

Elementary Art



Curriculum Guide

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Section I

Program Overview and Rationale

Purpose and Rationale

Purpose

The elementary art curriculum is based on the *Foundation for the Province of Newfoundland and Labrador Arts Education Curriculum*, which provides the framework for arts education and reflects research, theories, and classroom practice.

This guide, which serves as a practical framework for art curriculum, is to be used as a resource for learning and teaching. It provides guidelines upon which teachers, administrators, students, and others working collaboratively in the learning community should base decisions about learning experiences, instructional techniques, and assessment strategies.

This curriculum describes learning experiences for Grades 4, 5, and 6 that cumulatively provides opportunities for learners to develop knowledge, skills, and attributes they need to express their ideas, understandings, and feelings through art. The guide reflects an integrated view of learning *in* and *through* art. Learning in art is focused on creativity and artistry, where learning through art is about using art and the creative process as a method for students to learn about other curriculum subjects.

Diagram of outcomes (EGL, GCO, KSCO, SCO) on pages 30 and 31.

Statements of learning outcomes provide the framework for design and development of curriculum. In addition to general curriculum outcomes (GCO), this document provides key stage curriculum outcomes (KSCO) for the end of Grade 6, and specific curriculum outcomes (SCO) for Grades 4, 5, and 6.

Rationale

Education in art helps students become selective and discriminating in their judgements and improve their understanding of their visual environment.

Education in art is essential. Human experience is ordered in various ways, including kinesthetically, musically, numerically, verbally, and visually. Students need to experience and practice recognizing and understanding the relations between these areas of human experience if they are to gain the optimal benefit from education. Education in art helps students become selective and discriminating in their judgements and improve their understanding of their environment.

When schools provide suitable and imaginative art programs that combine the disciplines of intellectual activity with physical skills in creative problem solving, they are supporting the individual growth of students and are contributing to the development of their personalities. Students who participate in successful art programs gain a knowledge of art and its role in human interaction, and develop an understanding and appreciation of the arts of other cultures, both historical and contemporary.

Students learning art must develop basic skills and acquire a working knowledge of the fundamentals and history of art. Both facets lead to worthwhile art experiences, which incorporates the satisfaction of achievement and the understanding of the creativity of others.

Contexts for Learning and Teaching

Six Key Features of this Elementary Art Curriculum

1. *This art curriculum is defined in terms of outcomes.*

The identification of outcomes clarifies for students, teachers, parents, and administrators the specific expectations of what students should know and value as a result of their learning in art.

2. *This art curriculum emphasizes the importance of students' active participation in all aspects of their learning.*

This curriculum engages students in a range of purposeful and inventive experiences and interactions through which they can develop the processes associated with creating, contextualizing, reflecting on, and responding to their own and others' artwork.

3. *This art curriculum provides a basis for assessing learning in and through the arts.*

This curriculum engages students in analytical, critical, and reflective thinking about their learning in and through art. The use of a variety of assessment strategies will help teachers address students' diverse backgrounds, learning styles and needs, and will provide students with multiple opportunities to demonstrate their progress toward achievement of the designated learning outcomes. This document includes suggestions for a collaborative assessment process that involves all participants and allows learners opportunities to celebrate their successes and to learn from their multiple attempts. A comprehensive assessment process is a powerful tool to enhance student learning.

4. *This art curriculum is designed to nurture the development of all students.*

This curriculum recognizes that learners develop and learn at different rates and in different ways. In recognizing and valuing the diversity of students, the learning environment should allow for a range of learning preferences, teaching styles, instructional strategies, and learning resources. Life is shaped by issues of social class, race, gender, and culture. Learning contexts and environments must affirm the dignity and worth of all learners.

5. *This art curriculum emphasizes the personal, social, and cultural contexts of learning and the power that art making has within these contexts.*

This curriculum promotes self-esteem and self-understanding, as well as appreciation of the world's social and cultural contexts. Students are encouraged to recognize the power of creativity in constructing, defining, and shaping knowledge; in developing attitudes and skills; and in extending these new learnings in social and cultural contexts.

Since art making is an extension of personal identity and a defining feature of culture, it is critical that the curriculum respects, affirms, understands, and appreciates personal and cultural differences in all aspects of learning.

6. *This art curriculum provides a framework for making connections with other subject areas.*

This curriculum recognizes the importance of students working in and through art. As students learn in the arts, they develop specific skills, understandings, and confidence necessary for self-expression. As they learn to make connections with other subject areas by learning through the arts, they are engaged in a kaleidoscope of learning experiences that enables the development of personal, social, and perceptual skills.

Artistic Development Stages

Creating images is a human activity which begins early in life. Scribbling precedes image making in much the same way as babbling precedes speech. Children expand and build on their abilities as they mature, progressing through a series of stages of artistic development where sets of common characteristics can be identified for age groups. As with all developmental stages, children proceed through them at different rates and often exhibit characteristics of one or more stages at the same time.

After years of studying childrens' drawings, Viktor Lowenfeld (1947) identified six general stages of emotional and mental development. From Kindergarten to Grade 6, students usually proceed through at least three development stages.

- **Preschematic (ages 4-7)**

In the preschematic stage, *schema* (the visual idea) is developed. Often a child will draw the same object (e.g., a tree in the same way over and over). Images are represented from cognitive understanding rather than through observation. Images, mainly circular shapes and straight lines, are used to create representations. Drawings often show what the child perceives as most important about the subject. There is little understanding of space, as objects are placed randomly and appear to float on the page. The use of colour is more emotional than logical.
- **Schematic (ages 7-9)**

In the schematic stage, shapes and objects are identifiable, contain some detail, and are related in space by using a baseline. Exaggeration, where one part of the image is larger compared to other aspects, is often used to express strong feelings about a subject. Children in the schematic stage also use interesting techniques to create representations, such as showing the inside and outside of an object or person at the same time.
- **Post-schematic (ages 9-12)**

In the post-schematic stage, students begin to realize that they are members of a society. Their own peer group becomes particularly important. Students begin to compare their artwork with others and become very critical of it. While they are more independent in their work habits, they become more anxious to please. Artwork becomes more detailed and realistic. An awareness of three-dimensional space is followed by efforts to create depth using various techniques including perspective and overlapping.

An awareness of artistic development stages is necessary in order to establish individual levels of expectations for students, to provide information for selecting suitable art activities, and to support questioning that is developmentally appropriate. Please refer to *Stages of Art Development* in **Appendix A** for further information about the preschematic, schematic, and post-schematic stages.

Value Individual Differences

In any group of students, a wide variety of abilities, strengths, and needs is evident in art making. Students vary in visual perception, in their ability to organize visual elements, to handle art materials, and to comprehend and articulate art concepts. It is important to remember that every student is capable of visual expression and that every visual expression is worthy of merit. Please refer to the section *Meeting the Needs of All Learners* on page 9 for further information on this topic.

Expanding Subject Matter

Subject matter for elementary students is limitless. Students make images about everyday events, about things they have seen, things they know, dream about, or imagine. Primary students often focus on the physical self but as they grow older, their interest in humans expands to include other people such as family members, friends, and people in the community. Elementary students are interested in other aspects of themselves, such as their emotional and social dimensions, as well as natural and built environments.

By Grade 4, students are beginning to show interest in travel, life processes of living things, collections, music, movies, and rich and famous people. Throughout the elementary grades, students begin to concentrate more on individual interests which are often gender related. They have a growing awareness of their place in a larger world. Activities, objects, and events associated with music, sport, play, work, holidays, festivals, literature, and drama are rich sources of material for art making. As long as the topic is relevant to students, the process of visual expression provides them with many opportunities for introspection and reflection.

Process and Product Equality

Art making is as much about process as it is about product.

Art making is as much about process as it is about product. This curriculum focuses on three equally important aspects of art: creation, contextualization, and reflection. Sometimes art lessons may be primarily concerned with a particular art concept (e.g., finding examples of different kinds of lines or textures and recording them on a chart) or with exploring materials and how to use them (e.g., experimenting with thick and thin paint and large and small brush use) more so than with creating a finished product. Other lessons may revolve around viewing art created by others and thinking about why it was created, how it was created, or how it might be used to improve personal art making.

It is also important that there be ongoing sequential activities in elementary grades, designed to guide the development of specific art making skills and processes (e.g., properly using a brush and brayer). Students need opportunities to practice and refine their abilities over time. A range of existing materials, techniques, technologies, and human resources offer many possibilities for enhancing this type of learning. Whatever lesson focus is used, students must always be provided with opportunities to share what has been learned.

Art Across the Curriculum

Art sparks conversation and inquiry. It offers all teachers in the school environment opportunities to collaborate in devising opportunities for rich, connected learning. Conceptual development through art is highly motivating, enriches learning, and connects learning with students' lives. Creating, understanding the context of, and reflecting on art can enhance learning experiences in all other areas of curriculum.

Infusion of art in other curriculum areas must be designed in such a way that art outcomes are met by participating in the experience. Focusing on art outcomes will mean that the art activity designed will provide more meaningful learning in the subject areas represented. In a science unit on plant growth, observational drawing skills can be taught to enable students to document observations of plant growth and specific characteristics in their science journal. Looking at botanical drawings can illustrate the characteristics of observational drawing. Students can learn when and why such drawings became important and how they are related to scientific study. Infusion of art into the curriculum must be distinguished from isolated, add-on art activities that have no basis in the art curriculum.

The Role of Arts Education

The arts contribute unique learning experiences that benefit students as individuals and members of society. The active, exploratory nature of learning in the arts enhances cognition, develops attention, motivates learners to express personal connections to the world, and develops group collaboration skills. The arts energize the school environment, inspire individual excitement in learning, and help students make connections with the community.

With a strong focus on developing the senses, the arts help students become more aware of the natural and constructed environments. Sensory connections with our environment become particularly important in a world that is increasingly dominated by automation and technology. The arts stimulate creativity. According to Roger von Oech author of, *Expect the Unexpected*, “[c]reative thinking involves imagining familiar things in a new light, digging below the surface to find previously undetected patterns, and finding connections among unrelated phenomena.”

In the stimulating and safe environment of the art class, students are encouraged to utilize characteristics of creative thinking such as:

- to ask questions and seek personal solutions
- to generate a large number of ideas or solutions to questions or challenges
- to provide unusual or unique responses
- to be persistent in their visual pursuits
- to take risks and be adventurous
- to imagine and wonder out loud
- to manipulate ideas, change, elaborate, adapt, improve, or modify ideas
- to be sensitive to aesthetics and appearances
- to constructively criticize

Arts education encourages students to observe, reflect, and make judgements about what they experience and what they value in the context of society.

The arts develop critical understanding of the mass media, including an awareness of intent and techniques and the relationships between media, message, artist, and audience. Arts education encourages students to observe, reflect, and make judgements about what they experience and what they value in the context of society.

Many of the contextualizing and reflecting activities carried out in art classes support the development of visual literacy (the ability to respond to visual images based on aesthetic, emotive, and affective qualities). This visual comprehension is a natural extension of the skills learned in viewing art. Visual literacy also encompasses the ability to respond visually to a text, that is, to create personal interpretations of a poem or story by drawing, painting, making a collage or sculpture, or creating multi-media productions.

Art experiences enhance critical literacy skills, defined by the ability to deconstruct various types of text including visual texts to determine or question the social, historical, and economic contexts of a situation.

Through viewing different types of art created over time from a variety of cultures, students are given the tools they need to become thinking, caring citizens. They learn to ask themselves questions such as:

- Who created this artwork?
- For whom was it created?
- What does it tell me that I already know?
- What has been included and omitted?
- What does it teach me about others and their place in the world?

Meeting the Needs of All Learners

Art experiences and activities must address the needs of all learners. Teachers can develop creative ways to engage students with varying sensory, physical, or intellectual abilities by adapting materials, tools, facilities, and human resources to meet individual needs. For example, students with visual difficulties require many opportunities to experience art and art making through the other senses. Consideration also has to be given to the placement and size of visuals, as well as the degree of contrast and quality of art reproductions and projections.

Students who are challenged by motor activities can engage in art making in collaboration with partners or by using alternate methods, or adaptive devices (e.g., four-holed scissors, hand strap tool holder, bulb holder, or an adjustable easel board). Open discussion among learners often yields valuable, creative, and collaborative ways to support and assist students in ways of learning differently.

A gender-equitable learning environment allows females and males equal access to strategies and resources. High expectations are articulated for both male and female learners. Gender-fair language and respectful listening are modelled. There is an avoidance of stereotyping with regard to leadership activities, roles, and learning styles. The work of both female and male artists and gender portrayal through artwork are examined regularly. Sufficient time is provided for discussion of issues in this area.

An inclusive classroom values the social and ethno-cultural backgrounds of all students. Diverse family customs, history, traditions, values, beliefs, and different ways of seeing and making sense of the world are important contexts for enriched learning through art. Every student needs to see their lives and experiences reflected in artwork. All students need opportunities to share in their own and others' cultures by examining local and global art.

Whether art making provides an opportunity to express talents, frustrations, or simply offers a time for quiet reflection, it is important to provide a careful balance of support and challenge for students who feel in their element, insecure, inept, or different from others.

Assessing and Evaluating Student Learning

Assessment involves the use of a variety of methods to gather information about a wide range of student learning. It develops a valid and reliable snapshot of what students know and are able to do; one that is clear, comprehensive, and balanced. Evaluation should be based on the range of learning outcomes addressed throughout the year and should focus on general patterns of achievement in learning in and through art, rather than on single instances, in order that judgments are balanced.

Assessment: the systematic process for gathering information on student learning.

Evaluation: the process of analyzing, reflecting upon, and summarizing assessment information and making judgements or decisions based upon the information gathered.

Not all art activities will result in a final product. As some students move through the creative process, they naturally continue to raise ideas, revise understandings, refine skills, and experience new feelings and attitudes. When artwork is produced as a result of a learning process, it is an extension of the important journey students have taken. Assessment should reflect all of the creative processes used to achieve an outcome. Students should constantly be challenged to examine their artwork, discuss and share ideas with others, and bring learning to new levels of understanding. To this end, assessment strategies should:

- enable all students to discover and build upon their own interests and strengths
- engage students in assessing, reflecting upon, and improving their learning
- provide multiple indicators of student performance
- affirm students' differing learning styles, backgrounds, and abilities
- reflect the fact that experimentation, risk-taking, and creativity are valued
- enable teachers to assess both specific and overall tasks
- provide teachers with information on the effectiveness of the learning environment
- allow for collaborative setting of goals for future learning
- communicate information concerning the learning with all partners, including children and parents/guardians

Diverse Learning Needs

Assessment practices must be fair, equitable, and without bias; creating opportunities for students to have a range of opportunities to demonstrate their learning. Teachers should use assessment practices that affirm and accommodate students' cultural and linguistic diversities. Teachers should consider patterns of social interaction, diverse learning styles, and the multiple ways oral, written, and visual language are used in different cultures for a range of purposes. Student performance takes place not only in a learning context, but in a social and cultural context as well. Teachers should be flexible in evaluating the learning success of all students and seek diverse ways for students to demonstrate their personal best.

In inclusive classrooms, students with special needs have opportunities to demonstrate their learning in their own way and at their own pace, using media that accommodates their needs. They may not move through the process in the same way as their peers; indeed the criteria and methods of achieving success may be significantly different from those of their classmates.

Four Partner Assessment

There are four partners that have a role in the assessment of student learning in art. At different times, depending on the outcomes being assessed, students, peers, teachers, and parents/guardians can add to the understanding of how well students achieve specific outcomes. The degree to which students can participate is determined by their developmental readiness, which increases as students move through the elementary grades.

1. Student

Self-assessment is perhaps the most powerful type of assessment because students are encouraged to take responsibility for their own learning, which leads to goal setting and more independence. It is important that students are aware of the outcomes they are to achieve and participate actively in assessment; developing their own criteria and learning to judge a range of qualities in their artwork.

Students who are empowered to assess their own progress are more likely to perceive their learning as its own reward. Rather than asking, *What does the teacher want?* students need to ask questions such as: *What have I learned?*; *What can I do now that I could not do before?*; *What do I need to learn next?* Through this heightened sense of ownership, students develop essential critical thinking skills, confidence, and independence of thought.

2. Peer

Peer assessment provides opportunities for students to respond to the work of other students and to learn from the responses to their own artwork. The degree of sophistication of peer assessment is dependant on the developmental stage of the student. Primary students practice peer assessment by providing simple responses (e.g., what they did or did not like, or something new to try). They are also capable of using checklists to assess group participation in activities. As students progress through elementary grades, an expectation for more informed peer response should be encouraged and expected.

3. Teacher

Teacher assessment is an important form of assessment. Teachers utilize both formative and summative assessment to ensure an optimal teaching and learning environment. The role of **formative** assessment is to determine the degree of learning that has occurred and to adjust instruction accordingly. Teachers' use of **summative** assessment provides the data used for reporting. Both provide important information and when used together, can build a comprehensive picture of learning.

4. Parent/Guardian

Parent/guardian assessment provides a different view of student learning that no other partner is in a position to give. Parents' knowledge of their children is gleaned from their interactions in learning situations at home. Two-way communication journals between home and school provide a way to value parents' understanding of their children's learning profile and open up two-way communications between home and school. When curriculum nights are held, parents learn about the expectations for their children. These school experiences can be expanded by asking parents to participate in assessment through observation and discussion of student portfolios at parent-teacher conferences. Forms can be designed to provide a structure for their input.

Appendix E contains a range of assessment strategies and forms.

Eight Strategies for Collecting Data

Effective assessment of learning requires diverse strategies to gather information in a systematic way. In planning art experiences, teachers should use a broad range of strategies that give students multiple opportunities to demonstrate what they know, can do, and value. The following represents a variety of ways in which students and teachers can assess learning in and through art.

1. Work Sample/ Performance

Students' artistic products are an excellent source of assessment data. There are many opportunities to create work samples throughout the art curriculum. Not all work samples are written; teachers should seek variety in output to enable students with different strengths and needs to illustrate their learning. Variety in types of work samples and performances also provides a more balanced picture of the learner:

- *oral* – taped interview, personal response
- *written* – story, art journal, worksheets
- *visual* – construction, diagram, chart, web, mural, diorama, display, slideshow, photograph, model, mask, costume, sculpture, time line, poster, graphic organizers

2. Art Journal

Art journals are an important component of a comprehensive assessment plan in art. They provide opportunities to record experiences, inspirations, personal responses, as well as a way to assess development. Art journals must be woven into the routines of the classroom and receive recognition when students use them for different purposes. Entries can be brief; a time allotment of 15 minutes is sufficient for students to produce an adequate entry. There will be times when a group journal entry will be more applicable. These can be written on chart paper and posted in the classroom. Two broad areas of use for art journals are sketching and writing.

Sketching Art Journal:

- Responsive drawing: Students can draw subjects of their choice or topics assigned by the teacher.
- Illustration: Students can sketch or doodle as they are being read to. Teachers can assign specific tasks for illustration (e.g., sketch how a character felt; what the house would look like if it was old, new, or bigger; the best, most exciting, or scariest part of the story).
- Future planning: Students can sketch their ideas for an upcoming art project that will be executed through another art form such as sculpture, printmaking, or painting.

Writing Art Journal:

- Research notes: Student can take sketchbooks to the library or on a field trip to record information through drawing and writing.
- Personal reflection: Art journals can be used for personal responses to events or activities (e.g., a field trip, guest speaker, viewing videos or art reproductions). The teacher can ask students to record key ideas from learning to determine how much a student has understood about a concept or learning event, and what they found interesting, challenging, easy, or what they disliked.
- Lists: Students can keep lists of words that prompt images, titles of artwork they like, or ideas for new artwork.
- Questions: As students listen and work, they often have questions they want answered. If the teacher is not immediately accessible, the question(s) can be recorded in their art journals for discussion later.
- Image collection: Students can be encouraged to collect pictures that will inspire future art making. They can also extend their learning by choosing pictures of art they like, highlighting examples of different art and design elements and principles.

3. Portfolio

Portfolios are essential to assessment in art. A portfolio contains samples of student artwork over a period of time. It is a powerful assessment form that represents a rich source of authentic information on projects and efforts. Depending on how portfolios are used within the class, they may contain:

- samples of work such as drawings, paintings, or prints in progress
- samples of reflective writing or sketches
- responses to own or others' artwork
- personal questions or comments about an artwork
- explanations of steps or procedures used and difficulties and solutions encountered
- photos, pictures, and lists of resources used

There are two main types of art portfolios:

- **Process Portfolio:** Also known as *work* or *storage* portfolio, it contains material related to student achievement. The teacher decides what will be included in the process portfolio but it is usually maintained by the student.
- **Product Portfolio:** Also known as the *showcase* portfolio, it accumulates at specific times from items in the process portfolio. Samples can be student or teacher selected, but must demonstrate achievement of specific outcomes and provide students an opportunity to reflect on their artwork.

4. Observation

In elementary classrooms, formal and informal observations are very important assessment strategies. Watching students engaged in classroom art activities gives valuable information on every aspect of student learning. The effectiveness of observation increases when teachers focus on specific curriculum outcomes and design ways to record what has been observed. Observation occurring naturally throughout the learning process can provide information about students’

- day-to-day performances
- work habits, feelings, and attitudes toward art
- frustrations, joys, and levels of persistence
- abilities to work independently and collaboratively in art making
- preferred learning styles
- development of ideas and understanding

5. Student-Teacher Conference

Teachers meet with small groups or individual students to discuss various activities in art. These conversations yield valuable information about learning habits, feelings, and attitudes. They provide immediate opportunities for looking at artwork to date and recommending new directions. They allow for on-the-spot planning and goal setting.

6. Questioning

Questioning within the context of art lessons and during student-teacher conferences, can provide valuable information about student learning. The kinds of questions teachers ask send powerful messages to students about what is valued in the learning process. Open-ended questions challenge students to think critically by allowing students to organize and interpret information, make generalizations, clarify and express their own thinking, understand concepts, and demonstrate originality and creative ability.

7. Questionnaire/Survey

A questionnaire or survey might, for example, follow an interview or project to determine how well the team functioned and how well the individuals participated and contributed. These may be developed independently or collaboratively by teachers and students.

8. Peer Response

Students responding to others’ artwork is useful for evaluating the works being viewed and also the understanding of the students who participated in the discussion. Valuable insights may be gained from students’ assessment of and responses to the art and views of their peers.

Four Methods to Record and Organize Data

Assessment data must be organized and recorded if teachers are to refer to it to improve teaching or use it for reporting purposes. Such records give concrete evidence of students' learning. Four suggested methods for recording data include anecdotal response, checklist, rating scale, and rubric.

1. Anecdotal Response

An anecdotal response is a short narrative description of observations in the classroom. Teachers develop effective means of recording information within the context of teaching (e.g., at-a-glance sheets containing a small space for each student). This information gathered informally is later organized in binders or files. Planned observations may be organized a little differently. Teachers decide which students will be observed, what is being observed, and record the information in its final form within the context of observing.

Anecdotal comments should lead to interpretation and recognition of patterns of learning that emerge over time. Gathering, recording, and reflecting on anecdotal responses based on both systematic and incidental observations of students' learning, yield rich information for making judgements.

2. Checklist

Checklists are methods of recording information gathered through observation. They can be designed for use with an individual student over time, or formatted for use with a small group or a whole class. Checklists can be overwhelming if there are too many in use or too much content is focused on, so teachers need to identify only important concepts, skills, and strategies when creating them. Sometimes teachers devise formats that allow them to use both checklists and anecdotal responses together for greater effectiveness and efficiency.

3. Rating Scale

A rating scale is based on descriptive words or phrases that indicate performance levels. As teachers observe, they compare what is seen with a scale and choose the degree that best describes the observation. Rating scales usually offer three to five degrees of discrimination.

4. Rubric

A rubric is a guideline for rating student performance that can be *holistic*, where one score summarizes many aspects of a performance, or *analytic*, where each aspect (criteria) of the performance is scored separately. Rubrics can be used to assess products such as portfolios, learning logs, multimedia work, or performances such as a presentation or a demonstration of a technique. All rubrics should contain these common features:

- focus on measuring a stated outcome
- use a scale of values to rate performance (highest rating representing the best performance work)
- describe graduated levels of quality to define specifically the range of performance possible

The forms in **Appendix E** can be used with various assessment strategies.

Section II

Curriculum Design and Components

Curriculum outcomes are statements articulating what students are expected to know, do, and value in particular subject areas. These statements also describe what knowledge, skills, and attitudes students are expected to demonstrate at the end of certain key stages in their education as a result of their cumulative learning experiences at each grade level in the Kindergarten to graduation continuum. Through the achievement of curriculum outcomes, students demonstrate essential graduation learnings.

Essential Graduation Learnings

Seven statements of essential graduation learnings describe the knowledge, skills, and attitudes expected of all students who graduate from school in Atlantic Canada. These statements affirm art as an integral component of a balanced school program for all students.

Aesthetic Expression

Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts.

Opportunities for learning in and through art afford students unique ways of knowing and expressing what they know. Through art, students extend their aesthetic awareness and judgement by making art that communicates their ideas, perceptions, and feelings. Learning experiences in art enable learners to understand the role of art throughout history and in their own society. Art experiences help students to develop:

- an enriched appreciation for works of art through time and culture
- the ability to respond to others' artwork with sensitivity and respect
- a heightened awareness of the role arts has in lifelong learning
- confidence in themselves as makers of art with the potential for using their abilities in future art-related and other careers

Citizenship

Graduates will be able to assess social, cultural, economic, and environmental interdependence in a local and global context.

Through experiences in art, students broaden their awareness and understanding of social, historical, and cultural diversity. These experiences provide students with opportunities to think of themselves as world citizens, with inherent challenges and responsibilities. Using knowledge and attitudes gained in and through art, students can demonstrate value and respect for cultural diversity in varying contexts.

Communication

Graduates will be able to use the listening, viewing, speaking, reading, and writing modes of language(s), as well as mathematical and scientific concepts and symbols, to think, learn, and communicate effectively.

Through art, students are able to communicate thoughts, experiences, and feelings in unique ways that are not always possible with words. Experiences in art allow students to demonstrate individuality and critical thinking; give shape to their thoughts, feelings, and experiences through their own artwork; and use a range of critical thinking processes to reflect upon and respond to their own work and the work of others.

Personal Development

Graduates will be able to learn and to pursue an active, healthy lifestyle.

In addition to providing enrichment in other curriculum areas, art provides many opportunities for personal, social, and emotional development. Art experiences enhance emotional health because they enable students to explore an extensive range of abilities, to experience a joy in learning that elevates self-esteem and motivation, and to develop as lifelong learners. Through art experiences, students will have opportunities to: demonstrate personal growth in self-confidence, independent thinking, open-mindedness, and acceptance; take risks and develop a sense of curiosity in learning new things; and use a sense of humour to explore and develop thoughts, experiences, and feelings as they work alone or with others.

Problem Solving

Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, mathematical, and scientific concepts.

Art activities constantly challenge students to make decisions, arrive at solutions, and practice aesthetic judgement. By using their creative and critical thinking skills, students gain a sense of achievement. These skills have direct application in other areas of study and life.

Throughout the creative process, students practice individual and collaborative problem solving through various strategies, techniques, and technologies. Engagement in critical conversations allows students to develop a deeper understanding of art, artists across time and cultures, and personal possibilities. In developing their own works of art or in learning to think critically about the artwork of others, students must make important decisions that connect theory and practice. They come to value the examination of multiple solutions in various problem solving situations and to recognize that, as in life, each situation may have more than one solution.

Technological Competence

Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems.

Learning experiences with technology in art provide students with opportunities to create visual images using a range of traditional, conventional, and computer tools. These opportunities allow students to engage positively with information technologies as they investigate the role of art in society and explore the potential of these technologies for creative expression.

Students use technology to create and enhance their artwork, to construct, synthesize, and integrate meanings from a wealth of resources, and to explore and express their thoughts, feelings, and experiences. New technologies allow learners flexibility in conceiving, developing, and revising their artwork as they manipulate the elements and principles of design. The Internet and digital technology provide students with access to museums, art galleries, artists, and art images from all over the world. They bring a diverse range of artwork into the classroom, facilitating the integration of diverse cultures and ideas, and allow students to investigate the cultural and historical contexts of artists and their work.

Spiritual/Moral Development

Graduates will be able to demonstrate understanding and appreciation for the place of belief systems in shaping the development of moral values and ethical conduct.

Art experiences provide opportunities for students to understand the historical/cultural aspects of art and how the belief and value systems of people can be expressed through their art making. Throughout history, human rights and the human condition, as well as moral and ethical issues, have been reflected in the art of societies. Discussion, analysis, and evaluation lead to understanding of the forces that shape societies and defines what is and is not ethical conduct.

General Curriculum Outcomes

The eight GCO are statements that describe what students are expected to know, be able to do, and value upon completion of study in art.

Students will be expected to:

1. explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts
2. create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes
3. demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture
4. respect the contributions of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression
5. examine the relationship among the arts, societies, and environments
6. apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work
7. understand the role of technologies in creating and responding to expressive works
8. analyse the relationship between artistic intent and the expressive work

Unifying Concepts

A curriculum for any of the arts disciplines is one that enables students to create work in various art forms, respond critically to their own work and the work of others, and make connections in local and global contexts.

Curriculum outcomes in elementary art are grouped according to the unifying concepts of creating, contextualizing, and reflecting:

- Creating, Making, and Presenting (Create)
- Understanding and Connecting Contexts of Time, Place, and Community (Contextualize)
- Perceiving, Reflecting, and Responding (Reflect)

It is important to recognize that the concepts are inter-related and are developed most effectively as interdependent concepts. When learning experiences are designed to reflect these interrelationships, art activities become more relevant to real life situations, and learning becomes more meaningful.

	General Curriculum Outcomes	Unifying Concepts
Create	<p>Students will be expected to:</p> <ol style="list-style-type: none"> 1. explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts 2. create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes 	<p>Creating, Making, and Presenting</p> <p>Art making allows teachers and students to explore an initial idea or experience such as looking at art reproductions, reading or listening to stories, singing songs, experiencing field trips, or discussing feelings about issues or concepts. During the creating process, students make many decisions and choices around strategies, techniques, forms, materials, and elements. In creating artwork, students have exciting opportunities to work independently and collaboratively, express ideas, gain feedback, look at others' artwork, reflect on their progress, and plan for future art making.</p>
Contextualize	<ol style="list-style-type: none"> 3. demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture 4. respect the contributions of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression 5. examine the relationship among the arts, societies, and environments 	<p>Understanding and Connecting Contexts of Time, Place, and Community</p> <p>Children have an amazing ability to look at and respond to art in fresh and imaginative ways. In contextualizing art, students have opportunities to learn about elements and processes in art making, as well as varieties of styles, techniques, and materials used by artists across time and cultures. They learn about the many reasons why art is created and develop an appreciation for art as an expression of culture. They can then use this knowledge to develop their own art and share thoughts and ideas about it. During the contextualizing phase, students are also reflecting on the myriads of ways in which people see and respond to their world through the art process.</p>
Reflect	<ol style="list-style-type: none"> 6. apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work 7. understand the role of technologies in creating and responding to expressive works 8. analyse the relationship between artistic intent and the expressive work 	<p>Perceiving, Reflecting, and Responding</p> <p>The reflective process guides the process of creating and contextualizing art. It involves oral and written expression, as well as art making in response to an idea or belief. Students engage in reflective activities throughout the art experience beginning at the invitation to look at and create art, through the stages of extending their knowledge into future art making. They have opportunities to look beyond their world through examining, discussing, experiencing, and gaining an appreciation of the roles that art and artists have had throughout time and cultures. Students also examine the multimedia environment in which they live and its effect on their lives and art making.</p>

Key Stage Curriculum Outcomes

The following key stage curriculum outcomes (KSCO), organized according to the eight GCO, are statements that describe what students are expected to know, be able to do, and value upon completion of Grade 6:

- | | | |
|--|-------|---|
| 1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. | 1.2.1 | Create imagery that demonstrates an understanding of the expressive qualities of the elements and principles of design. |
| | 1.2.2 | Demonstrate and apply knowledge of basic art skills, techniques, processes, and language. |
| | 1.2.3 | Experiment with a variety of materials, tools, equipment, and processes. |
| | 1.2.4 | Develop and create imagery that draws upon observation, imagination, memory, and the interpretation of sensory experiences. |
| 2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes. | 2.2.1 | Construct personal meaning and communicate it through their artwork. |
| | 2.2.2 | Choose, display, and describe work from their own portfolio. |
| | 2.2.3 | Acknowledge and respect individual approaches to and opinions of art. |
| 3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture. | 3.2.1 | Develop observation skills and sensitivity to the visual environment. |
| | 3.2.2 | Investigate how visual communication systems are a part of everyday life. |
| | 3.2.3 | Use experiences from their personal, social, and physical environments as a basis for visual expression. |
| | 3.2.4 | Understand that past events, the way people live, and the visual arts influence one another. |
| | 3.2.5 | Demonstrate an awareness of how visual art is used in their school and community. |
| | 3.2.6 | Investigate the roles of artists in their community and potential careers available to those trained in the visual arts. |
| 4. Students will be expected to respect the contributions of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression. | 4.2.1 | Demonstrate respect for the uniqueness of the works created by self and others. |
| | 4.2.2 | Investigate art styles from a variety of social, historical, and cultural contexts. |
| | 4.2.3 | Communicate an understanding that the visual arts have and show a history. |
| | 4.2.4 | Develop awareness of the ethnic diversity, cultural uniqueness, and influence of the visual arts in our society. |
| | 4.2.5 | Increase their understanding of the contributions of various artists, past and present, to the field of visual art. |
| | 4.2.6 | Demonstrate an awareness that many works of art can be studied according to their context (design, function, and setting). |

5. Students will be expected to examine the relationship among the arts, societies, and environments.
- 5.2.1 Investigate the relationship among the visual arts and the other art disciplines.
 - 5.2.2 Draw upon objects and images from their own community as a starting point for their own artwork.
 - 5.2.3 Recognize that our response to art is strongly influenced by our experiences.
 - 5.2.4 Identify and discuss the visual effect of the elements and principles of design in the natural and built environment.
 - 5.2.5 Consider the moral and ethical issues involved in copying work.
6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.
- 6.2.1 Analyse preferences for selected works of art.
 - 6.2.2 Analyse others' artwork to form conclusions about formal properties, cultural contexts, and intent.
 - 6.2.3 Use descriptive art language to analyse, interpret, and respond to their own and others' work.
 - 6.2.4 Examine the works of artists to determine how they have used the elements and principles of design.
 - 6.2.5 Recognize the relationship between seeing, feeling, and thinking by analysing and interpreting their own and others' work.
7. Students will be expected to understand the role of technologies in creating and responding to expressive works.
- 7.2.1 Use common safety practices associated with the proper care of art materials and tools.
 - 7.2.2 Solve design problems by making use of the elements and principles of design, using a variety of technologies.
 - 7.2.3 Select and use a variety of tools and technological processes in creating art objects, considering the sensory qualities of the materials.
8. Students will be expected to analyse the relationship between artistic intent and the expressive work.
- 8.2.1 Recognize that art imagery is developed for a variety of purposes, and discuss their own intentions and intentions of others in creating art objects.
 - 8.2.2 Identify and discuss the source of ideas behind their own work.
 - 8.2.3 Discuss and describe artistic process in the artwork of others.
 - 8.2.4 Consider the various sources of ideas and influences which affect their work.

Specific Curriculum Outcomes

The following specific curriculum outcomes (SCO), organized according to the eight GCO, are statements describing what students are expected to know, be able to do, and value upon completion of Grades 4, 5 and 6:

Creating, Making, and Presenting

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| 1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. | 1 | Explore the elements of design (line, value, colour, shape, form, texture, and space) in creating artwork. |
| | 2 | Explore the principles of design (balance, emphasis, unity, movement/rhythm, pattern, and contrast/variety) in creating artwork. |
| | 3 | Use a combination of the elements and principles of design in art making. |
| | 4 | Experiment with a variety of art materials, tools, and processes. |
| | 5 | Demonstrate and apply knowledge of basic art skills, techniques, processes, and language. |
| | 6 | Make effective choices about tools and materials in the creation of art. |
| 2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes. | 7 | Develop observation skills and sensitivity to the visual environment. |
| | 8 | Use experiences from their personal, social, and physical environments to create art. |
| | 9 | Create art for a variety of audiences and purposes. |
| | 10 | Collaborate with others during the creative process to examine a variety of art forms. |
| | 11 | Use safety considerations when handling art making tools and materials. |

Understanding and Connecting Contexts of Time, Place, and Community

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| 3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture. | 12 | Describe ways the visual arts are used in their home, school, and community. |
| | 13 | Explore images from a variety of times and cultures to understand connections with their own time and place. |
| | 14 | Identify and discuss the visual effect of the elements and principles of design in the natural and built environments. |
| | 15 | Investigate the roles of artists in their community. |
| | 16 | Research potential careers available to those trained in the visual arts. |
| 4. Students will be expected to respect the contributions of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression. | 17 | Examine artwork made for various purposes from past and present cultures. |
| | 18 | Communicate an understanding that the visual arts have and show a history. |
| | 19 | Investigate art styles from a variety of historical and cultural contexts. |
| | 20 | Investigate contributions made by visual artists. |
| | 21 | Demonstrate an awareness that artwork can be studied according to its context. |
| 5. Students will be expected to examine the relationship among the arts, societies, and environments. | 22 | Identify and consider the sources of ideas and influences which affect their artwork. |
| | 23 | Recognize that the viewers' response to art is strongly influenced by their experiences. |
| | 24 | Consider the moral and ethical issues involved in copying artwork. |

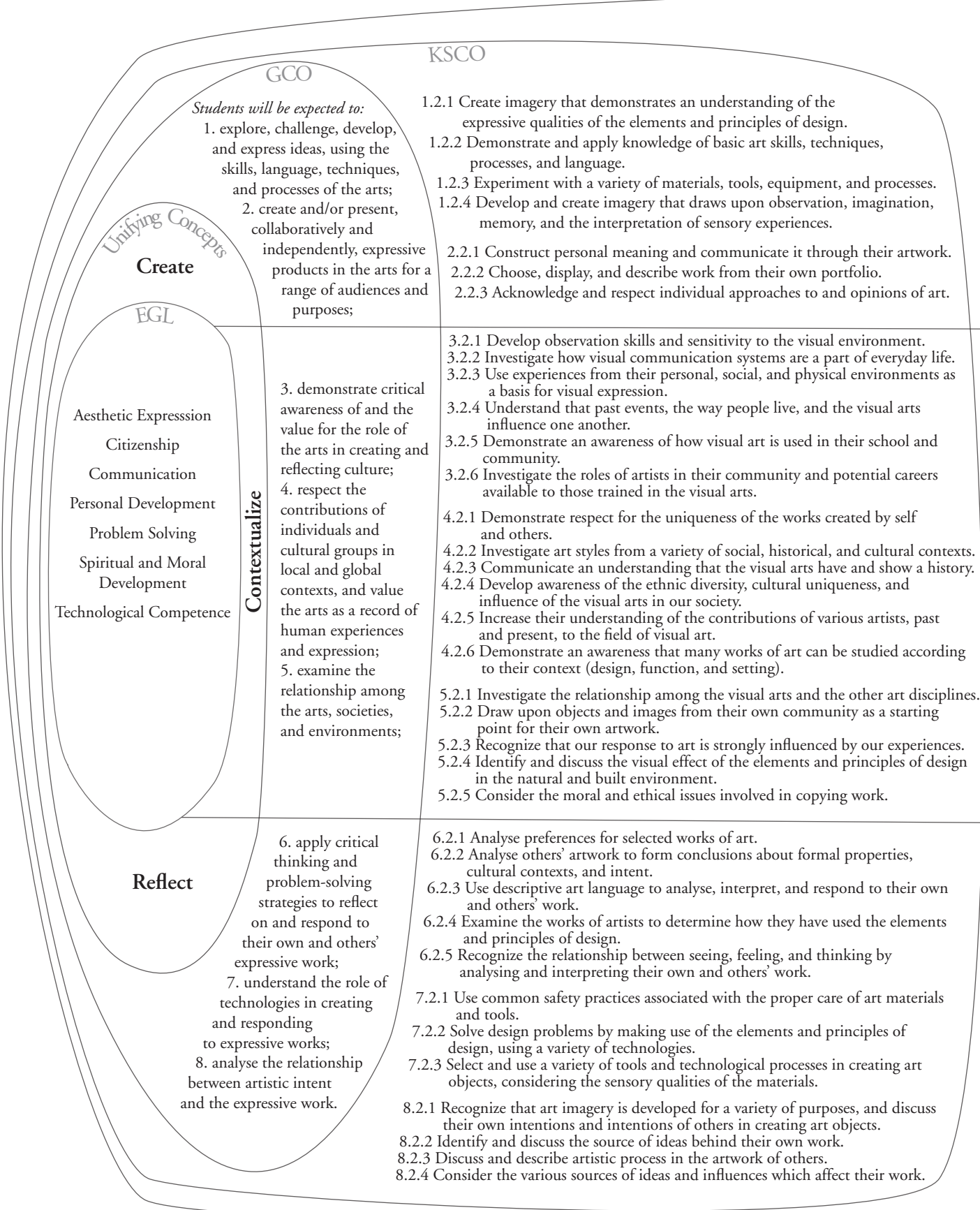
Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work.	25	Respectfully view and discuss, using descriptive language, as they analyse and interpret artwork.
	26	Suggest reasons for preferences in artwork.
	27	Examine the work of artists to determine how they have used the elements and principles of design.
	28	Recognize the relationship between feeling and thinking when experiencing art.
	29	Acknowledge and respect individual approaches to and opinions of art.
7. Students will be expected to understand the role of technologies in creating and responding to expressive works.	30	Choose, display, and describe work from their own portfolios.
	31	Solve design problems by making use of the elements and principles of design, using a variety of technologies.
8. Students will be expected to analyse the relationship between artistic intent and the expressive work.	32	Discuss their own and others' intentions for creating an artwork.
	33	Describe how they and others made an artwork.

In summary, the diagram on the following two pages outlines art curriculum outcomes to be addressed by the elementary student. Please note that all Art outcomes for Grade 4, 5, and 6 are the same.

The EGL are located at the core of the diagram. The three unifying concepts (**Create**, **Contextualize**, and **Reflect**) organize the GCO, KSCO, and the SCO, which expand outward from the EGL core on page 30.

Curriculum Outcome Connections



SCO

- 1 Explore the elements of design (line, value, colour, shape, form, texture, and space) in creating artwork.
- 2 Explore the principles of design (balance, emphasis, unity, movement/rhythm, pattern, and contrast/variety) in creating artwork.
- 3 Use a combination of the elements and principles of design in art making.
- 4 Experiment with a variety of art materials, tools, and processes.
- 5 Demonstrate and apply knowledge of basic art skills, techniques, processes, and language.
- 6 Make effective choices about tools and materials in the creation of art.

- 7 Develop observation skills and sensitivity to the visual environment.
- 8 Use experiences from their personal, social, and physical environments to create art.
- 9 Create art for a variety of audiences and purposes.
- 10 Collaborate with others during the creative process to examine a variety of art forms.
- 11 Use safety considerations when handling art making tools and materials.

- 12 Describe ways the visual arts are used in their home, school, and community.
- 13 Explore images from a variety of times and cultures to understand connections with their own time and place.
- 14 Identify and discuss the visual effect of the elements and principles of design in the natural and built environments.
- 15 Investigate the roles of artists in their community.
- 16 Research potential careers available to those trained in the visual arts.

- 17 Examine artwork made for various purposes from past and present cultures.
- 18 Communicate an understanding that the visual arts have and show a history.
- 19 Investigate art styles from a variety of historical and cultural contexts.
- 20 Investigate contributions made by visual artists.
- 21 Demonstrate an awareness that artwork can be studied according to its context.

- 22 Identify and consider the sources of ideas and influences which affect their artwork.
- 23 Recognize that the viewers' response to art is strongly influenced by their experiences.
- 24 Consider the moral and ethical issues involved in copying artwork.

- 25 Respectfully view and discuss, using descriptive language, as they analyse and interpret artwork.
- 26 Suggest reasons for preferences in artwork.
- 27 Examine the work of artists to determine how they have used the elements and principles of design.
- 28 Recognize the relationship between feeling and thinking when experiencing art.
- 29 Acknowledge and respect individual approaches to and opinions of art.

- 30 Choose, display, and describe work from their own portfolios.
- 31 Solve design problems by making use of the elements and principles of design, using a variety of technologies.

- 32 Discuss their own and others' intentions for creating an artwork.
- 33 Describe how they and others made an artwork.

Section III
Specific Curriculum Outcomes
Grade 4, 5 and 6

Using the Four Column Layout

The following pages provide the visual arts specific curriculum outcomes for Grades 4, 5, and 6.

The specific curriculum outcomes (SCO) are not listed in chronological order but are grouped according to the general curriculum outcomes (GCO), which are categorized in three strands: creating, contextualizing, and reflecting (described on page 23).

A four column organization is used. These columns are designed as follows:

Column 1: Specific Curriculum Outcomes

Column 2: Suggestions for Teaching and Learning

Column 3: Suggestions for Assessment

Column 4: Resources/Notes

Page numbers listed in the fourth column are referencing, *Explorations in Art* (2008 and 2010 Davis publications), the authorized Grade 4, 5, and 6 text books currently used in public schools in Newfoundland and Labrador. They intend to introduce the SCO and are not the sole reference to relevant material within three books titled, *Explorations in Art*.

