

Public and Catholic District School Board Writing Partnerships

The Arts

Course Profile

Visual Arts

Grade 12

University/College Preparation

AVI4M

• *for teachers by teachers*

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Course Overview

Visual Arts, AVI4M, Grade 12, University/College

Policy Document: *The Ontario Curriculum, Grades 11 and 12, The Arts, 2000.*

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

Course Description

This course focuses on studio activities in one or more of the visual arts. Students will create art works that explore a wide range of subject matter, and will evaluate art works, providing grounds for their aesthetic judgements. They will also examine historical and cultural contexts of Western art (including Canadian art) and art from various world cultures to support their study of specific media.

How This Course Supports the Ontario Catholic School Graduate Expectations

This course calls all Christian students to a life of service. Our main goal is to provide graduating students with the skills and tools they need to make wise choices based on their faith and the support of the Catholic Church. This course also utilizes the guidance of the Catholic Graduate Expectations from the Institute for Catholic Education in Ontario. These expectations form the basis for all activities, interactions, and assessments of student skills. Our Catholic faith leads us to ask “why” we are teaching this curriculum and to develop a course that is Christ-based. As Catholic educators, we are called to support the belief that “Catholic education believes in a humanism that accords dignity and freedom to human activity but also recognizes a distinctive world view in which this human activity takes place” (Larry Trafford). The value of human life, the faith journey of all whom we encounter, and the special God-given gifts each of us possesses are fundamental components at the core of this course.

We must remember that “The life of faith is very personal and delicate and ultimately mysterious” (John Cardinal O’Conner). It is our job to lead our students on the path to fulfillment as young Catholics who will become stewards of our church and keepers of our land. This course not only prepares students for technical encounters but also for life experiences that will challenge their faith, with the ultimate hope of fulfilling and rewarding them as young Christian adults.

Course Notes

This course is designed to equip students for the study of art in college and university programs. Each unit in this course emphasizes a different type of thinking in which artists can engage. The first unit explores empirical issues with activities designed with observation, information collection, and experimentation in mind. The second unit emphasizes normative issues (judgements of value) with activities centred on social criticism and cultural contributions. The third unit focuses on conceptual problems with activities devoted to questions of meaning. Unit 4, the culminating unit, is double the length of the preceding ones and is devoted to creative thinking. Using the tools of creative thinking, students propose and execute two major works in a medium of their choice. Design projects and studio projects in monotype printmaking, acrylic painting, and conceptual sculpture, are informed by the study of Western art from 1850 to present, Contemporary art including Native Canadian art, as well as art from Korea, China, Japan, Indonesia, Africa, South America, and Central America in the first three units

- Successful progression through the first three units of this Course Profile, provide a solid base for the final unit where students demonstrate their achievements as independent thinkers.
- Use of empirical, normative, and conceptual approaches in the first three units lead students through the research and thought processes that are vital for the preparation of an independent unit.
- A number of terms, e.g., culture, are used extensively throughout the profile. Refer to Appendix A for a list of definitions.
- For Units 1 to 3, a suggested reproduction list is provided in the Appendix I.

- Health and safety in the classroom must be a priority when dealing with materials, equipment, and routines. Proper ventilation and eyewash stations are essential when using materials that pose potential health and safety concerns. As well, strict adherence is essential regarding safe storage, handling, and disposal of toxic substances as described in the Workplace Hazardous Materials Information System (WHMIS) safety sheets.
- Environmental concerns related to the production of fine art, works in applied design, and works in craft should be discussed at the beginning of every unit to inform students of any potential hazards and teach them to be responsible when dealing with such materials.
- Access to a wide variety of visual, historical, and technical resources to support the curriculum is important.
- Portfolio development is an important student assessment tool for visual arts. Students should document their studio development in both technique and expression using portfolios and sketchbooks journals. The presentation portfolio which showcases students' best work, although submitted near the end of the course, should be part of an ongoing process of organization, layout decisions, documentation, and revision throughout all units. Ongoing feedback is a vital part of both the portfolio and journal process.
- The teachers should introduce the parameters for the final portfolio presentation interview early in the course (see Appendix F).
- The teachers should introduce the Unit Reflection sheets (See Appendix B) at the beginning of Units 1-3. The table can be reproduced, enlarging the image area, and used as a template in students' sketchbook/journal.
- The use of "Art Flash" is modelled by the teacher in Unit 1 and then assigned to students for Units 2 and 3, to be used as a "jumpstart" at the beginning of classes. This covers the Western reproductions not included in the units from 1800 to the present (see Appendix D).
- Students should be reminded that as image-makers, they have a responsibility to the public for their images and their context.
- Students should keep a sketchbook/resource journal to document and evaluate their creative process and studio development in both technique and expression (See Appendix A).
- If students are using the *Career Cruising* website (careercruising.com), access to an updated version of Internet Explorer or Netscape Navigator is essential.
- It is suggested that the evaluation of Unit 4, Activities 1 – 4 as the culminating activities, is 30% of the mark for the course and the presentation portfolio is included with Units 1-3 for 70% of the overall evaluation.

Units: Titles and Time

* Unit 1	The Artist as Fact Finder and Experimenter	22 hours
Unit 2	The Artist as Social and/or Cultural Contributor	26 hours
* Unit 3	The Artist as Reflective and Conceptual Thinker	22 hours
Unit 4	The Artist as Independent Thinker	40 hours

* These units are fully developed in this Course Profile.

Unit Overviews

Unit 1: The Artist as Fact Finder and Experimenter

Time: 22 hours

Unit Description

This unit focuses student learning on two activities: information gathering and media experimentation. Students expand their knowledge base about art through a survey of selected works from Korea, China, Japan, Indonesia, Africa, South America, and Central America. Similarities and differences are carefully tracked in a frame of reference using headings such as motif, subject, ornamentation, and composition. There are three studio projects that specify creating artworks that display different amounts of culturally specific influences. First, students respond to a design assignment that involves slicing up and rearranging a letter, numeral, or calligraphic element to create an entirely new image. The second assignment invites students to explore the design possibilities of the three-stranded braid, a motif or craft process found throughout the world. The third studio assignment, which is the culminating activity of the unit, challenges students to create a monotype print that combines Western and non-Western influences in pattern and figurative drawing.

The three essential questions that frame this unit are:

1. What design motifs are used in non-Western art? (Theory)
2. How can I use principles of non-Western design in my art? (Creation)
3. What are the roles that art can play in different cultures? (Analysis)

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	THV.01; CRV.01; CRV.04; ANV.01; TH1.01; TH1.02; AN1.01; AN1.02; AN1.03; CR2.04; CR2.05; CR2.06 CGE3b	Knowledge/ Understanding Applications	Students fragment a letter, numeral, or calligraphic element and create a new image based on a design challenge. The media are largely culture-neutral, and the strongest cultural input comes from students' own backgrounds. Students self-reflect in their Resource Journals.
2	THV.01; CRV.01; CRV.02; TH1.01; CR2.01; CR2.04; CR2.05; CR2.06; CR3.01 CGE4c; CGE5c	Applications Knowledge/ Understanding	Students arrange, frame, draw, and enlarge a three-stranded braid or other accessible object that presents a repeated shape. The number of cultural influences is increased from those encountered in Activity 1 and the effects of these influences are reflected upon in the Resource Journal.
3	THV.01; THV.02; ANV.01; ANV.04; TH1.01; TH1.03; TH2.03; AN1.03; AN2.01 CGE1d	Knowledge/ Understanding Thinking/ Inquiry Communication	Students view two masterworks, one from Chinese culture and the other from Western culture. Students create a checklist comparing the principles of Western art and Chinese art. Similarities and differences are highlighted.
4	THV.01; THV.02; THV.03; ANV.02; TH1.01; TH1.02; TH1.03; TH2.01; TH2.03; AN1.02; AN2.01 CGE2c; CGE5b; CGE7f	Knowledge/ Understanding Thinking/ Inquiry Communication	Students create a glossary and frame of reference for non-Western art in their Resource Journals. A collection of images clipped from mass circulation media is also included.

Cluster	Learning Expectations	Assessment Categories	Focus
5	THV.02; CRV.01; CRV.02; CRV.03; CRV.04; TH1.02; TH1.03; TH2.01; TH2.03; CR1.01; CR2.02; CR2.04; CR2.05; CR2.06; CR3.01; AN1.02 CGE3f; CGE4g; CGE7c	Knowledge/ Understanding Thinking/ Inquiry Application	Students create a monotype print in response to a design challenge specifying cross-cultural references and specific formal arrangements.

Unit 2: The Artist as Social and/or Cultural Contributor

Time: 26 hours

Unit Description

How does one determine whether an art work is effective? The values and standards that students employ in order to make such a judgement makes up their frame of reference and influences their final conclusion. It is essential that students become informed viewers in order to fully comprehend the intended meaning of the artwork. Through the exploration of twentieth-century art, students analyse and study, as well as compare and contrast earlier works of art depicting social and/or cultural issues. Through the medium of paint, students create a visual statement about a social or cultural topic that is significant to them.

The essential questions for this unit are:

1. How has the purpose and creation of art evolved in different cultures and time periods? (Theory)
2. Taking into consideration the array of styles and techniques demonstrated during the 20th century, how can I make a visual statement about a significant social or cultural issue? (Creation)
3. Why are there such dramatic differences in the styles and techniques employed by 20th century artists? (Analysis)

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	THV.01; CRV.01, TH2.01 CGE1h; CGE5a	Knowledge/ Understanding	Reasons for Art Compile an art history timeline highlighting the various purpose(s) of art throughout history
2	THV.02; CRV.01; ANV.03; ANV.04; TH1.01; TH1.02; TH2.04; AN1.02; AN1.03; AN2.01; AN2.03; AN2.05; CGE1d; CGE3c; CGE7g	Knowledge/ Understanding Thinking/Inquiry Communication Application	Creating a Frame of Reference Identification of criterion which may be used to evaluate the artists' success in making a social statement through analysis of several contemporary paintings
3	THV.03; TH1.01; TH1.02; TH1.03; TH2.04; CRV.01; AN1.01; AN1.02; AN1.03; AN1.04; AN2.01; AN2.03; AN2.05 CGE2b; CGE 2e	Knowledge/ Understanding Thinking/Inquiry Communication Application	Compare and Contrast Comparative analysis (discussion) of several contemporary works Comparative analysis essay

Cluster	Learning Expectations	Assessment Categories	Focus
4	CR2.02; CR2.06 CGE4f	Application	Technique Studies Creation of painting technique sample studies
5	CRV.02; CRV.03; CR2.02; CR2.05; CR2.06 CGE2c; CGE3c; CGE4f; CGE5g	Communication Application	Visual Statement Painting Creation of either an acrylic or oil painting which makes a statement about a social or cultural issue
Ongoing	CRV.01; ANV.01; CR1.01; CR2.01 CGE3e	Thinking/Inquiry Communication	Information File Resource journal; collection of images; researching information; media experimentation; paint sketches

Note: Descriptions of the clusters have been provided for the units that are not fully developed.

Activity 1: Reasons for Art

This is a cooperative group activity where students research/review the purposes of art throughout history, as well as the style and technique. In this general overview, each student (or small group, depending on class size) is assigned a specific period of art history. They are responsible for identifying the types of art created during the period as well as the reason for their creation. For example, a strong belief in the afterlife was an important factor in Egyptian life and art; sculpture and painting followed a rigid formula, which remained relatively constant over several thousand years. Students are to compile the information on their own time and share it with their classmates several days later. The information can be recorded in point form and displayed in the classroom so that the various reasons for the creation of art through history, as well as the changes in style and technique, can be visually tracked.

If students are aware of the contextual information associated with a work of art, it enhances their understanding of the art. The time periods may be grouped as Prehistoric and Mesopotamian; Ancient Egyptian; Greek; Roman; Early Christian, Byzantine and Islamic; Early Medieval, Romanesque and Gothic; Renaissance; Baroque and Rococo; Neoclassicism, Romanticism, and Realism; Impressionism and Post-Impressionism; Early Twentieth Century (Fauvism, German Expressionism, Nonobjective, Cubism, Mexican Muralists, American, Social Realism, Fantasy Art, and Surrealism); Art from the Fifties to the Present (Abstract Expressionism, Pop Art, Op Art, Colour Field Painting, Minimalism, New Realism, and Sculpture); and 20th-century Architecture. (Suggested Time: 3 hours)

Activity 2: Creating a Frame of Reference

Students formulate a list of criteria which assists them in making value judgements about artworks, particularly paintings that make a social statement (Appendix C). The process begins with the brainstorming of characteristics, which students feel an artwork should have in order to be considered effective. For example, “The painting should have a clear message” or “There must be a focal point.” Suggestions should be recorded so that they are visible throughout the activity. Several 20th century artworks, which in some way make a social statement, are then viewed and discussed. Discussion may begin around the composition of the work (elements and principles, medium, technique, and style), and then progress to the message intended by the work. Circumstances such as the political and economical climate of the time should also be taken into consideration. Connections should be made concerning how all of the previous factors are integrated in a successful manner – or not. Students check which of the characteristics from their list each artwork possesses; additions, adjustments, and deletions can now be made to the initial list of characteristics, and a final set of personal criteria established. These criteria can be used later when creating their own paintings.

Some suggested artworks:

- Diego Rivera, *Liberation of the Peon*, 1931, Fresco.
 - Kathe Kollwitz, *Never Again War!* 1924, Lithograph.
 - Pablo Picasso, *Guernica*, 1937, Oil on canvas.
 - Dorothea Lange, *Migrant Mother, Nipomo Valley*, 1936, Gelatin Silver Print.
 - George Bellows, *Cliff Dwellers*, 1913, Oil on canvas.
 - Jacob Lawrence, *One of the Largest Race Riots Occurred in East St. Louis*, panel 52 from *The Migration of the Negro*, 1940-1941, Tempera and gesso on composition board.
 - Max Beckman, *Baccarat*, 1947, Oil on canvas.
 - Constantin Brancusi, *The Kiss*, 1912, Limestone.
 - Alberto Giacometti, *Man Pointing*, 1947, Bronze.
- (Suggested Time: 3 hours)

Activity 3: Compare and Contrast

Students are now ready to move into the third activity, which serves as an introduction to an independent writing assignment. The class compares and contrasts Rivera's *Liberation of the Peon*, 1931, with Giotto's *Lamentation*, 1305-1306, in a discussion format. There are obvious differences. However, similarities can be noted in the composition that can be used as a springboard for discussion with reference to the meaning of the painting. Another combination which could be analysed is Picasso's *Guernica*, 1937, and Goya's *Third of May*, 1808, 1814. The style and technique are dramatically different, yet there are still similarities. (These are only suggested comparisons).

Students are then required to select two 20th century artworks (each must illustrate a different movement) and write a comparative analysis essay (approx.750–1000 words). In addition to the comparative analysis, the essay should include information about the artist and the movement. Preliminary work and conferencing can be done in class; however, the actual writing of the assignment should be done outside of class time. Further conferencing can be scheduled in as required. (Suggested Time: 3 hours)

Activity 4: Technique Studies

Students complete a set of studies of various painting techniques. Approaches such as underpainting, glazing, impasto, brushwork, blending, imprinting, knife painting, masking, scumbling, and sgraffito may be addressed. Students select techniques that they feel best suit their painting for the culminating activity. (The teacher may want to assign a minimum number of studies to be done). These studies become part of each student's information files. (Suggested Time: 3 hours)

Activity 5: Visual Statement Painting

The final culminating activity is a Visual Statement Painting to be done in either acrylic or oil paint, on canvas with a minimum size of 16" × 20". Prepared stretched canvases may be used, as well as canvas boards (these should be gessoed on the back to prevent warping). Students create a painting based on a social or cultural theme, using techniques employed by 20th century artists.

As stated earlier, students keep an ongoing information file that include preliminary paint sketches that can be done during this activity time. (Suggested Time: 14 hours)

The culminating task for this unit is the creation of an acrylic or oil painting that makes a visual statement about a significant social or cultural issue. To assist students in the planning of their composition, they are required to create an information file which can include newspaper and magazine images, determinations and observations from the unit activities, media experimentation, and paint sketches. Students should consider what social or cultural theme they would like to address from the very start of the unit and keep ongoing entries in their sketchbook of thoughts and ideas.

Unit 3: The Artist as Reflective and Conceptual Thinker

Time: 22 hours

Unit Description

This unit emphasizes the importance of the creative thinking process associated with making conceptual sculpture. Conceptual importance in creating work is combined with material exploration, and the effects using unexpected material can have on the creative process. All activities are connected through their approach to the image-making process and lead to the final unit culminating activity. The theory and history for this unit focus on contemporary Canadian women artists, Native Canadian art, and analysis of Western visual art practices.

The three essential questions that frame this unit are:

1. How have social and cultural developments influenced contemporary image-making theory and practice (with particular emphasis on the portrayal of women)? (Theory)
2. How can I challenge the viewer by using unexpected material? (Creation)
3. How do the cultural, economic, and skill experiences of artists affect the works they produce? (Analysis)

Students are required to identify the purpose of the artist in the creative process, and also address how the artist comes to display the final image/object that he/she has created. The use of reflective and conceptual modes of thinking best aids students in the exploration of motivation in the creative process. John Berger in *Ways of Seeing* tells us “Seeing comes before words. The child looks and recognizes before it can speak.”

