

# Progression of Learning in Secondary School

## Visual Arts

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## Progression of Learning in Secondary School

The progression of learning in secondary school constitutes a complement to each school subject, providing further information on the knowledge that the students must acquire and be able to use in each year of secondary school. This tool is intended to assist teachers in planning both their teaching and the learning that their students are to acquire.

### The role of knowledge in learning

The knowledge that young people acquire enables them to better understand the world in which they live. From a very early age, within their families and through contact with the media and with friends, they accumulate and learn to use an increasingly greater body of knowledge. The role of the school should be to progressively broaden, deepen and structure this knowledge.

Knowledge and competencies must mutually reinforce each other. On the one hand, knowledge becomes consolidated when it is used and, on the other hand, the exercise of competencies entails the acquisition of new knowledge. Helping young people acquire knowledge raises the challenging question of how to make this knowledge useful and durable, and thus evokes the notion of competency. For example, we can never be really assured that a grammar rule has been assimilated until it is used appropriately in a variety of texts and contexts that go beyond the confines of a repetitive, targeted exercise.

### Intervention by the teacher

The role of the teacher in knowledge acquisition and competency development is essential, and he or she must intervene throughout the learning process. In effect, the *Education Act* confers on the teacher the right to “select methods of instruction corresponding to the requirements and objectives fixed for each group or for each student entrusted to his care.” It is therefore the teacher’s responsibility to adapt his or her instruction and to base it on a variety of strategies, whether this involves lecture-based teaching for the entire class, individualized instruction for a student or a small group of students, a series of exercises to be done, a team activity or a particular project to be carried out.

In order to meet the needs of students with learning difficulties, teachers should encourage their participation in the activities designed for the whole class, although support measures should also be provided, when necessary. These might involve more targeted teaching of certain key elements of knowledge, or they might take the form of other specialized interventions.

As for the evaluation of learning, it serves two essential functions. Firstly, it enables us to look at the students’ learning in order to guide and support them effectively. Secondly, it enables us to verify the extent to which the students have acquired the expected learning. Whatever its function, in accordance with the *Policy on the Evaluation of Learning*, evaluation should focus on the acquisition of knowledge and the students’ ability to use this knowledge effectively in contexts that draw upon their competencies.

### Structure

The progression of learning is presented in the form of tables that organize the elements of knowledge similarly to the way they are organized in the subject-specific programs. In mathematics, for example, learning is presented in fields: arithmetic, geometry, etc. For subjects that continue on from elementary school, the *Progression of Learning in Secondary School* has been harmonized with the *Progression of Learning in Elementary School*. Every element of learning indicated is associated with one or more years of secondary school during which it is formally taught.

A uniform legend is used for all subjects. The legend employs three symbols: an arrow, a star and a shaded box. What is expected of the student is described as follows:

→	Student constructs knowledge with teacher guidance.
★	Student applies knowledge by the end of the school year.
	Student reinvests knowledge.

An **arrow** indicates that teaching must be planned in a way that enables students to begin acquiring knowledge during the school year and continue or conclude this process in the following year, with ongoing systematic intervention from the teacher.

A **star** indicates that the teacher must plan for the majority of students to have acquired this knowledge by the end of the school year.

A **shaded box** indicates that the teacher must plan to ensure that this knowledge will be applied during the school year.

# Visual Arts

## Introduction

In order to create personal and media images and appreciate various types of images, students must acquire a certain amount of knowledge related to the language of visual arts, transforming gestures, materials and tools. Presented schematically in the compulsory and optional programs, this learning is addressed here in order to facilitate teachers' planning.

Divided into two sections, *Knowledge* and *Applications of Knowledge*, this document provides an overview of the learning that students are expected to acquire over the course of their arts education studies at the secondary level, both in the compulsory program and the optional programs. The first section covers the knowledge that students should have acquired by the end of each cycle, as well as by the end of Secondary IV, where the certification of studies applies. The second section illustrates, by means of observable actions, how this knowledge is mobilized in the exercise of the three competencies developed in this program. The action verbs used in the statements characterize the progression of learning for each key feature of the competencies, from one cycle to another, and from year to year within each cycle. Also included is a review of the learning acquired at the elementary level upon which the secondary learning is based.

Since competency development and acquisition of the knowledge underlying the competency are closely related, the particulars contained in this document should enable teachers to help students acquire the tools they need to develop the competencies of the Visual Arts program and to discover their artistic sensitivity and their creative potential, whether they are enrolled in the compulsory program or in one of the optional programs. In their planning, teachers should reserve time for the assimilation of certain elements of the learning content in order to offer students exploration activities as well as simple and varied tasks for improvement purposes, or more complex tasks involving the application of different kinds of knowledge in a particular context.

Throughout their visual arts studies, students learn to use different types of knowledge acquired in the classroom and through their cultural experiences in order to create their own personal images or images targeting a specific public and containing a visual message. They acquire the skills necessary to exercise critical judgment when appreciating various types of images and learn to use correct English and the appropriate terminology to formulate this appreciation.

In the optional Visual Arts programs, students enhance the knowledge acquired in the compulsory program. In the context of more complex learning and evaluation situations, they are encouraged to consider the symbolic treatment of elements of visual arts language and to develop their ability to make use these elements to use transforming gestures on traditional materials, especially in the optional program *Visual Arts and Multimedia*. They thus discover new avenues of creation and appreciation.

The secondary-level Arts Education programs were designed to ensure a continuous progression of learning in the same arts subject from the beginning to the end of secondary school. Students can thus pursue their artistic development in a single subject into the second cycle. However, it may happen that some students may change subjects in each year of Cycle Two. It is therefore important to establish conditions that will ensure as complete a training in visual arts.

