



Visual Arts

COMPETENCY 1 Creates personal images

Focus of the Competency

Creation in visual arts involves giving material form to one's images using creative imagination and visual thinking. When this activity is applied to the creation of personal images, students are able to convey their perception of reality and to develop their creativity. In this respect, they become more aware of how they use the phases and movements of the creative dynamic, and thus discover their creative power. Rather than stopping at their first idea, they take the time to consider several possibilities, take notes and produce sketches. They pay particular attention to the impact of the transforming gesture⁴ on the construction of meaning. Through experimentation, they develop skills and discover ways of personalizing the subject material. They are also encouraged to discover and adopt the transforming gestures of electronic creation.

To create personal images, students transform materials using various techniques, including information and communications technologies. They may choose to use direct observation, their memory of people and things or their imagination to create an original image. As students develop their knowledge and skills, they succeed in organizing the material and language elements in space in an increasingly authentic, original and expressive way, by taking into account their needs and their creative intention. They are also able to step back to ensure that their creative intention is reflected in the image they are producing. Sharing their creative experience with others and reflecting on how they proceeded enable students to better integrate their learning in order to apply it to other creative endeavours or to situations of appreciation. The key features of the competency combine to form a

dynamic movement that manifests itself at various stages of the creative experience.

The learning and evaluation situations take inspiration from the broad areas of learning and are designed to mobilize all the resources of the competency. They use meaningful, rich and increasingly complex stimuli for creation that take into account students' graphic and artistic development and may give rise to multiple solutions. Students work alone most of time. They transform real or virtual art materials using a two- or three-dimensional space, working from memory, observation or imagination. They have access to quality artistic materials and tools, including those used in electronic creation. They can also consult a diverse range of documentation to enrich their images. The creation situations sometimes encourage students to take advantage of the resources available in their environment, such as artistic venues, artists and artisans, and arts-related events. They frequently reflect on their experience, using the notes they recorded in the course of the creative dynamic. This helps them identify what they have learned and the strategies they used.

4. The transforming gesture, which is in essence a conscious action, is the opposite of the mechanical or dictated gesture and is characterized by its special qualities. Thus, the spontaneous gesture conveys the dynamism of the creative action and gives the image part of its expressiveness, whereas the specific gesture considers, uses and enhances the properties and potentiality of the materials. On the other hand, the controlled gesture implies mastering the technical aspects that contribute to the quality of the material transformation.

Key Features of Competency 1

Uses ideas to create a visual arts work

Is open to a stimulus for creation • Is receptive to ideas, images, emotions, sensations and impressions evoked by the stimulus

- Keeps a record of his/her ideas
- Explores various ways of conveying creative ideas through images
- Chooses ideas and anticipates his/her creative project



Shares his/her experience of visual arts creation

Analyzes his/her creative intention and progress • Identifies the important elements of his/her experience and its characteristics

- Identifies what he/she has learned and the methods used

Uses transforming gestures and elements of visual arts language

Experiments with ways of making his/her idea concrete • Makes use of his/her memory of transforming gestures and knowledge of visual arts language

- Chooses the most meaningful gestures and elements in relation to his/her creative intention
- Perfects methods for using these gestures and elements

Organizes his/her visual arts production

Integrates the result of his/her experiments

- Shapes the material and language elements and organizes them in space
- Examines his/her choices of material and language, as related to his/her creative intention
- Makes adjustments based on artistic choices
- Refines certain elements, if necessary

Evaluation Criteria

- Coherent relationship between the stimulus for creation, the development of ideas, the development process and the result of his/her creation
- Effective use of transforming gestures
- Appropriate use of the properties of materials
- Personal use of visual arts language
- Coherent organization of the image's components
- Authentic production that integrates original and expressive elements
- Integration of periods of reflection and review into the creative experience

End-of-Cycle Outcomes

By the end of Secondary Cycle One, the students make conscious and autonomous use of the creative dynamic most of the time. Their productions reflect an attention to authenticity and a search for originality and expressiveness. They also reflect the development of students' social, cultural, affective and cognitive fields of interests. During the creative process, students explore ideas with their classmates and the teacher, consult documentary sources, produce sketches and define a creative intention. Furthermore, using two-dimensional, three-dimensional, traditional and digital techniques, students experiment with the materials they choose with the teacher for their creation, control their transforming gestures, make use of the properties of materials and tools, and explore the elements of visual arts language in a personal way. The production grows out of a coherent organization of its components. Students describe and comment on their creative experience and identify what they have learned from it as well as the strategies and methods they used. They anticipate the transfer of learning to similar contexts or other subject-specific contexts.