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	THV.02; CRV.01; ANV.01; ANV.02; ANV.04, TH1.02; TH2.01; TH2.02; TH2.04; CR1.01; CR2.01; AN2.01; AN2.03; AN2.04; AN2.05; AN2.07 CGE1d; CGE2a; CGE2c; CGE4a; CGE5b	Knowledge/ Understanding Application	A New Set of Eyes Students conduct a survey of the depiction of women in Western art from 1800 to the present, to familiarize themselves with how artists have chosen to show women as the subject/object. They then choose three works from the survey to focus on. Finally, they choose one of the images and redraw the female figure into a new context.
2	THV.03; CRV.01; ANV.02; AN1.03; AN1.04; AN2.01; AN2.03; AN2.05; AN2.06 CGE3c; CGE4b; CGE5b; CGE7i	Thinking/ Inquiry Communication	Changing the Meaning Students choose an object and do a cultural and utilitarian analysis of the object. They then change the context/value of the object.
3	CRV.02; CRV.04; ANV.02; ANV.04; TH1.02; TH1.03; TH2.01; TH2.05; CR2.04; CR3.03; AN1.01; AN1.05; AN2.02; AN2.03; AN2.06 CGE1h; CGE2c; CGE3d; CGE4f; CGE7E; CGE7g	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Leaving Your Mark Students do research on their chosen topic. Students make a commentary on their research. They create a site-specific installation sculpture.

Unit 4: The Artist as Independent Thinker

Time: 40 hours

Unit Description

This is the summative assessment/evaluation unit for the course and is worth 30% of the final mark. It is the culmination of students' knowledge, skills, and experiences acquired throughout these first three units as well as their previous high school art education. Using their focus sheets from Units 1 through 3, students select a theme and media of their choice and then create a proposal for two coherent art works. They develop three of their own essential questions that act as a guide as they create. Upon completion of the proposal, students undertake the creation of their art works that are peer critiqued and also become part of their final presentation portfolio.

The essential questions for this unit are:

1. How do technical approaches shape my own personal expression (and that of other artists)? (Theory)
2. How can I develop my interests and ideas into a body of coherent art works? (Creation)
3. How has personal research, the creative process, as well as history, society, and culture influenced my work? (Analysis)

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	CRV.01 CGE3f	Knowledge/ Understanding	A “Kick Start” – Ways of thinking analysed Processing data
2	CRV.02 CGE2c, CGE5d	Thinking/Inquiry	Theme and media selection
3	CRV.01, CRV.02, TH1.02, CR3.01 CGE2b, CGE5g	Knowledge/ Understanding Thinking/Inquiry	Developing the three essential questions and the proposal
4	CRV.03, ANV.01, CR2.03, CR2.06, CR3.01 CGE3c, CGE4b, CGE4f	Knowledge/ Understanding Application	Create two cohesive works Peer critiques
5	CRV.03, CRV.04, ANV.05, CR1.02, TH1.01, TH1.02, TH2.04, CR3.01, CR3.02, CR3.03, AN3.02, AN3.03, AN3.04 CGE1i, CGE4g	Knowledge/ Understanding Application	Final portfolio presentation Teacher conference

At the beginning of the unit, students use Appendix F (containing the questions to be used in the final portfolio presentation) as well as the presentation portfolio marking scheme, a portfolio organizer, or other useful means to assist them in preparation of the portfolio and time organization.

For Activity 1, a review of the literature on creative thinking, e.g., Torrence and Blume describe creative thinking as having a number of distinct skills and abilities. Some of these are flexibility, originality, elaboration, juxtaposition, fluency, brainstorming, modification, associative thinking, and metaphorical thinking.

Time allotment for Activity 5 includes the time that the teacher uses for final portfolio presentations.

Activity 1: Ways of Thinking “A Kick Start”

The teacher addresses the overview and significant aspects of the final culminating unit. The teacher leads a discussion on ways of thinking used in Units 1 through 3. In order to encourage students to more full-spectrum thinking, the teacher could perhaps discuss the de Bono approach (see Resource list). De Bono defines the term *lateral thinking*. His book shows how the habit of lateral thinking (thinking ‘sideways’) can be encouraged and new ideas generated. The author has worked out special techniques for doing this, in groups or alone. One of these techniques involves his ‘Six Thinking Hats’. This type of discussion assists students to establish a theme for their artworks. (Suggested time: 1 hour)

Activity 2: Theme and Media Selection

Students examine and discuss their focus sheets and “Art Flash” information (Appendix C and D) as well as other accompanying research and image sources gathered from the first three units. After careful consideration, students decide on their theme and the media that they will use for their two art works. An emphasis on personal expression and coherency in the work is critical. (Suggested time: 1 hour)

Activity 3: Three Essential Questions and Proposal

The teacher introduces the idea of brainstorming a theme using an idea tree, thought-web, or mind map technique. On 18 x 24 inch sheets of cartridge paper, the students develop a mind map using their theme as a starting point in the centre of the page. From there, using a variety of thought processes, students consider their topic from the following approaches: personally, socially, psychologically, mechanically, emotionally, historically, physically, intellectually, and spiritually. These are all extensions out from the central theme and suggest different ways of interpreting the theme. Students then add text and visual references and/or thumbnail sketches to their “maps.” This encourages a wider view of their theme while providing a reference point to which students may return, during the creation process.

Students should refer to the essential questions for each unit and use these as a model to establish their own essential questions for Theory, Creation and Analysis. These provide a guideline for the creation of their artworks. (Suggested time: 3 hours)

Activity 4: Artwork Creation and Peer Critique

Students plan and direct this time period for the creation of two coherent artworks following their established theme. The media for the two works can be the same or different and is the choice of students. The teacher encourages conferencing and peer input in preparation for the peer critiques. The last three days of the activity is spent on peer critiques. Critiques may require 10 to 15 minutes per student. A list of Artwork Critique Questions (Appendix E) will assist students in preparation of their own work and in peer critiques. (Suggested time: 35 hours)

Activity 5: Final Presentation Portfolio

During the last days of the course, the teacher conferences with each student and evaluates the presentation portfolio. From the beginning of the course, students have had a copy of Overview Appendices F, G, and H, which include the list of questions that may be discussed during this conference. This provides ample time to complete any of the research that is required to address these questions adequately and also allows time for personal reflection.

Teaching/Learning Strategies

- brainstorming;
- classifying;
- community involvement;
- computer-assisted learning;
- conferencing;
- critiquing;
- discussion;

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- refinement and preparation of work for formal display;
 - exploration, experimentation with a variety of materials and techniques;
 - field trips;
 - guided writing;
 - homework; skills practise;
 - inquiry;
 - interview;
 - journal writing (reflection);
 - lecture;
 - model making;
 - oral explanation;
 - peer practice;
 - peer teaching;
 - presentation, ongoing: oral, visual, and written;
 - problem posing;
 - research;
 - visualization.

Assessment & Evaluation of Student Achievement

Assessment and evaluation is based on the provincial curriculum expectations and the achievement levels outlined in *The Ontario Curriculum, Grade 11 and 12, The Arts, 2000*. Its primary purpose is to improve student learning by allowing the teacher to provide descriptive feedback to students and suggesting strategies for improvement.

Seventy per cent of the grade will be based on assessments and evaluations conducted throughout the course. Thirty per cent of the grade will be based on a final evaluation in the form of an examination, performance, essay, and/or other methods of evaluation.

It is recommended that Units 1-3, along with the presentation portfolio from Unit 4, comprise 70% of the course evaluation (derived from assessments and evaluations directed at meeting the stated expectations) and that Unit 4 which address the final evaluation activities be worth 30% of the student's final mark.

The assessment plan includes the following:

- tests and quizzes;
- written and oral critiques;
- research project and assigned art work;
- marking schemes;
- drawing journal;
- assigned artwork;
- self/peer assessments;
- student-teacher conferences;
- ongoing verbal feedback;
- reflections;
- rubrics;
- final evaluations;
- formal presentations;
- culminating task;
- final presentation portfolio.

Accommodations

Individuals learn in different ways and at different rates. Teachers must be familiar with Individual Education Plans (IEP's) for any identified exceptional student in order to effectively plan accommodations. *The Special Education Companion*, Ontario Ministry of Education, outlines learning accommodations for students who have or display any of the following: behaviour/emotional disorder, deaf and hard of hearing, blind and low vision, learning disabilities, autism and pervasive developmental disorder, developmental disability, deaf-blind, physical disability, as well as giftedness.

Teachers should refer to the student's IEP for specific accommodations. However, some general approaches are listed below:

- working with a partner or peer helper;
- ongoing feedback;
- additional time to complete assignments that might otherwise be completed in class and/or reduce the quantity of the assignment;
- provide opportunities for use of technology in organizing and presenting information, such as presentations type software;
- use of a scribe/translator;
- allow opportunities for alternatives to writing (e.g., graphic representations, media presentation, timelines, collages);
- use of specialized tools, materials;
- offering alternate assignments;
- oral testing;
- build in opportunities for frequent progress checks with a peer or teacher.

Resources

Units in this Course Profile make reference to the use of specific texts, magazines, films, videos, and websites. Teachers need to consult their board policies regarding use of any copyrighted materials. Before reproducing materials for student use from printed publications, teachers need to ensure that their board has a Cancopy licence and that this licence covers the resources they wish to use. Before screening videos/films with their students, teachers need to ensure that their board/school has obtained the appropriate public performance videocassette licence from an authorized distributor, e.g., Audio Cine Films Inc. Teachers are reminded that much of the material on the Internet is protected by copyright. The person or organization that created the work usually owns the copyright. Reproduction of any work or substantial part of any work on the Internet is not allowed without the permission of the owner.

Apostolos-Cappadona, Diane, ed. *Art, Creativity, and the Sacred: An Anthology in Religion and Art*, Revised ed. New York: The Continuum Publishing Co., 1995. ISBN 0-8264-0829-X

Art of the Western World Video set

Beckett, Sister Wendy. *Sister Wendy's Grand Tour – Discovering Europe's Great Art*. New York: Stewart Tabori and Chang, 1994. ISBN 1-55670-509-3

Beckett, Sister Wendy. *The Story of Painting*. Toronto: Little Brown Canada, 1994. ISBN 0-316-70264-1

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Websites

The URL's for the websites were verified by the writers prior to publication. Given the frequency with which these designations change, teachers should always verify the websites prior to assigning them for student use.

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www.aggv.bc.ca

www.artwave.rogers.com/presents/welcome.htm

www.canadacentre.com/mainmenu/museums/

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www.national.gallery.ca

www.mbam.qc.ca/sommaire.htm

www.link.bubl.ac.uk/artgalleriesworldwide

www.lifeisart.com/but-galleries.com

www.artic.edu

www.artlex.com

OSS Considerations

This University/College Preparation Visual Arts Course Profile is written to meet the requirements of the Ontario Secondary School Policies as outlined in the *Ontario Secondary Schools, Grades 9-12, Program and Diploma Requirements, 1999 (OSS)* policy document as well as the Ontario Catholic School Graduate Expectations as outlined in *Educating the Soul, Writing Curriculum for Catholic Secondary Schools, 1998*. Career units complement the goals of the Annual Education Plan (AEP) as outlined in the *Choices into Action, Guidance and Career Education Program Policy for Ontario Elementary and Secondary Schools, 1999* policy document.

The units address the intended learning expectations from *The Ontario Curriculum, Grades 11 and 12, The Arts, 2000* and provide suggested clustering of these expectations at the university/college bound level to assist the classroom teacher in delivering an effective curriculum. Other documents used in the development of this Course Profile include: *The Ontario Curriculum Grades 9-12, Program Planning and Assessment, 2000*.

This course may count as an optional credit or an additional compulsory credit for diploma purposes.

Appendix A

Glossary Of Terms

Conceptual Thinking: deals with meaning. A concept is an abstract idea.

Culture: Elements that add to the aesthetic aspects of life, enriching it with beauty and enjoyment, also a society or civilization marked by distinctive concepts, habits, skills, implements and art forms. (Brommer, 1997)

Empirical Thinking: is based solely on experimentation and observations of the five senses. Empirical statements are true or false. The truth of empirical statements can be determined by making observations.

Normative Thinking: is based on establishing a standard and linked to judgments of value. Normative thinking or statements are used to endorse an action. It addresses an object or an issue of value, not a person.

Resource Journal

The resource journal is an effective device for students to organize, store, and access the materials that they produce and receive in this course. Extensive references have been made to this tool throughout the Grade 9, 10, and 11 Course Profiles. A suggested organizational format is outlined below. This format can be adapted to any type of container and a wide range of organizers can be used to separate materials within the resource journal such as dividers, tabs, envelopes, and folders.

<i>Component</i>	<i>Sample Content Items</i>
1. Historical Context	<ul style="list-style-type: none">• Art history handouts• Notes
2. Reflection	<ul style="list-style-type: none">• Written response sheets• Personal thoughts and reflections
3. Drawing/Collection of Ideas	<ul style="list-style-type: none">• Sketches• Drawings• Assignment sheets• Brainstorming notes
4. Technique	<ul style="list-style-type: none">• Information sheets on process and materials
5. Assessment and Evaluation	<ul style="list-style-type: none">• Rubrics• Teacher/peer feedback• Critique sheets• Self-evaluation sheets• Test results

Teachers can create checklists, conduct personal interviews, and use observation methods to monitor student progress in the resource journal. Feedback can help students to develop organizational skills. The resource journal can be used to collect important data that reflect student progress based on the Achievement Chart on pp. 92-93 of *The Ontario Curriculum, Grades 11 and 12, The Arts, 2000*.

Appendix B

Note: Teachers may enlarge each of these charts to a full page before distributing it to the class. The first chart has examples of the kind of reflections that students might make in Unit 1.

It is recommended that the image row be larger to accommodate image size. This could simply be used as a template for student sketchbooks/journals.

The Artist's Notebook – Unit 1 Reflection Sheet

"Mining Images" – Finding and Saving Images

Categories	Reflections
Image(s)	e.g., drawing of a branch of cedar, several views, different contrast
Links (connections)	e.g., monotype printmaking using a cedar branch, draw a green pepper cut in half as design motif –bilateral symmetry, cedar use in native cultures
References	e.g., Escher tessellations, <i>Printmaking: History & Process</i> pg. 348-349
Concerns	e.g., complexity of the mathematical description of natural patterns
Questions	e.g., What sort of shapes and/or patterns do different cultures use?

The Artist's Notebook – Unit 2 Reflection Sheet

Making Judgments

Categories	Reflections
Image(s)	
Links	
References	
Concerns	
Questions	

The Artist's Notebook – Unit 3 Reflection Sheet

Challenging the Viewer – New Ideas, New Meanings

Categories	Reflections
Image(s)	
Links	
References	
Concerns	
Questions	

Appendix C

Unit 2, Activity 2

Defining the Focus

Use the chart below to generate key words and descriptors you use in creating your frame of reference in evaluating works of art.

Starting Points
Subject/Theme
Historical Period (political and social climate)
Elements/Principles (how are they used)
Oddities, Unique Elements, and Symbols
Intent/Purpose

Look for similarities amongst works, as well as completely unique elements that define the work and period.

Appendix D

Units 2 and 3

Art Flash Handout

You have to participate in daily art flashes, which you research and present to the class. You must sign up for an art history period from the list below and do a five- to ten-minute presentation based on your research and analysis of that period. You must define the period (purpose of the movement, and main features and characteristics). You will also have to show a slide of a major work from that time period. Make sure the work fits the stylistic and historical aspects of the period you are doing. List three main artists that support the style and work of the main slide/reproduction that you have chosen.

You must also produce a one-sided handout for your classmates that they use to study for the art history tests. Make sure your information is valid, correct, and tells people the major elements of the time period that you are presenting. When you are finished your presentation you must hand in two questions that could be included on an art history test. Make sure they are clear and ask students to give you only the information that you need to test their comprehension of your presentation.

Time Periods to Be Flashed:

Impressionism	(1870-1905)	Pop Art	(1950s-1960s)
Art Nouveau	(1880-1910)	Op Art	(1960s)
Expressionism	(c. 1890)	Abstract Expressionism	(1945-1960)
Fauvism	(1905-1907)	Hard Edge and Colour Field Painting	(1950s)
Cubism	(1907-1920)	Photo realism	(1960-1975)
Futurism	(1908-1918)	Minimal Art	(1960s-present)
Dadaism	(1916-1922)	Conceptual Art	(1970s-present)
Social Realism	(1920-1940)	Feminist Art	(1970s-present)
Surrealism	(1922-1940)	Post Modernist Art	(1960s-1995)
German Expressionism	(1910-1932)	Modern Architecture	(1950-present)
Modernism	(c.1920-1945)	Photography	(20th century)
Architecture	(1900-1950)	Contemporary Art	

Appendix E

Unit 4, Activity 4

Art Work Critique Questions

For each art work, these questions are to be answered in writing before your presentation date. These written answers must be submitted with your final art pieces to assist the teacher in the evaluation process.

1. State the title of your work(s).
2. State your artistic problem for the culminating task from your proposal.
3. Describe/explain your intent behind each piece (statement of purpose) and explain how each is also a solution to your artistic problem.
4.
 - a) List the materials you used.
 - b) Describe the steps taken technically to produce this artwork.
 - c) State and explain any technical difficulties you encountered.
5. State and explain any expressive difficulties you encountered.
6. Discuss/show/indicate your inspirations/motivations for each piece (this may be another artist's work or style, or simply something that gave you your ideas).
7. What would you do differently if you had the insight you now have, when you started?
8. Discuss your level of satisfaction with the piece.
9. List and address the suggestions and comments from class members given during your critique.

