



**The Bishop Strachan School
Department Name: The Arts**

Course Title: Visual Art

Grade Level: 11

Ministry Course Code: AVI3M

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Revision Date: September 21, 2009

Date: June 23, 2005

**Developed from: The Ontario Curriculum Grades 11 and 12
The Arts, Common Course Codes**

Text: Visual Art—No Text Required

Prerequisite: AVI20

Credits: 1.0

Length: 110 hours

Course Description/Rationale

This course provides students with opportunities to further develop their skills and knowledge in visual arts. Students will explore a range of subject matter through studio activities, and will consolidate their practical skills. Students will also analyse art works and study aspects of Western art history, as well as art forms from Canada and other parts of the world.

Overall Curriculum Expectations

Theory

1. use appropriate visual arts terminology in all areas of visual arts theory;
2. demonstrate an understanding of a segment of Canadian art, fifteenth- to nineteenth-century Western art, and the art of Asian and other cultures;
3. describe the impact of art practices and materials on the environment.

Creation

4. demonstrate through their studio assignments the ability to solve visual and conceptual problems;
5. produce original art works, using a variety of materials, tools, processes, and technologies appropriately;
6. document and evaluate their creative process and art works, using portfolios.

Analysis

7. evaluate their own art works and those of others, demonstrating an understanding of the process of critical analysis and providing grounds for their aesthetic judgements;
8. analyse works of art in relation to their cultural, social, political, and historical contexts;
9. analyse ways in which cultural institutions shape our perception and understanding of art;
10. analyse the influence of art on their lives;
11. analyse postsecondary educational and career opportunities in visual arts.

Instructional Hours Summary

Course Content Unit	Classroom Hours	Field Trip Hours	Exam Hours	Independent Study/Student Teacher Conference	Total
1. Drawing techniques	8				
2. Drawing the figure	10				
3. Beautiful and Grotesque	10			2	
4. The Impressionists	15	2.5		2	
5. Form and Function	10			2	
6. Printmaking	18				
7. Surrealism	7			1.5	
8. Art Criticism	4			1	
9. Drawing: Strange relations	8			1	
10. Painting: The open	8				

door					
Total	98	2.5	0	9.5	110

Unit Descriptions

Unit 1 – Drawing techniques

This unit will be the development of drawing techniques through individual contributions of ideas and work produced. Emphasis will be placed on compositional structure using black gray and white only. Rough sketches and ideas will be done.

Unit 2 – Drawing the Figure

Drawing from life: Enlarging the scale

Contour

Shading for volume

Chiaroscuro

Content and Expression in Figure drawing

Unit 3 – Beautiful and Grotesque

Students will inquire as to the nature of beautiful and grotesque in the history of art. They will work with hand building and mold making techniques to create a ceramic figurine.

Unit 4 – Masters of Light: The Impressionists

A study of the Impressionists through an Art Historical introduction and by producing a painting.

Unit 5 – Form and Function

Students will investigate how clothing can have sculptural properties and discuss the ideas of form and function in art and applied arts. They will create items of clothing that has more than one function. Concepts of humor, exaggeration, asymmetry and body armor will be discussed.

Unit 6 – Printmaking

Students will investigate a printmaking process, looking at historic roots in bookmaking and fine art going back to the 15th century. Students use this method to produce an edition of an original image that is of their own invention. Also, they will enhance one print by hand-colouring.

Unit 7 – Surrealism: Processes of Creation from the Unconscious

Before doing a major work in the “Surrealist” process of creation we enter into a variety of improvisational drawings wherein students respond quickly and unconsciously to the visual marks, forms or words before them. By exploring some of the methods developed by Surrealists the students learn the nature of the creative process.

Unit 8 – Art Criticism and looking at Real Art

Looking at Art and critical writing. By exploring some of the methods developed by artists the students learn the nature of the creative process.

Unit 9 – Strange Relations: Drawing from different realities

By viewing a surrealist film that follows the story of Alice in Wonderland (Surreal in itself), Students make notes of odd juxtapositions of reality or examples of the real with the unreal. There is a class discussion about the film and students analyze how we experience similar things that happen to us. (dreams, deja-vue, memory etc.) Following this is a drawing assignment that involves juxtapositions of memory, place and current events.

