

Chapter

8



Arts Education

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These subjects enable students to express their own reality and vision of the world and they help them to communicate their inner images through the creation and interpretation of artistic productions.

Introduction

The study and practice of the arts open a door to the world of sensitivity, subjectivity and creativity, allowing students to discover and construct meaning through the senses and to communicate this through artistic productions. In highlighting intuition and imagination, the arts belong among the forms of intelligence that enable students to confront, understand and interpret reality.

Each artistic subject has its own language and specific rules, principles and tools. Each one also offers a particular way of coming to know oneself, forming relationships with others and interacting with the environment. In addition to the specific nature of each subject, however, drama, visual arts, dance and music share certain common characteristics. These subjects enable students to express their own reality and vision of the world and they help them to communicate their inner images through the creation and interpretation of artistic productions.

The arts also have a social function. They are inspired by the cultural and social values current in daily life and contribute to their transformation. They also reflect the history and evolution of societies and, by extension, of humanity.

Arts education, in the same two arts subjects included in a students' timetable every year throughout elementary school, involves learning the language, basic techniques and principles specific to those subjects. Students are

encouraged to invent, interpret and appreciate artistic works. Contact with works by men and women of the past and present, from here and elsewhere, enable them to develop their critical and aesthetic faculties and broaden their cultural horizons. This education must be extended by visits to cultural sites, contact with artists and active participation in the artistic life of the school. In this way, students become familiar with all forms of artistic expression and become more sensitive to and critical of what they are offered. This prepares them to make intelligent choices, now and in their adult life.

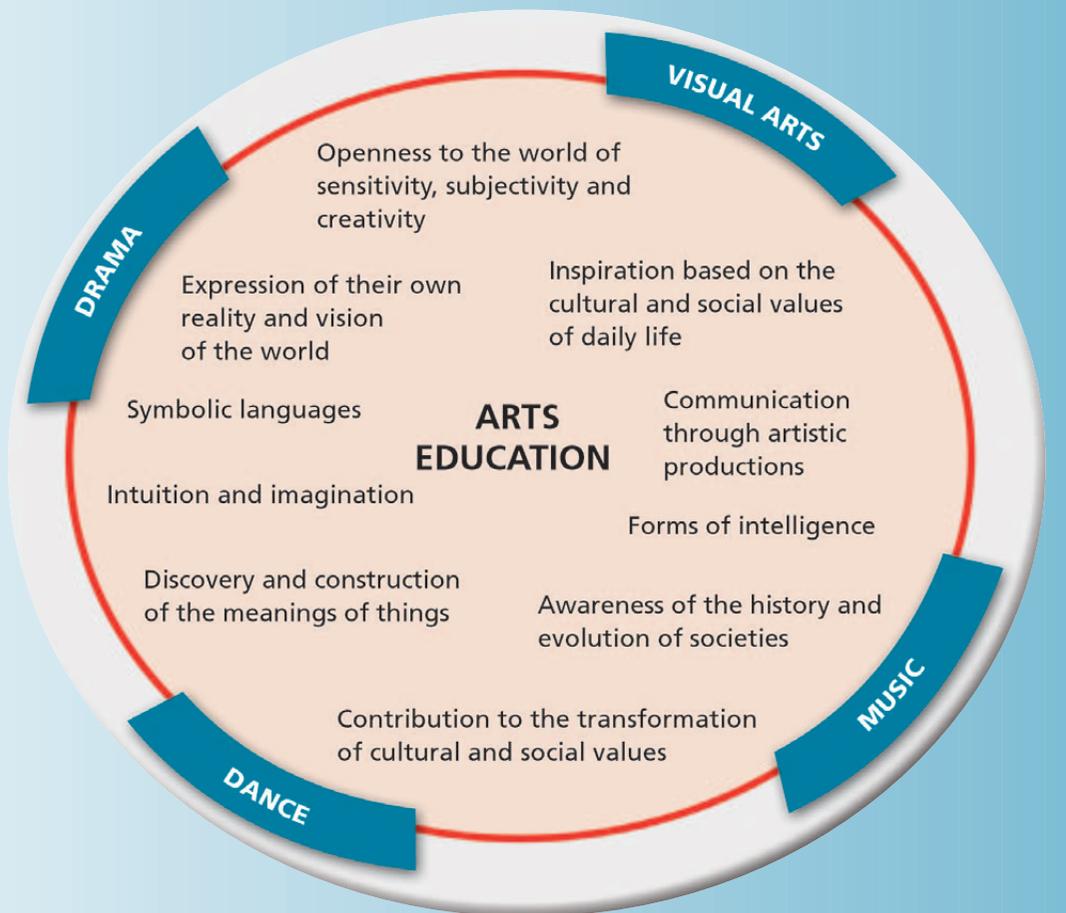
GENERAL OBJECTIVE IN ARTS EDUCATION

To learn to create, interpret and appreciate artistic productions as a means of integrating an artistic dimension into their daily lives.