Appendix F

Portfolio Organizer

List of works to be included in my portfolio:

1. Title: _____
Medium: _____
Year: _____
Size: _____

Relevant quote or explanation

2. Title: _____
Medium: _____
Year: _____
Size: _____

Relevant quote or explanation

Appendix F (Continued)

Portfolio Interview

You will be asked the following questions during the interview and evaluation of your portfolio. Prepare your answers thoroughly and be ready to discuss and defend your work orally.

1. Discuss the organization of your portfolio (thematic, chronological, grouped by medium, etc.). How did you decide on this format?
2. Explain how your portfolio shows evidence of the creative process.
3. Discuss how a piece of your work shows an influence of art works and artists from the past.
4. Determine what you consider to be the main strength of your portfolio.
5. Assess an area(s) where you think you could improve.
6. Explain why the works you chose for your portfolio are the most appropriate for inclusion.
7. Explain how the knowledge, skills, and involvement you have experienced through your study of visual arts relate to post secondary educational opportunities.
8. Research programs/careers in visual arts in both colleges and universities, and describe the similarities and differences between the two. Explain how this knowledge applies to you.
9. Name three skills that you have acquired through the visual arts and explain how they could be applied to other contexts.
10. Justify how your portfolio shows evidence of creative thought.

Appendix G

Portfolio Checklist

Your final presentation portfolio is to be a culminating activity that represents the best works of your high school art career. It takes a great deal of time, care, and effort to display your work effectively. Your portfolio may be presented traditionally or if you have access to new technologies, you may choose to create a CD or a website to display your work. This portfolio represents you and what you are capable of doing. It is something to be proud of and this should be evident in the way you choose to present your work.

Criteria

- Include 12-15 of your best artworks – these should be as current as possible (include at least 5 from this course and 1 or 2 detailed drawings). You may include originals, photocopies, or photographs of your work. Aim for the best reproductions of your work.
- Show a variety of your talents and skills by including works in various mediums, styles, etc.
- Show evidence of the creative process for at least 1 or 2 artworks – show the steps along the way.
- Documentation should be thorough (i.e., title, medium, year, size, and a ‘blurb’ for each piece), neat and professional, and error free.
- “Blurb” – each artwork should include as part of its documentation, either a quote, poem, lyrics, etc., or an explanation. Aim for variety.
- Artist statement – discuss yourself as an artist; what do you do or try to do? What do you think art is? What is the responsibility of an artist? What is your future direction in art? Etc.
- Personal resume – can be formal (curriculum vitae) or informal (personal collage, biography, creative poetry, etc.).
- Presentation – all work is presented in a professional manner, e.g., uniformity in size of pages, attention to detail and neatness is evident, etc.
- Presentation – consider choice of mode: book, portfolio case, folder, box, CD, website, etc.
- Effort – your effort will be evident; it usually reflects in the quality of your finished product. You must consider this an on-going project for the entire semester. **START THIS NOW!!!**

Appendix H

Portfolio Evaluation

Name _____	TOTAL					/100
Content						/40
• Overall quality of art works included	0	2	4	6	8	10
• variety	0	2	4	6	8	10
• number (12-15); at least 5 from this course	0	2	4	6	8	10
• evidence of the creative process	0	2	4	6	8	10
Documentation						/30
• artist's statement	1	2	3	4	5	
• personal resume (formal or informal)	1	2	3	4	5	
• thorough (title, medium, year, size, ' blurb')	1	2	3	4	5	
• variety of quotes/explanations with each art work	1	2	3	4	5	
• neat, professional	1	2	3	4	5	
• spelling, mechanics	1	2	3	4	5	
Layout and Presentation						/25
• professionalism (e.g., all works presented in a professional-looking 'book' with uniformity in size of pages)	1	2	3	4	5	
• neatness	1	2	3	4	5	
• originality/creativity	1	2	3	4	5	
• organization (order) (strong beginning and ending)	1	2	3	4	5	
• overall effort	1	2	3	4	5	
Overall effect						/5
• Impact on the viewer	1	2	3	4	5	

Comments/Next steps:

Appendix I

Suggested Reproduction List

Unit 1: Non-Western Art

F'an Kuan. *Travelers amid Mountains & Stream*, China, hanging scroll, ink on silk, c. 990 – 1030 A.D.

India. *Siva, Lord of the Dance, Performing the Nataraja*, Bronze, 10th C. Chola Dynasty.

China. *House Model*, Polychromed pottery, Han Dynasty, 206 B.C. – 221 A.D.

China. *Glazed Horse*, Ceramic with three-colour glaze, 618-906. Tang Dynasty.

Yen Li-Pen. *The Thirteen Emperors*, Handscroll, ink, and colours on silk, 7th C.

Africa. *Antelope headdress*, Bambara Tribe. Wood.

Sub-equatorial Africa, Ghana. *Akua Iba Doll*, Fertility Figure. Ashanti Tribe, wood, 19-20th C.

Nigeria. *Flute Player*, engraved bronze, Benin Culture. 15-16th C.

Mexico. *Temple of Quetzalcoatl*, Teotihuacan, Pre-Columbian, 500-900 A.D.

Katsushika Hokusai. *The Great Wave*, Woodcut, Tokugawa period.

Ando Hiroshige. *Hodogaya Station*.

Mayan. *Maize God*, Honduras, limestone, c. 775.

Mayan. *Funeral Urn*. Teotihuacan, painted clay, 600-800 A.D.

South American *Stirrup vessel*. Mochica culture, pottery, 500-600 A.D.

Unit 2: Modern Western Art

Impressionism

Manet, Edouard. *Luncheon on the Grass*, oil on canvas, 1863.

Manet, Edouard. *The Fifer*, oil on canvas, 1866.

Morisot, Berthe, *The Sisters*, oil on canvas, 1869.

Whistler, James. *The Artist's Mother*, oil on canvas, 1871.

Manet, Edouard. *Gare Saint-Lazare*, oil on canvas, 1873.

Degas, Edgar. *Carriages at the Races*, oil on canvas, 1873.

Monet, Claude. *Impression: Sunrise*, oil on canvas, 1874.

Degas, Edgar. *The Absinthe Drinker*, oil on canvas, 1876.

Renoir, Pierre Auguste. *Moulin de la Galette*, oil on canvas, 1876.

Whistler, James. *Nocturne in Black & Gold: The Falling Rocket*, oil on panel, c. 1874.

Rodin, Auguste. *The Burghers of Calais*, Bronze, 1884-89.

Cassatt, Mary. *Girl Arranging Her Hair*, oil on canvas, 1886.

Monet, Claude. *Rouen Cathedral*, oil on canvas, 1894.

Monet, Claude. *Waterlilies*, oil on canvas, 1899 –1908.

Appendix I (Continued)

Post Impressionism

- Seurat, Georges. *Sunday Afternoon on the Island of the Grand Jatte*, oil on canvas, 1884-86.
- Cezanne, Paul. *Mont Sainte-Victoire*, oil on canvas, 1886-88.
- Gauguin, Paul. *Vision after the Sermon or Jacob Wrestling with the Angel*, oil on canvas, 1888.
- Van Gogh, Vincent. *The Starry Night*, oil on canvas, 1889.
- Gauguin, Paul. *Fanta te Miti (By the Sea)*, 1892.
- Munch, Edvard. *The Scream*, oil on canvas, 1893.
- Toulouse-Lautrec, Henri de. *Jane Avril*, lithograph, 1899.
- Rousseau, Henri. *The Equatorial Jungle*, oil on canvas, 1900.
- Picasso, Pablo. *The Tragedy*, oil on wood panel, 1903.

Cubism

- Picasso, Pablo. *Les Femmes D'Alger (O.J. Version O)*, oil on canvas, 1907.
- Braque, Georges. *Le Gueridon*, oil on canvas, 1912.
- Braque, Georges. *Le Courrier (Newspaper, Bottle, Packet of Tobacco)*, collage, 1914.
- Picasso, Pablo. *Guernica*, oil on canvas, 1937.

Expressionism

- Modersohn-Becker, Paula. *Old Peasant Woman Praying*, oil on canvas, c. 1905.
- Kandinsky, Wassily. *Study for Composition No.2*, oil on canvas, 1909-10.
- Matisse, Henri. *The Red Studio*, oil on canvas, 1911. (Fauvism)
- Nolde, Emil. *Masks*, oil on canvas, 1911.
- Kirchner, Ernst Ludwig. *Street Scene*, oil on canvas, 1913. (Die Brücke – German Expressionism)
- Rouault, Georges. *Head of Christ*, oil on panel, not dated. (French Expressionism)
- Kollwitz, Kathe. *Never Again War!*, lithograph, 1924.
- Rivera, Diego. *Liberation of the Peon*, fresco, 1931.
- Kahlo, Frida. *Diego y yo*, oil on masonite, 1940. (Figural expressionism)

Abstraction

- Boccioni, Umberto. *The Noise of the Street Penetrates the House*, oil on canvas, 1911.
- Stella, Joseph. *Brooklyn Bridge*, oil on canvas, 1918-20.
- Mondrian, Piet. *Broadway Boogie Woogie*, oil on canvas, 1942-43.

Sculpture 1900-1950

- Brancusi, Constantin. *The Kiss*, limestone, 1912.
- Boccioni, Umberto. *Unique Forms of Continuity in Space*, bronze, 1913. (Futurism)
- Brancusi, Constantin. *Bird in Space*, bronze, 1928.
- Moore Henry. *Reclining Woman*, Green Hornton stone, 1930. (Or other Reclining Figures, 1935-82)
- Giacometti, Alberto. *Man Pointing*, bronze, 1947.

Appendix I (Continued)

Dada and Surrealism

- Chagall, Marc. *I and the Village*, oil on canvas, 1911.
- Duchamp, Marcel. *Nude Descending a Staircase, No. 2*, oil on canvas, 1912.
- Arp, Jean (Hans). *Birds in an Aquarium*, painted wood relief, 1920.
- Dali, Salvador. *Persistence of Memory*, oil on canvas, 1931.
- Oppenheim, Meret. *Object*, fur-covered cup, saucer, and spoon, 1936.
- Magritte, Rene. *Time Transfixed*, oil on canvas, 1938.

Photography

- Eakins, Thomas. *Pole Vaulter: Multiple Exposure Photograph of George Reynolds*, 1884-85.
- Steiglitz, Alfred. *The Steerage*, 1907.
- Strand Paul. *Wall Street*, 1915.
- Lange, Dorothea. *Migrant Mother, Nipomo Valley*, gelatin silver print, 1936.
- Karsh, Yousuf. *Winston Churchill*, 1941.
- Sherman, Cindy. *Untitled #96*, 1986.
- Sherman, Cindy. *Untitled #175*, 1987.

Abstract Expressionism

- Pollock, Jackson. *No. 1, (Lavender Mist)*, oil enamel and aluminum on canvas, 1950.
- De Kooning, Willem. *Woman I*, 1950-52.
- De Kooning, Willem. *Woman VI*, 1955.
- Rothko, Mark. *Blue, Orange, Red*, oil on canvas, 1961.
- Motherwell, Robert. *Elegy to the Spanish Republic No. 70*, oil on canvas, 1961.

Pop Art and Op Art

- Johns, Jasper. *Numbers in Colour*, encaustic paint on newspaper and canvas, 1959.
- Rauschenberg, Robert. *First Landing Jump*, mixed media on composition board, 1961.
- Lichtenstein, Roy. *Masterpiece*, oil on canvas, 1962.
- Warhol, Andy. *100 Cans*, oil on canvas, 1962.
- Oldenburg, Claes. *Shoestring Potatoes Spilling from a Bag*, painted canvas, kapok, glue, and acrylic, 1966.
- Davis, Ron . *Plane Sawtooth*, polyester resin and fibreglass, 1970.
- Vasarely, Victor. *Vega-Kontash-Va*, tempera on panel, 1971.
- Segal, George. *Walk, Don't Walk*, plaster, cement, painted wood, and electric light, 1976.

Colour Field Painting

- Newman, Barnett. *Voice of Fire*, acrylic on canvas, 1967.
- Albers, Joseph. *Homage to the Square: Glow*, oil on fibreboard, 1966.
- Frankenthaler, Helen. *The Bay*, acrylic on canvas, 1963.
- Stella, Frank. *Protractor Variation*, fluorescent alkyd on canvas, 1969.

Appendix I (Continued)

New Realism

- Close, Chuck. *Mark*, acrylic on canvas, 1979.
Wyeth, Andrew. *Christina's World*, tempera on gesso panel, 1948.
Hanson, Duane. *Tourists*, polyester, fibreglass, polychromed in oil, 1970.

Contemporary Sculpture

- Moore, Henry. *Family Group*, Bronze, 1945.
Nevelson, Louise. *Sky Cathedral*, mixed wooden media and paint, 1958.
Smith, David. *Cubi X*, steel, 1963.
Hepworth, Barbara. *Single Form (Memorial to Dag Hammarskjold)*, 1961-63.
Hepworth, Barbara. *Assembly of Sea Forms*, white marble, 1972.

Conceptual Art

- Christo and Jeanne-Claude. *Wall of Barrels-Iron Curtain, rue Visconti, Paris. 27 June 1962.*
Beuys, Joseph. *Fat Chair*, 1963.
Marisol. *Women and Dog*, 1964.
Ringgold, Faith.
Horn, Rebecca. *Measure Box*, 1970.
Chicago, Judy. *The Dinner Party*, 1973-79.
LeWitt, Sol. *123*, 1978.
Serra, Richard. *Tilted Arc*, 1981.
Boltanski, Christian. *Reserve Canada*, 1988.

American Art

- Bellows, George. *Cliff Dwellers*, oil on canvas, 1913.
Sargent, John Singer. *Daughters of Edward D. Boit*, oil on canvas, 1882.
Bannister, Edward Mitchell. *Newspaper Boy*, oil on canvas, 1869.
Lewis, Edmonia. *Hagar*, marble, 1875.
Tanner, Henry O. *The Banjo Lesson*, oil on canvas, 1893.
Sloan, John. *Renganeschi's Saturday Night*, oil on canvas, 1912.
O'Keefe, Georgia. *From the Plains I*, oil on canvas, 1953.
Demuth, Charles. *The Figure Five in Gold*, oil on canvas, 1928.
Motley, Archibald J. Jr. *The Old Snuff Dipper*, 1928.
Wood, Grant. *Stone City, Iowa*, oil on wood panel, 1930.
Wood, Grant. *American Gothic*, oil on beaverboard, 1930.
Marsh, Reginald, *The Bowery*, oil on canvas, 1930.
Benton, Thomas Hart. *Arts of the West*, tempera, 1932.
Sheeler, Charles. *City Interior*, oil on canvas, 1936.
Lawrence, Jacob. *One of the Largest Race Riots Occurred in East St. Louis, panel 52 from The Migration of the Negro*, Tempera and gesso on composition board, 1940-1941.
Hopper, Edward. *Nighthawks*, oil on canvas, 1942.
Tooker, George. *Government Bureau*, egg tempera on gesso panel, 1956.

Appendix I (Continued)

Twentieth Century Architecture (1900-1970)

Modernism

- Eiffel, Alexandre Gustav. *Eiffel Tower*, France, 1887-89.
- Sullivan, Louis. *Carson Pirie Scott Department Store*, Chicago, 1899-1904.
- Gropius, Walter. *Workshop Wing of the Bauhaus*, Germany, 1925-26.
- Wright, Frank Lloyd. *Kaufmann House or Fallingwater*, Bear Run, Pennsylvania, 1936.
- Wright, Frank Lloyd. *Solomon R. Guggenheim Museum*, 1956-59.
- Harrison, Wallace K. *United Nations Secretariat Building*, New York, 1947-1950.
- Le Corbusier. *Notre Dame du Haut*, France, 1950-55.
- van der Rohe, Mies and Philip C. Johnson. *Seagram Tower*, New York City, 1956-58.
- Safdie, Moshe and Associates. *Habitat*, Montreal, 1967.
- van der Rohe, Ludwig Mies. *Toronto Dominion Centre*, 1963-69.
- Erickson, Arthur and Geoffrey Massey. *Central Mall, Simon Fraser University*, Burnaby, B.C., 1963-65.
- Moriyama, Raymond. *Scarborough Civic Centre*, Scarborough, Ont., 1973.
- Zeidler Roberts Partnership. *Eaton Centre*, Toronto, Ont., 1973-1981.
- Foster Associates. *Hongkong Bank*, Hongkong, China, 1979-86.
- Pei, Ieoh Ming. *Bank of China Tower*, Hongkong, 1982-1990.

Post Modernism

- Johnson, Philip and John Burgee. *PPG Place*, Pittsburgh, 1984.
- Graves, Michael. *Public Services Building*, Oregon, 1980-83.
- Cardinal, Douglas. *Museum of Civilization*, Hull, Quebec.
- Gehry, Frank and Associates. *Frederick R. Weisman Museum*, Minneapolis, 1993.
- Meier, Richard. *John Paul Getty Museum*, Los Angeles, California, 1997.

