



VISUAL ARTS OVERVIEW

GRADES VI to VIII

Delhi Board of School Education (DBSE)

Directorate of Education, Government of National Capital Territory of Delhi

TABLE OF CONTENTS

1. Introduction to International Baccalaureate (IB) Middle Years Programme (MYP) Visual Arts	4
1.1. Importance of Visual Arts	4
1.2. Aims of MYP Visual Arts	4
1.3. Objectives of Visual Arts	4
2. Visual Arts as a subject	5
2.1. Content areas in Visual Arts.....	5
2.1.1 Still/ object drawing	6
2.1.2 Traditional painting	6
2.1.3 Anatomical Study Based composition	6
2.1.4 Landscape composition	7
2.1.5 Innovative Expression.....	7
2.1.6 Imaginative Composition	7
2.2. Key Concepts in Visual Arts.....	7
3. Visual Arts curriculum overview for grades VI to VIII	8
3.1. Grade VI Curriculum overview	8
3.2. Grade VII Curriculum overview	9
3.3. Grade VIII Curriculum overview	10
4. Assessment Overview	10
4.1. Assessment structure.....	12
4.2. Assessment calendar.....	12
4.3. Assessment levels and grades	14

LIST OF TABLES

Table 1: Key Concepts in grade VI, VII and VIII	7
Table 2: Unit names, content, duration and the learning resources in grade VI units	8
Table 3: : Unit names, content, duration and the learning resources in grade VII units	9
Table 4: Unit names, content, duration and the learning resources in grade VIII units	10
Table 5: Grade VI assessment calendar.....	12
Table 6: Grade VII assessment calendar.....	13
Table 7: Grade VIII assessment calendar.....	13
Table 8: Criterion A: Knowing and understanding	14
Table 9: Criterion B: Developing skills	15
Table 10: Criterion C: Thinking creatively	16
Table 11: Criterion D: Responding.....	17
Table 12: Description of grade points	18

LIST OF FIGURES

Figure 1: Visual arts content areas	6
Figure 2: Assessments in DBSE	12

ABBREVIATIONS AND ACRONYMS

DBSE	Delhi Board of School Education
IA	Internal Assessment
IB	International Baccalaureate
MYP	Middle Years Programme

1. Introduction to International Baccalaureate (IB) Middle Years Programme (MYP) Visual Arts

1.1. Importance of Visual Arts

Visual art has contributed to all cultures and societies throughout time. Experience in a wide range of visual art activities adds a creative and cultural dimension to student development that will benefit them for the rest of their lives. While traditional practices in the arts (for example, painting, sculpture, printmaking, applied arts, textile design, digital media and practices, ceramics and architecture etc.) have historically provided cultural records, contemporary practice and access to technology have given the tools of visual art a very broad palette. Digital technology, time-based art, installation and performance, to name but a few, add to traditional practice and bring an extra dimension and meaning to the students' experience in the visual art. The process of making ideas a reality using the skills and practices of visual art is an integral part of the substance of the MYP arts curriculum.

Visual arts within the MYP is a practical subject that develops students' creative and artistic skills, enabling them to create and present their work. It encourages the exploration of visual art and art practices from different times and cultures. Visual arts develop students' understanding of the visual arts, as well as giving them the opportunity to function as artists themselves. It develops students' ability to reflect on, evaluate and critique their own work and their development as young artists.

1.2. Aims of MYP Visual Arts

The aims of all MYP subjects state what a teacher may expect to teach and what a student may expect to experience and learn. These aims suggest how the student may be changed by the learning experience.

The aims of MYP arts are to encourage and enable students to:

- Create and present art
- Develop skills specific to the discipline
- Engage in a process of creative exploration and (self-)discovery
- Make purposeful connections between investigation and practice
- Understand the relationship between art and its contexts
- Respond to and reflect on art
- Deepen their understanding of the world.

