

ART OF DISSSENT



Model Lesson *The Art of Dissent* – Visual Arts, Grade 10, Open (AVI20)

The Ontario Ministry Visual Arts grade 10 course is organized into the following three strands:

- 1 Theory
- 2 Creation
- 3 Analysis

These lessons meet the following curricular expectations:

Overall Expectations Theory, Creation, Analysis

- Demonstrate an understanding of the design process
- Differentiate historical artworks by content, theme, style, techniques, and materials
- Explain the social and historical context and the chronology of distinctive artistic styles
- Produce a work designed around specific objectives and challenges
- Demonstrate the ability to take varied and creative approaches to using materials, tools, processes, and technologies in studio activities
- Explain the importance of process in relation to the final product
- Use concepts of visual literacy in describing their art activities
- Apply critical analysis processes to their artwork and works studied
- Describe interrelationships among art, the consumer, and the community

Specific Expectations, Theory

Design and Composition

By the end of these lessons, students will:

- Explain how compositions are altered by a change in design principles

Personal Applications

By the end of these lessons, students will:

- Explain how they have incorporated into their studio assignments characteristic materials and expressive qualities of art works studied

Specific Applications, Creation

Perceiving and Planning

By the end of these lessons, students will:

- Use various strategies in creating images
- Use tools, materials, processes, and technologies safely
- Use research from various sources

Experimenting and Producing

By the end of these lessons, students will:

- Demonstrate the ability to solve artistic problems and make creative choices when completing artworks that reflect their concerns
- Execute sketches and drawings in an increasing variety of media

Reviewing and Evaluating

By the end of these lessons, students will:

- Use appropriate visual arts vocabulary in describing materials and processes

- Demonstrate the ability to review and evaluate the creative processes they use, as well as the resulting artworks

Specific Expectations, Analysis

Critical Process

By the end of these lessons, students will:

- Describe the stages of the design process followed in a particular assignment
- Analyse the formal composition of an example of artwork from personal and/or historical works studied
- Identify possible meanings of work by referring to background information and specific visual indicators

Aesthetics

By the end of these lessons, students will:

- Demonstrate an understanding of the use of symbols in creative expression
- Describe how a culture shapes its art with reference to historical and contemporary examples

The Fit between Visual Arts and *The Art of Dissent*

The Ontario Ministry of Education *Visual Arts* course at the grade 10 open level links the student's acquisition of new skills and competencies with the importance of developing an understanding of the role the visual arts have played historically. *The Art of Dissent*, and its contextual materials, combine the study of a time period in the past where an authoritarian state controlled the creative process with models of response from contemporary young people between the ages of 14 and 25.

Willy Fick's historical art works provide the design, social, thematic and symbolic elements that encourage analysis; the students' art works stimulate experimentation and creativity. The lessons are a perfect blend of using the past to educate for the future.

Time – Two 80 minute periods

Materials available at www.angielittlefield.com

The Art of Dissent Cultural Scene up to 1937 Fact Sheet

Willy Fick art works *Speaker*, *Glass Roof*, *Boxer*, *Diabolo* and lessons for these works

Teacher Resource "Deconstructing Fick's Works"

Outline of Lesson One

1. In four groups, students read the Fact Sheet Cultural Scene up to 1937 and sketch in answers to the Prompt questions so that they might report back to the group as a whole. 30 min
2. In four groups, students review a copy of one of Willy Fick's works: *Speaker*, *Glass Roof*, *Boxer*, or *Diabolo* looking at the "Discussion" and "Activities" sections of the Lessons to help them deconstruct the work. In their report to the class as a whole, the individuals in the group must make one comment on Design, one on Theme, one on Symbols and answer the question: How are Fick's works a product of the societal milieu of Nazi Germany? 30 min
3. To move towards individual expression the students must be able to link the past and present. To do so, they must first understand the different factors that controlled art in a tyrannical state and those that control art in a free democratic society.

The German state, when controlled by the National Socialists, repressed Jewish artists and other artists who did not promote their Nazi created 'Aryan ideals'; eventually they persecuted and even killed those artists who did not comply with their vision. Fick's art represents the emotional impact of a controlling state intent upon control, persecution and genocide. Democratic Canada today provides freedom for artistic expression, yet, the arts, even in a democratic society, are still controlled. What forces control the arts today? Are these forces benign?

In class time remaining, and for homework, students list/discuss the forces that control artistic production in Canadian society today and indicate which are benign.

Outline Lesson Two

1. The teacher takes up the homework by discussing the forces that control the arts in a democratic society. Just as Fick had to find symbols and design elements to show the emotional impact of Nazi control (checker boards and other game playing, spacial voids, partial humans), what symbols and design elements might students today use to show the various factors that control the arts? Students have 15 minutes to sketch thumbnails that include symbols of cultural control.
2. In four groups, the students discuss the strengths and weaknesses of their thumbnails from the perspective of design, theme and symbolism.
3. **Students have the remaining class time to develop their own works to show “Who’s in Control of the Arts Today” They must:**
 - use various strategies, tools, materials and processes safely and
 - use research from various sources

When their work is ready for presentation, they must be able to explain:

- how they incorporated expressive qualities of the works studied
- how they made creative choices to reflect their concerns
- how they would review and evaluate their own creative process
- how they would describe the stages of their own design process
- how they would demonstrate an understanding of their use of symbols and
- how they would describe that their own culture shaped their art

Resources

Felstiner, Mary L. *To Paint Her Life: The Work of Charlotte Salomon*. New York: Harper Collins, 1997. This book is available through the Toronto Public Library system.

Saloman, Charlotte. *Life? Or Theatre?* Zwolle, Netherlands: Waanders; Amsterdam: Jewish Historical Museum; Charlotte Salomon Foundation, 1998. This book, with 769 illustrations, features a young woman who died at 26 years of age. She documented her life under Nazi persecution in a style that foreshadowed graphic novels. The book is available through the Toronto Public Library system.

www.fcit.usf.edu/holocaust/resource/resource.htm excellent listing of movies, plays, music, documents, galleries and much more from the University of Florida

www.holocaust-education.net features art created by artists who were interned in WWII