CORE LEARNINGS IN ARTS EDUCATION

- ▶ Communicates and gives concrete expression to ideas, inner images, impressions, sensations and emotions in various artistic productions, by using or considering elements and principles specific to the artistic languages used.
- ▶ Appreciates facets of his/her own works and those of classmates, as well as works by men and women of the past and present, from here and elsewhere, by referring to varied criteria and expressing himself/herself orally or in writing.

Diagram 11
Arts Education



Essential Knowledges

The following categories constitute the essential knowledges that students use in each of the arts subjects. These knowledges are therefore common to the four arts subjects.

STIMULI FOR CREATION

Inspired by the real world, the imaginary realm, artistic and media productions, and encounters with professional artists, the stimuli for creation are chosen according to the broad areas of learning and they provide an opportunity to establish connections with the learnings acquired in science and technology and in the social sciences. They allow for the successive exploration of the dimensions listed below.

- **Myself** 1 2 3
- **Others** 1 2 3
- **The natural environment** 1 2 3
- **The built environment** 1 2 3
- **Places** 1 2 3
- **Time** 1 2 3

AFFECTIVE ASPECTS

- Openness to stimuli for creation 1 2 3
- Receptiveness to his/her sensations, impressions, emotions and feelings 1 2 3
- Respect for the productions of others 3
- Respect for artistic materials 1 2 3
- Acceptance of unexpected events 2 3
- Acceptance of criticism 3
- Expression of his/her sensations, impressions, emotions and feelings 1 2 3
- Participation in artistic experiences 1
- Active participation in artistic experiences 2 3
- Satisfaction with respect to his/her artistic experiences 1 2 3

ACTIONS AND STRATEGIES ASSOCIATED WITH THE CREATIVE PROCESS

| Steps | Key Features of Competency 1 Generally Concerned ¹ | Actions and Strategies of the Student (by category of essential knowledges concerned) | 1 2 3 |
|---------------|---|---|-------|
| • Inspiration | The student uses creative ideas inspired by the stimulus for creation | – Research – Inventory – Choices | 1 2 3 |
| • Development | The student uses creative ideas inspired by the stimulus for creation The student uses elements of the language, techniques and other categories of knowledges specific to the subject The student organizes the elements he/she has chosen | – Experimentation – Choices – Uses – Adaptation – Combination – Development of elements – Shaping | 1 2 3 |
| • Focus | The student finalizes his/her production | – Adjustments – Development of elements – Maintenance of his/her choices | 1 2 3 |

¹ The last feature, which involves sharing the creative experience, does not figure in the creative process.





Visual arts education, in the context of continuous progress throughout elementary school, helps children acquire visual literacy and develops their creative potential with regard to the visual world and their abilities to symbolize, express and communicate through images.

Introduction

The visual arts represent the expression of thought and the materialization of a sociocultural reality. They enable us to present images in material form, using skills that vary with different places and historical periods, for the purpose of expression, communication and creation. While an individual work may convey several meanings, depending on the interpretation of the viewer, a media work implies communication of a precise message that takes account of the immediate cultural environment of a targeted audience. Stripped of their symbolic content and expressiveness, the visual arts cease to be an art and are reduced to reproduction and copying.

It is an age-old fact that from infancy on, children respond to an unconscious inner force that compels them to leave an imprint of their comprehension of reality, and this leads them to create images and ascribe meaning to them. As the years pass, these images evolve according to specific stages. This progression, called graphic development, starts by the age of two and continues to adolescence. Although in the beginning it is quite natural and spontaneous, later it requires appropriate teaching.

Visual arts education, in the context of continuous progress throughout elementary school, helps children acquire visual literacy and develops their creative potential with regard to the visual world and their abilities to symbolize, express and communicate through images. Learning in the visual arts provides students with a variety of affective, cognitive, psychomotor, social and aesthetic experiences.

The students have the opportunity to produce their own images: they engage in a creative process, exploring various stimuli for creation, possibilities of adapted materials and elements of visual language. Moreover, producing media works allows them to wonder about and become aware of the meaning of image communication intended for one or more viewers. Finally, they learn how to exercise critical thinking and develop their aesthetic sense by appreciating not only their own productions and those of their classmates, but also works of art, traditional objects and media images taken from history and their artistic heritage past and present, from here and elsewhere.

Throughout their visual arts education in elementary school, students are introduced to numerous references from their immediate cultural environment or related to the works they are appreciating. They are also encouraged to make connections with cultural references in other school subjects. In so doing, they acquire an openness to the world, discover its particular features and differences, and gain a better understanding of their own culture. This renewed and enriched view of the world helps students to develop their own cultural identity and prepares them for their role as citizens.

