



Fine Arts Certificate

Provided by the
Annapolis Valley Arts Educators
Through the
Annapolis Valley Regional
School Board

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Introduction

BACKGROUND:

In 1997, the Nova Scotia Department of Education mandated that every high school student be required to have a Fine Arts credit. This policy sparked the rapid formation and growth of programs in Visual Arts, Music, Dance, and Drama in high schools throughout Nova Scotia. To arts educators, this shift in policy meant that Nova Scotians recognized the essential role the arts play in the lives of students and the well-being of our communities.

All Nova Scotia Arts Education curricula have been written since 1998 to direct student learning towards all of the Essential Graduation Learning's (EGL's), with an obvious emphasis on Aesthetic Expression. Beyond the capacity of an education in aesthetics, an arts education leads students to be self aware and socially conscious critical thinkers, strong communicators, creative problem solvers, and technologically literate. More often than not, an artistic process demands that all of the domains of the EGL's be engaged in tandem.

An arts education demands excellence and rigor --traits that we hope are recognized and valued by students and their families, public schools, and post-secondary institutions. The Annapolis Valley Regional School Board Fine Arts Certificate grows out of the Fine Arts Certificate of Holy Angels High School in Sydney, NS. It has been modified for the AVRSB to provide a context that recognizes the commitment students make to the arts.

THE CERTIFICATE:

The AVRSB Fine Arts Certificate is offered by Arts Educators for students who seek a more enriched experience in all of the arts. The arts include among Visual Arts, Music, Dance, and Drama.

The Fine Arts Certificate program is ideal for students interested in growing through the Arts. Arts education is not "instead of" an academic education. It is a rigorous addition to and an enhancement of a full course of academic study prescribed by the Nova Scotia Department of Education.

Why It Works

Arts Education teaches "the art," as well as:

- creative problem-solving
- lateral thinking
- time management
- self awareness
- communication skills
- visualization skills
- interdependence
- team work
- independent practice and study
- self confidence and self expression
- critical thinking
- interdisciplinary discovery
- a drive for rigor and excellence

"ARTS EDUCATION engages students in creative art-making processes, giving them a firm foundation in practices and principles of various arts disciplines: dance, drama, music and visual arts. As students explore thoughts, experiences, and feelings to develop new understandings in the creation and expression of meaning, they use processes that value intuition and imagination. Through cumulative experiences in the arts, students learn to respond with critical awareness and sensitivity to their work and the work of others, and in making art, they learn the value of the arts in their daily lives and in shaping cultural identities within local and global contexts."

Foundation for Arts Education
Nova Scotia Department of Education
Public School Program Update:
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Students also benefit from a fine arts education in that, among other things, it:

- prepares students for success in Canada's largest growth sectors, specifically culture and information technologies;
- gives extra context and dimension to languages, history, math, science, technology and physical education;
- challenges young people to find relevance in their academics and to truly experience and apply their education in their own lives and communities;
- and, nurtures tolerance of others' differences and respect for others' achievements.

Definitions

Arts Mentor: An arts practitioner from the greater school community who can offer students guidance and an enriched learning experience in any of the fine arts.

Challenge for Credit: This is an opportunity established by the Department of Education where students can apply to earn a senior high school arts credit by demonstrating to school representatives that they have satisfied the Specific Learning Outcomes of a particular course.

Independent Study: In some circumstances, students may earn an arts credit through an individually designed course of study or through a recognized private institution.

Teacher Advisor: The fine arts educator at the student school who will monitor, guide and verify that the student ultimately qualifies for an AVRSB Fine Arts Certificate.

Eligibility

All AVRSB high school students are eligible to receive an AVRSB Fine Arts Certificate. In addition to the courses that clearly fit the definition of a Fine Arts course, students may also apply Fine Arts extension courses towards an AVRSB Fine Arts Certificate. These courses include Cultural Industries 11, Design 11, Film and Video Productions 12, and Multimedia 12.

Requirements

To qualify for a Fine Arts Certificate, students must demonstrate to their *Teacher Advisor* that they have:

1. Completed a minimum of five Fine Arts courses taken throughout grades 10, 11 and 12. Where possible, at least three of these courses should be in a single arts discipline (music, dance, visual art, or drama). The student's courses must include at least one of the following: Visual Arts 10, Music 10, Drama 10, or Dance 11. Challenge for Credit courses and Independent Studies may also be pursued and count towards the AVRSB Fine Arts Certificate credit requirement.
2. A portfolio that demonstrates excellence, growth, depth, and breadth of learning through the arts modeled through 12 arts projects (e.g. four per year). The projects may come from the list of suggested projects (see Appendix 4: Potential Portfolio Projects); projects used to satisfy course requirements; projects created through the guidance of an *Arts Mentor*; or be self directed if agreed upon with the Teacher Advisor. Projects should demonstrate depth, breadth, and growth. Typically, students should complete four projects per year that are progressively more challenging.
3. All documents and projects must be completed to the satisfaction of the Teacher Advisor.