# Visual Arts

## Knowledge

- Cycle Two: Compulsory program
- Cycle Two: *Visual Arts* optional program
- ▲ Cycle Two: *Visual Arts and Multimedia* optional program

<p>→ Student constructs knowledge with teacher guidance.</p> <p>★ Student applies knowledge by the end of the school year.</p> <p>Student reinvests knowledge.</p> <p><b>E:</b> The letter <b>E</b> indicates knowledge from the elementary-level Visual Arts program which is developed in greater depth or applied in Secondary Cycle One.</p>	Elementary	Secondary				
		Cycle One		Cycle Two		
		1	2	3	4	5
<b>A. Transforming gestures, materials and tools</b>						
<b>1. Transforming gestures</b>						
a. Identifies the following transforming gestures: gluing, tearing, cutting out, drawing, printing, modelling, painting and engraving	E					
b. Identifies some transforming gestures, including snipping, applying coloured pigments, assembling, notching, balancing, engraving, incising, shaping, photographing, pinching, digitizing, joining, freehand drawing, intaglio printing		→	★			
<span style="color: red;">●</span> c. Differentiates transforming gestures that are suited to various techniques (e.g. in freehand drawing, applying coloured pigments when painting)				→	★	
<span style="color: blue;">■</span> d. Compares the properties of some transforming gestures that are associated with various techniques, including sculpting				→	★	
<span style="color: blue;">■</span> e. Compares the impact of transforming gestures on the materials				→	★	
<span style="color: green;">▲</span> f. Compares the transforming gestures (e.g. video filmmaking, animating an image)				→	★	
<span style="color: green;">▲</span> g. Compares the quality of the transforming gestures used on the materials (e.g. fast and slow, fluid and intermittent)				→	★	
<b>2. Materials</b>						
a. Identifies the following materials: wax crayon , felt pen, gouache, paper and cardboard, oil pastel, modelling clay, clay, charcoal and dry pastel	E					
b. Identifies some materials (e.g. felt pen, gouache, oil pastel, India ink, coloured ink)		→	★			
<span style="color: red;">●</span> c. Differentiates between traditional materials (e.g. graphite pen, drawing sticks [red chalk, bistre, black and white], clay, gouache)				→	★	
<span style="color: red;">●</span> d. Picks out the properties of traditional materials (e.g. opacity of printing ink, fluidity of India ink, transparency of coloured ink)				→	→	★
<span style="color: blue;">■</span> e. Compares the properties of traditional materials (e.g. opacity of acrylic, fragility of polystyrene, resistance of the linoleum) and of materials that are suited for fine crafts (e.g. direction of the wood grain, durability of the resin, transparency of the glass, flexibility of the wire)				→	★	
<span style="color: green;">▲</span> f. Compares the properties of the materials (e.g. transparency of the light on an image depicted on digital or traditional support)				→	★	
<b>3. Tools</b>						
a. Identifies the following tools: brush, scissors, mouse and paintbrush	E					
b. Identifies the following tools: digital camera, electronic pen, sculpting tool (wooden modeling tool; loop, wire and ribbon tool), gouge , scanner , nib, nib holder , graphics tablet		→	★			

●	c. Differentiates between traditional tools (e.g. electronic pen, sculpting tool [wooden modeling tool; loop, wire and ribbon tool], gouge , scanner, nib, nib holder , graphics tablet)				→	★	
●	d. Differentiates between the functions of various tools and their effects on the materials (e.g. a soft paintbrush to create fluid lines, a brush to create texture, a fine-nib to trace lines and a round-nib to make dots)				→	→	★
■	e. Compares traditional tools or technological tools with the tools used for fine crafts (e.g. paintbrush, brush, computer, drawing and image processing software, scanner, digital camera, gouge, chisel , pliers)				→	★	
■	f. Compares the functions of traditional or technological tools with the tools used for fine crafts (e.g. pliers for cutting, turning and tightening; knives and cutters for glass, leather and wood)					→	★
▲	g. Compares traditional tools with multimedia tools <sup>1</sup> (e.g. graphite pencil versus the drawing tool offered in an image processing software application)				→	★	

#### 4. Techniques

	a. Identifies the following techniques: collage, drawing, modelling, painting and engraving	E					
	b. Identifies some techniques, including printing, assembling and shaping		→	★			
●	c. Differentiates between techniques (e.g. drawing and painting, engraving and printing, shaping and modelling)				→	★	
●	d. Differentiates between technique variations (e.g. when modelling clay, pinching and joining the clay, making forms by shaping and hollowing out the clay)				→	→	★
■	e. Compares technique variations (e.g. for assembling: gluing or assembling forms with wire; for ceramics: slab construction, wheel work and making coils)				→	★	
■	f. Compares the potential of various techniques (e.g. for acrylic paint: producing the effect of transparency by adding water, or creating texture by adding polymer; and for textile productions: weaving fibres, producing embroideries, or felting wool)					→	★
▲	g. Differentiates between techniques (e.g. assembling, shaping, modelling, animation, 3D computer modelling, photographing)				→	★	
▲	h. Compares the potential of techniques (e.g. drawing with a nib versus animating an image using software)					→	★

### B. Concepts

		1	2	3	4	5
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#### 1. Visual arts and multimedia language (elements)

##### 1.1. Shape

	a. Identifies rounded or angular shapes	E					
	b. Identifies figurative and abstract (non-figurative) forms		→	★			
●	c. Differentiates figurative from non-figurative forms				→	★	
●■▲	d. Describes the characteristics of figurative and non-figurative forms (e.g. precise, vague, detailed, simplified)				→	→	★
■▲	e. Highlights the symbolic meaning of various forms (e.g. a circle symbolizes the absolute, perfection and infinity; a triangle symbolizes harmony and safety; a square symbolizes stability and the absence of tensions)				→	→	★

##### 1.2. Lines

	a. Identifies lines, including horizontal, vertical, short, long, curved, straight, oblique, broken and circular lines	E					
	b. Identifies various types of lines (e.g. drawn, painted, incised and tangible)		→	★			
●	c. Highlights the characteristics of various types of lines (e.g. thin, thick, continuous)				→	★	
●	d. Describes the characteristics of various types of lines (e.g. a tangible line has a real thickness; an abstract line is created upon the meeting of two [coloured or uncoloured] surfaces)				→	→	★

