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# ART

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## GENERAL INTRODUCTION

### PHILOSOPHY

Art education is concerned with the **organization of visual material**. A primary reliance upon visual experience gives an emphasis that sets it apart from the performing arts. Acquiring proficiency in art requires systematic instruction in **how we see, interpret and make sense of visual stimuli**. It requires an understanding of how others interpret the visual messages which are products of this kind of activity. It requires an education in the use of traditional and contemporary tools, materials and media.

Art education is concerned with **having individuals think and behave as artists**. For the purposes of art education, the term “artist” is equally valid to describe one who has worked for a lifetime or someone who is a relative beginner. Ultimately, art is accessible to all individuals. Its practice results in changing the individual, in changing the relationship among individuals, or in changing the social/physical environment.

Art education is concerned with **pointing out the values that surround the creation and cherishing of art forms**. Art is not merely created, it is valued. The relative values given to art products not only tell us about those who produce them, but introduce notions of how values have changed over time. Learning to see gives us the means to view the works of others and perhaps to relate that to our own works. In this case, however, searching for organization may be

helped by knowledge about other people’s priorities.

Art education deals with **ways in which people express their feelings in visual forms**. Art takes the human condition as the focus of study. Persons involved in the visual arts reflect upon and externalize their personal feelings and intuitions or those of their fellow human beings. As artists, they share this ability with the writer, the poet and the musician. In making parallels and discovering relationships with the performing and literary arts we gain a sense of common purpose.

Art education deals with **making and defending qualitative judgments about artworks**. Becoming a perceptive critic attunes the individual to the unique contribution of the artist. By adopting the stance of critic we can develop methods of qualitative differentiation. We gain a sense that not all art is the same, and we are able to articulate reasons for preferring one work over another.

### INTRODUCTION TO SENIOR HIGH SCHOOL ART PROGRAMS

The senior high art program offers six courses divided into two patterns or sequences: the general art program — **Art 10–20–30**, and the art studies program — **Art 11–21–31**.

The series of general art courses—Art 10–20–30—is a unified, sequential program with common goals that span the entire secondary program and focus on three major components of visual learning: **Drawings** or delineations; **Compositions** or structures; and **Encounters** with art. This sequence of courses has a significant studio component.

Art studies is a three-level series—Art 11–21–31—designed as a sequence of visual experiences intended to provide the student with a knowledge base in the discipline of art, with an emphasis on the student as perceptive critic, consumer and historian. It is a course in understanding images, not creating them. It is a study of culture through images designed to take the student from consideration of his or her own experiences with art, through an historical analysis of art forms, to a more global investigation of art in the emerging culture.

**Senior high art courses may be offered for 3, 4 or 5 credits, with the exception of Art 30 and 31 which must be offered for 5 credits.**

## GENERAL ART COURSES 10–20–30

### Goals and Objectives

From the general philosophy statement, a series of goals have been drawn. They are set in three categories and provide the framework for the Alberta art program in Grades 7 through 12.

#### Drawings

*Students will:*

1. Acquire a repertoire of approaches to recording visual information.
2. Develop the ability to investigate visual relationships in their recorded images and in the environment.
3. Express technical competencies and individual insights.
4. Apply visual, analytical and critical skills, and develop control and competency.

#### Compositions

*Students will:*

1. Develop competence with the components of images: media, techniques and design elements.
2. Analyze the relationships among components of images.
3. Express meaning through control of visual relationships.

#### Encounters

*Students will:*

1. Investigate natural forms, human-made forms, cultural traditions and social activities as sources of imagery through time and across cultures.
2. Understand that the role and form of art differs through time and across cultures.
3. Understand that art reflects and affects cultural character.

### Overview of Art 10–20–30

The general art program for Grades 7 through 12 is a unified, sequential course that focuses on three major components of visual learning:

#### **Drawings** or delineations

- all the ways we record visual information and discoveries

#### **Compositions** or structures

- all the ways images are put together to create meaning

#### **Encounters** with art

- where we meet and how we respond to visual imagery.

Since each of these divisions requires specific strategies to convey meaning, the courses for Grades 7 to 12 emphasize these skills. The three divisions are present throughout the entire sequence of Art 7, 8, 9, 10, 20 and 30 and form the basis for the organization of objectives and concepts for each grade level.