General Instructions

Role:	Responsibility:
For School Administrator(s)	<p>The Arts Certification process is the responsibility of a school Arts Educator and the student. Administrators are requested to play a supportive role -- ensuring that qualified students are aware of the program and are directed to who would act as advisor and guide appropriate course selection.</p> <p>Administrators are also asked to aid the teacher advisor in verifying that the student applicant completes five fine arts courses (or equivalents).</p>
For the Teacher Advisor:	<p>Teachers of any Fine Art course may choose to offer the Arts Certificate program to students. Teachers are asked to:</p> <ul style="list-style-type: none">• consider applications;• verify the quality and authenticity of student work;• act as a liaison between the student, their mentor, and the school;• ensure applicants have satisfied all certificate requirements;• and, issue the Fine Arts Certificate to qualified applicants.

Role:	Responsibility:
For the Student Applicant:	<p data-bbox="607 415 1149 457">Qualified students will be responsible to:</p> <ul data-bbox="607 472 1388 1060" style="list-style-type: none"><li data-bbox="607 472 1315 588">• choose a fine arts teacher who will be their <i>Teacher Advisor</i> and, if so desired, seek an arts community member to act as an <i>Arts Mentor</i>;<li data-bbox="607 604 1372 682">• present the Teacher Advisor with a complete Fine Arts Certificate application within an acceptable time frame;<li data-bbox="607 699 1356 777">• complete and document twelve <i>portfolio projects</i> (see Appendix 5);<li data-bbox="607 793 1307 871">• successfully complete five fine arts courses (or their equivalent);<li data-bbox="607 888 1323 966">• complete and maintain detailed records provided in Appendices 1 through 4;<li data-bbox="607 982 1388 1060">• and generally, work under the direction of the Teacher Advisor and the requirements of the Fine Arts Certificate.
For the Arts Mentor:	<p data-bbox="607 1092 982 1134">The Arts Mentor is asked to:</p> <ul data-bbox="607 1150 1396 1501" style="list-style-type: none"><li data-bbox="607 1150 1396 1270">• lead a student in gaining an enriched learning experience in the arts. This may result in an artwork, presentation, or some other arts project;<li data-bbox="607 1287 1396 1329">• keep written records of correspondence with the student;<li data-bbox="607 1346 1388 1423">• report back to the Teacher Advisor on the progress of the student;<li data-bbox="607 1440 1396 1501">• and, satisfy Board policy regarding adults and community members.

Appendix 1: Arts Certificate Application Form

School: _____

Date of Application: _____

Full Name: _____

Arts Concentration Area: _____

Grade: _____ Telephone: _____

E-Mail: _____

Name of Arts Mentor: _____

Describe the Mentor's Artistic Practice: _____

Telephone: _____

E-Mail: _____

Teacher Advisor: _____

Area of Specialization: _____

Appendix 2: List of Completed Fine Arts Courses

Please list the arts credits you have earned. (Students are required to earn five arts courses between grades 10, 11, and 12.)

Grade 10:

Date Completed		Course Title		Verification of credit*
Month:	Year:	Title:	Code:	Signature:
Month:	Year:	Title:	Code:	Signature:
Month:	Year:	Title:	Code:	Signature:

*Verification of credit attainment can be done through the attachment of an unofficial transcript and/or by through the signature of a school administrator.

Grade 11:

Date Completed		Course Title		Verification of credit
Month:	Year:	Title:	Code:	Signature:
Month:	Year:	Title:	Code:	Signature:
Month:	Year:	Title:	Code:	Signature:

Grade 12:

Date Completed		Course Title		Verification of credit
Month:	Year:	Title:	Code:	Signature:
Month:	Year:	Title:	Code:	Signature:
Month:	Year:	Title:	Code:	Signature:

Appendix 3: Record of Portfolio Projects

Twelve projects must be completed between grades 10, 11 and 12.

Suggested target: Students should complete four projects per year that are progressively more challenging

Date Completed	Project Description	Teacher Advisor's Signature:
Month: Year:		Signature:
Month: Year:		Signature:
Month: Year:		Signature:
Month: Year:		Signature:
Month: Year:		Signature:
Month: Year:		Signature:
Month: Year:		Signature:
Month: Year:		Signature:
Month: Year:		Signature:
Month: Year:		Signature:
Month: Year:		Signature:
Month: Year:		Signature:

Appendix 4: Specific Project Documentation

For each project, the student applicant is expected to complete and attach a copy of this document to each project for the benefit of her or his teacher advisor and mentor.

