

Visual Arts, Grade 12

University/College Preparation

AVI4M

This course focuses on enabling students to refine their use of the creative process when creating and presenting two- and three-dimensional art works using a variety of traditional and emerging media and technologies. Students will use the critical analysis process to deconstruct art works and explore connections between art and society. The studio program enables students to explore a range of materials, processes, and techniques that can be applied in their own art production. Students will also make connections between various works of art in personal, contemporary, historical, and cultural contexts.

Prerequisite: Visual Arts, Grade 11, University/College Preparation

A. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

- A1. The Creative Process:** apply the creative process to create a variety of art works, individually and/or collaboratively;
- A2. The Elements and Principles of Design:** apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;
- A3. Production and Presentation:** produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

SPECIFIC EXPECTATIONS

A1. The Creative Process

By the end of this course, students will:

- A1.1** use various strategies, individually and/or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of art works that address a variety of creative challenges (*e.g., extend their skills in using brainstorming, concept webs, mind maps, and/or group discussions to formulate original and innovative ideas for an art work on a social or personal theme; use critical research skills to explore and elaborate on ideas; demonstrate fluency in formulating clear and detailed plans; demonstrate flexibility in revising their plans on the basis of reflection*)

Teacher prompts: “Have you reflected on each element of your plan to ensure it is workable and consistent with the creative challenge?” “What inspired you to address this particular creative challenge?” “Were there any particular influences from your prior experience in art that supported your idea generation or planning for this art work?”

- A1.2** apply, with increasing fluency and flexibility, the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media (*e.g., extend their skills in working with a range of media; demonstrate flexibility in revising*

plans in response to problems encountered during other stages of the creative process; reflect on the effectiveness of preliminary versions of their work, and revise the work on the basis of reflection and self-assessment)

Teacher prompt: “Was there any stage in the development of your art work that required more time than you had planned or that exceeded your skill with a particular medium? How did you adapt to this challenge and modify the production of your work?”

- A1.3** document their use of each stage of the creative process, and provide evidence of critical inquiry, in a portfolio that includes a range of art works created for a variety of purposes (*e.g., ensure that their portfolio includes the following: evidence of critical inquiry associated with idea generation and elaboration; evidence of research on how different artists approach specific themes and/or use particular techniques that can be adapted in their own work; preliminary and final works to show evidence of thoughtful revision*), and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process

Teacher prompts: “Does your portfolio include examples of the different types of art works you have created? Does it represent the full range of your artistic skills?” “How did your original concept evolve as a result of technical challenges, timelines, personal experience, and/or unexpected results or feedback?”

A2. The Elements and Principles of Design

By the end of this course, students will:

A2.1 apply the elements and principles of design with increasing skill and creativity to produce two- and three-dimensional art works that express personal feelings and communicate specific emotions (*e.g., extend their skills in combining various elements and principles to convey a sense of fear, happiness, hopefulness, despair*)

Teacher prompt: “How could you use elements and principles such as shape, value, and rhythm to convey a sense of confinement in your art work?”

A2.2 apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works that comment and/or communicate a clear point of view on a variety of issues (*e.g., extend their skills by manipulating elements and principles and using conventions in creative ways to produce an art work that conveys the point of view of a teenager living on the street or that comments on a current event or social issue*)

Teacher prompts: “What images or symbols might you use to comment on the impact of human behaviour on the natural environment?” “How might you use colour, emphasis, and juxtaposition to draw attention to the message in your art work?”

A3. Production and Presentation

By the end of this course, students will:

A3.1 use with increasing skill a wide variety of media, including alternative media, and current technologies to create two- and three-dimensional art works for a variety of purposes (*e.g., extend their skills in the manipulation of a variety of media and technologies to create a sculpture for an outdoor space, a mixed-media work for display on the Internet, an installation evoking their cultural heritage*)

Teacher prompt: “How might you use alternative media and current technologies in your installation work? How will the use of new media and technologies allow you to explore new ideas and/or engage the viewer in the work?”

A3.2 use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and tools to create original art

works for a variety of purposes and audiences (*e.g., select materials that are highly appropriate for an art work that is intended to convey a message to their peers; extend their skills by experimenting with and applying a variety of techniques; use emerging tools and technologies to create effects that enhance the message of their work*)

Teacher prompt: “What factors should you take into consideration when choosing the techniques and materials you will use for an art work? How can changes in techniques or tools affect the intended outcome or the effect of an art work?”