1.3. Objectives of Visual Arts

The objectives of any MYP subject group state the specific targets that are set for learning in the subject. They define what the student will be able to accomplish as a result of studying the subject

A. Knowing and understanding: Through the study of theorists and practitioners of the arts, students discover the aesthetics of art forms and are able to analyse and communicate in specialized language. Using explicit and tacit knowledge alongside an understanding of the role of the arts in a global context, students inform their work and artistic perspectives.

In order to reach the aims of arts, students should be able to:

- i. Demonstrate knowledge and understanding of the art form studied, including concepts, processes, and the use of subject-specific terminology
- ii. Demonstrate an understanding of the role of the art form in original or displaced contexts
- iii. Use acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.

B. Developing skills: The acquisition and development of skills provide the opportunity for active participation in the art form and in the process of creating art. Skill application allows students to develop their artistic ideas to a point of realization. The point of realization could take many forms. However, it is recognized as the moment when the student makes a final commitment to his or her artwork by presenting it to an audience. Skills are evident in both process and product.

In order to reach the aims of arts, students should be able to:

- i. Demonstrate the acquisition and development of the skills and techniques of the art form studied
- ii. Demonstrate the application of skills and techniques to create, perform and/or present art.

C. Thinking creatively: The arts motivate students to develop curiosity and purposefully explore and challenge boundaries. Thinking creatively encourages students to explore the unfamiliar and experiment in innovative ways to develop their artistic intentions, their processes and their work. Thinking creatively enables students to discover their personal signature and realize their artistic identity. In order to reach the aims of arts, students should be able to:

- i. Develop a feasible, clear, imaginative and coherent artistic intention.
- ii. Demonstrate a range and depth of creative-thinking behaviours.
- iii. Demonstrate the exploration of ideas to shape artistic intention through to a point of realization.

D. Responding: Students should have the opportunity to respond to their world, to their own art and to the art of others. A response can come in many forms; creating art as a response encourages students to make connections and transfer their learning to new settings. Through reflecting on their artistic intention and the impact of their work on an audience and on themselves, students become more aware of their own artistic development and the role that arts play in their lives and in the world. Students learn that the arts may initiate change as well as being a response to change. In order to reach the aims of arts, students should be able to:

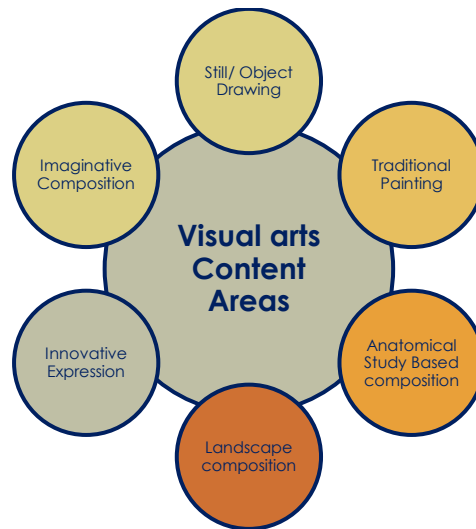
- i. Construct meaning and transfer learning to new settings.
- ii. Create an artistic response that intends to reflect or impact on the world around them.

2. Visual Arts as a subject

2.1. Content areas in Visual Arts

Visual art education is the primary pathway to learning through an expression of idea created by human imagination, skill and invention. It's a journey for discovering self through aesthetic experience. MYP art aims and objectives are designed to help students become developing artists, able to assess skill level and target areas that need development. It promotes self-directed learning, enhances self-esteem and also involves the concentration and self-discipline in a child. Students will reflect and evaluate their work during the learning process.

Figure 1: Visual arts content areas



2.1.1 STILL/ OBJECT DRAWING

Object drawings are drawings of non-living objects, arranged in specific way, to create meaning or a visual effect. Through the observation of the object and with specific expression of anatomical identity, the representation of form, shape, balance, rhythm, tone and texture of the object can be sensitively organised. This is further brought out using artistic techniques, skills and identity with particular styles. Common object drawings include drawings of things like fruits and vegetables, different containers, flower vases, etc.

Still life gives us a new perspective to look at ordinary objects around us. Once they are arranged in a group and placed and then captured in paint, ink or pencil shading, the objects can be interpreted in whole new way with light and shade.