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>1. Explore the elements of design (line, value, colour, shape, form, texture, and space) in creating artwork.</p>	<p>Before students can apply art elements in personal art making, they must develop an understanding of them through various learning opportunities. A main focus for learning is through observation of real or poster reproductions of artwork, and the natural and built environments. This ensures that students are exposed to a broad understanding of the visual environment and the diverse range of art within it.</p> <p>Make use of opportunities across the curriculum to extend this learning. Many visuals, including art calendars, book illustrations, and photographs will contain excellent content for discussing the elements of design. These concepts are also the building blocks of visual literacy.</p> <p>Line <i>Large Reproductions</i> Choose a large art reproduction and invite students to go on a line hunt. Have them identify where lines have added details to a person or object, discuss the types of lines used and find where lines are used in repetition to make patterns. Have a student trace an area with her fingertip to show where there is an implied line (e.g., lines that are imagined but not seen).</p> <p><i>A Line Sampler</i> Provide students with old magazines and a list of examples of lines to look for. As each sample is located, cut it out, glue it to a page, and label it. The list could include:</p> <ul style="list-style-type: none"> • straight lines • curved lines • horizontal, vertical, and diagonal lines • lines creating a shape • lines creating pattern • lines creating detail <p>Value <i>Scenes in Neutrals, Tints, and Shades</i> Invite students to use black and white paint to mix various values of gray and then use them to paint a cloudscape. Cloudscapes can also be created using tints and shades of several colours. Observation of a stormy sky or photographs or paintings would precede the painting session.</p>

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation and Anecdotal Notes</i> The elements of design are learned through viewing activities and then applied in individual or group work. When assessing recognition of the elements through viewing, determine learning through verbal responses to questions or discussion.</p> <p>Anecdotal notes can also be used to record information about students experiencing difficulty. Such record keeping would require some method of storing anecdotal information (e.g., binder, file cards, etc.).</p> <p><i>Teacher Questioning</i> (for <i>Large Reproductions</i> activity) When engaging students in this activity, teacher questioning can be used to determine the extent of knowledge. Ask questions such as:</p> <ul style="list-style-type: none"> • What kinds of lines are present? • Where has line been used to create detail? • Search for various textures. How were they created? • What shapes are evident? What kinds of lines were used to create them? <p><i>Work Sample</i> (for <i>A Line Sampler</i> activity) Collect worksheets created from <i>A Line Sampler</i> activity. Determine if students have correctly labeled their examples.</p> <p><i>Work Sample</i> (for <i>Scenes in Neutrals, Tints, and Shades</i> activity) When students create a product using new information gained through experimentation, this work can be used to determine the degree to which students understand the lesson.</p>	<p>RESOURCES</p> <p><i>Grade 4</i></p> <p>Design Elements</p> <ul style="list-style-type: none"> • Elements: pg. xviii in student book (SB) • Line: pg. 20-21 <i>organic & geometric</i>, 110-111 <i>line quality</i>, 170 <i>lines create feelings</i>, 184 SB • Value: pg. 14-15 <i>tint & shade</i>, 67 <i>to create texture</i>, 162-163 <i>shading</i>, 187 SB <p>NOTES Students will have been introduced to the elements of design in primary grades. Over the three years in elementary grades, understanding will deepen as students are exposed to more challenging vocabulary, observations, and experiences with materials.</p> <p>Please refer to Appendix B for further information and activities for exploring the elements of design.</p>

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>1. Explore the elements of design (line, value, colour, shape, form, texture, and space) in creating artwork. <i>cont'd</i></p>	<p>Colour</p> <p><i>Vibrant Scenes</i> As a subsequent lesson after <i>Scenes in Neutrals, Tints, and Shades</i> (pg. 36), have students use white and primary colours to mix vibrant colours to paint sunrises or sunsets. Discuss the intensity of the colours created. Compare intensity with the grays mixed for the cloudscape.</p> <p><i>Colour Sort</i> Collect a range of hues (variety of colours) swatches from the paint store. These can be used for a variety of lessons on colour:</p> <ul style="list-style-type: none"> • Sort by high intensity and low intensity, putting aside the medium cards. • Sort by primary, secondary, and tertiary. • Choose five colours that vary from light to dark and arrange them accordingly. • Show a range of the same colour and discuss how the colours make you feel. <p><i>Paint Chip Value Scale</i> Store different values of one hue in handy containers so they are ready for use. Randomly draw student names to come forward and accept a paint chip. The students have to hold their paint chips for the class to see so they can arrange themselves as a value scale from darkest to lightest.</p>

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation</i> When assessing recognition of the various aspects of colour through viewing, determine learning through questions or discussion. Anecdotal notes can also be used to record information about students experiencing difficulty. Such record keeping would require some method of storing anecdotal information.</p>	<p>RESOURCES <i>Grade 4</i> Design Elements</p> <ul style="list-style-type: none"> • Colour: pg. 12-13 <i>hue, primary, secondary & intermediate</i>, 102-103 <i>colour wheel, colour scheme, complementary & analogous colours</i>, 104-105 <i>warm & cool</i>, 187 in student book <p>NOTES Please refer to Appendix B for further information and activities for exploring the elements of design.</p>

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>1. Explore the elements of design (line, value, colour, shape, form, texture, and space) in creating artwork. <i>cont'd</i></p>	<p>Shape and Form <i>Use Correct Terminology</i> Differentiate between shape and form. Shape is an object that has two dimensions (height and width) such as a circle, rectangle, and oval. Form is an object that has three dimensions (height, width, and depth) such as a cube, sphere, and cylinder.</p> <p><i>Object Search</i> Look at common objects in the classroom and determine what forms have been used together to create the object. Provide pictures from magazines and have students use a black marker or crayon to trace the forms they can find.</p> <p><i>Light and Form</i> Use simple forms (e.g., globe and a shoe box) and shine a flashlight on each in a darkened room. Ask students to describe how the light affects each form. Transfer this information to observations of artwork where the use of light is very obviously affecting form (e.g., a still life of fruit). Discuss how the artist convinces us that these objects that are really two-dimensional appear to be three-dimensional.</p> <p><i>From 2D to 3D</i> Ask students to combine pairs of two-dimensional shapes cut from construction paper into three-dimensional forms. The forms have to be created without using staples (hint: cut slots and tabs).</p>

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Teacher Questioning</i></p> <p>In the experiments to determine what effect light has on forms, pose a series of questions to determine if students are aware of the subtle effects created:</p> <ul style="list-style-type: none"> • Where is the lightest part of the form (highlight)? • Where is the darkest part of the form (shade)? • What happens as the light moves away from the first place it hits? • What is the difference between how light hits a sphere and a cube? 	<p>RESOURCES</p> <p><i>Grade 4</i></p> <p>Design Elements</p> <ul style="list-style-type: none"> • Shape: pg. 20-21 <i>organic & geometric</i>, 23 <i>structure</i>, 188 in student book (SB) • Form: pg. 72-73, 143 <i>paper cutting methods</i>, 185 SB <p>NOTES</p> <p>Please refer to Appendix B for further information and activities for exploring the elements of design.</p>

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>1. Explore the elements of design (line, value, colour, shape, form, texture, and space) in creating artwork. <i>cont'd</i></p>	<p>Texture <i>Talk Texture</i> Look at a range of visuals that contain obvious texture. Discuss what tools/materials the artist might have used to make the various textures. Throughout the year there will be many opportunities to discuss and observe texture. It is important to provide students with opportunities to talk about their own discoveries about texture after they have created texture in personal artwork.</p> <p><i>Texture Description</i> Ask each student to find a texture that they are interested in. Have them attach them in their art journals and use words to describe the texture. Remind them to use the terms <i>actuell/real</i> and <i>simulated/visual</i> (see column four for locations of definitions found in student book).</p> <p>Space <i>Measure Size</i> Use a large art reproduction of a landscape that has objects in the background and foreground. Place an overhead transparency over an object in the foreground and trace it. Do the same for an object in the background. Cut the overhead in two parts and lay the small shape on top of the large on the overhead. Talk about the difference in the shapes' sizes.</p> <p><i>Positive and Negative Space</i> Show an artwork that has clearly represented positive and negative space (e.g., Frida Kahlo's painting, <i>Portrait of Virginia</i>, on pg. 34 illustrates Virginia as the positive space and the background as the negative space). Then show an overhead containing a line drawing of Virginia's outline (put the overhead over the artwork and trace her outline). Shade in the areas of negative space while students watch. Continue to refer to the artwork for distinctive borders between positive and negative spaces.</p>

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p>Observation Listen as students discuss various textures in artwork. Determine if they can identify actual (real) and simulated (visual) textures.</p> <p>Art Journals (for <i>Texture Description</i> activity) Collect art journals and read to determine if students can describe their chosen texture. Look for use of terms actual/real and simulated/visual.</p> <p>Questioning Provide several art reproductions of landscapes that show distance and overlapping. Ask a series of the following questions to determine student knowledge:</p> <ul style="list-style-type: none"> • What do you notice about the part of the image that is furthest away? • How did the artist make this part of the image look this way? • What is the largest shape in the image? Where is it located? • What is the smallest shape in the image? Where is it located? • Why are they located in these positions? • What can you say about overlapping in this artwork? • Where is the largest area of negative space? • Where is the largest area of positive space? • What have you learned from this artwork to help you when you create a landscape? 	<p>RESOURCES <i>Grade 4</i> Design Elements</p> <ul style="list-style-type: none"> • Texture: pg. 66-67 <i>real (actual) & visual (simulated)</i>, 186 in student book (SB) • Space: pg. 16-19 <i>overlap, foreground, middle ground, background</i>, 188 SB <p>NOTES Please refer to Appendix B for further information and activities for exploring the elements of design.</p>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>2. Explore the principles of design (balance, emphasis, unity, movement/rhythm, pattern, and contrast/variety) in creating artwork.</p>	<p>Balance is the arrangement of the parts of an artwork to give an overall sense of equality in visual weight. Symmetrical balance is easily understood because when folded, the image will be even on both sides. Asymmetrical balance is more difficult to describe because it depends on how objects are placed to divide up a composition. One large object can be offset by a large open space to create a feeling of balance. Radial balance is present whenever lines spread out evenly from a central point.</p> <p>Most compositions have an area of emphasis (area of interest or center of interest). This area is created using variation/contrast in size, colour, texture, etc. When introducing this concept to students, make sure you choose visuals that have obvious centers of interest.</p> <p>Unity describes a feeling that all parts of a composition are working together.</p> <p>Movement/Rhythm is the repetition of elements to create an illusion of action or to cause the viewer’s eye to sweep over the artwork in a definite manner. Look at various reproductions of artwork and discuss which elements are repeated to give a sense of visual movement.</p> <p>Pattern refers to the choice of lines, colours, or shapes repeated over and over in a planned way.</p> <p>Contrast explores the large difference between two elements of design such as colour, shape, or texture. Contrast usually adds excitement, drama, and interest to artwork.</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p>Observation When assessing recognition of the various principles of design in directed viewing exercises, determine learning by posing questions and listening to student discussion. Anecdotal notes can also be used to record information about students experiencing difficulty. Such record keeping would require some method of storing anecdotal information.</p> <p>Journal Entry Ask students to look at an artwork or its reproduction and write an entry about the principles of design that are evident in the work. If students need structure, provide a list of the principles of design studied to date.</p>	<p>RESOURCES <i>Grade 4</i> Design Principles</p> <ul style="list-style-type: none"> • Principles: pg. xix in student book (SB) • Balance: pg. 68-71 <i>asymmetrical</i>, 80-81 <i>symmetrical & radial</i>, 190 SB • Emphasis: pg. 94-97 • Unity: pg. 64-65, 7 & 35 <i>proportions</i> • Movement/Rhythm: pg. 8 <i>sculpture in action</i>, 53 <i>flipbook</i>, 64 <i>viewer's eye</i>, 189 SB • Pattern: pg. 74-75, 189 SB • Contrast: pg. 102 <i>colour</i> <p>NOTES Please refer to Appendix B for further information and activities for exploring the principles of design.</p>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>3. Use a combination of the elements and principles of design in art making.</p>	<p>Although lesson plans are often designed to focus on one particular element or principle of design, students need many opportunities where they can combine their new learning to create more complex compositions. This allows them to orchestrate their learning and to pick and choose elements and principles to create personal artwork. Opportunities to respond to the works created by a class provide a forum where students can view the artwork of others and discuss the elements and principles used.</p> <p><i>Matisse Collage</i> Many of Matisse’s collages are excellent resources for discussing shape, space, colour, line, rhythm, pattern, and contrast. Discuss the colour scheme, organization, and type of shapes, etc. and provide coloured papers for students to design their own versions of Matisse’s artwork.</p> <p><i>Art Stamps</i> Show examples of postage stamps that use the work of well-known artists (e.g., Mary Pratt, 2007 stamp design). Discuss what type of artwork would be most visible given the small size of stamps. Give each student a white 4x6” file card and have them design a stamp using coloured pencils. Once the designs are finished, the teacher can decrease each image to stamp size on a photocopier or digital camera. The original design and the stamp can be displayed together.</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p>Student Portfolio</p> <p>Have students keep a large portfolio for storing all artwork created. A second smaller portfolio is needed for showcasing selected work. The showcase portfolio will include student reflection about artwork or art learning. The following questions can be used to prompt reflection (self-assessment):</p> <ul style="list-style-type: none"> • What did I learn from this project? • What materials did I use? • What pleased me most about this project? • What would I change if I did it again? • What elements of design did I use? • What principles of design did I use? <p>Conference</p> <p>During individual or small group conferences about images created or art journal entries, use questions to help students describe and evaluate their use of elements and principles of design:</p> <ul style="list-style-type: none"> • Why did you choose these colours and shapes? • What part or parts of your composition do you think worked best? Why? • Did you change your plans or ideas as you worked? Did you add anything? <p>Composition Checklist</p> <p>The items in the checklist will depend on the elements and principles of design that have been or are being taught. Ideas for the checklist could include:</p> <ul style="list-style-type: none"> • I used a variety of elements (e.g., shapes, lines, colours, etc.). • I made use of the space by placing shapes in the foreground and background. • The shapes in the background are smaller than those in the foreground. • I used shapes that overlap. • I created an area of emphasis. • I used contrast (lights and darks) in the area of emphasis. • I used shapes, lines, and/or colours to move the viewer's eyes around my artwork. 	<p>RESOURCES</p> <p>Grade 4</p> <ul style="list-style-type: none"> • <i>Studio Exploration</i>: pg. 8, 16, 24, 38, 46, 54, 68, 76, 84, 98, 106, 114, 128, 136, 144, 158, 166, 174

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>4. Experiment with a variety of art materials, tools, and processes.</p>	<p>Experimentation is critical in the creation of visual art. Students need time to interact with new materials, to discover how they can be handled, to find what works and what doesn't, and to connect to past experiences. The word <i>experiment</i> indicates that this is learning in the moment where you are free to respond and follow new leads that arise. Keep in mind that the creation of a completed final product is not the focus of experimentation. After students finish their experiments, give them a block of time to share what they have learned.</p> <p><i>Paint Experiments</i></p> <p>Show students a variety of paintings, focusing on the differing paint qualities and use of brushstrokes. Let students experiment with a variety of brushes on both wet and dry paper. Encourage students to keep short anecdotal notes on the paper as they make discoveries.</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p>Observation Since experimentation is an active process and might not result with a creation of a final product, observation as students create is a logical assessment strategy. Watch to see which students:</p> <ul style="list-style-type: none"> • try a variety of approaches • build on what they are learning • appear flexible in their thinking <p>Work Sample If students keep anecdotal notes about what they have discovered through their experimentation, these can act as work samples to document learning.</p>	<p>RESOURCES Grade 4</p> <ul style="list-style-type: none"> • <i>A 5-Step Process</i>: pg. xxi in student book • Pointillism: pg. 33 • Precisionist: pg. 63 • Exaggeration/Distortion: pg. 164-165 • Abstract: pg. 166-171 • Still Life: pg. 172-173 <p>NOTES Please refer to pages 312-318 in Appendix C for suggestions in organizing an art classroom and recipes for art materials.</p>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>5. Demonstrate and apply knowledge of basic art skills, techniques, processes, and language.</p>	<p>Students need time to explore the materials used in painting. Talk about the size and types of brushes and experiment to discover what kinds of lines each can make. Discuss matching the size of a brush and the size of the paper to cover it efficiently. What happens to coverage and lines when paint is thin versus thick?</p> <p>Experiment with different painting techniques without the stress of producing a product. Once students have gained some proficiency in using the following techniques, encourage their application in creating an artwork:</p> <ul style="list-style-type: none"> • Dry brushing (dipping the bristle brush in paint and removing most of the paint on a paper towel before using it on dry paper) is an excellent technique for creating texture or adding highlights to dry paint. • Stippling (dipping a bristle brush in paint and pouncing it up and down on paper to create different effects) can also be used to create clouds, trees, flower heads, etc. • Sponging (dipping a sponge in paint and applying to paper) can create many of the effects of stippling but it is easier when you want to cover large areas. Sponging is often used to create textures. • Wet on wet (applying water to paper first and then going into the wet area with paint) allows the artist to blend and change colours on the paper. <p>Talk about the use of paint with other art materials to create mixed media pieces. Can paint cover other materials? Can other materials like oil pastel cover paint? Talk about their discoveries.</p> <p>Examine artwork created from different time periods and look at how paint is applied. Experiment using paint and brushes in different ways to create a unique work.</p> <p><i>Paper Manipulation</i></p> <p>Paper is one of the most accessible art materials. This is a material that is also recycled in many homes. Teachers can take advantage of this by encouraging students to bring in various types of papers for the paper box (e.g., gift wrap, coloured envelopes, greeting cards, coloured stock, construction paper, glossy paper, ends of wallpaper, tissue papers, etc.).</p> <p><i>Paper Hats</i></p> <p>Provide students with a range of papers and materials for securing paper to create 3D forms (e.g., glue, scissors, brads, paper clips, pipe cleaners, stapler). Look at various examples of hats for inspiration. Talk about ways you can fold paper to create different effects. Ask students to use the ideas discussed to create an original paper hat.</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p>Work Sample When specific skills are taught (e.g., use of painting techniques such as stippling, dry brush, etc.) ask students to create a sampler showing what they learned about the ways of applying paint. Once the illustrations are dry, students can write on their paper to explain their learning.</p> <p>Student Reflection: Oral When students have completed an artwork by painting, check their understanding of materials and processes by asking them to examine their work and defend their actions. The prompts would depend on what was created:</p> <ul style="list-style-type: none"> • choice of particular brush sizes • specific choices of materials (e.g., crayon versus paint) • painting techniques used • consistency of paint (e.g., applying paint thinly or thickly in a consistent manner or else applying paint both thinly and thickly to create emphasis in certain areas of the image) <p>Self-assessment Provide students with a checklist to be completed once the activity is over:</p> <ul style="list-style-type: none"> • I folded to make straight lines. • I made zigzag lines by folding and bending. • I curled paper. • I used weaving to include different colours. • I made overlapping shapes. • I put papers together. I used... (gluing, slotting, etc.) • I used decorative techniques. I used... (fringing, pinking, etc.) 	<p>RESOURCES <i>Grade 4</i></p> <ul style="list-style-type: none"> • Painting: pg. 12-13 <i>garden</i>, 14-15 <i>seascape</i>, 24-27 <i>from a bird's-eye view</i>, 67 <i>create texture</i>, 106-109 <i>resist</i> • Paper manipulation: pg. 16-19 & 46-49 <i>collage</i>, 80-81 <i>mosaic</i>, 112-113 <i>paper pulp</i>, 125 <i>quilt block</i>, 126-127 <i>paper cutting</i>, 128-131 <i>mola</i>, 140-141 <i>shadow puppets</i>, 143 <i>paper masks</i>, 144-147 <i>papier-mâché</i>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>5. Demonstrate and apply knowledge of basic art skills, techniques, processes, and language. <i>cont'd</i></p>	<p>Drawing is an extension of seeing. It enables students to perceive, synthesize, and discriminate. Students will be more interested in drawing if the choice of subject matter is interesting and age appropriate (e.g., toys, contents of their pockets, caps, sneakers, skates, baseball mitt, bottles, bones, nuts, twigs, dried flowers, feathers, sea shells, etc.). Students can also draw from the landscape outside the school, while on a field trip, from models, and even from their imagination. Drawing from life may be easier for some children since they have a reference point from which they can use to improve their observation skills. Drawing from the imagination may be difficult for other students and can cause some degree of frustration.</p> <p><i>Sketch Book</i> Students need many opportunities to sketch and it is often difficult to find time in the art block. Using art journals in free time provides opportunity for the development of drawing skills. Sketches often lead to work in other media. Encourage students to combine information from several sketches in their book to make a new artwork.</p> <p><i>Printmaking</i> Printmaking provides opportunities for students to:</p> <ul style="list-style-type: none"> • produce multiple images • experiment with various materials and mark-making effects • manipulate images from one print to the next print <p>There are four main types of printmaking processes. These include:</p> <ul style="list-style-type: none"> • relief printing: the artist cuts away areas of the block that she does not want to print. The remaining raised areas will print. • intaglio printing: the artist etches a design into a surface (usually metal) with a cutting tool and then applies paint/ink into the etching or incision, which will show up on paper when pressure is applied on the etched surface. • lithography: an image is created on a flat surface (usually a limestone) using an oil crayon. The stone is treated with water and then ink, which only adheres to the oil drawing because water and oil do not mix. • serigraphy: a direct printmaking method that does not result in a reversed image. Through an opening cut in paper, fabric, plastic sheets, or a silk screen, the artist uses a squeegee to force ink directly onto a piece of paper through the stencil.

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation and Anecdotal Notes</i> When students draw from observation (e.g., selected objects, animal images, etc.) look for evidence that they:</p> <ul style="list-style-type: none"> • sustain their focus on the image • make visual discoveries (noticing, discovering detail) • compare details of their drawings to details in the original image • begin to consider different points of view (e.g., inside and outside) <p><i>Journal Entry</i> Ask students to describe what they have found out from their experiments with using different drawing tools. Finish by deciding which tool they liked best and why. Which tool did they like least and why?</p> <p><i>Art Journals as Work Sample</i> If students have been using their art journals in their free time for sketching, these products can be observed to determine the presence/use of the drawing skills that have been taught. A simple rating scale can be used to record the degree of learning: 0 = not met 1 = partially met 2 = fully met</p> <p><i>Printmaking Checklist</i> While students are engaged in printmaking activities, observe and record how well they are doing using a checklist. Items could include:</p> <ul style="list-style-type: none"> • understands the printmaking process (an image is transferred from one surface to another) • explores a range of possibilities (repeating, overprinting, changing colours) • manipulates materials with ease • obtains a clean transfer <p><i>Journal Entry</i> A journal entry after a printmaking experience would provide an opportunity for students to explain what they have learned during the process.</p>	<p>RESOURCES</p> <p><i>Grade 4</i></p> <ul style="list-style-type: none"> • Drawing: pg. 4-5 <i>sketch & contour drawing</i>, 6-7 <i>gesture</i>, 35 <i>portrait</i>, 42-45 <i>symbols</i>, 50-51 <i>animals</i>, 104-105 <i>oil pastels</i>, 6 <i>pose & model</i> • Printmaking: pg. 22-23 <i>monoprint</i>, 97 <i>relief printing</i>, 98-101 <i>collagraph</i>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>5. Demonstrate and apply knowledge of basic art skills, techniques, processes, and language. <i>cont'd</i></p>	<p><i>Animal Sculptures</i> Have students work in pairs, examining illustrations of animals in books and photographs, then have them create 3D renderings in clay, Plasticine, or found objects.</p> <p><i>3D Self Portraits</i> Using a variety of materials such as wire, sticks, boxes, Plasticine, scraps of metal or wood, fabric, etc., students can create three-dimensional self portraits. Spend time prior to art making discussing what important things might personalize the portrait, special likes or dislikes, hobbies, etc.</p> <p><i>Life Size Sculpture</i> Ask students to work in groups to create life-size characters from a novel for a play or at Halloween. Suggest they bring in props from home (e.g., newspaper for stuffing, paper bags for heads, gloves for hands, etc.).</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Teacher Questioning</i> When students create 3D constructions using found materials, pose a series of questions such as:</p> <ul style="list-style-type: none"> • Where did you get your idea from? • Tell us about a problem you had while creating your work. • What did you do to solve this problem? • What did you discover that might help you with other design projects? <p><i>Self-assessment</i> After activities are completed have students complete a self-assessment using the following prompts:</p> <ul style="list-style-type: none"> • Something interesting I learned was... • Something that I didn't understand was... • Something else I want to learn about is... • Some questions I still wonder about are... 	<p>RESOURCES</p> <p><i>Grade 4</i></p> <ul style="list-style-type: none"> • Sculpture: pg. 8-11 <i>wire</i>, 38-41 <i>clay</i>, 45 <i>whirlygig</i>, 68-71 & 158-161 <i>assemblage</i>, 73 <i>building design</i>, 75 <i>relief sculpture</i>, 112-113 <i>vessels/containers</i>, 114 <i>pottery, kiln & firing</i>, 142-147 <i>mask-making</i>, 156-157 <i>maquette & armature</i> • Animation: pg. 52-53 <i>flipbook</i>, 54-57 <i>zoetrope</i> • Photography: pg. 34, 91 <i>Bernice Abbott</i> • Fabric: pg. 124 <i>quilt</i>, 128 <i>molas</i>, 132-133 <i>weaving</i>, 134-135 <i>batik</i>, 136-169 <i>stitchery</i> • Story illustration: pg. 43 • Folk Art: pg. 45

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>6. Make effective choices about tools and materials in the creation of art.</p>	<p><i>Student Choices</i></p> <p>When lesson plans are designed, the importance of making choices needs to be taken into consideration. It is possible to allow some choice in every lesson. Sometimes it might be a simple choice of paper colour or media (e.g., pastel or coloured pencils). At other times you can allow free reign with subject matter choice. Periodically students need to have broader choices where the entire artwork is self-directed (e.g., content and media).</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Oral Presentation</i> Ask students to choose an artwork from their portfolio that shows something new they learned about and share it with their classmates. Observe their responses to determine what process or material they focus on and how well they can explain their learning.</p>	<p>RESOURCES <i>Grade 4</i></p> <ul style="list-style-type: none"> • Brayer: pg. 97 • Natural tools: pg. 110-113 • Loom: pg. 132 • Abstract: pg. 166 • Nonobjective: pg. 170 <p>NOTES Please refer to Appendix G for information about safety in the visual arts.</p>

Creating, Making, and Presenting

2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>7. Develop observation skills and sensitivity to the visual environment.</p>	<p><i>Directed Viewing</i> Visual skills are developed over time in a number of diverse situations. This is an ongoing outcome which will remain important throughout a student’s art development. Information needed to create visual art is gathered visually. Students need opportunities to engage in directed viewing activities where the teacher provides prompts to help students focus on aspects of the scene or object that might otherwise be ignored. At the elementary level, students should be encouraged to recognize subtle differences in the appearance of people, animals, plants, and the various objects evident in their surroundings.</p> <p><i>Describe and Observe</i> You will need to collect a box of common objects before beginning this activity. Arrange students in pairs with their backs to each other. One student is the drawing partner while the other observes the object to be drawn. The observer must, as accurately as possible, direct the drawer’s work with a verbal description of what is observed about the object, but without divulging what it actually is. Change partners and begin with a new object.</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation and Questioning</i> During discussion and directed viewing, teachers can observe the degree to which various students are sensitive to the information available to them visually. Students who are less aware should have more opportunities to receive directed questioning to help them observe more closely.</p>	<p>RESOURCES <i>Grade 4</i></p> <ul style="list-style-type: none"> • View: pg. 20-21, 24-27 • <i>Looking at Our World</i>: pg. 3 • Developing observation skills: pg. 93 <i>Rosa Bonheur</i>, 102 <i>Andre Derain</i> <p>NOTES Although we all take in information through our senses, we do not automatically take in and process all the information that is available to us. Learning new ways of viewing helps students become astute observers of their visual environment and contributes greatly to their ability to represent ideas visually.</p> <p>Please refer to pages 298-311 in Appendix C for suggestions in organizing for art instruction.</p>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>8. Use experiences from their personal, social, and physical environments to create art.</p>	<p><i>Artist Inspiration</i> An artist’s work stems from many sources, but all inspiration is personal to the artist. It is important to provide students with meaningful opportunities to create artwork. Sometimes work can be related to personal feelings or special events, friends or family, or events in the community. Other works may result from an exploration of the physical environment (e.g., seascapes, clouds, forests). The important thing to remember is to encourage variety in the experiences students tap into for inspiration.</p> <p><i>Art Journal/Sketchbook</i> Have students use a sketchbook/art journal (without lines) for simple visual representations of their observations and sensory impressions from community field trips or walks. Introduce the idea of sketching as recording related information to be used as a basis for future artwork. Talk about how artists often use a sketchbook to keep a record of their experiences. Sketchbooks act as a starting point for artwork or to provide detailed information for completing an artwork.</p> <p><i>Feelings</i> Ask students to think about an event that made them very happy, sad, excited, angry, etc. Provide drawing and/or painting tools and large sheets of paper. Students create emotion portraits.</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Art Journals</i> If students are using journals on a regular basis to record interests and collect pictures, and writings, this information can be assessed to provide evidence of what interests them personally and how much of it is evident in their personal artwork.</p>	<p>RESOURCES <i>Grade 4</i></p> <ul style="list-style-type: none"> • Observation drawing: pg. 37 • Landmarks: pg. 83-85 • Popular culture: pg. 174-177 <p>NOTES <i>Teacher List</i> For students in elementary grades, many of the ideas for creating art will come as a result of shared class experiences. Therefore, it is important for the teacher to be aware of using a variety of prompts/experiences to encourage art making over a period of time.</p>

Creating, Making, and Presenting

2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>9. Create art for a variety of audiences and purposes.</p>	<p><i>Cross Curricular Creations</i></p> <p>Consider creating art in other subject areas to expose students to range of experiences:</p> <ul style="list-style-type: none"> • Listen to a piece of music and create artwork based on the experience. Display in the music room or at a school concert. • Create humorous paintings to share with a primary or another elementary grade. • Design posters to advertise an upcoming school or community event (e.g., winter festival, Come Home year, Discovery Day). • Make artwork to commemorate an important person or event in the school or community. • Study traditional quilt making practiced by local artisans and work on a class quilt based on student designs. • Design a product (decorative or functional) for a class play. • Create artwork based on the style or media used by a book illustrator. • Frequently choose personal topics for art making. <p><i>Totems</i></p> <p>Display works of art that tell stories (e.g. Australian Aboriginal art, totem poles, cave murals). Discuss the symbolic use of images, then have students create totems that tell their own stories.</p>

Creating, Making, and Presenting

2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation and Response</i> Review and respond to the images students collect and create. Look for evidence of growth in:</p> <ul style="list-style-type: none"> • imagination (images developed from stories and from listening to music) • development of images from different sensory experiences • visual discoveries (evidence of looking closely) • transformation of objects (common objects changed in some way) • exploration of different points of view • expansion of ideas 	<p>RESOURCES</p> <p><i>Grade 4</i></p> <ul style="list-style-type: none"> • <i>People Make Art</i>: pg. xii-xiii in student book • Unit 2, <i>Sharing Stories: Art and Communication</i> pg. 32-61 • Humour: pg. 47-51 • Memorial buildings: pg. 82-83 • Reflecting culture: pg. 121-123 • Storytelling: pg. 140-141 <p>NOTES</p> <p>Over the course of a year, ensure that students create artwork for a variety of purposes. Just as in writing, students should be aware of why they are creating and who the audience will be.</p> <p>Art can be created for a variety of purposes:</p> <ul style="list-style-type: none"> • to create personal meaning • to tell stories • to express emotional response • to communicate ideas or messages • to engage the senses • to respond to other artwork • to entertain • to create a product • to reflect their culture and community • to document an important event • to explain the unknown • to commemorate important people or events • to create a more favourable environment • to remember the past

Creating, Making, and Presenting

2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>10. Collaborate with others during the creative process to examine a variety of art forms.</p>	<p><i>Student Discussion</i> Throughout the year, students need many opportunities to gather in small groups to examine art forms. Sometimes this discussion can revolve around student artwork, other times it can focus on the work of professional artists.</p> <p><i>A Piece of the Grid</i> This activity can encompass the whole class or you may decide to arrange the students into smaller groups. Create a large photocopy of a drawing that illustrates various lines, textures, and shading techniques. Divide the photocopied drawing into equal sections, by either using a ruler and a pencil or by folding the paper. Flip the image over and number each section in sequence in the bottom right hand corner. Using scissors cut the photocopy along the lines marking the boundaries of the equal sections. Distribute one piece to each student, without showing them the original image.</p> <p>Ask students to study their abstracted section, paying particular attention to the use of lines, shading, and textured effects. Then instruct them to make a sketch of their section, using pencil and a piece of blank paper that is the same format (not necessarily the same size) as the photocopied section. When the students finish, ask them to write the number on the back of their drawings, in the lower right hand corner. Students submit their drawings to volunteers who will put the sketches in sequential order. When assembled, have the students compare their studies with the original drawing.</p> <p>Depending on the size of the class, you may need more than one drawing. If this is the case, divide the students into the number of groups that you have images for.</p>

Creating, Making, and Presenting

2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Group Assessment Questions</i></p> <p>As students work in groups, ensure that each person has an opportunity to offer comments and ideas. Finish the group activity with a group discussion about how well the group worked together. Develop a peer assessment form. Include such questions as:</p> <ul style="list-style-type: none"> • What worked well in your group? • Did everyone offer ideas? • Did you listen to the ideas of others? • How did you solve problems? • What is the most important thing you learned in your group? 	<p>RESOURCES</p> <p><i>Grade 4</i></p> <ul style="list-style-type: none"> • Gesture drawing: pg. 7 • Classmate portrait: pg. 35 <p><i>Seeing Proportions</i></p> <ul style="list-style-type: none"> • Designing interior spaces: pg. 76-79 <p>NOTES</p> <p>Many of the viewing and responding activities that are included in Appendix D provide a structure for examining a variety of art forms.</p>

Creating, Making, and Presenting

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>11. Use safety considerations when handling art making tools and materials.</p>	<p><i>Discussing Safety</i></p> <p>Discuss and practice the safe handling and storage of art materials and tools. This focus is ongoing from primary grades. As students mature, more complex issues can be addressed. Classify safety learning into three areas:</p> <ol style="list-style-type: none"> 1. understanding label information 2. selecting safe art materials 3. general safety concerns <p>Ask students to brainstorm classroom routines for appropriate handling of materials and to create a poster to illustrate them.</p>

Creating, Making, and Presenting

2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Classroom Safety Checklist and Self-assessment</i> Create a classroom safety checklist and run copies for each student to keep in their art journals. Periodically make time for students to assess their own safety behaviour.</p>	<p>RESOURCES <i>Grade 4</i></p> <ul style="list-style-type: none"> • <i>Art Safety</i>: pg. 182-183 in student book <p>NOTES Please refer to Appendix G for further information on art classroom safety.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>12. Describe ways the visual arts are used in their home, school, and community.</p>	<p><i>Neighbourhood Art Walk/Ride</i> Take students on a walk around the school or neighbourhood. Ask students to observe and identify any forms and architecture in the local landscape. They should take their journals on the walk to record observations. This could also be accomplished on a bus ride for a field trip.</p> <p><i>Brainstorming Groups</i> Organize the class into groups of four and have them brainstorm and record the ways in which visual arts are used in the home, school, and community. Write each answer on a sticky note or file card. When each group has collected several ideas, combine the ideas to create a list for the whole class. As ideas are shared by each group, duplicates can be turned over.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation</i> As students engage in various activities focused on the ways we use visual images, watch and listen to determine the extent of their understanding:</p> <ul style="list-style-type: none"> • Can they come up with many examples? • Is there diversity in the examples? • Can they give reasons for their choices? <p><i>Work Sample</i> If students create a scrapbook in groups, the work created can be used to assess their understanding of the ways the visual arts are used in the home, school, and community.</p>	<p>RESOURCES <i>Grade 4</i></p> <ul style="list-style-type: none"> • <i>What is Art</i>: pg. x-xi in student book

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>13. Explore images from a variety of times and cultures to understand connections with their own time and place.</p>	<p>Directed Viewing Students need opportunities to view a range of artwork from different times and cultures, created by different artists using diverse media. Teacher questioning can focus discussion and help students understand the connections among the works of different artists and how they reflect the time and place in which they lived (e.g., art reproductions of children playing that are available on the Internet):</p> <ul style="list-style-type: none"> • Pieter Bruegel the Elder, <i>Children’s Games</i>, 1560 (oil painting) • William H. Johnson, <i>Children Playing London Bridge</i>, 1942 (watercolour) • Mary Cassatt, <i>Children Playing on Beach</i>, 1884 (oil painting) • Chikanabu, <i>A Group of Children Playing under the Plum Blossoms in the Snow</i>, 1887 (woodblock print) • Kenneth Armitaage, <i>Children Playing</i>, 1953 (sculpture) <p>Symbol Search Have students search for symbols in their school and community (e.g., logos, traffic signs, etc.) and gather information on the use of symbols in cultures such as Mi’kmaq, Inuit, Innu, Métis, or Egyptian. Compare and contrast these symbols. Discuss style, function, and use of tools and materials. Students can design their own personal symbols and motifs through stencilling, printmaking, or drawing.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Teacher Questioning</i> Teachers can ask a range of questions in various activities to focus student attention on different aspects of art through history. Questioning will also help teachers determine if students understand what can be learned from viewing the artwork.</p> <p><i>Student Questioning</i> Encourage students to pose questions about works of art that are displayed for class discussion. The questions themselves and the student answers will reveal their ability to recognize connections in the artwork displayed.</p>	<p>RESOURCES</p> <p><i>Grade 4</i></p> <ul style="list-style-type: none"> • <i>People Make Art Everywhere in the World</i>: pg. xiv-xv in student book • Kente cloth: pg. 133 • Batik: pg. 135 • Shadow puppets: pg. 140-141 • Masks: pg. 142-149 <p>NOTES</p> <p><i>Teacher List</i> Teachers can keep a categorized list of images that have been used in lessons and discussion. This is an easy way to see where gaps exist in the visual selections.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>14. Identify and discuss the visual effect of the elements and principles of design in the natural and built environments.</p>	<p>Art Walk While walking outside, students can be asked to observe the environment to see how certain elements or principles of design are evident in the environment. It is more effective to limit the observation to several elements or principles.</p> <p>Picture Sort Use old magazines for student to search for pictures that represent various elements and principles. Sort the pictures under headings on a bulletin board or on posters designed by small groups. Students can also use their art journals to post and label found pictures.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Group Worksheets</i> Teachers can post four to six large art reproductions on the board and number them. Group students in small numbers and have them answer a series of questions based on the elements and principles of design. Discussion in the groups is very important since it encourages students to support their choices. Often more than one answer is correct:</p> <p>Which image(s)...</p> <ul style="list-style-type: none"> • has irregular texture in it? • has contrast in the center of interest? • has asymmetrical balance? • uses a primary colour scheme? • has the most depth? • displays Impressionist style? • has high intensity colours? • is the most exciting? • is the most quiet? 	<p>RESOURCES</p> <p><i>Grade 4</i></p> <ul style="list-style-type: none"> • Natural & built environments: pg. 20-21 • Seascapes: pg. 14 <i>value</i> • Cityscape: pg. 16-17 • Unit 3, <i>Presenting Places: The Human Landscape</i>: pg. 62-91 • Unit 4, <i>Nature's Gifts: Making Choices</i> pg. 92-121 • Landscape: pg. 104 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>15. Investigate the roles of artists in their community.</p>	<p><i>Class Visitors</i> Schools can gain access to artists through various provincially funded visiting artist programs, through the Cultural Connections initiative. Artists in the schools programs enable students to meet and talk with visual artists about their role in the community.</p> <p><i>Artist Interviews</i> If an artist cannot visit your classroom, it is possible for a class to do an interview with an artist by using e-mail or the postal system. Many artists in the province and country have websites and e-mail contact information.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p>Observation As students participate in the activities designed to bring their attention to the different roles artists have in the community, observe to determine if they have a broad understanding of the artists' contributions to the cultural, economic, and social aspects of community life.</p> <p>Teacher Questioning During discussion, the teacher can pose specific questions to determine the degree of student understanding of the role of artists in the community:</p> <ul style="list-style-type: none"> • How do artists make the community a better place to live? • Can artists change how we think about things? Give an example. • Do you think artists provide jobs/work for other people (e.g., picture framers, commercial gallery owners, website developers, bronze foundry operators, etc.)? 	<p>RESOURCES <i>Grade 4</i></p> <ul style="list-style-type: none"> • Artist profiles found throughout student book: pg. 3 <i>Janet Fish</i>, 61 <i>Alice Neel</i>, 123 <i>Helen Hardin</i>, 151 <i>Keisuke Serizawa</i>, 157 <i>Patricia A. Renick</i> • <i>Artist Biographies</i>: pg. R38-R48 in teacher resource book <p>NOTES This outcome is best addressed in meaningful situations (e.g., classroom visitors, newspaper articles, etc.) and will be ongoing throughout the school year. It might be necessary to consider community artists in larger contexts (e.g., province-wide).</p> <p>Investigate online the Dept. of Education's Cultural Connections artists in the schools programs (Visiting Artist Program, School Touring Program, <i>ArtsSmarts</i>, etc.).</p> <p>Please refer to Appendix H for a list of possible careers available to those trained in the visual arts.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>16. Research potential careers available to those trained in the visual arts.</p>	<p><i>Internet Research</i> Have students work individually to investigate (e.g., through interviews or using the Internet) a variety of art-related careers. Bring students together as a class to share their findings and create a class list. Invite local people who work in these careers to talk to the class.</p> <p><i>Bulletin Board Postings</i> Have a portion of a bulletin board or white board available to students to present any information they find about careers in art through researching in magazines or newspapers. Time can be taken periodically to draw students’ attention to the new additions.</p> <p><i>Brainstorm List</i> As a summary activity, ask students individually or as a class to brainstorm a comprehensive list of all the careers available in the visual arts.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Work Sample</i></p> <p>If the class creates a bulletin board about careers in art, examine it to determine the amount of variety in the careers depicted, that there is gender equity in what is portrayed, and that those chosen explore the diversity of careers available (e.g., Fine Arts, applied arts, graphic arts, cinematic arts, publishing, etc.).</p>	<p>RESOURCES</p> <p><i>Grade 4</i></p> <ul style="list-style-type: none"> • Landscape artist: pg. 31 • Graphic designer: pg. 42 • Animator: 53 • Landscape architect: pg. 68-69 • Architect: 72 • Interior designer: pg. 76 • Photographer: pg. 91 • Wildlife artist: pg. 120-121 • Quilt artist: pg. 124 <p>NOTES</p> <p>Please refer to Appendix H in this guide for a listing of careers in the visual arts.</p>

Understanding and Connecting Contexts of Time, Place, and Community

4. Students will be expected to respect the contributions of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>17. Examine artwork made for various purposes from past and present cultures.</p>	<p><i>What Does it Say?</i> Examine artwork made by artists from various times in history who use the same medium (e.g., collage work by Henri Matisse, Kurt Schwitters, and Miriam Schapiro). Discuss the focus of each artist’s work and decide what it says about the time and culture it represents.</p> <p><i>Focus on Landscape</i> Collect five to six reproductions of artwork by different artists and present them for discussion. Ask students questions that will direct their viewing (e.g., light in the landscape):</p> <ul style="list-style-type: none"> • How is the land portrayed in each? • What does the artist want you to notice about this landscape? • Is this a realistic image? • Does the time of day affect what the artist has depicted? <p>Possible images that could be used (all available on the Internet):</p> <ul style="list-style-type: none"> • Edward Munch, <i>The Sun</i> • Frederic Edwin Church, <i>Twilight in the Wilderness</i> • Vincent Van Gogh, <i>Starry Night</i> • Albert Bierstadt, <i>Light in the Forest</i> • William Turner, <i>Chichester Canal</i>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Group Guessing Game and Observation</i> Lay out a range of images that have different themes (e.g., family portrait, historical event, humorous content, narrative, decorative objects, etc.). Ask students who can find an artwork that:</p> <ul style="list-style-type: none"> • celebrates beauty in interior design? • shows how people dressed long ago? • shows what it is like to live before the age of cars and television? • increases our understanding of past events? • examines the unknown? • celebrates a special holiday? • shows what is important to people? • shows ways children are the same as today? <p>Observe and make anecdotal notes about students who contribute to the discussion, elaborate on the topic, and proposes other connections. Encourage all students to participate in the discussion by asking, “If there is anyone who hasn’t responded yet, would you now like to add to our discussion?”</p> <p><i>Directed Viewing</i> As the class is engaged in directed viewing activities observe:</p> <ul style="list-style-type: none"> • how well the questions are answered • who is interested in answering • the level of understanding evident • the types of connections that are made • the types of questions posed 	<p>RESOURCES <i>Grade 4</i></p> <ul style="list-style-type: none"> • Unit 5, <i>Traditions: Our Artistic Heritage</i> pg. 122-151 • <i>Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

4. Students will be expected to respect the contributions of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>18. Communicate an understanding that the visual arts have and show a history.</p>	<p><i>Focus on Dates</i> The date an artwork is created is very important to its interpretation. Always present the date when discussing various works and connect historical events that happened at that time (World Wars, Industrial Revolution, human rights movements).</p> <p><i>Changing Time lines</i> Develop a time line by placing the names of artists who are discussed in class on file cards and rearrange them on a display board along a time line. The time line can be temporary and will change each time new information is learned. Another idea for a time line is to string a long line under the instruction board and use clothespins to arrange artist names or art styles along it.</p> <p><i>Building a Time Line</i> This is a good activity to do in the school gym or along a corridor. Collect as many visuals as possible from different times in history. Give each student an art reproduction with the creation date noted on the back. Select a date starting with the oldest image created. Begin a time line by using poster putty to put the image up on the wall. As each date is called, students add their image to the line.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation</i></p> <p>As students discuss the different images that represent the long history of art, listen to determine if they use vocabulary that indicates an understanding of changes in art styles over time. For example:</p> <ul style="list-style-type: none"> • asking questions about when an artwork was created • making connections to other artists who lived at that time • noting similarities in prominent styles 	<p>RESOURCES</p> <p><i>Grade 4</i></p> <ul style="list-style-type: none"> • History paintings: pg. 36-37 • <i>Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 • <i>Introducing Art History</i>: pg. R28 in teacher reference book <p>NOTES</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

4. Students will be expected to respect the contributions of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>19. Investigate art styles from a variety of historical and cultural contexts.</p>	<p>Art styles or movements refer to a philosophy that is followed by a group of artists over a set period of time. There are many different art styles evident in the history of art. Some of the more prominent styles and artists who created/followed them are:</p> <ul style="list-style-type: none"> • Impressionism (1875+) Berthe Morisot, Claude Monet, Camille Pissarro, Mary Cassatt • Expressionism (1890+) Edvard Munch, Paul Klee, Martha Marshall • Fauvism (1905+) Andre Derain, Raoul Dufy, Maurice de Vlaminck • Cubism (1907+) Juan Gris, Georges Braque, Pablo Picasso • Surrealism (1924+) Salvador Dali, Max Ernst, Rene Magritte • Pop Art (1950+) Andy Warhol, David Hockney, Claes Oldenburg • Minimalism (1970+) Carle Andre, Agnes Martin, Robert Ryman <p><i>Style Sort</i></p> <p>Prepare a set of visuals with examples from different art movements. Present the names of styles that have been studied up to that point (e.g. Realism, Pop Art, Impressionism, etc.). Show an image to the class and decide which style it represents. Ask students to support their answer with describing the characteristics of the particular style.</p> <p><i>Group Work</i></p> <p>Create books that focus on particular media, themes, and styles of art. Plastic sleeves that fit into binders provide an excellent way to display art reproductions without having to cut or glue them. Consider using this technique in other subject areas (e.g., in Social Studies by finding appropriate visual images to extend subject learning).</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Work Sample</i> If students create books in groups, the books can be used to assess students' understanding of the connections among various art media, themes, and styles.</p>	<p>RESOURCES <i>Grade 4</i></p> <ul style="list-style-type: none"> • Art styles & periods: pg. R29-R31 in teacher resource book • Abstract: pg. 166-172 • Realism: pg. 172-173 • Pop Art: pg. 174-175 <i>Claes Oldenburg</i> • Renaissance: pg. 178 • <i>Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>19. Investigate art styles from a variety of historical and cultural contexts. <i>cont'd</i></p>	<p><i>Art Style By Example</i> Use the following structure to teach about different art styles/ movements. Use the format below for Impressionism, but find visuals to support other art styles (Cubism, Expressionism, Pop Art, etc.).</p> <p><u>Impressionism</u> Show students several visuals of Claude Monet’s impressionistic art. Through discussion, draw out that Impressionist art looks fuzzy up close but appears more realistic from a distance. Discuss how Monet applied his paint to get that effect. Look at colours that were used as well as the type of scenes that were represented. Try to highlight most of the characteristics of Impressionism, which include:</p> <ul style="list-style-type: none"> • subjects selected from aspects of everyday life (e.g., nature, landscapes, people, and buildings) • focus on the color and shade of a subject, using vibrant, light colours that were often mixed directly on the canvas • attempt to capture the surroundings of the moment, providing an "impression" of a scene using quick, spontaneous brushstrokes, which does not depict accurate detail • required speed on the part of the creator because working outdoors meant changing light that continually affected the colour, texture, and shape of things <p>Provide a number of other visuals, some of which represent Impressionism. Have students select those that fit this style and support their choices by indicating the characteristics evident.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
	<p><i>RESOURCES</i></p> <p><i>Grade 4</i></p> <ul style="list-style-type: none">• Impressionism: pg. 67 <i>Claude Monet</i> <p><i>NOTES</i></p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>20. Investigate the contributions made by visual artists.</p>	<p>Artist Project</p> <p>Select artists, both past and present, to match the number of students in your class. Write an artist’s name on individual file cards and have a random draw to assign an artist to each student. Set up a format to help students organize their artist information for presentation to the class.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Journal Entry</i> As students present their information about their chosen artist, all students will have an opportunity to hear about different artists and how they impacted the world in which they lived. After the presentations, ask students to do a short journal entry summarizing information about the artist that appealed to them the most.</p>	<p>RESOURCES <i>Grade 4</i></p> <ul style="list-style-type: none"> • Inventive: pg. 42 • Tradition bearer: pg. 151 • <i>Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179