■▲ e. Compares the effects produced by different types of lines (e.g. use of straight and oblique lines enumerated or superimposed to create values)				→	→	★
■▲ f. Highlights the symbolic meaning of various types of lines (e.g. a vertical line symbolizes strength, rigidity and stasis; a horizontal line symbolizes calmness, rest and tranquility; an oblique line represents movement, dynamism, ascension or falling)					→	★
1.3. Colours (pigments and in transmitted light)						
a. Identifies in pigments: the primary, secondary, warm and cool colours	E					
b. Identifies in pigments: light and dark colours		→	★			
c. Identifies the colours in transmitted light, including intensity and contrast		→	★			
● d. Identifies complementary and tertiary colours in pigments also				→	★	
● e. Describes the characteristics of certain colours in pigments					→	★
■▲ f. Differentiates between the colours of pigments and the colours in transmitted light				→	★	
■▲ g. Compares the colours of pigments with the colours in transmitted light					→	★
■▲ h. Highlights the symbolic meaning of various colours of pigments and colours in transmitted light (e.g. in the Western world, black symbolizes mourning and red symbolizes passion and love)					→	★
1.4. Value						
a. Identifies light and dark values	E					
b. Identifies values in tones, in colours and in shades		→	★			
● c. Differentiates values in tone, in colours and in shades				→	★	
■▲ d. Compares the functions of values (e.g. for suggesting volume and perspective)				→	★	
■▲ e. Highlights the symbolic meaning of values (e.g. use of a light colour to paint an element to emphasize the subject)					→	★
1.5. Texture						
a. Identifies some textures	E					
b. Identifies a variety of textures (e.g. wood grain, textile fibres, fur)		→	★			
● c. Differentiates real textures and represented textures (e.g. use of drawn lines or dots to represent wood grain)				→	★	
■▲ d. Compares the functions of different textures (e.g. use of textures to distinguish a surface or to represent a specific material)				→	★	
■▲ e. Highlights the symbolic meaning of different textures (e.g. roughness to symbolize discomfort)					→	★
1.6. Pattern						
a. Identifies some patterns	E					
b. Identifies various patterns (e.g. flower, striped, checkered or polka-dot patterns)		→	★			
● c. Highlights the characteristics of different patterns (e.g. geometric, animal, floral or nature )				→	★	
●■▲ d. Compares the functions of decorative patterns (e.g. to embellish or characterize a surface) and symbolic patterns (e.g. to express beliefs or specific meanings)					→	★
■▲ e. Highlights the symbolic meaning of different patterns (e.g. flower or nature in Roman architecture symbolize the harmony of the universe; patterns on Berber pottery symbolize the fertility of the land and of women)					→	★
1.7. Volume						



a. Identifies three-dimensional forms	E					
b. Identifies tangible volume		→	★			
● c. Differentiates between tangible volume and suggested volume				→	★	
■▲ d. Compares various types of volume, including filled, hollow and empty volumes				→	★	
■▲ e. Highlights the symbolic meaning of the different types of volume (e.g. a sphere symbolizes entity and perfection; a cube represents stability)				→	★	
<b>2. Visual arts language and multimedia language (space)</b>						
2.1. Spatial organization						
a. Identifies ways of organizing elements in space : enumeration, juxtaposition, repetition and alternance, superimposition, symmetry and asymmetry	E					
b. Differentiates ways of organizing elements in two- and three-dimensional space (e.g. juxtaposition and superimposition, symmetry and asymmetry)		→	★			
●■▲ c. Compares various ways of organizing elements in space, including balance, movement and rhythm				→	★	
2.2. Spatiotemporal organization						
▲ a. Identifies various ways of organizing two-dimensional, three-dimensional, virtual and spatiotemporal space (e.g. point of view, image projection, installation and performance)				→	★	
2.3. Spatial representation						
a. Identifies ways of representing elements in space: perspective with overlapping and perspective with vanishing point	E					
b. Identifies two methods of representing three-dimensional space on a two-dimensional support: perspective with overlapping and diminishing perspective		→	★			
● c. Differentiates methods of representing three-dimensional space on a two-dimensional support (e.g. perspective with overlapping, diminishing perspective, isometric perspective )				→	★	
● d. Describes methods of representing three-dimensional space on a two-dimensional support (e.g. diminishing perspective, isometric perspective, perspective with vanishing point)				→	★	
■▲ e. Compares methods of representing three-dimensional space on a two-dimensional support (e.g. diminishing perspective, isometric perspective, perspective with one or more vanishing points, aerial perspective [atmospheric])				→	★	
■▲ f. Describes the functions of different types of perspective to produce an effect of distance or to suggest volume				→	★	
<b>C. Visual arts repertoire<sup>2</sup> and cultural references</b>						
		1	2	3	4	5
a. Visual arts productions <sup>3</sup>	E					
b. Names some artistic periods (e.g. prehistory, Renaissance, contemporary)		→	★			
c. Places some periods and art movements in time and space (e.g. on a timeline: prehistory, antiquity, Middle Ages, Impressionism, Dadaism, Cubism)		→	★			
● d. Associates works with different periods and associated artists with art movements (e.g. Renaissance, Baroque, expressionism, surrealism, futurism, Automatism, Group of Seven)				→	★	
● e. Describes the characteristics of different periods and art movements (e.g. the varied brushstrokes of impressionists, the unusual compositions produced by the surrealists, the vibrant colours used by Les Fauves, the simplicity and mathematical rigour of the Plasticiens)				→	→	★
■ f. Compares art works, including art works from Québec, derived from different art movements and periods, including contemporary and current art (e.g. hyperrealist, conceptual, installation, land art)				→	→	★

