

# Course Outline

School Name: Keewaytinook Internet High School

Department Name: Arts

Ministry of Education Course Title: *Visual Arts*

Grade Level: *10*

Ministry Course Code: *AVI20*

Teacher's Name: Linda Johnson

Developed by: Linda Johnson Date: August 2009

Revision Date: August 2009

Developed from: The Ontario Curriculum, Grades 9 and 10: The Arts, 1999

Profile Name: Course Profiles, Visual Arts, Grade 10, Open (*Catholic*)

Text: none

Prerequisite: none

Credits: 1.0

Length: 110 hours

Principal's Name: Darrin Potter

Principal's Approval (signature) \_\_\_\_\_

Approval Date:

## ***Course Description/rationale***

This comprehensive course emphasizes learning through practice, building on what students know, and introducing them to new ideas, materials, and processes for artistic thinking and experimentation. Student learning will include the refined application of the elements and principles of design, incorporating the creative and design processes, and the relationship between form and content. Connections will be made among art forms, personal expression, and aesthetics. Students will also focus on various disciplines within the art forms of crafts, design, fine arts, and the media arts. Career exploration, materials, tools, and technique will be involved throughout all units of study. Students will be able to describe the characteristics of a historical stylistic movement in Canadian art and a mid-segment of the Western art history timeline.

## ***Overall Curriculum Expectations***

### **Theory**

- demonstrate an understanding of the design process;
- differentiate historical artworks by content, theme, style, techniques, and materials;
- explain the social and historical context and the chronology of distinctive artistic styles;
- identify the skills required in various visual arts and art-related careers.

### **Creation**

- produce a work designed around specific objectives and challenges (e.g., composition issues, subject matter, use of visual language);
- demonstrate the ability to take varied and creative approaches to using materials, tools, processes, and technologies in studio activities;
- explain the importance of process in relation to the final product;
- use concepts of visual literacy in describing their art activities.

### **Analysis**

- apply critical analysis processes to their artwork and works studied;
- identify sensory, formal, expressive, and technical qualities in their own works and works studied;
- describe interrelationships among art, the consumer, and the community.

## Course Content

UNIT	TITLES	LENGTH
Unit 1	But Is It Art?	8 hours
Unit 2	Art by Design	20 hours
Unit 3	The Art of Crafts	25 hours
Unit 4	Fine Art – Express Yourself	25 hours
Unit 5	Media Arts and Popular Culture	20 hours
Unit 6	Making a Living, Making Art (Cumulative Project)	12 hours
	<b>Total</b>	<b>110 hours</b>

### Unit Descriptions

#### Unit 1: But Is It Art?

In this introductory unit students will explore and reflect upon the meaning of art in various aspects of their lives. Questions will be posed such as: What is art? Who decides this? What determines the value of art? Students will consider the aesthetic value and the relationship between art and society. Students will address social and religious issues through the visual arts such as social justice, spirituality, and ethics. Student artists will explore the various materials and tools used to create art and will consider the impact on the value of the artwork. The drawing journal and related activities will provide the basis for further understanding and exploration.

#### Unit 2: Art by Design

“Design is everybody’s business: we live in it; we eat in it; we pray and play in it.”

Paul Grillo, *Form Function and Design*, page 9.

In this unit, students will investigate several aspects of design. Initially, they will discover how the elements and principles work together to make a good design through two-dimensional and three-dimensional exercises. As well they will look at the role of design in our community and in the world by engaging in the creation of two-dimensional and three-dimensional applied designs. The relationships between form and function, form and content, as well as product and target audience will be discovered as students grapple with both the practical and ethical aspects of designing for our world. Careers in design related fields will also be explored. A variety of two-dimensional and three-dimensional materials and tools, such as paper, paint, marker, pencils, cardboard, glue, scissors, cutting knives, etc. will be used.