2.1.2 TRADITIONAL PAINTING

Traditional paintings are the paintings of a certain group of people with skill and knowledge passed down from one generation to the other. These art forms represent the culture and local community of a particular region. Skills and knowledge about traditional paintings are usually passed down from generation to generation. Mostly the natural colours made from vegetables and minerals are used in these traditional paintings. These paintings are a shared experience for the entire community and society. Value systems, cultural practices and belief are the basis of these art forms. They often act as a common language for different communities.

2.1.3 ANATOMICAL STUDY BASED COMPOSITION

The human figure and its anatomy are one of the most enduring themes in visual arts which provides the basic understanding of figure that can be converted to portraiture, design, illustration, sculpture, innovative drawing and painting through sketching practices.

Anatomy in visual art is related to the identification, observation and expression of the body structures of living things. It is essential and significant to art because it represents the movement of the body in a realistic way to understand the muscular and skeletal surface of the human body. Anatomical drawing helps artists create realistic figures with real mass and volume with movement and rhythm.

2.1.4 LANDSCAPE COMPOSITION

Landscape painting is also known as landscape art. It is the depiction of natural beauty such as mountains, valleys, trees, rivers and forests. To represent the beauty and natural charm of the moment, the artist tries to capture his feeling of the moment in a particular time and space. It consists of the geographical features that is characterised by a particular area such as coastal landscapes, riverine landscapes, arid landscapes, mountain landscapes, natural landscapes, etc.

The landscape has been one of the major subjects of expression for the artists to explore various aesthetic elements like form, space, colour, light, texture, perspective, etc. Landscape painting has the power to bring about a positive feeling and a feeling of relaxation to the beholder.

2.1.5 INNOVATIVE EXPRESSION

Innovation plays an important role in the development of any art form. In simple words taking advantage of a new idea is innovation. It involves improving efficiency, effectiveness or competitiveness by creating, developing and implementing a new product through the process of creation.

2.1.6 IMAGINATIVE COMPOSITION

Imaginative composition is one of the most important workforce skills for visual arts. Imagination plays an important role in the creation of any artwork. It is the ability to form pictures or ideas in our mind of things that are new and may not have been seen. We visualise everything in the form of pictures which is based on our memory and imagination.

2.2. Key Concepts in Visual Arts

Key concepts promote the development of a broad curriculum. They represent big ideas that are both relevant within and across disciplines and subjects. IB recommends using key concepts¹ as a linkage between different sub-domains of Visual Arts. These key concepts also help in linking Visual Arts skills with the skills of other academic subjects. The key concepts used in sub-domains of Visual Arts for grades 6 to 8 are given in the tables below.

Table 1: Key Concepts in grade VI, VII and VIII

MYP VISUAL ARTS			
Units	VI	VII	VIII
Still/ Object Drawing	Form	Identity	Identity
Traditional Painting	Culture	Time Place and space	Time Place and space
Anatomical Study Based composition	Identity	Culture	Culture
Landscape composition	Time Place and space	Form	Form
Innovative Expression	Development	Development	Development
Imaginative Composition	Creativity	Creativity	Creativity

¹ International Baccalaureate Organization.2015. Visual Arts subject guide

3. Visual Arts curriculum overview for grades VI to VIII

An academic year at Delhi Board of School Education (DBSE) consists of two terms. Grade VI to VIII curriculum is clustered into 6 units. These units are delivered in two terms of an academic year. Unit names, content, duration and the learning resources are provided in the subsequent sections.