Appendix I (Continued)

Unit 3: Canadian Works of Art

- Morrice, J.W. *Woman in Grey Hat*, c.1912, National Gallery of Canada.
- Holgate, Edwin. *Suzy*, 1921, National Gallery of Canada.
- Carr, Emily. *The Crying Totem*, 1928, Vancouver Art Gallery, Emily Carr Trust.
- Heward, Prudence. *Sisters of Rural Quebec*, 1930, The Art Gallery of Windsor.
- Varley, F.H. *Vera*, 1931, National Gallery of Canada.
- Brooker, Bertram. *Alleluiah*, 1934, National Gallery of Canada.
- Morrisseau, Norval. *White Man's Curse*, 1969.
- Wieland, Joyce. *The Water Quilt*, 1970-71, Art Gallery of Ontario.
- Whiten, Colette. *Family*, 1977-78.
- Magor, Liz. *4 Boys and a Girl*, 1979, Art Gallery of Ontario.
- Odjig, Daphne. *Tribute to the Great Chiefs of the Past*, 1975, McMichael Canadian Art Collection.
- Pratt, Mary. *Child with Two Adults*, 1983.
- Boyer, Bob. *Remember Nathan Crazy Bull's Post 54*, 1985, McMichael Canadian Art Collection.
- Ulluluaq, Judas. *Hunter*, 1986, McMichael Canadian Art Collection.
- Schwartz, Judith. *Shadow of the Palace*, 1986.
- Van Helm, Renée. *Display (Temptation to Follow)*, 1986.
- Schwartz, Judith. *Vernacular*, 1988.
- Sterbak, Jana. *Remote Control, I*, 1989.
- McMaster, Gerald. *Trick or Treaty*, 1990, McMichael Canadian Art Collection.
- Odjig, Daphne. *Beauty in Transition*, 1990.
- Whittome, Irene. *Le Musee des Traces*, 1990.
- Hay, Gilbert. *Natural Gas*, 1991, McMichael Canadian Art Collection.
- Pootoogook, Kananginak. *Musk Ox*, 1991, McMichael Canadian Art Collection.
- HeavyShield, Faye. *Sisters*, 1993, McMichael Canadian Art Collection.
- Frenkel, Vera. *Boy Missing*, 1994.
- Dyck, Aganetha. *The Wedding Dress, The Extended Wedding Party*, 1995.
- Morrisseau, Norval. *Erected in Honour to All Daughters of The Ojibwa People*, 1996.
- Pachter, Charles. *Davenport & Bay*, lithograph, 1984.
- Pachter, Charles. *Heavy Metal Moose*, corten steel, 1997.

Coded Expectations, Visual Arts, Grade 12, University/College Preparation, AVI4M

Theory

Overall Expectations

- THV.01** · use a wide range of appropriate terminology related to all areas of art theory to describe art works, crafts, and applied design forms;
- THV.02** · demonstrate an understanding of modern and contemporary art, especially Canadian (including Native Canadian) art, as well as African, Oceanic, and Central and South American art;
- THV.03** · demonstrate an understanding of the historical context and stylistic evolution of some fine art, applied design, and craft forms.

Specific Expectations

Visual Arts Literacy

- TH1.01** – demonstrate an understanding of ways in which formal qualities, visual conventions, concepts, and ideas shape expression in their own and others’ art works;
- TH1.02** – explain how the technical approaches and the elements and principles of design found in a specific work of art support the expression of ideas in that work and contribute to its function;
- TH1.03** – identify the materials, techniques, and processes used to produce art and applied design forms intended for particular audiences (e.g., for consumers, for manufacturers).

Art History and Culture

- TH2.01** – describe aspects of the history of modern Western art and of selected forms of African, Oceanic, and Central and South American art;
- TH2.02** – describe characteristics and trends in contemporary art, especially Canadian art (including contemporary Native art);
- TH2.03** – describe the history of the form, function, and content of selected works of art (e.g., paintings, architectural structures, textiles, furniture) from several non-Western cultures, nations, or groups;
- TH2.04** – describe the influence of art works and artists from the past on their own art works;
- TH2.05** – describe ways in which the media and content of some modern, contemporary, and non-Western art forms reflect the changing roles of men and women in society (e.g., quilting as a form of fine art, themes in feminist art, the production of pottery and fabric in developing countries);
- TH2.06** – describe the influences of technology on crafts, fine arts, and applied design forms.

Creation

Overall Expectations

- CRV.01** · identify and develop ideas and concepts to shape and unify their own art works;
- CRV.02** · choose the materials, tools, techniques, themes, and processes best suited to their fine art, applied design, or craft forms, and use materials and tools safely;
- CRV.03** · produce a body of art work, using the stages of the creative process;
- CRV.04** · document and evaluate their creative process and art works, using portfolios.

Specific Expectations

Perceiving and Planning

CR1.01 – research and describe historical and recent works of art from around the world that specifically relate to the processes used and the issues and concerns expressed in their own work;

CR1.02 – create a proposal for a body of personal art works that defines a set of connected ideas related to their interests and includes an outline of the research to be completed, a description of the media and processes to be used, rough drawings, and an indication of the scope and range of the proposed works.

Experimenting and Producing

CR2.01 – demonstrate competence in representational drawing, drawing as an expressive art form, and drawing to document process;

CR2.02 – demonstrate competence in painting (oil, acrylic or another alternative to watercolour, mixed media), planographic printmaking (e.g., monoprints, xerography, hand-manipulated photographs), conceptual sculpture (e.g., installations, constructions, environmental sculptures), and new technologies;

CR2.03 – create a coherent body of work in one or more of the fine arts, applied design, or crafts;

CR2.04 – solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts;

CR2.05 – create and transform visual images, using both new and traditional technologies;

CR2.06 – use materials, equipment, and processes safely when producing art works.

Reviewing and Evaluating

CR3.01 – use appropriate specialized terminology when discussing materials and processes;

CR3.02 – produce a portfolio of art works, in one or more media, that provides concrete evidence of the process of creating the works, and evaluate their work;

CR3.03 – identify and explain the reasons why the works included in their presentation portfolios are the most appropriate works for inclusion.

Analysis

Overall Expectations

ANV.01 · evaluate, individually and in groups, the effectiveness of their personal research, creative process, and art products;

ANV.02 · analyse and evaluate modern and contemporary Western works of art, as well as selected works of fine art, works in applied design, and works in crafts from African, Oceanic, Central and South American, and emerging art communities;

ANV.03 · analyse the role of critics and art criticism in the understanding of art;

ANV.04 · explain the influence of aspects of social, cultural, and political contexts, including arts organizations, on the creation and understanding of fine art, applied design, and craft works;

ANV.05 · describe the relationship between the knowledge and skills acquired through visual arts and postsecondary educational opportunities.

Specific Expectations

Critical Process

- AN1.01** – write original comparative analyses of art works, using appropriate terminology;
- AN1.02** – analyse the visual, symbolic, and conceptual aspects of specific fine art, applied design, and craft works;
- AN1.03** – explain the visual and conceptual aspects of art works in terms of the context (e.g., historical, social, political, economic) in which the works were created;
- AN1.04** – produce well-reasoned interpretations of art works based on information distilled from analyses of the works and from research on the works;
- AN1.05** – identify influential contemporary artists whose art works reflect themes, techniques, content, or cultural connections similar to their own.

Aesthetics

- AN2.01** – explain how representational elements, the formal organization of visual content, and the expression of moods, feelings, and ideas are used in both the creation and the analysis of art works;
- AN2.02** – analyse the form, scale, and presentation strategies associated with works of art intended for large audiences;
- AN2.03** – explain, orally or in writing, a variety of reasons for making judgements about works of art;
- AN2.04** – demonstrate an ability to compare and contrast the views of art critics on the same works of art;
- AN2.05** – analyse the relationship between the works of an artist or designer and his or her culture;
- AN2.06** – analyse ways in which art work shapes specific identities of groups or societies;
- AN2.07** – research and describe how a particular collection in a gallery or museum has been created, and analyse the potential impact on individual viewers and communities.

Personal Development and Career Preparation

- AN3.01** – describe organizations that promote or support the arts (e.g., arts councils, artist-run centres), and develop a personal plan for arts advocacy in their community;
- AN3.02** – explain how involvement in visual arts and related activities can lead to postsecondary educational opportunities;
- AN3.03** – analyse skills acquired in the study of visual arts, and explain how they can be applied in a variety of other contexts;
- AN3.04** – describe similarities and differences between university and college programs in visual arts and between various careers in visual arts.

Ontario Catholic School Graduate Expectations

The graduate is expected to be:

A Discerning Believer Formed in the Catholic Faith Community who

- CGE1a** -illustrates a basic understanding of the **saving story** of our Christian faith;
- CGE1b** -participates in the **sacramental life** of the church and demonstrates an understanding of the centrality of the Eucharist to our Catholic story;
- CGE1c** -actively reflects on **God’s Word** as communicated through the Hebrew and Christian scriptures;
- CGE1d** -develops attitudes and values founded on Catholic **social teaching** and acts to promote social responsibility, human solidarity and the common good;
- CGE1e** -speaks the **language of life**... “recognizing that life is an unearned gift and that a person entrusted with life does not own it but that one is called to protect and cherish it.” (Witnesses to Faith)
- CGE1f** -seeks intimacy with God and celebrates **communion** with God, others and creation through prayer and worship;
- CGE1g** -understands that one’s purpose or **call in life** comes from God and strives to discern and live out this call throughout life’s journey;
- CGE1h** -respects the **faith traditions**, world religions and the life-journeys of **all people of good will**;
- CGE1i** -integrates faith with life;
- CGE1j** -recognizes that “sin, human weakness, conflict and forgiveness are part of the human journey” and that the cross, the ultimate sign of forgiveness is at the heart of **redemption**. (Witnesses to Faith)

An Effective Communicator who

- CGE2a** -listens actively and critically to understand and learn in light of gospel values;
- CGE2b** -reads, understands and uses written materials effectively;
- CGE2c** -presents information and ideas clearly and honestly and with sensitivity to others;
- CGE2d** -writes and speaks fluently one or both of Canada’s official languages;
- CGE2e** -uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

A Reflective and Creative Thinker who

- CGE3a** -recognizes there is more grace in our world than sin and that hope is essential in facing all challenges;
- CGE3b** -creates, adapts, evaluates new ideas in light of the common good;
- CGE3c** -thinks reflectively and creatively to evaluate situations and solve problems;
- CGE3d** -makes decisions in light of gospel values with an informed moral conscience;
- CGE3e** -adopts a holistic approach to life by integrating learning from various subject areas and experience;
- CGE3f** -examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society.

A Self-Directed, Responsible, Life Long Learner who

- CGE4a** -demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;
- CGE4b** -demonstrates flexibility and adaptability;
- CGE4c** -takes initiative and demonstrates Christian leadership;
- CGE4d** -responds to, manages and constructively influences change in a discerning manner;
- CGE4e** -sets appropriate goals and priorities in school, work and personal life;
- CGE4f** -applies effective communication, decision-making, problem-solving, time and resource management skills;
- CGE4g** -examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities;
- CGE4h** -participates in leisure and fitness activities for a balanced and healthy lifestyle.

A Collaborative Contributor who

- CGE5a** -works effectively as an interdependent team member;
- CGE5b** -thinks critically about the meaning and purpose of work;
- CGE5c** -develops one's God-given potential and makes a meaningful contribution to society;
- CGE5d** -finds meaning, dignity, fulfillment and vocation in work which contributes to the common good;
- CGE5e** -respects the rights, responsibilities and contributions of self and others;
- CGE5f** -exercises Christian leadership in the achievement of individual and group goals;
- CGE5g** -achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;
- CGE5h** -applies skills for employability, self-employment and entrepreneurship relative to Christian vocation.

A Caring Family Member who

- CGE6a** -relates to family members in a loving, compassionate and respectful manner;
- CGE6b** -recognizes human intimacy and sexuality as God given gifts, to be used as the creator intended;
- CGE6c** -values and honours the important role of the family in society;
- CGE6d** -values and nurtures opportunities for family prayer;
- CGE6e** -ministers to the family, school, parish, and wider community through service.

A Responsible Citizen who

- CGE7a** -acts morally and legally as a person formed in Catholic traditions;
- CGE7b** -accepts accountability for one's own actions;
- CGE7c** -seeks and grants forgiveness;
- CGE7d** -promotes the sacredness of life;
- CGE7e** -witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society;
- CGE7f** -respects and affirms the diversity and interdependence of the world's peoples and cultures;
- CGE7g** -respects and understands the history, cultural heritage and pluralism of today's contemporary society;
- CGE7h** -exercises the rights and responsibilities of Canadian citizenship;
- CGE7i** -respects the environment and uses resources wisely;
- CGE7j** -contributes to the common good.

Unit 1: The Artist as Fact Finder and Experimenter

Time: 22 hours

Unit Description

This unit focuses student learning on two activities: information gathering and media experimentation. Students expand their knowledge base about art through a survey of selected works from Korea, China, Japan, Indonesia, Africa, South America, and Central America. Similarities and differences are carefully tracked in a frame of reference using headings such as motif, subject, ornamentation, and composition. There are three studio projects that specify creating art works that display different amounts of culturally specific influences. First, students respond to a design assignment that involves slicing up and rearranging a letter, numeral, or calligraphic element to create an entirely new image. The second assignment invites students to explore the design possibilities of the three-stranded braid, a motif or craft process found throughout the world. The third studio assignment, which is the culminating activity of the unit, challenges students to create a monotype print that combines Western and non-Western influences in pattern and figurative drawing.

The three essential questions that frame this unit are:

1. What design motifs are used in non-Western art? (Theory)
2. How can I use principles of non-Western design in my art? (Creation)
3. What are the roles that art can play in different cultures? (Analysis)

Unit Synopsis Chart

Activity	Learning Expectations	Assessment Categories	Tasks
1. Fragmentation and Reconstruction 2 hours	THV.01; CRV.01; CRV.04; ANV.01; TH1.01; TH1.02; AN1.01; AN1.02; AN1.03; CR2.04; CR2.05; CR2.06 CGE3b	Knowledge/ Understanding Application	Students fragment a letter, numeral, or calligraphic element and create a new image based on a design challenge. The media are largely culture-neutral, and the strongest cultural input comes from the student's own background. Students self-reflect on the creative process in their Resource Journals.
2. Triadic Braid and Pastel Drawing 4 hours	THV.01; CRV.01; CRV.02; TH1.01; CR2.01; CR2.04; CR2.05; CR2.06; CR3.01 CGE4c; CGE5c	Application Knowledge/ Understanding	Students arrange, frame, draw, and enlarge a braided wire or other accessible object that presents a repeated shape. The number of cultural influences is increased from those encountered in Activity 1 and the effects of these influences are reflected upon in the Resource Journals.
3. Compare and Contrast: East and West 1.5 hours	THV.01; THV.02; ANV.01; ANV.04; TH1.01; TH1.03; TH2.03; AN1.03; AN2.01 CGE1d	Knowledge/ Understanding Thinking/ Inquiry Communication	Students view two masterworks, one from Chinese culture and the other from Western culture. Students create a checklist comparing the principles of Western art and Chinese art. Similarities and differences are highlighted.

Activity	Learning Expectations	Assessment Categories	Tasks
4. Glossary and Frame of Reference for Non-Western Art 2.5 hours	THV.01; THV.02; THV.03; ANV.02; TH1.01; TH1.02; TH1.03; TH2.01; TH2.03; AN1.02; AN2.01 CGE2c; CGE5b; CGE7f	Knowledge/ Understanding Thinking/ Inquiry Communication	Students create a glossary and frame of reference for non-Western art in their Resource Journals. A collection of images clipped from mass circulation media is also included.
5. Monotype Printmaking 12 hours	THV.02; CRV.01; CRV.02; CRV.03; CRV.04; TH1.02; TH1.03; TH2.01; TH2.03; CR1.01; CR2.02; CR2.04; CR2.05; CR2.06; CR3.01; AN1.02 CGE3f; CGE4g; CGE7c	Knowledge/ Understanding Thinking/ Inquiry Application Communication	Students create a monotype print in response to a design challenge specifying cross-cultural references and specific formal arrangements.

Activity 1: Fragmentation and Reconstruction

Time: 2 hours

Description

This design activity establishes an environment for creating a work of art that reduces or nearly eliminates the influences of culture, other than those brought to the work by the participant. Each student receives a 15 cm cardboard letter, numeral, or calligraphic character stencil and a piece of black construction paper. The letter, numeral, or calligraphic character is traced onto the construction paper and cut out. The resulting shape is sliced into at least 20 pieces, thus eliminating any characteristics unique to a specific culture. The symbolic destruction of a culturally derived shape and the challenge to produce a new image, gives the student artist a unique environment in which to reflect upon the creative process. Students are given the design challenge of producing a new image that displays both movement and unity. After testing a number of preliminary arrangements, the black shapes are configured and then glued on a piece of Bristol board approximately 28-35 cm. Students track their creative process with a series of questions (See Appendix 1.1.1). Students reflect on what influenced their decisions on matters such as scale, personal concerns, value, objects, abstraction, subject matter, and meaning. In so doing, students begin the process of bridging the gap between the artist and the critic. This process, so much a feature of the latter part of twentieth-century movements such as Minimalism and Post-Modernism, helps to reinforce two key assumptions of this course. The first assumption is the importance of reflection in the creative process. Reflection is promoted in this course through the use of the Resource Journal. The second assumption is the centrality of the intellect in creating art. The intellectual nature of art is emphasized in the structuring of the first three units to include empirical, normative, and conceptual components (Appendix A).