Understanding and Connecting Contexts of Time, Place, and Community

4. Students will be expected to respect the contributions of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>21. Demonstrate an awareness that artwork can be studied according to its context.</p>	<p><i>Themes</i> Display several pieces of artwork created by different artists in different media, depicting such themes as food, plant life, or city life. If food is the theme, find images such as Wayne Thiebaud’s candy store windows or Claes Oldenburg’s hamburgers. Discuss with students how the works might have been created, why these materials were used, and how successful the artists’ works are.</p> <p><i>Comparing Design Elements</i> Choose five reproductions that have similar design components (e.g., center of interests are similar, predominate use of a type of line, radial balance, etc.). Discuss with students how the content of the images are the same. Turn the activity over to the students and ask one student to come forward and choose three images that go together and place them for the class to determine why they were chosen. This is also an activity students can do in their free time. A collection of visuals from art calendars is an excellent resource for this activity.</p>

Understanding and Connecting Contexts of Time, Place, and Community

4. Students will be expected to respect the contributions of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Teacher and Student Questioning</i></p> <p>Post a series of visuals and ask students to think how these art reproductions could be examined and what kind of topics could be explored. This will not be a difficult question for students who have had many experiences viewing art.</p> <p>Once categories have been established, divide students into groups of four and assign each group a category that they have to develop four questions about. Categories might include design, theme, style of art, setting, why the artwork was created, etc.</p>	<p>RESOURCES</p> <p><i>Grade 4</i></p> <ul style="list-style-type: none"> • <i>Art Criticism</i>: pg. xx in student book <p>NOTES</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

5. Students will be expected to examine the relationship among the arts, societies, and environments.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>22. Identify and consider the sources of ideas and influences which affect their work.</p>	<p><i>Individual Influences</i> Ask students to think about the kind of artwork they like to produce and why they are interested in it. Is it based on places they have visited, activities they enjoy, things they collect, people they have met, topics they are concerned about such as the environment, etc.?</p> <p><i>Art Journals</i> Encourage students to collect pictures, ideas, words they enjoy, titles for artwork, photos, etc. in their art journals. Set up situations where the art created is based on what students have collected in their art journals. If they also keep a general journal in writing, some of these ideas can also be reflected in their artwork. This is a very concrete way of showing how our experiences are reflected in the art we create.</p>

Understanding and Connecting Contexts of Time, Place, and Community

5. Students will be expected to examine the relationship among the arts, societies, and environments.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation</i></p> <p>Look for evidence that students are able to make connections between their experiences and the artwork they see and create. Encourage and note:</p> <ul style="list-style-type: none"> • fluency in speaking about images • information about times and places as sources of images • comments that compare one piece of artwork to another • art ideas inspired from a variety of sources 	<p>RESOURCES</p> <p><i>Grade 4</i></p> <ul style="list-style-type: none"> • Effects of the elements & principles of design: pg. 3 • Lived experience: pg. 33 • Built environment: pg. 63 • Natural environment: pg. 93 • Cultural traditions: pg. 123 • Imagination: pg. 153

Understanding and Connecting Contexts of Time, Place, and Community

5. Students will be expected to examine the relationship among the arts, societies, and environments.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>23. Recognize that the viewer's response to art is strongly influenced by their experiences.</p>	<p>Discussion</p> <p>When students are talking about an artwork and they are have differing views or comments, ask them to support their comments based on their past experiences (e.g., when talking about how colours fade the nearer they are to the sky, a student might reference that they noticed this phenomenon when riding in a car).</p>

Understanding and Connecting Contexts of Time, Place, and Community

5. Students will be expected to examine the relationship among the arts, societies, and environments.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation</i> When students are responding to artwork, observe the degree to which they support the comments they make with comments about personal experiences.</p>	<p>RESOURCES <i>Grade 4</i></p> <ul style="list-style-type: none"> Step three and four of the 4-step art criticism process (<i>Interpret & Evaluate</i>) in each <i>Vocabulary and Content Review</i> section: pg. 31, 61, 91, 121, 151, 181 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

5. Students will be expected to examine the relationship among the arts, societies, and environments.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>24. Consider the moral and ethical issues involved in copying artwork.</p>	<p>Many of the issues of art and copyright are complex, but students need to become aware at an early age that there are moral and ethical issues concerning the use or copying of another’s artwork. Students learn about copyright over time in real situations. Teachers can provide many opportunities to raise questions about this issue. The level of understanding about copyright will increase with continuous exposure in successive grades.</p> <p><i>Make Yours Different</i></p> <p>One of the best ways to avoid students copying ideas is to consistently remind them that art is about making original work:</p> <ul style="list-style-type: none"> • Praise students who take a different approach/step outside of what the rest of the class has created. • Look at different artists’ work and comment on what makes this artist different from other artists the class has studied. • If you notice two students whose work is very similar, conference with each and ask, <i>What else could you add to make your artwork different, original, or unique?</i>

Understanding and Connecting Contexts of Time, Place, and Community

5. Students will be expected to examine the relationship among the arts, societies, and environments.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation</i> Since this outcome will have an ongoing focus throughout all grades, teachers can expect growth in understanding. At the elementary grade level, the topic is introduced in a simple way. Look for evidence of student understanding as the topic is being discussed. Also observe if they are making the connection with their own artwork. Students who are depending on ideas from another student have not really processed the ethical issue of copying.</p>	<p>RESOURCES <i>Grade 4</i></p> <ul style="list-style-type: none"> Being inspired by art does not mean copying art: pg. 150 <i>Aesthetic Thinking & 179 In Daily Life</i>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>25. Respectfully view and discuss, using descriptive language, as they analyze and interpret artwork.</p>	<p><i>Descriptive Words</i> Over several discussion periods, have students help generate descriptive words that focus on particular artwork created in a lesson. These could include words like <i>red, magical, cool, energetic, 3D, diagonal, calm</i>, etc. depending on the theme and style of the artwork on view.</p> <p><i>Word Match</i> Use the collections of words from the <i>Descriptive Words</i> activity above in a game. Prepare a deck of cards. Write one word on each card. Choose from the deck, words that describe the chosen artwork on view for that day. Give each student a word and ask each to match their word with one of the selected images. Words can be posted on the bulletin board around the image.</p> <p><i>Art Postcards</i> Present pairs of students with a variety of art postcards and have them select one from a bundle. The pair of students has to discuss their art card and present it to the class, describing why they would want to purchase that particular postcard.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Group Share: Peer Assessment</i> Arrange students in small groups. Each student must present an image to the group. Each member of the group in turn identifies one strength of the piece and one area of improvement. The owner of the piece also provides one strength as well as an area for improvement (e.g., <i>I liked the way I used a small brush for the fur</i> or <i>I think the trees look stiff so I would try to make them look like they are swaying next time.</i>) Use a simple checklist or anecdotal notes to record students' observations.</p> <p><i>Anecdotal Diary</i> Teachers can keep an anecdotal diary or binder:</p> <ul style="list-style-type: none"> • to record highlights of conversations with and between students • to record observations of student's level of connections with their own artwork and their interest in the artwork of others <p>Note, for example:</p> <ul style="list-style-type: none"> • the level of questions asked • the range of responses offered • the variety of descriptive language used 	<p>RESOURCES <i>Grade 4</i></p> <ul style="list-style-type: none"> • <i>Art Criticism</i>: pg: 31, 61, 91, 121, 151, 181

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>26. Suggest reasons for preferences in artwork.</p>	<p>Oral Presentations (Group) Arrange students in small groups. Ask each group to choose from a selection of images. When the choice is made, the group has to brainstorm why they made their choice and develop their ideas for a class presentation. When the group presents each student should play a role in the presentation.</p> <p>Reason Why Provide opportunities for students to think about a reason why they like or dislike a particular artwork.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Questioning</i> As students engage in activities that encourage their preferences of artwork, observe and pose questions to determine how well they can indicate their preference and support their choices:</p> <ul style="list-style-type: none"> • What kinds of reasons do they give for their preferences (based on subject matter, elements, feelings, etc.)? • How thoughtful is their response defining their preference? • Are they willing to be individual in their choice or is there a tendency to follow the group? <p>Observe the presentations and use a rating scale to evaluate each group.</p> <p><i>Rating Scale: Oral Presentations</i> 0 - not achieved 1 - partially achieved 2 - fully achieved</p> <ul style="list-style-type: none"> • Response is well prepared and organized. • Ideas focus on diverse aspects of the artwork (content, elements, principles, media, etc.). • Response contains personal elements (recounts a feeling, memory, etc.). • Reference is made to other artwork. 	<p>RESOURCES <i>Grade 4</i></p> <ul style="list-style-type: none"> • Step four of the 4-step art criticism process (<i>Evaluate</i>) of each <i>Vocabulary and Content Review</i> section: pg. 31, 61, 91, 121, 151, 181 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>27. Examine the work of artists to determine how they have used the elements and principles of design.</p>	<p><i>Class Discussion</i> As visuals are used to support art lessons in various classes, always include a discussion of the process the artist has used to create the artwork. Over time students will become adept at identifying and describing processes.</p> <p><i>Treasure Hunt</i> Divide the class into small groups. Give each group four to six art reproductions by different artists and a series of open-ended questions that can be answered by looking at the visuals (e.g., <i>Which artwork has the most negative space?</i>) Students can discuss the answers to each question.</p> <p><i>Name Game</i> Before class, on separate file cards, record vocabulary related to the elements and principles of design (e.g., primary colour, negative space, radial balance, etc.). Post three visuals on the board that represent a wide range of elements and principles of design. Have a student come to the front of the class, draw a card and attach it next to a picture that clearly displays that element or principle. Continue until all the cards have been placed appropriately.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Teacher Questioning</i> During directed discussions, pose questions for class consideration. These should focus on the manner in which an artwork might have been created, for example:</p> <ul style="list-style-type: none"> • What materials were used to create this artwork? • Do you think any tools were required to create this artwork? • If you wanted to create an artwork like this, how would you go about it? • Do you have any questions about how this artwork was created? • Can you think of any other ways the artist could have gotten the same effect? • Do you think the artist used this process successfully? <p>Observe what students are focusing on:</p> <ul style="list-style-type: none"> • connections to past learning (processes already discussed) • surmising how the artist might go about getting this effect • decisions about the effectiveness of the process used <p><i>Observation</i> Since this outcome will be addressed throughout the year, there are many opportunities to gauge student achievement. During discussion, note students who are challenged by the terminology of the elements and principles of design. In future classes, observe and support these students as they are discussing or creating new artwork. Some students need to hear the vocabulary a number of times in different situations before they become comfortable with its use and meaning.</p>	<p>RESOURCES <i>Grade 4</i></p> <ul style="list-style-type: none"> • <i>Invention and Abstraction</i>: pg. 152 Elizabeth Murray, 153 Pablo Picasso • <i>Changing Appearances</i>: pg. 164-169 <p>NOTES Picture books are readily accessible in every school. Illustrators of today's books use a myriad of processes, therefore they are an excellent resource for any classroom.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>28. Recognize the relationship between feeling and thinking when experiencing art.</p>	<p><i>An Active Art Environment</i></p> <p>Create an active art environment. This is achieved when students are exposed to art classes that provide:</p> <ul style="list-style-type: none"> • many opportunities to talk about the artwork of self and others • time and opportunities to keep an artist journal • talk about personal inspiration and processes for creating art • opportunities to observe and analyze what they see <p>Once the environment is established, students are in an excellent position to make the connection between feeling and thinking when they view and experience art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation and Questions</i></p> <p>During activities in which various types of artwork based on the same theme are compared, observe students' comments. Do they reflect an understanding that there is a great deal of variety in how different people perceive and understand the same experience? Use questioning to determine the degree of understanding about this:</p> <ul style="list-style-type: none"> • How are all these pieces of artwork similar? • Why do you think the artists created these works? • What differences do you see in the works? • How are the works of art different from one another? • What do you think is the most important aspect about this topic? • How would you express that aspect in your artwork? 	<p>RESOURCES</p> <p><i>Grade 4</i></p> <ul style="list-style-type: none"> • Ideas and feelings: pg. 94-95 • Feelings from lines: pg. 170-171 <p>NOTES</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>29. Acknowledge and respect individual approaches to and opinions of art.</p>	<p><i>Art Compliments</i> Write students' names on cards and place them in a container. Ask one student to draw a name and this will be the first person to post his/her artwork. Draw another name. This student gives a compliment about the artwork posted starting with the phrase, <i>One thing I like about your artwork is... because...</i> Encourage each artist to say <i>thank you</i>. Separate the names drawn to enable everyone to have a turn.</p> <p><i>It's Unique!</i> Throughout the year in a variety of activities, encourage students to focus on what makes a particular artwork different from others they have seen. This can also be practiced when observing student artwork.</p> <p><i>It's About Variety</i> Use student artwork to talk about the variety in representation based on a common theme. Point out that while everyone had the same experience during the lesson, the final representations are different and unique to the individual. To have students truly understand this idea, activities in art classes have to be open-ended rather than prescriptive (following a "how to" format). Honoring individual interpretations and ideas is a cornerstone of effective art instruction.</p> <p><i>Similarities</i> Choose reproductions of artwork based on a common theme and discuss the similarities and differences in how the various artists expressed their feelings and ideas. Include examples of different media (fiber art, sculpture, paintings, etc.).</p> <p><i>Word Web</i> Make a word web with student responses in brainstorming activities to show how people often see and think about things differently.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p>Observation As students participate in various activities that provide opportunities to talk about their own art or the art of others, observe how they go about doing this.</p> <p>Writing About Artwork: Self-assessment Work with students to develop a simple frame they can use to comment on their artwork:</p> <ul style="list-style-type: none"> • In this artwork, I would like you to notice how I used... • I tried to... • I think I was successful because... • I am proud that... <p>Oral Presentation and Checklist As children share and display their artwork in various settings, note the extent to which they:</p> <ul style="list-style-type: none"> • treat their own artwork with respect • show interest in the artwork of others • are willing to share and talk about their artwork • speak respectfully about their artwork and the artwork of others 	<p>RESOURCES <i>Grade 4</i></p> <ul style="list-style-type: none"> • Step five (<i>Share and Reflect</i>) of the 5-step process in the various <i>Studio Exploration</i> sections: pg. 10, 26, 56, 70, 78, 86, 108, 130 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>30. Choose, display, and describe work from their own portfolios.</p>	<p><i>Student Curated Exhibition</i></p> <p>Portfolios provide valuable evidence of student learning and encourage student self-assessment. Provide opportunities for students to choose artwork for display. As part of this process students can write or talk about the chosen artwork. Provide a structured format initially and narrow the focus of consideration. Possible prompts include:</p> <ul style="list-style-type: none"> • Why did you choose this sample? • What do you think is strong or the best about this artwork? • How could you make this artwork better? • What did you learn from creating this artwork? • What does this artwork show about you?

Perceiving, Reflecting, and Responding

7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation and Anecdotal Notes</i> Observe students in various situations where they choose personal artwork. Keep anecdotal notes of any important observations. Note if students:</p> <ul style="list-style-type: none"> • are confident in choosing artwork • choose a diverse range of artwork • can explain why the artwork was chosen • can make decisions in a timely manner • use descriptive language to explain their choice • choose appropriate examples based on teacher direction (e.g., choose two pieces of artwork that show asymmetrical balance) <p><i>Work Sample</i> If students are assigned to record in writing why they are choosing a certain piece of art for display or for their product portfolio, the writing can be used to assess student ability to describe the artwork and support their choices.</p>	<p>RESOURCES <i>Grade 4</i></p> <ul style="list-style-type: none"> • <i>Natural Marks</i>: pg. 111 • <i>A Cloth Tradition</i>: pg. 130 <p>NOTES Please refer to page 14 in this guide for descriptions of the <i>process</i> and <i>product</i> portfolios.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>31. Solve design problems by making use of the elements and principles of design, using a variety of technologies.</p>	<p>In teaching art, technology has a number of applications:</p> <ul style="list-style-type: none"> • as a creative tool (e.g., using a computer paint program to create an image) • as a storage and presentation tool (e.g., <i>Power Point</i>) • to explore virtual environments online (e.g., students and teachers can visit and create virtual museums and exhibitions) <p>The following art programs can be used in the elementary classroom:</p> <ul style="list-style-type: none"> • <i>Kid Pix</i> and <i>Fine Artist</i> use sounds and special effects to make the creation of computer images more exciting and fun. • <i>Print Shop</i> can be used to create banners, posters, and greeting cards. • <i>ColorIt!</i> and <i>Photoshop</i> enable students and teachers to manipulate images by applying filters or taking parts of one picture and adding them to another image. <p><i>Space Vehicle Designs</i></p> <p>As a class, brainstorm the needs of space travellers. Then have students use a computer graphics program to design vehicles for space travel. Challenge them to elaborate on their designs by developing details. Print hard copies and put them on display.</p>

Perceiving, Reflecting, and Responding

7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation</i> Observe students as they explore the use of different technologies to solve problems. If the problem is individually defined by the student, look to see:</p> <ul style="list-style-type: none"> • how readily they sought solutions • if the solution worked • if the solution was effective <p>If the design solution is suggested by the teacher, you might ask:</p> <ul style="list-style-type: none"> • Did the student follow the instructions? • How quickly was the problem solved? • Did the student extend the exploration beyond the lesson instructions? 	<p>RESOURCES <i>Grade 4</i></p> <ul style="list-style-type: none"> • <i>Dumpster Dragon</i>: pg, 158-161

Perceiving, Reflecting, and Responding

8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>32. Discuss their own and others' intentions for creating an artwork.</p>	<p><i>Journal Response</i> Ask students to write about how they get their ideas for art making.</p> <p><i>Student Artist Statements</i> Several times during the year, ask students to write a short entry to accompany an artwork for display. Provide a format:</p> <ul style="list-style-type: none"> • This work is about... • I chose to create it because... • I am influenced by... (<i>name of an artist studied</i>) <p><i>Art Circles</i> Meet regularly in an art circle to share and talk about artwork at various stages of the process. Students can talk about what has been done, what they plan to do next, and why the artwork is being created. The focus is on active discussion. This activity emphasizes the notion that the creative process is the most important aspect of art making, not the final product. This serves to broaden students' choices through ongoing dialogue.</p> <p><i>Questions to Determine Intentions</i> Whenever students' or professional artists' artwork is viewed for class discussion, use a series of questions to focus students' viewing. If you want students to think about the intentions of the artist, use questions such as:</p> <ul style="list-style-type: none"> • What materials are used? How have they been used? • Is this a good choice of materials for this artwork? • How does the artist make you interested in the artwork? • Why do you think the artwork was made?

Perceiving, Reflecting, and Responding

8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation</i> As students engage in art circles to share and talk about their artwork, notice if they can:</p> <ul style="list-style-type: none"> • describe the process they are using • elaborate on decisions they had to make • identify a problem they encountered and ask for help 	<p>RESOURCES <i>Grade 4</i></p> <ul style="list-style-type: none"> • This outcome is addressed in most of the <i>Studio Exploration</i> sections. <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 4, students will be expected to:</i></p> <p>33. Describe how they and others made an artwork.</p>	<p><i>Speaking From Experience</i> Examine artwork created from different time periods and look at how paint or other materials are applied. Have them reflect on their own experimentations using paint and brushes, etc. in different ways to create a unique artwork.</p> <p><i>Artist Statements</i> Periodically have students write a short artist statement to go with artwork in their portfolios. A simple sentence stem can be used:</p> <ul style="list-style-type: none"> • I created this artwork because...

Perceiving, Reflecting, and Responding

8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Journal Entry</i> After a specific lesson is taught, ask students to list the important things that they learned while listening and creating their artwork.</p> <p><i>Teacher Questioning</i> When students create artwork, pose a series of questions such as:</p> <ul style="list-style-type: none"> • Where did you get your idea from? • Tell us about a challenge you had while creating your artwork. • What did you do to solve this problem? • What did you discover that might help you with other design projects? <p><i>Oral Presentation</i> Ask students to choose an artwork from their portfolios that shows something new they learned about and share it with their classmates. Observe their responses to determine what process or material they focus on and how well they can explain their learning.</p>	<p>RESOURCES</p> <p><i>Grade 4</i></p> <ul style="list-style-type: none"> • <i>A Story in Stitches</i>: pg. 136-139 (describes the stitching process) • <i>Keeping it Simple</i>: pg. 166-169 (describes the process of abstraction) <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

The following pages provide the visual arts specific curriculum outcomes for Grade 5.

The specific curriculum outcomes (SCO) are not listed in chronological order but are grouped according to the general curriculum outcomes (GCO), which are categorized in three strands: creating, contextualizing, and reflecting (described on page 23).

A four column organization is used. These columns are designed as follows:

- Column 1: Specific Curriculum Outcomes
- Column 2: Suggestions for Teaching and Learning
- Column 3: Suggestions for Assessment
- Column 4: Resources/Notes

Page numbers listed in the fourth column are referencing, *Explorations in Art* (2008 Davis publication), the authorized Grade 5 text book currently used in public schools in Newfoundland and Labrador. They intend to introduce the SCO and are not the sole reference to relevant material within the book titled, *Explorations in Art*.

Specific Curriculum Outcomes Grade 5

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>1. Explore the elements of design (line, value, colour, shape, form, texture, and space) in creating artwork.</p>	<p>Before students can apply elements of design in personal art making, they must develop an understanding of them through various learning opportunities. A main focus for learning is through observation of artwork and the natural and built environments. This ensures that students are exposed to a broad understanding of the visual environment and the diverse range of art within it.</p> <p>Make use of opportunities across the curriculum to extend visual learning. Posters, book illustrations, and photographs will contain excellent content for discussing the elements (line, value, colour, shape, form, texture, and space), which are the building blocks of visual literacy. Discussion can extend into the language arts class in addition to specific lessons taught in art.</p> <p><i>Children’s Literature</i> Using illustrations in children’s literature created in various media and exploring books about art making, provide valuable resources for addressing this outcome of exploring the elements of design.</p> <p><i>Focus on Specific Artists</i> There are numerous artists whose works are dominated by use of specific elements of design. Reproductions of their artwork provide ready examples of how the elements are used effectively in compositions.</p> <p>For example, Paul Klee (1879-1940) created many works using elaborated line drawings with subject matter that grew out of fantasy or dream imagery. He described his technique in these drawings as taking a line for a walk.</p> <p>Line <i>Focus on Drawings</i> Find examples of drawings which include crosshatching as a shading technique. Leonardo da Vinci (1452-1519) created many drawings in his lifetime. They provide excellent visual information for students who are interested in exploring various facets of drawing. Look online or in books and art calendars for reproductions of his artwork.</p>

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1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p>Observation The elements of design are learned through viewing activities and then applied in individual or group artwork. When assessing recognition of the elements through viewing, determine learning through verbal responses to questions or discussions.</p> <p>Anecdotal Notes Anecdotal notes can be used to record information about what students know and what they find challenging. Such record keeping would require some method of storing anecdotal information (e.g., binder, file cards, etc.).</p> <p>Teacher Questioning Use a class activity to determine the degree of knowledge students have about line. Present several large reproductions, indicated by number, and prepare a series of questions depending on what is contained in the visual, for example:</p> <p>Which picture has:</p> <ul style="list-style-type: none"> • texture created by repeated lines? • intricate detail created by use of curved lines? • shading created through crosshatching? • implied lines? • negative shapes created by implied lines? 	<p>RESOURCES <i>Grade 5</i> Design Elements</p> <ul style="list-style-type: none"> • Elements: pg. xviii & 184-188 in student book (SB) • Line: pg. 7 <i>hatching</i>, <i>crosshatching</i>, and <i>stippling</i>, 72 to create optical illusions, 156 <i>linear perspective & horizon line</i>, 184 SB <p>NOTES Students will have been introduced to all elements of design in primary grades. Over the three years in elementary grades, understanding will deepen as students are exposed to more challenging vocabulary, observations, and experiences with art materials.</p> <p>Please refer to Appendix B for further information and activities for exploring the elements of design.</p>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>1. Explore the elements of design (line, value, colour, shape, form, texture, and space) in creating artwork. <i>cont'd</i></p>	<p>Value <i>Flashlight Experiment</i> Acquire a cardboard box and cut away two adjoining sides, leaving the bottom of the box and the two other sides that form a corner. Paint the interior walls of the box white. Place various simple forms (mug, ball, tissue box, etc.) in the box one item at a time and shine a flashlight on the objects. Discuss where light creates highlights and shadows.</p> <p><i>Observation</i> Find reproductions of still life paintings that include highlights and shades to create form. Pose a series of questions to focus student observations on how light is affecting form in the particular painting. Some questions to ask could include:</p> <ul style="list-style-type: none"> • What direction is the light coming from? • What do you think is the source of the light (e.g., sun, moon, lamp, candle, forest fire, rainbow, etc.)? • What is it about the quality of the light that makes you think it is coming from that source? • Does the light give the objects a personality (e.g., does the pear look old; does the flower look sad; does the cherry look lonely; etc.)?

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Teacher Questioning</i> (for the <i>Flashlight Experiment</i> activity) In the experiments to determine what effect light has on forms, pose a series of questions to determine if students are aware of the subtle effects created. Questions to ask could include:</p> <ul style="list-style-type: none"> • Where is the lightest part of the form (highlight)? • Where is the darkest part of the form (shade)? • What happens as the light moves away from the first place it hits? • What is the difference between how light hits a sphere and a cube? 	<p>RESOURCES <i>Grade 5</i> Design Elements</p> <ul style="list-style-type: none"> • Elements: pg. xviii & 184-188 in student book (SB) • Value: pg. 6, 7 created by hatching, crosshatching, stippling & smudging, 35 <i>value scale</i>, 187 SB <p>NOTES Please refer to Appendix B for further information and activities for exploring the elements of design.</p>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>1. Explore the elements of design (line, value, colour, shape, form, texture, and space) in creating artwork. <i>cont'd</i></p>	<p>Colour <i>Colour Intensity - Bright or Dull?</i> To explore colour intensity, find examples of artwork that include mostly high intensity, bright colours (e.g., research the artwork of Dutch artist Piet Mondrian [1872-1944]) and low intensity, dull colours (e.g., research the artwork of Dutch artist Rembrandt Harmenszoon van Rijn [1606-1669]). Discuss the differences between the two artists use of colour. After the discussion, ask individual students to choose a colour swatch (obtained from paint stores, or make snippets from discarded student work or magazines) and discuss which artwork the colour would work best with. Reasons of choice may be based on a colour scheme such as complementary, warm or cool colour combinations.</p> <p><i>Make Mine Complementary</i> Observe artwork that has complementary colour schemes that create mood (complementary colours of reds are greens, blues are oranges, purples are yellows). Determine which kind of mood is created. Brainstorm words that best describe each piece produced. Ask students what the artist would have to do to change the mood (e.g., change a cool colour to a warm one or create more tints than shades, etc.).</p> <p><i>Advertisements</i> Have students look through magazines and find five advertisement images that use complementary colour schemes. Ask them to cutout the images. They should list the complementary colours in each and describe the mood created.</p> <p>Shape and Form <i>Use Correct Terminology</i> Differentiate between shape (an object that has two dimensions, height and width, such as a circle, rectangle, oval, etc.) and form (an object that has three dimensions: height, with and depth, such as a cube, sphere, cylinder, etc.).</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Work Samples</i> (for the <i>Advertisements</i> activity) When students create a product using new information gained through experimentation, this work can be used to determine the degree to which students understand the lesson.</p> <p><i>Observation</i> When assessing recognition of the various aspects of colour through viewing, determine learning through questions or discussion.</p> <p><i>Anecdotal Notes</i> Anecdotal notes can be used to record information about students' understanding of the elements of design. Such record keeping would require some method of storing anecdotal information (e.g., binder, file cards, etc.).</p>	<p>RESOURCES <i>Grade 5</i> Design Elements</p> <ul style="list-style-type: none"> • Elements: pg. xviii & 184-188 in student book (SB) • Colour: pg. 20 <i>hues</i>, 20-21 <i>primary, secondary & intermediate colours</i>, 21 <i>colour wheel</i>, 23 <i>complementary colours</i>, 77 <i>receding & advancing colours</i>, 154 <i>warm & cool colours</i>, 164 <i>neutral colours</i>, 187 SB • Shape: pg. 13 <i>organic shapes</i>, 73 <i>two-dimensional surface</i>, 75 <i>positive & negative shapes</i>, 76-77 <i>geometric shapes</i>, 82 <i>organic shapes</i>, 102 <i>silhouette</i>, 185 & 188 SB • Form: pg. 73 <i>three-dimensional form</i>, 82 <i>organic form & closed form</i>, 83 <i>open form</i>, 185 SB <p>NOTES Please refer to Appendix B for further information and activities for exploring the elements of design.</p>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>1. Explore the elements of design (line, value, colour, shape, form, texture, and space) in creating artwork. <i>cont'd</i></p>	<p>Texture <i>Texture Transfers</i> Demonstrate for students, how to do a texture rubbing by placing paper over a hard surface and rubbing over it with a soft (4B) pencil, coloured pencil, or crayon. Give students six squares of white paper to take home. They have to return to school with six different textures found in their homes. The squares are collected and sorted into regular and irregular textures. Students should also guess what object might have specific textures.</p> <p><i>Creating Texture</i> Once squares from <i>Texture Transfers</i> have been sorted, invite each student to choose one of the squares. Ask them to reproduce the chosen texture on another piece of paper by drawing with a soft pencil, experimenting with various ways of shading (e.g., experiment with holding the pencil in different positions and angles to the paper to recreate the pattern of the texture transfer).</p> <p><i>Texture Collage</i> Set up a texture centre and rotate groups of students through it over several days. Provide sheets of white paper and cardboard templates cut into 10x15cm squares. Students will be directed to make 12 texture squares by squeezing a small amount of paint on each square (put liquid tempera in squirt bottles). Different colours of paint should be provided. Students have to use various tools from the centre to make a variety of textures (e.g., plastic forks, nails, dowels, twigs, etc.). When their texture squares are dry, they can be arranged into a texture collage.</p> <p>Space <i>Size Investigations</i> Organize students in pairs and provide the class with magazines for cutting out images of various objects and people to design a composition. The cutouts must be arranged with size in mind when deciding what will go in the foreground, middle ground, and background. Other media can be used to complete the work.</p> <p><i>Negative and Positive Compositions</i> Arrange students into small groups and provide each group with a container of found materials (buttons, clothespins, keys, spools, locks, scissors, erasers, geometric shapes, etc.). Invite students to choose four objects, arrange them in a composition on their paper and trace around each object with a black marker, coloured pencil, or crayon. The insides of the images can be different colours but all other areas should be one colour to emphasize negative space.</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Work Samples</i> (for <i>Texture Transfers</i> and <i>Texture Collage</i> activities) Use the work from <i>Texture Transfers</i> or <i>Texture Collage</i> activities to determine the degree to which students understand the various ways texture can be created.</p> <p><i>Work Samples</i> (for <i>Size Investigations</i> and <i>Negative and Positive Compositions</i> activities) Use the work produced in these activities to determine if students have an understanding of:</p> <ul style="list-style-type: none"> • using space effectively to create distance • positive and negative space • how proportion relates to space <p><i>Directed Viewing</i> Post three reproductions of landscapes with people/objects in them. Make sure the following questions can be answered by looking at the visuals.</p> <p>Can you find an example in which:</p> <ul style="list-style-type: none"> • the higher position of an object makes it seem farther away? • smaller shapes are placed in the background? • brighter colours are used in the foreground? • objects in the background have less detail? • darker values make an object seem to move forward? • one point perspective is used? • objects overlap? 	<p>RESOURCES</p> <p><i>Grade 5</i></p> <p>Design Elements</p> <ul style="list-style-type: none"> • Elements: pg. xviii & 184-188 in student book (SB) • Texture: pg. 7 crosshatched lines suggest texture, 15 crayon texture rubbings, 106 <i>texture</i>, 186 SB • Space: pg. 13 <i>overlapping poses</i>, 75 <i>positive & negative space</i>, 134-135 objects in foreground appear larger than objects in background, 154 <i>foreground & background</i>, 156 <i>linear perspective, horizon line, vanishing point & atmospheric perspective</i>, 188 SB <p>NOTES</p> <p>Please refer to Appendix B for further information and activities for exploring the elements of design.</p>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>2. Explore the principles of design (balance, emphasis, unity, movement/rhythm, pattern, and contrast/variety) in creating artwork.</p>	<p>Balance is the arrangement of the parts of an artwork to give an overall sense of equality in visual weight. Symmetrical balance is easily understood because when folded, the object will be even on both sides. Asymmetrical balance is more difficult to describe because it depends on how objects are placed to divide up a composition. One large object can be offset by a large open space to create a feeling of balance. Radial balance is present whenever lines spread out evenly from a central point.</p> <p>Most compositions have an area of emphasis (area of interest or centre of interest). This area is created using variation/contrast in size, colour, texture, etc. When introducing this concept to students, make sure you choose visuals that have obvious centres of interest.</p> <p>Unity describes a feeling that all parts of a composition are working together.</p> <p>Rhythm is the repetition of lines, shapes, or colours to create a feeling of visual movement. Look at various reproductions of artwork and discuss which elements are repeated to give a sense of visual movement.</p> <p>Pattern refers to the choice of lines, colours, or shapes repeated over and over in a planned way.</p> <p>Contrast/Variety explores the large difference between two elements of design such as colour, shape, or texture. Contrasts usually add excitement, drama, and interest to artwork.</p> <p><i>Observing Unity</i> When looking at artwork, ask students to identify the elements of design (e.g. colour, texture, etc.) that are repeated throughout the work to provide a sense of unity to the composition.</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Group Review Questions</i></p> <p>Use a class activity to determine the degree of knowledge students have about the principles of design. Use several large reproductions, indicated by number, and prepare a series of questions depending on what is contained in the visuals, for example:</p> <p>Which picture has:</p> <ul style="list-style-type: none"> • symmetrical balance? • asymmetrical balance? • unity created by repeating shapes? • unity through the use of repeated colours? • the most obvious example of emphasis? • emphasis created by the use of colour and texture? • rhythm created through the use of line? 	<p>RESOURCES</p> <p><i>Grade 5</i></p> <p>Design Principles</p> <ul style="list-style-type: none"> • Principles of design: pg. xix & 189-190 in student book (SB) • Balance: pg. 24 <i>asymmetrical balance</i>, 125 <i>radial balance</i>, 190 SB • Emphasis: pg. 65 <i>centre of interest</i> • Unity: pg. 190 SB • Movement: pg. 12-14 <i>action</i>, 106 <i>movement</i>, 189 SB • Rhythm: pg. 162 <i>visual rhythm</i>, 189 SB • Pattern: pg. 76 <i>patterns, horizontal and vertical symmetry, grid</i>, 103, 189 SB • Contrast: pg. 103 • Variety: pg. 190 SB <p>NOTES</p> <p>Students will have been introduced to all principles of design in primary grades. Over the three years in elementary grades, understanding will deepen as students are exposed to more challenging vocabulary, observations, and experiences with art materials.</p> <p>Please refer to Appendix B for further information and activities for exploring the principles of design.</p>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>3. Use a combination of the elements and principles of design in art making.</p>	<p>Students need many opportunities where they can combine their new learning about elements and principles of design to create more complex compositions. This allows them to orchestrate their learning to choose elements and principles to create personal artwork. Opportunities to respond to the works created by a class provide a forum where students can view the work of others and discuss the elements and principles used.</p> <p><i>Element Collage</i> Invite students to gather images from magazines on a particular art element (e.g., line, texture, colour, etc.). Once images are selected, students can choose the ones they will put together to make a collage of the element either assigned by the teacher or selected by the student.</p> <p><i>Shoe Art</i> Students take off one of their shoes and bring it to the front of the class. The shape of the bottom of the shoe and the treads can be examined and discussed referencing the elements and principles of design. Arrange students in small groups with their shoes returned. Students have to use the shoes in the group to create tracings on their paper. Overlapping the tracings should be encouraged. Once the outlines have been drawn, students will complete their design by adding real or imagined patterns on each drawing. Students should also consider what kind of colour scheme (e.g., primary and secondary or warm and cool combinations, etc.) they will use to complete their shoe art.</p> <p><i>Cezanne Still Life</i> Use an example of a Paul Cezanne (1839-1906) still life to discuss the elements and principles found in his work. Draw attention to the sizes and placement of objects, overlapping, and changes in value to create form. Provide various types of paper and encourage students to create their own still life by cutting out objects and arranging them in a composition. When objects have been glued into place, encourage students to use oil or chalk pastels to create highlights and shade areas to enhance the form.</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p>Student Portfolios Have students keep a large portfolio for storing all artwork created. A second smaller portfolio is needed for showcasing selected work. The showcase portfolio will include student reflection about artwork or art learning. The following questions can be used to prompt self-assessment reflection:</p> <ul style="list-style-type: none"> • What did I learn from this project? • What materials did I use? • What pleased me most about this project? • What would I change if I did it again? • What elements of design did I use? • What principles of design did I use? <p>Conference During individual or small group conferences about images created or their art journal entries, use questions to help students describe and evaluate their use of elements and principles of design:</p> <ul style="list-style-type: none"> • Why did you choose these particular colours and shapes? • What part(s) of your composition do you think works best? Why? • Did you change your plans or ideas as you worked? • Did you add anything? <p>Rating Scale (for the <i>Shoe Art</i> activity)</p> <p>4 = exceptional 3 = proficient 2 = developing 1 = under-developed</p> <ul style="list-style-type: none"> • overlapping is consistently used • intricate patterns are created using variety in pattern • an obvious colour scheme is used 	<p>RESOURCES Grade 5</p> <ul style="list-style-type: none"> • Refer to <i>Studio Exploration</i> sections throughout the student book for exercises supporting this outcome. • Facial proportions: pg. 5 • Figure proportions: pg. 13

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>4. Experiment with a variety of art materials, tools, and processes.</p>	<p>Experimentation is critical in the creation of visual art. Students need time to interact with new materials, to discover how they can be handled, to find what works and what doesn't, and to connect to past experiences. The word <i>experiment</i> indicates that this is learning in the moment, where you are free to respond and follow new leads that arise and the creation of a completed final product is not the focus. After experimentation, students can be given a block of time to share what they have learned.</p> <p><i>Paper Experiments</i> Provide students with various types of paper (tissue, manila, rice paper, brown paper, coffee filters, newsprint, etc.) and water-based paint. Have them choose three types of paper and do a simple painting on each. Discuss and compare results.</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p>Observation Since experimentation is an active process and might not lead to the creation of a final product, observation as students create is a logical assessment strategy. Watch to see which students:</p> <ul style="list-style-type: none"> • try a variety of approaches • build on what they are learning • appear flexible in their thinking • do not require teacher intervention <p>Work Samples If students keep anecdotal notes about what they have discovered through their experimentation, these can act as work samples to document learning.</p>	<p>RESOURCES</p> <p>Grade 5</p> <ul style="list-style-type: none"> • Calligraphy: pg. 130-131 • Collage: pg. 176-177 • Drawing: pg. 40-41 still life, 160-161 space art • Design grid pattern: pg. 78-79 • Experiment: pg. 62-91 Unit 3 <i>Surprises: Materials and Forms</i>, 152-181 Unit 6 <i>A World of Wonder: Art and Imagination</i> • Green architecture design: pg. 56-57 • Paint: pg. 26-27, 80 crayon resist, 96 <i>transparent</i> paint, 170 <i>opaque</i> paint, 100-101 close-up views, 168-169 fantasy painting • Paper: pg. 80-81 textured paper, 86-87 paper sculpture • Quilt: pg. 42 • Sculpture: pg. 10-11 clay bust, 18-19 armature, 70-71 found object sculpture, 86-87 paper sculpture, 108-109 clay animal sculpture, 116-117 nature sculpture, 138-139 maquette sculpture, 146-147 clay vessel • Weaving: pg. 44-45 • <i>Write About Art</i>: pg. 30, 60, 90, 120, 150, 180 • Yarn painting: pg. 48-49 <p>NOTES Please refer to pages 312-318 in Appendix C for suggestions in organizing an art classroom and recipes for art materials.</p>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>5. Demonstrate and apply knowledge of basic art skills, techniques, processes, and language.</p>	<p>Students need time to explore the materials used in painting. Talk about the sizes and types of brushes and experiment to discover what kinds of marks each can make. Discuss matching the size of a brush and the size of the paper to cover it efficiently. What happens to coverage and lines when paint is thin versus thick? Experiment with the following variety of painting techniques without the stress of producing a finished product. Once students have gained some proficiency in using the following techniques, encourage their application in creating an artwork.</p> <ul style="list-style-type: none"> • Dry brushing (dipping the dry bristle brush in paint and removing most of the paint on a paper towel before using it on paper) is an excellent technique for creating texture or adding highlights to dry paper or paint). • Stippling (dipping a bristle brush in paint and pouncing it up and down on paper to create different effects) can also be used to create clouds, trees, flower heads, etc. • Sponging (dipping a sponge in paint and applying to wet or dry paper) can create many of the effects of stippling but it is easier when you want to cover large areas. Sponging is often used to create textures. • Wet on Wet (applying paint or water to paper and then going into the same wet area with another colour) allows the artist to blend and change colours on the paper. <p>Experiment with paint to categorize it by transparent and opaque. Determine ways to apply paint thinly (using more water in the mix) or thickly (using less water or adding another substance, such as salt or sand).</p> <p>Talk about the use of paint with other art materials to create mixed media pieces. Can paint cover other materials? Can other materials like oil pastel cover paint? Talk about their discoveries. Examine artwork created from different time periods and look at how paint is applied. Experiment using paint and brushes in different ways to create unique work.</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p>Work Sample When specific skills are taught (e.g., use of painting techniques such as stippling, dry brush, etc.) ask students to create a sampler showing what they learned about the ways of applying paint. Once the illustrations are dry, students can write on their paper to explain their learning.</p> <p>Student Reflection (Oral) When students have completed an artwork by painting, check their understanding of materials and processes by asking them to examine their work and defend their actions. The following prompts can be altered depending on what was created:</p> <ul style="list-style-type: none"> • choice of particular brush sizes • specific choices of materials (e.g., crayon versus paint) • painting techniques used • consistency of paint • style of painting used <p>Class Journal Entry Have students, as a class, reflect upon the characteristics of the medium they used, assessing it for effectiveness, what they learned about it, problems encountered, and decisions made.</p>	<p>RESOURCES Grade 5</p> <ul style="list-style-type: none"> • Technique: pg. 14 • Theme: pg. 43 • Still life: pg. 34 • Viewfinder: pg. 35 • Weaving: pg. 44 <i>loom, warp & weft</i> • Profile: pg. 66 • Illusions: pg. 75 • Painting: pg. 22 <i>genre painting</i>, 80 different sizes and shapes of paint brushes make different kinds of marks, 80 crayon resist, 81 painting techniques, 96 watercolour techniques, 111 stipple, 143 <i>screen painting</i>, • Abstract: pg. 14, 163 <i>non-objective</i>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>5. Demonstrate and apply knowledge of basic art skills, techniques, processes, and language. <i>cont'd</i></p>	<p>Paper is one of the most accessible art materials. This is a material that is also recycled in many homes. Teachers can take advantage of this by encouraging students to bring in various types of paper (e.g., gift wrap, coloured envelopes, greeting cards, coloured stock, construction paper, glossy paper, ends of wallpaper, tissue papers, etc.) as donations for the paper box to be used in art class.</p> <p><i>Paper Sculpture</i> Provide students with a range of paper and materials for securing paper (glue, scissors to cut slots, brads, paper clips, pipe cleaners, and staples) to create 3D forms. Invite students to create a paper 3D sculpture of a fantasy object or a fantasy animal.</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Portfolio Treasure Hunt</i></p> <p>Once students are exposed to various paper manipulation skills, organize a treasure hunt of their portfolios. Provide a worksheet organized in strips that can be cut out. On each strip place a skill. Students cut out the strips and attach them with paper clips or tape to an artwork that illustrates the use of the skill. Ideas to include on the strips could be:</p> <ul style="list-style-type: none"> • I can fold to make straight lines. • I can bend paper to make zigzag lines. • I can curl paper. • I can weave paper using different colours. • I can make overlapping shapes. • I know ways to put paper together. I used ----- (gluing, slotting, etc.) • I can use decorative techniques. I used ----- (fringing, pinking, etc.) 	<p>RESOURCES</p> <p><i>Grade 5</i></p> <ul style="list-style-type: none"> • Collage: pg. 64-65 <i>photomontage</i>, 176-177 • Paper manipulation: pg. 83 curl, fringe, slot & join, fold, slit, score & blend, 83 paper sculpture

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1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>5. Demonstrate and apply knowledge of basic art skills, techniques, processes, and language. <i>cont'd</i></p>	<p><i>Animal Sculptures</i> Drawing is an extension of seeing. It enables students to perceive, synthesize, and discriminate. Students will be more interested in drawing if the choice of subject matter is interesting and age appropriate (e.g., toys, contents of their pockets, caps, sneakers, skates, baseball mitt, bottles, bones, nuts, twigs, dried flowers, feathers, sea shells). Students can also draw from the landscape outside the school, while on a field trip, from models, and even from the imagination. Drawing from life is easier for some children since they have a reference point they can use and improve their observation skills. Drawing from the imagination is often difficult and can cause a degree of frustration for other children.</p> <p><i>Art Journals</i> Students need many opportunities to sketch. Using art journals in free time provides opportunity for the development of drawing skills. Sketches often lead to work in other art media. Also encourage students to combine information from several sketches to make a new artwork.</p> <p><i>Observe and Create</i> Have students examine a variety of artists' pencil drawings (e.g., Chris van Allsburg [1949-], George Seurat [1859-1891], and Albrecht Durer [1471-1528]) then challenge them to explore the expressive qualities of different pencils (e.g., HB, 2B, 4B, 6B) recording effects of line, tone, and texture in their art journals.</p> <p><i>Add Ons</i> Cut magazine pictures into strips and give each student a strip. Students have to draw to extend the strip images, completing the pictures using pencils to match the value and tone.</p>