A3.3 demonstrate a understanding of the appropriate standards and conventions for presenting art works for a variety of purposes (*e.g., as samples in a portfolio to be viewed by prospective employers or postsecondary educational institutions; as part of a year-end exhibit by the senior class; as part of a thematic display in a cultural centre; for inclusion in a virtual gallery*), and apply these standards and conventions when preparing various types of visual art works for presentation (*e.g., include an artist’s statement with works in their portfolio; ensure that two-dimensional works are properly matted and/or framed and ready to hang and that three-dimensional works are securely mounted at an appropriate height; ensure that digital reproductions are clear and large enough for the audience to see the details in the work*)

Teacher prompts: “How will you organize and present your body of work in your portfolio to highlight your strengths and the range of your abilities and experiences?” “What standards do you need to observe when presenting work in a class exhibition?”

A3.4 demonstrate an understanding of curatorial considerations, including those relating to the purpose of and audience for an exhibition, and explain the impact curatorial judgements (*e.g., with respect to venue, inclusion, presentation format, anticipated audience*) can have on a collection of art works

Teacher prompts: “Why do you think the curator configured the exhibition space in this way? Which art works are given emphasis? Why do you think the curator decided to feature these works? Would you have presented the works differently? Why?” “Which of your art works would you display in a senior class exhibition? How should these works be organized for maximum effect?”

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

- B1. The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;
- B2. Art, Society, and Values:** demonstrate an understanding of how art works reflect the society in which they were created, and of how they can affect both social and personal values;
- B3. Connections Beyond the Classroom:** demonstrate an understanding of and analyse the requirements for a variety of opportunities related to visual arts.

SPECIFIC EXPECTATIONS

B1. The Critical Analysis Process

By the end of this course, students will:

- B1.1** demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works' artistic form and function (*e.g., describe their initial response to an art work, and explain in detail how specific aspects of the work's content, formal qualities, and media inform that response*)
Teacher prompt: "What informed your initial understanding of the meaning of *A Sacred Prayer for a Sacred Island* by Jane Ash Poitras? In what ways have Poitras's artistic choices affected your initial response to this work?"
- B1.2** deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others (*e.g., extend their skills in identifying individual elements and principles and aspects of the visual content in an art work, interpreting their function, and analysing their effect; compare and contrast the use of shape, form, line, texture, space, and balance in Frank Lloyd Wright's *Falling Water* and Moshe Safdie's *Habitat**)
Teacher prompt: "What are the differences in the way Wright and Safdie used shape and balance in their structures? What elements or principles have they applied in a similar way? What effects do they produce?"

- B1.3** explain in detail, with reference to a variety of historical and contemporary art works (*e.g., the social scenes painted by Pieter Bruegel the Elder; Joseph Paxton's *Crystal Palace*; works by Canadian war artists, such as Alex Colville's *Bodies in a Grave* or Molly Lamb Bobak's *Private Roy, Canadian Women's Army Corps*), how knowledge of a work's cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of a work's intent and meaning
Teacher prompts: "How has your research on the social context of the photography of Edward Burtynsky informed your understanding of his work? In what ways is his work reflective of contemporary concerns and issues?" "Why did the Canadian government appoint official war artists during World War II? How might their status as government appointees have affected these artists' approach to their subject matter?"*
- B1.4** describe in detail and reflect on with increasing insight the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria (*e.g., provide an informed explanation of why a work of art is, or is not, successful with respect to its ability to communicate a message or emotion, its technical and aesthetic conventions, its form and stylistic qualities, its originality*)

Teacher prompt: “In Betye Saar’s work *The Liberation of Aunt Jemima*, what methods does the artist use to communicate her message? Do you think she succeeds in her intent? Why or why not? Do you think this work is effective stylistically and aesthetically? Why or why not?”

B2. Art, Society, and Values

By the end of this course, students will:

B2.1 analyse, on the basis of research, the function and social impact of different kinds of art works in both past and present societies (e.g., *how art works function to decorate private and public space, to investigate and draw attention to themes and issues, to criticize political policy and social norms, to satirize public figures, to memorialize people and commemorate events, to preserve aspects of a people’s culture; how works of art can symbolize political, religious, social, or economic power; the power of art to help change personal and public positions on social and political ideas*)

Teacher prompt: “What was the function of Zeppelinfeld Stadium in Nuremberg, designed by Albert Speer? What was the immediate social impact of the structure, and how did its impact change over time?”