▲	g. Compares multimedia productions (e.g. network art, robotic art, multimedia show) and various art works, including art works from Québec, that belong to different art movements and periods (e.g. silent films, photos on metal plates, flipbook, daguerreotype, zoetrope, performance)				→	→	★
▲	h. Names some creators and some of their productions				→	→	★
●	i. Differentiates between personal images and media images (e.g. scene from rural settings or folklore , coats of arms, logos, product packaging)				→	★	
■▲	j. Describes the functions of personal images, media images and cultural objects (e.g. reflection of a people's identify, participation in art revival, promotion of a product, celebration of an event or tackling a problem of a period)				→	★	
●	k. Associates some cultural references with aspects of his/her personal culture, with Québec culture and with other cultures (e.g. graffiti, tags, urban frescoes, architecture)				→	★	
■▲	l. Compares the functions of different cultural references (e.g. following the evolution of a useful object from its origins until today, the transformation of a celebration or ritual over the centuries)				→	→	★
■▲	m. Situates cultural references in time and space (e.g. the Biosphere [the U.S. pavillion at Expo 67], the <i>Refus global</i> , from the paintbrush to the electronic pen, paint [tempera, oil, acrylic])				→	→	★

1. The complete list of tools is available in the Québec Education Program under Program Content for *Visual Arts and Multimedia*.
2. The visual arts repertoire includes works of art, cultural objects and media images. These works can also be associated with cultural references.
3. Since these elements are evident in action, they are included in the *Applications of Knowledge section* section.

# Visual Arts

## Applications of Knowledge

### Competency 1 – Creates personal images

- Cycle Two: Compulsory program
- Cycle Two: *Visual Arts* optional program
- ▲ Cycle Two: *Visual Arts and Multimedia* optional program

→ Student constructs knowledge with teacher guidance. ★ Student applies knowledge by the end of the school year. Student reinvests knowledge.	Elementary	Secondary				
		Cycle One		Cycle Two		
		1	2	3	4	5
<b>A. Uses ideas to create a visual arts work (Cycle One) Uses ideas to create a personal work (Cycle Two)</b>		1	2	3	4	5
a. Looks for a few ideas related to the stimulus for creation while consulting sources of information	E					
b. Makes an inventory of authentic ideas based on research for the stimulus for creation involving the content of works of art, cultural objects or media images, the styles of different artists, the characteristics of art movements, etc.		→	★			
c. Chooses an authentic and meaningful idea among those in his/her inventory (e.g. giving a personal response to the stimulus for creation without using stereotypes or making clichés)		→	★			
d. Makes sketches of his/her idea (e.g. experimenting with forms and elements using distinct, rapid strokes with light value)		→	★			
● e. Makes different sketches of his/her authentic and meaningful idea (e.g. sketches from his/her memory)				→	★	
■▲ f. Makes different sketches of his/her authentic and meaningful idea (e.g. sketches of his/her observations and the subject from various points of view)				→	→	★
▲ g. Makes storyboards (drawn and written) of the authentic and meaningful ideas he/she has retained (e.g. sketches for a series of characters in motion [characters, various views, scenes])				→	→	★
<b>B. Uses transforming gestures and elements of visual arts language</b>		1	2	3	4	5
<b>1. Transforming gestures,<sup>1</sup> materials and tools</b>						
a. Experiments with transforming gestures such as freehand drawing, applying coloured pigments with flat brushstrokes and varied brushstrokes, tearing, notching, cutting out, spreading glue on a surface, intaglio printing, joining and pinching a malleable material	E					
b. Tries out different transforming gestures, including: snipping; gluing on shapes on a support, flat or in relief; printing; hollowing; folding; creasing; shaping; assembling and balancing volumes; digitizing images and objects; photographing; saving and working on a digital image. <sup>2</sup>		→	★			
● c. Tries out different transforming gestures that are suited for the materials, including modelling clay and gluing shapes in relief on a three-dimensional space (e.g. papier-mâché, various objects)				→	★	
■ d. Tries out different transforming gestures, including technological tools and methods (e.g. assembling pieces of wood using screws, sculpting plaster using chisel or a rasp, drawing digital images using an electronic pen) and fine crafts (hammering metal, texturing leather with a punch, applying patina, glaze and engobe)				→	★	

▲	e. Tries out different transforming gestures that are suited for the materials (e.g. moving an object using digitalization, recording different points of view using a camcorder)				→	★		
	f. Uses transforming gestures that clarify his/her idea	E						
	g. Uses transforming gestures on materials that support his/her creative idea (e.g. characterization of a dwelling by adding details such as bricks, stones, slopes, shingles)		→	★				
●■▲	h. Uses some transforming gestures appropriate to the materials and that highlight his/her creative idea (e.g. engraving in malleable materials to obtain represented textures, making oblique lines to create the illusion of movement, applying pigments using varied brushstrokes to characterize forms, superimposing lines to create values)				→	★		
■	i. Uses transforming gestures in a personal manner to support his/her idea (e.g. using various pressures to apply dry pastel, painting using varied or flat brushstrokes, pinching clay to create shapes, digitizing leaves while moving them on the scanner, embossing metal, cutting the leather to obtain a desired effect)				→	→	★	
▲	j. Uses transforming gestures in a personal manner to support his/her idea (e.g. producing specific effects when recording a video and doing the montage[editing], subduing lighting to create an ambiance and achieve the desired effect)				→	→	★	
	k. Handles the following tools: brush, scissors, mouse and paintbrush	E						
	l. Handles the following tools: electronic pen and graphics tablet, drawing software, nib, nib holder, scissors, gouge, sculpting tool (wooden modeling tool, loop, wire and ribbon tool), scanner, digital camera, image processing software		→	★				
●	m. Handles tools including the roller and the knife while complying with safety rules (e.g. handling a knife to snip forms out of paper or cardboard)				→	★		
●	n. Manipulates the tools to convey his/her creative idea (e.g. making lines in ink by holding the nib holder with a slight incline)				→	→	★	
■	o. Manipulates traditional and technological tools (e.g. using a gouge to cut into linoleum [linocut], hollowing out a clay form using a loop, wire and ribbon tool, embossing metal, cutting the leather to obtain a desired effect, tracing an outline with an electronic pen)				→	→	★	
▲	p. Manipulates tools to support his/her creative idea (e.g. using software to animate photos, recording images through tracking using a camera on a tripod mounted on a wheeled platform, projecting an animated production on the wall using a multimedia projector)				→	→	★	