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation and Anecdotal Notes</i> When students draw from observation (e.g., selected objects, animal images) look for evidence that they:</p> <ul style="list-style-type: none"> • sustain their focus on the images • are making visual discoveries (noticing, discovering detail) • compare details of their drawings to details in the original image • are beginning to consider different points of view (e.g., inside and outside) <p><i>Journal Entry</i> Ask students to describe what they have found out from their experiments with using different drawing tools. Finish by deciding which tool they liked best and why. Which tool did they like least and why?</p>	<p>RESOURCES</p> <p><i>Grade 5</i></p> <ul style="list-style-type: none"> • Drawing: pg. 5 contour drawing, 80 crayon resist, 157 perspective drawing • Architecture: pg. 50-51 <i>facade</i> • Calligraphy: pg. 126 • Animation: pg. 132-133 flipbook

Creating, Making, and Presenting

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>5. Demonstrate and apply knowledge of basic art skills, techniques, processes, and language. <i>cont'd</i></p>	<p>Printmaking Printmaking provides opportunities for students to produce multiple images, experiment with various materials and mark-making effects, and manipulate images from one print to the next print. There are four main types of printmaking processes. These include:</p> <ul style="list-style-type: none"> • relief printing: the artist cuts away areas of the block that she does not want to print. The remaining raised areas will print. • intaglio printing: the artist etches a design into a surface (usually metal) with a cutting tool and then applies paint/ink into the etching or incision, which will show up on paper when pressure is applied on the etched surface. • lithography: an image is created on a flat surface (usually a limestone) using an oil crayon. The stone is treated with water and then ink, which only adheres to the oil drawing because water and oil do not mix. • serigraphy: a direct printmaking method that does not result in a reversed image. Through an opening cut in paper, fabric, plastic sheets, or a silk screen, the artist uses a squeegee to force ink directly onto a piece of paper through the stencil. <p>Glue Line Prints Invite students to develop images using bold pencil lines. Have them create a printing plate by transferring the images to cardstock using a photocopier or carbon paper. Trace over the image with wood glue from small-nozzled bottles. Once the glue dries, students use these plates to create several rubbings with charcoal. Then they ink the plates with brayers to create ink prints. Display the printing plates, charcoal rubbings, and the ink prints in a class exhibit.</p> <p>2D to 3D Experience Invite students to design a room in which they think they could live happily. Then produce a 3D model of the room using clay, collage material, or found objects. Discuss the things they will have to consider before starting that relate to their personal likes and dislikes in terms of elements of design and how these can be matched to the room they create.</p> <p>Calder Sculpture Invite each student to use various recycled materials to create a mobile in the style of Alexander Calder (1898-1976) focusing on shape, movement, and balance.</p> <p>Creating Jewellery Create jewellery using wire, beads, and clay.</p>

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Journal Entry</i> A journal entry after a printmaking experience would provide an opportunity for students to explain what they have learned during the process.</p> <p><i>Oral Presentation</i> Provide opportunities for students to present objects they created to the class. Presentations will need to happen over the week as students complete their constructions. Brainstorm topics with the class that can be used to organize their talk (e.g., materials used, problems and solutions, what I learned).</p> <p><i>Self-assessment</i> After activities are completed, have students complete a self-assessment using the following prompts:</p> <ul style="list-style-type: none"> • Something interesting I learned was... • Something that I didn't understand was... • Something else I want to learn about is.... • Some questions I still wonder about are... 	<p>RESOURCES</p> <p><i>Grade 5</i></p> <ul style="list-style-type: none"> • Printmaking: pg. 27 wax crayon/oil pastel with watercolour paint (lithography process), 80 <i>crayon resist</i>, 104 <i>printmaking & woodcuts</i>, 105 Styrofoam animal print, 105 <i>brayer</i>, 110 <i>stencil</i> • Sculpture: pg. 8 <i>portrait busts & kiln</i>, 16 <i>public monuments & armature</i>, 54-57 <i>model</i>, 68 <i>found materials & three-dimensional</i>, 82 <i>closed form</i>, 83 <i>open form</i>, 124 <i>installation</i>, 136 <i>maquette</i>, 144 <i>vessels</i> • Alexander Calder: pg. 180 • Jewellery: pg. 119 <i>necklace/pendant</i>

Creating, Making, and Presenting

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>6. Make effective choices about tools and materials in the creation of art.</p>	<p><i>Student Choices</i></p> <p>When lesson plans are designed, the importance of making choices needs to be taken into consideration. It is possible to allow some choice in every lesson. Sometimes it might be a simple choice of paper colour or media (e.g., pastel or coloured pencils). At other times you can allow free rein with subject matter choice. Periodically students need to have broader choices where the entire artwork is self-directed (e.g., content, media).</p>

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Journal Entry</i> In order to make choices, students need to participate in open-ended activities where different choices are possible. When assessing a student's ability to make choices during the creation of an artwork, journal entries are an excellent source of information. The process of recording causes them to consider what steps they took and the decisions they made.</p>	<p>RESOURCES <i>Grade 5</i></p> <ul style="list-style-type: none"> • Refer to step 1 (<i>Plan and Practice</i>) for every <i>Studio Exploration</i> section throughout the student book for material that addresses this outcome. • Architectural exterior materials: pg. 52-53 • Green design (recycled materials): pg. 54 <p>NOTES Please refer to Appendix G for information about safety in the visual arts.</p>

Creating, Making, and Presenting

2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>7. Develop observation skills and sensitivity to the visual environment.</p>	<p><i>Directed Viewing</i> Visual skills are developed over time in a number of diverse situations. This is an ongoing outcome which will remain important throughout a student's art development. Information needed to create visual art is gathered visually. Students need opportunities to engage in directed viewing activities where the teacher provides prompts to help students focus on aspects of the scene or object that might otherwise be ignored. At the elementary level, students should be encouraged to recognize subtle differences in the appearance of people, animals, plants, and the various objects present in their surroundings.</p> <p><i>Describe and Observe</i> You will need to collect a box of common objects before beginning this activity. Arrange students in pairs with their backs to each other. One student is the drawing partner while the other observes the object to be drawn. The observer must, as accurately as possible, direct the drawer's work with a verbal description of what is observed about the chosen object, but without divulging what it actually is. Change partners and begin with a new object.</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation and Questioning</i> During discussion and directed viewing, teachers can observe the degree to which various students are sensitive to the information available to them visually. Students who are less aware should have more opportunities to receive directed questioning to help them focus.</p>	<p>RESOURCES <i>Grade 5</i></p> <ul style="list-style-type: none"> • Sketch & study: pg. 6 • Symbols: pg. 46 • Nature sketches: pg. 95 • Icons: pg. 140 • Cultural meanings: pg. 142 <p>NOTES Although we all absorb information through our senses, we do not automatically take in and process all the information that is available to us. Learning to see helps students become astute observers of their visual environment and contributes greatly to their ability to represent ideas visually.</p> <p>Please refer to pages 298-311 in Appendix C for suggestions in organizing for art instruction.</p>

Creating, Making, and Presenting

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>8. Use experiences from their personal, social, and physical environments to create art.</p>	<p><i>Artist Inspiration</i> An artist’s work stems from many sources but all inspiration is personal to the artist. It is important to provide students with meaningful opportunities to create artwork. Sometimes work can be related to personal feelings or special events, friends or family, or events in the community. Other works may result from an exploration of the physical environment (e.g., seascapes, clouds, forests, etc.). The important thing to remember is to encourage variety in the experiences students tap into for inspiration.</p> <p><i>Art Journal/Sketchbook</i> Have students use an art journal/sketchbook (without lines) for simple visual representations of their observations and sensory impressions from community field trips or walks. Introduce the idea of sketching and putting down related information as a basis for future work. Talk about how artists often use a sketchbook to keep a record of their experiences. Sketchbooks act as a starting point for work or to provide detailed information for completing work.</p> <p><i>A School Landscape</i> Take students on a walk around the immediate landscape of the school. Stop the group periodically and ask students what objects interest them and why. Discuss land characteristics and what can be seen up close and in the distance. After a thorough exploration, allow students time to do a preliminary sketch of the area. At the beginning of the next art class, revisit the site and add more details to the drawing and make other notations about colour, etc. When students return to the classroom, they can begin to work on their composition.</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Art Journals</i> If students are using journals on a regular basis to record interests and collect pictures, writings, etc., this information can be assessed to provide evidence of what interests them personally and how much of it is evident in their personal work.</p>	<p>RESOURCES <i>Grade 5</i></p> <ul style="list-style-type: none"> • Genre painting: pg. 23 • Personal arrangements: pg. 37 • Sketch & sketchbook: pg. 94-95 • Close-up views: pg. 98 • Personal symbols: pg. 141 <p>NOTES <i>Teacher List</i> For students in elementary grades, many of the ideas for creating art will come as a result of shared class experiences. Therefore, it is important for the teacher to be aware of using a variety of prompts and experiences to encourage art making over a period of time.</p>

Creating, Making, and Presenting

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>9. Create art for a variety of audiences and purposes.</p>	<p><i>Cross Curricular Creations</i> Consider creating art in other subject areas to expose students to range of experiences. For example:</p> <ul style="list-style-type: none"> • Listen to a piece of music and create an artwork based on the experience. Display in the music room or at a school concert. • Create humorous paintings to share with a primary grade. • Design posters to advertise an upcoming event. • Make artwork to commemorate an important person or event in the school/community. • Create art for a community event (e.g., mummer festival, Remembrance Day, etc.). • Study traditional quilt making practiced by local artisans and work on a class quilt based on student designs. • Design a product (decorative or functional) for a class play. • Create work based on the style or media used by a book illustrator or community artist to illustrate stories. • Frequently choose personal topics for art making. <p><i>Community Images</i> Ask students to choose objects (wrigglin fences, yard art, etc.) or images (murals, graffiti, etc.) from the community that they believe have artistic merit. Each student photographs, draws, or builds a model of the chosen item to be presented in a group display. Each object or image should also include a written statement explaining:</p> <ul style="list-style-type: none"> • the artistic merit of the object • who created it • why it was selected

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation and Response</i> Review and respond to the images students collect and create. Look for evidence of growth in:</p> <ul style="list-style-type: none"> • imagination (images developed from stories and from listening to music) • development of images from different sensory experiences • visual discoveries (evidence of looking closely) • transformation of objects (common objects changed in some way) • exploration of different points of view • expansion of ideas 	<p>RESOURCES <i>Grade 5</i></p> <ul style="list-style-type: none"> • The introductions for all six units address this outcome. • Musical instrument: pg. 118 • Jewellery & toys: pg. 119 <p>NOTES Over the course of a year, ensure that students create artwork for a variety of purposes. Just as in writing, students should be aware of why they are creating and who the audience will be.</p> <p>Art can be created for a variety of purposes:</p> <ul style="list-style-type: none"> • to create personal meaning • to tell stories • to express emotional response • to communicate ideas or messages • to engage the senses • to respond to other images • to entertain • to create a product • to reflect their culture and community • to document an important event • to explain the unknown • to commemorate important people or events • to create a more favourable environment • to remember the past

Creating, Making, and Presenting

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>9. Create art for a variety of audiences and purposes. <i>cont'd</i></p>	<p><i>Advertisements</i> Have students view and compare examples of advertising that appeal to taste, sound, or smell. Challenge them to design posters to advertise a specific event or product (musical event, food, shampoo, etc.).</p> <p><i>Group Guessing Game and Observation</i> Lay out a range of pictures that have different themes (e.g., family portrait, historical event, humorous content, narrative, decorative objects, etc.). Ask who can find an image that:</p> <ul style="list-style-type: none"> • tells a story? • makes you laugh? • celebrates beauty? • predicts the future? • shows how people dressed long ago? • shows what it is like to live in a city? • shows a different kind of family? • makes you feel sad? • explores new materials? • increases your understanding? • examines the unknown? • helps you remember the past? • focuses on an important event? • makes you want to touch it?

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation and Anecdotal Notes</i> Observe students answering questions in the guessing game and make anecdotal notes.</p>	<p>RESOURCES <i>Grade 5</i></p> <ul style="list-style-type: none"> • Artists tell stories about people, memories, and history: pg. 2-3 • Artists preserve traditions and experiment with new material: pg. 32-33 • Artists call attention to or give new meaning to the past: pg. 38 • Artists investigate techniques: pg. 62-63 • Artists make art to remind viewers to be environmentally aware: pg. 92-93 • Artists communicate thoughts, ideas, and feelings with symbols: pg. 122-123 • Artists wonder about possibilities: pg. 152-153

Creating, Making, and Presenting

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>10. Collaborate with others during the creative process to examine a variety of art forms.</p>	<p><i>Student Discussion</i> Many of the viewing and responding games that are included in Appendix D provide a structure for examining art forms. Throughout the year students need many opportunities to gather in small groups to examine art forms. Sometimes this discussion can revolve around student work, other times it can focus on the work of professional artists.</p> <p><i>Create a Town</i> During a walking tour, have students record samples of architectural elements, such as shapes of roofs, doors and windows, special decorative elements, etc. with thumbnail (small and quick) sketches. Later have them work cooperatively to create a model town (2D or 3D) incorporating their found elements.</p> <p><i>Class Quilts</i> Invite local quilt makers to the class to talk about their craft and show samples of work. Students can collectively design and create a class quilt that depicts a message related to community issues (environment, peaceful living). Each student can be responsible for designing a drawing for one square of the quilt and gathering recycled materials from home (e.g., buttons, yarn, fabric remnants, beads, etc.). Once squares are completed students have to jointly consider a pleasing composition for their group quilt.</p>

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Group Assessment Questions</i></p> <p>As students work in groups, ensure that each person has an opportunity to offer comments and ideas. Finish the group activity with a group discussion about how well the group worked together. Develop a peer assessment form. Include such questions as:</p> <ul style="list-style-type: none"> • What worked well in your group? • Did everyone offer ideas? • Did you listen to the ideas of others? • How did you solve problems? • What is the most important thing you learned in your group? 	<p>RESOURCES</p> <p><i>Grade 5</i></p> <ul style="list-style-type: none"> • Create a class quilt: pg. 43 • Collaborate on a scroll: pg. 111 • <i>Check Your Behaviour</i>: pg. 135 <p>NOTES</p> <p>Many of the viewing and responding activities that are included in Appendix D provide a structure for examining a variety of art forms.</p>

Creating, Making, and Presenting

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>11. Use safety considerations when handling art making tools and materials.</p>	<p><i>Discussing Safety</i></p> <p>Discuss and practice the safe handling and storage of art materials and tools. This focus is ongoing from primary grades. As students mature, more complex issues can be addressed. Classify safety learning into three areas:</p> <ol style="list-style-type: none"> 1. understanding label information 2. selecting safe art materials 3. general safety concerns <p>Ask students to brainstorm classroom routines for appropriate handling of materials. Have them create a poster to illustrate them.</p> <p>Please refer to Appendix G for further information on art classroom safety.</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation and Anecdotal Notes</i> Observe students as they are engaged in art making over a period of time. Use anecdotal notes to record their awareness and use of safe practices during art classes. Some students will be very careful while others will have obvious lack of interest in safe behavior. Look to see if students:</p> <ul style="list-style-type: none"> • use tools in a safe manner • clean space and self after art making • verbalize safety procedures • make safe choices in use of materials 	<p>RESOURCES <i>Grade 5</i></p> <ul style="list-style-type: none"> • <i>Art Safety</i>: pg. 182 in student book (SB) <p>NOTES Please refer to Appendix G for further information on art classroom safety.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>12. Describe ways the visual arts are used in their home, school, and community.</p>	<p><i>Art is Everywhere</i> Invite students to discover and describe the many forms of art in their communities (e.g., in homes, on front lawns, headstone imagery, store displays, graffiti, painted mailboxes, elaborately carved pumpkins, etc.).</p> <p><i>Newspaper Scavenger Hunt</i> Collect daily newspapers for two weeks. Assign students to small groups and give each group two newspapers. They have to collect every mention of visual art in words or pictures and make a group collage from what they find. Share the collages with the rest of the class. Note information that is the same and different.</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p>Observation As students engage in various activities focused on the ways we use visual images, watch and listen to determine the extent of their understanding.</p> <ul style="list-style-type: none"> • Can they think of many examples? • Is there diversity in the examples? • Can they give reasons for their choices? <p>Journal Entry Have student write about the various ways people use visual arts in their lives.</p>	<p>RESOURCES Grade 5</p> <ul style="list-style-type: none"> • Refer to <i>Studio Exploration</i> sections throughout the student book for <i>Inspiration From Our World</i> exercises supporting this outcome. • Neirikas (yarn paintings): pg. 46 • Architecture: pg. 50-51

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>13. Explore images from a variety of times and cultures to understand connections with their own time and place.</p>	<p><i>Directed Viewing</i> Students need opportunities to view a range of artwork from different times and cultures, by different artists using diverse media. Teacher questioning can focus discussion and help students understand the connections among the works of different artists and how they reflect the time and place in which they lived. Use the following example as a guide:</p> <p><u>Subject Matter: Buildings in Art</u> Medium: oil</p> <ul style="list-style-type: none"> • Georgia O’Keeffe, <i>Radiator Building at Night, New York</i>, 1927 (oil on canvas) • Emily Carr, <i>Indian Church, Friendly Cove</i>, 1927 (oil on canvas) • Edward Hopper, <i>House by the Railroad</i>, 1925 (oil on canvas) • Arthur Lismer, <i>The Guide’s Home, Algonquin</i>, 1914 (oil on canvas) • Claude Monet, <i>Rouen Cathedral, West Façade, Sunlight</i>, 1894 (oil on canvas) • Vincent Van Gogh, <i>The Café Terrace on the Place du Forum, Arles at Night</i>, 1888 (oil on canvas) <p><i>Historic Buildings</i> If there are very old buildings in the community, arrange a field trip to visit one of them or if this isn’t possible, use a series of photographs or the Internet to present the information. Compare two buildings from the same time period and look at similarities and differences in design. Read about the buildings and see if any of the design characteristics reflect what was happening at that time in history.</p>

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Teacher Questioning</i> Teachers can ask a range of questions in various activities to focus student attention on different aspects of images through history. Questioning will also help teachers determine if students understand what can be learned from art images.</p>	<p>RESOURCES <i>Grade 5</i></p> <ul style="list-style-type: none"> Refer to each unit section, <i>Connections</i>, for material that supports this outcome: pg. 28-29 <i>More Than a Face in a Crowd</i>, 58-59 <i>Similarities and Differences</i>, 88-89 <i>Surprising Patterns</i>, 118-119 <i>Animals in Art</i>, 148-149 <i>Communication</i>, 178-179 <i>Dreaming</i> <p>NOTES <i>Teacher List</i> Teachers can keep a categorized list of images that have been used in lessons and discussion. This is an easy way to see where gaps exist in the visual selections.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>14. Identify and discuss the visual effect of the elements and principles of design in the natural and built environments.</p>	<p>Collections Set up an area of the classroom to display collections of materials from the natural and built environments. Develop a theme each month and encourage students to bring in materials from home. Spend time in directed viewing where the teacher focuses on elements and principles of design present in the collection. Possible ideas could include objects from nature, winter things, seashore, stones, tools, red things, etc.</p> <p>Photographs In the age of digital cameras, photos of the natural and built environments are readily accessible. Take comparison pictures of elements and principles present in nature and from the built environment. Use <i>PowerPoint</i> to organize the comparison pictures. Arrange a slide show and stop at each photograph and talk about the elements and/or principles represented.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation and Questioning</i> During discussion and directed viewing, teachers can observe the degree to which various students are sensitive to the information available to them visually. Students who are less aware should have more opportunities to receive directed questioning to help them focus on specific elements and principles of design.</p> <p><i>Group Worksheets</i> Teachers can post four to six large reproductions on display and number them. Arrange students into small groups and have them answer a series of questions based on the elements and principles of design. Discussion in the groups is very important since it encourages students to support their choices. Often more than one answer is correct. Some questions to ask could be:</p> <p>Which image(s):</p> <ul style="list-style-type: none"> • has irregular texture in it? • has contrast as the centre of interest? • has asymmetrical balance? • uses a primary colour scheme? • has the most depth? • has an Impressionism style? • has high intensity colours? • is the most exciting/quiet? 	<p>RESOURCES</p> <p><i>Grade 5</i></p> <ul style="list-style-type: none"> • Recycle & restore: pg. 112 • Figure proportions: pg. 12-13 • Smooth forms of vegetables: pg. 35 • Texture & perspective in photomontage: pg. 65 • Organic forms of stone & trees: pg. 82-83 • Shapes & patterns in floor mosaics: pg. 88 • Soft curve of flower petals: pg. 94 • Colours, textures & patterns of animals: pg. 102 • Shapes & patterns in calligraphy: pg. 128 • Artists give form to an imaginary world: pg. 153 • Using lines & shapes to create moods & feelings: pg. 155 • Horizon line: pg. 156 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>15. Investigate the roles of artists in their community.</p>	<p><i>Class Visitors</i> Schools can gain access to artists through the Department of Education’s Cultural Connections strategy (e.g., School Touring Program and Visiting Artist Program). This will enable students to meet and talk with visual artists about their role in the community.</p> <p><i>Newspaper Search</i> At the beginning of the year, talk with students about what artists do in the community. Ask them to check the newspaper for any information about artists. Provide a space to post the information and periodically have a class discussion about it.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation</i> As students participate in the activities designed to focus their attention on the different roles artists have in the community, observe to determine if they have a broad understanding of the artists' contributions to the cultural, economic, and social aspects of community life.</p> <p><i>Teacher Questioning</i> During discussion, the teacher can pose specific questions to determine the degree of student understanding of the role of artists in the community:</p> <ul style="list-style-type: none"> • How do artists make the community a better place to live? • Can artists change how we think about things? Give an example. • Do you think artists provide jobs/work for other people (e.g., picture framers, commercial gallery owners, website developers, bronze foundry operators, etc.)? 	<p>RESOURCES <i>Grade 5</i></p> <ul style="list-style-type: none"> • Illustrate everyday activities: pg. 22 • Historical reference: pg. 33 • Give new meaning to the past: pg. 38 • Decorate sacred places: pg. 46 • Architects: pg. 50-55 • Sculptor of public monuments: pg. 76 • Environmental activism: pg. 112-115 <p>NOTES In rural areas, it might be necessary to consider community in a larger context, such as the nearest large centre or the province as a whole. Because this outcome is best addressed in meaningful situations (e.g., visitors, newspaper articles, etc.) it will be ongoing throughout the school year.</p> <p>Investigate online the Dept. of Education's Cultural Connections artists in the schools programs (Visiting Artist Program, School Touring Program, <i>ArtsSmarts</i>, etc.).</p> <p>Please refer to Appendix H for a list of possible careers available to those trained in the visual arts.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>16. Research potential careers available to those trained in the visual arts.</p>	<p><i>Find An Example</i> Challenge students to find examples of products developed in the following art careers:</p> <ul style="list-style-type: none"> • costume designer • animator • special effects artist • architect • type designer • photojournalist • fabric designer <p><i>Meet a Cultural Worker</i> Invite students to use print or other resources to research art-related careers. Ask each student to choose a career (assign a career, have a random draw, or leave it open-ended) and then highlight an artist working in this career. Provide a structure for the presentation. For example:</p> <ul style="list-style-type: none"> • description of the career • introduction of artist (education, location, jobs) • personal comments from the artist about their career

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes								
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Brainstormed List</i> As a summary activity, ask students (individually or as a class) to brainstorm a comprehensive list of all the careers available in the visual arts.</p> <p><i>Work Sample Rubric</i> Use a rating scale to assess the <i>Meet a Cultural Worker</i> project.</p>	<p>RESOURCES <i>Grade 5</i></p> <ul style="list-style-type: none"> • Architect: pg. 50-55 • Book illustrator: pg. 80 • Art critic: pg. 99 • Nature illustrator: pg. 102 • Scribe: pg. 126 • Film animator: pg. 132 • Cartoonist: pg. 149 • Space artist: pg. 158-159 • Computer artist: pg. 181 <p>NOTES Please refer to Appendix H in this guide for a listing of careers in the visual arts.</p>								
<table border="1"> <tr> <td data-bbox="230 741 300 877">4</td> <td data-bbox="300 741 1068 877">A detailed, engaging description of the career; educational requirements and work life is provided; the career is evaluated using personal comments from artists.</td> </tr> <tr> <td data-bbox="230 877 300 1045">3</td> <td data-bbox="300 877 1068 1045">A competently developed description of the career; the educational requirements and work life is provided; personal comments from artists are included and some evaluation of the career is attempted.</td> </tr> <tr> <td data-bbox="230 1045 300 1182">2</td> <td data-bbox="300 1045 1068 1182">A basic description of the career; the educational requirements and work life is provided; personal comments from artists are included but little or no evaluation is included.</td> </tr> <tr> <td data-bbox="230 1182 300 1251">1</td> <td data-bbox="300 1182 1068 1251">Little work has been completed on the description or evaluation of the career; parts might be omitted.</td> </tr> </table>	4	A detailed, engaging description of the career; educational requirements and work life is provided; the career is evaluated using personal comments from artists.	3	A competently developed description of the career; the educational requirements and work life is provided; personal comments from artists are included and some evaluation of the career is attempted.	2	A basic description of the career; the educational requirements and work life is provided; personal comments from artists are included but little or no evaluation is included.	1	Little work has been completed on the description or evaluation of the career; parts might be omitted.	
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Understanding and Connecting Contexts of Time, Place, and Community

4. Students will be expected to respect the contributions of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>17. Examine artwork made for various purposes from past and present cultures.</p>	<p><i>What Does it Say?</i> Examine artwork made by artists from various times in history who use the same medium (e.g., sculpture by Constantin Brancusi [1876-1957], Henry Moore [1898-1986], Alberto Giacometti [1901-1966], Barbara Hepworth [1903-1975], David Smith [1906-1965]). Discuss the focus of each artist’s work and decide what it says about the time/culture it represents.</p> <p><i>Focus on Still Life</i> Collect five to six reproductions of artwork by different artists and present them for discussion (e.g., still life through history). Ask students the following questions to direct their viewing.</p> <p><u>When viewing one artwork, ask:</u></p> <ul style="list-style-type: none"> • What is a still life? Why would someone paint a still life? • Is the subject matter about every day objects or special things? • Discuss the choice of objects in the still life. Why might the artist group these together? • Are there any colors that surprise you? • Why do you think the artist chose to use these colours? • Do you think the artwork has a message for the viewer? • What is the mood of the artwork? <p><u>For comparison viewing, ask:</u></p> <ul style="list-style-type: none"> • Which artwork shows the most energy? • Find two artworks that are most similar. Why? • Which artwork best represents the world today? • Which artwork do you think is the oldest? Why do you think that? • Find an artwork that you think is teaching us a lesson. • Which artwork is an example of Impressionism, Realism, etc. <p>Possible images that could be used (all available on the Internet):</p> <ul style="list-style-type: none"> • Roland Delaporte, <i>Still life with Carafe of Barley Wine</i> (1787) • Paul Cezanne, <i>Apples and Oranges</i> (c. 1895-1900) • Vincent Van Gogh, <i>Vase With Fourteen Sunflowers</i> (1889) • John Frederick Peto, <i>The Old Violin</i> (c. 1890) • Mary Pratt, <i>Caplin</i> (1969) • Helen Parsons Shepherd, <i>Boots</i> (1961)

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Journal Entry</i> Ask students to write a summary of their understanding about still life after the <i>Focus on Still Life</i> activity. They could also comment on their preferred piece and explain:</p> <ul style="list-style-type: none"> • what it tells about that time in history • how the culture represented is different from theirs 	<p>RESOURCES <i>Grade 5</i></p> <ul style="list-style-type: none"> • Refer to the whole of Unit 2 <i>Our Artistic Heritage</i> for material that addresses this outcome: pg. 32-61 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>18. Communicate an understanding that the visual arts have and show a history.</p>	<p><i>Focus on Dates</i> The date an artwork is created is very important to its interpretation. Always present the date when discussing various works and connect historical events that happened at that time (World Wars, Industrial Revolution, Confederation, human right movements, collapse of the fishery, etc.).</p> <p><i>Changing Time Lines</i> Develop a time line by placing the names of artists who are discussed in class on file cards and rearrange them on a display board along a time line. The time line can be temporary and will change each time new information is learned. Another idea for a time line is to string a long line under the instruction board and use clothespins to arrange artist names or art styles along it.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation</i> As students discuss the different images that represent the long history of art, listen to determine if they use vocabulary that indicates an understanding of changes in art styles over time:</p> <ul style="list-style-type: none"> • asking questions about when an artwork was created • making connections to other artists who lived at that time • noting similarities in prominent styles <p><i>Journal Entry</i> Ask students to write a journal entry about one of their favorite artworks. They can explain how this artwork helps them understand more about that time in history.</p>	<p>RESOURCES <i>Grade 5</i></p> <ul style="list-style-type: none"> • Art as a record of history: pg. 24 • Vessels record Mayan beliefs & history: pg. 144 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>19. Investigate art styles from a variety of historical and cultural contexts.</p>	<p>Movements in art refer to a philosophy or a style in painting or sculpture that is followed by a group of artists over a set period of time. There are many different art movements/styles evident in the history of art in Europe and America during the 19th and 20th centuries, in particular. Some of the more prominent styles and artists who created/ followed them are:</p> <ul style="list-style-type: none"> • Minimalism (1970+): Carle Andre, Agnes Martin, Robert Ryman • Impressionism (1874+): Berthe Morisot, Claude Monet, Camille Pissarro, Mary Cassatt • Cubism (1908+): Juan Gris, Georges Braque, Pablo Picasso • Fauvism (1905+): Andre Derain, Raoul Dufy, Maurice de Vlaminck • Surrealism (1924+): Salvador Dali, Max Ernst, Rene Magritte • Expressionism (1905+): Edvard Munch, Paul Klee, Martha Marshall • Pop Art (1952+): Andy Warhol, David Hockney, Claes Oldenburg <p><i>Style Gallery</i> Set up a classroom gallery demonstrating four or five styles of colour usage (e.g., Impressionist, Expressionist, Modern). Have each student choose a favorite and indicate it to peers. Ask students to form groups based on similar preferences and define and defend their choices to the class.</p> <p><i>Art Style By Example</i> Use the following structure to teach about different art styles/ movements. Find visuals to support styles including Cubism, Expressionism, etc.</p> <p><u>Pop Art</u> Show students several visuals of Andy Warhol’s Pop Art images (e.g., <i>100 Soup Cans</i>, <i>25 Marylins</i>, <i>Green Coca Cola Bottles</i>). Through discussion, draw out the characteristics of Pop Art including:</p> <ul style="list-style-type: none"> • its aim was to break down the barriers between art and life • most Pop Art was created in New York and London • Pop Art favored figural imagery and the reproduction of everyday objects, such as Campbell Soup cans, comic strips, and advertisements • the images are completely understandable and usually of something that is disposable and mass produced • objects are distorted, enlarged, simplified, and colored differently • commercial materials and techniques are used to produce Pop Art

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation</i></p> <p>As students are engaged in activities that focus on the history of art, be observant of the language they use:</p> <ul style="list-style-type: none"> • Does the student indicate an awareness of the long history of art and that art styles change with passing time? • Can they indicate on a time line when certain important paintings were created? • Do they realize that the history of art is divided into movements? • Do they ask questions about the time an artwork was created? 	<p>RESOURCES</p> <p><i>Grade 5</i></p> <ul style="list-style-type: none"> • Style: pg. 14 & 36 • American Regionalism: pg. 3 • Abstract Expressionism: pg. 14 • Futurism: pg. 15 • Impressionism: pg. 20 & 154 • Baroque: pg. 28 • Mexican Mural Movement: pg. 33 • Realism: pg. 36 • Cubism: pg. 36 • Photorealism: pg. 37 • Pop Art: pg. 38 • Renaissance: pg. 58 • Op Art: pg. 72 • Magic Realism: pg. 153 • Expressionism: pg. 155 • Surrealism: pg. 164 <p>NOTES</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>20. Investigate the contributions made by visual artists.</p>	<p>5W+ Artist Project Compile a list of artists that represent past and present, male and female artists from different countries. Assign each student an artist to research. Use the 5W+ (who, where, when, what kind of art was created, how was the art created, why did the artist create this kind of art) format to organize their information. Compile the artist biographies into a class book.</p> <p>Ongoing Discussion Each time an artist is introduced to the class during a lesson, provide as much information as possible about the artist. In this way students are exposed to many opportunities to build their knowledge of the contributions that various artists have made to the field of art.</p> <p>Read Aloud Opt to use books that tell about artists' lives as part of your read aloud selections.</p>

Understanding and Connecting Contexts of Time, Place, and Community

4. Students will be expected to respect the contributions of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Work Sample</i> If students create books in groups, the work created can be used to assess their understanding of the connections among various artwork.</p> <p><i>Journal Entry</i> As students present their information about their chosen artist, all students will have an opportunity to hear about different artists and how they impacted the world in which they lived. After the presentations, ask students to do a short journal entry summarizing information about the artist that appealed to them the most.</p> <p><i>Directed Questions</i> Whenever artists are discussed during a lesson, ask a series of questions to determine if students have made connections between the knowledge provided and the contributions artists have made to the field of visual art.</p>	<p>RESOURCES <i>Grade 5</i></p> <ul style="list-style-type: none"> Refer to the various <i>Meet the Artist</i> sections throughout the student book for material that supports this outcome: <ul style="list-style-type: none"> pg. 3 Grant Wood pg. 31 Elizabeth Catlett pg. 33 Diego Rivera pg. 61 Michael Cummings pg. 65 Romare Bearden pg. 93 Lynne Hull pg. 134 Norman Rockwell pg. 153 Rene Magritte

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>21. Demonstrate an awareness that artwork can be studied according to its context.</p>	<p><i>Focus on Setting</i> Choose five reproductions that have similar settings (e.g., cityscapes, ocean paintings, landscape in fall, etc.). Discuss with students how the pictures are the same. Discuss how they are different. Using visuals from art calendars to develop a file is an excellent resource for this activity.</p> <p><i>Focus on Theme</i> Show students examples of artwork on a theme, such as faces by sculptors, cartoonists, portrait artists, photographers, mask makers, etc. Discuss differences in form, style, techniques, and in feelings and emotions portrayed by the artists.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes		
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p>	<p>RESOURCES <i>Grade 5</i></p> <ul style="list-style-type: none"> • Theme: pg. 43 • Symbols: pg. 46, 58 flowers as religious symbols, 124-125 letters & symbols, 141 personal symbols • Icons: pg. 140 • Cultural meanings: pg. 142 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>		
<p><i>Journal Entry</i> Ask students to look at a posted artwork and record their observations about the work in terms of its design, setting, and why it might have been created. Use a rubric to evaluate entries.</p>			
<table border="1"> <tr> <td data-bbox="232 493 308 640">4</td> <td data-bbox="308 493 1068 640"> <ul style="list-style-type: none"> • identifies and thoroughly discusses design elements • excellent understanding of the meaning of the artwork • ideas are supported with specific examples • response is reflective and shows critical thought </td> </tr> </table>		4	<ul style="list-style-type: none"> • identifies and thoroughly discusses design elements • excellent understanding of the meaning of the artwork • ideas are supported with specific examples • response is reflective and shows critical thought
4		<ul style="list-style-type: none"> • identifies and thoroughly discusses design elements • excellent understanding of the meaning of the artwork • ideas are supported with specific examples • response is reflective and shows critical thought 	
3		<ul style="list-style-type: none"> • identifies and discusses most design elements • shows good understanding of meaning of the artwork • some ideas are supported by examples • response is purposeful and shows thought 	
2	<ul style="list-style-type: none"> • identifies and discusses several design elements • shows basic understanding of the meaning of the artwork • ideas are not supported by examples • response shows little thought and minimal effort 		
1	<ul style="list-style-type: none"> • little or no discussion of design elements • shows uncertain understanding of the artwork • no details are included to illustrate understanding • response shows no thought or effort 		
<p><i>Student Questions and Observation</i> Give each student three strips of paper and ask each to record three questions about a piece of artwork focusing on design, setting, or purpose for creation. Place all questions in a container and provide opportunity for various students to draw a question, read it, and ask another student in the class to answer it.</p>			

Understanding and Connecting Contexts of Time, Place, and Community

5. Students will be expected to examine the relationship among the arts, societies, and environments.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>22. Identify and consider the sources of ideas and influences which affect their work.</p>	<p>Art Journals Encourage students to collect pictures, ideas, words they enjoy, titles for works, photos, etc. in their art journals. Set up situations where the art created is based on what students have collected in their art journals. If they also keep a general journal in writing, some of these ideas can also be reflected in art. This is a very concrete way of showing how our experiences are reflected in what we create in art.</p> <p>Portfolio Chat Students choose two works from their portfolio, one representing an artwork based on the physical environment (e.g., trees, sky, playground) and the second artwork based on a social event (e.g., children playing, school fair). When work has been chosen, arrange students in small groups and provide time to share their artwork with their groups.</p>

Understanding and Connecting Contexts of Time, Place, and Community

5. Students will be expected to examine the relationship among the arts, societies, and environments.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p>Observation Look for evidence that students are able to make connections between their experiences and the artwork they see and create. Encourage and note:</p> <ul style="list-style-type: none"> • fluency in speaking about images • information about times and places as sources of images • comments that compare one piece of artwork to another • art ideas inspired from a variety of sources <p>Journal Entry If students record ideas in their art journals, ask them to find ones based on personal experiences or ask students to write about how they got their ideas for art making.</p>	<p>RESOURCES Grade 5</p> <ul style="list-style-type: none"> • <i>Art Comes From Art</i>: pg. 13 • Historic people & events: pg. 16 • Natural environment: pg. 94-95 • Sharing our thoughts, feelings, & ideas with others: pg. 123 • Everyday life: pg. 134-135 • Imagination: pg. 153

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>23. Recognize that the viewer's response to art is strongly influenced by their experiences.</p>	<p><i>Discussion</i></p> <p>When students are talking about an artwork and they are have differing views or comments, ask them to support their comments based on their past experiences (e.g., when talking about how colours fade the nearer they are to the sky, a student might reference that they noticed this phenomenon when riding in a car).</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation</i> When students are responding to artwork, observe the degree to which they support the comments they make with comments about personal experiences.</p>	<p>RESOURCES <i>Grade 5</i></p> <ul style="list-style-type: none"> Refer to the <i>Describe</i> step of the <i>Art Criticism</i> sections throughout the student book for material that addresses this outcome: pg. 31, 61, 91, 121, 151, 181 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>24. Consider the moral and ethical issues involved in copying artwork.</p>	<p><i>Make Yours Different</i> One of the best ways to avoid students copying ideas is to consistently remind them that art is about making original work:</p> <ul style="list-style-type: none"> • Comment on students who take a different approach/step outside of what the rest of the class has created. • Look at different artists’ work and comment on what makes this artist different from other artists the class has studied. • If you notice two students whose work is very similar, conference with each and ask, “What else could you add to make your artwork different?” <p><i>Photocopying Concerns</i> Whenever possible, make students aware of the legal and ethical issues of photocopying, downloading, or printing the artwork of others for their use (e.g., making postcards or posters with the intention of selling them).</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation</i> Look for evidence of student understanding as the topic is being discussed. Also observe if they are making the connection with their own artwork. Students who are depending on ideas from another student have not really processed the ethical issue of copying.</p> <p><i>Journal Entry</i> After role playing activities invite students to make a short journal entry to summarize what they have learned about copying the work of others.</p>	<p>RESOURCES <i>Grade 5</i></p> <ul style="list-style-type: none"> • <i>Art Comes From Art</i>: pg. 38 <p>NOTES Many of the issues of art and copyright are complex but students need to become aware at an early age that there are moral and ethical issues concerning the use or copying of another's artwork. Students learn about copyright over time in real situations. Teachers can provide many opportunities to raise questions about this issue. The level of understanding about copyright will increase with continuous exposure in successive grades.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>25. Respectfully view and discuss, using descriptive language, as they analyze and interpret artwork.</p>	<p><i>Art Compliments</i> Have students' write their names on cards and place them in a container. Ask one student to draw a name and this will be the first person to post his/her work. Draw another name. This student gives a compliment about the work posted, starting with the phrase, "One thing I like about your work is.... because...". Encourage each student to say, <i>thank you</i>. Separate the names drawn to enable everyone to have a turn over time.</p> <p><i>Student Curated Exhibition</i> Arrange opportunities for display of student artwork throughout the school. Give students the responsibility of choosing which artwork they will include in the exhibition. Students can also write about their work and post it as part of the exhibition.</p> <p><i>Student Newsletter</i> Guide students in the production of an art newsletter to send home to parents. It could include illustrated, written materials, artwork, poetry, reviews of student exhibitions, personal responses, etc.</p> <p><i>Listening Game</i> Provide pairs of students with four art visuals. Ask one partner to view and describe an artwork in terms of what is observed (e.g., subject, media, theme, style) to a partner who is facing the other way. The listener must choose the correct work when all the details have been given. Change partners.</p> <p><i>Art Postcards</i> Present pairs of students with a variety of art postcards and have them select one from a bundle. The pair of students has to discuss their art card and present it to the class, describing why they would buy this particular postcard.</p> <p><i>Which Work?</i> Display student artwork and invite each student to describe one piece of work without naming the subject matter, using only the vocabulary of the elements and principles of design. Ask the rest of the class to identify the works from descriptions.</p> <p><i>Letter to a Friend</i> Invite students to look and study assigned art reproductions very closely. Then ask them to write a short letter to a classmate who has never seen the artwork and describe what it looks like.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p>Observation As students participate in various activities that provide opportunities to talk about their own art or the art of others, observe how they go about doing this. Do they:</p> <ul style="list-style-type: none"> • make positive comments without prompting? • provide positive comments when asked to do so? • do they provide suggestions if there are challenges? • provide support if a fellow student is stuck or disheartened about their work? <p>Writing about Artwork (Self-assessment) Work with students to develop a simple formula they can use to comment on their work.</p> <ul style="list-style-type: none"> • In this work, I would like you to notice how I used ____. • I tried to ____. • I think I was partly/fully successful because ____. • I am proud that ____. <p>Group Share (Peer Assessment) Arrange students into small groups. Each student must present an image to the group. Each member of the group in turn identifies one strength of the piece and one area for improvement. The owner of the piece also provides one strength as well as an area for improvement (e.g., “I liked the way I used a small brush for the fur.” or “I think the trees look stiff so I would try to make them look like they are swaying next time.”)</p> <p>Checklist for Observation of Responses ____ offers a range of responses ____ uses details to support opinions ____ offers opinions without being prompted</p>	<p>RESOURCES Grade 5</p> <ul style="list-style-type: none"> • Refer to the <i>Art Criticism</i> sections throughout the student book for exercises supporting this outcome: pg. 11, 19, 27, 31, 41, 49, 57, 61, 71, 79, 87, 91, 101, 109, 117, 121, 131, 139, 147, 151, 161, 169, 177, 181 • <i>Check Your Behaviour</i>: pg. 135

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>26. Suggest reasons for preferences in artwork.</p>	<p><i>Preferences</i> Provide a picture file of art reproductions. Give students time throughout one day to choose a reproduction they like, then on the following day, organize students into small groups. Students share the chosen artwork and provide reasons why they were chosen.</p> <p><i>Oral Presentations (Group)</i> Arrange students into small groups. Ask each group to choose from a selection of images. When the choice is made, the group has to brainstorm why they made their choice and develop their ideas for a class presentation. When the group presents, each student should play a role.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Rating Scale for Oral Presentations</i> Observe group presentations and use a rating scale to evaluate each group.</p> <p>0 - not achieved, 1 - partially achieved, 2 - fully achieved</p> <ul style="list-style-type: none"> • Reasons are well prepared and organized. • Ideas focus on diverse aspects of the work (content, elements and principles, media). • Reasons contain a personal element. • Reference is made to other artwork. <p><i>Questioning</i> As students engage in activities that encourage their preferences in artwork, observe and pose questions to determine how well they can indicate their preference and support their choices.</p> <ul style="list-style-type: none"> • What kinds of reasons do they give for their preferences (based on subject matter, elements, feelings, etc.)? • How quickly can they define their preference? • Are they willing to be individual in their choice or is there a tendency to follow the group? 	<p>RESOURCES <i>Grade 5</i></p> <ul style="list-style-type: none"> • Refer to the <i>Evaluate</i> step in the <i>Art Criticism</i> sections throughout the student book for material that addresses this outcome: pg. 31, 61, 91, 121, 151, 181 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>27. Examine the work of artists to determine how they have used the elements and principles of design.</p>	<p><i>Questioning for Student Feedback</i> Develop with the class and post a list of questions to assist students in discussing and providing feedback about artwork. For example:</p> <ul style="list-style-type: none"> • What is the centre of interest in this work? • What has the artist done to make it stand out? • What other elements of design are used? • Where has the artist used contrast? • Is there any evidence of repetition? • What kind of balance has been used? <p><i>Same/Different</i> Post three pieces of artwork on display. Choose a fourth piece of art. Use the chosen artwork and discuss how it is the same and different from the other three.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation</i></p> <p>Since this outcome will be addressed throughout the year, there are many opportunities to gauge student achievement. During discussion, note students who are struggling with the terminology of the elements and principles of design. In future classes observe and support these students as they are discussing or creating new work. Some students need to hear the vocabulary a number of times in different situations before they become comfortable with its use.</p>	<p>RESOURCES</p> <p><i>Grade 5</i></p> <ul style="list-style-type: none"> Refer to the <i>Analyze</i> step in the <i>Art Criticism</i> sections throughout the student book for material that addresses this outcome: pg. 31, 61, 91, 121, 151, 181 <p>NOTES</p> <p>Picture books are readily accessible in every school. Illustrators of today's books use a myriad of processes, therefore they are an excellent resource for any classroom.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>28. Recognize the relationship between feeling and thinking when experiencing art.</p>	<p><i>An Active Art Environment</i> Create an active art environment. This is achieved when students are exposed to art classes that provide:</p> <ul style="list-style-type: none"> • many opportunities to talk about the artwork of self and others • time and opportunities to keep an art journal • talk about personal inspiration and processes for creating art • opportunities to observe and analyze what they see <p>Once the environment is established, students are in an excellent environment to make the connection between feeling and thinking when they view/experience art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation and Questions</i></p> <p>During activities in which various types of artwork based on the same theme are compared, observe student comments. Do they reflect an understanding that there is a great deal of variety in how different people perceive and understand the same experience? Use questioning to determine the degree of understanding about this:</p> <ul style="list-style-type: none"> • How are all these pieces of artwork similar? • Why do you think the artists created these works? • What differences do you see in the works? • How are the works of art different from one another? • What do you think is the most important aspect about this topic? • How would you express that aspect in your artwork? 	<p>RESOURCES</p> <p><i>Grade 5</i></p> <ul style="list-style-type: none"> • Imagine what a person is like: pg. 4 • Refer to the <i>Aesthetic Thinking</i> sections throughout the student book for material that addresses this outcome: pg. 30, 60, 90, 120, 150, 180 • Moods & feelings: pg. 155 <p>NOTES</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>29. Acknowledge and respect individual approaches to and opinions of art.</p>	<p><i>It's About Variety</i> Use student work to talk about the variety in representation based on a common theme. Point out that everyone had the same experience during the lesson but the final representations are different and unique to the individual. To have students truly understand this idea, activities in art classes have to be open-ended rather than prescriptive (following a "how to" format). Honoring individual interpretations and ideas is a cornerstone of effective art instruction.</p> <p><i>Similarities</i> Choose reproductions of artwork based on a common theme and discuss the similarities and differences in how the various artists expressed their feelings and ideas. Include examples of different media (fiber art, sculpture, paintings, etc.).</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Oral Presentation and Checklist</i></p> <p>As students share and display their artwork in various settings, note the extent to which they:</p> <ul style="list-style-type: none"> • treat their own artwork with respect • show interest in the artwork of others • are willing to share and talk about their artwork • speak respectfully about their artwork and the artwork of others 	<p>RESOURCES</p> <p><i>Grade 5</i></p> <ul style="list-style-type: none"> • Refer to the <i>Evaluate</i> step in the <i>Art Criticism</i> sections throughout the student book for material that addresses this outcome: pg. 31, 61, 91, 121, 151, 181 <p>NOTES</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>30. Choose, display, and describe work from their own portfolios.</p>	<p><i>Student Curated Exhibition</i></p> <p>Portfolios provide valuable evidence of student learning and encourage student self-assessment. Provide opportunities for students to choose artwork for display. As part of this process, students can write or talk about the chosen work. Provide a structured format initially and narrow the focus of consideration. Possible prompts include:</p> <ul style="list-style-type: none"> • Why did you choose this sample? • What do you think is strong or the best about this artwork? • How could you make this artwork better? • What did you learn from creating this artwork? • What does this artwork show about you?