Unit 10 – Painting: The open door

Using Surrealism is a great way of engaging anyone in the processes of creation. Slides of artists work from the early 20th century combined with a discussion on the methods they used furthers the understanding of the student in approaching creative processes themselves.

Teaching/Learning Strategies

√ Lecture	√ Brainstorming	√ Group critique
√ Demonstration	√ Group work	√ Videotape critique
√ Reading		√ Self analysis
√ Structured discussion		√ Peer analysis
√ Practical exercise		
		√ Teacher analysis
√ Case study	√ Seminar	√ Field trip
		√ Game
		√ Independent study
√ Discovery	√ Research project	
	√ Workshop	
√ Interview		

Assessment/Evaluation Strategies

Paper and Pencil	Performance Methods	Personal Communication	Other
	Projects	Interviews	Teacher anecdotal records
	Portfolios		Teacher log
	Presentations	Classroom discussion	
	Essays	Seminars	Rubrics
		Portfolio interview	
		Self evaluation	
	Demonstrations	Peer evaluation	
	Constructions		
	Journals		

Assessment/Evaluation

Seventy per cent (70%) of the final grade will be based on evaluations conducted throughout this course. This portion of the grade should reflect the students’ *most consistent level of achievement* throughout this course, although special consideration should be given to the more recent evidence of achievement.

Thirty per cent (30%) of the final grade will be based on a final evaluation in the form of an examination, performance, essay, and/or other method of evaluation suitable to the course content and administered towards the end of the course.

Teachers will ensure that student work is assessed and/or evaluated in a balanced manner with respect to the four categories (see below), and that achievement of particular expectations is considered within the appropriate categories. The four categories should be considered as interrelated, reflecting the wholeness and interconnectedness of learning. The categories of knowledge and skills are:

- Knowledge and Understanding (20-30%)
- Thinking (20-30%)
- Communication (20-30%)
- Application (20-30%)

Type of Assessment	Unit Title/Length	Overall Expectations	Assessment Strategies
70%	1. Drawing techniques	1,2,4,5,6,7	
			Practical exercise
			Self analysis
			Teacher anecdotal
	2. Drawing the figure	1,2,4,5,6,7	
			Practical exercise
			Group critique Teacher anecdotal
	3. Beautiful and Grotesque	1,2,4,5,6,7,8,9,10	
			Practical exercise brainstorming
			Structured discussion
	4. The Impressionists	1-11	
			Practical exercise groupwork
			Group critique

			Research project Teacher anecdotal
	5. Form and Function	1,2,4,5,6,7	Practical exercise Group critique Self and peer analysis
	6. Printmaking	1-10	Practical exercise Research Teacher analysis
	7. Surrealism	1-11	Practical exercise Research Teacher analysis
	8. Art Criticism	1,2,3,7,8,9	Research Independent written project
	9. Drawing: Strange relations	1-10	Practical exercise Research Teacher analysis
30%	Painting: The open door	Final 1-11	Practical exercise Research Teacher analysis Self critique
			Total

Course Resources

A wide selection of books, magazines, slides, videos and websites relevant to specific artists and techniques presented

Drawing as Design Process, Peter Olpe
 History of Art, H.W. Janson
 Great French Paintings from the Barnes Foundation
 Matisse Portraits, John Klein
 Degas, Jean Adhemar
 Odd Nerdrum Paintings, Richard Vine
 Magritte, The Montreal Museum of Fine Arts
 Max Ernst Collages, Werner Spies
 Matisse, A Retrospective
 Van Gogh in Saint-Remys and Auvers
 Women Seeing Women by Lothar Schirmer
 Cassatt, The Masterworks, Alison Effeny
 Jana Sterback – Meat Dress
 Beverly Semmes
 Erwin Wurm –Early work (clothes)
 Rosemary Trockel- Balaclavas and knit prints
 Joseph Beuys- Felt Suit

Fashion Designer – Issey Miyake
 Shary Boyle
 Website:
www.artchive.com
www.mythweb.com