COMPETENCY 2 Creates media images

Focus of the Competency

The media image involves communication and implies the presence of a transmitter who sends a visual message intended to inform, persuade or entertain a targeted receiver. It can take various forms—printed, televisual or other productions—and use different techniques as well as traditional or virtual materials. The quality of the media image depends on the effectiveness of the message, which must be unambiguous and immediately understood by the recipient. In a professional setting, an in-depth knowledge of visual codes and the characteristics of the potential recipients allows media designers to effectively reach the target audience. For students, creating visual messages addressed to different types of recipients is an opportunity to gain awareness of the influence that media images have on their personal lives, to understand the values they aim at promoting and to learn visual codes and the characteristics of potential recipients that they can reuse in new creations.

In order to create media images, students engage in a creative dynamic that is comparable to the one for creating personal works. The difference lies in the communication function of the image, which shapes the representation, expression and symbolization according to the information to be transmitted to the intended recipients. Students begin their media creation experience by researching the culture of the intended recipients. They then identify visual codes that are likely to reach the recipients, note several ideas, sketch various hypotheses and define their creative intention. The choice and treatment of the materials—whether traditional or electronic—the nature of the transforming gestures, the use of visual arts language and the organization of the work's components

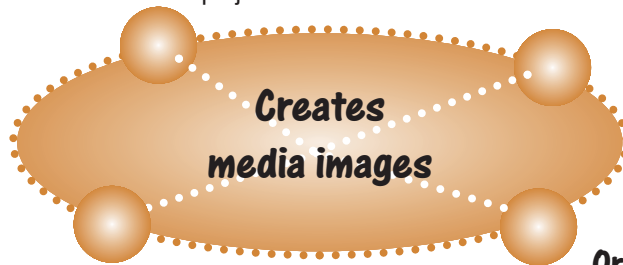
are based on the message to be conveyed visually to a target audience. Students must also plan to step back at times in order to ensure that their media intention is reflected in the image they have created and to validate the image's effectiveness with the target audience. By sharing their experience of media production and reflecting on how they proceeded, students integrate their learning and can apply it to other situations of creation and appreciation. The key features of the competency combine to form a dynamic movement that manifests itself at various stages of the creative experience.

The learning and evaluation situations take inspiration from the broad areas of learning and are designed to mobilize all the resources of the competency. They use meaningful, rich and increasingly complex stimuli for creation that take into account students' graphic and artistic development and may give rise to multiple solutions. Students work alone most of time. They transform art materials or digital media using a two- or three-dimensional space, working from memory, observation or imagination. They have access to quality artistic materials and tools, including those used in electronic creation. They are also able to make use of certain visual codes in order to enhance the effectiveness of their message, and consult diversified documentation to enrich their images. The creation situations sometimes encourage students to use the resources available in their environment, such as media venues, creators and media-related events. They frequently reflect on their experience, using the notes they recorded in the course of the creative dynamic. This helps them identify what they have learned and the strategies they used.

Key Features of Competency 2

Uses ideas to create a media production

Is open to a stimulus for creation • Is receptive to ideas, images, emotions, sensations and impressions evoked by the stimulus • Takes into account the characteristics of the target audience • Keeps a record of his/her ideas • Explores various ways of conveying ideas through images and adapting them to the target audience • Chooses ideas and plans a media creation project



Shares his/her experience of media creation

Analyzes his/her creative intention and progress • Identifies the important elements of his/her experience and its characteristics • Identifies what he/she has learned and the methods used

Uses transforming gestures and elements of visual arts language according to the target audience

Experiments with methods of materializing his/her ideas • Makes use of his/her memory of transforming gestures and knowledge of visual arts language • Chooses the most meaningful gestures and elements in relation to his/her creative intention • Perfects methods of using these gestures and elements to adapt them to the target audience

Organizes his/her media production

Integrates the result of his/her experiments • Shapes the material and language elements and organizes them, based on the message to be conveyed • Validates the media impact of the visual message on a control group • Reviews his/her choices of material and language • Makes adjustments • Refines certain elements, if necessary

Evaluation Criteria

- Coherent relationship between the stimulus for creation, the development of ideas, the shaping and the result of his/her creation
- Effective use of transforming gestures
- Appropriate use of the properties of materials
- Use of visual arts language that integrates visual codes
- Effective organization of components in the development of the visual message
- Authentic production that integrates original and expressive elements
- Integration of periods of reflection and review into the creative experience

End-of-Cycle Outcomes

By the end of Secondary Cycle One, the students make conscious and autonomous use of the creative dynamic most of the time. Their productions reflect an attention to authenticity and a search for originality and expressiveness. They contain the information to be communicated and are addressed to a target audience. During the creative process, students explore ideas with their classmates and the teacher, familiarize themselves with the cultural references of the intended viewers, consult documentary sources and produce sketches. Using traditional and digital techniques, students experiment with transforming a variety of materials, control some of their transforming gestures, make use of the properties of materials and tools, and make use of the elements of visual arts language in a personal way. Based on the culture of the intended viewers and the demands of the information to be communicated, their productions grow out of a coherent organization of their components and integrate visual codes specific to communication through images. Students describe and comment on their media-creation experience and identify what they have learned from it as well as the strategies and methods they used. They anticipate the transfer of learning to similar contexts or other subject-specific contexts.

