



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

Course Title: Visual Art

Grade Level: 12

Ministry Course Code: AWM4M

Teacher's Name: Stephen Zeifman

Developed by: Stephen Zeifman

Revision Date: September 2, 2009

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

Text: Visual Art—No Text Required

Prerequisite: AVI4M

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. Line	4				
2. Form	4				
3. Tone	4				
4. Texture	4				
5. Detail	4				
6. Colour	12				
7. Mood	9				
8. The Image	30				
9 Independent Work				10	
10. Art History and Critical Theory	17				
11. Gallery Visits		4			
12. Summative Piece	10				
Total	98	4	0	10	112

Unit Descriptions

This course will involve a year long exploration of the human figure with the major emphasis on techniques of painting and drawing. The course will begin with straightforward exercises in the representation of the figure and evolve into more imaginative, expressive and creative ways of using the model as the dominant iconography in a series of developed images. There will be a model in the studio for most classes and the works will vary from short poses to those sustained over a period of time.

Unit 1 – Line

This unit will explore the use of line and the possibilities for line only in rendering the figure. Such things as contour drawing, gesture drawing, will be examined. The example of Matisse will be used to show clarity and power of line.

Unit 2 -Form

The use of light and dark, light and shadow to create to the illusion of form will be introduced here. Natural light sources as well as artificial will be used. Da Vinci's development of Chiaroscuro will be examined.

Unit 3 – Tone

Here we will look at using light and dark to create mood and atmosphere and to the give the drawing a tone through composition and design. Richard Diebenkorn's early figurative work might be chosen as an example.

Unit 4 – Texture

This unit will explore the possibilities for bringing depth, richness to a drawing by using a variety of textures. Different media will also be introduced here like conte, wash, pastel.

Unit 5 – Detail

Here accurate representation will be emphasized and the students will look at details of the body and vary the scale of these blowing up small elements to challenge our comfortable notions of proportion and reality and to create drawings that capture the viewers curiosity and attention. The work of some of the old masters as well as artists like Edward Bayley and Anigoni will be studied.

Unit 6 – Colour

Here the student will begin to use colour in a representational way bringing this dimension to the work with the figure. The Expressionistic use of colour will also be explored. Lucien Freud's work will be looked at.

Unit 7 - Mood

Like tone mood is elusive and the student will look at ways of bringing that dimension to the works they create.

Unit 8 - The Image

After all the time spent developing technique for handling the figure the students will then begin to construct large images that have the figure as a basis for expression. They will look at various kinds of iconography and utilize concepts of structure and design to create resonant images in a variety of media such as acrylic, graphite, charcoal, pastel, and combinations there-of. The scale of these will vary as well from small to quite large (4'x5').

Unit 9 – Independent Work In a New Medium

The student will experiment with or utilize a medium that they have had little experience with and that is not necessarily associated with figurative work of this nature. Wood Block or Lino Block would be an example and Edwin Holgate's prints might be referred to here. Photography and digital media will also be an option.

Unit 10 – Art History and Critical Theory

Art history will look at the representation of the figure over time and at the social and cultural influences effecting the depiction of the figure. In the present it will look at the role of the figure in our culture and how its representation has changed in both denotation and connotation with the proliferation of television, the internet, and glossy magazines.

Unit 11 – Gallery Visits

Students will be required to visit Toronto galleries on a regular basis and to critique a number of the shows they see. Queen West, The Distillery District, King West, and the Yorkville area will be emphasized.

Unit 12- The Summative

Will be a large scale work done in a short period of time that will challenge the student to bring together their skill, knowledge, inquiry and application in creating an original expressive work that they would be proud to exhibit.

A final portfolio presentation will also be part of this process.

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 (see pg 2)	Assessment Strategies
70%	1. Drawing techniques	1,2,4,5,6,7	
			Practical exercise
			Self analysis
			Teacher anecdotal
	2. The Image	1,2,4,5,6,7	
			Practical exercise
			Group critique
			Teacher anecdotal
	3. Independent Work	1,2,4,5,6,7,8,9,10	
			Practical exercise
			brainstorming
			Structured discussion
	4. Art History and Critical Theory	1-11	
			Practical exercise
			groupwork
			Group critique

			Research project Teacher anecdotal
	5. Gallery Visits	1,2,4,5,6,7	Practical exercise Group critique Self and peer analysis
30%	Final Work	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

Many artist monographs are available to students in the art studio.

Eg, Richard Diebenkorn, Degas, Picasso, Anigoni, Saergent, Bailey, Yuskovitch

History of Art, H.W. Janson

Great French Paintings from the Barnes Foundation

Matisse Portraits, John Klein

Odd Nerdrum Paintings, Richard Vine

Magritte, The Montreal Museum of Fine Arts

Matisse, A Retrospective

Women Seeing Women by Lothar Schirmer

Cassatt, The Masterworks, Alison Effeny

Website:

www.artchive.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