## 2. Visual arts and multimedia language (elements)

	a. Experiments with elements of visual arts language: shape, line, colour, value, texture, pattern and volume	E						
	b. Tries out different ways of using elements of visual arts language (e.g. suggesting a movement by convergence of straight lines, adding contrast or light to a digital image)		→	★				
●	c. Tries out different ways of using visual arts language to create visual effects (e.g. creating values by superimposing straight lines, varying the intensity of primary and secondary colours by adding white or black)				→	★		
■	d. Tries out different ways and combining of the elements of visual arts language to create visual effects (e.g. creating a pattern through repetition and alternation of the forms, suggesting a three-dimensional space by proper use of values in colours and shades, creating contrast by opposing warm and cool colours)				→	★		
▲	e. Tries out different ways of using and combining the elements of multimedia and visual arts language to create visual effects (e.g. use of close-ups to focus on an element, tracking shots to show all angles of a situation )				→	★		
	f. Uses a variety of elements of visual arts language	E						
	g. Uses a variety of elements of visual arts language, including colours in transmitted light		→	★				
●	h. Integrates into his/her creations ways of representing elements of visual arts language that result from his/her explorations (e.g. creating a rhythm by alternating forms, lines or colours)				→	★		

●■▲	i. Uses elements of visual arts language in a personal manner by taking into account previous explorations (e.g. using a variety of lines to invent a texture, explore some values in colours and shades to create monochrome, using high angle and low angle shots)				→	→	★
▲	j. Uses elements of multimedia language in a personal manner by taking into account previous explorations (e.g. pivoting a virtual object on all its sides to create 3D computer modelling, introducing sound elements, zooming )				→	→	★
<b>C. Organizes his/her visual arts production</b>			<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>1. Visual arts language (space) and spatiotemporal organization</b>							
	a. Uses the following ways of organizing space: enumeration, juxtaposition, superimposition, repetition, alternance, symmetry and asymmetry	E	→	★			
●	b. Uses methods for organizing space (e.g. juxtaposition, repetition, balance, movement and rhythm)				→	★	
■▲	c. Uses personalized methods of organizing space that result from previous explorations to convey his/her idea				→	→	★
▲	d. Uses personalized methods of spatiotemporal organization that result from previous explorations to convey his/her idea				→	→	★
	e. Makes use of the following methods of representing space: perspective with overlapping and perspective with vanishing point[diminishing perspective]	E	→	★			
●	f. Uses different methods of representing space, including isometric perspective				→	★	
■▲	g. Uses different methods of representing space, including aerial perspective (atmospheric) and perspective with one or more vanishing points				→	→	★
<b>D. Shares his/her experience of visual arts creations (Cycle One) Shares his/her experience of personal creation (Cycle Two)</b>			<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
	a. Uses subject-specific vocabulary	E					
	b. Uses subject-specific vocabulary in accordance with the prescribed terminology in this program		→	★			
●■▲	c. Uses subject-specific vocabulary in accordance with the prescribed terminology in each of the programs				→	★	
	d. Describes the important aspects of his/her experience with transforming gestures and elements of visual arts language	E					
	e. Describes some aspects of his/her experience that are related to the creative dynamic and more particularly with the strategies used (e.g. searching for ideas during the opening phase, applying what was learned from experimentation during the productive action phase)		→	★			
●	f. Describes aspects of his/her experience that are related to the creative dynamic and the strategies used (e.g. using the three phases of the creative dynamic, reflecting on his/her experience, recognizing the acquired knowledge , setting goals for himself/herself)				→	★	
■▲	g. Picks out elements that he/she could apply in a subsequent project, focusing on the relevance of his/her choices, the strategies used and the production context (e.g. knowledge of visual arts language and the organization and representation of space; time management; ways of taking advantage of unforeseen circumstances)				→	→	★

1. The complete list of transforming gestures is available in the Québec Education Program under Program Content (for Secondary Cycle One, p. 373; for Secondary Cycle Two, pp. 32-34 [depending on the program]).
2. In Secondary Cycle Two, digitizing images and objects, photographing, saving and working on a digital image are applicable to the *Visual Arts* and *Visual Arts and Multimedia* optional programs.

# Visual Arts

## Applications of Knowledge

### Competency 2 – Creates media images

- Cycle Two: Compulsory program
- Cycle Two: *Visual Arts* optional program
- ▲ Cycle Two: *Visual Arts and Multimedia* optional program

<p>→ Student constructs knowledge with teacher guidance.</p> <p>★ Student applies knowledge by the end of the school year.</p> <p>Student reinvests knowledge.</p> <p>E: The letter <b>E</b> indicates knowledge from the elementary-level Visual Arts program which is developed in greater depth or applied in Secondary Cycle One.</p>	Elementary	Secondary				
		Cycle One		Cycle Two		
		1	2	3	4	5
<b>A. Uses ideas to create a media production (Cycle One and Cycle Two)</b>		1	2	3	4	5
a. Looks for a few ideas related to the stimulus for creation of media works, taking the message and intended viewers into account and referring to sources of information	E					
b. Makes an inventory of authentic ideas based on research for the stimulus for his/her multimedia creation that take into account: the message to be communicated and information on the intended viewers; the content and characteristics of the media images; the role of the cultural references and the significance of the visual codes		→	★			
c. Chooses an authentic and meaningful idea among those in his/her inventory which communicates to the target audience (e.g. acknowledge the interests of the target audience)		→	★			
d. Makes sketches of his/her idea (e.g. experimenting with forms, elements and sizes)		→	★			
● e. Makes different sketches of his/her authentic and meaningful idea by using various observation and memorization strategies (e.g. observation of a subject's characteristics, recollection of an action)				→	★	
■▲ f. Makes different sketches of his/her authentic and meaningful idea by using various observation and memorization strategies and by taking into account the desired impact on the target audience (e.g. observation of a cultural reference [object, event, character] to cover the message)				→	→	★
▲ g. Makes some storyboards for his/her authentic and meaningful idea by taking into account the desired impact on the target audience (e.g. characters, various views, scenes)				→	→	★
<b>B. Uses transforming gestures and elements of visual arts language according to the target audience (Cycle One) Uses transforming gestures and elements of media language (Cycle Two)</b>		1	2	3	4	5
<b>1. Transforming gestures,<sup>1</sup> materials and tools</b>						
a. Experiments with transforming gestures such as: freehand drawing, applying coloured pigments with flat brushstrokes and varied brushstrokes, tearing, notching, cutting out, spreading glue on a surface, intaglio printing, joining and pinching a malleable material	E					
b. Tries out different transforming gestures, including snipping, gluing shapes flat on a support, printing, folding, creasing, shaping, digitizing images, photographing, saving images and working on a digitized image		→	★			
● c. Tries out different transforming gestures that are suited to the materials, the message being communicated and the target audience (e.g. making prints from engravings, using square drawing sticks for freehand drawing, cutting and gluing forms, applying coloured pigments)				→	★	