Strand(s) & Learning Expectations

Strands: Theory, Creation, and Analysis

Overall Expectations

THV.01 - use a wide range of appropriate terminology related to all areas of art theory to describe art works, crafts, and applied design forms;

CRV.01 - identify and develop ideas and concepts to shape and unify their own art works;

CRV.04 - document and evaluate their creative process and art works, using portfolios;

ANV.01 - evaluate, individually and in groups, the effectiveness of their personal research, creative process, and art products.

Specific Expectations

TH1.01 - demonstrate an understanding of ways in which formal qualities, visual conventions, concepts, and ideas shape expression in their own and others' art works;

TH1.03 - identify the materials, techniques, and processes used to produce art and applied design forms intended for particular audiences (e.g., for consumers, for manufacturers);

CR2.04 - solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts;

CR2.05 - create and transform visual images, using both new and traditional technologies;

CR2.06 - use materials, equipment, and processes safely when producing art works;

AN1.01 - write original comparative analyses of art works, using appropriate terminology;

AN1.02 - analyse the visual, symbolic, and conceptual aspects of specific fine art, applied design, and craft works;

AN1.03 - explain the visual and conceptual aspects of art works in terms of the context (e.g., historical, social, political, economic) in which the works were created.

Prior Knowledge & Skills

- Students should be familiar with the elements and principles of design.

Planning Notes

Note: The symbols used in this activity should not have a sacred or cultural connotation where it would be inappropriate to destroy the symbol.

- It is important that the quality of materials be as high as possible. Use a bright white Bristol board with a matte finish. If the available black construction paper appears grey, apply a coat of India ink to create a dark, rich, black surface.
- Non-wrinkling glue is essential. Glue sticks are a good choice for adhesive, but it is vital that the glue be checked; some brands of solid glue are not suitable for construction paper.
- Any high quality coloured layout paper is a good alternative to construction paper.
- Commercially prepared cardboard lettering stencils are available in art supply stores and at office suppliers. Two sets of 15 or 20 cm letters are a suitable resource for an average size class. If non-Western characters are desired for this assignment, the teacher or students could create the stencils by hand in advance of the class. Coloured Bristol board is a suitable material for the handmade stencil.
- Students should receive the learning expectations, the procedures for completion, and the evaluation for the activity in writing on a handout. This is vital for this assignment because the questions for reflection should be known from the outset.
- The reflective component of this activity should be prepared with the abilities of students in mind (See sample in Appendix 1.1.1).

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- The teacher should introduce the Unit Reflection Sheets and encourage immediate use of them. Students should be encouraged to use these to record thoughts and ideas generated or inspired by this activity.
 - The teacher should assemble a set of fine-line markers and cork-backed metal rulers for ruling a margin around the Bristol board.

Teaching/Learning Strategies

1. After reviewing the simple nature of the media, the teacher sets the background for the activity. Students should be aware of the fact that this activity seeks to reduce or eliminate all references to culturally specific images by cutting up a letter or character. Students should be made aware that this “wiping the slate clean” activity permits them to reflect on the creative process in a very personal way with few references to outside influences.
2. This activity requires a strong introduction. Students must be motivated to accept the simple black and white media used in this activity as having the potential for creating powerful visual images. Distribute a handout at the beginning of the first lesson.
3. The teacher should review the principles of design and highlight the requirement that the design display a sense of movement or emphasis.
4. The teacher alerts students about the importance of the reflective aspect of this assignment and the importance of reading through the questions before starting the image creation component of the activity.
5. Students arrange themselves in the pairings to be used at the end of the activity to discuss their reflections.
6. Students are encouraged to work in silence while arranging the black shapes on the Bristol board.
7. No slides or other images should be displayed or discussed during this activity.
8. The teacher advises students that there are no art historical references for this activity because the objective is to work briefly in an environment with limited cultural input. Students should be aware that they will be viewing numerous images from a wide variety of cultures in the unit.

Assessment & Evaluation of Student Achievement

This project should be assessed with a rubric so that feedback on the importance of creation, reflection, and documentation can be communicated to students at the beginning of the course. The rubric should contain the following categories/criteria:

- Knowledge/Understanding: The student uses appropriate terminology of the elements and principles of design to describe the work.
- Application: The student identifies and uses design principles such as emphasis and movement.
- Application: The student documents the creative process.
- Thinking/Inquiry: The student evaluates the creative process and reflects on the unique creative process in the project.

Accommodations

- Some students may need assistance with the abstract nature of the questions that accompany this project.

Appendices

Appendix 1.1.1 – Fragmentation and Reconstruction - Questions for Reflection

Activity 2: Triadic Braid and Pastel Drawing

Time: 4 hours

Description

This drawing assignment progresses from the largely culture-neutral and non-objective environment of Activity 1. The Triadic Braid activity uses a motif common to many cultures throughout the world and one that is based on objects that can be easily observed from everyday life. Students discover first-hand how artists and artisans draw upon their own environment to create images such as patterns. The three-stranded braid is seen in such diverse places as hairstyles, rugs, and rope manufacture; thus it is equally familiar to almost all people regardless of cultural background. It is sometimes used, as an element of ornamentation in fine art and thus it is an ideal adventure for student experimentation. Each student receives three differently coloured pieces of 14 gauge unstranded electrical wire. The wire is braided left over middle, right over middle. Students draw a section of the braid in their sketchbooks in a frame 12 × 18 cm using graphite pencil. The braid may be stretched or partially opened as desired. The rendering must touch at least three sides of the frame. The drawing is recreated on a standard 12 × 18 inch piece of grey construction paper in oil pastel. A triadic colour scheme is used, shadows are depicted in complementary colours, and form is modelled using graded values. Students track how the use of graded values, colour schemes, magnification, and close cropping are culture specific in Activity 4. A variation on this activity is to issue a design challenge that requires each student to create or arrange his or her own original objects in a pattern to draw. The objects should be recognizable to most cultures, just as a braid is.

Strand(s) & Learning Expectations

Strand(s): Creation and Theory

Overall Expectations:

THV.01 - use a wide range of appropriate terminology related to all areas of art theory to describe art works, crafts, and applied design forms;

CRV.01 - identify and develop ideas and concepts to shape and unify their own art works;

CRV.02 - choose the materials, tools, techniques, themes, and processes best suited to their fine art, applied design, or craft forms, and use materials and tools safely.

Specific Expectations

TH1.01 - demonstrate an understanding of ways in which formal qualities, visual conventions, concepts, and ideas shape expression in their own and others' art works;

CR2.01 - demonstrate competence in representational drawing, drawing as an expressive art form, and drawing to document process;

CR2.04 - solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts;

CR2.05 - create and transform visual images, using both new and traditional technologies;

CR2.06 - use materials, equipment, and processes safely when producing art works;

CR3.01 - use appropriate specialized terminology when discussing materials and processes.

Prior Knowledge & Skills

- Students should be familiar with colour theory, colour schemes, and the rendering of form with graded values in graphite pencil and oil pastel.

Planning Notes

- It is important that the material used to form the braid is rigid enough to hold its shape while being drawn. A good material to use is 14-gauge unstranded wire. It is widely available in hardware stores and home improvement centres. Three-conductor cable contains a red, black, and white wire along with an uninsulated ground wire. A choice of colours in single wires is available at commercial wiring distributors.
- Use a vice or pair of pliers to bend or twist one end of the wires together so that the braid can be started.
- Oil pastel sets should contain the three primary colours, the three secondary colours, and white.
- The construction paper should be light grey. Darker paper may be used if the yellow pastel is sufficiently opaque or if extra white is applied underneath the yellow.

Teaching/Learning Strategies

1. Students receive a handout outlining the learning expectations, studio procedures, and evaluation.
2. The teacher establishes a connection between Activity 1 and 2 by inviting students to think, pair, and share their ideas on predicting what differences will exist for them working in this activity with a familiar shape versus working with the unfamiliar shapes of Activity 1.
3. The teacher shows several examples of pattern motifs from cultures around the world, e.g., Indonesian linked figures, Egyptian papyrus, African geometrics, Greek egg and dart, Roman acanthus, Chinese lattice, and Japanese turning plum blossom. Invite students to try and identify the culture from which each pattern comes. Be sure to have students link the object that forms the motif of the pattern with the culture wherever possible. A class will usually enjoy considerable success in this exercise. When concluding the exercise, ask a transitional question such as: What would it be like for us to use a common motif, not frequently found in art, to create a pattern right here in the classroom? This serves as a springboard for introducing the triadic braid project, and the review of drawing and colour that it contains.
4. Students should arrange their braids and begin drawing immediately. Spreading the wires out at the end or introducing a slight curve to the overall braid can help to avoid difficulties in arriving at a rendering that touches three sides of the composition.
5. The teacher reinforces the multi-step approach to this activity; the two preliminary drawings are essential to success in the final product.
6. Students benefit from a teacher demonstration of blending colours with white and using complementary colours for deeper values and shading.
7. Students reflect on the creative process by writing an entry in their Resource Journals. Students are invited to compare the process used in this activity with that used in Activity 1, noting experiences associated with the more culturally specific subject matter and media.

Assessment & Evaluation of Student Achievement

Checklist or rating scale with the following criteria is useful:

- Demonstrates competence in representational drawing;
- Transforms original drawing using magnification;
- Demonstrates understanding of complementary colours in rendering form and shadow;
- Solves design problem in accordance with stated requirements.

Accommodations

- For enrichment, students may respond to a design challenge requiring that their design be integrated into the design of an everyday object such as a ceramic vessel, a tile border, a fabric design, or a piece of jewellery.
- For enrichment, students may work in groups by coordinating the width of the wires and the compositions so that drawings could be linked together into a unified composition.

Resources

Jones, Owen. *The Grammar of Ornament*. New York: Dover Publications, 1989. ISBN 0486254631
Linenthal, Peter. *Indonesian Folk Motifs*. New York: Dover Publications, 1998. ISBN 0486400409
Williams, Geoffrey. *African Designs from Traditional Sources*. New York: Dover Publications, 1996. ISBN 0486227529

Activity 3: Compare and Contrast: East and West

Time: 1.5 hours

Description

In this activity the teacher leads a comparison of two works of art: one by the eleventh century Northern Sung artist Fan K'uan and one by the French Post Impressionist painter Georges Seurat. This detailed comparison serves two purposes. First, the analysis of the painting by Seurat provides an opportunity for the teacher to review the elements and principles of design, as they are understood in the West. Second, the examination of Fan K'uan's work permits the teacher to introduce some of the principles of Chinese art such as ch'i, yun, k'ai-ho, yin-yang, lung-mo, and ch'i-fu. Similarities and differences are carefully tracked in the glossary and frame of reference used in Activity 4. The teacher uses this activity to develop an interest in a type of art very different from that of the Western world and to build in the student an appreciation of the complexity and subtlety achieved in Asian art.

Strand(s) & Learning Expectations

Strand(s): Analysis and Theory

Overall Expectations

THV.01 - use a wide range of appropriate terminology related to all areas of art theory to describe art works, crafts, and applied design forms;

THV.02 - demonstrate an understanding of modern and contemporary art, especially Canadian (including Native Canadian) art, as well as African, Oceanic, and Central and South American art;

ANV.01 - evaluate, individually and in groups, the effectiveness of their personal research, creative process, and art products;

ANV.04 - explain the influence of aspects of social, cultural, and political contexts, including arts organizations, on the creation and understanding of fine art, applied design, and craft works.

Specific Expectations

TH1.01 - demonstrate an understanding of ways in which formal qualities, visual conventions, concepts, and ideas shape expression in their own and others' art works;

TH1.03 - identify the materials, techniques, and processes used to produce art and applied design forms intended for particular audiences (e.g., for consumers, for manufacturers);

TH2.03 - describe the history of the form, function, and content of selected works of art (e.g., paintings, architectural structures, textiles, furniture) from several non-Western cultures, nations, or groups;

AN1.03 - explain the visual and conceptual aspects of art works in terms of the context (e.g., historical, social, political, economic) in which the works were created;

AN2.01 - explain how representational elements, the formal organization of visual content, and the expression of moods, feelings, and ideas are used in both the creation and the analysis of art works.

Prior Knowledge & Skills

- Knowledge of the elements and principles of design
- Knowledge of how to do an aesthetic critique (description, analysis, interpretation, judgment)

Planning Notes

- Teachers unfamiliar with the principles of Chinese art should consult the books listed in Resources.
- A detailed lesson plan for the comparison in this activity is provided in Appendix 1.3.1. This lesson plan should be reviewed in advance of the lesson.
- The teacher should obtain reproductions for this activity. *Travellers Among Mountains and Streams* by Fan K'uan is a commonly reproduced work of Chinese art, but it should be remembered that reproductions of non-Western works of art are not as easily found as those from the west. A reproduction of Fan K'uan's painting can be found in *A History of Far Eastern Art* by Sherman E. Lee. *High Tide at the Outer Harbour of the Port-en-Bessin* is typical of many paintings executed by Seurat in that region and there are several of his paintings that could easily be substituted.
- Slides are recommended as the mode of reproduction for these works, especially the Fan K'uan work. This painting is very tall and there is a great deal of fine detail that needs to be seen clearly.

Teaching/Learning Strategies

1. Distribute the Checklist for the Comparison of Chinese Art and Western Art (Appendix 1.3.2). Students use this outline to track terms and record examples discussed in the comparison.
2. Use the lesson plan to examine the two works (Appendix 1.3.1). Involve students through invitations to describe passages in the paintings and ask questions.

Assessment & Evaluation of Student Achievement

- The teacher assesses students' entries on the checklist and responds to the comments and questions included on the sheet.

Accommodations

- Students who have difficulty seeing fine detail in projected images may benefit from having access to a reproduction in a book along with extra light and a magnifying glass.

Resources

Fleming, William. *Arts and Idea*, 9th ed. New York: HBJ College and School Division, 1997. ISBN 0155011049

Homer, William. *Seurat and the Science of Painting*. Hacker Art Books, 1984. ISBN 0878172955

Lee, Sherman E. *A History of Far Eastern Art*. New York: Harry N. Abrams, 1994. ISBN 0810934140

Rowley, George. *Principles of Chinese Painting*. Princeton, NJ: Princeton University Press, 1974. ISBN 0691003009

Silbergeld, Jerome. *Chinese Painting Style: Media, Methods and Principles of Form*. University of Washington Press, 1985. ISBN 0295959215

Appendices

Appendix 1.3.1 – Lesson Script for Comparison of Fan K’uan’s *Travellers Among Mountains and Streams* and George Seurat’s *High Tide at the Outer Harbour of the Port-en-Bessin*.

Appendix 1.3.2 – Checklist for the Comparison of Chinese Art and Western Art

Activity 4: Glossary and Frame of Reference for Non-Western Art

Time: 2.5 hours

Description

This activity introduces students to the art of Korea, China, Japan, Indonesia, Africa, South America, and Central America; it encourages the study and use of material from sources very distant from the student. This is a progression from the non-objective nature of the first activity and individual nature of the second. Students view images from the above cultures and acquire a knowledge base about art outside their own experiences. This new knowledge or information is structured using descriptive and analytical terminology appropriate to the culture. Students make three major entries in their Resource Journals:

- a glossary of terms used in class in connection with non-Western art;
- a frame of reference for works viewed in class using headings such as space/perspective, colour, form, balance, line, motif, and use;
- a collection of images and patterns found in mass circulation media that show the influence of a wide range of cultures.

Strand(s) & Learning Expectations

Strand(s): Analysis and Theory

Overall Expectations

THV.01 - use a wide range of appropriate terminology related to all areas of art theory to describe art works, crafts, and applied design forms;

THV.02 - demonstrate an understanding of modern and contemporary art, especially Canadian (including Native Canadian) art, as well as African, Oceanic, and Central and South American art;

THV.03 - demonstrate an understanding of the historical context and stylistic evolution of some fine art, applied design, and craft forms;

ANV.02 - analyse and evaluate modern and contemporary Western works of art, as well as selected works of fine art, works in applied design, and works in crafts from African, Oceanic, Central and South American, and emerging art communities.

Specific Expectations

TH1.01 - demonstrate an understanding of ways in which formal qualities, visual conventions, concepts, and ideas shape expression in their own and others’ art works;

TH1.02 - explain how the technical approaches and the elements and principles of design found in a specific work of art support the expression of ideas in that work and contribute to its function;

TH1.03 - identify the materials, techniques, and processes used to produce art and applied design forms intended for particular audiences (e.g., for consumers, for manufacturers);

TH2.01 - describe aspects of the history of modern Western art and of selected forms of African, Oceanic, and Central and South American art;

TH2.03 - describe the history of the form, function, and content of selected works of art (e.g., paintings, architectural structures, textiles, furniture) from several non-Western cultures, nations, or groups;

AN1.02 - analyse the visual, symbolic, and conceptual aspects of specific fine art, applied design, and craft works;

AN2.01 - explain how representational elements, the formal organization of visual content, and the expression of moods, feelings, and ideas are used in both the creation and the analysis of art works.