B2.2 assess the impact of socio-economic, political, cultural, and/or spiritual factors on the production of art works (e.g., *how artists are affected by oppression, persecution, censorship, or war, or by cultural, political, and/or religious beliefs; how access to locations, materials, technologies, and funding can affect the production of art works*)

Teacher prompts: “In what ways was Picasso’s *Guernica* a response to the political and social events of the time?” “What impact has the availability of digital technologies had on visual art?”

B2.3 assess the impact that the creation and analysis of art works has had on their personal identity and values and their perceptions of society (e.g., *with reference to their self-awareness and their ability to express their emotions, their cultural and social empathy, their knowledge of*

and appreciation for their own cultural heritage and the cultural heritage of people in their community, their reaction to stereotypes, their understanding of the issue of cultural appropriation, their appreciation for the natural and built environment around them, changes in their position on social/cultural issues)

Teacher prompt: “Have you studied an art work that has changed your perception of a social or personal issue? In what way did your perception change? What aspects of the work effected this change, and why?”

B3. Connections Beyond the Classroom

By the end of this course, students will:

B3.1 analyse, on the basis of self-directed research, the requirements for postsecondary study and for careers of personal interest in arts-related fields (e.g., *college and university programs and scholarship opportunities; apprenticeships; opportunities for independent artists; careers in architecture, arts advocacy, art therapy, education, filmmaking, museum or gallery curation, photography*)

B3.2 identify, on the basis of research, and assess a variety of opportunities in their community for involvement in the arts (e.g., *interview people at local artists’ collectives; research the mission statements of cultural centres that present art exhibitions; explore alternative local venues for art exhibitions, including centres for youth or seniors, malls, theatre lobbies, restaurants*)

B3.3 analyse a variety of local, national, and global arts-based advocacy organizations with reference to the type of work they do, their effectiveness, and the possibility of students’ working with them or receiving funding from them (e.g., *investigate organizations such as the Ontario Arts Council, the Ontario Crafts Council, the Canada Council for the Arts, UNESCO, the International Association of Art, private foundations that provide grants to artists; prepare an application for a grant or other funding*)

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

- C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;
- C2. Conventions and Techniques:** demonstrate an understanding of conventions and techniques used in the creation of visual art works;
- C3. Responsible Practices:** demonstrate an understanding of responsible practices related to visual arts.

SPECIFIC EXPECTATIONS

C1. Terminology

By the end of this course, students will:

- C1.1** extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works (*e.g., when analysing how artists' manipulation of space, movement, form, and proportion affects meaning in an installation or an environmental work*)
- C1.2** explain in detail terminology related to a wide variety of techniques, materials, and tools (*e.g., techniques and materials associated with installation art; additive and subtractive techniques, digital manipulation, impasto, optical colour mixing, pointillism*), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works
- C1.3** explain in detail the stages of the creative process and the critical analysis process, and explain, using appropriate terminology, how these processes contribute to the successful creation and analysis of art works

C2. Conventions and Techniques

By the end of this course, students will:

- C2.1** extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects (*e.g., techniques used to create a range of textures in an art work, to develop the connection and relationship between forms in a*

composition, to draw attention to specific parts of a work)

- C2.2** extend their understanding of the variety of conventions used in visual art (*e.g., allegory, appropriation, juxtaposition, synectics; conventions associated with formalism, objective and non-objective abstraction, propaganda, realism, social commentary*), and explain in detail how they are used in a variety of art works

Teacher prompt: "What works of art can you think of that have appropriated existing images and changed their meaning?"

C3. Responsible Practices

By the end of this course, students will:

- C3.1** demonstrate an understanding of legal and ethical issues related to the appropriation of virtual, intellectual, or physical property (*e.g., copyright, ownership, censorship, sensitivity towards cultural symbolism or iconography*), and apply legal and ethical practices when creating and displaying art works
- C3.2** demonstrate appropriate health and safety procedures and conscientious practices in the selection and use of various materials, techniques, tools, and technologies when producing or presenting art works (*e.g., demonstrate safe practices when creating installations, assemblages, earthworks, constructions, multimedia projects; demonstrate appropriate protocols, deportment, and respect for others when working in a studio or visiting a presentation space*)

C3.3 explain how art works can have both a positive and negative impact on the environment (e.g., explain how art works can educate people about environmental issues; identify hazardous substances commonly used in the production of art works, explain their potential environmental impact, and identify the proper way to dispose of them; explain the pros and cons of using recycled materials in their art works)

Teacher prompts: “What artists can you think of who deal with environmental themes in their art work? Has their work influenced your attitudes on environmental issues? Why or why not?” “What type of art works might you create to educate your audience about an issue such as loss of habitat?”