3.1. Grade VI Curriculum overview

Table 2: Unit names, content, duration and the learning resources in grade VI units

Grade VI			
Term 1			
Unit	Content	Duration	Resources
Still/ Object Drawing	<ul style="list-style-type: none"> Object specific Experience, Line of Different types Shapes and Size, Modeling Still Life, Pencil of different Grades 	4	Student Companion
Traditional Painting	<ul style="list-style-type: none"> Warli painting, Madhubani painting, Aboriginal Art 	4	Student Companion
Anatomical Study Based composition	<ul style="list-style-type: none"> Human figure specific Experience, Study of diff. body parts, full figure sketching. 	4	Student Companion
Term 2			
Landscape composition	<ul style="list-style-type: none"> Nature specific Experience, Outdoor study in pencil shading, Tree study, Foliage study, Landscape in monochrome 	5	Student Companion
Innovative Expression	<ul style="list-style-type: none"> Experimental specific Experience, Rangoli, Quelling, Paper craft, paper Mask making, Paper collage, calligraphy. 	4	Student Companion
Imaginative Composition	<ul style="list-style-type: none"> Painting Composition of your own vision, Colourful composition, poster making, Any season, Story Board etc. 	6	Student Companion

3.2. Grade VII Curriculum overview

Table 3: : Unit names, content, duration and the learning resources in grade VII units

Grade VII			
Term 1			
Unit	Content	Duration	Resources
Still/ Object Drawing	<ul style="list-style-type: none"> Object specific Experience, Line of Different types Shapes, and Size, Texture, Light Source, Modeling Still Life, Pencil of different Grades, Object study in monochrome 	4	Student Companion
Traditional Painting	<ul style="list-style-type: none"> Regional Traditional and folk specific Experience, Gond Painting, Pattachitra, Chinese Painting/ Japanese Ink painting. 	4	Student Companion
Anatomical Study Based composition	<ul style="list-style-type: none"> Full Human figure Study Sitting and Standing postures specific Experience, Angles and postures of full figure study, Face drawing in different angles. 	4	Student Companion
Term 2			
Landscape composition	<ul style="list-style-type: none"> Nature specific Experience through prospective, Study of Trees, Mountains, Sky, Fore Ground, Middle Ground and Back Ground Facilitating new techniques with Texture, Form & Value, Brushes, Water colours and Oil pastels. 	5	Student Companion
Innovative Expression	<ul style="list-style-type: none"> Experimental specific Experience, Mandala art, best out of waste, paper collage, Creative writing. 	4	Student Companion
Imaginative Composition	<ul style="list-style-type: none"> Painting Composition of your own vision with use of Poster Colours, Water Colours, Oil pastels, Pencil Colours and Pen and Ink, Composition on Festivals, Poster with slogan. 	6	Student Companion

3.3. Grade VIII Curriculum overview

Table 4: Unit names, content, duration and the learning resources in grade VIII units

Grade VIII			
Term 1			
Unit	Content	Duration	Resources
Still/ Object Drawing	<ul style="list-style-type: none"> Object specific Experience, Form, Shape, Tone, Texture of Different types Light Source, Prospective View, Modeling Still Life, Pencil of different Grades in Compositions, monochrome and multi-chrome 	4	Student Companion
Traditional Painting	<ul style="list-style-type: none"> Regional, Traditional and folk specific Experience, Miniature painting, Pichwai painting, Maori art of New Zealand. 	4	Student Companion
Anatomical Study Based composition	<ul style="list-style-type: none"> Full Human figure, study of postures, Sitting and Standing movement specific Experience, Study in composition. (Element of Arts), Measurement of Human Figure, Portrait study, use of Any free medium. 	4	Student Companion
Term 2			
Landscape composition	<ul style="list-style-type: none"> Nature specific Experience through three kinds of prospective, Study of various landscapes paintings including Mountains, Sky, Fore Ground, Middle Ground and Back Ground Facilitating new techniques with Texture, Form & Value, Brushes, Water colours and Oil pastels in a composition. 	5	Student Companion
Innovative Expression	<ul style="list-style-type: none"> Experimental specific Experience, Clay Modelling, Indigenous toys, Paper Mache, best out of Waste. 	4	Student Companion
Imaginative Composition	<ul style="list-style-type: none"> Painting Composition of your own vision with use of Poster Colours, Water Colours, Oil pastels, Pencil Colours and Pen and Ink in Creative Paintings, Colourful compositions on National festivals, Fairs, Railway station, Poster making on various social issues and current affairs. 	6	Student Companion

4. Assessment Overview

DBSE approach to assessment and reporting is based on the IB specified assessment criteria and grades. Criterion based assessments enable students to self-monitor and build self-belief as they can see the evidence of the progress they are making over time. Students can track their progress using level descriptors, they can clearly understand how their work can be improved over time.

