



Catholic District School Board of Eastern Ontario St. Thomas Aquinas Catholic High School



Course Name:	Drawing – Grade 11, University/College Preparation
Course Code:	AWL 3M
Prerequisites:	Visual Arts, Grade 9 or 10, Open
Hours of Instruction:	110 hours
Secondary School Policy:	<i>The Ontario Curriculum Grades 11 and 12, the Arts, 2010.</i>
Credit Value:	1 credit
Text:	Ackerman, Gerald M. <i>Charles Bargue: Drawing Course</i> . ACR Edition: Paris. 2009.
Course Enhancement Fee:	\$20.00 The voluntary <i>course enhancement fee</i> is dedicated to purchasing a variety of materials that would not regularly be provided in the regular school program. This fee allows students a wider array of experiences in the program and may assist in developing a quality art portfolio. Make cheques payable to St. Thomas Aquinas CHS – please do not send cash.
Course Teacher:	Mr. L. Letendre
Required Materials:	<ul style="list-style-type: none">• sketchbook• sketching pencils (2H, HB, 2B)• Pink Pearl eraser, kneaded eraser, ruler, artist’s tape, knitting needle• portfolio case (recommended)• painting brushes (soft brush for blending)

Please note that this is a document in progress. The content may be modified, changed and edited on an ongoing basis.

COURSE DESCRIPTION

This course focuses on traditional atelier training and parallels the apprenticeship-like course of study established by the grand masters of the Renaissance. Students will learn several important principles of drawing through the application of a rigorous and demanding yet success driven system.

The course is designed as a systematic progression, which breaks down the altogether complex and sometimes intimidating challenge of learning to draw from life, into practical stages. Each stage requires that the student acquire and demonstrate specific skills before advancing to the next and more challenging stage. Students therefore progress through the curriculum in a logical and step-by-step fashion by studying casts of Renaissance and Classical sculpture under ideal lighting conditions, students learn to make accurate drawings and render them volumetrically to achieve a strong 3-dimensional effect. These principles of drawing can be applied to any subject drawn from observation. Students will receive personalized critiques and instruction during each training session that relates to their needs.

CATHOLIC SCHOOL GRADUATE EXPECTATIONS

The focus of this course is to engage student's lives with issues and themes of moral, social and spiritual importance. We are asking them to: "Bring Life to Faith, Bring the Faith to Life" (Groom, Thomas) by encouraging their critical reflective skills in reasoning, remembering, and imagining. It is hoped that students will encourage others to, "share the Christian story and vision for God's reign" (Groome), with a future focus on sharpening social consciousness within their personal lives. Through the development and application of spiritual thoughts, students as contemporary image-makers will be encouraged to lead lives based on the potential to "live faith that does justice."

COURSE NOTES

- Students will have access to a wide variety of visual, historical, and technical resources to expand their knowledge of the curriculum.
- Health and safety in the classroom must be a priority when dealing with materials, equipment and routines. Students should always inform themselves and follow required procedures when using materials that may pose potential health and safety concerns as well as strict adherence to other information regarding safe storage, handling, and disposal of toxic substances.
- Students should always be conscious of environmental concerns related to the production of fine art, works in applied design, and works in craft and be aware of any potential hazards and how to be responsible when dealing with such materials.
- Portfolio development is an important student assessment tool for visual arts. Students should document their studio development in both technique and expression using portfolios. The presentation portfolio, which showcases the student's best work should be part of an ongoing process of organization, layout decisions, documentation, and revision throughout all units.
- Students should keep a sketchbook/resource journal to document and evaluate their creative process and studio development in both technique and expression.

COURSE EXPECTATIONS

Overall Expectations

Creating and Presenting

By the end of this course, students will:

- A1. *The Creative Process*: apply the creative process to create a variety of art works, individually and/or collaboratively;
- A2. *The Elements and Principles of Design*: apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;
- A3. *Production and Presentation*: produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

Reflecting, Responding, and Analysing

By the end of this course, student will:

- B1. *The Critical Analysis Process*: demonstrate and understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;
- B2. *Art, Society, and Values*: demonstrate an understanding of how art works reflect the society in which they were created, and of how they can affect both social and personal values;
- B3. *Connections Beyond the Classroom*: describe opportunities and requirements for continued engagement in visual arts.

Foundations

By the end of this course, students will:

- C1. *Terminology*: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;
- C2. *Conventions and Techniques*: demonstrate an understanding of conventions and techniques used in the creation of visual art works;
- C3. *Responsible Practices*: demonstrate an understanding of responsible practices related to visual arts.

STUDENT RESPONSIBILITY

Each student is expected to ...