#### Unit 3: The Art of Crafts

This unit respects the artistic intention and craft of the artisan. Original works in the textile arts, (weaving, appliqué, quilting, needlepoint, fabric painting), pottery techniques, jewellery, glass, papermaking, plaster and cement may be explored through discovery and selected activities. Teachers will utilize Canadian artisans and their crafts as the main resource of this unit. The cottage industry (folk home-based business) and careers in crafts from the past and the present will be investigated (e.g., The Bayeaux Tapestry, ancient pottery, Gothic stained-glass windows).

#### **Unit 4: Fine Art – Express Yourself**

In this unit the student will consider important relationships they have in their lives. They will explore and create images through two major works of art, one in two dimensions and one in three dimensions, using traditional and non-traditional materials. The students will extend the expressive possibilities of the elements and principles of design. Preliminary drawings and exploration of mediums will serve as the foundation for the finished products.

#### **Unit 5: Media Arts and Popular Culture**

Students will investigate the codes and conventions (e.g., camera angles, colour, text, sound, stereotypes, etc.) used to manipulate target audiences of popular culture. The students will look at a variety of commercial products such as music videos, fashion, toys, etc. and determine how each popular culture product is constructed to convey a certain message or to elicit a particular response from its audience. Discovery and studio activities will give students the opportunity to examine the specific impact of various constructed media and to create their own media texts.

#### **Unit 6: Making a Living, Making Art?**

Students will consider many of the careers in the arts discussed throughout the course. They will select careers that appeal to them and conduct research using the Internet, local artists, or the print media. This culminating unit will involve a formal presentation to classmates and/or a school display. Visual images, artist samples and/or examples will be included in the presentation. As part of the presentation the students may create a culminating piece (their choice) using a technique, and/or medium they have learned while studying the career (e.g., a poster advertising the sale of glass bowl or creation of Fimo jewellery, medical illustrations, etc.).

#### **Course Notes**

The underlying continuum of the Grade 10 Visual Arts expectations is the emerging awareness of possible careers in the visual arts. The drawing journal and portfolio continue to be invaluable resource tools for the student artist as this course encourages exploration of a variety of art-making and art-viewing techniques. A teacher directed time-line will be developed throughout the course to help students understand the historical significance of the works of art they view, research, and use as inspiration. Whenever possible teachers should draw on local expertise to complement and enhance studio activities/discussions to give students post-secondary academic and career options in the visual arts. From Grade 10, students' Annual Education Plan should also include their tentative postsecondary destinations. This course may assist students in completing their plan while learning about possible options and choices, and the impact of their decisions on their educational and career goals. All students should be encouraged to develop and maintain a portfolio. Students will continue to refine their artistic skills, accumulate knowledge and experience new art-making processes. The WHMIS Safety Manual located in the school will provide information for the safe disposal of materials and is a must for art educators. The appropriate clean up, disposal, and use of art materials must be integrated into the process aspect of evaluation whenever possible. Responsibility, respect for materials and each other are part of the goal we envision for First Nations Schools.

#### **Teaching/Learning Strategies**

- brainstorming;
- conference;
- interviewing;
- independent research (e.g., students explore and research a specific topic related to art history, art processes, and careers);
- application (creation of an artwork to demonstrate a specific function, portray a design concept, or communicate personal expression);
- presentation, ongoing oral, visual, and written presentation;
- viewing artwork, present art visuals to focus discussion regarding subject matter, content, use of the elements and principles of design, cultural influences, and styles;
- group display of art timelines;
- critiques, critical analysis of student, peer, historical, and contemporary artwork;
- exploration, experimentation with a variety of materials and techniques;

- drawing journal/information file, collection of visual and written information for art-making, research and experimentation;
- display, refinement and preparation of work for formal public display;
- portfolio, a collection of student works reflecting skills, knowledge, and understanding accumulated throughout the year/semester.

## **Assessment/Evaluation Techniques**

The assessment plan will include the following:

### **Personal Communication**

- drawing journal/portfolio;
- self/peer assessment;
- student-teacher conferences via video conferences and webcam sessions;
- ongoing verbal feedback;
- critique (record reflections on experiences, plans for improvements, recommendations for changes).

### **Teacher Observation**

- formal/informal.

