



Board/Authority Authorized Course Framework Template

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 12
Number of Course Credits: 4 credits	Number of Hours of Instruction: 120

Board/Authority Prerequisite(s):

Visual Art 11A and 11B, 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 and advanced materials of professional quality.

Course Synopsis:

A major emphasis of Visual Art 12 is the mastery of a variety of mediums ranging from the traditional to the contemporary. Students develop perceptual and conceptual understanding, critical reasoning and practical skills through exploring and expanding their understanding of their world and other worlds. We move from ‘how and what to make’ in Visual Art 11 to ‘why we make’ in Visual Art 12 as students further their competency to design and redesign their own personal practice. Neuroscience has shown that a significant portion of the human brain is devoted to understanding and decoding visual messages. Students in Visual Art 12 decode visual messages to communicate on a theme of their personal choice.

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, the course allows students to explore the process themselves. Using the methodologies of the past, students learn about the legacy of those ancestors. Students understand the role art has played in the home and in society, and its ability to respond/reflect social change and political justice.

Goals and Rationale:

As teachers of art we facilitate:

- inquiry where the students determine the concept and the materials to represent it, encouraging representations and connections of academic learning
- active participation in the global creative community (classroom, school, world)
- examination of the questions of our time through the powerful interplay of art, design, and academics
- the ancient use of technology to create new and more sustainable technology
- the opportunities to move between looking and seeing - and between thinking and making

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: Active involvement in the creative process establishes self-awareness and identity.

Emphasis on Identity: Developing as an artist involves recognizing strengths and persevering through difficult moments.

Awareness of History: Understanding the legacy of our ancestors help to develop our own practice, and the legacy we will leave for future generations.

Engagement with the Land, Nature, the Outdoors: Exploration of ancient technologies and their use of the land and nature influences our abilities to create sustainable and environmental resources

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

Artists demonstrate an openness to change, innovation, and entrepreneurship

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

At the heart of visual art are fields of tension, disruption and invention

Art provokes new questions and engages in the dialogue of solutions

The practice of art ignites informed, imaginative and innovative thinking

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"> • Extensive exploration of print media (acid etching on zinc plates) • Exposure to advanced ceramic techniques • Explore the natural environment and sustainable materials used in dyes and paint media • Adapt, manipulate, deconstruct and reinvent techniques, styles and processes • Create art inspired by a 'kindergarten to 100' philosophy • Explore perspectives through empathy and ethical direction • Experiment with more humane and environmentally responsible technologies • Design and make original tools to solve creative problems <p>Reason and Reflect:</p> <ul style="list-style-type: none"> • Reflect culture values through the use of etching • Determine the best means to develop a concept (material, method) • Recognize bias as a result of privilege (artistic perspective and point of view) • Identify the role we will play as ancestors of the art form • Recognize the history of process when working with materials • Consider multiple truths and understanding when creating art; both on the part of the artist and the viewer • Discuss the life of work after the artist; the impact and influence (political, environmental) <p>Communicate and Document:</p> <ul style="list-style-type: none"> • Recognize how communication changes depending on age, setting, purpose • Respect a multiplicity of perspectives and experiences to create a space receptive to risk taking and innovation 	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> • Art History of the 20th Century: including Abstract Expressionism, Art Deco, Art Nouveau, Bauhaus, Cubism, Dadaism, Fauvism, Pop, Surrealism, and Symbolism movements • Elements of visual art, principals of design and image development strategies • Advanced materials, techniques and technologies for: <ul style="list-style-type: none"> ○ copper plate etching ○ oil painting ○ plant-based ink and dye production ○ latex mold making ○ resin ○ wood-carving • Creative Process: research, plan, create, question, reflect, rework, display • Components of a professional proposal • Professional curation: hanging work, set lighting and create promotional materials (artist statement, letter of intent) • Mental health and studio practice (ways to find balance) • Research Techniques (observation, inquiry, brainstorming, online, testing, surveys, etc)

- Engage in a meaningful exchange of ideas to establish a clarity of purpose
- Create an environment where both new ideas and contested ideas are welcome and explored
- Promote a culture of critique by honouring the individual as well as by holding the artist accountable (acknowledging the intentions of the work and the impact of the work)
- Identify how one has challenged themselves creatively and critically
- Create a body of work for exhibition (editing and ordering) that is conceptually or thematically linked
- Conceptually determine their exit statement as an artist

Connect and Expand:

- Research ancient technologies and how they have influenced the contemporary world (access ancestral knowledge)
- Develop an understanding and appreciation for the past through doing, making, practicing
- Advance the process of discovery and exploration of visual art, crafts, design, and art history
- Plan and present (to a faculty panel) a professional proposal prior to creating work (thematic concept, materials, cost, scale of work, display, timeline)
- Curate work for professional exhibition (i.e. lighting, framing, how to use the space)
- Provide leadership in artistic growth within the classroom and within the school community
- Examine the role of visual art in the history of social justice and its ability to challenge social norms and biases
- Interrogate the artists' meanings and the viewers' interpretations
- Consider the responsibilities of artists when making commentaries about social and environmental issues

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. While they are a celebration of what has been accomplished, they also reflect the student-artist's ability to curate their own work; to select pieces that are individually strong but tell a comprehensive story.