Visual arts education fosters the development of three complementary and interdependent competencies:

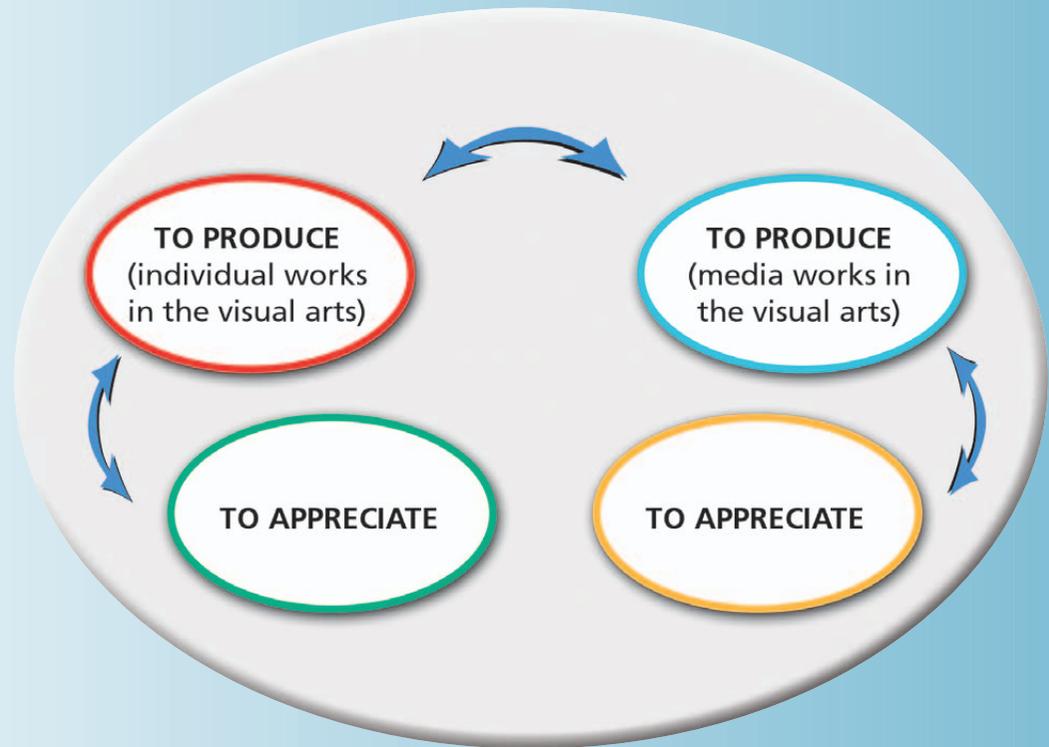
- Producing individual works in the visual arts
- Producing media works in the visual arts
- Appreciating works of art, traditional artistic objects, media images, personal productions and those of classmates

The place given to the development of each competency depends on the particular nature of the subject. For example, Competencies 1 and 2 take precedence in the learnings to be acquired. They imply a process in which language, rules, principles and tools specific to the visual arts are acquired, and in which complex psychomotor skills are developed, all of which demand adequate time for assimilation. Competency 3 is essential to the development of the students' critical thinking and aesthetic sense. It follows up on Competencies 1 and 2 and brings into focus the processes of communication and appreciation. The place given to it will gradually increase through the cycles, as learnings related to the other competencies of the subject are consolidated and in conjunction with the students' socioaffective and intellectual development.

In light of the above, each learning situation presented to the students in the visual arts should enable them to develop at least two of the three competencies in the subject, that is, one of the first two competencies (Producing individual works in the visual arts or Producing media works in the visual arts) and the third competency (Appreciating). Furthermore, to ensure meaningful and transferable learning, the learning situation should take into consideration at least one focus of development in the broad areas of learning and one cross-curricular competency.

Finally, all the learning situations should ensure the continuous development of the subject competencies and the cross-curricular competencies associated with them, and help to identify anchor points in the broad areas of learning.

Figure 13
Visual Arts



COMPETENCY 1 • TO PRODUCE INDIVIDUAL WORKS IN THE VISUAL ARTS

Focus of the Competency

MEANING OF THE COMPETENCY

The production of individual works in the visual arts helps students to develop their personal identity and their knowledge of the world. In producing a variety of creative works that reflect their personality, experience and aspirations, students become increasingly familiar with the material transformation, gestures, tools and language of visual arts, and develop their creativity through the simultaneous action of creative imagination and divergent and convergent thinking. Sharing their creative experience and giving accounts of how they proceeded allows them to better integrate their learnings and then apply them to other creative situations.

CONNECTIONS TO CROSS-CURRICULAR COMPETENCIES

During the development of this competency, the students are encouraged to become aware of a number of processes associated with the key features of the cross-curricular competencies and to make connections with learnings in other subjects. Competency 1 thus enables them to use information, solve problems, exercise creative thinking, acquire effective work methods, use information and communications technologies, develop their personal identity, work with others and communicate appropriately.

CONTEXT FOR LEARNING

To produce individual works in the visual arts, students use a variety of age-appropriate stimuli. In Cycle One, they transform materials using a two or three-dimensional space (in the round), working mainly from memory. In Cycle Two, they transform materials, using a two or three-dimensional space (in the round or low relief), working not only from memory, but also from observation. Finally, in Cycle Three, working from memory, observation and imagination, they transform materials using a two or three-dimensional space (in the round, low relief and high relief). They usually produce works individually, but sometimes as a group.