### **Performance Assessment**

- research project assigned artwork;
- assigned artwork;
- portfolio entries;
- drawing journal;
- presentation.

### **Assessment Tools will include:**

- checklists;
- marking schemes;
- rubrics;
- anecdotal comments with suggestions for improvements.

### **Final Evaluations**

- internet and online tests, quizzes;
- portfolio presentations;
- student art show;
- formal presentations;
- video conferencing.

## **Accommodation**

- working with a partner, peer helper
- ongoing feedback
- use of computers, Internet
- in art history and viewing activities, oral responses for testing, taped if necessary
- additional time
- use of scribe/translator
- use of specialized tools, materials
- modifications of expectations, IEP; Individual Education Plan
- offering alternative assignments
- extra time for assignments, both gifted and learning-disabled students

### **Special Note**

Teachers using the course profiles are expected to be acquainted with students' Individual Education Plans (IEPs) and the unique learning characteristics of their individual students and to make the necessary accommodations.

## Resources

### Books

Clark, Roger. *An Introduction to Art Education*. London: Plan B Books, 1998.

Edwards, Betty. *Drawing on the Right Side of the Brain*. Los Angeles, California: Jeremy P. Tarcher Inc., 1989. ISBN 0874775132

Henley, David R. *Exceptional Children Exceptional Art Teaching Art to Special Needs*. Worcester, Mass: Davis Publications, 1992.

Janson, H.W. and Janson A.F. *A Basic History of Art*. Toronto: Prentice Hall Canada Inc. 1997.

Kaupelis, Robert. *Experimental Drawing*. Watson-Guptill Publication, Inc., 1992. ISBN 0823016226

MacGregor, R., H. Constance, B. Bennett, and A. Calver. *Canadian Art, Building A Heritage*. Scarborough: Prentice-Hall, 1987.

Walker, Don. *Teaching Ideas for Media Literacy*. Toronto: TCDSB, 1998.

Stewart, Marilyn. *Thinking Through Aesthetics* (series). Worcester, Mass: Davis Publications, 1997. ISBN 0 87 1923637

### CD-ROMs

*Arts in the Classroom, A Teacher's CD-ROM Resource*. Toronto: TCDSB/CCC, 1998.

### Web Sites

[www.artednet.getty.edu](http://www.artednet.getty.edu)

*Career Gateway*

[www.edu.gov.on.ca](http://www.edu.gov.on.ca)

### Evaluation of Student Achievement

The primary purpose of assessment and evaluation is to improve student learning. In order to ensure that assessment and evaluation are valid, reliable, and equitable and that they lead to the improvement of student learning, teachers should use assessment and evaluation strategies that:

- address both what students learn and how well they learn;
- are based on both the categories and the descriptors in the achievement levels chart;
- are varied in nature, administered over a period of time, and designed to provide opportunities for students to demonstrate the full range of their learning;
- are appropriate for the learning activities used, the purposes of instruction, and the needs and experiences of the students;
- are fair to the students;
- accommodate the needs of exceptional students, consistent with the strategies outlined in the individual education plan;
- promote students' ability to assess their own learning and to set specific goals;
- include the use of samples of students' work that provide evidence of their achievement;
- are communicated clearly to students and parents at the beginning of the course and at other appropriate points throughout the course.

## Evaluation

The student's final grade for this course will be determined as outlined in Program Planning and Assessment 2000 (p.15).

- Seventy per cent (70%) of the grade will be based on evaluations conducted throughout this course. This portion of the grade should reflect the students' most consistent level of achievement throughout the course, although special consideration should be given to the more recent evidence of achievement.
- Thirty per cent (30%) of the grade will be based on a final evaluation in the form of an examination, performance, essay and / or other method of evaluation suitable to the course content and administered towards the end of the course.

