



Board/Authority Authorized Course

School District/Independent School Authority Name: Langley School District #35	School District/Independent School Authority Number (e.g. SD43, Authority #432): SD35
Developed by: Julia Bennett, Jill Steacy	Date Developed: April 24, 2019
School Name: Langley Fine Arts School	Principal's Name: Jon Bonnar
Superintendent Approval Date (for School Districts only):	Superintendent Signature (for School Districts only):
Board/Authority Approval Date:	Board/Authority Chair Signature:
Course Name: Visual Art Major B	Grade Level of Course: Grade 11
Number of Course Credits: 4 credits	Number of Hours of Instruction: 3 hours a week / full year

Board/Authority Prerequisite(s):

Visual Art 10A and 10B, submission of a portfolio, and completion of entrance requirements

Special Training, Facilities or Equipment Required:

Teacher must be certified with a B.F.A and/or Art Education bachelor's or master's degree. Teacher should be a practicing studio artist with a history in exhibiting their work.

Students must have access to art studio space, a professional gallery, knowledgeable faculty, advanced materials of professional quality, and shared learning environment from Kindergarten to Grade 12.

Course Synopsis:

A major emphasis of Visual Art 11 is the development of drawing skills through direct observation and individual style, portraiture and material applications. Students develop perceptual and conceptual understanding, critical reasoning and practical skills through exploring and expanding their understanding of their world and other worlds. We focus on “how and what to make” as students discover how to design and redesign their own personal practice. Our job as teachers is to build an aware, generous and joyful community that integrates multiple perspectives and critical practices. An open and willing culture fuels innovative thinking that encourages students to develop their own learning pathways. In addition to studying the history of art and artists’ movements, this course allows students to explore the process themselves. Using the methodologies of the past, students learn about the legacy of those ancestors. Understanding the role art has played in the home and in society, and its ability to respond/reflect social change and political justice will be emphasized.

Goals and Rationale:

- Provide opportunities that strengthen a student’s ability to:
 - push past what their brains think they know (authentic observation)
 - develop perceptual skills – in particular, observation and the ability to notice – and learn to respond and view critically
 - develop the conceptual capacity to develop a thought or an idea and represent it visually
 - identify and analyze meaning in artworks from diverse contexts
 - explore a variety of media and processes that include oil painting, wood carving, encaustic painting,
- As teachers of art we:
 - guide inquiry by providing the concept for exploration
 - foster a culturally responsive learning environment
 - Demand participation, with integrity, in the exchange of ideas
 - engages students in a journey of discovery, experimentation and problem-solving

Aboriginal Worldviews and Perspectives:

- **Connectedness and Relationship:** An open and willing culture fuels innovative thinking. The classroom community must respect all perspectives to allow for risk taking.
- **Emphasis on Identity:** Through examination of personal identity, students identify who they are, what makes them unique, and what lies beneath the surface. They express their identity using a variety of mediums and using realistic and abstract methods.
- **Emphasis on Identity:** Active involvement in the creative process establishes self-awareness and identity.
- **Awareness of History:** Visual art is part of the historical record of every culture and historical period. Art is a primary source where we can learn about the lives, beliefs, values of people from the past.
- **Traditional Teaching:** We examine ideas and technologies from the past to understand our present world.
- **Experiential Learning:** We learn about the past by using the technologies of the past, the art studio is about learning through doing, experimenting and refining.