Prior Knowledge & Skills

- Knowledge of the elements and principles of design

Planning Notes

- Refer to the Reproduction List (Appendix I) for suggested works for this activity. The publications listed in the Resources section below contain information useful for lesson preparation.

Teaching/Learning Strategies

1. The non-Western works of art are listed in the Overview, Appendix I: Non-Western Art Reproduction List. Start each class by showing one slide (The “Art Flash” technique outlined in the Course Notes is an effective way to present art works in this course - see Appendix D). Use the work of art as an introduction or inspirational moment for starting the class and devote ten to fifteen minutes to this activity.
2. Throughout this activity, the teacher should lead the viewing activities. The essential questions provide guideposts for students to collect information from this diverse range of sources.
3. Encourage students to note patterns and motifs found in the art that they are viewing.
4. Caution students that each culture has its own conventions and that a full understanding of works of art from other cultures can only be achieved after considerable study of that culture.

Assessment & Evaluation of Student Achievement

- This activity is assessed as part of the Resource Journal. It is important that the entries that have been placed in the Journal be assessed once before the planning stage for Activity 5. This provides an opportunity for the teacher to answer questions and make suggestions about the plans for the printmaking project.

Accommodations

- Students who have difficulties with spelling or transcribing notes from verbal presentations may benefit from having key terms projected from overhead transparencies during guided viewings of artworks.

Resources

Haruch, Tony. *Discovering Oceanic Art*. New York: Davis Publications. ISBN 157715

Honour, Hugh. *World History of Art*, 5th ed. Laurence King Publications, 1999. ISBN 1856691691

Miller, Mary Ellen. *The Art of Mesoamerica from Olmec to Aztec*. New York: Thames and Hudson, 1986. ISBN 0500202036

Meyer, Anthony and Olaf Wipperfurth. *Oceanic Art*. New York: Knickerbocker Press, 1996. ISBN 1577150007

Pang, Hildegard and Hilda Pang. *Pre-Colombian Art: Investigations and Insights*. University of Oklahoma Press. ISBN 0871923076

Scott, John F. *Mexican, Central and South American Art* (International Encyclopedia of Art).

Appendices

Appendix I – Suggested Reproduction List – Non-Western Art

Activity 5: Monotype Printmaking

Time: 12 hours

Description

The monotype print is the culminating task for the unit. Students call upon their recent examination of non-Western art and their previous knowledge of Western art to solve a design problem. The design problem challenges students to combine a linear depiction of the human form with two patterns: one with a Western influence and the other derived from a non-Western influence. Students use tempered glass plates as an ink surface and use at least three different techniques to apply the ink to the plates. Brayer, brush, finger, stencil, stamp, stylus, and resist techniques are demonstrated. If time permits, the monotype prints can be extended and developed with other planographic media such as xerography. A mini-gallery and group critique is carried out at the end of this activity.

Strand(s) & Learning Expectations

Strand(s): Creation, Analysis, and Theory

Overall Expectations

THV.02 - demonstrate an understanding of modern and contemporary art, especially Canadian (including Native Canadian) art, as well as African, Oceanic, and Central and South American art;

CRV.01 - identify and develop ideas and concepts to shape and unify their own art works;

CRV.02 - choose the materials, tools, techniques, themes, and processes best suited to their fine art, applied design, or craft forms, and use materials and tools safely;

CRV.03 - produce a body of art work, using the stages of the creative process;

CRV.04 - document and evaluate their creative process and art works, using portfolios.

Specific Expectations

TH1.02 - explain how the technical approaches and the elements and principles of design found in a specific work of art support the expression of ideas in that work and contribute to its function;

TH1.03 - identify the materials, techniques, and processes used to produce art and applied design forms intended for particular audiences (e.g., for consumers, for manufacturers);

TH2.01 - describe aspects of the history of modern Western art and of selected forms of African, Oceanic, and Central and South American art;

TH2.03 - describe the history of the form, function, and content of selected works of art (e.g., paintings, architectural structures, textiles, furniture) from several non-Western cultures, nations, or groups;

CR1.01 - research and describe historical and recent works of art from around the world that specifically relate to the processes used and the issues and concerns expressed in their own work;

CR2.02 - demonstrate competence in painting (oil, acrylic or another alternative to watercolour, mixed media), planographic printmaking (e.g., monotypes, xerography, hand-manipulated photographs), conceptual sculpture (e.g., installations, constructions, environmental sculptures), and new technologies;

CR2.04 - solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts;

CR2.05 - create and transform visual images, using both new and traditional technologies;

CR2.06 - use materials, equipment, and processes safely when producing art works;

CR3.01 - use appropriate specialized terminology when discussing materials and processes;

AN1.02 - analyse the visual, symbolic, and conceptual aspects of specific fine art, applied design, and craft works.

Prior Knowledge & Skills

- Knowledge of the elements and principles of design
- General knowledge of Western art as covered in visual arts prerequisite courses

Planning Notes

- Water-based inks are very useful in this assignment because of the ease of clean up and the absence of solvent fumes in the classroom.
- A wide range of colours in the classroom can help students to waste less ink. If colours do not have to be mixed from the primary colours, less ink is lost in the mixing process through quantity estimation errors.
- Since monotype printmaking is a planographic technique, the size and quality of the plates has a significant influence on the quality of the prints. Tempered glass plates are an ideal surface and respond well to repeated use and cleanings. Rigid plastic sheets accept ink well and are less costly than tempered glass. The Plexiglas, acrylic, and Lucite sheets sold in home improvement centres as temporary double windows can be easily cut to size with a band saw. Plastic sheets have a shorter lifespan in the studio because repeated cleaning creates abrasions that degrade the surface.
- Good quality paper contributes a great deal to the overall effect of the finished print. If students are linking multiple plates to form one image, large sheets of paper may be required. Some good quality paper can be bought in large packages or rolls to lower unit cost. Mayfair-type paper can be purchased at a reasonable cost if purchased in quantity. Stonehenge paper can be purchased in a roll and cut to size for each student's requirements.
- Students need access to visual resources that contain examples of motifs and patterns from non-Western art that extend well beyond the slides shown in class. The Resources list contains suggested sources.
- Students who are not permitted to represent the human form in art should be encouraged to substitute a Sgraffito image of an animal or plant for the figurative component of this project.

Teaching/Learning Strategies

1. Provide students with background information on the planographic process with a brief reference to the lithographic process.
2. Provide students with a written outline of the printmaking project before the demonstration of monotype techniques. Suggested requirements for the monotype project include:
 - A linear sgraffito rendition of all or part of the human form;
 - A part of a room interior;
 - Three patterns based on motifs from non-Western art.
3. A teacher demonstration of the techniques of monotype printing with opportunities for students to practise the technique is a practical and effective way to communicate the way this process works. Special emphasis should be placed on demonstrating a wide variety of inking/image creation techniques. The following techniques are suggested:
 - Ink application with a brush, sponge, knife, and rag;
 - Offset ink application to the plate from other inked surfaces such as paper and plastic;
 - Ink application with a brayer or roller;
 - Use of a stencil to block areas of the plate from receiving ink from an applicator;
 - Use of an inked shape, e.g., Bristol board;
 - Use of a stamp to transfer ink to the plate in a repeated fashion, e.g., vinyl eraser with shape cut out;
 - Sgraffito - inked surface with an image scratched into the wet ink to form a white line on the resulting print.

-
4. To assist students in designing their print, it is helpful to provide a guided viewing of works of art that use areas of flat pattern in conjunction with line. Henri Matisse's work in the early part of the 20th century makes significant use of areas of flat pattern and linear drawing/painting technique. The following works by Matisse are useful for stimulating discussion on the printmaking project:
 - *Decorative Figure Against an Ornamental Background*. 1927. Oil on canvas, $51\frac{1}{8}'' \times 38\frac{1}{2}''$. Musee d'Art Moderne, Paris
 - *Piano Lesson*. 1916-17. Oil on canvas, $96\frac{1}{2}'' \times 83\frac{3}{4}''$. The Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund.
 - *The Red Studio*. 1911. Oil on canvas, $71\frac{1}{4}'' \times 86\frac{1}{4}''$. The Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund.
 - *Harmony in Red*. 1908-09. Oil on canvas, $71\frac{1}{4}'' \times 96\frac{7}{8}''$. The Hermitage Museum, Leningrad.
 5. When the image is complete on the glass plate, it is ready to be printed onto paper. The glass plate should rest on the work surface with the inked side facing up. Paper should be brought into contact with the inked surface and smoothed out. The tack of the wet ink should serve to adhere the paper to the plate. To ensure complete ink transfer, the paper should be pressed firmly against the plate using a small strip of $\frac{1}{8}''$ masonite. The paper should be peeled off the plate slowly, holding the sheet by a corner. Care should be taken to adjust instructions to match the environmental conditions experienced by students so that successful prints can be pulled. For instance, during times of low humidity, ink may dry slightly on the plates before the paper can be brought into contact with the plate. In dry conditions the teacher should experiment with misting the plates with water to prevent premature ink drying and then pass along specific instructions to students. Similarly, the teacher should advise students about anomalies in materials such as paper that does not respond well to moisture or ink that is unusually thick.
 6. The rate at which students are able to prepare plates for printing varies depending on the techniques used by the student. If the student uses a variety of devices such as stencils and stamps to apply the ink, then the rate at which plates and prints can be completed may be quite rapid. In other cases, students may have elected to use more time-consuming approaches. In either case, students should be encouraged, where possible, to extend their planographic printmaking experiences. The following are suggestions:
 - Photocopy a completed print and hand colour the copy;
 - Deconstruct a photocopy of a print and reassemble it using collage techniques;
 - Print a plate in the middle of a large sheet of paper and then extend the image outwards with successive impressions to widen the angle of view and include new features or continue original features;
 - Cut a photocopy into squares, enlarge each square at a high level of magnification and reassemble in a variety of ways;
 - Create a mirror image print by preparing a plate on top of an already existing print so that when the new plate is printed beside the first one, a reversed version will print.

Assessment & Evaluation of Student Achievement

- See Rubric in Appendix 1.5.1

Resources

Ayres, Julia. *Monotype: Mediums and Methods for Painterly Printmaking*. Watson Guphill Publications, 2001. ISBN 0823031284

Bosert, Helmuth Theodor. *Treasury of Historic Folk Ornament in Full Color*. New York: Dover Publications. ISBN 0486290948

Jones, Owen. *The Grammar of Ornament*. Octavo Corporation, 1998. CD-ROM. ISBN 1891788167

Jones, Owen. *The Grammar of Ornament*. New York: Dover Publications, 1989. ISBN 0486254631

Kaepler, Adrienne L., *Oceanic Art*. New York: Harry N. Abrams, 1997. ISBN 0810936933.

Linenthal, Peter. *Indonesian Folk Motifs*. New York: Dover Publications, 1998. ISBN 0486400409

Ross, John et al. *The Complete Printmaker: Techniques, Traditions, Innovations*. Free Press, 1991. ISBN 0029273722

Saff, Donald and Deli Sacilotto. *Printmaking: History and Process*. New York: Holt, Rinehart, and Winston, 1997. ISBN 0030856639

Tallman, Susan. *Chine Colle: A Printer's Handbook*. Crown Point Press, 2000. ISBN 1891300156

Williams, Geoffrey. *African Designs from Traditional Sources*. New York: Dover Publications, 1996. ISBN 0486227529

Appendix 1.1.1

Fragmentation and Reconstruction - Questions for Reflection

1. What went through your mind as you were cutting the graphic element into pieces?
Did you get a sense that you were committing violence to a shape that was a work of art in its own right?
If so, explain why you think you felt that way.
2. What emotions did you experience when you faced the blank white field of Bristol board?
Did these emotions influence your work?
If so, how?
3. Did you have any ideas about how you were going to create the image before you started working?
Did you have a theme or a subject picked out before you started arranging the pieces on the Bristol board?
If so, how did that influence you?
If not, how did that influence you?
4. How did the open-ended nature of the design challenge affect you?
5. Did you feel comfortable or uncomfortable with the lack of reference material?
6. Would your results have been better with resource material available?
7. Do you find the image that you created interesting? Why?
8. Do you find the image that you created to be of high quality? Why?
9. Could you have created an image such as this one any other way? Why or why not.
10. Did you achieve the goal set by the design challenge? Explain why or why not.
11. How did the restricted range of materials influence your thought and work process?
12. What, if any effects, did you experience in working on this project as a result of not being able to make use of personal or culturally specific materials?

Appendix 1.3.1

Lesson Notes for the Comparison of *Travellers Among Mountains and Streams* by Fan K'uan and *High Tide at the Outer Harbour of Port-en-Bessin* by Georges Seurat.

Introduction

The teacher should introduce the lesson by explaining that much of the analytical vocabulary used in the West in relation to the elements and principles of design simply do not have exact parallels in the Chinese experience. In comparing these two works, the visual elements and principles of each painting should be considered as products of its own cultural tradition. Corresponding elements and principles are compared with a view to establishing what features make them particularly Chinese or particularly Western. Students will find the Checklist for the Comparison (Appendix C) useful in tracking the similarities and differences between the Eastern and Western aesthetic.

The Rendering of Space and Depth

The teacher should begin by showing Fan K'uan's painting *Travellers Among Mountains and Streams*. Guide students through the composition step by step as outlined below. Fan K'uan uses a convention that can be found in the works of many Chinese artists. Here, space is carefully divided into three sections or planes. In the foreground there is a carefully rendered rock form very close to the picture plane that is similar to the repoussoir of Western art. It acts as a visual foil between the foreground and the middle ground. The middle ground is comprised of rocky hills and trees through which a roadway takes its course. Three waterfalls are woven into the geological structures. There are travellers and pack animals located on the road to the right. A small pavilion or temple is located among the trees. The background is almost a backdrop of flattened, silhouetted mountains, which are remarkable for their convoluted outlines and brush-covered tops. The mountains are pierced on the left by a deep cleft and on the right by a thin cataract that spills down the face of the rock. Mists that roll around the base of the mountain separate the middle ground from the background. There are a number of spatial ambiguities in spite of the fact that we can clearly determine the visual sequence of depth by the observation of overlapping. The point of view is not consistent throughout the composition. The rock in the foreground is viewed from the side; this view might be challenging for Western viewers because it appears as though we should be looking down on it from the apparently high vantage point assigned to this painting by the artist. This rock could be the top of a high hill that has its base at the same level as the road, or it could be a boulder at our feet as we stand on a cliff that might command this view. Our view of the middle ground is equally diverse. The large tree beside the travellers appears to be in profile view since we are able to see all of the trunk and upper limbs outlined. The temple or pavilion, which we read as being well above this large tree, is not seen from below but from the top with the features of the roof surface visible. Since it does not appear overall that we are looking down on the middle ground, it is the large tree that is not depicted, as we would expect; it seems to be tilted backward. The mountain is not shown as though we are looking up at it. There is no diminution of size or foreshortening of any kind. If we accept the apparent eye level dictated by the pines located to the left of the temple, it becomes evident that we are seeing too much of the tops of the trees and shrubs that cover the mountain peaks. Fan K'uan appears to have tilted the small plateaus at the top of the mountains towards the viewer in what might be construed by a Westerner as a strategy to avoid foreshortening. It is, in fact, a subtle rendering adhering not to Western conventions of linear perspective, but to Chinese principles such as *k'ai ho*, a term that translates as coherence.

Appendix 1.3.1 (Continued)

Continue the comparison by showing *High Tide at the Outer Harbour of Port-en-Bessin* by Georges Seurat. While viewing this work, encourage students to volunteer their observations about the use of linear perspective. Remind students that perspective is mathematical in nature. Structure questions for students so they can review principles of perspective such as:

- Consistent vantage point (e.g., boats viewed from above appear below the horizon line);
- Diminution of size follows orthogonals that meet at a point on the horizon line (e.g., mountains);
- The horizon line cuts across subject matter consistently (e.g., distant mountains).

Summarize the differences in spatial treatment by emphasizing that while Fan K'uan's space is mathematically discontinuous and Seurat's space is continuous, nonetheless both are entirely convincing and engaging compositions. The difference lies in the emphasis used by the two artists. The western stance put forward by Seurat is that all is to be measured; humankind is central and everything in nature has its place. The Eastern stance addresses principles such lung-mo and ch'i-fu, which translate approximately as scale and sequence. Nature is instead a reality not to be measured but to be understood. Fan K'uan gives us a painting about a mountain, not a view of a mountain. One cannot escape the fact that this seven-foot high painting has a four-foot high mountain in it. The travellers cannot escape the immense and fantastic tree directly above them. These features contribute to a philosophical view that while nature is not easily measured, it can be successfully appreciated.

Composition

Return to Fan K'uan's work and examine two striking features for western eyes concerning composition. First, is the set of visual pathways and openings along which we are invited to move and experience the motifs in progression through time and space. Second, is the absence of axial thrusts, geometric balance, or mathematical relationships in the deployment of motifs. The viewer is invited to descend the slope to the road, follow the road, cross the stream, and climb the hill to the temple. Fan K'uan achieves structures in his composition by using subtle spacing. The famous Ming period artist Ch'i-ch'ang claimed that spacing was the most important principle of a landscape.