Teachers are asked to make additional copies of this form for the student.

NAME: _____ GRADE _____

TITLE OF PROJECT: _____

PROJECT NUMBER: _____

PLANNING STAGE

Signature of Mentor or Teacher

Date

WORKING STAGE:

Signature of Mentor or Teacher

Date

PROJECT COMPLETION AND SUBMISSION:

Signature of Teacher Advisor

Date

Appendix 5: Potential Portfolio Projects

Below is a suggested list of Arts Certificate portfolio projects. If there are projects that are created in consultation between the student and the teacher-advisor, then these may also satisfy the students' Arts Certificates requirements.

Projects will be assessed as either acceptable or unacceptable. No 'mark' will be given.

This list is presented in no particular order.

-
1. Architecture: Find information on one of the following architects: Frank Lloyd Wright, Frank Gehry, Arthur Charles Erickson, Ernest Cormier, or Douglas Cardinal. In your own community find a structure that is unique and has a design based on the environment surrounding it. Take photographs and do renderings of the building.
 2. Listen to "Saturday Afternoon at the Opera" on CBC Radio 2 (FM). If possible learn the name of the opera beforehand and do some research. After you have listened to the opera write an account of your impressions of the music. the plot and what you think were the intentions of the composer when writing it.
 3. Nova Scotia is a multi-cultural province: Investigate the art of one culture. Focus on one type of artwork or one artist. Take photographs, find pictures, or draw your find.
 4. Personal commitment: Find a poster or work of art supporting a cause you strongly believe in. What is your personal opinion about the issue that you selected? To what audience would you direct your committed work? Describe and create visually.
 5. Attend performances of the Acadia Performing Arts series. Do a report on your visit.
 6. Museum or gallery visit: Do a visit report on your visit. Give name, location, date of visit, artist's name, date of work, title and material used. Describe what you see. Explain

how the piece of art has affected your feelings and your senses. If you had to grade or rate this piece of artwork on a scale of 1 to 10 what score would you give it? Explain your reasons.

7. Examine the role of a piano tuner. How is a piano tuned? How often and by what means? Does a piano tuner need an acute musical ear?

8. Participate in dance exercises. Regular participation in group and individual interpretations of ideas, words, music allows the development of self-expression. Participation is essential on a regular basis.

9. Create a biography about an artist (painter, sculptor, dancer, musician, actor) that appeals to you. Where does or did this artist live? What style did he/she use? Discuss three interesting things about this artist. Explain why this person became known. Name three or more titles and describe these works.

10. Integrate a dance creation with another discipline (e.g. poetry, prose, music, artwork, drama, historical or geographical interpretation, etc.).

11. Direct a play for presentation in the school or in any other venue. The play could be written by any writer.

12. Creative art project: As a visual arts student, plan to create an artwork. Write down your plan for this project, including preliminary sketches and materials to be used. Get your plan approved by the art teacher. After the project is completed reflect by answering these questions.

- a) Did you have any problems in creating this project? Why or why not?
- b) What did you learn from creating this project?
- c) Articulate what you intended this work to mean and how it may be interpreted in its final form by a particular audience.

13. Choose a Canadian composer living today (e.g. Nancy Telfer) and compile research about the background and music of that composer. If possible, interview the composer by E-mail.

14. Write a play. Your play can then be produced for an audience.

15. Connect examples of dance careers and recreational dance activities in the community. Create a community directory of dance opportunities.

16. Study and prepare one piece of music with a view to conducting the piece. The selected music could be for a band or choir.

17. Observe a live professional dance performance. Create a reflection of this experience.

18. Sell a contemporary product to consumers of long ago. Select a contemporary product you feel you could market creatively if you came from a specific society, period, or culture from 1400 to 1930 AD. Produce a poster or other form of advertisement typical of the period. Carefully consider the characteristics of the audience as well as the necessary sociological and psychological appeal. Document your resources.

19. Find out about the history of theatre in your community. Have there ever been professional companies working here? What theatres existed in the past and when?

20. Research and demonstrate your learning of some of the great influences in the field of dance.

21. Compile a biography of a famous composer. Discuss his/her country of origin, life and most important pieces of music. Try to locate recordings of two pieces, listen to them and write an account of your thoughts, feelings and discoveries about the music.

22. Choreograph an individual and/or group performance.

23. Attend a concert of classical music and carry out research on the composers and styles of all the pieces you heard. Demonstrate your learning.

24. Write a critical analysis of an artwork that has not been done in class. Use the four-stage model: 1) Description 2) Analysis 3) Interpretation 4) Evaluation.

25. Make contact with a person who is making a living in theatre in Nova Scotia. Arrange for the person to come to your school and either perform or discuss his/her work.