■	d. Tries out different transforming gestures that are suited to traditional and technological tools; materials; the message being communicated and the target audience (e.g. superimposing lines to create values, digitizing images and objects)				→	★		
▲	e. Tries out different transforming gestures that are suited to the technological tools, the materials, the message being communicated to the target audience (e.g. creating and transforming a digital image, making video productions, animating an image )				→	★		
	f. Uses transforming gestures that clarify the visual message intended for viewers	E						
	g. Uses transforming gestures that are suited to the materials to convey the visual message to be communicated to the target audience (e.g. promoting a clothing line on advertising posters, characterizing the surface of textiles to represent velvet, wool or jute)		→	★				
●■▲	h. Uses appropriate transforming gestures that are suited to the materials while highlighting the visual message (e.g. converging oblique lines to create the illusion of movement, applying coloured pigments with flat brushstrokes for characterizing forms, digitalizing some represented textures)				→	★		
■	i. Uses transforming gestures in a personal manner to communicate a message in concrete form (e.g. using various pressures to apply dry pastel, painting using varied or flat brushstrokes, creating or transforming a digital image)				→	★		
▲	j. Uses transforming gestures in a personal manner to convey the message (e.g. producing specific effects when recording a video and doing the montage, projecting an image to create ambiance)				→	→	★	
	k. Handles the following tools: brush, scissors, mouse and paintbrush	E						
	l. Handles the following tools: electronic pen and graphics tablet, drawing software, nib, nib holder, scissors, scanner, digital camera, image processing software <sup>2</sup>		→	★				
●	m. Handles tools while complying with safety rules (e.g. using knives to cut paper or cardboard into forms)				→	★		
●	n. Manipulates tools to communicate his/her message (e.g. painting lines with gouache while varying the pressure on the paintbrush)				→	→	★	
■	o. Manipulates traditional or technological tools to convey his/her message (e.g. using an electronic pen and graphics tablet to draw freehand, digitizes objects)				→	→	★	
▲	p. Manipulates traditional tools and tools that are specific to multimedia to convey his/her message (e.g. animating images recorded using a camcorder, projecting an advertisement using a multimedia projector)				→	→	★	
<b>2. Visual arts language and multimedia language (elements)</b>								
	a. Experiments with elements of visual arts language: shape, line, colour, value, texture, pattern and volume	E						
	b. Tries out ways of using elements of visual arts language (e.g. creating rhythm through the repetition of coloured stripes, converging straight lines to create the illusion of movement, adding contrast or transmitted light to a digital image, converging light colours[pigments] toward the centre of the image)		→	★				
●	c. Tries out different ways of using visual arts language to create visual engage that are more likely to engage the target audience (e.g. creating values by using various light and dark shades, creating rhythm through the repetition of forms)				→	★		
■	d. Tries out different ways to use and combine elements of visual arts language to create visual effects that will engage the target audience (e.g. using repetition and form alternation to represent a pattern, suggest volume by using values in colours and shades, creating a contrast by opposing warm and cool colours)				→	★		
▲	e. Tries out different ways of using and combining elements of multimedia language and of visual arts language, if applicable, to create visual effects that will engage the target audience (e.g. using close-ups to highlight an element, tracking shots to show all angles of a situation)				→	★		
	f. Chooses elements of visual arts language based on the visual arts message and intended viewers	E						
	g. Chooses elements of visual arts language that will engage the target audience (e.g. forms, colours, space)		→	★				

●■▲ h. Chooses elements of visual arts language and visual codes (e.g. forms, colours, pattern) that will affect the target audience				→	★	
▲ i. Chooses elements of multimedia language that will affect the target audience (e.g. wide angles, framing, lighting) and visual codes (e.g. forms, colours, pattern)				→	→	★
j. Uses a combination of elements of visual arts language based on the visual message and intended viewers	E					
k. Uses a variety of elements of visual arts language, including colours in transmitted light, to communicate his/her message		→	★			
● l. Integrates into his/her media creations various ways to make use of the elements of visual arts language that result from his/her explorations (e.g. creating a rhythm by alternating forms, lines or colours)				→	★	
●■▲ m. Uses elements of visual arts language in a personal manner by taking into account previous explorations in order to clarify his/her message (e.g. using a variety of lines to create texture, making use of values in colours and shades to create a monochrome)				→	→	★
▲ n. Uses elements of multimedia language in a personal manner by taking into account previous explorations in order to clarify his/her message (e.g. pivoting a virtual object on all its sides to create 3D computer modelling, using high angle shots and low angle shots, introducing sound elements, zooming)				→	→	★
<b>C. Organizes his/her media production (Cycle One and Cycle Two)</b>		1	2	3	4	5
<b>1. Visual arts language (space) and spatiotemporal organization</b>						
a. Uses the following ways of organizing space: enumeration, juxtaposition, repetition, alternance, superimposition, symmetry and asymmetry	E					
b. Uses a method of organizing space to increase the impact of the visual message on the target audience		→	★			
● c. Uses some methods of organizing space (e.g. juxtaposition, repetition, balance, movement and rhythm) in order to highlight the visual message				→	★	
■▲ d. Uses personalized methods for organizing space that results from his/her explorations in order to increase the impact of the visual message on the target audience				→	→	★
▲ e. Uses personalized methods of spatiotemporal organization resulting from his/her explorations to increase the impact of the visual message on the target audience				→	→	★
f. Make use of the following methods of representing space (e.g. perspective with overlapping, diminishing perspective) that are suited to the message and the target audience		→	★			
● g. Uses different methods of representing space (e.g. perspective with overlapping, isometric perspective) that are suited to the message and the target audience				→	★	
■▲ h. Uses different methods of representing space (e.g. aerial perspective [atmospheric], perspective with one or more vanishing points) that are suited to the message and the target audience				→	→	★
<b>D. Shares his/her experience of media creation (Cycle One and Cycle Two)</b>		1	2	3	4	5
a. Uses subject-specific vocabulary	E					
b. Uses subject-specific vocabulary in accordance with the prescribed terminology in the program		→	★			
●■▲ c. Uses subject-specific vocabulary in accordance with the prescribed terminology in each of the programs				→	★	
d. Describes the important aspects of his/her experience that are related to transforming gestures and elements of visual arts language	E					
e. Describes aspects of his/her experience related to the creative dynamic and more particularly with the strategies used (e.g. searching for ideas during the opening phase, applying what was learned from experimentation during the productive action phase, ability to focus when producing the creation)		→	★			