Perceiving, Reflecting, and Responding

7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation and Anecdotal Notes</i> Observe students in various situations where they choose personal artwork. Keep anecdotal notes of any important observations. Note if students:</p> <ul style="list-style-type: none"> • are confident in choosing artwork • choose a diverse range of artwork • can explain why the artwork was chosen • can make decisions in a timely manner • use descriptive language to explain their choice • choose appropriate examples based on teacher direction (e.g., choose two pieces of artwork that show asymmetrical balance) <p><i>Work Sample</i> If students are assigned to record in writing why they are choosing a certain piece of art for display or for their product portfolio, the writing can be used to assess student ability to describe the artwork and support their choices.</p>	<p>RESOURCES <i>Grade 5</i></p> <ul style="list-style-type: none"> • Refer to step 5 (<i>Share and Reflect</i>) of the <i>Studio Exploration</i> sections throughout the student book to address this outcome: pg. 10, 18, 26, 40, 48, 56, 70, 78, 86, 100, 108, 116, 130, 138, 146, 160, 168, 176 <p>NOTES Please refer to page 14 in this guide for descriptions of the <i>process</i> and <i>product</i> portfolios.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>31. Solve design problems by making use of the elements and principles of design, using a variety of technologies.</p>	<p><i>Projected Compositions</i> Invite students to use an overhead projector to devise various compositions using paper cutouts, blocks, hands, wires, or found objects (e.g., twigs, leaves, washers, bolts) that will provide an engaging composition. Have students trace around the image projected on paper. They can complete the composition using paint, markers, or coloured pencils.</p> <p><i>Textile Research</i> Using forms of technology available to students, explore symbols and designs on various types of cloth from around the world. A follow-up activity is to have students design their own personalized cloths or banners through painting or printmaking. They can create an information card to accompany their designs. Possible patterns students might find are: Japanese kimono designs, Ashanti cloth, Nigerian tie dye cloth, Mola art of the Kuna Indians, Akan cloth symbols, and Mayan textiles.</p>

Perceiving, Reflecting, and Responding

7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p>Observation Observe students as they explore the use of different technologies to solve problems. If the problem is individually defined by the student, look to see:</p> <ul style="list-style-type: none"> • how readily they sought solutions • if the solution worked • if the solution was effective <p>If the design solution is suggested by the teacher, you might ask:</p> <ul style="list-style-type: none"> • Did the student follow the instructions? • How quickly was the problem solved? • Did the student extend the exploration beyond the lesson instructions? 	<p>RESOURCES <i>Grade 5</i></p> <ul style="list-style-type: none"> • Refer to the <i>Cross-curricular Connections</i>, found in the teacher resource book: pg. 1E-1F, 31G-31H, 61G-61H, 91G-91H, 121G-121H, 151G-151H <p>NOTES In teaching art, technology has a number of applications:</p> <ul style="list-style-type: none"> • as a creative tool (e.g., using a computer paint program to create an image) • as a storage and presentation tool (e.g., <i>PowerPoint</i>, digital portfolio) • to explore virtual environments online (e.g., students and teachers can visit and create virtual art galleries and exhibitions)

Perceiving, Reflecting, and Responding

8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>32. Discuss their own and others' intentions for creating an artwork.</p>	<p>Art Circles Meet regularly in an art circle to share and talk about artwork at various stages of the process. Students can talk about what has been done, what they plan to do next, and why the work is being created. The focus in on active discussion. This de-emphasizes the notion that the final product is all important and serves to broaden students' choices through ongoing dialogue.</p> <p>Questions to Determine Intentions Whenever art (created by students or professionals) is viewed for class discussion, use as series of questions to focus students' attention. If you want students to think about the intentions of the artist, use questions such as:</p> <ul style="list-style-type: none"> • What materials are used? • How have they been used? • Is this a good choice of materials for this work? • How does the artist make you interested in the work? • Why do you think the piece of art was made?

Perceiving, Reflecting, and Responding

8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Observation</i> As students engage in art circles to share and talk about their artwork, notice if they can:</p> <ul style="list-style-type: none"> • describe the process they are using • elaborate on decisions they had to make • identify a problem they encountered and ask for help 	<p>RESOURCES</p> <p><i>Grade 5</i></p> <ul style="list-style-type: none"> • Artist intentions: pg. 3 • Refer to step 5 (<i>Share and Reflect</i>) in the <i>Studio Exploration</i> sections throughout the student book to address this outcome: pg. 10, 18, 26, 40, 48, 56, 70, 78, 86, 100, 108, 116, 130, 138, 146, 160, 168, 176 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 5, students will be expected to:</i></p> <p>33. Describe how they and others made an artwork.</p>	<p><i>Class Discussion</i> As visuals are used to support art lessons in various classes, always include a discussion of the process the artist has used to create the work. Over time students will become adept at identifying and describing processes.</p> <p><i>Picture Books</i> Picture books are readily accessible in every school. Illustrators of today’s books use a myriad of processes making them excellent resources for any art classroom.</p> <p><i>Artist Share</i> Assign an artwork to each student in the class. The student has five minutes to observe the work and then five minutes to make jot notes about how they think the work was created. Work and ideas are shared in groups of four.</p>

Perceiving, Reflecting, and Responding

8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Assessment Strategies	Resources/Notes
<p>Please refer to page 334 of this guide for a listing of sample assessment forms.</p> <p><i>Teacher Questioning</i> During directed discussions, pose questions for class consideration. These should focus on the manner in which an artwork might have been created (these are not in sequential order):</p> <ul style="list-style-type: none"> • What materials were used to create this artwork? • Do you think any tools were required to create this artwork? • If you wanted to create an artwork like this, how would you go about it? • Do you have any questions about how this artwork was created? • Can you think of any other ways the artist could have gotten the same effect? • Do you think the artist used this process successfully? <p>Observe what students are focusing on:</p> <ul style="list-style-type: none"> • Are they making connections to past learning (processes already discussed)? • Can they surmise how the artist might go about getting this effect? • Can they make decisions about the effectiveness of the process used? 	<p>RESOURCES <i>Grade 5</i></p> <ul style="list-style-type: none"> • Refer to step 5 (<i>Share and Reflect</i>) in the <i>Studio Exploration</i> sections throughout the student book to address this outcome: pg. 10, 18, 26, 40, 48, 56, 70, 78, 86, 100, 108, 116, 130, 138, 146, 160, 168, 176 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

The following pages provide the visual arts specific curriculum outcomes for Grade 6.

The specific curriculum outcomes (SCO) are not listed in chronological order but are grouped according to the general curriculum outcomes (GCO), which are categorized in three strands: creating, contextualizing, and reflecting (described on page 23).

A four column organization is used. These columns are designed as follows:

- Column 1: Specific Curriculum Outcomes
- Column 2: Suggestions for Teaching and Learning
- Column 3: Suggestions for Assessment
- Column 4: Resources/Notes

Page numbers listed in the fourth column are referencing, *Explorations in Art* (2010 Davis publication), the authorized Grade 6 text book currently used in public schools in Newfoundland and Labrador. They intend to introduce the SCO and are not the sole reference to relevant material within the book titled, *Explorations in Art*.

Specific Curriculum Outcomes Grade 6

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>1. Explore the elements of design (line, value, colour, shape, form, texture, and space) in creating artwork.</p>	<p>Before students can apply the elements of design in their art making, they must develop an understanding of them through various learning opportunities. An effective learning strategy is observing the visual environment, including professional artists' work and natural and built environments. This ensures that students are exposed to a broad understanding of the visual environment and the diverse range of design within it. Make use of opportunities across the curriculum to extend this learning. Many visuals, including posters, book illustrations, and photographs will contain excellent content for discussing the elements of design.</p> <p>Line <i>Focus on Specific Artists</i> There are many artists whose works are dominated by the element of line. Reproductions of their work provide ready examples of how line is used effectively in compositions.</p> <ul style="list-style-type: none"> • Joseph Stella (1877-1946) was a Futurist who tried to show movement through repetition of an image (shapes). Futurists were fascinated with geometric precision, machines, and architecture. Stella's work includes many kinds of lines and provides material for exploring repetition and how lines define shapes. Observe his work in terms of the personality of the lines used. • Joan Miro (1893-1983) was a Surrealist who used line in interesting ways to created multiple shapes floating on a background of colour. <p>Value <i>Colour Value Scale</i> Give each student a worksheet with 12 boxes in a column, a paint brush, water, and a small amount of paint of one hue (blue, violet, or green) and some white. Students have to paint the top box with white. On their palette, they add a little of the hue to darken the white so that it is noticeable to the eye. With each addition, a sample is painted in order on the value scale. Student should see how many values of that colour they can achieve. The last colour will be the hue itself (e.g., violet).</p> <p><i>Value Search</i> Provide students with magazines and have them search for values to match those they created in the previous activity. When one is found a sample is cut and pasted next to the appropriate value on their value scale.</p>

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Assessment Strategies	Resources/Notes
<p>Observation The elements of design are learned through viewing activities and then applied in individual or group art work. When assessing recognition of the elements through viewing, determine learning through verbal responses to questions or discussion. Anecdotal notes can be used to record information about students.</p> <p>Teacher Questions</p> <ul style="list-style-type: none"> • What can you say about the types of lines in this work? • How are lines used to create pattern? • How did the artist show movement? • Comment on the length of the lines used. • What kinds of shapes do the lines create? <p>Line Sampler Develop a worksheet with nine squares. Ask students to create a design in each square illustrating some aspect of line and label each (e.g., spiraling, cross hatched, thick, thin, etc.).</p> <p>Work Samples When students have to produce samples of work as in <i>Colour Value Scales</i> and <i>Value Search</i>, collect the work and determine the degree to which students were able achieve the outcome(s) for the lesson.</p>	<p>RESOURCES</p> <p>Grade 6</p> <p>Design Elements</p> <ul style="list-style-type: none"> • Elements: pg. xviii & 184-188 in student book (SB) • Line: pg. 125 <i>organic lines</i>, 34 <i>horizon line</i> • Value: pg. 6-7, 20-21 <i>tint & shade</i> <p>NOTES Students will have been introduced to all elements of design in primary grades. By Grade 6, understanding will deepen as students are exposed to more challenging vocabulary, observations, and experiences with art materials.</p> <p>Please refer to Appendix B for further information and activities for exploring the elements of design.</p>

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>1. Explore the elements of design (line, value, colour, shape, form, texture, and space) in creating artwork. <i>cont'd</i></p>	<p>Colour</p> <p><i>Combining Complements</i> Guide students through a series of experiments where they combine varying amounts of complementary colours to create neutral colours. By varying the amounts of each colour they will achieve various “shades” of the neutral.</p> <p><i>Changing Intensity</i> Use acrylic paint to experiment with changing the intensity of a colour. Students will need white, black, red, yellow, blue green, orange, and violet. Choose a hue (e.g., red) and add white to it. Record the result. Add black to red and record the result. Add the complement of red (that’s green) and record the result. This can be done using several other hues.</p> <p><i>Identifying Colour Schemes</i> Collect old decorating magazines and have students find examples of the three types of colour schemes. Make class posters for each type.</p> <p><i>Transparent, Translucent, and Opaque</i> Experiment with colours to determine if colours are transparent, translucent, or opaque using watercolour or acrylic paint. Begin the experiment by painting a 2cm black stripe the length of a page using acrylic or tempera paint. When the paint is dry, brush different colours of paint across the black line. It is clearly evident which colours fall into the three categories</p> <p><i>Colour Symbolism Internet Research</i> There are many websites that address this topic. Ask students to work in groups to discover the symbolism attached to different colours. Jot notes could be taken to prepare students for a class discussion.</p>

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Assessment Strategies	Resources/Notes
<p><i>Journal Entry</i> Ask students to write a journal entry on <i>Changing Intensity</i> exercise. They can describe what they learned from the experiment.</p> <p><i>Teacher Questioning</i> When students experiment with colour combinations and prepare presentations about the symbolism of colour, ask questions to determine their degree of understanding:</p> <ul style="list-style-type: none"> • Are the colours in the artwork warm or cool? How does the warm colours affect you? How does the cool colours affect you? • Is colour used to make patters? • Which artwork uses complementary colour combinations? How does the complementary colours affect you? • Which artwork is monochromatic? What other subjects can you think of that are monochromatic? • Which colours have symbolic meaning? Can the same colour have different meanings? Which ones and why? 	<p>RESOURCES</p> <p>Grade 6</p> <p>Design Elements</p> <ul style="list-style-type: none"> • Elements: pg. xviii & 184-188 in student book (SB) • Colour: pg. 20-21 <i>primary, secondary, spectrum, intermediate, tint, shade, intensity, & complementary, 22-23 analogous, complementary, split complementary, triads, monochromatic, cool neutrals, true neutrals, & warm neutrals</i> <p>NOTES Please refer to Appendix B for further information and activities for exploring the elements of design.</p>

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>1. Explore the elements of design (line, value, colour, shape, form, texture, and space) in creating artwork. <i>cont'd</i></p>	<p>Shape and Form <i>Use Correct Terminology</i> Differentiate between shape (an object that has two dimensions, which are height and width – ex. circle, rectangle, oval, etc.) and form (an object that has three dimensions, which are height, width, and depth – ex. cube, sphere, cylinder, etc.).</p> <p><i>Flashlight Experiment</i> Use a cardboard box and cut away two sides leaving two sides and a bottom. Paint the interior walls white. Place various simple forms in the box one at a time and shine a flashlight on the objects. Discuss how light creates highlights and shadows on the objects and cast shadows on the box. Use several objects at once and discuss what happens when a cast shadow falls on another object.</p> <p><i>Sketching Light Effects on Form</i> Ask students to quickly sketch what they observed before a new form is used. At the end of the experiments, students should have sketches detailing what happens when light is shone on the basic forms: sphere, cube, cylinder. Sketch in the shadows created by the object on the surface.</p> <p>Texture <i>Texture Sampler</i> Actual texture (tactile) can be felt through touch (e.g., when touching sculpture, tiles, or fabric). Simulated texture (visual) is felt through sight. It is created by using the elements and principles of design and would occur in two-dimensional work.</p> <p>Study simulated texture by having students use magazines, wallpaper, and gift wrap to create a sampler of at least nine different simulated textures. Label each sample with a title indicating the texture.</p> <p><i>Directed Viewing</i> Provide students with four large reproductions of artwork, two should have obvious light sources where the textures are easily identified while the other two should be dull (have less obvious light sources). Draw attention to the difference the light source makes to the simulated textures in each work.</p>

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Assessment Strategies	Resources/Notes
<p>Teacher Observation During experiments with light and form observe how students answer questions.</p> <ul style="list-style-type: none"> • Are they able to provide details to support their comments? • Do they use the correct terminology? • Can they transfer learning to different objects? <p>Work Samples (for Flashlight Experiment) Collect the sketches students created during their flashlight experiments. Determine if they have properly indicated the effects of light on each individual form.</p> <p>Work Sample (for Texture Sampler) Use a texture sample to determine if students understand the concept of simulated texture.</p> <p>Teacher Questioning When students look at reproductions with different light sources and lots of texture, ask questions to determine their degree of understanding:</p> <ul style="list-style-type: none"> • Which painting has the most obvious texture? Why? • Which painting has the least obvious texture? Why? • How could this artist make the texture in this painting more obvious? • What would happen to texture if there was very little light? 	<p>RESOURCES Grade 6 Design Elements</p> <ul style="list-style-type: none"> • Elements: pg. xviii & 184-188 in student book (SB) • Shape: pg. 124-125 <i>organic & geometric</i>, 158-161 <i>two-dimensional</i> • Form: pg. 97 paper cutting methods to create forms, 158-161 <i>three-dimensional</i> • Texture: pg. 42-45 <i>visual textures, simulated textures & invented textures</i> <p>NOTES Please refer to Appendix B for further information and activities for exploring the elements of design.</p>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>1. Explore the elements of design (line, value, colour, shape, form, texture, and space) in creating artwork. <i>cont'd</i></p>	<p>Space</p> <p><i>Directed Viewing</i></p> <p>Post three reproductions of landscapes with people/objects in them. Make sure the following questions can be answered by looking at the visuals. Can you find an example in which:</p> <ul style="list-style-type: none"> • the higher position of an object makes it seem farther away? • smaller shapes are placed in the background? • brighter colours are used in the foreground? • objects in the background have less detail? • darker values make an object seem to more forward? • one point perspective has been used? • objects overlap? <p><i>Point of View</i></p> <p>Have each student take a book and place it on the floor by their feet. Discuss the view as a bird's eye view and also below eye level. Talk about other instances in the real world. Then have them hold the book above their heads. Discuss what is seen and define it as above eye level. Hold the book across from the eyes and discuss this new perspective. Ask them to think about real world examples of each. Look at various reproductions of artwork and discuss which point of view the artist is taking.</p> <p><i>Advancing and Receding Colours</i></p> <p>Certain colors appear to advance while others recede. Warm colors such as red, orange, and yellow seem to come forward while cool colors such as blue, purple, and green seem to recede. In the natural landscape, moisture and dust in the air cause objects in the distance to appear bluish the further away. At the same time details are also lost in the distance. This phenomenon is known as atmospheric perspective. By using more neutral and grayish colors in the background of paintings, artists can create an illusion of depth. Observe this use of colour in various landscape artwork and the real world.</p> <p><i>Describe Examples</i></p> <p>Make sure students understand the basic vocabulary used to define space. Point to various examples in a visual and ask students to describe what that aspect of the painting illustrates. Find visuals with examples of:</p> <ul style="list-style-type: none"> • one point perspective • advancing or receding colour • two point perspective • overlapping • atmospheric perspective

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Assessment Strategies	Resources/Notes
<p><i>Teacher Observation</i> (for <i>Directed Viewing</i>) As students discuss how the illusion of space is created in artwork, observe how well they can identify examples and answer teacher questions listed in column 2.</p> <p><i>Teacher Questioning</i> When students look at reproductions with spacial variety, ask questions to determine their degree of understanding:</p> <ul style="list-style-type: none"> • Which artwork is two-dimensional? List the two features of 2D work. • Which artwork is three-dimensional? List the three features of 3D work. • How does an artist create a 3D sense of depth on a 2D surface? • What is the empty space around an object called? • Why is the enclosed area call that is surrounded by negative space? • What type of colours appear to advance? • What type of colours appear to recede? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <p>Design Elements</p> <ul style="list-style-type: none"> • Elements: pg. xviii & 184-188 in student book (SB) • Space: pg. 12-13 <i>foreground & background</i>, 34-35 <i>depth, linear perspective, vanishing point, horizon line, parallel, middle ground, perspective</i>, 38-41 <i>atmospheric perspective</i> <p>NOTES</p> <p>Please refer to Appendix B for further information and activities for exploring the elements of design.</p>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>2. Explore the principles of design (balance, emphasis, unity, movement/rhythm, pattern, and contrast/variety) in creating artwork.</p>	<p>Balance is the arrangement of the parts of an artwork to give an overall sense of equality in visual weight. Symmetrical balance is easily understood when you can imagine a centre line dividing the artwork so that one half of the work will mirror the other half. Asymmetrical balance is more difficult to describe because it depends on how objects are placed to divide a composition. One large object can be offset by a large open space to create a feeling of balance. Radial balance is present whenever lines spread out evenly from a central point.</p> <p>Most compositions have an area of emphasis (area of interest or centre of interest). This area is created using variation/contrast in size, colour, texture, etc. When introducing this concept to students, make sure you choose visuals that have obvious centres of interest.</p> <p><i>Observing Unity</i> When looking at artwork, ask students to identify the elements of design (e.g., colour, texture, etc.) that are repeated throughout the work to provide a sense of unity to the composition.</p> <p>Rhythm is the repetition of lines, shapes or colours to create a feeling of visual movement. Look at various reproductions of artwork and discuss which elements are repeated to give a sense of visual movement.</p> <p>Pattern refers to the choice of lines, colours or shapes repeated over and over in a planned way.</p> <p>Contrast/Variety explores the large difference between two elements of design such as colour, shape or texture. Contrast usually adds excitement, drama, and interest to artwork.</p>

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Assessment Strategies	Resources/Notes
<p>Group Review Questions Use a class activity to determine the degree of knowledge students have about the principles of design. Use several large reproductions, indicated by number and prepare a series of questions depending on what is contained in the visuals, for example:</p> <p>Which picture has:</p> <ul style="list-style-type: none"> • symmetrical balance? • asymmetrical balance? • unity created by repeating shapes? • unity through the use repeated colours? • the most obvious example of emphasis? • emphasis created by the use of colour and texture? • rhythm created through the use of line? • the most variety in the use of elements? <p>Emphasis and Unity Rubric Use a rubric to evaluate students' response to identifying the principles of emphasis and unity in artwork:</p> <p>3 Effectively used principles of design to create an interesting composition; successfully developed an area of interest and created unity through repetition.</p> <p>2 Showed a basic understanding of principles of design; area of interest needs further development; unity needs enhancement.</p> <p>1 Showed little evidence of any understanding of the principles of design; no area of interest created or unity not addressed.</p>	<p>RESOURCES Grade 6 Design Principles</p> <ul style="list-style-type: none"> • Principles: pg. xix & 189-190 in student book (SB) • Balance: pg. 94-95 <i>asymmetrical & symmetrical</i> • Emphasis: pg. 82-83, 128-131 <i>center of interest</i> • Unity: pg. 32-61 (unit 2 on Harmony) • Pattern: pg. 46-49 • Contrast/Variety: pg. 6-7 <p>NOTES Please refer to Appendix B for further information and activities for exploring the principles of design.</p>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>3. Use a combination of the elements and principles of design in art making.</p>	<p><i>Crayon Prints</i> Draw a composition on white paper emphasizing line, texture, balance, and repetition. Props should be provided to support students’ observations and attention to detail. When the drawings are completed, take a second piece of paper and apply a heavy layer of chalk. The chalk is then covered with a heavy layer of crayon. Place the pencil drawing over the crayon/chalk sheet and use a pen to trace over the drawing while pressing hard. When you lift off the drawing there will be two prints.</p> <p><i>Mixed Media Landscape</i> Choose a landscape for class viewing and discussion (e.g., Winslow Homer, John Constable, or Van Gogh) of the elements and principles found in the work. Draw attention to the sizes and placement of objects, overlapping, and changes in value to create form. Provide various types of paper and encourage students to create the model landscape by cutting out objects and arranging them in a composition. When objects have been glued down, encourage student to use oil pastels to enhance their landscape.</p> <p><i>Magazine Montage</i> Invite students to use old magazines to create a montage of photographs and text to support a theme or topic (e.g., eyes, food, anger, happiness etc.). Discuss what elements and principles of design should be considered to create a strong composition (e.g., colour, line, texture, use of space, contrast, proportion, etc.). Remind students to try their compositions a number of ways before gluing the pieces in place.</p> <p><i>Mystery Paintings</i> Read aloud a teacher prepared description of an artwork. As the description is read, each student records the vocabulary used that relates to the elements and principles of design. The class discusses the description, then each student creates a work based on the description. Display students’ work and view it together with the original artwork, discussing the similarities and differences in the effects created.</p>

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Assessment Strategies	Resources/Notes
<p><i>Written Description</i></p> <p>When students create a composition, ask them to summarize in point form what elements and principles they have included:</p> <ul style="list-style-type: none"> • I used a variety of elements (e.g., shapes, lines, colours). • I made use of the space by placing shapes in the foreground and background. • The shapes in the background are smaller. • I used shapes that overlap. • I created an area of emphasis. • I used contrast (lights and darks) in the area of emphasis. • I used shapes, lines, and/or colours to move the viewer's eyes around my work. • I created a unified composition. <p><i>Student Portfolios (Self-Assessment)</i></p> <p>Have students keep a large portfolio for storing all artwork created. A second smaller portfolio is needed for showcasing selected work. The showcase portfolio will include student reflection about artwork or art learning. Choose several questions from the following to prompt reflection:</p> <ul style="list-style-type: none"> • What did I learn from this project? • What materials did I use? • What pleased me most about this project? • What would I change if I did it again? • What elements of design did I use? • What principles of design did I use? • What did I learn that I didn't know before? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Studio Exploration</i>: pg. 8, 16, 24, 38, 46, 54, 68, 76, 84, 98, 106, 114, 128, 136, 144, 158, 166, 174 <p>NOTES</p> <p>Although lesson plans are often designed to focus on one particular element or principle of design, students need many opportunities where they can combine their new learning to create more complex compositions. This allows them to orchestrate their learning and to pick and choose elements and principles to create personal artwork. Opportunities to respond to the works created by a class provide a forum where students can view the work of others and discuss the elements and principles used.</p>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>4. Experiment with a variety of art materials, tools, and processes.</p>	<p>Experimentation is critical in the creation of visual art. Students need time to interact with new materials, to discover how they can be handled, to find what works and what doesn't, and to connect to past experiences. The word <i>experiment</i> indicates that this is learning in the moment where you are free to respond and follow new leads that arise. The creation of a completed final product is not the focus in an experimentation. After experimentation students can be given a block of time to share what they have learned.</p> <p><i>Printmaking Experiments</i> Students develop a plate using a printmaking process (e.g., incised Styrofoam, clay tile, collagraph, etc.). Provide students with various types of paper (tissue, manila, rice paper, brown paper, coffee filters, newsprint, etc.) to use to make their transfer. Have them choose three types of paper to make their transfers and glue each result into their art journals. A written response should summarize their findings. Discuss and compare results with the class.</p>

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Assessment Strategies	Resources/Notes
<p>Observation Since experimentation is an active process and might not lead to the creation of one final product, observation as students create is a logical assessment strategy. Watch to see which students:</p> <ul style="list-style-type: none"> • try a variety of approaches • build on what they are learning • appear flexible in their thinking • become less dependent over time <p>Work Samples If students keep anecdotal notes about what they have discovered through their experimentation, these notes can act as work samples to document learning.</p> <p>Rating Scale Use a rating scale to evaluate students' understanding and ability to experiment during the creative process of art making:</p> <p>2 fully met 1 partially met 0 not met</p> <ol style="list-style-type: none"> 1. Applies knowledge from the lesson to create work. 2. Experiments with ideas and materials. 3. Creates work that is individual (original). 4. Develops the assigned theme. 	<p>RESOURCES</p> <p>Grade 6</p> <ul style="list-style-type: none"> • Contour drawing: pg. 4-5 • Gesture drawing: pg. 14-15 • Realism & Abstraction: pg. 14-15 • Additive & subtractive sculpture methods: pg. 46-49 • Coil method: pg. 102-103 • Non-objective: pg. 124-125 • Surrealistic: pg. 128-131 • Resist process: pg. 144-147 <p>NOTES Please refer to pages 312-318 in Appendix C for suggestions in organizing an art classroom and recipes for art materials.</p>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>5. Demonstrate and apply knowledge of basic art skills, techniques, processes, and language.</p>	<p>Painting</p> <p>Students need time to explore the materials used in painting. Talk about the size and types of brushes and experiment to discover what kinds of lines each can make. Discuss matching the size of a brush and the size of the paper to cover it efficiently. What happens to coverage and lines when paint is thin vs. thick? Experiment with different painting techniques without the stress of producing a product. Once students have gained some proficiency in using the techniques, encourage their application in creating an artwork.</p> <ul style="list-style-type: none"> • Dry brushing (dipping the bristles of a brush in paint and removing most of the paint on a paper towel before using it on paper) is an excellent technique for creating texture or adding highlights to dry paint. • Stippling (dipping the bristles of a brush in paint and pouncing it up and down on paper to create different effects) can also be used to create clouds, trees, flower heads, etc. • Sponging (dipping a sponge in paint and applying to paper) can create many of the effects of stippling but it is easier when you want to cover large areas. Sponging is often used to create textures. • Wet-on-wet (applying paint to paper and then going into the same wet area with another colour) allows the artist to blend and change colours on the paper. <p>Talk about the use of paint with other art materials to create mixed media pieces. Can paint cover other materials? Can other materials like oil pastel cover paint? Talk about their discoveries.</p> <p>Examine artwork created from different time periods and look at how paint is applied. Experiment using paint and brushes in different ways to create a unique work.</p>

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Assessment Strategies	Resources/Notes
<p><i>Individual Journal Entry</i> After a specific lesson is taught, ask students to list the important things that they learned while listening and making their artwork.</p> <p><i>Student Reflection</i> When students have completed an art work by painting, check their understanding of materials and processes by asking them to examine their work and defend their actions. The prompts would depend on what was created:</p> <ul style="list-style-type: none"> • choice of particular brush sizes • specific choices of materials (e.g., crayon vs. paint) • painting techniques used • consistency of paint • style of painting used <p><i>Rubric (for Painting)</i> Use a rubric to evaluate student's painting techniques and ability to experiment during the creative process:</p> <p>3 Painting is engaging. It contain a special feature or quality the makes the work stand out.</p> <p>2 Painting is competently developed and presented. Some features are more effective than others.</p> <p>1 Painting is partially developed and predictable in content.</p>	<p><i>RESOURCES</i> <i>Grade 6</i></p> <ul style="list-style-type: none"> • Painting: pg. 20-23, 36-37 watercolour, 36 <i>opaque & transparent</i>, teacher resource painting reference section pg. R14

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>5. Demonstrate and apply knowledge of basic art skills, techniques, processes, and language. <i>cont'd</i></p>	<p>Drawing is an extension of seeing. It enables students to perceive, synthesize, and discriminate. Students will be more interested in drawing if the choice of subject matter is interesting and age appropriate (e.g., toys, contents of their pockets, caps, sneakers, skates, baseball mitt, bottles, bones, nuts, twigs, dried flowers, feathers, sea shells, etc.). Students can also draw from the landscape outside the school, while on a field trip, from models, and even from their imagination. Drawing from life may be easier for some children since they have a reference point from which they can use to improve their observation skills. Drawing from the imagination may be difficult for other students and can cause some degree of frustration.</p> <p><i>Drawing and Realism</i></p> <p>In upper elementary, most students are concerned with creating realistic images in painting and drawing. To support this stage of development, students will need opportunities to look closely at their world and translate the information into drawings. Suggestions include:</p> <ul style="list-style-type: none"> • Do several contour drawings of an object displayed in the classroom. Allow different perspectives by assigning a time and then moving the object so students have a different view. • Have students examine and discuss the characteristics of an object for several minutes then put the object away and have students draw what is remembered. Bring the object back and let students add additional details. • Ask students to draw themselves by looking in a mirror. • Draw a family member from memory then draw the person again by referring to a photograph. <p><i>Art Journals</i></p> <p>Students need many opportunities to sketch. Using art journals in free time provides opportunity for the development of drawing skills. Sketches often lead to work in other media. Encourage students to combine information from several sketches to make a new work.</p> <p><i>Mix It Up</i></p> <p>Collect pictures of animals. Challenge students to create a new breed of animal by combining characteristics of at least two other animals. Provide a choice of sketching pencils, coloured pencils, conté, or charcoal. Encourage the use of stippling, hatching and cross hatching as shading techniques to create form.</p>

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Assessment Strategies	Resources/Notes
<p><i>Art Journals as Work Samples</i></p> <p>If students have been using their art journals in free time for sketching, these products can be observed to determine the presence/use of the drawing skills that have been practised. A simple rating scale can be used to record the degree of learning.</p> <p>3 = highly successful 2 = somewhat successful 1 = not successful</p> <p><i>Observation and Anecdotal Notes</i></p> <p>When students draw from observation (e.g., selected objects, animal images) look for evidence that they:</p> <ul style="list-style-type: none"> • Sustain their focus on the images. • Are making visual discoveries (noticing and discovering detail). • Compare details of their drawings to details in the original image. • Are beginning to consider different points of view (e.g., inside and outside). • Use a variety of lines. • Use value to define forms. 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • Drawing: pg. 4-15, 34-35, teacher resource drawing reference section pg. R14 • Collage: pg. 24-27 • Bookmaking: pg. 76-79 • Photomontage: pg. 128-131 • Batik: pg. 144-147, teacher resource fibre art reference section pg. R18

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>5. Demonstrate and apply knowledge of basic art skills, techniques, processes, and language. <i>cont'd</i></p>	<p><i>Name Portraits</i> This activity is a really a self portrait using design. Students will need a large sheet of white paper (11 x 17”), a pencil, and colour markers. Explore ways to make letters that have doubled lines to allow for colour and design within each. Students will use the letters in their name to fill the page in a random fashion. Colour markers are used to fill in letters and negative spaces with design that represent the student’s life/personality.</p> <p><i>Gestural Drawings</i> Gestural lines record a figure’s movement or actions. These lines are often created as a preparation for an artwork. In gestural drawings:</p> <ul style="list-style-type: none"> • details are often omitted because the idea is to work rapidly • often more than one idea is included (may show two choices for a leg position) • erasures are not made • sometimes gestural lines are continuous <p><i>Printmaking</i> Printmaking provides opportunities for students to:</p> <ul style="list-style-type: none"> • produce multiple images • experiment with various materials and mark-making effects • manipulate images from one print to the next print <p>There are four main types of printmaking processes. These include:</p> <ul style="list-style-type: none"> • relief printing: the artist cuts away areas of the block that she does not want to print. The remaining raised areas will print. • intaglio printing: the artist etches a design into a surface (usually metal) with a cutting tool and then applies paint/ink into the etching or incision, which will show up on paper when pressure is applied on the etched surface. • lithography: an image is created on a flat surface (usually a limestone) using an oil crayon. The stone is treated with water and then ink, which only adheres to the oil drawing because water and oil do not mix. • serigraphy: a direct printmaking method that does not result in a reversed image. Through an opening cut in paper, fabric, plastic sheets, or a silk screen, the artist uses a squeegee to force ink directly onto a piece of paper through the stencil.

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Assessment Strategies	Resources/Notes
<p><i>Drawing Rubric</i> This rubric can be adjusted depending on what the focus of a lesson might be:</p> <p>4 Uses varied line quality consistently. Accurately drawn, no errors in proportion. Additional elements are present and described to a high degree.</p> <p>3 Uses varied line quality in several places. Looks realistic; may have some errors in proportion. Contains good details but not highly rendered.</p> <p>2 Slight variation in line quality. Looks out of proportion, may be misshapen. Detail minimal; little elaboration.</p> <p>1 Line quality lacks variety or is missing. Out of proportion; badly misshapen. Very sparse detail.</p> <p><i>Printmaking Checklist</i> While students are engaged in printmaking activities, use a checklist to determine their understanding. Items could include:</p> <ul style="list-style-type: none"> • understands the printmaking process (an image is transferred from one surface to another) • prepares plate with precise lines • applies paint/ink consistently • explores a range of possibilities (repeating, overprinting, changing colours) • manipulates materials with ease • obtains a clean transfer <p><i>Product Self Assessment</i> Once students have created several prints using various techniques, ask students to record on the back of each work one comment describing what was learned from creating the print and one comment describing what change would be made if the process was repeated.</p>	<p><i>RESOURCES</i> <i>Grade 6</i></p> <ul style="list-style-type: none"> • Printmaking: pg. 50-51 stamp printing, 52-53 stencil printing, 54-47 relief printing, 154-155 monoprint, teacher resource printmaking reference section pg. R16

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>5. Demonstrate and apply knowledge of basic art skills, techniques, processes, and language. <i>cont'd</i></p>	<p><i>Making Eraser Prints</i> White rectangular erasers are a good size for carving. Begin by doing a drawing on paper in a space the same size as the eraser. Straight lines are easiest to carve and keep the drawing simple. Use carbon or other transfer paper to apply the design to the eraser. If letters are part of the design they have to be reversed. (If so do the original design on tracing paper and flip it before applying.) Use an X-acto knife to cut away the parts of the eraser that won't be printed. Use a pen to mark the portions to be cut away. When the design is completed, press it upside down on a stamp pad to ink it. Create a composition by repeating the design to fill the space on the paper.</p> <p>Paper is one of the most accessible art materials. This is a material that is also recycled in many homes. Teachers can take advantage of this by encouraging students to bring in various types of papers for the paper box (e.g., gift wrap, coloured envelopes, greeting cards, coloured stock, construction paper, glossy paper, ends of wallpaper, tissue papers, etc.).</p> <p><i>Paper Manipulation</i> Apply paper manipulation skills to:</p> <ul style="list-style-type: none"> • create freestanding sculpture (e.g., stapling, tying, taping, slotting, folding, curling, bending, scoring, etc.) • design two-dimensional compositions • create pop-ups (e.g., stapling, tying, taping, slotting, folding, curling, bending, scoring etc.)

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Assessment Strategies	Resources/Notes
<p><i>Class Treasure Hunt</i></p> <p>Once students are exposed to various paper manipulation skills, organize a treasure hunt using images from magazines or photocopies of work from student portfolios. Print various statements on strips of paper, draw a student's name, and have the student choose one of the strips. The strip can be attached to the board under the appropriate visual. Ideas to include on the strips could be:</p> <ul style="list-style-type: none"> • straight line folding • bent to create zigzag lines • curled paper • paper woven to create a design • overlapping shapes • paper attached by slotting or gluing • decorative paper technique used (fringing, pinking etc.) 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • Collage: pg. 24-27, teacher resource mixed media reference section pg. R15 • Bookmaking: pg. 76-79 • Maskmaking: pg. 84-87 • Paper sculpture: pg. 96-97, teacher resource paper reference section pg. R16, Photomontage: pg. 128-131

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>5. Demonstrate and apply knowledge of basic art skills, techniques, processes, and language. <i>cont'd</i></p>	<p><i>Mystery Sculptures</i> Ask students to list as many materials for sculpture as they can, including unusual materials. Put all ideas on a chart and decide which are easily accessible in school or from home. Place all the choices into a container and have each student draw five suggested material cards. Using these materials they must create an interesting sculpture. Cards are returned to the container for the next draw. Allow student to use any connecting materials such as nails, glue, or string that they need to complete the task. Following the creation, invite them to write about their decisions in their art journals. To complete these sculptures students may bring materials from home.</p> <p><i>Line Sculpture</i> Look at and discuss the use of line in Picasso drawings, Alex Calder wire sculptures, or any other references where line is an obvious element of the composition. Invite students to use wire or pipe cleaners to create line sculptures.</p> <p><i>Environment Sculptures</i> Take students on a walk in the area around the school. On the walk they have to collect materials that they can later use to create a small sculpture. Discuss what they might find before leaving on the walk. Provide bags for student to collect materials (e.g., twigs, pebbles, leaves, larger sticks, wrappers, pinecones, dried plants). The work of Andy Goldsworthy, an environmental sculptor, would be interesting to look at before students collect materials.</p> <p><i>Masks</i> Display masks from a variety of cultures. Discuss how the elements and principles of design have been used expressively in the masks (e.g., to show fear, awe, anger). Invite each student to use some of the elements and principles observed to create a mask that expresses an emotion.</p>

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p><i>Written Self-Assessment</i></p> <p>Description</p> <ul style="list-style-type: none"> • Describe your sculpture mentioning shapes, colours, and texture. • How was the sculpture made? • What feelings do you have about this sculpture? <p>Analysis</p> <ul style="list-style-type: none"> • Which art elements are most important in this work? • What is the centre of interest in this work? How did you make it stand out? • Where do you see pattern/repetition in the work? • How has the feeling of balance been created? <p>Interpretation</p> <ul style="list-style-type: none"> • What is your sculpture about? • How does the title of this sculpture add to its meaning? • What feelings, thoughts, or ideas does this artwork suggest to you? <p>Evaluation</p> <ul style="list-style-type: none"> • What part of this project was your favorite? • What is the best aspect of your sculpture? • What might you change about the artwork? <p><i>Teacher Questions for Observation (for Masks)</i></p> <ol style="list-style-type: none"> 1. Did students integrate planning into their mask design? How? 2. Did students exhibit creativity by applying embellishments? 3. Did students exhibit craftsmanship in applying materials to create the form? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • Sculpture: pg. 16-19, 46-49, teacher resource sculpture reference section pg. R17 • Ceramics: pg. 44-45 • Bookmaking: pg. 76-79 • Basket-weaving: pg. 102-103 • Pottery: pg. 104-109 • Jewellery design: pg. 140-141 • Weaving: pg. 142-143, teacher resource fibre art reference section pg. R18 • Maquette: pg. 166-169 • Puppet: pg. 172-173

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>6. Make effective choices about tools and materials in the creation of art.</p>	<p><i>Student Choices</i></p> <p>When lesson plans are designed, the importance of making choices needs to be taken into consideration. It is possible to allow some choice in every lesson. Sometimes it might be a simple choice of paper colour or media (e.g., pastel or colour pencils). At other times you can allow free rein with subject matter choice. Periodically students need to have broader choices where the entire artwork is self-directed (e.g., content, media).</p>

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p><i>Oral Presentation</i></p> <p>Ask students to choose an artwork from their portfolio that shows something new they learned about and share it with their classmates. Observe their responses to determine what process or material they focus on and how well they can explain their learning.</p>	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> Teacher resource reference section <i>Introducing Media and Techniques</i> pg. R14-R19 <p>NOTES</p> <p>Please refer to Appendix G for information about safety in the visual arts.</p>

Creating, Making, and Presenting

2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>7. Develop observation skills and sensitivity to the visual environment.</p>	<p>Visual skills are developed over time in a number of diverse situations. This is an ongoing outcome which will remain important throughout a student’s art development. Information needed to create visual art is gathered visually. Students need opportunities to engage in directed viewing activities where the teacher provides prompts to help students focus on aspects of the scene or object that might otherwise be ignored. At the elementary level, students should be encouraged to recognize subtle differences in the appearance of people, animals, plants, and the various objects evident in their surroundings.</p> <p><i>Repeated Exposures</i> The teacher chooses an object from the environment and shows it to students for five seconds then hides it. Students record a list of what they remember. The teacher shows the object again and students add to their list of observations indicating new entries. After a third exposure students discuss the results of the activity.</p> <ul style="list-style-type: none"> • What was the most commonly remembered detail? • How many details did you remember after one exposure? • Did anyone notice something that nobody else did? • Can anyone suggest a way to take in more information with the first viewing? <p><i>Guided Observation</i> Present an object to students. It should be something that has enough details that it would need scrutiny to remember all the information about it. Start with global observations and work toward more and more detail. Lead student in their observations using the following format:</p> <ul style="list-style-type: none"> • Value: Is this light or dark? • Shape/Form: Trace the outline of the object with your eyes. Are there other shapes/forms within the large shape/form? What does the shape/form remind you of? • Colour: Observe the colour(s). Is it bright or dull? Describe the colour in words. • Texture: What would it feel like if you touched it? How was the texture created? • Line: What kinds of lines do you see? Describe the lines. How were they created?

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p><i>Observation and Questioning</i> During discussion and directed viewing, teachers can observe the degree to which various students are sensitive to the information available to them visually. Students who are less aware should have more opportunities to receive directed questioning to help them focus better.</p> <p><i>Work Sample</i> When using the <i>Repeated Exposure</i> activity, collect student papers to determine the degree of improvement with each viewing.</p>	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • Unit 1 <i>Day-to-Day Observation</i>: pg. 2-31 • <i>Inspiration from Our World</i> sections throughout the six units <p>NOTES Although we all take in information through our senses, we do not automatically take in and process all the information that is available to us. Learning to see helps students become astute observers of their visual environment and contributes greatly to their ability to represent ideas visually.</p> <p>Please refer to pages 298-311 in Appendix C for suggestions in organizing for art instruction.</p>

Creating, Making, and Presenting

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>8. Use experiences from their personal, social, and physical environments to create art.</p>	<p>An artist’s work stems from many sources but all inspiration is personal to the artist. It is important to provide students with meaningful opportunities to create artwork. Sometimes work can be related to personal feelings or special events, friends or family, or events in the community. Other works may result from an exploration of the physical environment (e.g., seascapes, clouds, forests). The important thing to remember is to encourage variety in the experiences students tap into for inspiration.</p> <p><i>Ideas List</i> Brainstorm a list of ideas under each category (personal, social, physical environment) and post it in the classroom for prompts when students are having difficulty coming up with an idea. As the class views the work of other artists, additional ideas can be added to the list. Students can also keep personal lists in their art journals.</p> <p><i>Peer Discussion</i> When opportunities are provided for students to self select topics for art making, encourage groups of students to discuss their ideas and identify if they come from personal, social, or the physical environment.</p> <p><i>Black and White Landscapes</i> On a field trip observe different landscapes. Take time for students to do a pencil sketch of something of interest to them. Also take a series of digital photos of scenes students are interested in. Print copies of the photos in black and white and use them and their pencil sketches to create a black and white landscape using paint, pastels, or collage.</p>

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p><i>Art Journals</i></p> <p>If students are using journals on a regular basis to record interests and collect pictures, writings etc. that interest them, this information can be assessed to provide evidence of what interests them personally and how much is evident in their personal work.</p>	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none">• <i>Inspiration from Our World</i> sections throughout the six units.