- arrive to class on time and be prepared with all required materials
- pay attention and stay on task
- complete all assignments and respect deadlines
- respect teacher and colleagues
- follow directions
- respect school and classroom policy (e.g., uniforms, behavior requirements)

TEACHING/LEARNING STRATEGIES

- brainstorming;
- conference;
- interviewing;
- independent research (e.g., students explore and research a specific topic related to art history, art processes, and careers);
- application (creation of an artwork to demonstrate a specific function, portray a design concept, or communicate personal expression);
- presentation, ongoing oral, visual, and written presentation;
- viewing artwork, present art visuals to focus discussion regarding subject matter, content, use of the elements and principles of design, cultural influences, and styles;
- group display of art timelines;
- critiques, critical analysis of student, peer, historical, and contemporary artwork;
- exploration, experimentation with a variety of materials and techniques;
- drawing journal/information file, collection of visual and written information for art-making, research and experimentation;
- display, refinement and preparation of work for formal public display;

- portfolio, a collection of student works reflecting skills, knowledge, and understanding accumulated throughout the year/semester.

ASSESSMENT AND EVALUATION

The assessment plan may include the following:

Personal Communication

- drawing journal/portfolio;
- cyclic drawing program anecdotes;
- self/peer assessment;
- student-teacher conferences;
- ongoing verbal feedback;
- critique (record reflections on experiences, plans for improvements, recommendations for changes).

Teacher Observation

- formal/informal.

Performance Assessment

- research project;
- assigned artwork;
- portfolio entries;
- drawing journal;
- presentation.

Assessment Tools may include:

- checklists;
- marking schemes;
- rubrics;
- anecdotal comments with suggestions for improvements.

Final Evaluations

- paper and pencil tests, quizzes;
- portfolio presentations;
- student art show;
- formal presentations;
- conferencing.

ASSIGNMENTS / TESTS

Students will be given advance notice of major tests, however minor quizzes may be given at any time. Students are expected to keep up to date on work. Should students fail to hand in assignments promptly on due dates without a valid excuse (parent or medical note), the mark for that assignment may be zero. Should students be absent for a test, an alternate date to reschedule the test will be given if absence is excused (parent or medical only.)

EVALUATION OF STUDENT ACHIEVEMENT

Each student will be given a variety of opportunities to demonstrate the extent to which she/he has met the expectations of this course. The final grade will be a percentage, which represents the student's overall achievement of curriculum expectations based on his/her most consistent level of achievement.

70%	Summative assessments throughout the semester
30%	Final assessment including examination

Each student must complete all final assessments in order to receive the credit. One of the goals of any course is the development of work and study skills needed in the workforce and life. These skills will be monitored throughout the semester and will be recorded on the report card as follows:

E=Excellent, G=Good, S=Satisfactory, N=Needs Improvement

These apply to the following categories:

Independent Work, Responsibility, Organization, Collaboration, Initiative, Self-Regulation

ATTENDANCE

Regular attendance is an integral part of learning and evaluation. Students are responsible for all of the material studied during this course. In addition, attendance is part of the evaluation process. When assignments are collected or checked on a day when a student is absent, the due date and mark for that work will be at the discretion of the teacher. The student is required to accompany the late assignment with a note from the parent/guardian explaining the absence. If the student is absent for scheduled group work, his/her mark that day may be zero.

NOTEBOOK POLICY

It is the student's responsibility to complete all homework and to correct them as we discuss them in class. These will form study notes. Notebooks should contain some kind of organizational structure including titles/headings, dates, and no additional graphics.

The Course Website

A website for this course has been created to assist you in your learning. You can access the website via the St. Thomas Aquinas CHS main webpage at www.sta-russell.com, then follow the "Class Webpages" link to the Arts Department drop-down menu. Links to general arts websites and specific web pages will be posted on the course web site. I strongly encourage your daughter / son to utilize the links posted on the website. The differentiated instructional approaches, interactive exercises and animations, helpful resources can be a powerful aid in clarifying difficult topics.

PLAGIARISM

Plagiarism is the taking of someone else's ideas and presenting them as your own. The rules against this activity are strict and will be treated severely. Anyone caught plagiarizing will receive a mark of zero on the plagiarized assignment.

ELECTRONIC DEVICES

The use of electronic recording devices during class, other than those sanctioned by the course instructor, is strictly prohibited. In particular, video recording devices. School policy dictates that all cell phones, pagers, Blackberry's are to be left in the student's locker. Therefore, no such devices are permitted in the classroom.

HEALTH AND SAFETY

The Art/Photography Room is a fun and safe learning environment. However, horseplay and carelessness with art media and equipment must be avoided. Certain tools/equipment and materials can be harmful if used improperly. Some of these include lighting equipment, paper cutters, scissors, etc. Most of the materials used in the art/photography room are non-toxic. It is however, impossible to make all our art supplies non-toxic. Food and drinks are not to be consumed or brought into the Visual Arts and/or Photography Classrooms. Paper cutters identified for teacher use only will not be used by any student. Students not complying with the classroom or school safety procedures may be subject to disciplinary consequences.