26. Compose a song or instrumental piece from an occasion throughout the year. This could include pieces for a family or community celebration or any other occasion that appeals to you. Find other pieces which may have been composed for the same occasion and compare your composition with those.

27. Demonstrate: 1) an appreciation of the historical role of dance in society in general; or 2) demonstrate an appreciation of dance in a particular society; or 3) demonstrate the historical value of a particular dance in a particular society.

28. Interview a conductor by asking him/her about educational background in music, preparation time before a concert, concert night and reaction to critiques in local newspapers. Demonstrate your learning.

29. Make contact with a theatre company in Canada. This can be done by e-mail or by regular mail or in person. Find out what a typical season would consist of, how to audition, and what opportunities exist. Prepare a presentation about the company.

30. Interview local people who use dance in career or recreational contexts. Demonstrate your learning.

31. Science, art, and visual illusion: Which way is up? Ordinarily the answer is obvious. Find one artist who was willing to explore new ways of seeing through visual illusion. Present your findings in an interesting and original way.

32. Compile a folio of songs from Nova Scotia (or a particular geographical area or a particular culture) and write a short account of each song you have selected. The songs can be traditional folk songs handed down by word of mouth from family to family over many generations (such as Lukey's Boat) or recently composed songs about life in our

province. Songs composed by Kenzie MacNeil, Jerod Impich-chaachaaha', Jay Douglas, Allister MacGillivray and Leon Dubinsky, would be included in the later category. If possible, arrange to sing or play one of your chosen songs.

33. Get involved in production work with the drama group in your school. Keep a log of your experience.

34. Read biographies or articles about dancers and/or their work. Demonstrate your learning.

35. Original thinking: Establish a uniquely personal grasp on originality through visual arts. Use any materials in exciting new directions. Express one of the following:

- a) I am turning into an insect
- b) I am shrinking to microscopic
- c) I am swallowing a large object whole
- d) I am dividing into 100,000 segments
- e) I am replacing my head with something else

36. Pick a playwright whose work intrigues you. Create a set design, costume design and direction book for one of the writer's works.

37. Select a live or videotaped dance performance to review. Demonstrate your learning.

38. Examine the work of a playwright from Nova Scotia. There are several successful writers from here. Brydon MacDonald, Caroline Gillis, Daniel MacIvor, Anne Marie MacDonald, and Mike Melski are just some of the possibilities. Demonstrate your learning.

39. Interview an adult who sings in a choir or plays in a band and write a report on your interview.

40. Research a musician/composer, artist, actor, or dancer who shares your cultural heritage. If possible, interview this person. Consider the impact and influence that the career of this person has had your culture. Demonstrate your learning.

41. Consider the books of Nick Bantock. Write a critical analysis of his work. Use the four stage model: 1) description 2) analysis 3) interpretation 4) evaluation.

42. Attend a performance of Mermaid Theatre, Centre Stage Theatre, Two Planks and a Passion, Zuppa Circus, or Michael David Hirshbach. Demonstrate your learning.

43. Study home furnishings as art pieces. (The Art Deco movement would be just one example.) Design a piece of furniture that reflects your learning.

44. Study architectural styles in Nova Scotia and create a collection of at least five examples that demonstrates a diversity of styles.

45. Participate in at least one school or community performing group (for example: choir, band or drama group) each year. It is strongly suggested that this performing group be in the student's concentrated arts discipline. In writing, reflect upon what you have learned through this experience.

46. Demonstrate leadership through a role in the arts and cultural life of the school. (For example: organization and management of arts activities such as variety shows, plays, art exhibits, concerts, arts presentation.) In writing, reflect upon what you have learned through this experience.

47. Any project(s) as approved by your Teacher Advisor.

Appendix 6: Links and Resources

For more project ideas, visit:

ALL

www.artsalive.com

African Canadians Online <http://www.yorku.ca/aonline/music.html>
<http://www.yorku.ca/aonline/visualart.html>
<http://www.yorku.ca/aonline/dance.html>

DANCE

DRAMA

MUSIC

First Nations Composer Initiative <http://www.fnci.org/>

VISUAL ART

http://www.artjunction.org/atgi/teachers/artdept_sites.html
<http://falcon.jmu.edu/~ramseyil/arteducation.htm>
<http://www.horton.ednet.ns.ca/staff/syme>

OTHER

This list changes with every draft of this document. If you have a useful resource to share, please email it to your Arts Consultant c/o psyme@avrsb.ednet.ns.ca

Questions, Please Contact...

PLEASE NOTE THAT THIS IS THE FIRST PUBLISHED DRAFT OF THIS DOCUMENT. IF YOU HAVE ANY QUESTIONS OR CONCERNS, PLEASE CONTACT:

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