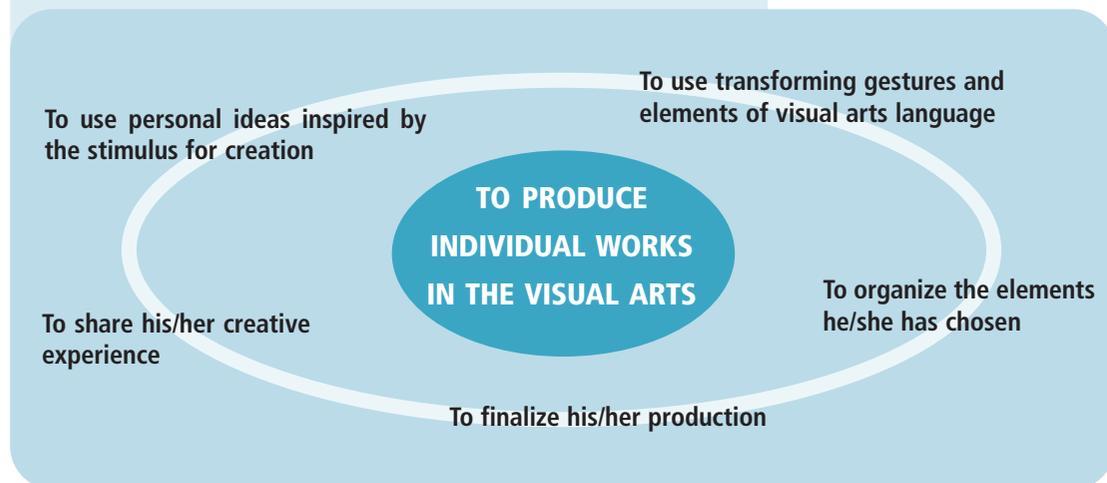
DEVELOPMENTAL PROFILE

During Cycle One, the students become acquainted with the creative process and the transformation of materials, the use of visual arts language and spatial organization, while exercising their divergent thinking coming up with ideas inspired by the stimuli for creation. They are encouraged to reflect on their creative experience and to talk about aspects that are meaningful to them.

During Cycle Two, the students learn to use each step in the creative process. They experiment in a variety of ways as they learn to transform materials that are increasingly difficult to use. They diversify their use of visual arts language and use coherent forms of spatial organization, while enriching their own creative ideas by sharing with others. They are encouraged to describe their creative experience and to identify what they have learned from it.

During Cycle Three, the students make more conscious use of the steps in the creative process. They experiment in a variety of ways as they develop increasing control in transforming materials. They diversify their use of visual arts language and use complex, varied forms of spatial organization. In so doing, they adapt and personalize the creative ideas they selected when developing the stimulus for creation. They can identify not only what they have learned in their creative experience, but also how they have learned it.

Key Features of the Competency



ESSENTIAL KNOWLEDGES

The categories of essential knowledges to be considered in the development of this competency are: stimuli for creation, actions and strategies associated with the creative process, affective aspects, transforming gestures, visual arts tools and language.

End-of-Cycle Outcomes

CYCLE ONE

By the end of Cycle One, the students participate in the steps of the creative process. Their productions are often influenced by emotional interests. Related to the stimulus for creation, the work conveys a personal perception of reality. It grows out of spontaneous gestures, an appropriate use of visual arts language and a simple organization of its components. The students are able to talk about aspects of their creative experience that are meaningful to them.

CYCLE TWO

By the end of Cycle Two, the students take into consideration the steps of the creative process. Their productions are often influenced by emotional and social interests. Related to the stimulus for creation, the work conveys a personal perception of reality. It grows out of spontaneous and precise gestures, an appropriate use of visual arts language and a coherent organization of its components. The students describe their creative experience and identify what they have learned from it.

Evaluation Criteria

- Relationship between his/her production and the stimulus for creation **1 2 3**
- Pertinent use of spontaneous transforming gestures **1**
- Pertinent use of spontaneous, precise transforming gestures **2**
- Pertinent use of spontaneous, precise and controlled transforming gestures **3**
- Pertinent use of visual arts language **1 2 3**
- Pertinent, varied use of elements of visual arts language **3**
- Simple organization of elements **1**
- Coherent organization of elements **2**
- Complex organization of elements **3**
- Comments containing elements related to his/her creative experience **1**
- Pertinent elements in the descriptions of his/her creative experience **2 3**

Legend:* **1** Cycle One **2** Cycle Two **3** Cycle Three

* This legend also applies to the Evaluation Criteria for the other competencies and to the sections entitled Essential Knowledges and Suggestions for Using Information and Communications Technologies.

CYCLE THREE

By the end of Cycle Three, the students make conscious use of each step in the creative process. Their productions are influenced by social, emotional and cognitive interests. The work is individual and conveys a personal perception of reality. It grows out of controlled gestures, an appropriate, varied use of visual arts language and a complex organization of its components. The students describe what they have learned and the methods they used.