●	f. Describes aspects of his/her experience related to the creative dynamic and the strategies used (e.g. reflecting on his/her experience, recognizing the knowledge acquired, setting goals for himself/herself)				→	★	
■▲	g. Picks out elements that he/she could apply in a subsequent project, focusing on the relevance of his/her choices, the strategies used and the production context (e.g. knowledge of visual arts language and the organization and representation of space; time management; ways of taking advantage of unforeseen circumstances)				→	→	★

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1. The complete list of transforming gestures is located in the Québec Education Program under Program Content for Secondary Cycle One, p. 373; for Secondary Cycle Two, pp. 32-34 [depending on the program]
  2. In Secondary Cycle Two, the scanner, digital camera and image processing software are only used in the optional programs (*Visual Arts* and *Visual Arts and Multimedia*).

# Visual Arts

## Applications of Knowledge

### Compétence 3

(Cycle One) : Appreciates works of art and cultural objects from the world’s artistic heritage, personal images and media images

(Cycle Two) : Appreciates images

- Cycle Two: Compulsory program
- Cycle Two: *Visual Arts* optional program
- ▲ Cycle Two: *Visual Arts and Multimedia* optional program

<p>→ Student constructs knowledge with teacher guidance.</p> <p>★ Student applies knowledge by the end of the school year.</p> <p>Student reinvests knowledge.</p> <p>E: The letter E indicates knowledge from the elementary-level Visual Arts program which is developed in greater depth or applied in Secondary Cycle One.</p>	Elementary	Secondary				
		Cycle One		Cycle Two		
		1	2	3	4	5
<b>A. Analyzes a work or production (Cycle One)</b> <b>Analyzes an image (Cycle Two)</b>						
a. Observes some subject-specific elements in student productions, in works of art past and present, from here and elsewhere	E					
b. Picks out elements that are represented from various artistic movements and periods (e.g. portrait, self-portrait, landscape, still life, scenes)		→	★			
● c. Makes connections between the elements represented, the historical and sociocultural aspects present in the art work (e.g. ancient Greek sculpture of an athlete, children playing in an urban scene, a WWII-era sign calling on young people to enlist)				→	★	
■ d. Makes connections between the elements represented, the historical and sociocultural aspects and the symbolic elements (e.g. scenes depicting portaging or hunting, sugar shacks and toboggan runs; form and colour of road signs)				→	→	★
▲ e. Makes connections between the elements represented, the historical and sociocultural aspects and the symbolic elements (e.g. characters in a silent film, an interactive video, a combination of still images projected onto an installation and looped sound tracks citing verses from a poem)				→	→	★
■▲ f. Places an image in its production context, taking into account elements of content and information gathered from various sources on different artistic periods and movements (e.g. prehistoric cave paintings, Ancient Egyptian frescos, old Québec architecture, the expressiveness of street art)					→	★
▲ g. Places a spatiotemporal image in its production context, taking into account elements of content and information gathered from various sources (e.g. a poster announcing a consumer good, documentary photos for information purposes, a video to promote a product, a videoclip for entertainment purposes)				→	→	★
<b>1. Visual arts and multimedia language (elements)</b>						
a. Locates the elements of visual arts language related to the proposed appreciation criteria	E					
b. Picks out elements of visual arts language (e.g. primary colours, straight lines and purged forms in an abstract piece)		→	★			
● c. Differentiates between the elements of visual arts language that make up the figurative and non-figurative forms (e.g. the vibrant colours and contrasts of Les Fauves, the clean lines and pure colours used by the Plasticiens)				→	★	
■ d. Compares the elements of visual arts language used in an image (e.g. organization of space in <i>in situ</i> art, representation of space in Renaissance works)				→	→	★