The four core criteria assessed in Visual Arts are:

- Criterion A – Knowing and understanding
- Criterion B – Developing skills
- Criterion C – Thinking creatively
- Criterion D – Responding

DBSE promotes multiple ways of assessing students. There are three types of assessments conducted at DBSE schools throughout a learning period.

Assessment for learning: It is the process of gathering and interpreting evidence for use by students and teachers to know where the students are on their learning pathway, decide where they need to go and how best to get there. The teacher plays a supportive role wherein the student responses in the assessment tasks are analysed to help students progress on their learning pathway. Consequently, it is important that these assessments must always be accompanied by feedback and feed-forward mechanisms to enable deep learning and help improve teaching. Example tasks include homework, classwork, class tests, assignments, projects, etc. The assessments should provide the right amount of challenge to students based on learning levels so that appropriate feedback can be provided.

Assessment of learning: It takes place at key points in the learning cycle, such as at the end of a learning period, e.g., a term, to measure if students have achieved the learning objectives. Example tasks include exams, final projects, essays, etc. The primary purpose is to assess what students can do at a point in time to understand their readiness to move to the next stage of education.

Assessment as learning: Students are provided with opportunities to monitor their own progress, self-assess and reflect on their learning. Example tasks include self-assessment, peer assessment, student portfolio, etc.

The assessment tasks and methods used in internal assessment are criterion related, student-centric and provide feedback for further enhancement of learning. There are two types of assessments used for reporting student performance.

- Internal assessments (IA) (20%)
- Term-end assessments (TA) (80%)

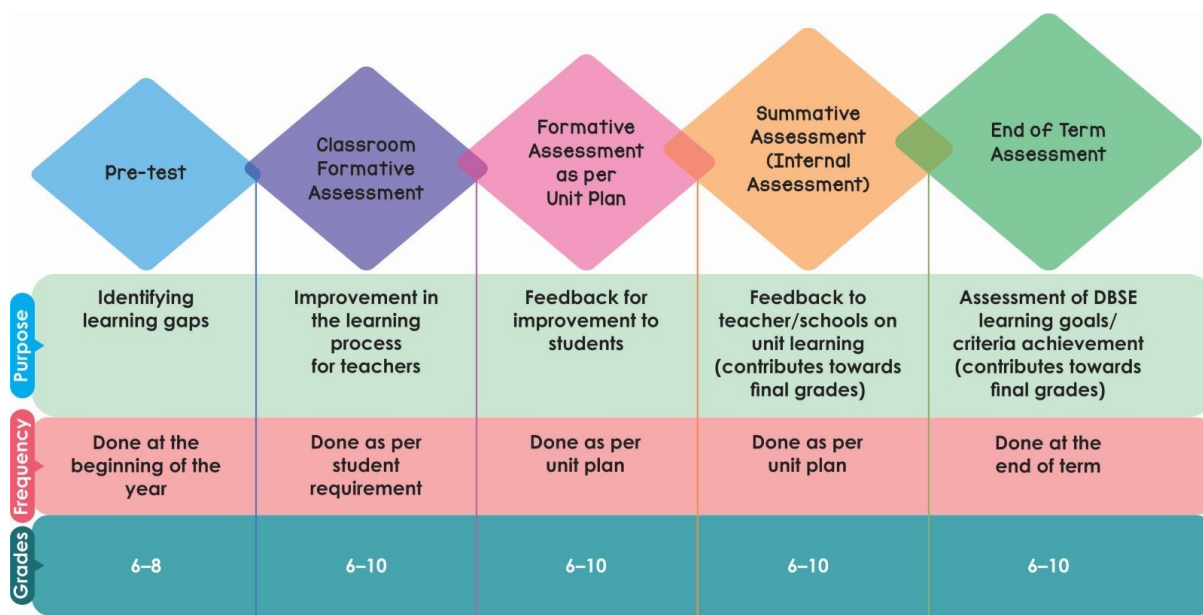
The assessment tasks and methods used in internal assessments provide opportunities for students to show their academic achievements in multiple ways and provide feedback for further enhancement of learning. External assessment tasks are based on curriculum objectives defined for Visual Arts.