Display Seurat's composition and invite students to make an inventory of the axial thrusts and geometric forms present. These are easy to observe; the reversing shoreline, the parallel diagonals of the roofs, the convex and concave sails, and the two wharves are all easy to find. William Homer has documented Seurat's use of 6-, 9-, 18-, 36-, and 72-degree angles in Seurat's work; this would make an excellent visual scavenger hunt for any students interested in geometry in art.

Line

The use of line is a stylistic point on which Fan K'uan and Seurat differ completely. For the Chinese, line has always been a central part of painting. *Ku-fa*, which can be translated as "bone means" relates to line. Allied with the importance of line is the importance of the brush (*pi*) and the brush stroke itself. Many brush strokes are named and much can be said in Chinese art with just one stroke. Throughout Fan K'uan's work, line is evident. In particular, draw attention to the use of the convoluted lines in the rendering of the mountain. It would have been inconceivable for Fan K'uan to discard the brushstroke, something Seurat came close to doing.

Seurat comes very close to eliminating the conventional brush stroke in his work. For Seurat, the brush is a device for delivering small, precisely mixed dots of colour that are designed to work harmoniously. The famous artist mentioned above, Tung Ch'i-Ch'ang, advised against working from small to large because to do so would violate *shih*, the Chinese term that means structural integration. Tung would certainly have disapproved of Seurat's technique of piecing together numerous small studies and then painting them by means of thousands of dot-like brushstrokes.

Appendix 1.3.1 (Continued)

Colour

A discussion of colour in a Chinese monochrome painting may appear odd at first. The issue of naturalism in colour has not been a cause for great concern in Chinese art. In fact many scholars have argued that black ink can display the qualities of the five colours in the Chinese palette. Each of the five colours of the Chinese palette corresponds with a season, an earthly element, and a piece of the artist's equipment or experience:

COLOUR	SEASON	EARTHLY ELEMENT	ARTIST'S EQUIPMENT/ EXPERIENCE
• Green	• spring	• wood	• brush
• Red	• summer	• fire	• inspiration
• Yellow	• late summer	• earth	• pigment
• White	• autumn	• metal	• ink-stone
• blue/black	• winter	• water	• water

Georges Seurat's painting, on the other hand, is deeply concerned with colour and the science of colour. In Seurat's painting, the vibrancy of the colours is not accidental; it is achieved through the use of thousands of dots formed from eleven specially selected spectral tube colours and their tints. Seurat read a great deal to develop his painting and understanding of colour, including authors such as Blanc, Henry, Rood, Suller, de Superville, Chevreul, and Helmholtz. Herman Helmholtz's original research on the irradiation of colour in his *Treatise on Physiological Optics* was a major influence on Seurat. George Rowley observes that the art of the west was directed by reason, science, and emotion whereas the art of China was influenced by intuition, imagination, and mood.

Conclusion

In the conclusion, encourage questions and observations while adding some general terms to the guided viewing. Emphasize that Fan K'uan and Seurat were doing fundamentally different things while painting landscapes. For Fan K'uan, the landscape was a type of icon through which the viewer might contemplate and come to a spiritual understanding of *li*, or a universal principle. *Li* is the principle whereby all natural things were seen in concert; what Taoism called the *Tao* or the Way. Landscape for the Chinese means "water-mountain picture" and it integrates these two opposite elements according to the principle of *yin-yang*. For the Chinese, all components of the landscape have a life force or *sheng*. Mountains, which westerners often think of as immovable, have *sheng* by their erosion by the formless moving water.

Contrast Fan K'uan's view of the landscape with the intellectual climate of the Impressionist period in which Romanticism was rejected, the role of science in art was expanding, and much of modern life was seen as transitory and fleeting. End the lesson by reinforcing that Seurat is attempting to capture and analyse nature whereas Fan K'uan is giving us a mystical and intuitive appreciation of nature's way. Leave the last word for Fan K'uan who said, "...a still better teacher than material objects is the heart."

Appendix 1.3.2

Checklist for Comparison of Chinese and Western Art

Principles of Chinese Art	Western Terminology	
Basic Concepts		
CH'I (spirit)		
YUN (resonance)		
Fruits of CH'I – YUN (selected examples)		
KU-FA (structure)		
LI (universal principle)		
SHIH (structural integration)		
SHEUNG-TUNG (life movement)		
MO (ink)		
PI (brush)		
		Elements of Design
		Line
	Shape	
	Colour	
	Texture	
	Value	
	Space	
	Principles of Design	
YIN-YANG	Balance	
	Emphasis	
	Unity	
	Contrast	
	Repetition	
	Movement	
	Rhythm	
K' AI – HO (coherence)		
LUNG – MO (sequence)		
CH'I – FU		

Questions:

What aspects of F'an Kuan's painting did you find intriguing and why?

What aspect of F'an Kuan's painting did you find challenging to understand and why?

How has F'an Kuan used spatial organization or perspective?

What are the advantages of the use of shifting viewpoints?

What features of the F'an Kuan do you think might be useful in creating a composition of your own? Elaborate.

Appendix 1.5.1

Rubric – Monotype Print

The following expectations are evaluated in this rubric:

THV.02 - demonstrate an understanding of modern and contemporary art, especially Canadian (including Native Canadian) art, as well as African, Oceanic, and Central and South American art;

CRV.02 - choose the materials, tools, techniques, themes, and processes best suited to their fine art, applied design, or craft forms, and use materials and tools safely;

CR1.01 - research and describe historical and recent works of art from around the world that specifically relate to the processes used and the issues and concerns expressed in their own work;

CR2.02 - demonstrate competence in painting, planographic printmaking, conceptual sculpture, and new technologies;

CR2.05 - create and transform visual images, using both new and traditional technologies;

AN1.02 - analyse the visual, symbolic, and conceptual aspects of specific fine art, applied design, and craft works.

Category	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding Demonstrates an understanding of the design motifs used by at least three non-Western cultures	- demonstrates a limited understanding of facts and sources	- demonstrates some knowledge of facts and sources	- demonstrates a considerable knowledge of facts and sources	- demonstrates a thorough knowledge of facts and sources
Application Chooses monotype techniques that are appropriate	- uses equipment and materials appropriately only when prompted	- uses equipment and materials appropriately with some prompting	- uses equipment and materials appropriately	- demonstrates and promotes an appropriate use of equipment and materials
Application Shows evidence of research in the choice of patterns for print	- transfers knowledge and skills to new contexts with limited effectiveness	- transfers knowledge and skills to new contexts with moderate effectiveness	- transfers knowledge and skills to new contexts with considerable effectiveness	- transfers knowledge and skills to new contexts with a high degree of effectiveness
Application Creates images that integrate cultural influences in an original manner	- applies the creative process with limited effectiveness	- applies the creative process with some effectiveness	- applies the creative process with considerable effectiveness	- applies the creative process with a high degree of effectiveness, and with confidence
Thinking/Inquiry Analyses the success of combining cultural influences in a single work	- uses critical analysis with limited clarity and effectiveness	- uses critical analysis with moderate clarity and effectiveness	- uses critical analysis with considerable clarity and effectiveness	- uses critical analysis with a high degree of clarity and effectiveness

Note: A student whose achievement is below Level 1 (50%) has not met the expectations for this assignment or activity.

Unit 3: The Artist as Reflective and Conceptual Thinker

Time: 22 hours

Unit Description

This unit emphasizes the importance of the creative thinking process associated with making conceptual sculpture. Conceptual importance in creating work is combined with material exploration and the effects using unexpected material can have on the creative process. All activities are connected through their approach to the image-making process and lead to the final culminating activity of this unit. The theory and history for this unit will focus on contemporary Canadian women artists, Native Canadian art, and analysis of Western visual art practices.

The three essential questions that frame this unit are:

1. How have social and cultural developments influenced contemporary image-making theory and practice (with particular emphasis on the portrayal of women)? (Theory)
 2. How can I challenge the viewer by using unexpected material? (Creation)
 3. How do the cultural, economic, and skill experiences of artists affect the works they produce? (Analysis)
- Students are required to identify the purpose of the artist in the creative process, and also address how the artist comes to display the final image/object that they have created. The use of reflective and conceptual modes of thinking best aid students in the exploration of motivation in the creative process. John Berger in *Ways of Seeing* tells us, “*Seeing comes before words. The child looks and recognizes before it can speak.*”
 - The exploration of unexpected medium use can be seen in the works of Judith Schwartz. *Shadow of the Palace*, 1986, exemplifies using materials that in this specific manipulation defy the traditional sense of what sculpture is. Schwartz’s use of traditional construction materials in the creation of sensual images challenges the viewer to a closer examination, demonstrating that the use of materials can shock, challenge, and enhance the experience of viewers.
 - Renee Van Halm’s *Display (Temptation To Follow)*, 1986, explores conceptual influences in the creation of art works by demonstrating the integration of sculpture, painting, and installation art to answer the question “How to create anything real when the very notion of authenticity has been so widely discredited?” (Gillian MacKay). Van Halm approaches the creative process as a woman who has seen the decline of painting and sculpture as purist institutions, which has informed the integration aspects of her artworks. The conceptual assemblage created by Van Halm has roots in the works of “Poussin, 15th-century Japanese calligraphy, a 20th-century motel brochure, and a painting by Jack Bush” (MacKay).
 - Irene F. Whittome’s *Le Musee des Traces*, 1990; shows us how contemporary Canadian artists reacted to the emergence of new cultural institutions in North America and Europe. Whittome used the symbol of the turtle to cement her critique of the practice of elevating images and objects based on a new definition of their value. Countries like Egypt were forced to create national museums to protect their treasures from Western appetites for collecting exotic objects. Whittome’s turtle could be seen as the North American equivalent to ancient antiquities. The turtle, a symbol of power and beauty to many First Nations, is also a creature affected and victimized by modern Western development and progress. Whittome’s museums bring to light the differences in approaching art and the value of cultural identities and artistic systems.

- It would be beneficial to acquire a copy of John Berger’s *Ways of Seeing*, as Berger deals with many issues surrounding the creative process in Western art. Berger also provides many *juxtapositions and comparisons between visual art (high art) and popular advertising images (low art)*. The comparisons that Berger makes cement the long-standing canons and practices of Western visual arts, which are to be examined by students in this unit.
- When approaching image-viewing activities with students, it is important to start with general terminology and synthesis, allowing students to form their own perceptions and judgements about the works.

How This Unit Supports the Ontario Catholic School Graduate Expectations

This unit allows students of all faiths to explore and comment on important social aspects in our culture. We call our students to live a life of faith and encourage them to be active members of their communities. This unit provides them with tools and skills that they can apply to all aspects of life, with an emphasis on enhancing their individual Catholic Faith communities. The inclusion of Social Justice and Jubilee should be the focus for this unit in all Catholic schools, as it directly ties our faith to practical applications in the creative process. Themes such as social justice and Jubilee deal with issues of equity, inclusion, and the power of the creative process to challenge and change the world in which we live. Students who engage in the exploration of these topics encounter the responsibilities of a faith community to be stewards of the earth, to be responsible for our resources, and to act as agents in the elevation of all people of the world who are in need. The Vatican website and the Canadian Council of Catholic Bishops website provide excellent direction on the exploration of these themes with an emphasis on what we as people of faith are called to do. Other recommended resources for all Activities in Unit 3 include: Catholic New Times, National Catholic Reporter, The Catholic Register, Turning Points: Readings in Family Life Education, Reaching Out: Readings in Family Life Education, The Catechism of the Catholic Church – Social Teaching, and the New Revised Standard Version Bible.

Unit Synopsis Chart

Activity	Learning Expectations	Assessment Categories	Tasks
1. A New Set Of Eyes 4 hours	THV.02; CRV.01; ANV.01; ANV.02; ANV.04TH1.02; TH2.01; TH2.02; TH2.04; CR1.01; CR2.01; AN2.01; AN2.03; AN2.04; AN2.05; AN2.07 CGE1d; GCE2a; CGE2c; CGE4a; CGE5b	Knowledge/ Understanding Application	Students conduct a survey of the depiction of women in Western art from 1800-present, to familiarize themselves with how artists have chosen to show women as subjects/objects They then choose three works from the survey to focus on. Finally, they choose one of the images and redraw the female figure into a new context.
2. Changing the Meaning 4 hours	THV.03; CRV.01; ANV.02; AN1.03; AN1.04; AN2.01; AN2.03; AN2.05; AN2.06 CGE3c; CGE4b; CGE5b; CGE7i	Thinking/ Inquiry Communication	Students choose an object and do a cultural and utilitarian analysis of the object. They then change the context/value of the object.

Activity	Learning Expectations	Assessment Categories	Tasks
3. Leaving Your Mark 14 hours	CRV.02; CRV.04; ANV.02; ANV.04; TH1.02; TH1.03; TH2.01; TH2.05; CR2.04; CR3.03; AN1.01; AN1.05; AN2.02; AN2.03; AN2.06 CGE1h; CGE2c; CGE3d; CGE4f; CGE7e; CGE7g	Application	Students do research on their chosen topic. Students make a commentary on their research. They create a site-specific installation sculpture.

Activity 1: A New Set of Eyes

Time: 4 hours

Description

Students conduct a survey of Western art history from 1800 to the present examining the depiction of women. From this list they select three images to analyse, two of which must be Canadian. When reviewing the three images they have chosen from their survey of Western art, students should be encouraged to look for differences in the depiction of women by Canadian artists from that time period. Choosing one of these images, they redraw the female figure from the found image in a new context, in their sketchbooks.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE1d - develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity, and the common good;

CGE2a - listens actively and critically to understand and learn in light of gospel values;

CGE2c - presents information and ideas clearly and honestly and with sensitivity to others;

CGE4a - demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;

CGE5b - thinks critically about the meaning and purpose of work.

Strand(s): Creation, Analysis, and Theory

Overall Expectations

THV.02 - demonstrate an understanding of modern and contemporary art, especially Canadian (including Native Canadian) art, as well as African, Oceanic, and Central and South American art,

CRV.01 - identify and develop ideas and concepts to shape and unify their own art works;

ANV.01 - evaluate, individually and in groups, the effectiveness of their personal research, creative process, and art products;

ANV.02 - analyse and evaluate modern and contemporary Western works of art, as well as selected works of fine art, works in applied design, and works in crafts from African, Oceanic, Central and South American, and emerging art communities;

ANV.04 - explain the influence of aspects of social, cultural, and political contexts, including arts organizations, on the creation and understanding of fine art, applied design, and craft works.

Specific Expectations

TH1.02 - explain how the technical approaches and the elements and principles of design found in a specific work of art support the expression of ideas in that work and contribute to its function;

TH2.01 - describe aspects of the history of modern Western art and of selected forms of African, Oceanic, and Central and South American art;

TH2.02 - describe characteristics and trends in contemporary art, especially Canadian art;

TH2.04 - describe the influence of art works and artists from the past on their own art works;
CR1.01 - research and describe historical and recent works of art from around the world that specifically relate to the process used and the issues and concerns expressed in their own work;
CR2.01 - demonstrate competence in representational drawing, drawing as an expressive art form, and drawing to document process;
AN2.01 - explain how representational elements, the formal organization of visual content, and the expression of moods, feelings, and ideas are used in both the creation and the analysis of art works;
AN2.03 - explain, orally or in writing, a variety of reasons for making judgments about works of art;
AN2.04 - demonstrate an ability to compare and contrast the views of art critics on the same works of art;
AN2.05 - analyse the relationship between the works of an artist or designer and his or her culture;
AN2.07 - research and describe how a particular collection in a gallery or museum has been created, and analyse the potential impact on individual viewers and communities.

Planning Notes

- Teachers should familiarize themselves with Kenneth Clark’s theory on the “naked and the nude.”
- Prior to teaching this activity, teachers should familiarize themselves with the works depicting women. See suggested Reproductions List (Appendix I).
- Sensitivity and respect for issues involving the depiction of women in Western art and the contemporary subjects that they have chosen to deal with should be addressed and promoted in a manner that is inclusive and invitational.
- A discussion of the purpose of art galleries and the act of collecting art should be discussed with students.
- Teachers should distribute Appendix 3.1.1 – Research File Direction Questions, to assist students with research direction.
- For students who are not permitted to depict the human figure, the teacher could substitute the survey subject of the female form with landscape art works. This form of fine arts is still connected to the cultural, socio-economic, and creative experiences of the artists who produced them. If approached in a critical light, landscape can yield the same type of information that is asked in the survey of the depictions of women. An example would be English Romantic painting which was influenced by the social upheaval that occurred during the times of artists like Joseph Turner (1775–1851).