▲	e. Compares the elements of visual arts and multimedia language used in an image (e.g. the coloured pigment in paint and the colours in the transmitted light used in a virtual image)				→	→	★
	f. Locates the visual effects obtained by using elements of visual arts language	E					
	g. Picks out the visual effects that result from the treatment of elements of visual arts language (e.g. the texture obtained through the repetition of short lines, the repetition of tasks to create values or shading)		→	★			
●	h. Differentiates the visual effects that result from the treatment of elements of visual arts language (e.g. rhythm expressed through the repetition of forms; values produced by superimposing straight and oblique lines)				→	★	
■	i. Compares the visual effects that result from the treatment of elements of visual arts language (e.g. colour shading, movement produced by curved lines, patterns and motifs created by alternating forms)				→	→	★
■	j. Compares the visual and symbolic effects that result from the treatment of the elements of visual arts language and the choice of visual codes (e.g. choice of forms and colours that characterize the art of a people [Scottish tartan, Maori tatoos, arrow sashes])					→	★
▲	k. Compares the characteristics of the visual effects that result from elements of visual arts and multimedia (e.g. use of complementary colours to create contrast, fast forwarding through images to produce movement or express emotion, integration of video within a performance)				→	→	★
<b>2. Visual arts and multimedia language (space)</b>							
	a. Locates the organization of elements in a two- or three-dimensional space	E					
	b. Picks out methods of organize elements in two- or three-dimensional space: enumeration, juxtaposition, repetition, alternation, superimposition, symmetry and asymmetry (e.g. alternation of elements to create rhythm, the dimensions of forms to highlight the elements)		→	★			
●	c. Differentiates the methods of organize space in two- or three-dimensional space (e.g. place elements in symmetry to create balance in space; for sculpture, volumes are balanced vertically or horizontally)				→	★	
■	d. Compares the organization of elements in the two- or three-dimensional space of the image being studied with the organization in other images (e.g. the quality of the lines, the superimposition of forms or volumes, the dynamic organization of space)				→	→	★
▲	e. Compares the organization of elements in virtual, two- or three-dimensional space of the image being studied with the organization in other images (e.g. the positioning of elements in a painting, a video or an installation)				→	→	★
	f. Locates the representation of elements in a two-dimensional space: perspective with overlapping	E					
	g. Picks out methods of representing space, including perspective with overlapping and diminishing perspective (e.g. superimposition of forms to create overlapping perspective, variation of the size of elements in accordance with their distance)		→	★			
●	h. Picks out methods of representing space and more particularly isometric perspective (e.g. representation of a volume using parallel lines)				→	★	
■▲	i. Picks out methods of representing space, including aerial perspective (e.g. a sharp and dark foreground against a blurred and pale background) and perspective with one or more vanishing points (e.g. representation of a street, a river or a path)				→	→	★
<b>3. Transforming gestures</b>							
	a. Observes evidence of gestures used to produce the image	E					
	b. Picks out manners to create traces of gestures using various materials and tools (e.g. the expressive brushstrokes in Japanese works, paint applied using palette knives in certain works of the Automatists, the juxtaposition of random objects in Dadaist works)		→	★			
●	c. Differentiates ways to produce evidence of gestures from various materials and tools (e.g. the movements created with gouache and a dry or wet paintbrush, the refined gestures of Renaissance painters, the dynamic gestures of the American				→	★	

abstract art movement)						
■ d. Compares the visual evidence of gestures produced by various traditional and technological materials and tools (e.g. lines etched in clay Phoenician masks, notches made by chisel on a low relief wood carving)				→	→	★
▲ e. Compares the visual evidence of gestures produced by technological methods and tools; and traditional materials and tools (e.g. in contemporary art, the use of texts and photocopies, the integration of sound elements, the recording of a live performance)				→	→	★
<b>B. Interprets the meaning of the work or production (Cycle One) Constructs his/her interpretation of the image (Cycle Two)</b>		1	2	3	4	5
a. Explains why this element elicited a reaction	E					
b. Makes connections between the elements observed and the meaning perceived (e.g. colour contrasts that can produce dramatic effects, a scene from the everyday lives of explorers that can allow the viewer to understand their wretchedness)		→	★			
● c. Makes connections between the elements observed, the meaning perceived and the information gathered regarding artistic periods and movements (e.g. information on the funeral rites practised in Ancient Egypt, such as the functions of sarcophagi and the symbolic meaning of their decorative ornaments; information on the influence of the <i>Refus global</i> on the procedures used by Québec artists of that time)				→	★	
●■▲ d. Makes connections between the elements observed, the meaning perceived and the information gathered regarding the characteristics of artistic periods and movements (e.g. use of contrasting colours to draw attention to a particular element, the colours on a coat of arms to show affiliation to a family)				→	→	★
■▲ e. Makes connections between the elements observed, the meaning perceived and the information gathered regarding works from various artistic periods and movements, and the purpose of the symbolism of the image (e.g. high contrasts to create opposition, transparency to communicate ephemeral qualities, the use of patterns and motifs in Islamic art, the unusual and poetic universe of the surrealists, the shapes and colours of road signs)				→	→	★
<b>C. Makes critical and aesthetic judgments</b>		1	2	3	4	5
a. Uses subject-specific vocabulary	E					
b. Uses subject-specific vocabulary in accordance with the prescribed terminology in the program		→	★			
●■▲ c. Uses subject-specific terminology in accordance with the prescribed terminology in each of the programs				→	★	
d. Justifies his/her point of view based on his/her observations	E					
e. Justifies his/her point of view based on observations and information gathered (e.g. gestures used by the artist, impact of the colours in a media image, characteristics of the artistic period to which the art work belongs)		→	★			
● f. Justifies his/her point of view based on information gathered from the image content, the meaning perceived, the appreciation criteria and the research accomplished				→	★	
■▲ g. Compares his/her point of view with the points of view of others (e.g. the symbolic meaning of the forms on a totem pole, the symbolic meaning of colours for Les Fauves, the symbolic meaning of lines in a media image)				→	→	★
<b>D. Shares his/her appreciation experience</b>		1	2	3	4	5
a. Uses subject-specific vocabulary	E					
b. Uses subject-specific vocabulary in accordance with the prescribed terminology in the program		→	★			
●■▲ c. Uses subject-specific vocabulary in accordance with the prescribed terminology in each of the programs				→	★	
d. Describes important aspects that are related to the appreciation of transforming gestures and elements of visual arts language	E					

<p>e. Describes aspects of his/her experience that are related to the procedure for appreciation, and more particularly to the strategies used (e.g. ability to reflect and make connections, to identify expressive elements, to make keen observations)</p>		→	★			
<p>● f. Describes aspects of his/her experience that are related to the procedures for appreciation and the strategies used (e.g. recognizing the knowledge acquired , focusing on the task, making active observations, adopting a positive attitude)</p>			→	★		
<p>■▲ g. Picks out elements that have contributed to formulating an appreciation that he/she could apply in subsequent projects (e.g. use of various sources of information, methods of reflexion using a journal and portfolio)</p>			→	→	★	