DBSE assessments used for reporting for grades VI to VIII will be school-led. School-led assessments will developed by teachers and moderated by DBSE.

4.1. Assessment structure

Global best practices suggest a multifaceted assessment structure. That is, students should be assessed in multiple ways and at multiple times without increasing the workload of teachers or students, to the extent possible. A schematic representation of the DBSE assessment structure is presented below:

Figure 2: Assessments in DBSE



4.2. Assessment calendar

The assessment calendar for internal and external assessments for academic year 2022- 23 assessments is given below.

Table 5: Grade VI assessment calendar

Unit	Duration		Assessment	Criteria Assessed	Assessment Strategies
1	4-Jul	29-Jul	IA - Unit 1 Summative	A. Knowing and understanding B. Developing skills	<ul style="list-style-type: none"> Portfolio Based Display of Art works
2	1-Aug	9-Sep	IA - Unit 2 Summative	A. Knowing and understanding B. Developing skills	
3	12-Sep	24-Sep	IA - Unit 3 Summative	C. Thinking creatively: D. Responding	
10 – 24 October 2022			Term-end 1	All 4 Criteria	Competency based assessment
4	31-Oct	17-Dec	IA - Unit 4 Summative	C. Thinking creatively: D. Responding	<ul style="list-style-type: none"> Portfolio Based Display of Art works
5	19-Dec	4-Feb	IA - Unit 5 Summative	B. Developing skills D. Responding	
6	6-Feb	25-Feb	IA - Unit 6 Summative	A. Knowing and understanding	
1 - 20 March 2023			Term-end 2	All 4 Criteria	Competency based assessment

Table 6: Grade VII assessment calendar

Unit	Duration		Assessment	Criteria Assessed	Assessment Strategies
1	4-Jul	29-Jul	IA - Unit 1 Summative	A. Knowing and understanding B. Developing skills	<ul style="list-style-type: none"> Portfolio Based Display of Art works
2	1-Aug	9-Sep	IA - Unit 2 Summative	A. Knowing and understanding	
3	12-Sep	24-Sep	IA - Unit 3 Summative	A. Knowing and understanding	
10 – 24 October 2022			Term-end 1	All 4 Criteria	Competency based assessment
4	31-Oct	17-Dec	IA - Unit 4 Summative	C. Thinking creatively: D. Responding	<ul style="list-style-type: none"> Portfolio Based Display of Art works
5	19-Dec	4-Feb	IA - Unit 5 Summative	B. Developing skills D. Responding	
6	6-Feb	25-Feb	IA - Unit 6 Summative	A. Knowing and understanding	
1 - 20 March 2023			Term-end 2	All 4 Criteria	Competency based assessment

Table 7: Grade VIII assessment calendar

Unit	Duration		Assessment	Criteria Assessed	Assessment Strategies
1	4-Jul	29-Jul	IA - Unit 1 Summative	A. Knowing and understanding B. Developing skills	<ul style="list-style-type: none"> Portfolio Based Display of Art works
2	1-Aug	9-Sep	IA - Unit 2 Summative	A. Knowing and understanding	
3	12-Sep	24-Sep	IA - Unit 3 Summative	C. Thinking creatively: D. Responding	
10 – 24 October 2022			Term-end 1	All 4 Criteria	Competency based assessment
4	31-Oct	17-Dec	IA - Unit 4 Summative	C. Thinking creatively: D. Responding	<ul style="list-style-type: none"> Portfolio Based Display of Art works
5	19-Dec	4-Feb	IA - Unit 5 Summative	B. Developing skills D. Responding	
6	6-Feb	25-Feb	IA - Unit 6 Summative	A. Knowing and understanding	
1 - 20 March 2023			Term-end 2	All 4 Criteria	Competency based assessment

4.3. Assessment levels and grades

The Assessment Criteria directly relate to the Objectives of the Visual Arts curriculum and carry equal weightage. The student achievement levels will be reported as a number grade as done in IB with an associated description.