Type of Assessment	Category	Details	Weighting (%)	
<b>Formative (70%)</b>	<b>Knowledge/ Understanding</b>	<i>Creation - use concepts and procedures from other art forms in creating visual artworks</i>	<b>15%</b>	
		<i>Theory- demonstrate an understanding of conventions as they apply to the practice of visual arts production</i>		
		<i>Analysis - identify connections between visual arts and possible future education and careers</i>		
	<b>Thinking/Inquiry</b>	<i>Creation - use concepts of visual art in their own work</i>	<b>15%</b>	
		<i>Theory - explain the elements and principles of visual arts as they apply to their own work and the work of others</i>		
		<i>Analysis - use the stages of critical analysis to examine and discuss the aesthetic and compositional components of current and historical visual artworks</i>		
	<b>Communications</b>	<i>Creation - use the stages of the creative process to communicate their ideas individually and in groups (e.g. exploration, experimentation, productions, evaluation); all artworks and writings to be collected in a Visual Arts Portfolio and Visual Arts Journal throughout the course</i>	<b>18%</b>	
		<i>Theory - explain the historical foundations of visual arts; explain the elements and principles of visual arts as they apply to their own work and the work of others</i>		
		<i>Analysis - identify the impact of visual artworks and productions on themselves and their community; identify the function of visual art in society</i>		
	<b>Application</b>	<i>Creation - demonstrate skills in manipulating traditional art tools related to visual art (e.g., camera, video camera, photocopier, tape recorder); demonstrate skills in manipulating new and emergent digital technologies used in creating visual art (e.g. digital camera, scanner, digital recorder, computer); creating Visual Arts Portfolio and Visual Arts Journal containing all artworks and writings</i>	<b>22%</b>	
		<i>Theory- demonstrate an understanding of conventions as they apply to the practice of visual arts production in creating their own artworks</i>		
		<i>Analysis -use the stages of critical analysis to examine and discuss the aesthetic and compositional components of their creative visual artworks</i>		
<b>Summative (30%)</b>	<b>Culminating Activity (10%)</b>	<i>(Transformations -students to consolidate acquired knowledge and skills by transforming one of their own artworks from any previous unit into a new creative form, using some aspect of digital or emergent technology. Emphasis will be placed on the use of the stages of creative process)</i>	<b>Knowledge/ Understanding</b>	<b>2%</b>
			<b>Thinking/Inquiry</b>	<b>2%</b>
			<b>Communications</b>	<b>3%</b>
			<b>Application</b>	<b>3%</b>
	<b>Visual Arts Portfolio and Journal (10%)</b>	<i>(Digital Portfolio -Photographic production – preparatory visual work; photographic Self-Portrait; Production of thaumatrope; Movie production, camera work; Visual Arts Journal - critiques and self-evaluations; notes on movie productions; create visual artist statement; report on personal history of film watching; notes on visual arts careers, research, creative thoughts)</i>	<b>Knowledge/ Understanding</b>	<b>2%</b>
			<b>Thinking/Inquiry</b>	<b>2%</b>
			<b>Communications</b>	<b>3%</b>
			<b>Application</b>	<b>3%</b>
	<b>Final Examination (10%)</b>	<i>(Examination includes multiple-choice and short answers demonstrating an understanding of elements, principles, and applications of art used in the visual art; demonstrate knowledge and skills explaining the use of different tools and mediums in creating visual artworks; and create a slide-show presentation introducing their own concept of visual arts.)</i>	<b>Knowledge/ Understanding</b>	<b>2%</b>
			<b>Thinking/Inquiry</b>	<b>2%</b>
			<b>Communications</b>	<b>3%</b>
			<b>Application</b>	<b>3%</b>
<b>Total</b>			<b>100%</b>	

## *Program Planning*

This course is offered to students living in isolated northern Ontario communities which do not have access to regular high school facilities, equipment, or teachers associated with secondary education. This course uses the internet for instruction, demonstration and research. It utilizes a student centered semi-virtual classroom which capitalizes on the strengths of internet program delivery to minimize the disadvantages of geographic remoteness.

Students are presented with 800 minutes of instruction/activity via the internet over the period of one week. All lessons, assignments, questions and course material is presented in this manner, with approved print materials available as a student resource in each classroom. The student and instructor communicate via the internet, while a classroom mentor (a fully qualified teacher) assists students in completing tasks in a timely manner and provides tutoring as required.

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