup
- Edit based on feedback and resubmit

Group work:

Students will...

- Develop questions that will shed light on their subject's personal identity and human experience. Students will post 10 final, open-ended, interview questions to the discussion board.
- Comment on posts of 2-3 of their peers with thoughtful comments and constructive feedback grounded in their learning.
- Evaluate the effectiveness of Lee Jeffries' artwork in reflecting the human experiences of his subjects and post their reflection to the Discussion Board.
- Evaluate the effectiveness of Robert Bateman's artwork in advocating for environmental issues. Students will post their reflection to the Discussion Board.

Achievement Indicators:

Group:

- Google Classroom Discussion Board 10 final and peer responses
- Google Classroom Discussion Board Lee Jeffries reflection paragraph and peer responses
- Google Classroom Discussion Board Robert Bateman reflection paragraph and peer responses

Individual:

- Interview Tips & Tricks Graphic Organizer
- Audio recording of final interview
- Final photograph of subject
- 'Narrative Tips' Smartlearning Graphic Organizer
- Narrative Interview Write-Up

Unit 3: The 3 C's (Composition, Contour and Colour)

In this unit, students will learn to design a large scale artwork that tells a story, based on the original photograph of their subject. Emphasis will be placed on using compositional design strategies and colour theory to emphasize the message of the story they are intending to tell. Students will also thereby engage in the initial stages of the painting process.

It is expected that students will:

- Develop discipline-specific vocabulary, skills, and techniques.
- Apply knowledge and skills from other areas of learning in planning, creating, interpreting, and analyzing their artistic creation.
- Develop personal answers to aesthetic questions.
- Create a personally meaningful artistic work that demonstrates an understanding of and offers a solution to a problem or issue in their greater community.
- Understand how specific elements, principles, techniques, vocabulary, and symbols can be used to create mood and convey ideas.

Instructional Strategies:

Note: instructional strategies are developed using the chosen issue of homelessness. However, each time the course runs, a new issue will be explored and developed.

Direct Instruction:

- Design concepts lesson & critical analysis lesson
- Photoshop tutorial for design editing
- Contour drawing demonstration

Individual Work:

- Students will use Adobe Photoshop to edit their photograph for hue, saturation, and contrast.
- Students will create a contour drawing based on their original photograph of their subject that demonstrates thoughtful composition and accurate proportion.

Group work:

- Students will evaluate the effectiveness of Andrew Salgado's artwork in representing his subject's identity and human experience. Students will post their reflection to the Google Discussion Board and comment on 2-3 posts written by their peers.

Achievement Indicators:

Group:

- Google Classroom Discussion Board Andrew Salgado reflection paragraph and peer responses

Individual:

- Final edited photograph of subject
- Final contour drawing of subject carefully crafted through a considered composition and pose to reveal the subject's personal identity and human experience

Unit 4: Painting Process

In this unit, students will learn to paint a realistic large-scale artwork following a scaffolded process that will enable all students to be successful. Students will learn and demonstrate competency in the competencies of colour theory, value, implied lines, subject-specific painting techniques, and visual storytelling.

It is expected that students will:

- Create an artistic work to reflect personal and cultural identity with a specific place and time.
- Create artistic works collaboratively and as an individual, using imagination, observation, inquiry, and ideas inspired by broader community issues.
- Understand the wide variety of materials, tools, strategies, techniques, and technologies that support creative processes.
- Understand the influence of time and place on the emergence of artistic forms.
- Work cooperatively to find solutions to challenges.
- Experience, express, and communicate ideas and emotions through the arts.
- Express personal voice, cultural identity, perspectives, and values through the arts.

- ❑ Apply thinking skills (critical, creative, and reflective) in the exploration, design, creation and refinement of their work.
- ❑ Consider the work habits of arts professionals and career connections to the arts.
- ❑ Demonstrate competency of skills, techniques, processes, and style through their finished artwork.
- ❑ Apply thinking skills (critical, creative, and reflective) in the exploration, design, creation and refinement of their work.
- ❑ Work cooperatively to find solutions to challenges.

Instructional Strategies:

Note: instructional strategies are developed using the chosen issue of homelessness. However, each time the course runs, a new issue will be explored and developed.

Direct Instruction:

- Colour theory lesson
- Sketching/ painting facial features lesson/ demonstration
- Implied lines lesson/ demonstration
- Painting textures techniques demonstration

Individual Work:

Students will...