The grade descriptions are based on assessment criteria levels. The level descriptors of an assessment criterion depict clear progression of improvement of skills and competencies for a learning period.

All the assessment tasks used to report students' achievements are based on task specific, hierarchical, and qualitatively defined rubrics. The categories used in rubrics represent increasing quality or sophistication of response to a task. They provide a basis for evaluating and recording students' responses to an assessment task. A rubric makes assessment expectations transparent.

In order to show the degree of competence in each criterion, fine grained descriptions of various levels are used. These descriptions indicate the progression of achievement in each criterion.

Table 8: Criterion A: Knowing and understanding

Levels	Level Description
0	The student does not reach a standard described by any of the descriptors below.
1-2	The student: <ol style="list-style-type: none"> i. Demonstrates limited knowledge of the art form studied, including concepts, processes, and limited use of appropriate language ii. Demonstrates limited knowledge of the role of the art form in original or displaced contexts iii. Demonstrates limited use of acquired knowledge to inform his or her artwork.
3-4	The student: <ol style="list-style-type: none"> i. Demonstrates adequate knowledge of the art form studied, including concepts, processes, and adequate use of appropriate language ii. Demonstrates adequate knowledge of the role of the art form in original or displaced contexts iii. Demonstrates adequate use of acquired knowledge to inform his or her artwork.
5-6	The student: <ol style="list-style-type: none"> i. Demonstrates substantial knowledge of the art form studied, including concepts, processes, and substantial use of appropriate language. ii. Demonstrates substantial knowledge of the role of the art form in original or displaced contexts. iii. Demonstrates substantial use of acquired knowledge to inform his or her artwork.
7-8	The student: <ol style="list-style-type: none"> i. Demonstrates excellent knowledge of the art form studied, including concepts, processes, and excellent use of appropriate language. ii. Demonstrates excellent knowledge of the role of the art form in original or displaced contexts. iii. Demonstrates excellent use of acquired knowledge to inform his or her artwork.

Table 9: Criterion B: Developing skills

Levels	Level Description
0	The student does not reach a standard described by any of the descriptors below.
1-2	<p>The student:</p> <ul style="list-style-type: none"> i. Demonstrates limited acquisition and development of the skills and techniques of the art form studied. ii. Demonstrates limited application of skills and techniques to create, perform and/or present art.
3-4	<p>The student:</p> <ul style="list-style-type: none"> i. Demonstrates adequate acquisition and development of the skills and techniques of the art form studied. ii. Demonstrates adequate application of skills and techniques to create, perform and/or present art.
5-6	<p>The student:</p> <ul style="list-style-type: none"> i. Demonstrates substantial acquisition and development of the skills and techniques of the art form studied. ii. Demonstrates substantial application of skills and techniques to create, perform and/or present art.
7-8	<p>The student:</p> <ul style="list-style-type: none"> i. Demonstrates excellent acquisition and development of the skills and techniques of the art form studied. ii. Demonstrates excellent application of skills and techniques to create, perform and/or present art.

Table 10: Criterion C: Thinking creatively

Levels	Level Description
0	The student does not reach a standard described by any of the descriptors below.
1-2	<p>The student:</p> <ul style="list-style-type: none"> i. Presents a limited outline of an artistic intention, which may lack clarity or feasibility. ii. Presents a limited outline of alternatives, perspectives, and imaginative solutions. iii. Demonstrates limited exploration of ideas through the developmental process, which may lack a point of realization.
3-4	<p>The student:</p> <ul style="list-style-type: none"> i. Presents an adequate outline of a clear and/or feasible artistic intention. ii. Presents an adequate outline of alternatives, perspectives, and imaginative solutions. iii. Demonstrates adequate exploration of ideas through the developmental process to a point of realization.
5-6	<p>The student:</p> <ul style="list-style-type: none"> i. Presents a substantial outline of a clear and feasible artistic intention. ii. Presents a substantial outline of alternatives, perspectives, and imaginative solutions. iii. Demonstrates substantial exploration of ideas through the developmental process to a point of realization.
7-8	<p>The student:</p> <ul style="list-style-type: none"> i. Presents an excellent outline of a clear and feasible artistic intention. ii. Presents an excellent outline of alternatives, perspectives, and imaginative solutions. iii. Demonstrates excellent exploration of ideas through the developmental process to a point of realization.