More specifically, **Drawings** encompasses the recording, investigating, communicating, evaluating and articulating aspects of making images. **Compositions** deals with the organizations, components and relationships involved in the creation of images. **Encounters** involves looking at images and artifacts: the sources of images (finding ideas for making art), transformations through time (learning about the art of other times and changing imagery), and the impact of images (learning to understand and appreciate the purposes and effects of art). Each of these aspects of **Drawings**, **Compositions** and **Encounters** can be seen to correspond to a program goal, and each has specific objectives associated with it for each grade level.

The first section of the program contains the **Scope and Sequence** charts of objectives for each grade, separated into **Drawings**, **Compositions** and **Encounters**. These charts show the sequential, developmental nature of learning in these three areas from grade to grade and illustrate the relationships between the sections for each grade level.

The next section of the program contains the objectives and concepts for each grade level. Objectives and concepts need not be approached separately or sequentially, as presented within a grade. Rather, they should be ordered and grouped according to the individual teaching situation. The objectives and concepts presented are designed to be a basic program at each grade level. All concepts should be touched upon in each year's program; however, the extent to which any concept is combined, extended or summarized is a teacher decision. It is important to stress that teachers should integrate and balance all three approaches—**Drawings**, **Compositions** and **Encounters**—in their program.

Since a large component of an art program involves **media** by which we make thought visible through images, it should be noted that this program leaves the choices of media and the associated techniques up to the teacher. It is expected that teachers will use media of their choice, but students should have opportunities to work in both two- and three-dimensions at each level of the program.

### **Required/Elective**

In each senior high course, the content of which is required to be taught, are the objectives (e.g., Components 1 or Organizations 1) and at least one concept that is supportive of each objective. The remaining concepts are part of the elective portion of each course and may be taught at the discretion of the teacher and depending on whether the course is being offered for 3, 4 or 5 credits.

## SCOPE AND SEQUENCE—OBJECTIVES

### Drawings

Drawing is a visual search for meaning. Using a variety of materials and techniques, drawing is an individual, expressive response to some specific experience. Such experience may come from the individual or the group, or may result from a problem to be solved, or from direct inquiry.

	ART 10	ART 20	ART 30
<b>Record</b>	<i>Students will:</i>	<i>Students will:</i>	<i>Students will:</i>
<i>STUDENTS WILL ACQUIRE A REPERTOIRE OF APPROACHES TO RECORD VISUAL INFORMATION.</i>	– combine description, expression and cognition in the drawing process	– draw for confidence and consolidation of head-to-hand skills	– achieve personal style
<b>Investigate</b>	<i>Students will:</i>	<i>Students will:</i>	<i>Students will:</i>
<i>STUDENTS WILL DEVELOP THE ABILITY TO INVESTIGATE VISUAL RELATIONSHIPS IN THE ENVIRONMENT AND IN THEIR RECORDED IMAGES.</i>	– develop and refine drawing skills and styles	– develop and refine drawing skills and styles	– develop and refine drawing skills and styles
<b>Communicate</b>	<i>Students will:</i>	<i>Students will:</i>	<i>Students will:</i>
<i>STUDENTS WILL EXPRESS PERSONAL VISUAL COMPETENCIES AND INSIGHTS.</i>	– investigate varieties of expression in making images	– explore a personal selection of expressions	– exhibit a personal style through in-depth studies
<b>Articulate and Evaluate</b>	<i>Students will:</i>	<i>Students will:</i>	<i>Students will:</i>
<i>STUDENTS WILL APPLY VISUAL, ANALYTICAL AND CRITICAL SKILLS AND DEVELOP CONTROL AND COMPETENCY.</i>	– use the vocabulary and techniques of art criticism to analyze their own works	– use the vocabulary and techniques of art criticism to interpret and evaluate both their own works and the works of others	– use the vocabulary and techniques of art criticism to analyze and evaluate their own works in relation to the works of professional artists

## SCOPE AND SEQUENCE—OBJECTIVES (continued)

### Compositions

Composition is a search for a unified visual statement. It articulates meaning through control of elements and their relationships. The student organizes visual material to generate thought and to make thought visible.