- Transfer their image to the canvas using the projector and a photocopied transparency of their original design composition.
- Cover the canvas with base layers, mapping out the general areas of tone in their image.
- Create monochromatic practice sketches of their subject to gain a better understanding of the range of value in the image before working in colour.
- Paint the facial features and other textures in the painting, including all hair, clothing, and background textures.

Group work:

Students will...

- Post detail photographs of their painting process, zooming in on specific details areas of their artwork, and comment with critical feedback on 2-3 posts shared by their peers.
- Evaluate the effectiveness of Robin Rhode's artwork in representing his subject's identity and human experience. Students will post their reflection to the Discussion Board and comment on 2-3 posts written by their peers.
- Evaluate the effectiveness of Jimmy Law's artwork in representing his subject's identity and human experience. Students will post their reflection to the Discussion Board and comment on 2-3 posts written by their peers.
- Evaluate the effectiveness of Harding Meyer's artwork in representing his subject's identity and human experience. Students will post their reflection to the Discussion Board and comment on 2-3 posts written by their peers.

Achievement Indicators:

Group:

- Google Classroom Discussion Board posts/conversations on detail photographs of painting process and peer responses
- Google Classroom Discussion Board posts/conversations on design/colour choices
- Google Classroom Discussion Board Andrew Salgado reflection paragraph and peer responses
- Google Classroom Discussion Board Jimmy Law reflection paragraph and peer responses
- Google Classroom Discussion Board Harding Meyer reflection paragraph and peer responses

Individual:

- (Part I) Canvas with complete base layers mapping out design composition
- (Part II) Canvas with complete details on all facial features
- (Part III) Final piece completed with all necessary texture/detail

Unit 5: Promotion and Exhibition

In this unit, students will learn to facilitate, promote, and curate a community exhibition. An art exhibit can tell a story as a whole, much like the individual pieces on display. The students will gain skills as curators while engaged in the process of thoughtfully organizing their collection of work, giving consideration to the elements and principles of design, alongside the overarching visual story they are intending to tell. Students will also learn to manage charity funds as they engage in the process of collecting and distributing charitable donations.

It is expected that students will:

- Develop personal and social responsibility associated with creating, experiencing, performing and responding to the arts.
- Document, share and appreciate creative works and experiences in a variety of ways and contexts.
- Understand the roles of artists and audiences in a variety of contexts.
- Understand how to plan an art exhibit using the elements and principles of design.

Instructional Strategies:

Note: instructional strategies are developed using the chosen issue of homelessness. However, each time the course runs, a new issue will be explored and developed.

Direct Instruction:

- Exhibition theory (including design strategies in curation, and storytelling through exhibition)

Group work:

- Field trip to the Vancouver Art Gallery where students will reflect on the curator's decision-making in terms of how the art is organized in the exhibition
- Assembling the Art Anthology Book, which will include images of student paintings and coordinating narrative interviews
- Marketing the Art Exhibit and Art Anthology
- Planning, coordination, and setup of the exhibition
- Auctioning of artwork and donation of acquired funds to City

Achievement Indicators:Group:

- Group conversations (in-class and online) and decision-making processes
- Final exhibition and final anthology of work
- Final amount of funds raised to donate to City

Individual:

- Final Artwork and coordinating narrative interview

Assessment Component:

| Unit/Topic | Title | % |
|----------------|--|-----|
| Unit 1 | Understanding the Issue - Background Knowledge | 10 |
| Unit 2 | Interview and Narrative | 20 |
| Unit 3 | The 3 C's (Composition, Contour and Colour) | 10 |
| Unit 4 | Painting Process | 50 |
| Unit 5 | Promotion and Exhibition | 10 |
| Total % | | 100 |

Effective formative assessment via:

- Questions posed by students, peers and teachers to move learning forward
- Discussions and dialogue
- Teacher and peer feedback that is timely, clear and involves a plan
- Students are resources for themselves and others – peer and self-assessment
- Student reflections
- Google Discussion Board peer feedback
- Group meetings and feedback
- Presentation of materials/ progress at checkpoints
- Rubrics

Summative Assessment:

Students will receive both a group and individual mark based on the completion of deliverables" throughout the course. Summative marks will be determined based on self, peer and teacher assessment.

Summative Assessment Mark will be given based on the summative deliverables at checkpoints along the inquiry process, and group inquiry end products and presentation. Individual Summative Assessment Marks will be given for individual presentation, personal reflections, and individual summative deliverables along the inquiry process.