Table 11: Criterion D: Responding

Levels	Level Description
0	The student does not reach a standard described by any of the descriptors below.
1-2	<p>The student:</p> <ul style="list-style-type: none"> i. Presents a limited outline of connections and may transfer learning to new settings. ii. Creates a limited artistic response that is possibly inspired by the world around him or her. iii. Presents a limited evaluation of the artwork of self and others.
3-4	<p>The student:</p> <ul style="list-style-type: none"> i. Presents an adequate outline of connections and occasionally transfers learning to new settings. ii. Creates an adequate artistic response that is occasionally inspired by the world around him or her. iii. Presents an adequate evaluation of the artwork of self and others.
5-6	<p>The student:</p> <ul style="list-style-type: none"> i. Presents a substantial outline of connections and regularly transfers learning to new settings. ii. Creates a substantial artistic response that is regularly inspired by the world around him or her. iii. Presents a substantial evaluation of the artwork of self and others.
7-8	<p>The student:</p> <ul style="list-style-type: none"> i. Presents an excellent outline of connections with depth and insight, and effectively transfers learning to new settings. ii. Creates an excellent artistic response that is effectively inspired by the world around him or her. iii. Presents an excellent evaluation of the artwork of self and others.

Table 12: Description of grade points

Grade	Grade Description
7	Produces frequently innovative and imaginative artistic intentions that lead to high quality artistic responses. Communicates comprehensive, nuanced understanding of the art form studied, including concepts, processes and contexts. Consistently demonstrates sophisticated creative-thinking behaviours and exploration of ideas through the creation and critique of the art of self and others. Frequently transfers knowledge and applies skills and techniques, with independence and expertise, to produce work in new settings.
6	Produces occasionally innovative and imaginative artistic intentions that lead to high quality artistic responses. Communicates extensive understanding of the art form studied, including concepts, processes and contexts. Demonstrates insightful creative thinking behaviours and exploration of ideas, frequently with sophistication, through the creation and critique of the art of self and others. Transfers knowledge and applies skills and techniques, often with independence, to produce work in new settings.
5	Produces artistic intentions that generally lead to high-quality artistic responses. Communicates good understanding of the art form studied, including concepts, processes and contexts. Demonstrates creative-thinking behaviours and exploration of ideas, sometimes with sophistication, through the creation and critique of the art of self and others. Usually transfers knowledge, and applies skills and techniques, with some independence, to produce work in new settings.
4	Produces artistic intentions that often lead to good-quality artistic responses. Communicates basic understanding of the art form studied, including concepts, processes and contexts. Demonstrates some creative-thinking behaviours and some exploration of ideas through the creation and critique of the art of self and others. Transfers some knowledge and applies some skills and techniques, with support, to produce work in new settings.
3	Produces artistic intentions that often lead to acceptable quality artistic responses. Communicates basic understanding of the art form studied, including some concepts, processes and contexts. Begins to demonstrate some creative-thinking behaviours and some exploration of ideas through the creation and critique of the art of self and others. Begins to transfer knowledge and apply skills and techniques, requiring support even in familiar settings.
2	Produces work of limited quality. Communicates limited understanding of the art form studied, including some concepts, processes and contexts. Demonstrates limited evidence of creative-thinking behaviours or exploration of ideas. Limited evidence of transfer of knowledge or application of skills or techniques.
1	Produces work of a very limited quality. Conveys many significant misunderstandings or lacks understanding of most concepts and contexts. Very rarely demonstrates creative thinking behaviours or exploration of ideas. Very inflexible, rarely shows evidence of knowledge or skills.