BIG IDEAS

Visual artists are an essential element of culture and personal identity

Artists commit to passionate, transparent decision making and accountability

Art tells the story of time and place

Purposeful artistic practice promotes generosity, joy, health, and well-being

Visual art is about the pursuit of knowledge and truth

Learning Standards

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <p>Explore and Create:</p> <ul style="list-style-type: none"> • Explore applications of oil paint as it relates to portraiture • Identify the tools and methods of encaustic painting • Incorporate other methods and mediums into encaustic painting • Blend and integrate many processes together to create meaning • Develop a sense of purpose while learning to express ideas effectively in a visual language • Create from observation, memory, and imagination • Select, test, and experiment with techniques of oil paints to develop an idea through multiple representations • Observe to understand the nature of colour, pushing past the obvious • Dissect the obvious to discover other possibilities • Manipulate the material to effectively capture the essence of an object or concept • Represent an object or concept through the abstract <p>Reason and Reflect:</p> <ul style="list-style-type: none"> • Examine traditional and contemporary wood techniques • Participate in focused discussions on the histories and critical traditions of painting • Debate the concept of beauty and form (societal definition; historical and cultural context) • Compare a variety of different views concerning the perception of aesthetics, beauty, quality • Use observation to capture the essence of something or someone • Research the nature of materials to understand texture and chemical reactions 	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> • Art History: 19th century Art Movements including Neo-Classicism, Romanticism, Realism, Impressionism and Post-Impressionism • Oil paint techniques: alla prima, block painting, wipe out method, palette knife, blending, and brush stroke • Language to describe aesthetic beauty and quality • Skeletal structure of the face • Musculature of the face and upper body • Chemical properties of materials • Techniques specific to a wide range of materials (individually and in combination) • Representations (cliché, obvious, symbolic, metaphorical) • Characteristics of different types of wood, wood grains and the tools used to manipulate them • Carving techniques for a variety of applications

<ul style="list-style-type: none"> • Determine how to use materials to support a concept in an abstract way (decision making) • Utilize innovative thinking to resolve design and planning problems <p>Communicate and Document:</p> <ul style="list-style-type: none"> • Demonstrate a commitment to integrity, diversity, and freedom of inquiry • Respect a diversity of abilities and identities while building community • Effectively communicate ideas, objects, and emotions • Develop a mark making language in which they can communicate concept through the creation of an abstract visual • Develop a mark making language in which they can communicate concept through the creation of an abstract visual <p>Connect and Expand:</p> <ul style="list-style-type: none"> • Appreciation for research informed practices that promote collaboration • Dedication to responsible stewardship of human, physical, financial, and environmental resources • Examine art as a metaphor or statement • Balance the demands of the industry with personal integrity and well-being 	<ul style="list-style-type: none"> • Research Techniques (observation, inquiry, brainstorming, online, testing, etc) • Collaborative skills • Recycling guidelines • Handling and disposal of hazardous materials
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Recommended Instructional Components:

- One-on-one dialogue
- Safe and inclusive group discussions
- Sketchbook/Visual journal: to include reflections on the process of an assignment, thoughts on past work, and inspirations or images for future work
- Teacher demonstration of skills and applications (to allow for student acquisition)
- Portfolio: collection of student’s sketches, working drawings, notes, final products
- Gallery walks
- Conferences between the teacher and the student to reflect on past learning and guide future learning (may include peers)

Recommended Assessment Components: Ensure alignment with the [Principles of Quality Assessment](#)

As assessment in visual art can be seen as subjective, students should be involved in the **establishment of criteria**. This will provide clarity at the outset of an assignment and will define the boundaries the student may work within. When possible, teachers should provide an exemplar to demonstrate the technique being asked for. Once the criteria is established, the students can use it to guide their decision making, and assess their final product. All criteria should expand upon the notion of creativity.

The visual art studio should be a collaborative and cooperative learning environment. **Feedback** (from the teacher or peers) should be specific and constructive. It should reflect present work and guide future learning. It should encourage students' efforts of self-expression and foster risk-taking.

Assessment is an integral and meaningful part of the **instructional process**. It guides teacher planning in terms of learning activities and opportunities for technical acquisition.

The **portfolio** is an opportunity to view the learning path of each student. An emphasis on the process will guide the development of skill and learning (recognizing strengths and setting goals). Assessment of the final product will allow the student to celebrate their accomplishments.

Gallery shows are an opportunity for students to share their learning with those outside of the studio. They are a celebration of what has been accomplished.