CONCEPT OF POWER: MONTAGE DRAWING

**POWER** \(\text{pao.}(\cdot)^{-}\) 1a: possession of control, authority, or influence over others  1b: one having such power; specif: a sovereign state  archaic  1c: a force of armed men chiefly dial  2a1: ability to act or produce an effect  2b: legal or official authority, capacity, or right  **POWER** may imply latent or exerted, physical, mental, or spiritual ability to act or be acted upon;

A **montage** (literally "putting together") is an art form consisting of a number of smaller visuals put together.

What are the different kinds of power?

- **Secular**
- **Religious**
- **Political**

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**STEP ONE:** Select one of the figures from the list or choose your own historic figure. Once they are approved by the teacher, begin researching the person and how they are presented in the media and artwork.

Work from at least one portrait photo that you can use as a visual source when creating your drawing montage.


**STEP TWO:** Begin by making 3 conceptual sketches in your sketchbook in order to plan out your composition – **arrangement of figures** – i.e. **montage**/ **narrative** of your chosen figure.

- How are you going to arrange the narrative montage?

- What story are you telling through your montage?

**STEP THREE:** Once your conceptual sketch(s) have been approved, begin your drawing on a large sheet of paper. **WRITE** your **Artistic Statement Template** to document your artistic process.

**STEP FOUR: REFLECT:** Answer the following questions using the elements and principles of design and hand them in with your completed drawing(s) for evaluation.

1. What part of your finished project did you find most successful and why?
2. What part of your finished project did you find least successful and why?
3. If you had to do this project, what part would you change or improve on and why?
A) Influence(s) and research from past and present work: (photographic, historical sources)

1. Why did you choose this person for this assignment?

2. What kind of power does your person represent and how did this power manifest itself? Provide a brief biography of the person.

3. How have you arranged your narrative montage and why?

4. What story are you telling through your montage?

B) Drawing techniques used in my work and how they support my intended visual message-concept of power:
<table>
<thead>
<tr>
<th>Concept of Power Drawing Rubric</th>
<th>Name:_________</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Level 0</strong></td>
<td><strong>Level 1</strong></td>
</tr>
<tr>
<td>Knowledge/Understanding</td>
<td>Demonstrates understanding of the elements &amp; principles of design in the drawing (e.g. shape, form, unity)</td>
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<tr>
<td>Thinking/Inquiry</td>
<td>Concept of Power</td>
</tr>
<tr>
<td>Communication</td>
<td>Clarity: Discusses research &amp; influences in the artistic statement</td>
</tr>
<tr>
<td>Reflective Questions: Strength, Weakness &amp; Next Step</td>
<td>Student explains use of drawing techniques in the artistic statement with limited clarity. 0.25</td>
</tr>
<tr>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Incomplete. 0</td>
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<td>Incomplete. 0</td>
<td>0</td>
</tr>
<tr>
<td>Application</td>
<td>Creative Process: Ability to solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts. Preliminary Sketches (3)</td>
</tr>
<tr>
<td>Uses elements &amp; principles of design and drawing techniques to produce an effective artwork (e.g. shape, form, unity)</td>
<td>Student demonstrates limited effectiveness in demonstrating the creative process and following procedures. 5-6</td>
</tr>
<tr>
<td>Value (Shade &amp; Tone)</td>
<td>Work demonstrates few areas of extreme black or white. The composition is grey overall or contains minimal value to reflect 3-dimensionality. 2</td>
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<tr>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
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A1. The Creative Process: apply the creative process to create a variety of artworks, individually and/or collaboratively;
A.1 use various strategies, individually and/or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of art works that address a variety of creative challenges (e.g., extend their skills in producing works; discuss webs, mind maps, and/or other creative brainstorming, conceptualizing, planning strategies; original and innovative ideas for an art work on a social or personal theme; use critical research skills to explore and elaborate on ideas; demonstrate fluency in formulating clear and detailed plans; demonstrate flexibility in revising their plans on the basis of reflection)

A2.1 demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works' artistic form and function (e.g., describe their initial response to an art work, and explain in detail how specific aspects of the work's content, formal qualities, and media inform that response)

A2.2 construct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others (e.g., extend their skills in identifying individual elements and principles and aspects of the visual content in an art work, interpreting their function, and analysing their effect; compare and contrast the use of shape, form, line, texture, space, and balance in Frank Lloyd Wright's Falling Water and Moshe Safdie's Habitat)

A2.3 explain in detail, with reference to a variety of historical and contemporary art works (e.g., the social scenes painted by Pieter Bruegel the Elder; Joseph Paxton's Crystal Palace; works by Canadian war artists, such as Alex Colville's Bodies in a Grave or Molly Lamb Bobak's Private Roy, Canadian Women's Army Corps), how knowledge of a work's cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of a work's intent and meaning

A2.4 describe in detail and reflect on with increasing insight the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria (e.g., provide an informed explanation of why a work of art is, or is not, successful with respect to its ability to communicate a message or emotion, its technical and aesthetic conventions, its form and stylistic qualities, its originality)

A2.5 demonstrate an understanding of how works reflect the societies in which they were created, and how they can affect both social and personal values; use critical terminology when referring to, elements, principles, and other components related to visual arts;

A2.6 extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works (e.g., when analysing how artists' manipulation of space, movement, form, and proportion affects meaning in an installation or an environmental work)

B.1.1 demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works' artistic form and function (e.g., describe their initial response to an art work, and explain in detail how specific aspects of the work's content, formal qualities, and media inform that response)

B.1.2 analyse, on the basis of research, the function and social impact of different kinds of art works in both past and present societies (e.g., how art works function to decorate private and public space, to investigate and draw attention to themes and issues, to criticize political policy and social norms, to satirize public figures, to memorialize people and commemorate events, to preserve aspects of a people's culture; how works of art can symbolize political, religious, social, or economic power; the power of art to help change personal and public positions on social and political ideas)

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B.2.2 assess the impact of socio-economic, political, cultural, and/or spiritual factors on the production of art works (e.g., how artists are affected by oppression, persecution, censorship, or war, by cultural, political, and/or religious beliefs, how access to locations, materials, technologies, and funding can affect the production of art works)

B.2.3 assess the impact that the creation and analysis of art works has had on their personal identity and values and their perceptions of society (e.g., with reference to their self-awareness and their ability to express their emotions, their cultural and social empathy, their knowledge of and appreciation for their own cultural heritage and the culture heritage of people in their community, their reaction to stereotypes, their understanding of the issue of cultural appropriation, their appreciation for the natural and built environment around them, changes in their position on social/cultural issues)

C.1.1 extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works (e.g., when analysing how artists' manipulation of space, movement, form, and proportion affects meaning in an installation or an environmental work)

C.2.1 extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects (e.g., techniques used to create a range of textures in an art work, to develop the connection and relationship between forms in a composition, to draw attention to specific parts of a work)

C.2.2 extend their understanding of the variety of conventions used in visual art (e.g., allegory, appropriation, juxtaposition, synectics; conventions associated with formalism, objective and non-objective abstraction, propaganda, realism, social commentary), and explain in detail the stages of the creative process and the elements and principles of design in a variety of art works

C.3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts;

C.3.2 demonstrate appropriate health and safety procedures and conscientious practices in the selection and use of various materials, techniques, tools, and technologies when producing or presenting art works (e.g., demonstrate safe practices when creating installations, assemblages, earthworks, constructions, multimedia projects; demonstrate appropriate protocols, department, and respect for others when working in a studio or visiting a presentation space)