Teaching/Learning Strategies

1. **Introductory Activity:** Prior to the start of Activity 1, the teacher should discuss the difference between “the naked” and “the nude.” Berger interprets Kenneth Clark’s definition on the difference as, “In his book, *The Nude*, Kenneth Clark maintains that to be naked is simply to be without clothes, whereas to be nude is a form of art.” The teacher directs students to examine some historical art works that have women as the subject matter or use the female form.
2. **Art History Survey:** Once students have viewed the art works from the list, they should be asked, “How did the artists choose to depict women in their works?” In order to help facilitate this discussion, the teacher should talk of the possessive gaze upon the female figure and the importance of where the figure is looking. Works by Degas and Gauguin are noted for their approaches to the depiction of women. In both men’s works, the viewer is provided a chance to catch women and young girls in private acts (bathing, rehearsing, and sleeping). The works of Frida Khalo provide a drastic contrast to Gauguin and Degas, as the women in her works are always directly looking at the viewer. There is no sense of shame and no hint of voyeurism; only a woman who defies the onlooker by engaging them directly. Once students have this information, they conduct a historical survey in which they examine works of art from 1800 to the present that use the female form or have women as subject matter. The presence of the nude in formal and academic art making during the 19th and 20th century raises issues of sensitivity when dealing with the depiction of women. As students will most

likely encounter images of women without clothing they should be directed not to collect images that would be deemed pornographic, degrading to women, or from questionable print sources. Using visual art textbooks, recognized gallery websites and books that deal with the female form in a visual arts context should alleviate the risk of questionable depictions of women. The purpose of this activity is for students to collect fine art images that will be placed into their sketchbook with research notes on the images they select. Once they have found three strong images of which two must be Canadian, they provide their interpretations to the following questions:

1. Does the subject have control over the viewing experience?
 2. How has the artist set up the viewing experience (e.g., placement of figure, colour, and setting)?
 3. What does the work of art tell us about the cultural beliefs from that time period?
3. **Manipulation Drawing:** The student is to take one of the works they have chosen and in their sketchbook draw the figure in a contemporary setting of their choice. The purpose in doing this is to get students to think of the figure as being tied to visual elements such as setting, and how changing or manipulating it can change the meaning and context of the work. The drawing can be in any medium and the figure must be newly positioned contextually. While they are doing their drawings, students should think about the following questions to be presented with their work:
1. How did I change the interaction between the subject and viewer?
 2. Did I include any of my own cultural influences in the drawing?
 3. Did I include popular culture images in my new drawing? If so, which ones?
 4. What do the popular culture images say about my interests and the interests of those around me?

During the critique, students should be encouraged to share their answers with their peers.

Assessment & Evaluation of Student Achievement

- The teacher assesses the research and first three questions in a teacher-student conference (Appendix 3.1.2). Formative
- The teacher evaluates the sketchbook drawing and the last four questions. Summative

Accommodations

- Allow additional time for students as required.

Resources

Beckett, Sister Wendy. *Sister Wendy's Grand Tour – Discovering Europe's Great Art*. New York: Stewart Tabori and Chang, 1994. ISBN 1-55670-509-3

Berger, John. *Ways of Seeing*. London: British Broadcasting Corporation, 1972. ISBN 0-14-013515-4

Kinsman Robinson Galleries. *Norval Morrisseau*. Toronto: Key Porter Books, 1997. ISBN 1-55013-880-4

Martin, Elizabeth and Vivian Meyer, *Female Gazes: Seventy-Five Women Artists*. Toronto: Second Story Press, 1997. ISBN 0-929005-99-6

Murray, Joan. *Canadian Art in the Twentieth Century*. Toronto: Dundurn Press, 1999. ISBN 1-55002-332-2

Newlands, Anne. *The Group of Seven and Tom Thomson*. Willowdale, Ontario: Firefly Books, 1995. ISBN 1-895565-53-7

Vancouver Art Gallery. *Beloved Land: The World of Emily Carr*. Vancouver: Douglas and McIntyre Limited, 1996. ISBN 1-55054-474-8

Mayer, R. and S. Sheehan. *The Artist's Handbook of Materials and Techniques*. Toronto: Penguin Books, 1991. ISBN 0670837016

Activity 2: Changing the Meaning

Time: 4 hours

Description

Students explore the act of using conventional materials to change the meaning of a common object. It is a technical exercise designed to begin the process of students looking to common objects as potential images/objects for an installation sculpture or site-specific work. There is an attempt to allow students to include objects and images that may not have been covered in their previous visual art classes, while simultaneously preparing for the final activity. Students produce a work that requires them to act as cultural anthropologists. Students should be shown pictures from the reproductions list (possibly *Diego y yo*, *Object*, *Migrant Mother*, *The Dinner Party*, or *Sisters*) during the first discussion of the assignment. This activity attempts to help students examine and explain the function of an object and how critical its use can be in their personal artworks. The activity supports the belief that objects/images have meaning and their inclusion in one's artwork can have greater implications than assumed by the artist.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;

CGE4b - demonstrates flexibility and adaptability;

CGE5b - thinks critically about the meaning and purpose of work;

CGE7i - respects the environment and uses resources wisely.

Strand(s): Creation and Analysis

Overall Expectations

THV.03 - demonstrate an understanding of the historical context and stylistic evolution of some fine art, applied design, and craft forms;

CRV.01 - identify and develop ideas and concepts to shape and unify their own art works;

ANV.02 - analyse and evaluate modern and contemporary Western works of art, as well as selected works of fine art, works in applied design, and works in crafts from African, Oceanic, Central and South American, and emerging art communities.

Specific Expectations

AN1.03 - explain the visual and conceptual aspects of art works in terms of the context in which the works were created;

AN1.04 - produce well-reasoned interpretations of art works based on information distilled from analyses of the works and from research on the works;

AN2.01 - explain how representational elements, the formal organization of visual content, and the expression of moods, feelings, and ideas are used in both the creation and the analysis of art works;

AN2.03 - explain, orally or in writing, a variety of reasons for making judgments about works of art;

AN2.05 - analyse the relationship between the works of an artist or designer and his or her culture;

AN2.06 - analyse ways in which art work shapes specific identities of groups or societies.

Planning Notes

- The teacher should be fully aware of the Workplace Hazardous Material Information System (WHMIS) guidelines associated with the production of fine arts.
- Refer to Units 1 and 2 for discussion and examples of context and culture.
- Discuss the fine points of comparing two works of art from different mediums.

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- To facilitate this activity show Meret Oppenheim's *Object*, 1936, contrasted with a non-wrapped teacup, saucer, and spoon. That might help students see the impact wrapping an object could have. Be careful not to be prescriptive and allow them to explore all possibilities. Food would not be an advisable wrapping material.

Teaching/Learning Strategies

1. **Looking for Meaning:** This assignment requires that students choose a common household object to be re-conceptualized. Some of the objects that students could choose are light bulbs, kitchen utensils, and shoes (clothes and fabric objects are not good choices). After choosing an object, students must make a list of all the uses of the object and the importance of the object for them personally and culturally. Is it an object that they could live without?
2. **Drawing the Object:** In their sketchbooks, they must do two sketches of their objects from different angles.
3. **Reforming the Context:** Students choose a material with which to wrap their object. Students could look at the work by Christo and Jeanne-Claude: *Wall of Barrels-Iron, rue Visconti*, Paris, 27 June, 1962, (Appendix I). They could use wrapping paper, leaves, hand made paper, fabric, glitter, and any material that could be glued to their object (they must use one material only). When they have finished the gluing, they must place their object beside their sketches and look for changes in that object. Some questions that could be asked are:
 1. Can I still use this object for its original purpose?
 2. Have I changed the cultural importance of the object?
 3. Is the value of the object more, now that I have made it into a piece of art work?
 4. Could I remove the wrapping and return the object to its original state? Would its value be the same as before?
 5. If someone from another continent saw this object in a museum, what would it say about our culture?

Assessment & Evaluation of Student Achievement

- Students present their final, wrapped object to a group of three classmates for peer assessment.
- The teacher evaluates the sketchbook drawings in conjunction with the research completed.

Accommodations

- Describe concrete examples during instruction. Some students with some disabilities may require very specific examples.
- It is recommended that the teacher provide large objects to work with for students with fine motor control difficulties.

Resources

Mink, Janis. *Duchamp*. Hohenzollernring: Taschen, 1995. ISBN 3-8228-8883-4

Rossol, M. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 1994.

Garlick, Dr. Kenneth, ed. *The Book of Art: A Pictorial Encyclopaedia of Painting, Drawing, and Sculpture*, Revised ed. Vol. 6: *British and North American Art to 1900*. Vol. 10: *How to Look At Art*. Italy: Grolier, 1997. ISBN 0-7172-7356-3

Activity 3: Leaving Your Mark

Time: 14 hours

Description

This activity, which consists of several parts, is the culminating task for this unit. Students are to comment on the status/condition of women around them. They create an installation sculpture that combines found objects, two original creations made specifically for this work, and a substructure to place them on.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE1h - respects the faith traditions, world religions, and the life-journeys of all people of good will;

CGE2c - presents information and ideas clearly and honestly and with sensitivity to others;

CGE3d - makes decisions in light of gospel values with an informed moral conscience;

CGE4f - applies effective communication, decision-making, problem-solving, and time and resource management skills;

CGE7e - witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful, and compassionate society;

CGE7g - respects and understands the history, cultural heritage, and pluralism of today's contemporary society.

Strand(s): Creation, Analysis, and Theory

Overall Expectations

CRV.02 - choose the materials, tools, techniques, themes, and process best suited to their fine art, applied design, or craft forms, and use materials and tools safely;

CRV.04 - document and evaluate their creative process and art works, using portfolios;

ANV.02 - analyse and evaluate modern and contemporary Western works of art, as well as selected works of fine art, works of applied design, and works in crafts from African, Oceanic, Central and South American, and emerging art communities;

ANV.04 - explain the influence of aspects of social, cultural and political contexts, including arts organizations, on the creation and understanding of fine art, applied design, and craft works.

Specific Expectations

TH1.02 - explain how the technical approaches and the elements and principles of design found in a specific work of art support the expression of ideas in that work and contribute to its function;

TH1.03 - identify the materials, techniques, and process used to produce art and applied design forms intended for particular audiences;

TH2.01 - describe aspects of the history of modern Western art and of selected forms of African, Oceanic, and Central and South American art;

TH2.05 - describe ways in which the media and content of some modern, contemporary, and non-Western art forms reflect the changing roles of men and women in society;

CR2.04 - solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts;

CR3.03 - identify and explain the reasons why the works included in their presentation portfolios are the most appropriate works for inclusion;

AN1.01 - write original comparative analyses of art works, using appropriate terminology;

AN1.05 - identify influential contemporary artists whose art works reflect themes, techniques, content, or cultural connections similar to their own;

AN2.02 - analyse the form, scale, and presentation strategies associated with works of art intended for large audiences;

AN2.03 - explain orally or in writing, a variety of reasons for making judgments about works of art;

AN2.06 - analyse ways in which art work shapes specific identities or societies.

Planning Notes

- Issues of safety and security should be discussed with students prior to their planning and execution of their installation sculpture. Teachers must consult with school and board officials about policy related to liability for installations either within the school or off site.
- The teacher should try to provide a variety of resources on installation art for students. He/she should also discuss the difference between installation art and simple found objects. Emphasize the need for planning an assemblage of images, not just filling space.
- It is possible for students to produce installation works as small as one foot by one foot. It is the complexity of the images (the way in which they are arranged, the meanings behind them, and the appropriate relationship between image and site) that truly make this work an installation sculpture.

Teaching/Learning Strategies

1. **Searching the Source:** In order for students to do this activity they must keep a research journal. They research magazine and newspaper articles on the status/condition of women in Canada. Economic, social and political issues should be considered. Catholic Schools should use Social Justice or Jubilee as themes. The teachings of the Catholic Church, the Vatican, the Canadian Council of Catholic Bishops, and articles from magazines and newspapers supported by the religious education staff at your school are beneficial resources students could use to comment on important issues for our Catholic Faith Community. The creation of an altar piece, a liturgical item, or a piece mounted on a wall in the school chapel would all be accessible to students in Catholic high schools, and should be encouraged. The use of the installation work as a physical manifestation of our faith is a powerful opportunity for mature students who wish to make a statement.
2. **Claiming Your Territory:** Once students have their articles, they must choose a spot in the school that will be the location for an installation sculpture. Works by Renee Van Halm, Judith Schwartz, Jana Sterbak, Irene Whittome, Michael Snow, Collette Whiten, and Louise Nevelson would provide a variety of examples. Student's installation sculptures do not have to be on a grand scale; rather it is the relationship between location and the work that is of importance. If your school lacks safe display space, students could be encouraged to create their installations off campus and use photo-documentation to record the process and finished piece of work. This would allow students to experience interaction in the community through proposing, negotiating, and advocating for the arts in their school. If the student's display space is off campus, then they must use class time to produce elements of the installation or the entire installation (which would have to be dismantled and re-assembled). Once they have documented their work, they could also use class time to affix pictures in an aesthetically pleasing format that would convey the site, work, and meanings attached to both. The combination of information from articles, answers from Activity 2, and the selected location will be the basis for their theme.

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3. **Transforming the Site:** At this point students create and install their site-specific sculpture. Students must have at least three parts in their installation: a) found objects directly related to the status/condition of women; b) two original creations made specifically for this location/work, and c) a substructure on which to place all of these things. Students should be encouraged to include works from Units 1 and 2 in their installation if they are applicable. They should be warned about force fitting for the sake of filling space. The principles and elements of design are strong tools needed for this assignment. Students should be reminded about the purpose of the assignment and should find a creative way to express their ideas. They should also be reminded of their responsibility as image-makers and of the careful considerations that need to be present in choosing images and objects for inclusion in their installation.
 4. **Writing it Down:** While creating their installation, students should journal their findings, experiences, problems, and areas of future work. When the work is placed in its location, a one-page artist statement should be posted beside the installation with a response book near it to dialogue with viewers. The response book helps the student interact with a larger audience and simulate showing environments.

Assessment & Evaluation of Student Achievement

- The final evaluation for this activity includes a student self-assessment and a teacher evaluation through a teacher-student conference.

Accommodations

- The topic/theme could be made less complex to meet the needs of students with learning exceptionalities.

Resources

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Art of the Western World Video set

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Appendix 3.1.1

Research File Direction Questions

1. What is the name and date of the work?
2. What period of history is the work from? What elements place it in that period?
3. What is the intent of the work? Why do you think the artist did the work?
4. Give a description of the composition and any unique aspects of the work?
5. What are some of the principles and elements of design used here?
6. Has the work been used for other purposes such as advertising, or decoration?
7. Can you find more than one depiction of the same topic or subject? What are the names?
8. How does this work fit into your research file?
9. Do you think this work could help someone else in the class? If so, how?
10. Why did you choose this work?

Remember to keep a picture of your chosen work and your research notes.

Appendix 3.1.2

Student-Teacher Conference Form Student:
What were your successes in this assignment?
What would you like to continue to work on?
What elements from other works or sources did you use in this work?
Where would you like to display this work? Is it possible to do so?
What are your next steps?
How does this work fit into your portfolio and university/college portfolio?

Remember to bring this form with you to your conference.

Appendix 3.3.1

Components of Installation Art

“Artists who work in unconventional media such as installation function are the aesthetic explorers of their generation, and they operate in territory well beyond the conventional supply lines and safety nets of galleries and collectors” (Hugh M. Davies in *Blurring the Boundaries*).

There are specific aspects that need to be present in the creation of installation art works.

- Intent, purpose, and planning are vital to the impact of your work.
- It has to inhabit a physical space.
 - Will it be indoors, or outdoors?
 - Does it affect the flow of human activity?
 - How will the viewer come to look at the work?
- There has to be some form of comment and connection in your work, based on what is happening around you. Visual, historical, and social occurrences can be a source of inspiration.
- The work should invite or challenge the viewer to become an active participant.
- The work should examine and challenge the traditional boundaries of visual arts displaying practices.
- Installation pieces can involve sound dimensions, digital elements, performance aspects, and interdisciplinary synthesis (all of the arts) in an attempt to enhance the viewing experience.
- A successful installation sculpture, when comprised of strong individual elements, can be transformed into a unified statement on the exploration of topics and traditions in visual arts.

Appendix 3.3.2: Installation Rubric

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Communication Use of equipment, materials, and technology	- uses equipment, materials, and technology safely and correctly only with supervision	- uses equipment, materials, and technology safely and correctly with some supervision	- uses equipment, materials, and technology safely and correctly	- demonstrates and promotes the safe and correct use of equipment, materials, and technology
Application of the creative process (striving for originality, exploring alternative approaches)	- applies the creative process with limited effectiveness	- applies the creative process with some effectiveness	- applies the creative process with considerable effectiveness	- applies the creative process with a high degree of effectiveness, and with confidence
Communication and expression of ideas and information for different audiences and purposes	- communicates and expresses ideas and information for different audiences and purposes with limited clarity	- communicates and expresses ideas and information for different audiences and purposes with moderate clarity	- communicates and expresses ideas and information for different audiences and purposes with considerable clarity	- communicates and expresses ideas and information for different audiences and purposes with a high degree of clarity
Thinking/Inquiry Making connections (e.g., between the arts and personal experience; and the world outside of the school)	- makes connections with limited effectiveness	- makes connections with moderate effectiveness	- makes connections with considerable effectiveness	- makes connections with a high degree of effectiveness
Knowledge/ Understanding Understanding of concepts, elements, principles, and theories connected to art Identifying the intent and purpose of their installation sculpture	- demonstrates limited understanding of concepts, elements, principles, and theories - limited evidence of intent and purpose of installation sculpture	- demonstrates some understanding of concepts, elements, principles, and theories - some evidence of intent and purpose of installation sculpture	- demonstrates considerable understanding of concepts, elements, principles, and theories - moderate evidence of intent and purpose of installation sculpture	- demonstrates a thorough and insightful understanding of concepts, elements, principles, and theories - thorough and insightful evidence of intent and purpose of installation sculpture

Note: A student whose achievement is below Level 1(50%) has not met the expectations for this assignment or activity.