Achievement Chart – The Arts, Grades 9–12

Categories	50–59% (Level 1)	60–69% (Level 2)	70–79% (Level 3)	80–100% (Level 4)
Knowledge and Understanding <i>Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)</i>				
The student:				
Knowledge of content (e.g., facts, genres, terms, definitions, techniques)	– demonstrates limited knowledge of content	– demonstrates some knowledge of content	– demonstrates considerable knowledge of content	– demonstrates thorough knowledge of content
Understanding of content (e.g., concepts, theories, ideas, procedures, processes, methodologies)	– demonstrates limited understanding of content	– demonstrates some understanding of content	– demonstrates considerable understanding of content	– demonstrates thorough understanding of content
Thinking <i>The use of critical and creative thinking skills and/or processes</i>				
The student:				
Use of planning skills (e.g., formulating questions, focusing research, gathering information, organizing a project)	– uses planning skills with limited effectiveness	– uses planning skills with some effectiveness	– uses planning skills with considerable effectiveness	– uses planning skills with a high degree of effectiveness
Use of processing skills (e.g., analysing, evaluating, inferring, interpreting, forming conclusions)	– uses processing skills with limited effectiveness	– uses processing skills with some effectiveness	– uses processing skills with considerable effectiveness	– uses processing skills with a high degree of effectiveness
Use of critical/creative thinking processes (e.g., creative process, design process, problem solving, reflection, elaboration)	– uses critical/creative thinking processes with limited effectiveness	– uses critical/creative thinking processes with some effectiveness	– uses critical/creative thinking processes with considerable effectiveness	– uses critical/creative thinking processes with a high degree of effectiveness
Communication <i>The conveying of meaning through various forms</i>				
The student:				
Expression and organization of ideas and information in art forms (visual arts, music, drama, dance, media arts) and in oral and written forms	– expresses and organizes ideas and information with limited effectiveness	– expresses and organizes ideas and information with some effectiveness	– expresses and organizes ideas and information with considerable effectiveness	– expresses and organizes ideas and information with a high degree of effectiveness

Categories	50–59% (Level 1)	60–69% (Level 2)	70–79% (Level 3)	80–100% (Level 4)
Communication (cont.)				
The student:				
Communication for different audiences and purposes (e.g., expression of emotion in art forms, expression of critical responses in oral and written forms)	– communicates for different audiences and purposes with limited effectiveness	– communicates for different audiences and purposes with some effectiveness	– communicates for different audiences and purposes with considerable effectiveness	– communicates for different audiences and purposes with a high degree of effectiveness
Use of conventions in art forms (e.g., symbolic representation), and vocabulary and terminology of the discipline in oral and written forms	– uses conventions, vocabulary, and terminology of the discipline with limited effectiveness	– uses conventions, vocabulary, and terminology of the discipline with some effectiveness	– uses conventions, vocabulary, and terminology of the discipline with considerable effectiveness	– uses conventions, vocabulary, and terminology of the discipline with a high degree of effectiveness
Application <i>The use of knowledge and skills to make connections within and between various contexts</i>				
The student:				
Application of knowledge and skills (e.g., concepts, processes, technologies, techniques) in familiar contexts (e.g., work requiring accurate repetition)	– applies knowledge and skills in familiar contexts with limited effectiveness	– applies knowledge and skills in familiar contexts with some effectiveness	– applies knowledge and skills in familiar contexts with considerable effectiveness	– applies knowledge and skills in familiar contexts with a high degree of effectiveness
Transfer of knowledge and skills (e.g., concepts, processes, techniques) to new contexts (e.g., work requiring stylistic variation, an original composition, an interdisciplinary or a multi-disciplinary project)	– transfers knowledge and skills to new contexts with limited effectiveness	– transfers knowledge and skills to new contexts with some effectiveness	– transfers knowledge and skills to new contexts with considerable effectiveness	– transfers knowledge and skills to new contexts with a high degree of effectiveness
Making connections within and between various contexts (e.g., connections between the arts; between historical, global, social, environmental, and/or cultural contexts; between personal experiences and the arts)	– makes connections within and between various contexts with limited effectiveness	– makes connections within and between various contexts with some effectiveness	– makes connections within and between various contexts with considerable effectiveness	– makes connections within and between various contexts with a high degree of effectiveness