UNIT TITLES

Unit 1	Art in Your World
Unit 2	Introduction to Atelier Training
Unit 3	Cast Drawing
Unit 4	Master Drawing Copy – CPT

The order and content of the units may be changed at any time at teacher's discretion. Students will be given prior notice of changes within a reasonable time.

UNIT DESCRIPTIONS

Unit 1: *Art in Your World* (ongoing throughout the semester)

The visual arts are a universal language. Through the arts, people have portrayed their world and expressed their dreams, ideas, and feelings. Every work of art reflects the time and place in which it was created.

Students will explore the historical and cultural context of the atelier training method. We will look at the evolution of this unique apprenticeship practice and its impact on the development of western art. Students will investigate the various career opportunities in the arts and develop the initial documents required to pursue a career in art and/or design.

Unit 2: *Introduction to Atelier Training*

In this unit, students will be introduced to apprenticeship training and the foundational principles of the atelier skill development method. Students will utilize the Bargue drawings consisting of a series of lithograph plates made by Charles Bargue from casts for the purpose of teaching drawing techniques and developing the student's perceptual skills. The system is the foundation of your training in any atelier environment and will help you begin to learn and understand the concepts of values, edges, form, line, and measuring, both sight-size method and comparative measuring.

Unit 3: Cast Drawing

The cast drawing portion of your training is where the student begins their transition into working from reality and eventually onto painting. While cast drawing may seem daunting at first, as long as the student applied themselves to the concepts in the Bargue drawing stage, the transition will be seamless and exciting.

Unit 4: Master Drawing Copy – CPT

This is the summative evaluation unit for the course and is worth thirty percent of the final mark. It is the culmination of the knowledge, skills, and experiences acquired during the course. Students will address specific aspects of the previous units in the creation of this artwork. The final product should reflect your ability to apply learnt concepts and techniques to your most elevated capacity.

Resources

Print

1. Arisitdes, Juliette. *Lessons in Classical Drawing: Essential Techniques from Inside the Atelier*. Watson-Guptill: New York. 2011. ISBN 978-0823006595.
2. Aristides, Juliette. *Classical Drawing Atelier: A Complete Course in Traditional Studio Practice*. Watson-Guptill: New York. ISBN 978-0823006571.
3. Bridgman, George. *Bridgman's Complete Guide to Drawing from Life*. Sterling Publishing: New York. 2009. ISBN 978-1402766787.
4. Chilvers, I and Osborne, H. (eds.). *The Oxford Dictionary of Art*. New Edition. New York: Oxford University Press, 1997. ISBN 0-1986-0084-4
5. Garlick, Dr. Kenneth (ed.) *The Book of Art A Pictorial Encyclopaedia of Painting, Drawing, and Sculpture*. Revised ed, Vol. 6: *British and North American Art to 1900*. Vol. 10: *How to Look At Art*. Italy: Grolier, 1997. ISBN 0-7172-7356-3
6. Hale, Robert Beverly. *Drawing Lessons from the Great Masters*. Watson-Guptill: New York. 1989. ISBN 978-0823014019.
7. Hillberry, J.D. *Drawing Realistic Textures in Pencil*. North Light Books: Fort Collins, Colorado, USA. 1999. ISBN 978-0891348689.
8. Janson, Anthony. *History of Art*. Prentice Hall, 1995. ISBN 0810934213
9. Mayer, R. and S. Sheehan. *The Artist's Handbook of Materials and Techniques*. Toronto: Penguin Books, 1991. ISBN 0670837016
10. Mittler, Gene A. *Art in Focus*. New York: Macmillan/McGraw-Hill, 1994. ISBN 0-02-662312-9
11. Murray, Joan. *Canadian Art in the Twentieth Century*. Toronto: Dundurn Press, 1999. ISBN 1-55002-332-2
12. Ochoa, George, and Melinda Corey. *The Wilson Chronology of the Arts*. New York: The H.W. Wilson Company, 1998. ISBN 0-8242-0934-6
13. Reichold, Klaus and Bernhard Graf. *Paintings that Changed the World, From Lascaux to Picasso*. New York: Prestel, 1998. ISBN 3-7913-1983-3
14. Rosenblum, R. and H.W. Janson. *19th Century Art*. N.Y.: Harry N. Abrams, Inc., 1984. ISBN 0-13-622621-3
15. Rossol, M. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 1994.
16. Roukes, Nicholas. *Humour in Art – A Celebration of Visual Wit*. Worcester, Mass: Davis Publications Inc., 1997. ISBN 0-87192-304-1.
17. Rousar, Darren R. *Cast Drawing Using the Sight-Size Approach*. Velatura Press: Minneapolis, Minnesota, USA. 2007. ISBN 978-0980045406.
18. Silver, Larry. *Art in History*. New Jersey: Prentice-Hall Inc., 1993. ISBN 1-55859-605-4
19. Speed, Harold. *The Practice and Science of Drawing*. Dover Publications: New York. 1972. ISBN 978-0486228709.