COMPETENCY 2 • TO PRODUCE MEDIA WORKS IN THE VISUAL ARTS

Focus of the Competency

MEANING OF THE COMPETENCY

The production of media works in the visual arts helps the students enrich their knowledge of themselves and of the world by developing their abilities related to image communication. In producing various creative works that reflect their personality, experience and aspirations, the students gradually become familiar with the transformation of materials, gestures, tools and the language of the visual arts and develop their creativity through the simultaneous action of creative imagination, divergent and convergent thinking. Moreover, the students learn about the nature, components and function of the media image by giving form to specific messages intended for one or more viewers, taking into account their immediate cultural environment. Sharing their experience of media production and reflecting on how they proceeded enable them to better integrate their learnings and apply them to other creative situations.

CONNECTIONS TO CROSS-CURRICULAR COMPETENCIES

During the development of this competency, the students are encouraged to become aware of a number of processes associated with the key features of the cross-curricular competencies and to make connections with learnings in other subjects. Competency 2 thus enables them to use information, solve problems, exercise creative thinking, acquire effective work methods, use infor-

mation and communications technologies, develop their personal identity, work with others and communicate appropriately.

CONTEXT FOR LEARNING

To produce individual works in the visual arts, students use a variety of age-appropriate stimuli. They transform materials using a two or three-dimensional space. In Cycle One, they work mainly from memory and take account of one or more viewers among those close to them. In Cycle Two, they work from memory, but also from observation and take account of one or more viewers among those they know. Finally, in Cycle Three, they work from memory, observation and imagination and they take account of various viewers. They usually produce works individually, but sometimes as a group.

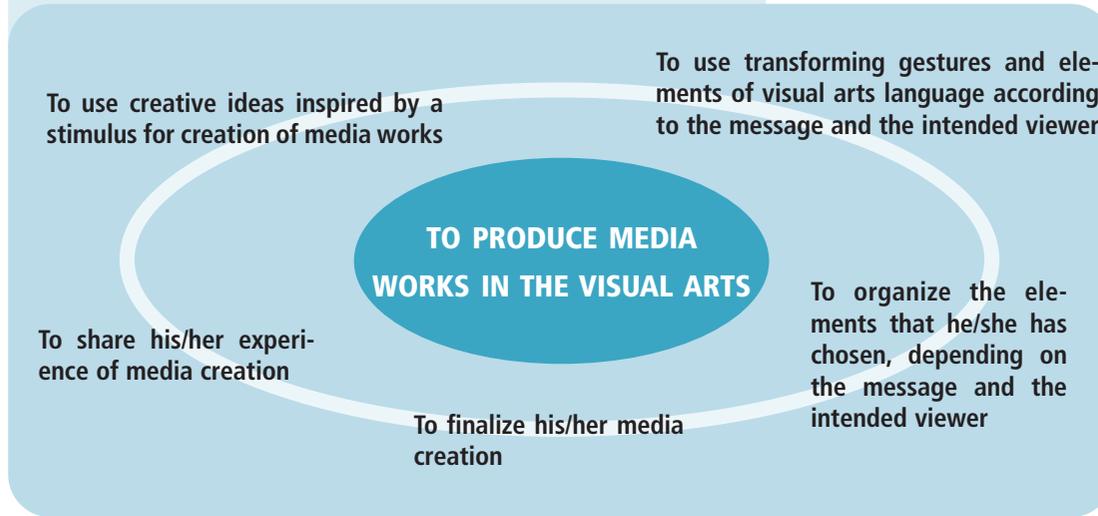
DEVELOPMENTAL PROFILE

During Cycle One, the students become acquainted with the creative process, the transformation of materials, the appropriate use of visual arts language and spatial organization. They use divergent thinking by inventing ideas inspired by the stimuli for creation. These ideas relate to media communication and are intended for viewers among those close to them. The students learn to reflect on their creative experience and talk about aspects that are meaningful to them.

During Cycle Two, the students learn to work with each step of the creative process. They experiment in a variety of ways as they learn to transform materials that are increasingly difficult to use. They diversify their use of visual arts language and use coherent forms of spatial organization, while enriching their own creative ideas by sharing with others. These ideas are inspired by stimuli for creation related to media communication, convey various messages and are intended for a wide circle of viewers. The students learn to describe their creative experience and to identify what they have learned from it.

During Cycle Three, the students learn to make more conscious use of each step of the creative process. They experiment in a variety of ways as they develop increasing control in transforming materials, taking into account the messages to be conveyed and the immediate cultural environment of intended viewers. They diversify their use of visual arts language and apply complex, varied forms of spatial organization. In so doing, they adapt in a personal way creative ideas selected during the development of the stimulus for creation. They are able to identify not only what they have learned from their creative experience, but also how they learned it.

Key Features of the Competency



ESSENTIAL KNOWLEDGES

The categories of essential knowledges to be considered in the development of this competency are: stimuli for creation, actions and strategies associated with the creative process, affective aspects, transforming gestures, tools and visual arts language.

End-of-Cycle Outcomes

CYCLE ONE

By the end of Cycle One, the students participate in the steps of the creative process. Their productions are often influenced by emotional interests. Related to the stimulus for creation, the work conveys a personal view of reality and is addressed to one or more intended viewers. It grows out of spontaneous gestures, an appropriate use of visual arts language and a simple organization of its elements. The students are able to talk about aspects of creating a media work that are meaningful to them.