Creating, Making, and Presenting

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>9. Create art for a variety of audiences and purposes.</p>	<p><i>Cross Curricular Creations</i> Consider creating art in other subject areas to expose students to range of experiences:</p> <ul style="list-style-type: none"> • Listen to a piece of music and create work based on the experience, display in the music room or at a school concert • Create humorous paintings to share with a primary grade • Make artwork in social studies to commemorate an important person or event • Create art for a community event (e.g., winter festival) • Study traditional mat hooking practiced by local artisans and work on a class mat based on student designs • Design a product (decorative or functional) for a class play • Create work based on a book illustrator or community artist to illustrate stories • Frequently choose personal topics for art making <p><i>Artist Placemats</i> Have students design a placemats or a gift for an artist based upon knowledge gained through an artist study.</p> <p><i>Tessellation</i> Display some of the work of M.C. Escher and, as a class, discuss tessellation. Have students develop simple shape combinations for tessellated patterns, which may be used for wrapping paper or cards. The Escher study can be related to mathematical principles.</p>

Creating, Making, and Presenting

2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Assessment Strategies	Resources/Notes
<p><i>Observation and Response</i></p> <p>Review and respond to the images students collect and create. Look for evidence of growth in:</p> <ul style="list-style-type: none"> • imagination (images developed from stories and from listening to music) • development of images from different sensory experiences • visual discoveries (evidence of looking closely) • transformation of objects (common objects changed in some way) • exploration of different points of view • expansion of ideas 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>People Make Art: Why?</i>: pg. xii-xiii • To tell stories and communicate with others: pg. 62-63, 84 • Narrative art: pg. 72-73 • Illustration: pg. 74-75 • To remember: pg. 156-157 • To celebrate: pg. 178-181 <p>NOTES</p> <p>Over the course of a year, ensure that students create artwork for a variety of purposes. Just as in writing, students should be aware of why they are creating and who the audience will be.</p> <p>Art can be created for a variety of purposes:</p> <ul style="list-style-type: none"> • to create personal meaning • to tell stories • to express emotional response • to communicate ideas or messages • to engage the senses • to respond to other images • to entertain • to create a product • to reflect their culture and community • to document an important event • to explain the unknown • to commemorate important people or events • to create a more favourable environment • to remember the past

Creating, Making, and Presenting

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>10. Collaborate with others during the creative process to examine a variety of art forms.</p>	<p><i>Student Discussion</i> Throughout the year, students need many opportunities to gather in small groups to examine art forms. Sometimes this discussion can revolve around student work, other times it can focus on the work of professional artists.</p> <p><i>Form and Function</i> Ask students to contribute to a class image file, including photographs and magazines ads that depict designed objects in which both form and function are important (e.g., shoes, furniture, glassware, cars, etc.). After discussing the examples students provided, challenge them to work in groups to design a product where form and function support each other.</p> <p><i>Egyptian Art</i> Encourage students to use a variety of print and non-print resources to find materials about ancient Egyptian art. Display the examples and discuss and identify attributes (e.g., flat surface, frontal, and profile poses). Challenge student to develop a set of characters using chalk pastel to represent an event in their lives.</p> <p>Many of the viewing and responding games that are included in Appendix D provide a structure for examining art forms.</p>

Creating, Making, and Presenting

2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Assessment Strategies	Resources/Notes
<p><i>Group Assessment Rating Scale</i> Use a rating scale to evaluate students’ ability to work together and cooperatively during the creative process:</p> <p>3 = To a great degree 2 =Somewhat 3 = Very little</p> <p>We worked together to complete our task. We considered the feelings of others in the group. We filled our assigned roles in the group. We listened to the opinions of others. We made sure the group gave its best effort.</p>	<p><i>RESOURCES</i> <i>Grade 6</i></p> <ul style="list-style-type: none"> • Judy Chicago: pg. 153 • Architecture: pg. 98-101 <p><i>NOTES</i> Many of the viewing and responding games that are included in Appendix D provide a structure for examining art forms.</p>

Creating, Making, and Presenting

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>11. Use safety considerations when handling art making tools and materials.</p>	<p><i>Discussing Safety</i> Discuss and practice the safe handling and storage of art materials and tools. This focus is ongoing from primary grades. As students mature, more complex issues can be addressed. Classify safety learning into three areas:</p> <ol style="list-style-type: none"> 1. understanding label information 2. selecting safe art materials 3. general safety concerns <p>Ask students to brainstorm classroom routines for appropriate handling of materials and to create a poster to illustrate them.</p> <p><i>Hazardous Materials Search</i> Suggest that students research art materials and processes that have been found hazardous in the last 50 years (e.g., asbestos, aerosol cans, lead and titanium paint, plaster of Paris) have them explain, using correct vocabulary, why these materials are considered hazardous and if they are still used today. If so what safety precautions need to be taken when using them?</p> <p>Please refer to Appendix G for further information on art classroom safety.</p>

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p><i>Teacher Questioning</i></p> <p>Whenever a lesson requires the use of materials or actions that could cause unsafe working conditions, pose a series of questions to determine if students understand the risk.</p> <ul style="list-style-type: none"> • Describe how you will use a particular tool in a safe manner. • After using the tool(s) and work space, what will you do to make it a safe for others? • Can you describe the dangers associated with using this tool? • Why did you make this choice in use of this material? • What do you do when you see others use a tool in a unsafe manner? • Can you locate the first aid kit/eye wash station? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • Teacher resource reference section <i>Safety in the Art Class</i> pg. R13 • Art Safety: pg. 182 <p>NOTES</p> <p>Please refer to Appendix G for further information on art classroom safety.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>12. Describe ways the visual arts are used in their home, school, and community.</p>	<p><i>Scrapbook</i> Students can work in groups to do drawings, record words, cut pictures from local magazines, newspapers, etc. and compile a page to be included in a class scrapbook. If this is created by punching holes and using large circular rings, other topics can be added as the year progresses (e.g., artists in the community, careers in the arts, etc.).</p> <p><i>Develop a School Art Profile</i> Send groups of students to different classrooms in the school to do a survey of the ways visual arts are used in the classroom they are visiting. Prepare a list of things to look for beforehand. Compile the information when the class interviews are over. Suggest to the principal ways that the visual arts can become more prominent in the school.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Assessment Strategies	Resources/Notes
<p><i>Work Sample</i> If students create a scrapbook in groups the work created can be used to assess their understanding of the ways the visual arts are used in the community.</p> <p><i>Observation</i> As students engage in various activities focused on the ways we use visual images, watch and listen to determine the extent of their understanding.</p> <ul style="list-style-type: none"> • Have they developed a variety of examples? • Is there diversity in the examples? • Can they give reasons for their choices? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Inspiration from Our World</i> sections throughout the six units • <i>What is art? Art is...:</i> pg. x-xi • <i>Art in Daily Life:</i> pg. R32 in teacher resource

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>13. Explore images from a variety of times and cultures to understand connections with their own time and place.</p>	<p>Directed Viewing Students need opportunities to view a range of art works from different times and cultures, by different artists using diverse media. Teacher questioning can focus discussion and help students understand the connections among the works of different artists and how they reflect the time and place in which they lived.</p> <p>Theme: Narrative Art Works of art that tell a story are called narratives; their subject matter may be derived from literature, the bible, mythology, history, or current events. Narratives may be designed to teach, enlighten, or inspire, and often carry moral, social, or patriotic messages.</p> <p>Use works such as those listed below to examine how different artists explored narrative in art making over several centuries:</p> <ul style="list-style-type: none"> • Jacob Lawrence, <i>Daybreak, A Time to Rest</i>, 1967 • Thomas Hart Benton, <i>Letter from Overseas</i>, 1943 • Eastman Johnson, <i>What the Shell Says</i>, 1875 • George Stubbs, <i>Haymaking</i>, 1785 • Jan Vermeer, <i>Girl Asleep at a Table</i>, 1657 • Sanzio Raffaello, <i>St. George Fighting the Dragon</i>, 1505 <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Assessment Strategies	Resources/Notes
<p>Student Questioning Encourage students to pose questions about works of art that are displayed for class discussion. The questions the student answers will reveal their ability to recognized connections in the works displayed.</p> <p>Journal Entry Ask students to write a short entry to explain what can be learned from a particular image being studied.</p> <p>Teacher Questioning Describe it</p> <ul style="list-style-type: none"> • What is the subject of the artwork? <p>Relate it</p> <ul style="list-style-type: none"> • Does it remind you of other works of art or books that you know? <p>Analyze it</p> <ul style="list-style-type: none"> • What can you tell about the person/event shown in this painting? • Are there any clues about how the person lived or where? <p>Interpret it</p> <ul style="list-style-type: none"> • What is happening in the picture? How did the artist arrive at that idea? • Why do you think the artist created this work? • Describe the artist’s view of the world. <p>Evaluate it</p> <ul style="list-style-type: none"> • What grabs your attention in the work? Why? • Why do you think other people should see this work of art? 	<p>RESOURCES Grade 6</p> <ul style="list-style-type: none"> • Unit <i>Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 <p>NOTES Teachers can keep a categorized list of images that have been used in lessons and discussion. This is an easy way to see where gaps exist in the visual selections.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>14. Identify and discuss the visual effect of the elements and principles of design in the natural and built environments.</p>	<p><i>Garden Designs</i> Provide small groups of students with pictures of various gardens. Groups have to make a list and explain the elements and principles of design they see in their garden pictures.</p> <p><i>Group Sampler</i> In small groups, students collect images from magazines that illustrate the elements and principles of design in the natural and built environment. Each group is responsible for creating a collage from the collected images and labeling it. Group collages can be posted and discussed.</p> <p><i>World Images</i> Access free use images that can be used with a digital presentation to explore how the elements and principles of design are used in the natural and built environments. Choose from: cities, natural world, material culture, etc.</p> <p><i>Virtual Trip Around NL</i> Remove landscape images from NL tourist information guides to obtain one for each student in the class. Students have to look at their photos and describe them using the elements and principles of design. This activity could also be done in pairs.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p><i>Elements and Principles Checklist</i> Share the rating scale with students before they begin the activity. Students find examples to fit the criteria listed. What is included in the list can be determined by the teacher.</p> <p>Students will find examples of:</p> <ul style="list-style-type: none"> <input type="checkbox"/> various types of texture <input type="checkbox"/> center of interest <input type="checkbox"/> effective use of space <input type="checkbox"/> symmetrical balance <input type="checkbox"/> unity created by repeating shape <input type="checkbox"/> unity created by repeating colour <input type="checkbox"/> emphasis created by the use of colour or texture <input type="checkbox"/> rhythm created through the use of line <p><i>Collage Rating Scale</i> Use a rating scale to evaluate a student's ability to experiment during the creative process to create a collage:</p> <p>3 = Outstanding 2 = Satisfactory 1 = Underdeveloped</p> <ul style="list-style-type: none"> <input type="checkbox"/> Subject of collage is identifiable <input type="checkbox"/> Collage includes images and text <input type="checkbox"/> A centre of interest is created <input type="checkbox"/> Space is used in an interesting way <input type="checkbox"/> Information included is accessible to viewer 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • Design in the built environment: pg. 92-101, interior design 110-111 • Design in the natural environment: pg. 112-113 landscape architecture, <i>Close to Nature</i> 38-39 • Unit 2, <i>Connecting With Nature</i>: pg. 32-61 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>15. Investigate the roles of artists in their community.</p>	<p><i>Class Visitors</i> Schools can gain access to artists through visiting artist funding programs. This will enable students to meet and talk with visual artists about their role in the community. This experience can be very meaningful.</p> <p><i>What if?</i> Ask students to think how the world would be different if there were no artists. This activity encourages critical and creative thinking.</p> <p><i>More Than Meets the Eye</i> After a class has studied a range of art-related careers, form small groups. Each group proposes a situation, location, or activity (e.g., skiing, restaurant, video games, making a CD, an election campaign) and challenges other groups to name as many ways as possible that an artist could be involved.</p> <p>Please refer to Appendix H for a listing of possible careers available to those trained in the visual arts.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Assessment Strategies	Resources/Notes
<p>Observation As students participate in the activities designed to bring their attention to the different roles artists play in the community, observe to determine if they have a broad understanding that artists add to the cultural, economic, and social aspects of community life.</p> <p>Teacher Questioning During discussion, the teacher can pose specific questions to determine the degree of student understanding of the role of artists in the community:</p> <ul style="list-style-type: none"> • How do artists make the community a better place to live? • Can artists change how we think about things? Give an example. • Do you think artists provide jobs/work for other people (e.g., framers, commercial gallery owners, web-site developers, foundries, etc.)? 	<p>RESOURCES</p> <p>Grade 6</p> <ul style="list-style-type: none"> • Artist profiles found throughout: pg. 3 Limbourg Brothers, 31 Isabel Bishop, 33 Jim Devevan, 61 Emily Carr, 63 Judith Schaechter, 91 Aaron Douglas, 93 David Adjaye, 121 Sally Dominguez, 123 Andy Warhol, 151 Courtney Gold, 153 Judy Chicago, 181 Maya Lin • <i>Artist Biographies</i>: pg. R38 in teacher resource <p>NOTES In rural areas, it might be necessary to consider community in a larger context (e.g., nearest large centre or the province as a whole). Because this outcome is best addressed in meaningful situations (e.g., visitors, newspaper articles, etc.) it will be ongoing throughout the school year.</p> <p>Investigate online the Dept. of Education's Cultural Connections artists in the schools programs (Visiting Artist Program, School Touring Program, <i>ArtsSmarts</i>, etc.).</p> <p>Please refer to Appendix H for a list of possible careers available to those trained in the visual arts.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>16. Research potential careers available to those trained in the visual arts.</p>	<p><i>Art Career Categories</i> Encourage students to use print and electronic resources to research art-related careers. Ask students to record their findings on sentence strips, placing them in random order. The class brainstorms art career categories and places the sentence strips under the appropriate headings.</p> <p><i>Mystery Careers</i> Encourage students to use print and electronic resources to research art-related careers, using the information gathered through their research, students develop a <i>Who am I?</i> card about an art career. Students gather in groups of six to read their cards to their group who tries to guess the mystery career.</p> <p>Please refer to Appendix H for a list of possible careers available to those trained in the visual arts.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Assessment Strategies	Resources/Notes
<p><i>Work Sample Assessment (for Mystery Careers)</i></p> <p>3 Offers insightful description to present the career; clues are well organized.</p> <p>2 Offers basic description to present the career; clues may be disorganized.</p> <p>1 Description is brief; clues are confusing or not evident.</p> <p><i>Checklist for Observation</i></p> <p>In the work students complete in their exploration of careers in the arts, observe to see if the following understandings are indicated:</p> <p>— Does the list contain variety is in the types of careers presented (do they span many areas, fine arts, applied arts, cultural workers)?</p> <p>— Have students listed careers that are not mainstream (not known to students before they researched)?</p> <p>— Is there gender equity in what is represented?</p>	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> Refer to teacher resource section, <i>Careers in Art</i>: pg. 29, 59, 89, 119, 149, 179 <p>NOTES</p> <p>Please refer to Appendix H for a list of possible careers available to those trained in the visual arts.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>17. Examine artwork made for various purposes from past and present cultures.</p>	<p>History and Art Have students research the time and events portrayed in a historical work (e.g., Francisco Goya’s, <i>January 1806</i>; Pablo Picasso’s, <i>Guernica</i>). As a class discuss how art is used portray and influence society. Ask questions such as:</p> <ul style="list-style-type: none"> • What is the artist’s message? • What do you think the impact of the image was at the time it was created? • Is the impact the same now? <p>Artwork Comparison Present students with a selection of art prints representing three different artists from the same period and culture (e.g., Van Gogh, Seurat, and Gauguin). Discuss the cultural and historical context of the images, relating them to the beliefs and values of that time and place.</p> <p>Portraits of Women Through History Collect five or six images of portraits representative of different centuries, countries, and classes. View them and pose a series of questions to draw out the connection among the images.</p> <ul style="list-style-type: none"> • Jan Vermeer, <i>Girl With a Pearl Earring</i>, 1665 • William Hogarth, <i>Shrimp Girl</i>, 1775 • John William Waterhouse, <i>Lady of Shalott</i>, 1888 • Henri Matisse, <i>Purple Robe</i>, 1937 • Helen Parsons Shepherd, <i>Sunday Morning</i>, 1962 <p>Possible questions for viewing:</p> <ul style="list-style-type: none"> • When do you think these people lived? What can you tell about women at that time? How did you reach that conclusion? (e.g., clothes, backgrounds) • Are there any objects in the painting/photograph? Why do you think the artist included them? • How do you feel about the people in the portrait? • Do the colours tell you anything about the people? • Would you like to meet any of these people? Why? • Do you think the artist liked these people? (Mention that portraits are often painted as commissions and the artist might not know or even like the people being painted.) • Are any of these portraits the same? Why? • Which portrait is the most unique? Why? <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p><i>Directed Viewing</i> As the class is engaged in directed viewing activities, observe:</p> <ul style="list-style-type: none"> • how well the questions are answered • who is interested in answering • the level of understanding evident • the types of connections that are made • the types of questions students pose <p><i>Group Assessment Questions</i> Group questioning based on a range of artwork provides teachers an opportunity to see how well students can apply the understanding gained from various other activities focusing on directed viewing.</p> <p>Lay out a range of artwork that have different themes (e.g., family portrait, historical event, humorous content, narrative, decorative objects, etc.). Ask who can find an artwork that:</p> <ul style="list-style-type: none"> • celebrates beauty in interior design? • shows how people dressed long ago? • shows what it is like to live before the age of cars and television? • shows a different kind of family? • increases our understanding of past events? • examines the unknown? • celebrates a special holiday? • shows what is important to people? • shows ways children are the same? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Teaching Art with a Global Perspective</i>: pg. R28-31 in teacher resource • <i>Unit Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 • <i>Guiding Responses to Art</i>: pg. R24 in teacher resource <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>17. Examine artwork made for various purposes from past and present cultures. <i>cont'd</i></p>	<p><i>Egyptian Art</i> Use the Internet to review facts about Ancient Egypt. Students can take a gallery tour and see ancient artifacts. Explore the system of hieroglyphics which represented words or sounds and see how they were used on cartouches (oval shaped emblems of papyrus or stone with the name of a king or queen inscribed). Invite students to design their own cartouches using hieroglyphics.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p><i>Work Sample - Student Summaries</i> Post a suitable artwork on the board and ask students to make a list of all the things that can be learned from viewing the artwork. When the summaries are evaluated teachers can determine the kinds of connections students are making.</p>	<p>RESOURCES <i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Teaching Art with a Global Perspective</i>: pg. R28-31 in teacher resource • <i>Unit Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 • <i>Guiding Responses to Art</i>: pg. R24 in teacher resource <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

4. Students will be expected to respect the contributions of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>18. Communicate an understanding that the visual arts have and show a history.</p>	<p><i>Focus on Dates</i> The date when a work is created is very important to its interpretation. Always present the date when discussing various works and try to put the work in the context of what has been previously discussed.</p> <p><i>Timeline Game</i> Provide students with six images of works from different times in history. Post them on the board and number them. Ask students to look at them and reorder them from oldest to newest. After students have had a chance to think about the task, ask one student to come up and record the pictures on the board according to his/her sequence. Discuss the decision.</p> <p><i>Questions About Artists' Work</i> Choose an artist that created during a certain period in history. Show several of this artist's works. Ask students to pose a series of questions about the work. Choose another artist who worked in another century. Use the initial questions to examine the work by the second artist. Are the questions relevant? If not... why?</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p>Work Sample The <i>Timeline Game</i> will provide an opportunity for students to have to apply information they have learned about art history and its connection to the world in which it was created. This game can be played many times using different pictures to allow every student to have an opportunity to organize works according to their time of production.</p> <p>Observation As students discuss the different images that represent the long history of art, listen to determine if they use vocabulary that indicates an understanding of changes in art styles over time. Do they:</p> <ul style="list-style-type: none"> • ask questions about when a work was created • make connections to other artists who lived at that time • note similarities in prominent styles • connect certain works to important events in history • draw conclusions based on similarity in images • use work from one century to reference another century 	<p>RESOURCES Grade 6</p> <ul style="list-style-type: none"> • <i>Teaching Art with a Global Perspective</i>: pg. R28-31 in teacher resource • <i>Unit Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>19. Investigate art styles from a variety of historical and cultural contexts.</p>	<p>Movements in art refer to a philosophy or a style in painting or sculpture that is followed by a group of artists over a set period of time. There are many different art movements/styles evident in the history of art in Europe and America during the 19th and 20th centuries in particular. Some of the more prominent styles and artists who created/ followed them are:</p> <ul style="list-style-type: none"> • Minimalism (1970+) Carle Andre, Agnes Martin, Robert Ryman • Impressionism (1874+) Berthe Morisot, Claude Monet, Camille Pissarro, Mary Cassatt • Cubism (1908 +) Juan Gris, Georges Braque, Pablo Picasso • Fauvism (1905+) Andre Derain, Raoul Dufy, Maurice de Vlaminck • Surrealism (1924+) Salvador Dali, Max Ernst, Rene Magritte • Expressionism (1905+) Edvard Munch, Paul Klee, Martha Marshall • Pop art (1952+) Andy Warhol, David Hockney, Claes Oldenburg <p><i>Style Gallery</i> Set up a classroom gallery demonstrating four or five styles of painting (e.g., Impressionist, Expressionist, Fauvism, Minimalism, etc.). Have each student choose a favorite and indicate it to peers. Ask students to form groups based on similar preferences and define and defend their choices to the class.</p> <p><i>Art Style By Example: Cubism</i> Show students several visuals of Picasso’s cubist images. Through discussion, draw out the characteristics of cubism including:</p> <ul style="list-style-type: none"> • Cubist style emphasizes the flat, two-dimensional surface of the picture plane; traditional techniques of perspective are not used • objects are fragmented, with several sides seen simultaneously • there is no consistent light source

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p>Observation The following questions will help teachers determine if students have an understanding of art styles from a variety of social, historical, or cultural contexts:</p> <ul style="list-style-type: none"> • Do they realize that the history of art is divided into movements? • Can they connect different artists to a certain style/movement? • Can they point out the characteristics of different styles? • Can they organize several of the major art styles along a continuum? • Can they match an image to an art style? <p>Cubist Criteria When students are discussing Cubist work, pay attention to determine if they are using the criteria and vocabulary that identify Cubism:</p> <ul style="list-style-type: none"> • uses multiple views • flat, no depth evident, perspective omitted • no light source present 	<p>RESOURCES Grade 6</p> <ul style="list-style-type: none"> • <i>Teaching Art with a Global Perspective</i>: pg. R28-31 in teacher resource • <i>Unit Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>19. Investigate art styles from a variety of historical and cultural contexts. <i>cont'd</i></p>	<p><i>Art Style By Example</i> Use the following structure to teach about different art styles/ movements. Use the format below for Impressionism, but find visuals to support other styles including Cubism, Expressionism, Pop Art, etc.</p> <p><u>Impressionism</u> Show students several visuals of Claude Monet’s Impressionistic art. Through discussion, draw out that Impressionist styled art looks fuzzy up close but appears more realistic when viewed at a distance. Discuss how Monet applied his paint to get that effect. Look at colours that were used as well as the type of scenes that were represented. Try to highlight most of the characteristics of Impressionism:</p> <ul style="list-style-type: none"> • subjects selected from aspects of everyday life (e.g., nature, landscapes, people, and buildings) • focus on the color and shade of a subject, using vibrant, light colours that were often mixed directly on the canvas • attempt to capture the surroundings of the moment, providing an "impression" of a scene using quick, spontaneous brushstrokes, which are not concerned with depicting detail • required speed on the part of the creator because working outdoors meant changing light with continually affected the colour, texture, and shape of things <p>Provide a number of other visuals, some of which represent Impressionism. Have students select those that fit this style and support their choices by indicating the characteristics evident.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p><i>Work Sample</i> Provide three pieces of artwork representative of major movements studied. Develop a worksheet listing the artist and title of the work. Ask the student to identify the movement the work is an example of and explain why it fits this movement.</p>	<p>RESOURCES <i>Grade 6</i></p> <ul style="list-style-type: none">• <i>Teaching Art with a Global Perspective</i>: pg. R28-31 in teacher resource• <i>Unit Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>20. Investigate the contributions made by visual artists.</p>	<p><i>Canadian Women Artists</i> Assign pairs of students one of the Canadian artists on the Celebrating Women’s Achievements website. Students have to produce a one page collage based on the artist’s life and work. Additional research will be needed. http://www.collectionscanada.ca/women/index-e.html</p> <p>On this site you will find a selection of exceptional Canadian women who have made outstanding contributions to Canadian society and the world. Some of the visual artists are Mary Pratt, painter; Janet Cardiff, audio instillations, Liz Magor, sculptor and photographer; and Daphne Odjig, painter.</p> <p><i>Ongoing Discussion</i> Each time an artist is introduced to the class during a lesson, provide as much information as possible about the artist. This will provide students with many opportunities to build their knowledge of the contributions that various artists have made to the field of art.</p> <p><i>Notice Board</i> Collect stories of local and international artists who have contributed to society. Post stories on a real or online bulletin board. Discuss with the students the posted examples that could include artists who have created artwork commemorating important events or people, political activism, or providing viewers with an opportunity to enjoy or contemplate nature or a built environment.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p><i>Directed Questions</i></p> <p>Whenever artists are discussed during a lesson, ask a series of questions to determine if students have made connections between the knowledge provided and the contributions artists have made to the field of visual art.</p> <ul style="list-style-type: none"> • How has this artist contributed to environmental sustainability? • What particular group or individual did this artist make this (series of) artwork for? • What story does this artwork tell? • Based on this body of work, what do you think the artist wants us to learn? • What connection might this artist have with our present society or culture? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • Artist profiles found throughout: <ul style="list-style-type: none"> pg. 3 Limbourg Brothers pg. 31 Isabel Bishop pg. 33 Jim Deevan pg. 61 Emily Carr pg. 63 Judith Schaechter pg. 91 Aaron Douglas pg. 93 David Adjaye pg. 121 Sally Dominguez pg. 123 Andy Warhol pg. 151 Courtney Gold pg. 153 Judy Chicago pg. 181 Maya Lin • <i>Artist Biographies</i>: pg. R38 in teacher resource • <i>Art in Daily Life</i>: pg. R32 in teacher resource

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>21. Demonstrate an awareness that artwork can be studied according to its context.</p>	<p><i>Themes in Art</i></p> <p>Develop with students an idea such as good/evil or heroism, and have them brainstorm a range of responses to the idea. Compare and contrast responses with artists’ depictions over time and culture.</p> <p>Other themes common in art: Fantasy: imagination, inner worlds Time: passage of time, cycles of life, memory Cityscape: city life Religion and spirituality: beliefs and values Slice of life: people at work or play Figure: portrait Power and authority Identity Collections Beauty Nature</p> <p><i>Student Curated Exhibition</i></p> <p>Using the Internet, research the titles of various exhibitions being held in prominent galleries and museums. Discuss how curators might decide on a theme and what work will be included. Ask students to create a curated exhibition for the school using available reproductions. Once a theme has been decided, provide a range of art reproductions for students to examine. Ask them to choose one for a class exhibition and prepare a card that provides information about the work to be posted.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p>Questioning Post a series of visuals on the board and ask students to think how these works could be examined and what kind of topics could be explored. Once categories have been established, break students up into small groups and assign each group a category for which they have to develop four questions. Categories might include design, theme, style of work, setting, why the work was created, etc. Groups will trade questions with each other who will in turn answer the questions.</p> <p>Observe:</p> <ul style="list-style-type: none"> • the depth of understanding needed to answer the questions • how representative the questions are in terms of the context of the categorized artwork • how well the questions are answered by students 	<p>RESOURCES Grade 6</p> <ul style="list-style-type: none"> • <i>Teaching Art with a Global Perspective</i>: pg. R28-31 in teacher resource • <i>Unit Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 • <i>Guiding Responses to Art</i>: pg. R24 in teacher resource • <i>Art Criticism</i>: pg. xx <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

5. Students will be expected to examine the relationship among the arts, societies, and environments.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>22. Identify and consider the sources of ideas and influences which affect their work.</p>	<p>Art Journals Encourage students to collect pictures, ideas, words they enjoy, titles for works, photos, etc. in their art journals. Set up situations where the art created is based on what students have collected in their art journals. If they also keep a general journal in writing, some of these ideas can also be reflected in art. This is a very concrete way of showing how our experiences are reflected in what we create in art.</p> <p>Individual Influences Ask students to think about the kind of work they like to produce and why they are interested in it. What are their decisions based on?</p> <ul style="list-style-type: none"> • activities they enjoy • places they have visited • things they collect • people they know • events that happened in their lives • novels, poetry, movies • artwork seen • class discussion • concerns • environment <p>Writing Artist Statements Ask students to write a short artist statement to accompany a piece of artwork to be displayed on the school web-site. Provide a format for the writing such as the following:</p> <ul style="list-style-type: none"> • What subjects do you prefer? Why? • What processes and techniques do you use? Why? • How is your work different from others? • Who or what inspires you? • Why do you like to make art?

Understanding and Connecting Contexts of Time, Place, and Community

5. Students will be expected to examine the relationship among the arts, societies, and environments.

Assessment Strategies	Resources/Notes
<p>Observation Look for evidence that students are able to make connections between their experiences and the artwork they see and create.</p> <p>Encourage and note:</p> <ul style="list-style-type: none"> • fluency in speaking about images • information about times and places as sources of images • comments that compare an artwork to others • art ideas used from a variety of sources <p>Rubric for Journal Entry Use this rubric to evaluate a student’s understanding of the creative process through the use of an art journal:</p> <p>3</p> <ul style="list-style-type: none"> • Offers thoughtful comments to support the art • Discusses choices of elements and principles of design in detailed terms • Discusses where inspiration (source of ideas) comes from <p>2</p> <ul style="list-style-type: none"> • Offers descriptive comments to support the art • Discusses choices of elements and principles of design in general terms • Provides basic information about inspiration <p>1</p> <ul style="list-style-type: none"> • Offers basic comments with little or no description • May not discuss elements or principles of design • No information is provided about inspiration 	<p>RESOURCES</p> <p>Grade 6</p> <ul style="list-style-type: none"> • Unit <i>Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 • <i>Guiding Responses to Art</i>: pg. R24 in teacher resource • Unit 3, <i>Stories: Ideas and Expression</i> pg. 62-91 • <i>Inspiration from Our World</i> sections throughout the six units

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>23. Recognize that the viewer’s response to art is strongly influenced by their experiences.</p>	<p>The range and degree of sophistication in response to artwork is directly connected to the kinds of experiences students have had both generally and specifically.</p> <ul style="list-style-type: none"> • General information, which is background knowledge gained outside the classroom (e.g., when talking about how colours fade and get closer to the sky colour in landscapes, a student might reference that they noticed this when taking a ride in a car). • Specific art information, which are experiences directly related to art (e.g., students might reference visiting the National Art Gallery in Ottawa and seeing paintings by the Group of Seven). <p>Brainstorming</p> <p>When students have had several minutes to view an image, record their first responses to it. Each time, ask the student why they have that particular response. The aim is to connect the response to background experiences. It is also important to identify the range of responses to one image and how this is created by our varying experiences.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p><i>Teacher Observation</i> During class discussions, observe the responses students make to art images. In particular:</p> <ul style="list-style-type: none"> • Do students make comments spontaneously or do they need prompts? • What types of comments are made? • Do the comments reference personal experiences? • What types of experiences are referenced? <p><i>Journal Entry</i> Ask students to respond to an artwork in writing. Pose a series of questions that will help them structure their entries.</p>	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Unit Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 • <i>Art Criticism</i> sections: pg. 11, 19, 27, 31, 41, 49, 57, 61, 71, 79, 87, 91, 101, 109, 117, 121, 131, 139, 147, 151, 161, 169, 177, 181 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>24. Consider the moral and ethical issues involved in copying artwork.</p>	<p>Many of the issues about art and copyright are complex, but students need to become aware at an early age that there are moral and ethical issues concerning the use or copying of another’s work. Students learn about copyright over time in real situations. Teachers can provide many opportunities to raise questions about this issue. The level of understanding about copyright will increase with continuous exposure in successive grades.</p> <p><i>Make Yours Different</i> One of the best ways to avoid students copying ideas is to consistently remind them that art is about making your work different/individual.</p> <ul style="list-style-type: none"> • Praise students who take a different approach/step outside of what the rest of the class has created. • Look at different artist’s work and comment on what makes this artist different from other artists the class has studied. • If you notice two students whose work is very similar, conference with each and ask, “What else could you add to make your work different?” <p><i>Discussion and Role Playing</i> Describe a scenario where someone else takes your idea and uses it. Ask students how they would feel if this happened to them. Discuss options. Ask students to brainstorm other examples. Choose several and have students role play how they would deal with the problem.</p> <p><i>Altering Famous Images</i> Display famous images, such as the Mona Lisa that have been altered for various purposes (e.g., posters, magazines, t-shirts). Have students select another well-known image to copy and alter in a similar manner. Discuss the legal and ethical implications of copying and altering images. Check copyright laws before the discussion.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p><i>Observation</i> Look for evidence of student understanding as this topic is being discussed. Also observe if students are making the connection with their own work. Students who are depending on ideas from another student have not really processed the ethical issues around copying.</p> <p><i>Journal Entry</i> After role playing activities invite students to make a short journal entry to summarize what they have learned about copying the work of others.</p>	<p><i>RESOURCES</i> <i>Grade 6</i></p> <ul style="list-style-type: none"> • Popular images: pg. 122-123 • Photomontage: pg. 128-131

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>25. Respectfully view and discuss, using descriptive language, as they analyze and interpret artwork.</p>	<p><i>Art Compliments</i> Have students' names on cards and place them in a container. Ask one student to draw a name and this will be the first person to post his/her work. Draw another name. This student gives a compliment about the work posted starting with the phrase, "One thing I like about your work is.... because...". Encourage each artist to say <i>thank-you</i>. Separate the names drawn to enable everyone to have a turn over time.</p> <p><i>Student Curated Exhibition</i> Arrange opportunities for display of student artwork throughout the school. Give students the responsibility of choosing which artwork they will include in the exhibition. Students can also write about their work and post it as part of the exhibition.</p> <p><i>Same – Different</i> When work is completed, pair students to look at what they have created. Each student shares one way the work is the same and one way it is different.</p> <p><i>Student Newsletter</i> Guide students in the production of an art newsletter to send home to parents. It could include illustrated written materials, artwork, poetry, reviews of student exhibitions, personal responses, etc.</p> <p><i>Blue Ribbons</i> Create blue ribbons out of construction paper and give one to each student. A student draws a classmate's name from a box, looks at the student's artwork on display and prepares the blue ribbon with, "One thing I really like about your work is..." and attaches it to the work.</p> <p><i>Listening Game</i> Provide pairs of students with four art reproductions, postcard size. Ask one partner to view and describe an artwork in terms of what is observed (e.g., subject, media, theme, style) to a partner who is facing the other way. The listener must choose the correct work when all the details have been given. Change partners.</p> <p><i>A Critical Eye</i> Post one large reproduction for all students to see. Put children in pairs and ask each to write a short description of the piece. Organize the student in sets of six, read the descriptions aloud and decide who has provided the most descriptive statement. Each of the descriptions chosen by the group could be read to the class.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Assessment Strategies	Resources/Notes
<p>Observation As students participate in various activities that provide opportunities to talk about their own art or the art of others, observe how they go about doing this.</p> <p>Do they:</p> <ul style="list-style-type: none"> • make positive comments without prompting? • provide positive comments when asked to do so? • do they provide suggestions if there are problems? • provide support if a fellow student is stuck or disheartened about their work? <p>Writing about Artwork Self-assessment Work with students to develop a simple frame they can use to comment on their work:</p> <ul style="list-style-type: none"> • In this work, I would like you to notice how I used... • I tried to... • I think I was partly/fully successful, because... • I am proud that... <p>Group Share Peer Assessment Group students in small groups. Each student must present an image to the group. Each member of the group in turn identifies one strength of the piece and one area of improvement. The owner of the piece also provides one strength as well as an area for improvement (e.g., "I liked the way I used a small brush for the fur"; "I think the trees look stiff so I would try to make them look like they are swaying next time.")</p> <p>Anecdotal Diary Teachers can keep an anecdotal diary or binder:</p> <ul style="list-style-type: none"> • to record highlights of conversations with and between students • to record observations of student's level of connections with their own work and their interest in the work of others <p>Note, for example:</p> <ul style="list-style-type: none"> • the level of questions asked • the range of responses offered • the variety of descriptive language used 	<p>RESOURCES Grade 6</p> <ul style="list-style-type: none"> • <i>Art Criticism</i> sections: pg. 11, 19, 27, 31, 41, 49, 57, 61, 71, 79, 87, 91, 101, 109, 117, 121, 131, 139, 147, 151, 161, 169, 177, 181 • <i>Guiding Responses to Art</i>: pg. R24 in teacher resource

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>26. Suggest reasons for preferences in artwork.</p>	<p><i>Preferences</i> Provide a picture file of art reproductions. Give students time to choose a reproduction they like. Organize students in small groups. Students share the chosen artwork and provide reasons why they were chosen.</p> <p><i>Sales Pitch</i> Ask students to choose an artwork they like. List all the things they like about it. Use the information to develop a sales pitch for the work.</p> <p><i>Preference Strips</i> Post three visuals on the board and number them. Give each student a strip of paper. Students have to choose a visual and provide written support for their preference. When everyone is finished, take turns reading their responses to the class and posting their strip next to the appropriate visual. When all have had a turn, look at the pattern that has emerged and discuss it.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Assessment Strategies	Resources/Notes
<p><i>Questioning</i></p> <p>As students engage in activities that encourage their preferences in artwork, observe and pose questions to determine how well they can indicate their preference and support their choices:</p> <ul style="list-style-type: none"> • What kinds of reasons do they give for their preferences (based on subject matter, elements, feelings, etc.)? • Are they willing to be individual in their choice or is there a tendency to follow the group? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Art Criticism</i> sections: pg. 11, 19, 27, 31, 41, 49, 57, 61, 71, 79, 87, 91, 101, 109, 117, 121, 131, 139, 147, 151, 161, 169, 177, 181 • <i>Guiding Responses to Art</i>: pg. R24 in teacher resource <p>NOTES</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>27. Examine the work of artists to determine how they have used the elements and principles of design.</p>	<p>Questioning for Student Feedback Develop with the class and post a list of questions to assist students in discussing and providing feedback about artwork. For example:</p> <ul style="list-style-type: none"> • What is the centre of interest in this work? • What has the artist done to make it stand out? • What other elements of design are used? • Where has the artist used contrast? • Is there any evidence of repetition? • What kind of balance has been used? <p>Design Strategies Select three examples of work by Canadian artists (e.g., Emily Carr, Christopher Pratt, Cornelius Krieghoff, James W. Morrice, Clarence Gagnon, William Kurelek, Norval Morrisseau, etc.) Discuss what design strategies the artists used to convey particular aspects of Canadian life and why they chose those strategies.</p> <p>Group Questions Display a work by a well-known artist. Form small groups. Assign each group one of the principles or elements and ask them to brainstorm questions about the way that the element or principle is used in the specific work. Have groups present their questions to the class for review and feedback. Then create charts or posters of questions their classmates can use to prompt discussion of one another's work.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Assessment Strategies	Resources/Notes
<p>Observation Since this outcome will be addressed throughout the year, there are many opportunities to gauge student achievement. During discussion note students who are struggling with the terminology of the elements and principles of design. In future classes observe and support these students as they are discussing or creating new work. Some students need to hear the vocabulary a number of times in different situations before they become comfortable with its use.</p> <p>Journal Entry Have students look at artwork and write about how the artist uses elements and principles to express feelings or moods. Ask how they might change the elements and principles to express different feelings.</p> <p>Journal Entry Rubric</p> <p>3</p> <ul style="list-style-type: none"> • provides a thorough description of the subject matter • names/describes all obvious elements and principles • states an opinion using two or more reasons <p>2</p> <ul style="list-style-type: none"> • names and describes the obvious aspects of the subject matter • names/describes the most obvious elements and principles • states an opinion and gives one reason <p>1</p> <ul style="list-style-type: none"> • names/describes one or two aspects of the subject matter • identifies one or two elements • states an opinion but gives no support 	<p>RESOURCES</p> <p>Grade 6</p> <ul style="list-style-type: none"> • <i>Art Criticism</i> sections: pg. 11, 19, 27, 31, 41, 49, 57, 61, 71, 79, 87, 91, 101, 109, 117, 121, 131, 139, 147, 151, 161, 169, 177, 181 • <i>Guiding Responses to Art</i>: pg. R24 in teacher resource • <i>Unit Vocabulary and Content Review</i>: pg. 30-31, 60-61, 90-91, 120-121, 150-151, 180-181 <p>NOTES</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others’ expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>28. Recognize the relationship between feeling and thinking when experiencing art.</p>	<p><i>An Active Art Environment</i></p> <p>Students are in an excellent environment to make the connection between seeing, feeling, and thinking about art when they are exposed to art classes that provide:</p> <ul style="list-style-type: none"> • many opportunities to talk about the artwork of self and others • time and opportunities to keep an artist journal • talk about personal inspiration and processes for creating art • opportunities to observe and analyze what they see <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Assessment Strategies	Resources/Notes
<p><i>Observation and Questions</i></p> <p>During activities in which various types of work based on the same theme are compared observed student comments. Do they reflect an understanding that there is a great deal of variety in how different people perceive and understand the same experience?</p> <p>Use questioning to determine the degree of understanding about this:</p> <ul style="list-style-type: none"> • How are all these works the same? • Why do you think the artists created these works? • What differences do you see in the works? • Why are the works different? • What do you think is the most important about this topic? • How would you show that in your artwork? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Write About Art & Aesthetic Thinking</i> sections: pg. 30, 60, 90, 120, 150, 180 • <i>Art Criticism</i> sections: pg. 11, 19, 27, 31, 41, 49, 57, 61, 71, 79, 87, 91, 101, 109, 117, 121, 131, 139, 147, 151, 161, 169, 177, 181 <p>NOTES</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>29. Acknowledge and respect individual approaches to and opinions of art.</p>	<p><i>Similarities</i> Choose reproductions of artwork based on a common theme and discuss the similarities and differences in how the various artists expressed their feelings and ideas. Include examples of different media (fiber art, sculpture, paintings, etc.).</p> <p><i>Word Web</i> Make a word web with student responses in brainstorming activities to show how people often see and think about things differently.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others’ expressive works.