	ART 10	ART 20	ART 30
<b>Components</b>	<i>Students will:</i>	<i>Students will:</i>	<i>Students will:</i>
<i>STUDENTS WILL BECOME FAMILIAR WITH THE COMPONENTS OF IMAGES, MEDIA TECHNIQUES AND DESIGN ELEMENTS.</i>	<ul style="list-style-type: none"> <li>– extend their knowledge of and familiarity with the elements and principles of design through practise in composing two- and three-dimensional images</li> <li>– solve teacher-directed problems of unity and emphasis in creating compositions</li> </ul>	<ul style="list-style-type: none"> <li>– use non-traditional approaches to create compositions in both two and three dimensions</li> </ul>	<ul style="list-style-type: none"> <li>– use personal experiences as sources for image making</li> </ul>
<b>Relationships</b>	<i>Students will:</i>	<i>Students will:</i>	<i>Students will:</i>
<i>STUDENTS WILL ANALYZE THE RELATIONSHIPS AMONG COMPONENTS OF IMAGES.</i>	<ul style="list-style-type: none"> <li>– solve teacher-directed spatial problems of movement and direction in the creation of compositions</li> <li>– use the vocabulary of art criticism to develop and accept analyses of their own works</li> </ul>	<ul style="list-style-type: none"> <li>– solve teacher- and student-developed problems by varying the dominance of design elements for specific visual effects</li> <li>– use the vocabulary and techniques of art criticism to interpret and evaluate both their own works and the works of others</li> </ul>	<ul style="list-style-type: none"> <li>– develop and solve design problems</li> <li>– use the vocabulary and techniques of art criticism to analyze and evaluate their own works in relation to the works of professional artists</li> </ul>
<b>Organizations</b>	<i>Students will:</i>	<i>Students will:</i>	<i>Students will:</i>
<i>STUDENTS WILL EXPRESS MEANING THROUGH CONTROL OF VISUAL RELATIONSHIPS.</i>	<ul style="list-style-type: none"> <li>– experiment with various representational formats</li> <li>– be conscious of the emotional impact that is caused and shaped by a work of art</li> </ul>	<ul style="list-style-type: none"> <li>– demonstrate control over various components of compositions</li> </ul>	<ul style="list-style-type: none"> <li>– develop a portfolio of works that will represent their personal style</li> </ul>

## SCOPE AND SEQUENCE—OBJECTIVES (continued)

### Encounters

Art making articulates thought and imagination. Through images, we communicate with one another within our communities and across time and cultures. Encounters with the sources, transformations and impact of images are essential for understanding art.

	ART 10	ART 20	ART 30
<b>Sources of Images</b> <i>STUDENTS WILL INVESTIGATE NATURAL FORMS, HUMAN-MADE FORMS, CULTURAL TRADITIONS AND SOCIAL ACTIVITIES AS SOURCES OF IMAGERY THROUGH TIME AND ACROSS CULTURES.</i>	<i>Students will:</i> <ul style="list-style-type: none"> <li>investigate the process of abstracting form from a source in order to create objects and images</li> </ul>	<i>Students will:</i> <ul style="list-style-type: none"> <li>recognize that while the sources of images are universal, the formation of an image is influenced by the artist's choice of medium, the time and the culture</li> </ul>	<i>Students will:</i> <ul style="list-style-type: none"> <li>research selected artists and periods to discover factors in the artists' environments that influenced their personal visions</li> </ul>
<b>Transformations Through Time</b> <i>STUDENTS WILL UNDERSTAND THAT THE ROLE AND FORM OF ART DIFFERS THROUGH TIME AND ACROSS CULTURES.</i>	<ul style="list-style-type: none"> <li>compare the image content of certain periods</li> </ul>	<ul style="list-style-type: none"> <li>investigate the impact of technology on the intentions and productions of the artist</li> </ul>	<ul style="list-style-type: none"> <li>analyze the factors that generate a work of art, or an artistic movement: the experiences of the artists and the impact of the culture</li> </ul>
<b>Impact of Images</b> <i>STUDENTS WILL UNDERSTAND THAT ART REFLECTS AND AFFECTS CULTURAL CHARACTER.</i>	<ul style="list-style-type: none"> <li>become aware of the relationship between function and form in artistic productions</li> </ul>	<ul style="list-style-type: none"> <li>acquire a repertoire of visual skills useful for the comprehension of different art forms</li> </ul>	<ul style="list-style-type: none"> <li>question sources of images that are personally relevant or significant to them in contemporary culture</li> </ul>