CYCLE TWO

By the end of Cycle Two, the students take into account the steps of the creative process. Their productions are often influenced by emotional and social interests. Related to the stimulus for creation, the work conveys a personal perception of reality, contains a message and is intended for one or more viewers. It grows out of spontaneous and precise gestures, an appropriate use of visual arts language and a coherent organization of its elements. The students describe their visual arts experience and identify what they have learned from it.

Evaluation Criteria

- Relationship between the production, the stimulus for creation of media work and one or more intended viewers **1**
- Elements clarifying the message in relation to the intended viewers **2**
- Elements clarifying the message and containing cultural references in relation to the intended viewers **3**
- Pertinent use of spontaneous transforming gestures **1**
- Pertinent use of spontaneous, precise transforming gestures **2**
- Pertinent use of spontaneous, precise and controlled transforming gestures **3**
- Pertinent use of visual arts language **1 2**
- Pertinent and varied use of the elements of visual arts language **3**
- Simple organization of elements **1**
- Coherent organization of elements **2**
- Complex organization of elements **3**
- Comments containing elements related to his/her visual arts experience **1**
- Pertinent elements in the description of his/her visual arts experience **2 3**

CYCLE THREE

By the end of Cycle Three, the students make conscious use of all steps of the creative process. Their productions are influenced by social, emotional and cognitive interests. The work is individual, conveys a personal perception of reality and contains elements clarifying the message, depending on the intended viewers and their immediate cultural environment. It grows out of controlled gestures, an appropriate, varied use of visual arts language and a complex organization of its elements. The students describe what they have learned and the methods they have used.

COMPETENCY 3 • TO APPRECIATE WORKS OF ART, TRADITIONAL ARTISTIC OBJECTS, MEDIA IMAGES, PERSONAL PRODUCTIONS AND THOSE OF CLASSMATES

Focus of the Competency

MEANING OF THE COMPETENCY

The students' appreciation of works of art, traditional artistic objects, media images or creations in the visual arts involves being attentive to their emotional or aesthetic reactions to the work, these objects, images and creations and making a critical and aesthetic judgment based on their personal reactions and predetermined criteria. Contact with various artistic creations — be it their own productions, those of classmates or works by women and men of the past and present, from here or elsewhere — enables the students to develop their artistic awareness, refine their sensibility to the technical and aesthetic qualities of works of arts. During the process of appreciation, the students are encouraged to show respect for each other and for the productions and works. They gradually learn how to associate these works with their sociocultural context and to draw on their own experience and knowledge to appreciate them while developing personal appreciation criteria that will help them make more enlightened choices. In sharing their appreciation experience, they report on what they have learned about themselves and about the works.

CONNECTIONS TO CROSS-CURRICULAR COMPETENCIES

During the development of this competency, the students are encouraged to become aware of a number of processes associated with the key feature of the cross-

curricular competencies and to make connections with learnings in other subjects. Competency 3 thus enables them to use information, exercise their critical judgment, acquire effective work methods, use information and communications technologies, develop their personal identity, and communicate appropriately.

CONTEXT FOR LEARNING

The students take part in short activities in which they observe and examine visual arts productions from the past and present, from here and elsewhere, including their own creations and those of their classmates. They refer to an age-appropriate cultural experience, to the content of visual arts works, productions they have observed and to visual, audio or electronic documentary sources. They take into account predetermined observation criteria related to the development of the stimulus for creation, the transformation of materials, studied elements of visual arts language, as well as emotions and impressions they have felt. They communicate their appreciation orally or in writing.

DEVELOPMENTAL PROFILE

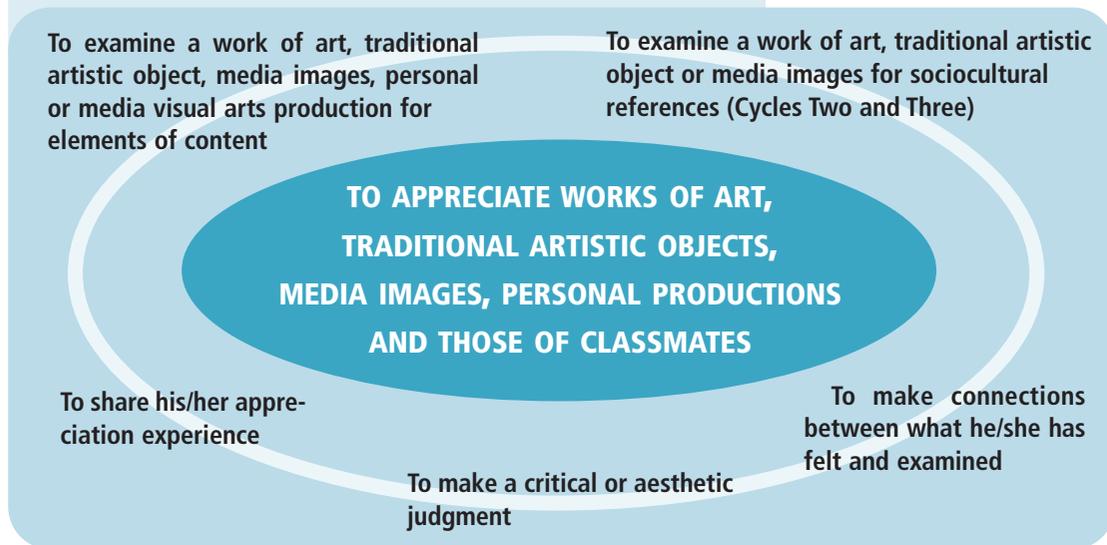
During Cycle One, the students become acquainted with a process of appreciation that draws on their critical and aesthetic faculties. They take part in short activities in