Assessment Strategies	Resources/Notes
<p><i>Oral Presentation and Checklist</i></p> <p>As children share and display their artwork in various settings, note the extent to which they:</p> <ul style="list-style-type: none"> • Treat their own work with respect • Show interest in the work of other • Are willing to share and talk about their work • Speak respectfully about their work and the work of others 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Art Criticism</i> sections: pg. 11, 19, 27, 31, 41, 49, 57, 61, 71, 79, 87, 91, 101, 109, 117, 121, 131, 139, 147, 151, 161, 169, 177, 181 <p>NOTES</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>30. Choose, display, and describe work from their own portfolios.</p>	<p><i>Student Curated Exhibition</i> Portfolios provide valuable evidence of student learning and encourage student self-assessment. Provide opportunities for students to choose work for display. As part of this process students can write or talk about the chosen work. Provide a structured format initially and narrow the focus of consideration. Possible prompts include:</p> <ul style="list-style-type: none"> • Why did you choose this sample? • What do you think is strong or the best about this artwork? • How could you make this work better? • What did you learn from creating this work? • What does this work show about you? <p><i>Gallery Walk</i> Have the class participate in a gallery walk. Ask some students to act as the artists, choosing for display several of their own works that show growth and development. The others observe the artwork and discuss with the artists the use of elements and principles of design.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

Assessment Strategies	Resources/Notes
<p><i>Rating Scale – Teacher Portfolios Observation</i> Use this rating scale to evaluate a student’s ability to self-assess in the process of reflection and to make an informed point of view:</p> <p>3 = Consistently 2 = Usually 3 = Rarely</p> <ul style="list-style-type: none"> • chooses a diverse range of work • explains why work is chosen • makes decisions in a timely manner • uses descriptive language to explain choice • chooses appropriate example based on teacher direction <p><i>Work Sample</i> If students are asked to record why they are choosing a certain piece of art for display or for their show portfolio, the writing can be used to assess student ability to describe the work and support their choices.</p>	<p><i>RESOURCES</i> <i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Portfolio Tip</i> sections throughout teacher resource: pg. 11, 41, 77, 101, 131, 159 <p><i>NOTES</i> Please refer to page 14 in this guide for descriptions of <i>process</i> and <i>product</i> portfolios.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>31. Solve design problems by making use of the elements and principles of design, using a variety of technologies.</p>	<p>In teaching art, technology has a number of applications:</p> <ul style="list-style-type: none"> • as a creative tool (e.g., using a computer paint program to create an image) • as a storage and presentation tool (e.g., Power Point) • to explore virtual environments online (e.g., students and teachers can visit and create virtual museums and exhibitions) <p>The following art programs can be used in the elementary classroom</p> <ul style="list-style-type: none"> • Specialized paint programs like <i>Kid Pix</i> and <i>Fine Artist</i> use sounds and special effects to make the creation of computer images more exciting and fun • <i>Print Shop</i> can be used to create banners, posters, and greeting cards <p><i>Drawing Program Patterns</i></p> <p>Have student view a variety of patterns from many cultures, taking note of particular characteristics, details, use of symbolism. Challenge students to use a computer drawing program to develop intricate patterns of their own, representing themes of personal interest or significance. These patterns can be printed and used to create borders for writing, to decorate class books, or to make collages.</p> <p><i>Digital Camera Records</i></p> <p>Use a digital camera to record students as they move through the process of art making (e.g., making prints). As a class review the photographs and suggest labels that define the process. Organize the photographs and labels to create a class book that describes different art processes. Add to the book as new processes are learned.</p>

Perceiving, Reflecting, and Responding

7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

Assessment Strategies	Resources/Notes
<p>Observation Observe students as they explore the use of different technologies to solve problems. If the problem is individually defined by the student look to see:</p> <ul style="list-style-type: none"> • How readily do they seek solutions? • Did the solution work? • Is the solution effective? <p>If the design solution is suggested by the teacher, you might ask:</p> <ul style="list-style-type: none"> • Did the student follow the instructions? • How quickly was the problem solved? • Did the student extend the exploration beyond the lesson instructions? 	<p>RESOURCES Grade 6</p> <ul style="list-style-type: none"> • <i>Web Connection</i> and <i>Computer Option</i> sections throughout teacher resource: pg. 11, 19, 23, 27, 39, 47, 55, 69, 77, 81, 85, 89, 101, 103, 105, 109, 111, 117, 127, 131, 133, 135, 141, 147, 161, 165, 169, 177

Perceiving, Reflecting, and Responding

8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>32. Discuss their own and others' intentions for creating an artwork.</p>	<p><i>Art Circles</i> Meet regularly in an art circle to share and talk about artwork at various stages of the process. Students can talk about what has been done, what they plan to do next and why the work is being created. The focus is on active discussion. This de-emphasizes the notion that the final product is all important and serves to broaden students' choices through ongoing dialogue.</p> <p><i>Questions to Determine Intentions</i> Whenever art (created by students or professionals) is viewed for class discussion use as series of questions to focus students. If you want students to think about the intentions of the artist use questions such as:</p> <ul style="list-style-type: none"> • What materials are used? How have they been used? • Is this a good choice of materials for this work? • How does the artist make you interested in the work? • Why do you think the art was made? <p><i>Artist Statements</i> When work of contemporary artists is used for viewing and discussion, it is quite possible that an artist statement could be found online. An artist statement usually focuses on the how and why of an artist's work. Collect several artist statements (from artist websites) that address sources of ideas/influences that affect their art creation. Read them to students and discuss how each artist's work is motivated.</p> <p><i>Sharing Special Work</i> Each student chooses one artwork from their portfolio for presentation to a group and prepares jot notes about why the work was created. After students have presented their work to the group, questions can be asked to clarify intent.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Assessment Strategies	Resources/Notes
<p><i>Observation</i></p> <p>As students engage in art circles or work presentations to share and talk about their work, notice if they can:</p> <ul style="list-style-type: none"> • describe the process they are using • elaborate on decisions they had to make • identify a problem they encountered and ask for help • summarize where the ideas for the work came from • pose questions or make comments about the work of others 	<p><i>RESOURCES</i></p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • This outcome is addressed in most of the <i>Studio Exploration</i> sections. <p><i>NOTES</i></p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>33. Describe how they and others made an artwork.</p>	<p><i>Class Discussion</i> As visuals are used to support art lessons in various classes, always include a discussion of the process the artist has used to create the work. Over time students will become adept at identifying and describing processes.</p> <p><i>How-to Books</i> When teaching artistic processes (e.g., printmaking, clay sculpture, paper sculpture, etc.) find books that discuss/describe the processes. Finding ones that are well illustrated will help students understand the process better. Connect the information in such books to the artwork observed in class. How-to books provide both a sequential description of the process while at the same time providing specific vocabulary.</p> <p><i>The Creative Process</i> Invite local artists or crafts people to class to describe their creative processes and demonstrate the image-development strategies they use to produce a final product (e.g., sketches, photographs, watercolours, maquettes, models). Have students record what they observe in their journals and select one of the strategies to use in their own artwork.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Assessment Strategies	Resources/Notes
<p><i>Teacher Questioning</i></p> <p>During directed discussions pose questions for class consideration. These should focus on the manner in which a work might have been created (the following are not in sequential order):</p> <ul style="list-style-type: none"> • What materials were used to create this work? • Do you think any tools were required to create this work? • If you wanted to create a work like this how would you go about it? • Do you have any questions about how this work was created? • Can you think of any other ways the artist could have gotten the same effect? • Do you think the artist used this process successfully? <p>Observe what students are focusing in on:</p> <ul style="list-style-type: none"> • Are they making connections to past learning (processes already discussed)? • Can they surmise how the artist might go about getting this effect? • Can they make decisions about the effectiveness of the process used? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Art Criticism</i> sections: pg. 11, 19, 27, 31, 41, 49, 57, 61, 71, 79, 87, 91, 101, 109, 117, 121, 131, 139, 147, 151, 161, 169, 177, 181 <p>NOTES</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Section IV Appendices

Appendix A

Stages of Creative Development

Stages of Creative Development

Preschematic

Ages 4-7

Graphic communication begins at the preschematic stage; children consciously make forms which relate to their environment. Common characteristics of the preschematic learner are:

- shapes tend to be geometric
- egocentric in nature; motivated by personal topics (e.g., school, pets, friends, family)
- symbols are repeated without much variation (e.g., circle to depict a head, a flower, a body, or a tree)
- definite form in representing person (e.g., head, torso with arms and legs) and with time, details such as hands, feet, fingers, nose, and teeth are represented; distortion and omission of body parts are common
- people are drawn looking at the viewer and usually smiling
- drawings show what the child perceives as most important about the object or figure; this accounts for the simplified representation without much detail
- little understanding of space; objects are placed haphazardly and appear to float; objects are seldom drawn in relationship to one another in size or position
- draw intuitively as they know things to be (e.g., sky as a band of blue; sun as a yellow circle or a quarter of a circle in upper corner of the paper; eyes positioned high in the forehead; mouth as a single curved line)
- colour use is based on emotion rather than logic

Schematic

Ages 7-9

At the schematic stage, definite symbols (*schema*) are established and are highly individualized because they develop from the child's conceptual understanding rather than from direct observation. Common characteristics of the schematic learner are:

- use a baseline to organize objects in pictorial space
- draw distant things the same size as those nearer but place them higher on the page
- items are related in space; use of overlapping develops over time
- reflect knowledge of the environment (e.g., baseline at bottom, sky at top, with little content in between)
- bold, direct, and flat representation of ideas
- use colour realistically but restrict its use to one hue (e.g., one green for trees, grass, leaves; one blue for sky, water)
- effort is made to render details (e.g., hair ribbons, jewellery, freckles, logos on clothing, fingernails)
- multiple baselines are depicted as a way to portray distance
- X-ray drawing technique may be evident (representing both the inside and outside of an object or figure)
- subjects depicted may be exaggerated to express strong feelings (e.g., a parent is taller than a house, flowers are bigger than a school bus)
- bird's-eye view perspective is favoured from which the drawing appears to be seen from a high vantage point
- multiple views are depicted within one drawing as a means of expressing a complex idea or sequences of a story
- flipover technique (drawing paper is turned completely around) when illustrating people on both sides of the street or people around a table, resulting in some objects and people being depicted upside down
- distinguish gender differences, usually in clothing and hair styles

Post-Schematic Ages 9-12

Students at the post-schematic stage begin to realize that they are members of a society in which their own peer group becomes particularly important. Children begin to compare their artwork and become more critical of it. They are more independent of adults but more anxious to please peers. Common developmental characteristics associated with this stage are:

- become more self-conscious about the quality of their artwork
- understanding of the picture plane emerges (e.g., visible baseline disappears from images)
- the sky meets the horizon in landscape depictions
- human figures display specific details with gender and occupational roles clearly defined
- human figures may appear stiff as a result of students placing a lot of emphasis on detail rather than on motion
- people depicted in portraits are usually in profile
- more conscious and deliberate in planning to achieve natural, realistic proportions, and pleasing compositions
- earnest attempts are made at creating depth (e.g., overlapping, tinting, and shading)

Appendix B

Elements and Principles of Design

Elements and Principles of Design

Elements of Design

The elements of design are the visual tools artists use to create certain effects in their artwork. The elements are:

Line	A mark with length and direction; can be implied by the edges of shapes and forms.
Colour	Has three attributes: hue, intensity, and value. Depends on a source of light to be defined.
Value	Qualities or variation of lightness or darkness of a colour.
Texture	Quality of a surface; its effects can be visual (simulated) or real/tactile (actual).
Shape	Two-dimensional that encloses an area; can be organic or geometric.
Form	Three-dimensional; encloses volume.
Space	Area around or within objects; it can be two- or three-dimensional.

Principles of Design

The principles of design are the ways in which artists organize the elements of design in their artwork. They are as follows:

Balance	Arrangement of one or more elements of design; can be symmetrical or asymmetrical.
Rhythm	A type of visual movement in an artwork, usually created by the arrangement of line, shape, and colour.
Movement	Direction of the visual path taken by the eye through an artwork; created by the arrangement of line, shape, and colour.
Repetition & Pattern	One or more elements are repeated in an artwork to create rhythm and pattern.
Contrast	Use of several elements (e.g., large and small shapes, light and dark colours) to engage the viewer's attention.
Emphasis	An outstanding or interesting area of an artwork created by the use of contrasting elements (e.g., strong colour, dark shape, distinct texture).
Unity	Feeling of harmony between all parts of an artwork.

Applying the Elements of Design

Use the following notes about the elements of design to introduce the suggested activities for students.

Line Overview

- Lines have a variety of descriptors: thick, thin, straight, curved, direct, meandering, long, short, broken, vertical, horizontal, diagonal, dark, light, soft, sharp, jagged, and smooth.
- Lines are used to create shapes.
- Patterns are created when lines are repeated (e.g., stripes, plaids, radiations, zigzags).
- A line is created when one shape touches another shape.
- Lines suggest direction and movement or become the path of motion.
- Lines can be arranged to simulate texture.
- Lines repeated in the same direction (*hatch*) or overlapped (*crosshatch*) create shades and shadows.
- A contour line defines the edge of a shape and form.

Line Activities

- Have students make lines in space with their bodies. Try this activity when listening to different kinds of music or experimental sounds.
- Create lines representing the path of motion of different objects (e.g., a bird flying, a vehicle driving, a fish swimming).
- Draw as many different kinds of lines as possible. Refer to the natural and built environment for ideas.
- Use different materials to make different kinds of lines (e.g., pencil, crayon, paint brush, wire, chalk, finger paint, stick in the sand).
- Examine the use of line in artwork.
- Cut strips of construction paper in different kinds of lines and group them according to similarities and differences.
- Divide a sheet into fourths and use different lines in each square to make a quilt design.
- Use pipe cleaners or another type of soft wire to model different kinds of lines.
- Cover a sheet of coloured construction paper with black crayon and scratch different lines with plastic cutlery or similar safe tool.
- Cut lengths of yarn to create different types of lines.

Colour Overview

- Primary colours are red, yellow, blue.
- If two primary colours (red, yellow, blue) are mixed together, a secondary colour results (orange, purple, green).
- Blacks, whites, grays, and browns are referred to as neutrals.
- Colours can be light or dark.
- Colours may be opaque or transparent.
- Colours can be bright or dull.
- Colours can be strong or weak. Intensity refers to the purity or strength of a colour.
- If white is added to a colour a tint is made.
- If black is added to a colour a shade is made.
- Colour families (*analogous colours*) are made up of colours that are similar.
- Colours can be warm (reds, oranges, yellows) or cool (blues, greens, purples).
- Colours are sometimes considered symbolic (e.g., purple for royalty).
- Only one colour and its tints or shades are used in a composition defined as *monochromatic*.
- Colours opposite one another on the colour wheel are *complementary colours*. The complement of red is green; yellow complements purple; and orange is the complement of blue.
- By their placement, colours can be used to create space (distance/depth) in artwork. Distant colours are duller and lighter than foreground or middle ground colours.

Colour Activities

- Add dabs of black and white to colours to create shades and tints.
- Compare different tints and shades of the same colour.
- Make a very basic colour wheel using paint, colour paper, or found objects.
- Examine the use of colour in artwork.
- Make compositions using only primary or secondary colours.
- Make compositions using a monochromatic scheme (e.g., tints and shades of red).
- Use cut paper shapes to create compositions using complementary colours (e.g., orange and blue).
- Overlap and glue primary colour tissue paper to create secondary colours.
- Experiment with layering colours using crayons or colour pencils to create a variety of colours.
- Create abstract collages by cutting colourful shapes from magazines.

Value Overview

- Value is the lightness or darkness of a colour.
- Hues can be lightened by adding white (to create a tint) and darkened by adding black (to create a shade).
- Value creates mood.
- Value creates form (highlights imply areas on an object that is getting the most light, and shade implies the areas where light does not touch the surface of the object).
- Light values are placed in the background of a picture to create the illusion of distance.
- Darker values can be created by hatching, crosshatching, stippling, and shading.
- Value scales are arranged from lightest to darkest.

Value Activities

- Take a tablespoon of white paint and a smaller amount of blue paint and mix with a paint brush. Continue to add small amounts of blue paint while noticing how the blue colour gets darker.
- Draw three squares in a row. Lightly shade inside all squares with a pencil. Then shade squares two and three a second time. Finally shade square number three a third time to make it the darkest.
- Study books illustrated in black and white (e.g., to examine the values from white to black).
- Explore the idea of shadow (absence of light) by placing transparent and opaque objects on an overhead projector.
- Experiment by painting pictures using white, gray, and black paint.
- Make a full strength puddle of watercolour paint and apply a patch of the mixture on paper using a paint brush. Continue to add water to your puddle of paint and make a new mark each time the paint is diluted. Encourage students to make at least six progressively paler marks to create a value scale for that colour.
- Examine an artwork to discover how the artist used value to create the work.
- Make a random, continuous scribble and choose sections of it to paint using different values from light to dark.
- Create a torn paper seascape using different values of blue paper.

Texture Overview

- There are many types of texture (e.g., rough, smooth, slippery, fuzzy, spongy, woolly).
- Textures can be felt (actual) and seen (visual).
- Some textures are very regular and even; others are irregular and uneven.
- Textures can be used to create emphasis (focus the viewers' attention to a specific area).
- If the texture of an object is clearly defined, it gives the illusion that the object is closer to the viewer.
- The textural appearance of an object varies according to the angle and intensity of the light striking it.
- Textures can make objects appear more real.
- Line, value, and colour are important elements used in creating texture.

Texture Activities

- Have students take a texture walk around the classroom or outdoors, noting various textured surfaces.
- Create texture by creating rubbings (holding paper over a textured object and rubbing across it with a pencil or crayon). Then have students create a collage from the rubbings.
- Place textured objects in a bag and pass it around. Ask students to describe the object without looking at the chosen object.
- Examine artists' use of texture in their artwork.
- Have students create large texture collages for tactile experiences using real materials (e.g., scraps of fabric, sandpaper, tree leaves, crumpled tin foil).
- Explore texture through collagraphic printmaking using found objects (e.g., sponge, cork, washers, burlap, lace).
- Choose a large object like a tree and challenge students to create an image of one, using a variety of materials (e.g., paint, tissue paper, rubbings, sticks, tree leaf rubbings).
- Use wallpaper or fabric scraps to make a texture chart.
- Use finger paint to cover paper and then use various tools to create textures in the paint (e.g., toothpicks, hair comb, sponge, crumpled plastic wrap, burlap, toothbrush, plastic cutlery).
- Make a self portrait using textured materials or rubbings.
- Imprint textures from real objects onto three-dimensional materials such as clay.
- Crumple dried fall leaves and use these to add texture to fall paintings.
- Experiment with assorted dried beans and seeds to create texture mosaics.
- Mix salt or sand to tempera or acrylic paint to create texture.

Shape/Form Overview

- Shapes have two dimensions (found in paintings and drawings).
- Forms have three dimensions (found in sculptures and textile works).
- Shapes and forms can be open or closed.
- Shapes and forms can vary in size.
- Shapes and forms can be repeated at regular intervals to create a pattern.
- Shapes and forms can be created inside other shapes and forms.
- Shapes and forms can act as symbols.
- Shapes and forms can be positive or negative.
- The size relationship of one shape or form to another shape or form is called *proportion*.
- Light defines form (volume) of an object.
- Space exists between and around shapes and forms.
- Shapes and forms may be small, irregular, geometric, organic, representative, or abstract.

Shape Activities

- Encourage students to use basic geometric shapes in games of sorting and then display.
- Look for and list various shapes in the environment.
- Make collages (e.g., a circle collage, using circular objects cut from magazines).
- Create monsters or imaginary animals using shapes.
- Make silhouette shapes by holding objects before a light source such as a slide projector or flashlight.
- Create large mobiles made from a variety of shapes to suspend from the ceiling.
- Examine the use of shape in artwork.
- Turn forms (3D) into shapes (2D) by making silhouettes using a film projector or overhead projector.
- Lay 3D objects on paper and trace around them to make 2D shapes.
- Fold paper and cut a shape from the centre. Glue the positive and negative shapes onto two separate pieces of paper.

Form Activities

- Find examples of forms in the environment (e.g., a globe of the world is a sphere; a tree trunk is a cylinder).
- Ask students to look at forms from more than one angle.
- Explore the space around a form.
- Create new forms from smaller forms such as building blocks, cartons, boxes, etc.
- Create different forms out of clay.

Space Overview

- Space can be two or three-dimensional.
- Space is defined as the area around or inside a shape (2D shape has space defined by height and width) or form (3D form has space defined by height, width, and depth).
- Space may be deep, shallow, or flat.
- The empty area around an object is negative space.
- Positive space is the enclosed area surrounded or defined by negative space.
- To create a 3D sense of depth on a 2D surface, artists use various illusionary tactics including:
 - non-linear perspective: using overlapping objects, varying the size or position of objects, or applying colour value (tints and shades).
 - linear perspective: applying one and two point perspective.

Space Activities

- Experiment with filling space by repositioning cutout shapes on a work surface (floor or desk).
- Use a stencil to draw a few shapes on a piece of paper. Use one colour for the inside of the shapes (to identify positive space) and another colour for the outside space (signifying negative space).
- Cut out five different sizes of a geometric shape (circle, square, etc.) and arrange the spaces by overlapping them in several combinations (from largest to smallest; smallest to largest).
- Look at landscapes (real or depicted in artwork) and discuss how background colours are paler than those colours used in the foreground.
- Cut out shapes from cardboard and tape them to paper using masking tape. Have students paint around the shapes. Remove the cardboard cutouts to reveal the unpainted positive space.
- Create sculptures from clay and emphasize the importance of creating an interesting form. Discuss how the form occupies space. Place finished forms on display against a black or white background. Discuss the success of the forms created. Are there forms that are more intricate than others? How do they compare? Discuss.

Appendix C

Organizing for Art Instruction

Organizing for Art Instruction

Plan for Learning Art

Using designated outcomes as a reference point, teachers can design large units that encompass art creating, contextualizing, and reflecting, which incorporate many aspects of the art learning process. As flexibility is an important part of the planning, lessons can radiate in many directions, and possibilities are limitless. For example, a lesson in printmaking may lead to design of masks that may be incorporated into dramatic storytelling and movement. In addition, large units such as these help students define who they are and begin to make sense of the complexity of their world. They also ensure a place for individual strengths, learning styles, ideas, and preferences.

When planning units, teachers have opportunities to engage people and resources available in the wider school community. In addition, sharing ideas and materials within a school or group of schools during the planning, allows for rich and varied experiences for students and initiates important conversations among teachers about the excitement that can be generated through art.

The focus of learning in and through art is on the expression of thoughts, ideas, and understandings in a continuous creative process rather than on one-shot activities that emphasize a final product. Although there are often times when students engage in activities that result in a finished artwork, meaningful art making is a continuous, creative problem-solving process.

Considerations for planning art learning are:

- make decisions about the appropriateness of the topic in terms of interest, relevance, time, level of difficulty, needs, and abilities of students
- address three unifying concepts (create, contextualize, and reflect) over the whole year
- weave together ideas from students, teachers, and any classroom visitor
- include artwork, reproductions, or images from magazines, photographs, and children's books in lessons
- take advantage of as many possible opportunities for conversation, observation, and assessment
- orchestrate the use of a variety of materials, techniques, and technologies
- enable both individual and group work
- include materials across time and cultures
- consider possibilities for meaningful, cross curricular connections
- ensure opportunities for celebration of students' learning

Characteristics of a Well-designed Program

Open-ended	Students have opportunities to explore, problem solve and make personal decisions as they create.
Choice	There is choice in art content, processes, materials, and what artwork to exhibit.
Focused on Growth	Progress is monitored in their ability to create, appreciate, and critique art. Authentic assessment activities are encouraged including portfolios, reflection journals, and exhibitions.
Balanced Approach	Students are exposed to a range of learning opportunities including specific lessons on art skills and concepts. Art is also integrated into the curriculum through thematic teaching. This provides students with content for their art and the realization that art skills are valuable and useful.
Authentic	Students are involved in routines and practices used by professional artists. They are given relevant projects that challenge their thinking and develop a deep and meaningful understanding of the arts. Visual images from diverse sources enrich art experiences.
Inquiry Based	Lessons use an inquiry-based approach focusing on problem solving, observation, prediction, and validation.
Adequate Time	There is adequate time to explore and experiment with techniques, materials, and processes.

Strategy for Cultivating a Creative Environment

The teacher's role is to provide an environment in which art experiences happen and to guide and challenge all students during their art making processes. Accordingly, strategies and expectations must be appropriate to the individual situation. Art by its very nature is one subject in which the individuality of each student can be accommodated. Diversity must be fostered.

Openness, flexibility, appreciation, encouragement, and acceptance are conducive to self-expression. At the same time, an organized physical environment, a set classroom routine, and clear behavioural expectations provide students with a sense of security and a structure that encourages responsibility. The atmosphere in any art class should be encouraging and supportive; students should never feel uncomfortable about expressing their feelings and ideas.

Expectations should be adjusted to the individual student. If a task is too difficult for a student, the time may be extended or the task reduced. If the task is too simple, the student should be challenged with ideas, materials, and processes. Professional artists' forms of expression should not be expected from students.

Topics for art making should be explored using other modes of expression such as music, drama, dance, film, literature, and poetry. Students who use a multi-sensory approach to explore themselves and their environment will most certainly discover more aspects.

Students need the option of using a variety of media. Permit them to use those with which they feel comfortable and are sure to obtain some measure of success. However, encourage them to experiment with and learn about the potential of new materials as well.

Instructional Approaches

The instructional approaches used to teach art concepts and skills are very similar in methodology and organization to the approaches used in other subjects.

- Flexibility is important. Teachers may have to switch plans in midstream because a certain suggestion or situation arises in class.
- Careful observation often indicates the direction the lesson should take and what an appropriate follow-up would include. Teachers should always change or adapt plans to fit their own situation.
- Knowledge of the students, the materials available in the school, and personal experiences should be a guiding force in lesson planning.

Elementary students are curious about their world. Through exploration and experience with play, people, and their environment they attempt to make sense of it. They must refine and continue this process in school. This necessitates their becoming actively involved through many experiences with real materials and events. They need to observe, touch, manipulate, and describe before working with representations in art making.

An inquiry approach works well for art learning because it mirrors how art is created in the real world. Inquiry emphasizes that something is to be learned, discovered, or investigated and it leaves room for students to arrive at their own conclusions. Inquiry-based learning emphasizes process; it leaves room for individual learning, meeting challenges, and making decisions.

Every lesson should be organized to encourage students' active participation and allow them opportunities to discover concepts through guided observation and the manipulation of materials. Within this general inquiry approach, the teacher should also ensure that art learning experiences:

- are part of a long-term plan
- have specific purposes
- provide for continuity of learning
- encourage students to work at their own rate of development
- provide time for shared learning
- provide immediate, positive reinforcement of the learning that had taken place

Lesson Plan Format

There is no single way to go about teaching art. It is possible, however, to include the points above by using a lesson format that has the following components:

- Engagement (10-20% of teaching time)
- Exploration (60-80% of teaching time)
- Culmination (10-20% of teaching time)

1. Engagement

..the most vital and successful art projects are usually the result of vivid and meaningful personal experiences.

The quality of learning is very dependent on the interest level of students. Effective lessons are designed in such a way that interest is captured at the beginning of the lesson and is maintained throughout.

Engagement results when students are actively considering a topic through questioning, discussion, or prediction. There are many ways to focus students' attention:

- Pose an open-ended question about an event, activity, or object (e.g., What happened during our visit to the SPCA?).
- Have students recall content or concepts from a previous lesson (e.g., Can anyone remember what we did to make the tree textured in our last lesson?).
- Pose a problem (e.g., How can we use these oil pastels to make the fur on our kittens look soft?).
- Present a technique (e.g., Today we are going to paint the background of our pictures first.)

Sometimes the introduction to a lesson will motivate students sufficiently so that they will need little further stimulation. Motivation can take many forms, but the most vital and successful art projects are usually the result of vivid and meaningful personal experiences. Nothing replaces direct contact or immediate observation for eliciting a richly expressive response. The role of discussion in motivation cannot be overemphasized.

Comparisons of visual elements of an object, such as shape, texture, colour, and size promote keen observation. Apt verbal description fosters heightened visual awareness. Sharing observations, remembrances, and ideas may trigger more thoughts in other class members. Prolonged looking and discussing provides more insight. Whenever possible, students should observe real objects. If this is not possible, the teacher may employ alternatives such as looking at pictures of the objects, participating in related events, or dramatization.

Sometimes the observation, description, and discussion may be centered on artwork. These may be student works or the works of professional artists. In either case, they may be discussed in terms of their subject matter just as objects and events can be discussed. Artwork has the

added benefit of incorporating design concepts and art processes for discussion as well.

Timing is very important in successful motivation. The teacher can usually sense when students have reached a fatigue point. Time allocated to the motivational session should not infringe on students' activity time. Sometimes, however, the students may become so involved in the motivation session that the activity session may need to be carried over to another class period.

2. Exploration

Smile, pause, and say nothing; this will give the teacher an opportunity to reflect on what can be said...

During the activity period, the teacher's role is to help students express what they want in their own way. The student must remain in control of the ideas being expressed. In order for this to occur, the teacher assumes a facilitator's role. The teacher, in the selection of outcomes and a motivational activity, assists the student by providing a framework within which to explore. Some students are capable of working within these parameters without any further assistance. There are other students who, for various reasons, cannot always be expected to solve problems and reach goals without assistance.

The teacher's assistance should be just enough to help a student overcome the immediate difficulty. Asking questions or demonstrating without imposing your own ideas is the best approach. It can sometimes be difficult to know what to say to support students in their art making. Avoid making general comments (e.g., *That's lovely! Good work!*) because they neither encourage dialogue nor support artistic development. Such comments also place undue attention on the product and give little attention to the process which is often much more important to the student.

There are many ways the teacher can engage students in a conversation about the ongoing aspects of their artwork. Teachers can:

- *Describe the image.*
Comments can focus on content, concepts, and feelings. Students need to hear art vocabulary. They need to realize the teacher is aware of the work they have done.
- *Discuss art elements and principles used.*
"You have used warm colours in your picture."
"I like the way the red contrasts with the green."
"The way you repeated that circular shape gives your picture a sense of rhythm."
"These two dark red horses really balance that large blue one on the opposite side."
- *Comment on the expressive quality of the student's work.*
"The yellows in your picture make me feel warm and happy."
"Those jagged hard lines make me think about angry feelings."

- *Comment on the inventiveness, ingenuity, and imagination in the student's work.*
 “Sara made her sun by using a number of warm colours.”
 “Jonathan’s drawing shows us a different way to think about horses.”
 “How did you make those heavy blue lines?”
- *Comment a desired behaviour in the student's efforts.*
 “Joey has spent a long time working on his picture. He wants us to know a lot about his new fort.”
- *Praise evidence of improved skill and control of medium.*
 “You are doing an excellent job showing a variety of textures with your pastels.”

When a positive, objective, non-judgemental approach is taken, teachers lend support to students’ artistic development. Teachers are:

- looking carefully at students’ artwork and showing interest in it
- either giving students new art vocabulary or reinforcing vocabulary that has been previously learned
- helping students look closely at their own artwork
- helping students realize what skills they possess

3. Culmination

*Be positive,
 appreciative,
 and neutral.*

After the exploration or art making phase, students’ artwork should be displayed. Both the artwork and the process can then be discussed by the teacher and students. This discussion should take place within the lesson, but if that is not possible, it can take place at the earliest opportunity or in the next lesson. Discussion after the process is invaluable because it:

- provides an opportunity to review the outcomes of the lesson and focus on student achievement
- helps students consolidate concepts, review techniques, and identify alternatives
- gives students the opportunity to see and appreciate a variety of approaches to making art
- provides an opportunity to respond to their own artwork and the work of others

When talking about student artwork, the following suggestions support a positive discussion:

- Look at the artwork ahead of time to determine the variety of artwork and how it was accomplished.
- Ask yourself questions such as: “How have students dealt with the outcomes for the activity?”
- Describe some of the pieces to yourself (as if you were describing them to someone on the phone).
- Look for positive qualities or teaching points that could be elaborated.
- Be positive, appreciative, and neutral.
- Choose several examples to make a specific point.
- Accept more than one response to each question.
- Ask questions that do not have an absolute right/wrong answer.
- Ask questions that bring out contrasting ways of working, but do not make value comparisons.
- Talk about the artwork rather than who did it. Be objective (e.g., “what painting” rather than “whose painting”).
- Give all students an opportunity to ask questions or make a point (positive or neutral). Give students opportunities to talk about their own artwork.

Incidental Lessons

In addition to weekly periods for art lessons, there are often short blocks of time available throughout the day or week that can be utilized for short art activities. Incidental lessons or planned short lessons can greatly enrich the art program. Activities suitable for brief lessons include:

- experiment with a new material or technique
- view and discuss student artwork on display
- examine a reproduction for elements and principles of design
- discuss an experience through visual imagery
- view the artwork of another class
- make brief notes or drawings in art journals
- write an entry in art journals
- organize work in portfolios
- discuss objects from the natural environment
- read aloud and discuss a book about an artist or examine the book's illustrations
- play “I Spy” games or other games that focus on observation skills

Sustaining Focus in a Lesson Plan

This is an example of an extended lesson plan that will take at least three sessions to complete depending on time allocations. It illustrates how the unifying strands (**create**, **contextualize**, and **reflect**) can be integrated in a lesson. A list of additional outcomes that could be easily addressed in lessons of this type is included at the end.

Learning Outcomes

Clothing in Art: Hats Off!

Day One: Contextualize and Reflect

Students will be expected to:

- Develop observation skills and sensitivity to the visual environment. (SCO 7)
- Demonstrate an awareness that artwork can be studied according to its context. (SCO 21)
- Examine the work of artists to determine how they have used the elements and principles of design. (SCO 27)
- Respectfully view and discuss, using descriptive language, as they analyse and interpret artwork. (SCO 25)
- Describe how they and others made an artwork. (SCO 33)

Resources/Materials

Hats of various colours and styles (knitted, plastic, felt, metal, mesh, etc.). Aim for variety in style and material. Choose a range of images (five to six) showing people in hats, representing children, women, and men, wearing hats for functional and fashionable purposes. Possible sources could include:

- Sofonisba Anguissola, *Alessandro Farnese*, 1561
- Jan Vermeer, *The Girl with the Red Hat*, 1665
- Marc Chagall, *Peasant Life*, 1925
- Aelxi Jawlensky, *Woman with a Fan and Schokko*, 1910
- Kees Van Dongen, *Portrait of Dolly*, 1877
- Vincent Van Gogh, *Self Portrait in Grey Felt Hat*, 1886/87
- Frans Hals, *Portrait of a Young Man with a Skull*, 1666
- Julian Schnabel, *Mele*, 1987
- Gino Severini, *Pierrot the Musician*, 1924
- Michiel Sittow, *Katherine of Aragon*, 1503
- Georges de la Tour, *The Cheat with the Ace of Diamonds*, 1647
- Edgar Degas, *The Millinery Shop*, 1879
- Rembrandt van Rijn, *Man in the Golden Helmet*, 1650
- Edouard Manet, *The Fifer*, 1866
- John Singer Sargent, *Paul Helleu Sketching with his Wife*, 1898
- Diago Rivera, *Retrato de Ignacio*, 1927

Hold Onto Your Hats!

An exhibition about the history and meaning of hats and other headwear in Canada:

www.civilization.ca/cmc/exhibitions/hist/hats/hat00eng.shtml

Completing the Picture: Hats, Fashion, and Fine Art

This website contains images as well as information about hats in art (teacher resource) www.tfaoi.com/aa/1aa/1aa434.htm

Engagement

Class Discussion

Show students the examples of hats that were collected for the lesson. Discuss generally. Organize students into small groups and have each group brainstorm a list of types of hats. After five minutes, generate a class list by sharing group suggestions. Discuss different ways to categorize the list. Extend the discussion by talking about the differences between hats worn in the past and those worn now, including traditional male and female hats, the materials hats are made from, and purposes hats serve.

Present the art images collected for the lesson. Examine each image separately by introducing the artist, title, and date it was created. Pose the following questions:

- What kind of hat do you see in this image?
- What is it made of? How has the artist let you know this?
- Would you see a hat like this worn today? Why or why not?
- Why was this hat worn?
- Is there anything unique about this hat?
- Why do you think the artist has included a hat in this painting?
- If the hat was removed from the painting, would it make any difference? Explain.
- Does the hat tell you anything about the time, way of life, or setting of this painting? Explain.
- What elements of design have been used to create the hat?

Questions to ask when viewing all images together:

- Which hat do you think is the most interesting? Why?
- Which hat is an integral part of the artwork?
- Would you change any of the hats if you could? How? Would this change affect the artwork?
- Have you learned anything that could help you create an artwork that includes a hat?

Culmination

Art Journal Entry

Direct students to think about recent class experiences with hats. Ask them to create a list of possible ideas for a hat sculpture.

Assessment

Questioning/Observation/Anecdotal Notes

Throughout the discussion section of the lesson, observe the quality of answers to the various questions posed. If there are areas where discussion faltered or ideas were confused, note it for continued emphasis in other lessons.

Work Sample

Read the journal entries to determine the number and nature of ideas generated. If students have few ideas, note names and gather them together for a discussion before they begin the next stage of work.

Learning Outcomes

Day Two: Create and Reflect

- Collaborate with others during the creative process to examine a variety of art forms. (SCO 10)
- Identify and consider the sources of ideas and influences which affect their artwork. (SCO 22)
- Consider the moral and ethical issues involved in copying artwork. (SCO 24)
- Acknowledge and respect individual approaches to and opinions of art. (SCO 29)
- Discuss their own and others' intentions for creating an artwork. (SCO 32)

Resources/Materials

- assorted scrap material (send home a letter to parents) assorted fabrics ends, feathers, buttons, heavy cardboard, pipe cleaners, wire, hooks, wallpaper remnants, netting, etc.
- paper
- pencils

Engagement

Remind students they had many opportunities to look at and think about hats. Begin the discussion by:

- looking at other peoples' work might give them ideas for their own work but stress the importance of not copying directly from what they have viewed.
- providing an example of extending on an artist's overall theme or focusing on one aspect of their work (e.g., use of materials, colour, etc.).
- showing them the various materials collected for the activity.
- asking them to think about how they will represent their hat. Will it be 2D or 3D? If it is going to be 3D, how will they create this effect?

Exploration

Pass our papers and ask students to sketch ideas for their hat. Ask them to think about the source of their ideas and jot down information by each sketch.

Culmination

Encourage them to discuss their ideas with each other, and to use this discussion to improve their sketches. A structured group response situation can be organized.

Assessment

Use self-assessment to encourage students to reflect on how well they developed their sketches. An example of a self-assessment form follows. Ask students to attach the self-assessment to their sketches and pass them in.

Self-assessment: Hats Off!

Name: _____

Date: _____

2= Great Job 1= Could do better

_____ I made at least two sketches for my hat.

_____ I included notes next to my sketches.

_____ My sketch has enough details to create my sculpture.

_____ I explained to what I was going to do in my artwork with
_____ *(name of student)* _____.

_____ I added other information to my drawing after my group discussion.

_____ I listened to the ideas of my group and gave suggestions.

Lesson Outcomes**Day Three: Create and Reflect**

- Use a combination of the elements and principles of design in art making. (SCO 3)
- Experiment with a variety of art materials, tools, and processes. (SCO. 4)
- Make effective choices about tools and materials in the creation of art. (SCO 6)
- Solve design problems by making use of the elements and principles of design, using a variety of technologies. (SCO 31)

Resources/Materials

- cardboard
- paint
- brushes
- glue
- student sketches
- box of recycled materials for each group of six students

Engagement

Return sketches to students and discuss how these should help with their ideas for their hat creations. While the teacher is handing out material boxes, encourage students to make a material list on their sketches. Encourage students to help each other with their design problems.

Exploration

When students begin their hat creations, the teacher can circulate the room, using the opportunity to hold individual conferences with students.

Culmination

When hat creations are completed, arrange them in a safe place to dry. Discuss with students how they would like to display their artwork. Provide time to view and discuss the hats once they are displayed.

Assessment

A rubric could be used to assess the finished products:

Elements and Principles

- 4 Effectively used elements and principles of design to create an interesting composition; used space effectively.
- 3 Used several elements and principles of design; showed an awareness of filling the space adequately.
- 2 Showed little evidence of any understanding of the elements and principles of design; no evidence of planning.
- 1 Did the minimum or the artwork was not completed.

Originality and Problem Solving

- 4 Tried several ideas; produced a unique work; demonstrated understanding of problem-solving skills.
- 3 Tried one idea; produced a work based on someone else's idea; solved the problem in a logical way.
- 2 Tried one idea; copied work from another image; no problem solving evident.
- 1 No evidence of trying anything unique.

Ideas for viewing and responding to student artwork

- Teacher can make a written comment on the self-assessment forms attached to sketches for the hat creation before returning them to students. Sketches and self-assessment can be placed in their process portfolios.
- Sketches can be displayed next to the hat creations when displayed.
- Place students in groups of six to share their creations, explaining one thing they really like about their work and one thing they would like to change. Peers can respond using the same structure.

Adapting the plan to focus on different outcomes

Certain outcomes were chosen and addressed throughout these three lessons. Other outcomes could easily have been addressed by making small changes in the focus of the lesson, for example:

- SCO 8: Use experiences from their personal, social, and physical environments to create art.
- SCO 12: Describe ways the visual arts are used in their home, school, and community.
- SCO 15: Investigate the roles of artists in their community.
- SCO 16: Research potential careers available to those trained in the visual arts.
- SCO 19: Investigate art styles from a variety of historical and cultural contexts.
- SCO 20: Investigate contributions made by visual artists.
- SCO 22: Identify and consider the sources of ideas and influences which affect their artwork.
- SCO 26: Suggest reasons for preferences in artwork.
- SOC 30: Use safety considerations when handling art making tools and materials.

Organizing an Art-Friendly Classroom

The Physical Space

Classrooms may have a limited amount of space for teachers to operate a creative learning environment. Running an art program at any grade level requires tremendous variety in visual support material, tools, and consumable materials. There are practical ways in which teachers and students can effectively organize the classroom environment so that it invites and promotes visual learning. They include the following:

- **Artwork Display**
Create adequate space for display of student artwork (bulletin boards, back of bookcases accessible on both sides, a clothesline and pins, in plastic pocket sleeves in a binder). Regularly change art displays of student work, which provides many opportunities for student response. Consider mounting explanations of the process, artist statements, or other pertinent information. Develop a space for artist of the week and determine artist by random draw. Post information about the artist, several pieces of artwork, and a graffiti sheet where students can write positive and critical comments about the work.
- **Material Storage**
Open, accessible shelves for storing art supplies are required, as is closed cupboards or storage boxes for storing more occasional, expensive, or fragile items. Make sure to label storage containers for organizing commonly used materials. There is also need for space to store artwork and showcase portfolios.
- **Art Centre**
Create a quiet space, away from heavy traffic where students may choose to spend extra time creating, contextualizing, and reflecting on artwork. Provide an array of tools and materials to encourage experimentation and production.

Paint & Brush Tips

The following is a list of practical suggestions for working with painting materials:

- allow children to paint on tables covered with discarded plastic shower curtains, window blinds, or garbage bags
- keep two large containers of water handy for each group of students, one for clean water and the other for discarded water
- milk cartons can be cut in half lengthwise to store small sponges
- tempera paint discs can be stored in yoghurt containers, with water being added as needed
- liquid paints can be stored in clean plastic containers with lids or in baby food jars
- clean brushes should be stored on their side until dried and then stored upright (bristles up) in a clean container

**Suggested
Non-consumable
Art Supplies
(class of 25)**

Non-consumable materials:

- Paint brushes (one per student)
- round brush: medium (size 6-8), small (size 2-4)
- flat: medium (size 6-8), large (size 10-12)
- Scissors (one per student)
- Mixing trays for paint (25)
- Water containers (25)
- Sponges, large (2) for cleanup, small (13)
- Clothes pins (1 package) for hanging artwork on a display line
- Dishpans/buckets for water (2)
- Spoons for stirring (6)
- Rolling pin (monotypes and other printmaking)
- Brayer (2)
- Drawing boards 14 x 20" (25) made from masonite, plywood, or plastic
- X-acto knife (1)
- Hole punch (1)

**Suggested Consumable
Art Supplies**

Consumable materials:

- Pastels (oil or chalk)
- Pencils variety of H and B
- Charcoal sticks
- Colour pencils
- Clay
- Liquid tempera
- White cartridge paper
- Watercolour paper
- Construction paper
- Newsprint
- Tissue Paper
- Printing ink (water-based)
- String
- Stir sticks
- Toothpicks
- Large roll of craft paper
- Masking tape
- Clear tape
- Q-tips
- Craft glue
- Glue sticks

Recyclables & Collectables	art postcards	images for discussion, picture sorts, prompts for art writing
	boxes	storage, 3D constructions, display
	buttons	collage, printmaking, soft sculpture (e.g., sock puppet) decorations
	comics	collage, drawing prompts
	magazines	collage, element treasure hunts (e.g., find a variety of values of a hue, textures, lines, and shapes)
	calendars	famous artists image file, discussing composition, searching for elements
	cards	collage, image file
	cardboard	3D constructions, printmaking using ends dipped in paint
	driftwood	3D constructions
	egg cartons	3D constructions, sorting materials
	fabric	3D constructions (puppets), collage, appliqué, texture boards
	feathers	collage, dipping in paint to draw, examine texture
	masonite	drawing boards
	milk cartons	3D construction, storage
	matboard	drawing, mounting for artwork
	muffin tins	mixing paint, storing tempera discs
	newspapers	cover desks, collage, drawing on with marker, papier-mâché
	plastic lids	mixing paint
	paper scraps	collage, drawing, paper weaving
	plastic cutlery	printmaking for stamping
	paper plates	construction, puppets, simple sculpture, masks
	paper bags	puppets, masks, storage
	pebbles	3D construction, examine texture
	photographs	discussing elements or principles of design, sorting games, ideas for artwork
	Plexiglas	printmaking, plates for monotypes
	rubber stamp	printmaking, collage or mixed media work
	ribbon	puppets, collage
	Styrofoam	printmaking, mixing paint
	sea shells	decorating objects, 3D construction, examine texture
	thread/yarn	decorating objects, collage, weaving
	toothbrush	spatter painting

Materials for Collage & Assemblage

greeting cards	newspaper
wall paper	paint chips
magazines	paper dots
candy/food wrappers	pipe cleaners
coffee filters	plastic bags
dried seeds	ribbon
gauze	rubber bands
labels	thin rope
tree/plant leaves	yarn
drinking straws	sand
toothpicks	napkins
tissue paper	old drawings
paper towels	aluminum foil
photographs	paper bags
old envelopes	coloured cellophane
beads	cotton balls
felt scraps	dried flowers
ice-cream sticks	glitter
fabric scraps	lace
gift wrap	maps
string	tissue paper
wool	burlap
	used stamps

Recipes for Art Materials

Quantities will need to be adjusted according to class size.

Non-hardening No-cook Dough

2 cups self-rising flour
2 T alum
2 T salt
2 T cooking oil
1 cup, plus 2T boiling water

Mix and knead.

Cooked Play Dough

1 cup flour
½ cup salt
1 cup water
1T vegetable oil
2t cream of tartar
food colouring

Heat until ingredients form a ball. Add food colouring.

Flour Finger Paint

1 cup flour
1T salt
1¼ cup hot water
1½ cup cold water
food colouring

Put flour and salt in a saucepan and add cold water. Beat with a whisk or rotary beater until smooth. Add hot water and boil until mixture is thick. Beat until smooth. Keep in refrigerator and add food colouring as needed.

Cornstarch Finger Paint

½ cup cornstarch
1 cup cold water
1 package of unflavored gelatin
½ cup boiling water
food colouring
screw-top jars

In saucepan, mix cornstarch with ¾ cup cold water to a smooth paste. Soak gelatin in ¼ cup cold water. Set aside. Pour boiling water slowly over cornstarch mixture, stirring. Cook over medium heat, stirring constantly, until mixture boils and clears. Remove. Stir in gelatin. Cool and divide into separate small screw top jars. Add colour. Refrigerate to store.

Iridescent Soap Bubbles

1 cup of water
2T liquid detergent
1T glycerine
½t sugar

Mix all ingredients.

Papier-Mâché Paste

1 cup water
¼ cup flour
5 cups boiling water

Mix flour into the 1 cup of water until mixture is thin and runny, stir into boiling water. Gently boil and stir for three minutes. Cool before using.

Colourful Scrap Crayons

variety of crayons broken up into small pieces
muffin tin
cupcake liners

Place cupcake liners in muffin tin. Place broken up crayons in each cup. Bake in a 350 degree oven until the crayon pieces have melted. Remove pan from oven and peel paper off circles when the wax has cooled.

Soap Crayons

⅛ cup water
1 cup soap flakes (Ivory Snow)
food colouring or powdered tempera paint

Make a soap paste with water and soap flakes (add more soap flakes if needed) for a pliable clay-like consistency. Add 30-40 drops of food colouring or some powder paint and mix well. Form into sticks and let dry in a warm, dry place until dry to the touch.

Milk Paint

1 can of evaporated milk
several containers
food colouring

Add a few drops of a different colour of food colouring to each container and mix. Paint on construction paper.

Baking Clay

1 part salt
2 parts flour
1 part water

Mix and knead all the ingredients for about two minutes. Mold the clay into creations. Place them on a foil-covered cookie sheet. Prick larger areas with a fork. Bake at 275 degrees Fahrenheit for about one hour or until golden and hard. Cool and paint. Preserve by spraying with clear varnish (in an open area).

Appendix D
Activities for Viewing and
Responding to Art

Viewing and Responding to Art

Teachers can enhance students' understanding of visual images by guiding them through the viewing process. Questioning will invite students to respond with critical awareness to art; it will move them beyond an initial look and encourage them to describe, analyse, interpret, and evaluate (contextualize) what they are seeing. Opportunities should be provided to talk about student artwork as well as the work of professionals.

Contextualizing and reflecting on art is a personal experience. Each viewer brings unique perspectives and associations, depending on their life experiences. One person can respond in more than one way to the same artwork. Responses vary and shift in emphasis from viewer to viewer and from artwork to artwork. Three types of responses include:

- emotional response: focusing on the feelings evoked by an artwork
- associated response: based on connecting personal experiences to the artwork
- formal intellectual response: resulting from an analysis and informed interpretation of the artwork

An inclusive, comfortable atmosphere will support critical thinking. Students need to feel they are in a safe environment where their views will be accepted and valued. It is vital that teachers encourage a sense of adventure and openness when talking about personal response; getting across the idea that there are no correct answers. Risk taking should be praised and celebrated. Encourage elaboration of student answers through specific questioning. Beginning in Kindergarten, students should be exposed to a wide range of artwork representing different time periods and cultures.

Expect students to respond in different ways to artwork. Some will respond emotionally to a piece (e.g., *That makes me feel happy*.) Some may associate a scene with a place they already know. Others may look at a piece and respond with, *That is so weird!* Others will simply describe what they see. Each response is valid and deserves respect. It is the level of quality and depth of conversation that follows initial responses that determines the level of critical thinking. The following five-step viewing framework was adapted from a structure proposed by Edmund Feldman in, *Varieties of Visual Experience* (Prentice Hall, 1972).

Introduction

Provide an introduction to the facts of the artwork.

- Who created it?
- What is the title?
- When was it created?
- Where was it created?

Description

Describe what you see in the artwork.

- Describe the subject matter. What is it all about?
- What elements of design are used? Describe them.

Analysis

Focus on the materials and how they are used.

- What materials are used? How have they been used?
- Is this a good choice of materials for this artwork?
- What elements of design are used?
- How does the artist make you interested in the artwork?

Interpretation

Focus on what the artwork means.

- Why do you think the artwork was made?
- What does the artwork tell you about the time or place it was made?
- How does this artwork make you feel?
- Does the artwork remind you of other things you have seen or done?

Judgement or Evaluation

Decide if it is a successful artwork.

- What do you like about this artwork?
- Do you think the artist has created a successful piece of art?
- Would you change anything if you could?
- Does this piece remind you of another artwork?
- How can is artwork change how you make your own work?

When teachers first introduce viewing artwork using a questioning framework, students' answers may be brief and lacking in detail. Teachers can impact the quality of conversation by using supportive techniques such as:

Acknowledgement

The teacher acknowledges every student's comment in a positive way, *Thank you Alanna, for offering that idea.* The teacher may also choose to write a student's response on the board.