Teacher Learning Resources:

- <https://vimeo.com/blog/post/shooting-an-interview>
- http://www.huffingtonpost.com/2014/04/07/margo-stevens_n_5079048.html
- http://www.huffingtonpost.com/2013/07/11/lee-jeffries-photos-of-homeless-population_n_3579416.html
- <http://niemanstoryboard.org/stories/tom-huang-narrative-tips-from-mayborn-conference/>
- Cultural Politics. Social Movements and Culture
http://culturalpolitics.net/social_movements/art
- <http://www.tolerance.org/lesson/lesson-3-how-art-can-be-activism>
- <https://www.pinterest.com/oneart/art-and-social-activism/>
- <http://hardingmeyer.tumblr.com/>
- The Curator's Eyes. New York Times <http://learning.blogs.nytimes.com/2008/12/11/the-curators-eye/?r=0>

Student Learning Resources:

- [AdBusters](#). Culturejammers extraordinaire; among key forces of the anti-consumption, critical media movement.
- [African American Music and Culture Archive](#). Excellent resource on jazz, blues and other AfAm cultural/political forms.
- [Agit-Pop](#). Media production, subvertising, and consulting for progressive communicators.
- [Archive of Women Artists](#). Fine resource from National Museum of Women in the Arts.
- [Art in the Public Interest](#). Fine resource on community art movement(s).
- [Black Cultural Studies Web Site](#). Compiled by Tim Haslett, Nimmy Abiaka, and Paula Lee. Includes information about Manthia Diawara, Arthur Jafa, bell hooks, Paul Gilroy, and a host of other black cultural critics. Inactive but still useful.
- [Black Film Center](#).
- [Beautiful Trouble: Toolkit for Revolution](#). Website complementing the excellent book of the same name.
- Bread and Puppet Theatre. One of the great, long-standing political theatre groups and the one responsible for introducing giant puppets into the US social movement demo repertoire.
- [Brown Pride](#). Multifaceted site on Chicano/Latina cultural activism in various media.
- [Bullfrog Films](#). Major resource for documentary films, especially environmental ones.
- [Center for Artistic Activism](#). Promoting art as activism.
- [Culture Jammer's Encyclopedia](#). 101 ways to subvert mainstream culture.
- [Chicana/Latino Murals](#) Historical and contemporary community murals.

- [Cyber Vato: CyberSpace Conquered CyberBarrio](#). A performance space from Chicano/Mexicano political artist Guillermo Gomez-Pena and friends.
- [Day With\(out\) Art project \(Visual AIDS\)](#). Art world response to AIDS death toll.
- [EnviroArts page](#). Visual, verbal, and dramatic environmental arts.
- [Feminist Science Fiction, Fantasy and Utopia](#). An excellent, extensive resource.
- [Frameline](#). National organization supporting gay and lesbian filmmaking.
- [Graphic Witness](#). Fine resources on graphic arts a social commentary; includes bibliography and links to exhibits.
- [Guerilla Girls](#). Feminist conscience of the art world.
- [High Performance](#). Online art and social action magazine.
- [Labor movement cartoons](#). Carol Simpson Design Works
- [Movies, Race and Ethnicity](#). Fine resource from University of California, Berkeley library.
- [Names Project AIDS Quilt](#).
- [The Praxis Group](#). Radical performance art.
- [Protest Art](#). Overview wikipedia article.
- [Radical Puppetry](#). Some puppets have been radical for hundreds of years, but Puppetistas been increasingly important to new social movements.
- [Radical Puppetry, History of](#). More on puppet power.
- [Rebel Art](#). Dual language English and German site.
- [Shake Girl](#). Graphic novel highlighting issues of violence against women.
- [Social and Public Art Resource Center \(SPARC\)](#). Vital public art resource, particularly on murals in Southern California.
- [Social Realist Art Around the World](#). Follow the column on the right to an extensive number of artists arranged by country.
- [Surveillance Camera Players](#). Radical demo troupe of anarchist "completely distrustful of all government."
- [El Teatro Campesino](#). Site of the troupe that started in the fields during the UFW campaign and evolved into a major producer of transformative drama.
- [Third World Newsreel](#). Major source of critical documentaries.
- [Union Songs](#). Large archive of historical and contemporary songs.
- [World's Women On-Line](#). International women's art site.
- [Yellow Rage](#). Asian American spoken word resistance.