which they observe and examine visual arts productions, identify familiar elements and discover what moves them, while learning to use criteria to form an opinion. They are encouraged to reflect on their appreciation experience and to talk about aspects that are meaningful to them.

During Cycle Two, the students discover a variety of works and learn that these works contain sociocultural references indicative of the periods in which they were created. These discoveries enrich their observations and enable them to broaden their appreciation and open their minds to cultural diversity. They are encouraged to describe their appreciation experience and identify what they have learned from it.

During Cycle Three, the students discover various visual arts works and certain sociocultural references indicative of different artistic periods. During the activities in which they observe and examine visual arts productions, they identify thematic, material and visual language elements, compare these as they occur in different visual arts productions and associate them with sociocultural references. These discoveries and observations enable them to open their minds further to cultural diversity and to better understand themselves, while exercising their critical and aesthetic faculties. They can identify not only what they have learned in their appreciation experience, but also how they learned it.

Key Features of the Competency



ESSENTIAL KNOWLEDGES

The categories of essential knowledges to be considered in the development of this competency are: affective aspects, visual arts repertoire for appreciation and subject-specific vocabulary. The other categories vary depending on the production or work being appreciated.

End-of-Cycle Outcomes

CYCLE ONE

By the end of Cycle One, the students' appreciation is often influenced by emotional interests. Using the subject-specific vocabulary, they identify elements of content in the production, work of art, traditional artistic object or media image. Their comments reflect their opinions about what they noticed and felt. They are able to talk about aspects of their appreciation experience that are meaningful to them.

CYCLE TWO

By the end of Cycle Two, the students' appreciation is often influenced by emotional and social interests. Making appropriate use of the subject-specific vocabulary, they describe the content of the production or work of art, traditional artistic object or media image. Their comments contain visual arts, personal and sometimes sociocultural considerations, which are related to the appreciation criteria and which support the opinions they have formed. They describe their appreciation experience and identify what they have learned.

Evaluation Criteria

- Identification of connections between one or more excerpts and sociocultural references 2 3
- Identification of connections between the work or production and what he/she felt 1 2 3
- Evidence of an opinion in his/her appreciation 1
- Justification of his/her opinion 2 3
- Use of subject-specific vocabulary 1
- Appropriate use of the subject-specific vocabulary 2 3
- Comments containing elements related to his/her appreciation experience 1
- Pertinent elements in descriptions of his/her appreciation experience 2 3

CYCLE THREE

By the end of Cycle Three, the students' appreciation is often influenced by cognitive, emotional and social interests. Making appropriate use of the subject-specific vocabulary, they describe the content of the production, work of art, traditional artistic object or media image. Their comments contain visual arts, personal and sociocultural considerations, which are related to the appreciation criteria and which motivate their opinions. They describe what they have learned and the methods they used.

Essential Knowledges

In addition to the essential knowledges listed below, the essential knowledges common to all four arts subjects presented in the section on arts education must be taken into account. By the end of the cycle, the students can independently use the knowledges listed below in complete and complex tasks.

LEARNINGS

TRANSFORMING GESTURES AND THEIR EXTENSION, THE TOOLS

Transforming gestures will be explored through use of the following techniques: drawing, painting, collage, engraving, printing, modelling, shaping and assembling

• Gestures

- Freehand drawing (felt pen, chalk, pastel, charcoal) 1 2 3
- Applying coloured pigments: flat brushstrokes (gouache) 1
- Applying coloured pigments: flat brushstrokes and varied brushstrokes (gouache) 2
- Applying coloured pigments: flat brushstrokes, additional varied brushstrokes (gouache and ink) 3
- Tearing, notching, cutting, spreading glue on a surface (paper and cardboard) 1 2 3
- Snipping (paper and cardboard) 3
- Intaglio printing (engraving paste or oil pastel, ink) 2
- Intaglio printing (on aluminum) 2 3
- Intaglio printing (on polystyrene) 3
- Printing (monotype with gouache) 1
- Printing (various objects with gouache, rubbings with crayon) 2

- Printing (various objects with gouache, monotype with gouache and textured surfaces) 1 2 3
- Joining, pinching a malleable material (modelling clay) 1 2 3
- Joining, pinching a malleable material (modelling clay, papier-mâché) 2 3
- Folding, notching, curling (paper and cardboard) 1 2 3
- Putting together volumes (paper, cardboard and objects) 1 2
- Assembling and balancing volumes (paper, cardboard and objects) 3
- Some gestures will also be performed virtually with the aid of a computer 1 2 3