COMPETENCY 3 Appreciates works of art and cultural objects from the world's artistic heritage, personal images and media images

Focus of the Competency

To appreciate a visual arts production—a work of art or a cultural object from the world's artistic heritage,⁵ a personal image or a media image—students must become accustomed to exercising their critical and aesthetic response. The experience of looking at art and media images and exploring their various meanings enables the formation and expression of a personal judgment. This exercise allows students to deepen their self-knowledge, to construct their identity and to open up to other cultures. Contact with various artistic creations—be it their own productions, those of their peers or works from other periods or cultures—enables students to develop their artistic awareness and refine their sensibility to the expressive, symbolic, technical and aesthetic qualities of a visual arts production. This contact also enables them to cultivate an interest in viewing works of art and visiting cultural sites, and to develop personal appreciation criteria that will guide their choices so as to help them become sensitive and informed viewers.

When students approach a work, an image or a cultural object from the world's artistic heritage to analyze it, they are asked to immerse themselves in it and focus on their emotional and aesthetic reactions. They identify the components of the work and its structure, taking into account the historical context. They also identify expressive and symbolic elements that they find meaningful and relate these to the feelings elicited in them by the work. They must also take into account the criteria determined beforehand, and use these criteria to support their point of view. During the entire appreciation process, students are encouraged to show respect for the work, for their

classmates and for their way of looking at the work. By comparing their perceptions with those of others, students develop their understanding and refine their judgment. They frequently reflect on their experience, using the notes they recorded in the course of their process. Students can thus explain what they have learned about themselves, the works and the artists, and describe the methods they used to learn it.

To appreciate visual arts productions, students take part in activities involving the observation and interpretation of images and objects from different periods, civilizations and cultures and that belong to varied aesthetic genres and movements. They can also observe their own works and those of their classmates. This observation is most often done in the classroom, but students must also have the opportunity to visit exhibition sites and to meet with artists in order to have contact with the concrete dimension of works and become familiar with the creative process of artists. In the case of media images, students are encouraged to analyze various types of printed, televisual and other productions. In all cases, students refer to an age-appropriate cultural experience, to the content of works and productions they have observed and to visual, audio or electronic documentary sources. They use appreciation criteria that have been determined by the students and the teacher. These criteria may relate to the treatment of the subject or the stimulus for creation, the transformation of materials, elements of the visual arts language, emotions or impressions they have felt, as well as aspects of the historical context. In the case of media productions, the impact of the message and the means

used to convey it are also considered. Students express their appreciation orally or in writing, and thus demonstrate their ability to acquire pertinent information and their willingness to give their appreciation a personal flavour. Sharing their appreciation experience and reflecting on their strategies also enable students to become aware of their methods of learning, integrate their learning and apply it to other situations of creation or appreciation.

5. The artistic heritage, which is the visual heritage and memory of humanity, includes works of art and cultural objects that reflect the work of artists and artisans over the centuries. Although cultural objects were often originally utilitarian, they are interesting because of their aesthetic qualities, their historical significance and the information they convey about the societies in which they originate.

Key Features of Competency 3

Analyzes a work or production

Immerses himself/herself in the work or production and identifies its material and language elements • Identifies significant elements, based on a variety of criteria • Identifies historical aspects, if applicable, using available information • Makes connections between these elements



Appreciates works of art and cultural objects from the world's artistic heritage, personal images and media images

Shares his/her appreciation experience

Identifies the important elements of his/her experience and its characteristics • Identifies what he/she has learned and the methods used

Interprets the meaning of the work or production

Identifies expressive and symbolic elements and establishes a relationship with what he/she felt • Makes connections between these elements

Makes a critical and aesthetic judgment

Reviews his/her prior interpretation of the work in relation to the historical context • Builds his/her arguments taking criteria into account and communicates his/her point of view

Evaluation Criteria

- Coherent relationship between components of the image, what he/she has felt and his/her appreciation of the work
- Relevance of the historical aspects identified in the production
- Consideration of the appreciation criteria retained
- Personal elements in his/her interpretation
- Effective use of subject-specific vocabulary to communicate his/her appreciation
- Appropriate use of spoken and written language to communicate his/her appreciation

End-of-Cycle Outcomes

By the end of Secondary Cycle One, students identify the components of an artistic production as well as the symbolic and expressive elements that move them. They make connections between these elements, historical aspects and what they have felt. Students develop their interpretation of the work, with the goal of communicating it. Their communication reflects their personal interpretation of the work or production, based on previously defined criteria, additional information found and discussions with their classmates and the teacher. Their appreciation incorporates aspects of the expressive and symbolic qualities of the work, and takes into account the context in which it was produced. Using appropriate subject-specific vocabulary, students describe and comment on their appreciation experience and highlight what they have learned from it as well as the strategies and methods they used. They show an interest in the comments of other students and in the diversity of ethical, aesthetic and critical opinions expressed.