• Tools

- Brush 1 2 3
- Paintbrush 3
- Sponge 2 3
- Scissors 1 2 3
- Mouse and electronic pen 1 2 3

LANGUAGE OF VISUAL ARTS

• Shape

- Rounded shapes, angular shapes 1 2 3

• Line

- Curved, straight 3
- Horizontal, vertical 2 3
- Oblique, broken, circular 3

LANGUAGE OF VISUAL ARTS (cont.)

| | | | |
|---|---|---|---|
| – Thick, thin | 1 | 2 | 3 |
| – Short, long | | 2 | 3 |
| <hr/> | | | |
| • Colours of pigments | | | |
| – Primary: primary yellow, magenta and cyan | 1 | 2 | 3 |
| – Secondary: orange, green and violet | | 2 | 3 |
| – Warm: yellow, orange and magenta | | | 3 |
| – Cool: cyan, green and violet | | | 3 |
| <hr/> | | | |
| • Value | | | |
| – Light and dark | 1 | 2 | 3 |
| <hr/> | | | |
| • Texture | | | |
| – Varied textures used by the student | 1 | 2 | 3 |
| <hr/> | | | |
| • Pattern | | | |
| – Varied patterns used by the student | 1 | 2 | 3 |
| <hr/> | | | |
| • Volume | | | |
| – Three-dimensional forms | 1 | 2 | 3 |
| <hr/> | | | |
| • Spatial organization | | | |
| – Enumeration, juxtaposition | 1 | 2 | 3 |
| – Superimposition | | 2 | 3 |
| – Repetition, alternance | 1 | 2 | 3 |
| – Symmetry and asymmetry | | 2 | 3 |
| <hr/> | | | |
| • Spatial representation | | | |
| – Perspective with overlapping | | 2 | 3 |
| – Perspective with vanishing point | | | 3 |

VISUAL ARTS APPRECIATION REPERTOIRE

Works of art, traditional artistic objects and media images may be drawn from the following artistic periods: Prehistory, Antiquity, Middle Ages, Renaissance, Baroque, Classical, Romantic and Contemporary (the modern and post-modern movements, including images from the mass media) will be used. These works, objects and images may come from different cultures, including those of the First Nations for Cycle Two and Cycle Three. The students can also refer to the content of exhibitions that they have visited or to works of an artist visiting the school.

-
- **Visual arts production** (in connection with subject-specific elements studied)
 - Students' productions 1 2 3
 - At least 20 works of art, traditional artistic objects and media images past and present, from here and elsewhere, for every cycle 1 2 3

VOCABULARY

| 1 | 2 | 3 |
|---------------------|------------|------------|
| Gestures | | |
| gluing | engraving | assembling |
| cutting out | modelling | shaping |
| drawing | | |
| painting | | |
| printing | | |
| tearing | | |
| Techniques | | |
| collage | engraving | assembling |
| drawing | printing | shaping |
| modelling | | |
| painting | | |
| Materials | | |
| crayon | charcoal | ink |
| felt pen | clay | |
| gouache | dry pastel | |
| modelling clay | | |
| oil pastel | | |
| paper and cardboard | | |
| Tools | | |
| brush | sponge | paintbrush |
| electronic pen | | |
| scissors | | |

| 1 | 2 | 3 |
|-----------------------------|---|---|
| Visual Arts Language | | |
| line | enumeration | asymmetry |
| pattern | primary colours: primary yellow, magenta and cyan | cool colour |
| primary colours | | |
| repetition | secondary colours: green, violet orange | line: curved, straight, oblique, broken |
| shape | shape: rounded, angular | superimposition |
| texture | line : horizontal, vertical, thick, thin, short, long | warm colour |
| volume | symmetry | |
| | value | |
| Other | | |
| | | media creation |
| | | visual arts creation |

Suggestions for Using Information and Communications Technologies

• Competencies 1 and 2

- Using computers for the creation of individual and media-related visual arts productions 1 2 3
- Using computers to save his/her individual and media-related visual arts productions 1 2 3
- Printing his/her individual and media-related visual arts productions 2 3

• Competency 3

- Using CD-ROMs and the Internet to gather information on artists and their works or to discover works of art, traditional artistic objects and media images 1
- Using CD-ROMs and the Internet to gather information on artists, their time and works or to discover works of art, traditional artistic objects and media images 2 3
- Using the Internet to transmit virtual versions of their visual arts productions to students in another school, province, or country 1 2 3
- Saving the results of his/her research onto a diskette 2 3
- Using the Internet to research and observe visual arts productions of students in another school, province or country 2 3
- Meeting artists who work with mixed media 1 2 3
- Sharing their appreciation, using word-processing software 2 3
- Providing information on visual arts productions to the school Web site 2 3

Affective aspects

- Accepting the nature and specifics of computer-assisted design 1 2 3
- Sharing computer tools with classmates 1 2 3
- Handling computer tools with care 1 2 3
- Demonstrating openness in using computer tools 2 3