Paraphrasing/Summarizing

The teacher supports student response by rewording it (sometimes more clearly) *What I hear you saying is that the second artwork is more exciting.* After several comments have been made, ask the class to summarize what has been said up to that point, *What opinions have we heard so far?*

Clarification

The teacher looks for more information and meaning:

Student: *I like the colours.*

Teacher: *What colours do you like?*

Justification

The teacher looks for support for the initial statement:

Student: *I think the artist wants us to like summer.*

Teacher: *What is it about the painting that makes you think that?*

Refocusing

The teacher refocuses attention to an issue of concern:

Teacher: *Does that information make you change your mind?*

Giving Prompts

The teacher gives the student a hint to prompt thinking when it appears the student is not going to respond:

Teacher: *Tell us what you notice about the shapes.*

When introducing critiquing to the class for the first time, ask which students would like to have their artwork discussed by the class. After the critique process feels familiar to students, more will be willing to participate. Suggestions for positive critiques are:

- Talk about respect for each artist's work and the importance of supporting all efforts.
- Encourage positive phrasing and focus on the strengths of an artwork.
- Provide students with a list of possible questions to ask and comment formats to help them develop positive response skills.
- Try to address each artwork. Avoid preference words like "the best", "favourite", or "awesome".
- Focus on the outcomes of the lesson in discussions. Begin the critique by reviewing what students were supposed to learn from the lesson. Look for the presence of this learning in the work created. Also, emphasize the learning process rather than the final product.

The following suggestions help students get started in their discussion:

- That artwork shows _____ really well.
- One thing that really stands out in the artwork is _____.
- I would like to see more of _____.
- I think that _____ would make this artwork even better.
- I am confused by _____.
- I see _____ in several pieces of artwork.
- One thing you could think about for your artwork is _____.

Responding to the Art of Others

Purpose:

- Respectfully view and discuss, using descriptive language, as they analyse and interpret artwork. (SCO 25)
- Suggest reasons for preferences in artwork. (SCO 26)
- Acknowledge and respect individual approaches to and opinions of art. (SCO 29)

Materials:

- A large piece or reproduction of art
- Response forms (below)

Procedure:

Display the large artwork to the class and use the form below to discuss it. You may want to do this several times before expecting students to do it independently. Students can practice by making jot notes using the form during group modelling. When the teacher feels the students are ready for independent work, students can complete the form themselves.

Name:	Artist:
Date:	Title:
1. Description: Describe what you see in the artwork. <ul style="list-style-type: none"> • What is the artwork about? • What elements of design do you see? 	What do I see?
2. Analysis Focus on the materials and how they are used. <ul style="list-style-type: none"> • What materials are used? • What tools were tools? • How does the artist make you interested in the piece of art? 	What was used? How was it used?
3. Interpretation Focus on what the artwork means. <ul style="list-style-type: none"> • Why do you think the artwork was made? • Does the art tell you anything about the time and place it was made? • How does this artwork make you feel? 	What does the artwork mean?
4. Judgement Decide if this is a successful artwork. <ul style="list-style-type: none"> • What do you like about this artwork? • Do you think the artist has created a successful piece of work? • Would you change anything if you could? • Does this artwork remind you of another artwork? 	Do I like this work? Why or why not?

Viewing and Responding Activities

The following examples of viewing and responding activities can be used to structure viewing exercises in elementary grades. Existing questions can be changed or new ones added to make age appropriate adaptations.

Which Works?

Purpose:

- Develop observation skills and sensitivity to the visual environment. (SCO 7)
- Examine artwork made for various purposes from past and present cultures. (SCO 17)

Materials:

- artwork created by students or at least five reproductions of professional artwork.
- questions to prompt viewing.

Procedure:

Display the artwork to be discussed so all students can view them. Pose a series of questions and have students find works that represent the ideas. Questions are dependent on the selected artwork. Possible questions include:

Which works...

- look very different from each other?
- use elements we have learned about?
- make you feel something?
- give you the same feeling when you look at them?
- are quiet? exciting? humorous? etc.
- are organized in the same way?
- are realistic? based on imagination? tell a story? tell about the past?
- make you want to visit the place, meet the people?
- have the same kind of composition?
- have the same colour scheme?
- use the most texture?
- are similar to (*artist's name*) artwork?
- show asymmetrical balance?
- show the most distance?
- use two point perspective?
- looks the most realistic?

Art Talk

Purpose:

- Develop observation skills and sensitivity to the visual environment. (SCO 7)
- Respectfully view and discuss, using descriptive language, as they analyse and interpret artwork. (SCO 25)

Materials:

- five art reproductions large enough to be seen by all students.
- a set of prepared clues to support the focus on one of the art reproductions.

Procedure:

Beforehand, prepare a set of clues that focus on one reproduction. Have the images similar so the general clues will apply to all in the beginning stages of the activity. As you proceed, make the clues more specific to one image (e.g., I have many kinds of lines; I have lots of negative space; I have mostly warm colours; I have smooth texture). Allow enough time for students to view all of the posters before giving the next clue. After students have had practice participating in the activity, assign the task of writing clues for another group to continue the activity.

Sensing Art

Purpose:

- Respectfully view and discuss, using descriptive language, as they analyse and interpret artwork. (SCO 25)
- Recognize the relationship between feeling and thinking when experiencing art. (SCO 28)

Materials:

- a prepared sheet for every student.
- an engaging art reproduction large enough for the whole class to view.

Procedure:

Ask students to take several minutes to look at the reproduction. Direct them to use all their senses (sight, sound, taste, touch, and smell) to help them understand the work of art. Individually, students must brainstorm three phrases or words for each of the senses that relate to the art reproduction. After a suitable amount of time has passed, ask students to suggest words from each of the senses and compile a class chart.

It's About Feelings

Purpose:

- Develop observation skills and sensitivity to the visual environment. (SCO 7)
- Recognize that the viewer's response to art is strongly influenced by their experiences. (SCO 23)
- Respectfully view and discuss, using descriptive language, as they analyse and interpret artwork. (SCO 25)
- Recognize the relationship between feeling and thinking when experiencing art. (SCO 28)

Materials:

- student artwork or reproductions of professional artists' artwork with strong use of line, colour, and/or texture
- work cards colour coded: one set for words that describe the element, one set for emotion words
- paper bag/box/container to hold cards
- tape

Procedure:

Display the artwork in a place where all students can clearly see it. Ask a student to select a card and then through class discussion decide which artwork best exhibits the descriptive word on the card. Tape the card below an appropriate artwork. Over the course of the activity, each artwork will have a number of descriptive words beneath it. Students should be encouraged to support their choice. Adapt the choice of words to the grade level instructional focus.

Words used to describe:

Line: thin, thick, wavy, straight, zigzag, horizontal, vertical, arched, light, heavy, long, short

Colour: bright, dull, light, dark, tint, shade, primary, secondary, warm, cool, neutral, monochromatic, opaque, transparent

Texture: rough, smooth, slippery, fuzzy, spiky, spongy, woolly, furry, pebbly, regular, irregular, uneven

Shape/Form/Space: open, closed, repeated, geometric, free form, organic, negative, positive

Emotion: sad, happy, excited, droopy, nervous, energetic, frightening, scary, cold, hot, tired, afraid, amused, anxious, bored, calm, cheerful, confused, empty, hopeful, peaceful, joyful, restful

Flip a Question/Ask a Question

Purpose:

- Respectfully view and discuss, using descriptive language, as they analyse and interpret artwork. (SCO 25)
- Suggest reasons for preferences in artwork. (SCO 26)
- Acknowledge and respect individual approaches to and opinions of art. (SOC 29)
- Discuss their own and others' intentions for creating an artwork. (SCO 32)

Materials:

- eight strips, each with a question, kept in baggies (one set for each group)
- a spinner or die to determine points earned (one for each group)
- one art reproduction for each group
- pencil and paper for keeping score

Procedure:

Arrange students into groups with enough space to display the art reproduction so everyone can see it clearly. Sitting on the floor in a circle works well. This way the reproduction can be moved to face the student answering. Arrange a method of determining who takes the first turn (e.g., the first person to go is decided alphabetically and then proceed clockwise) and who will keep score. The first player can either flip a question to answer or he/she can make up a question to ask the next person in the circle. Either answering or composing entitles the player to one spin. Activity continues in this way until all the question strips are gone. The score keeper determines who collected the most points.

Possible questions:

- Which part of the artwork stands out the most? How does the artist make you notice it?
- What would you call this artwork if you were the artist?
- Does it remind you of other works of art you know or other things you have seen?
- What words would you use to describe this artwork?
- Do you like this artwork? Why?
- If you could change one part of the artwork, what would it be?
- What idea would you take from this work to use in your own artwork?

Compare/Contrast

Purpose:

- Develop observation skills and sensitivity to the visual environment. (SCO 7)
- Respectfully view and discuss, using descriptive language, as they analyse and interpret artwork. (SCO 25)
- Describe how they and others made an artwork. (SCO 33)

Materials:

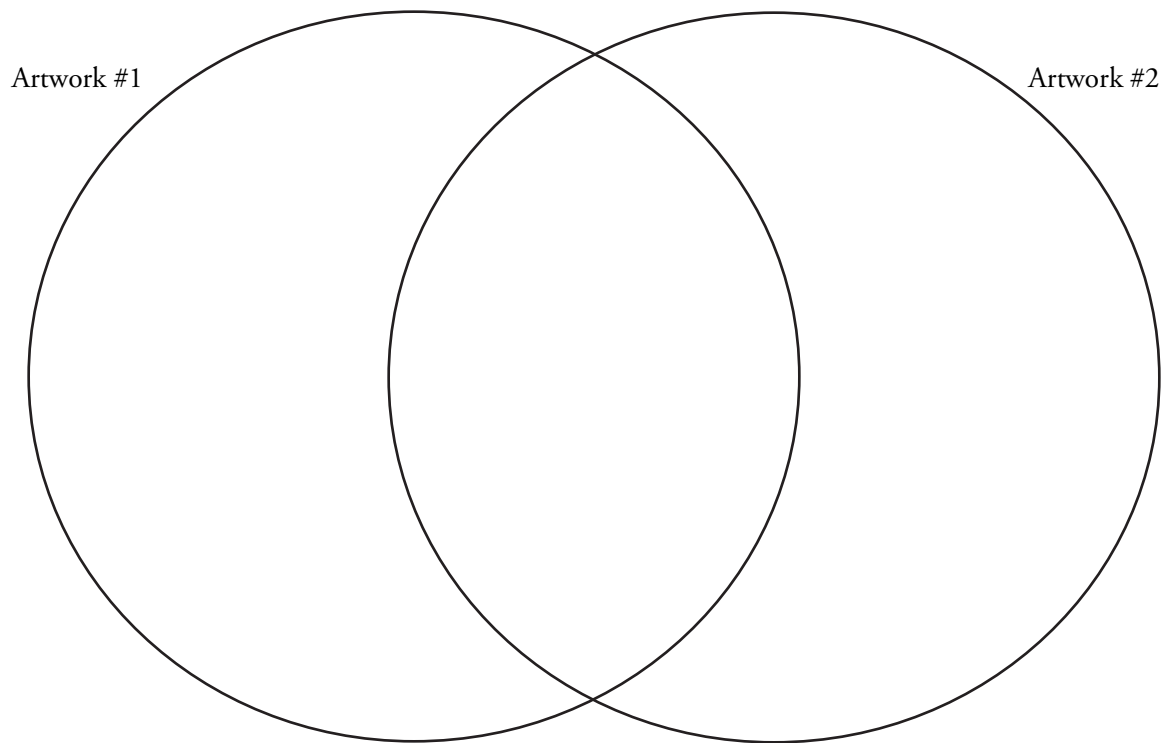
- two images that have similarities and differences (more images can be used as is needed if group work is used)
- Venn diagram forms
- pencils

Procedure:

Students look at the two images and discuss the similarities and differences they can see. Using jot notes, the observations are recorded on the Venn diagram below. The ways the artwork are different are noted on left and right sections and the ways the works are the same are noted in the middle section. Using the words in the diagram, ask the students to write a brief paragraph about the works of art.

Artwork #1: _____ Artist: _____

Artwork #2: _____ Artist: _____



Student names: _____

Generic Questions

Describe it

- What objects and what people do you see in this artwork?
- What words would you use to describe this artwork?
- How many shapes can you find? Are any of the shapes repeated?
- What kinds of lines can you find? Describe them.
- What is the subject of the artwork?
- How would you describe the artwork to a person who has never seen it?

Relate it

- Does it remind you of other works of art you know or other things you have seen?
- What things do you recognize in the artwork?
- How is the artwork similar and dissimilar to the one we just looked at?

Analyse it

- How did the artist use the space in this artwork? Do the objects/people fill up the space or is there a lot of space around them?
- Can you identify the negative space?
- What qualities do you see in this artwork (e.g., dripping paint, sloppy or messy lines, very precise lines, dots or circles that seem almost to spin)?
- Are the colours in the artwork warm or cool? Which colour is used the most? Is colour used to make a pattern?
- What can you tell me about the person in the artwork? Are there any clues about how the person lived?
- Which colour, shape, etc. is used the most?
- What question would you ask the artist about this artwork?

Interpret it

- What would you call this artwork if you were the artist? Why did you decide on this title? What other titles would also apply?
- What is happening in the artwork? How did the artist arrive at that idea?
- What sounds would this painting make if it could?
- Why do you think the artist created this artwork?
- Does this artwork tell you anything about the artist?
- What do you think the artist's view of the world is?
- What does the artwork mean?

Evaluate it

- Which part of the artwork stands out the most? How does the artist make you notice it? (bigger, closer to the viewer, more texture, lighter or darker than what is around it, lines lead your eye there, etc.)?
- What grabs your attention in the artwork?
- What do you think the artist worked particularly hard at while he or she created this artwork?
- Do you like this artwork? Why or why not?
- Why do think people should see this work of art?
- What change would you make of this artwork if you could?
- What is the best thing about this artwork?

Resources for Viewing Art

Sanford

<http://www.alifetimeofcolor.com>

The Sanford website provides suggestions for leading a critique of art created in primary grades. The lesson sample is about lines but the format can be adapted to suit an examination of any of the elements of design. The phrases suggested to encourage children to look and talk are particularly helpful.

My Art Gallery

<http://www.seattleartmuseum.org/onlineactivities/myartgallery/default.htm>

This website, published by the Seattle Art Museum, focuses on looking, questioning, comparing, and interpreting as you fill the role of curator to design your own art exhibit. It is very well organized and child-friendly for elementary students. An animated guide leads students through the process. Students get to choose from a variety of art styles and types in the process of setting up their own exhibition.

The Artist's Toolkit: Visual Elements and Principles

<http://www.artsconnected.org/toolkit/>

This is a very visually exciting, interactive site where students can explore the tools that artists use, such as line, colour, shape, and balance, to build works of art. Learning is supported by watching animated demonstrations, finding examples of the concept in works of art from museums, and creating personal composition.

Art Games

http://www.albrightknox.org/artgames/index_launched.html

Art Games is an educational and interactive website for children to create art and play games online while learning about painting and sculpture at the Albright Knox Museum in Buffalo, New York. Children have the opportunity to click on various objects in a painting and learn about the objects as they connect with the artist's life or how they are represented in the painting. Usually two paintings that have different styles are compared. This is a simple site to navigate and engaging for children.

Appendix E

Assessment Forms

Assessment Forms

The following is a collection of assessment forms that are appropriate for use in elementary grades. The variety of assessment strategies discussed in section I of this guide are reflected in this collection.

1. Observation (pg. 335)
2. Small Group Conference Form (pg. 336)
3. Group Conference Class Form (pg. 337)
4. Individual Conference (pg. 338)
5. Self-assessment: Sculpture (pg. 339)
6. Self-assessment: Unit Review (pg. 340)
7. Self-assessment: Making Masks (pg. 341)
8. Self-assessment: Oil Pastel Design (pg. 342)
9. Self-assessment: Project Reflection (pg. 343)
10. Self-assessment: Thinking About my Art (pg. 344)
11. Peer assessment: Group Work (pg. 345)
12. Self-assessment: Group Work (pg. 345)
13. Peer Feedback Form (346)
14. Viewing and Responding to Art Rubric (pg. 347)
15. Reflective Journal Entry Rubric (pg. 347)
16. Art Production Rubric (pg. 348)
17. Art Production General Rubric (pg. 348)
18. Art Project Rubric (pg. 349)
19. Art Production Rating Scale (pg. 349)
20. Artist Statement Rubric (pg. 350)
21. Art Production Rating Scale (pg. 351)
22. Portfolio Reflection (pg. 352)
23. Portfolio Reflection (pg. 353)
24. Art Portfolio Assessment (pg. 354)

Observation

Observation is vitally important in determining student progress in visual art. Teachers observe during the process of creation as well as when a product is created. The following information can be used to select characteristics to observe during art classes.

<p>Attitude</p> <ul style="list-style-type: none"> • respects artwork created • is motivated to produce • is open to new ideas • enjoys using different materials • is aware of time limitations • accepts suggestions from teacher and peers • willingly helps others and shares opinions 	<p>Creativity</p> <ul style="list-style-type: none"> • generates many ideas and solutions • displays original ideas • is willing to take risks • expands/enhances ideas easily • takes initiative • is perceptually open to the environment • is flexible in thinking patterns
<p>Process</p> <ul style="list-style-type: none"> • is willing to try again if something doesn't work • evaluates own artwork constructively • applies new learning to the project at hand • works with concentration • works in a constructive manner • uses the elements and principles of design in an effective manner • explores various techniques 	<p>Product</p> <ul style="list-style-type: none"> • works with excellence in mind • incorporates new skills with past learning • is willing to discuss artwork created by self and others • applies new learning to create a product • utilizes the elements and principles of design

Group Conference: Focus Questions

Upon completion of a focused unit in art or after a lengthy project, group conferencing is an excellent way to assess student understanding and extend student learning at the same time. Over the course of several days, the teacher can meet with groups of students to discuss their learning. A set of questions will serve to keep the conversation on track and provide consistency from group to group.

Small Group Conference Form

Questions	Anecdotal Notes	
What did you learn from this project? Did you have any challenges with your work? What were the challenges?		
How did you overcome your challenges? What was the most enjoyable part of the project?		
What is one thing you learned that could help you with your own artwork? Do you have any questions you would like to ask about your work?		

Names:

Group Conference Class Form

Questions		
What did you learn from this unit/project? Did you experience any challenges with your work? What were they? How did you overcome your challenges?	What was the most enjoyable aspect of the unit/project? What is one thing you learned that could help you with your artwork? Do you have any questions you would like to ask?	
Anecdotal Notes		

Names:

Individual Conferencing

Students should be encouraged to think about their artwork. They will come to the teacher seeking reassurance about how they are doing, asking such questions as: *Do you like it?*; *Is it beautiful?*; and *Is it good?* Rather than answer these more validating types of questions, the teacher can redirect the student's thinking and ask, *What do you think about it?*

Another strategy is to provide a response to the student but base it on a more general observation (e.g., *I like the bright colours you used on your house.* or *Your design has lots of different kinds of lines. It looks exciting.*) One way to begin the process of self-assessment is to use prompts to get students to think about their artwork. Teachers should match the prompt or questions to the developmental level of the individual student. Choose from the following questions.

Individual Conference Form

Questions	Anecdotal Notes	
Tell me two things you like about your artwork. Tell me what is important to you about your artwork. What surprised you about your artwork?		
Do you have any questions you want to ask about your artwork? Did you solve any problems as you made this artwork? Is there anything you want to learn more about?		
What is the best thing about your artwork? What do you wish about your artwork? Did you learn anything you did not know before?		

Name:

Self-assessment

At times, a teacher might choose to use question prompts at the end of a unit to have students complete a written reflection. Because it takes time to write a response, questions should not exceed three or four. Choose from the questions below or compose new ones appropriate to the unit.

My Thoughts About Sculpture	
Student Name:	Date:
Topic:	
The most interesting thing I learned from this unit was:	
Two tips I would give someone just starting out in sculpture to help them are:	
I think my best sculpture is:	
I think this is my best sculpture because:	

NAME: _____ DATE: _____

What I learned in this unit.
The activity I found most interesting:
Something interesting I learned was:
Something I did not understand was:
Some questions I wonder about are:
What I did in the unit.
My favourite activity was:
I am proud of the way I:
I wish I was better at:

Making Masks

Name:

Date:

Where did you ideas for your mask come from?

What did you learn from making your mask?

Explain how you used colour and texture in your mask?

What did you like best about this project?

Oil Pastel Design

Name: _____ Date: _____

Decide how you worked with pastels:

3 = To a great degree

2 = Somewhat

1 = Very little

	I completely covered the paper with colours.
	I used different tools to create texture.
	I used thick and thin lines to make my design.
	I created more positive space than negative space.
	I used at least four values to create my design.
The best thing about my design is:	

Project Reflection

Name: _____ Date: _____

Decide how you worked during this project:

3 = To a great degree

2 = Somewhat

1 = Very little

	I was creative and had unique solutions to the problems.
	I experimented with different materials.
	I thought about and developed my ideas about the theme.
	I took risks and made changes.
	I showed my own style.
The best thing about my project is:	

Thinking About My Art

Artist:	Date:
Title:	
How did you get your idea for this artwork?	
What materials did you use?	
Did you make any decisions while you worked? Tell about it.	
What do you like best about this work?	
What would you change? Why?	

Working Together

Name: _____ Date: _____

Group Members: _____

Decide how you worked with the group:

3 = To a great degree

2 = Somewhat

1 = Very little

	We worked together to complete the task.
	We considered the feelings of others in the group.
	We filled our assigned roles in the group.
	We listened to the opinions of others in the group.
	We made sure the group gave its best effort.

Working Together

Name: _____ Date: _____

Decide how you worked with the group:

3 = To a great degree

2 = Somewhat

1 = Very little

	I worked with the group to complete the task.
	I considered the feelings of others in the group.
	I filled my role in the group.
	I listened to the opinions of others.
	I helped the group focus on our best effort.

Peer Feedback Form

Artist: _____

Title: _____

1. Describe what you see (colours, shapes, lines, textures, objects, etc.).

2. Tell about two things you like about this artwork.

3. List two questions you would ask the artist.

4. Explain how this artwork makes you feel.

Completed by: _____ Date: _____

Viewing and Responding to Art

3	<ul style="list-style-type: none"> • provides a thorough description of the subject matter • names/describes all obvious elements and principles of design • states an opinion using two or more reasons
2	<ul style="list-style-type: none"> • names and describes the obvious aspects of the subject matter • names/describes the most obvious elements and principles of design • states an opinion and gives one reason
1	<ul style="list-style-type: none"> • names/describes one or two aspects of the subject matter • identifies one or two elements or principles of design • states an opinion but gives no support

Reflective Journal Entry

4	<ul style="list-style-type: none"> • Identifies and thoroughly discusses design elements. • Shows excellent understanding of the meaning of the artwork. • Supports ideas with specific examples. • Response is reflective and shows critical insight.
3	<ul style="list-style-type: none"> • Identifies and discusses most design elements. • Shows good understanding of the meaning of the artwork. • Supports some ideas with specific examples. • Response is purposeful and shows thought.
2	<ul style="list-style-type: none"> • Identifies and discusses several design elements. • Shows basic understanding of the meaning of the artwork. • Ideas are not supported by examples. • Response shows little thought and minimal effort.
1	<ul style="list-style-type: none"> • Little or no discussion of design elements. • Shows uncertain understanding of the artwork. • No details are included to illustrate understanding. • Response shows no thought or effort.

Art Production Rubric

Elements and Principles	4	Planned several options; effectively used elements and principles of design to create an interesting composition; used space effectively.
	3	Used several elements and principles of design; showed an awareness of filling the space adequately.
	2	Showed little evidence of any understanding of the elements and principles of design; no evidence of planning.
	1	Did the minimum or the artwork was not completed.
Originality	4	Tried several ideas; produced a unique work; demonstrated understanding of problem solving skills.
	3	Tried one idea; produced work based work on someone else's idea; solved the problem in a logical way.
	2	Tried one idea; copied work from another image; no problem solving evident.
	1	No evidence of trying anything unusual.

Art Production General Rubric

4	<ul style="list-style-type: none"> • proficient use of elements and principles of design • outstanding problem-solving skills • outstanding effort; goes beyond expectations
3	<ul style="list-style-type: none"> • above average use of elements and principles of design • some evidence of problem-solving skills • worked hard to meet expectations
2	<ul style="list-style-type: none"> • basic use of elements and principles of design • little evidence of problem-solving skills • minimum effort evident
1	<ul style="list-style-type: none"> • little evidence of application of elements and principles of design • no evidence of problem-solving skills • project not finished

Art Project Rubric

4	<ul style="list-style-type: none"> • Superior degree of originality throughout; very unique solutions. • High degree of elaboration in theme development. • Highly effective use of media and technique. • Clearly exhibits superior understanding and application of elements and principles of design.
3	<ul style="list-style-type: none"> • Above average degree of originality throughout. • Some elaboration in theme development. • Proficient in manipulation of media and technique. • Exhibits a good ability to utilize elements and principles of design.
2	<ul style="list-style-type: none"> • Average degree of originality throughout. • Little elaboration in theme development. • Some skill in manipulation of media and technique. • Exhibits a satisfactory ability to utilize elements and principles of design.
1	<ul style="list-style-type: none"> • Little originality, image is predictable. • Theme is not developed; may be off topic. • Little or no apparent skill in manipulation of media and technique. • Exhibits little ability in applying and understanding the elements and principles of design.

Art Production Rating Scale

Student Name: _____

Title: _____ Date: _____

2	Fully met	1	Partially met	0	Not met
	1. applies knowledge from the lesson to create artwork				
	2. experiments with ideas and materials				
	3. creates artwork that is individual (original)				
	4. develops the assigned theme				
	5. assigns a title to the artwork				

Artist Statement Rubric

3 insightful	<ul style="list-style-type: none">• Offers thoughtful comments to support the artwork.• Discusses choices of elements and principles of design in specific detail.• Discusses where inspiration (source of ideas) comes from.
2 complete	<ul style="list-style-type: none">• Offers descriptive comments to support the artwork.• Discusses choices of elements and principles of design in general terms.• Provides basic information about inspiration.
1 incomplete	<ul style="list-style-type: none">• Offers basic comments with little or no description for the artwork.• May not discuss elements or principles of design.• No information is provided about inspiration.

Portfolio Reflection

Name: _____ Date: _____

When I look at my portfolio, I feel:

From looking at my portfolio, I can tell my strengths are:

Two things I need to work on are:

Portfolio Reflection

Name: _____ Date: _____

What is the artwork about?

Why do you want to put this artwork in your portfolio?

How do you feel about your artwork?

What did you learn from making this artwork?

Art Portfolio Assessment

Name: _____ Date: _____

3 = strong

2 = acceptable

1 = needs improvement

Creative Thinking

Tries various solutions in problem solving.

Takes risks in problem solving.

Produces original ideas.

Incorporates new skills with past learning.

Craftsmanship

Shows skill in manipulation of media.

Effectively uses elements of design to create interesting compositions.

Uses space effectively.

Appendix F

Resources

Many excellent materials exist in support of the primary art curriculum. Physical and human resources extend beyond the classroom and into the community, and it is important that teachers and students have access to a wide variety of them. The range of resources should:

- affirm the diversity of student interests, needs, abilities, and experiences
- support the achievement of the art curriculum outcomes
- include appropriate equipment and technology

In addition to authorized resources, the following resource list provides useful titles and source possibilities for developing a collection for use in art instruction.

Public Resources

www.therooms.ca

The Rooms Provincial Archives, Art Gallery, and Museum, located in St. John's, NL, is responsible for acquiring, preserving, and exhibiting works of history and art. The Rooms offers educational tours and programs for K-12 students.

T: (709) 757-8000

F: (709) 757-8017

E: information@therooms.ca

<http://cybermuse.gallery.ca>

CyberMuse links you to the National Gallery of Canada's permanent collection through the Internet offering a complementary experience, a new dimension in interpreting, understanding and enjoying Canada's visual arts heritage. This new virtual museum experience presents information and ideas that will inspire and engage you anytime, anywhere.

www.tipatshimuna.ca

Discover Innu heritage and traditions through their stories and material culture on this Virtual Museum of Canada website.

www.labradorvirtualmuseum.ca/

Explore how the Labrador people carved a way of life and used traditions from the past and present to create meaningful cultural expressions.

www.stmichaelsprintshop.com

St. Michael's Printshop is an artist-run print studio in St. John's, NL, which provides professional fine art printmaking facilities for established and emerging artists. This site is an excellent resource for art images. Be cautious however, some artwork may consist of mature subject matter

www.craftcouncil.nl.ca

The Craft Council of Newfoundland and Labrador will help you learn about the skills, tools, and materials of a craftsperson to heighten your enjoyment and appreciation of craft.

PRINT RESOURCES FOR CHILDREN

Angela Waves a Dream: The Story of a Young Maya Artist

Author
General Description

Michele Sola
In this photo-essay, a young Mexican Maya girl learns to prepare, spin, and dye wool, assemble a loom, and weave. The seven sacred designs of her people play a prominent role in the work she creates. Maps of the Maya area are also included.

Levels
Publisher
ISBN

Ages 9-11
Disney Press Hyperion Books, 1997
0786820608

The Art of the Renaissance

Author
General Description

Lucia Corrain
Corrain provides an overview of many topics relevant to the Renaissance including artists, towns, and art techniques in a well organized, easy to understand format.

Levels
Publisher
ISBN

Ages 9-11
Oliver Press, 2008
193454504X

The Art Book

Author
General Description

Editors of Phaidon Press
Large color reproductions expose readers to a wide variety of art, from the best-known paintings of the 14th century to contemporary art. Questions encourage readers to observe details, while statements of opinion help to provoke new thoughts and elicit emotional responses to the pieces.

Levels
Publisher
ISBN

Ages 9-11
Phaidon Press, 2005
071484487X

Art Fraud Detective: Spot the Difference, Solve the Crime

Author
General Description

Anna Nilsen
The viewer is asked to find the forgeries in the collection and determine which forger forged the classic pieces. This is also an excellent introduction to art history.

Levels
Publisher
ISBN

Ages 9-11
Kingfisher, 2000
0753453088

The Art Gallery: Faces

Author Philip Wilkinson
General Description The author explores paintings and self portraits by ten artists representing ancient and medieval times to Modern Art. The text provides insights into the importance of each portrait and comments about faces. Some of the illustrations are small.
Levels Ages 9-11
Publisher Macmillan, 2000
ISBN 0333781007

Art of the Far North: Inuit Sculpture, Drawing, and Printmaking

Author Carol Finley
General Description The art of Cape Dorset on Baffin Island and Nunavut is presented using full-colour photographs. A map, photos, and biographies of the artists accompany the text.
Levels Ages 9-11
Publisher Monarch Books, 2002
ISBN 0822520753

Art Up Close: From Ancient to Modern

Author Claire d'Harcourt
General Description Send children on a search for tiny details hidden in full-color reproductions of some of the world's most celebrated works of art. Lift-the-flap keys reveal the solutions to each puzzle and the fascinating stories behind the works that helped art develop throughout the ages.
Levels Ages 9-11
Publisher Chronicle Books, 2006
ISBN 0811854647

Barn

Author Debby Atwell
General Description A New England barn watches more than 200 years of history unfold in this folk tale illustrated with elegant oil paintings.
Levels Ages 9-11
Publisher Houghton Mifflin Harcourt, 2001
ISBN 0618153160

A Boy Named Giotto

Author

Palol Guarnieri

General Description

This book tells the story of Giotto and how this young boy grows into a famous painter when he becomes the Florentine painter, Cimabue's protégé. The story is perfectly matched with stunning paintings which imitate the great master.

Levels

Ages 9-11

Publisher

Douglas & McIntyre, 1999

ISBN

0374309310

Breaking Free: The Story of William Kurelek

Author

May Ebbitt Cutler

General Description

This elegant biography gives readers insight into the life of a man who struggled to 'break free' and achieve his own personal vision of art and life.

Levels

Ages 9-11

Publisher

Tundra Books, 2002

ISBN

088776617X

Can You Find It? Search and Discover More Than 150 Details in 19 Works of Art

Author

Judith Cressy

General Description

Here's a seek-and-find book that invites students to look at art in a special way: very closely! For each of the 19 paintings reproduced in full color here, a list of intriguing hard-to-find details sets readers off on a journey of art discovery.

Levels

Ages 9-11

Publisher

Harry N. Abrams Inc., 2002

ISBN

0810932792

Capturing Joy: The Story of Maud Lewis

Author

Jo Ellen Bogart

General Description

This is an introduction to Canadian folk painter Maud Lewis of Nova Scotia who overcame adversity to make her surroundings more beautiful.

Levels

Ages 9-11

Publisher

Tundra Books, 2002

ISBN

0887765688

Chuck Close, Up Close

Author Jan Greenberg and Sandra Jane Jordan
General Description An interesting look at various aspects of Chuck Close who has struggled with a learning disability and later in life paralysis to gain an important place in contemporary art. His style of working with a grid is fascinating and easy to simulate in the classroom.
Levels Ages 9-11
Publisher Tandem Library Books, 2000
ISBN 9780613284455

Colors

Author Philip Yenawine
General Description The use of color is explored in 19 paintings, photos, and other works of art from the collection of New York's Museum of Modern Art (MOMA). Comments and questions focus the reader's attention to how colour is used.
Levels Ages 9-11
Publisher Doubleday Books for Young Readers, 1991
ISBN 0385303149

Cut Paper Play: Dazzling Creations from Construction Paper

Author Sandi Henry
General Description A range of activities, marked in terms of difficulty, are divided into general topics such as: shapes, 3D creations, mobiles, etc. Easy to follow instructions support students as they create.
Levels Ages 9-11
Publisher Williamson Publishing Company, 1997
ISBN 1885593058

Elements of Pop-Up: Book For Aspiring Paper Engineers

Author David A. Carter
General Description Students can learn the how-tos of this marvelous craft. Instructions are somewhat advanced, but the dimensional samples and the step-by-step photographic essay on how a pop-up is made, makes the text understandable.
Levels Ages 9-11
Publisher Simon & Schuster, 1999
ISBN 0689822243

Four Pictures of Emily Carr

Author Nicolas Debon
 General Description This book presented in comic book format, explores Carr's dramatic progression as a painter. Four distinct periods in her development are described using vignettes that illuminate her health problems, determination, and relationship with The Group of Seven.

Levels Ages 9-11
 Publisher Groundwood Book, 2003
 ISBN 0888995326

Fun With Modeling Clay

Author Barbara Reid
 General Description Students are guided in the production of animals, people, and objects from basic forms.

Levels Ages 9-11
 Publisher Kids Can Press, 1997
 ISBN 1550745107

The Group of Seven and Tom Thomson: An Introduction

Author Anne Newlands
 General Description The story of the Group of Seven's struggle for acceptance in the eyes of the public is explored. As well, readers discover the variety of work they produced, capturing the historical realities of the time and their artistic response to it.

Levels Ages 9-11
 Publisher Firefly Books, 2008
 ISBN 1895565545

Hana in the Time of the Tulips

Author Deborah Noyes
 General Description In seventeenth-century Holland, young Hana observes the effects of tulip-mania on her father and his business. Hana with a little help from family friend, Rembrandt, finds a way to brighten her father's day. The luxurious illustrations by Bagram Ibatoulline, painting in a style similar to Rembrandt, bring seventeenth-century Holland to life.

Levels Ages 9-11
 Publisher Candlewick, 2004
 ISBN 0763618756

Henri Rousseau Tunnel Book

Author Joan Sommers
General Description Rousseau's famous Fight Between a Tiger and a Buffalo is presented through a tunnel book (a windowed format). The two covers are attached to an accordion pleated paper tube that can be stretched to show a three-dimensional view of the artwork. A book about the artist and his art is also included.
Levels Ages 9-11
Publisher Tunnel Vision Books (Take a Peek Series) 2006
ISBN 0975415018

The History of Printmaking

Author Scholastic
General Description This book covers the history of printmaking from the story of paper to the power of the printing press.
Levels Ages 9-11
Publisher Scholastic, 1996
ISBN 0590476491

Hooked on Drawing

Author Sandy Brooke
General Description For elementary and secondary art teachers, here are 48 illustrated art lessons and activities for introducing students to the elements of drawing and design. Lessons begin with Line Drawing and progress through Value and Modeling, Composing Space, Perspective, and Texture.
Levels Ages 9-11
Publisher Parker Publishing, 1996
ISBN 0132318539

Hooked on Painting

Author Sandy Brooke
General Description The author provides 67 sequential lessons, illustrated with paintings by students and professionals, which are presented in an easy-to-follow format. The lessons move from simple to challenging through eight sections: Methods, Mediums and Foundations, Experimenting and Practicing, Still Life, Landscape, Other Media, Working Abstractly, Portraits and Figure Studies, and Texture.
Levels Ages 9-11
Publisher Prentice Hall, 2000
ISBN 0139181520

I Am Marc Chagall

Author

Bimba Landmann

General Description

This portrait of artist Marc Chagall is inspired by Chagall's autobiography from his childhood until he immigrated to the USA in 1941. A timeline and photo of the artist is also included.

Levels

Ages 9-11

Publisher

Eerdman's Publishing, 2005

ISBN

0802853056

I Spy: An Alphabet in Art

Author

Lucy Micklethwait

General Description

In search of an object beginning with a specific letter, the reader's eye roams pictorial worlds ranging from a 15th-century manuscript illumination to a David Hockney poolside. Often, more than one object in a painting satisfies the letter requirement, a subtle hint that art may prompt many questions and reward an alert viewer with multiple answers.

Levels

Ages 9-11

Publisher

Harper Collins, 1996

ISBN

0688147305

Imagine A Night

Author

Rob Gonsalves

General Description

With the intrigue of an Escher drawing and the richness of a Chris Van Allsburg painting, renowned Canadian artist Rob Gonsalves depicts that delicious time between sleep and wakefulness, creating a breathtaking, visual exploration of imagination and possibility that will encourage both children and adults to think past the boundaries of everyday life, and see the possibilities beyond.

Levels

Ages 9-11

Publisher

Atheneum, 2003

ISBN

0689852185

Impressionism

Author

Linda Bolton

General Description

An overview of impressionism is provided followed by a short analysis of ten artists and their work. Each artist is represented by three good quality reproductions. Explanations are clearly written, enabling children to understand the complex theories.

Levels

Ages 9-11

Publisher

Peter Bedrick, 2000

ISBN

0872266117

The Impressionists

Author

Francesco Salvi, L.R. Galante, Andrea Ricciardi

General Description

This is one of a number of books in the Masters of Art Series which explores the contributions of masters using full colour spreads and informative text. Each title contains a history of the artists represented, a description of technique and reproductions of the artists' work.

Levels

Ages 9-11

Publisher

School Specialty Children's Publishing, 1990

ISBN

0872263142

Leonardo: Beautiful Dreamer

Author

Robert Byrd

General Description

This beautiful biography containing full page ink and water colour cartoon like paintings covers da Vinci's life. It presents an in-depth at the effect of da Vinci's art on the world.

Levels

Ages 9-11

Publisher

Dutton Children's Books , 2003

ISBN

0525470336

Linnea in Monet's Garden

Author

Christina Bjork

General Description

Linnea gives a first person account of a trip she took to Paris and Giverny to learn about Monet's water lily paintings. Illustrations are photographs and watercolours.

Levels

Ages 9-11

Publisher

R & S Books, 1987

ISBN

9129583144

***Look What You Can Make
with Tubes***

Author

Margie Hayes Richmond (editor)

General Description

Step by step instructions lead children through 80 different projects using this common household material. Although is it prescriptive in its presentation, the activities may spark the imagination of young artists to create more personal work.

Levels

Ages 9-11

Publisher

Boyd's Mills, 1997

ISBN

1563976773

*Making Models: 3D Creations
from Paper and Clay*

Author Diana Craig
General Description This is guide to creating 3D projects from paper and clay begins with simple modeling materials and builds from there, offering suggestions of things to make, including jewelry and pet models for each technique discussed.
Levels Ages 9-11
Publisher Millbrook Press, 1993
ISBN 1562947109

Masks Tell Stories

Author Carol Gelber
General Description This book has full-color and black-and-white captioned photographs, and an appealing topical format. The past and present-day ceremonial and common uses of masks in societies around the world are explained.
Levels Ages 9-11
Publisher Mill Brook Press, 1993
ISBN 1562947656

My First Paint Book

Author Dawn Sirett
General Description Illustrated book offers arts and crafts projects that can be produced with paint, including printmaking, T-shirt painting, collage, and dioramas.
Levels Ages 9-11
Publisher DK Children, 1994
ISBN 0564584666

*The Old Man Mad About
Drawing: A Tale of Hokusai*

Author Francois Place
General Description This book is 128 pages, has a glossary of terms, and presents a richly developed and historically accurate panorama.
Levels Ages 9-11
Publisher David R. Godine
ISBN 1567922600

Painters of the Caves

Author Patricia Lauber
General Description In this book is illustrated with photographs and reproductions of modern paintings and written with brief, clear text by which the reader is introduced to European cave art.
Levels Ages 9-11
Publisher National Geographic Children's Books , 1998
ISBN 0792270959

Painting: Behind the Scenes

Author Andrew Pekarik
General Description Pekarik draws attention to aspects of the sample artwork (Klee, Matisse, Goya, Moore, Brancusi, Calder) to demonstrate how scale, shape, and composition are part of the artist's craft. Interesting information about the artists is mentioned and the reader is encouraged to read, think, and compare.
Levels Ages 9-11
Publisher Hyperion Book, 1995
ISBN 0786810319

Picasso: Soul on Fire

Author Rick Jacobson
General Description The author effortlessly leads readers through the life of Picasso, exploring his influences, selected works, and his creative processes. Reproductions of Picasso's artwork are also scattered throughout the book.
Levels Ages 9-11
Publisher Tundra, 2004
ISBN 0887765998

Picture This: How Pictures Work

Author Molly Bang
General Description This must have book explores the elements that make up a picture by posing a series of questions about illustrations for the tale Little Red Riding Hood.
Levels Ages 9-11
Publisher Bulfinch Press Book, 1991
ISBN 0821218557

Printing

Author Michelle Powell
 General Description This title from the Step-by-Step series presents easy to follow projects and introductory comments about the art form and its historical context. The photo illustrations make it easy to see how the techniques are used and a wealth of excellent applications rounds out the book.

Levels Ages 9-11
 Publisher Search Press, 2000
 ISBN 0855329114

Printing: Ready Set Go!

Author Ruth Thompson and Sally Hewitt
 General Description The directions for projects are very simple and clear, and the examples of completed projects are the work of children. Children can easily follow this book without adult supervision.

Levels Ages 9-11
 Publisher Children's Press, 1994
 ISBN 0516079921

Seen Art

Author Jon Scieszka
 General Description The collection of the Museum of Modern Art in New York forms the framework for this book. A boy is looking for his friend Art and ends up at the museum. In answer to his question he finds out quite a bit about art and in the end finds his friend.

Levels Ages 9-11
 Publisher Viking Children's Press, 2005
 ISBN 0670059862

Stencils and Prints

Author Deri Robins
 General Description The Art Smart series provides ideas, techniques and inspiration for creating fabulous art!

Levels Grade 2-6
 Publisher Two-Can Publishers, 2006
 ISBN 1587285444

*Toulouse-Lautrec: The Moulin Rouge
and the City of Light*

Author	Robert Burleigh
General Description	This oversized volume introduces the life and art of Toulouse-Lautrec and goes on to discuss the nightlife of Montmartre. The author seamlessly incorporates information about the people portrayed in the pictures and the style of the art into the narrative account of the artist's life.
Levels	Age 9-11
Publisher	H.N. Abrams, 2005
ISBN	0810958678

Visions: Stories About Women Artists

Author	Sills
General Description	Essays about four women artists, Impressionist Mary Cassatt, African American painter Betye Saar, Surrealist painter Leonora Carrington, and sculptor Mary Frank are supported by photographs of the arts as children and adults. Many art reproductions are included and the writing style is engaging.
Levels	Ages 9-11
Publisher	Albert Whitman & Company, 1993
ISBN	0807584916

The Year with Grandma Moses

Author	W. Nikola-Lisa
General Description	Grandma Moses's own words, excerpted from her memoirs, and reproductions of her evocative primitive paintings provide the structure for this volume.
Levels	Ages 9-11
Publisher	Books for Young Readers, 2000
ISBN	0805062432

PRINT RESOURCES FOR TEACHERS

Activities for Creating Pictures and Poetry

Author	Janis Bunchman and Stephanie Bissell
General Description	The connection between words and pictures is the focus of this book. It shows how poetry and art enrich each other and focuses on the bridges that line the lives, cultures, and ideas of 28 outstanding artists and poets.
Levels	Ages 9-11
Publisher	Davis Publications, 1994
ISBN	0871922738

Art First Nations: Tradition and Innovation

Author	Bergland Zuk
General Description	Multi-level resource package integrates First Nations studies into art programs. Two professional resource books feature a unit on art and artists organized by region. Units have seeing and making sections. Also included are two sets of large posters featuring First Nations art.
Levels	Ages 9-11
Publisher	Art Image Publications, 1995
ISBN	NA (http://www.artimagepublications.com)

Art From Many Hands

Author	Jo Miles Schuman
General Description	This book fosters cultural awareness and highlights the world's artistic traditions. It includes rich content on regional backgrounds and cultures, vivid images, new techniques, and updated safety tips.
Levels	Ages 9-11
Publisher	Davis Publishing, 1988
ISBN	0871921502

Art of Different Cultures

Author	Lillian Coppock
General Description	This book contains inspiring, easy-to-do art and craft techniques from all around the world.
Levels	Ages 9-11
Publisher	Belair Publications, 2000
ISBN	0947882405

Art Through Children's LiteratureAuthor
General Description

Debi Englebaugh
The award-winning illustrations of 57 Caldecott Books (1938-1994) inspire art lessons using various elements and principles of design and step-by-step instructions and detailed illustrations. Various media are explored, including pencil, crayon, marker, colored pencil, chalk, stencils, collage, watercolor, tempera, color mixing, and printmaking.
Ages 9-11
Greenwood Press, 1994
1563081547

Levels
Publisher
ISBN***Artworks***Author
General Description

Heather Whelan
A wide range of techniques and ideas for such activities as printmaking, painting, using stencils, and collage are presented. Suggestions for links to other learning activities and basic information on planning and assessment are included.

Levels
Publisher
ISBN

Ages 9-11
Lands End Publishing, 1997
1869597222

Brown Bag Ideas from Many CulturesAuthor
General Description

Irene Tejada
This book provides a series of ethnic art activities that require basic materials, many found in the home.

Levels
Publisher
ISBN

Ages 9-11
Davis Publications Inc., 1993
0871922029

Children and PaintingAuthor
General Description

Cathy Topal
Basic concepts and techniques are presented through sequentially developed, open-ended activities that illustrate a dynamic and interactive process of painting. Colour photographs of children's and professional artwork included.

Levels
Publisher
ISBN

Ages 9-11
Davis Publications Inc., 1992
087192241X

Discovering Great Artists

Author Mary Ann Kohl and Kim Solga
 General Description 110 fun, unique art activities for children to experience and explore the styles and techniques of the great art masters. A biography of each artist and a child art activity, featuring painting, drawing, and photography is included.
 Levels K-6
 Publisher Monarch Books, 1996
 ISBN 0935607099

Draw Me a Story

Author Bob Steel
 General Description Drawing is presented as a language through which children capture degrees of sophistication in perception, understanding, and emotion far beyond their literacy levels. Examples of children art are used to explain the connections between drawing and language.
 Levels Ages 9-11
 Publisher Peguis Publishers, 1998
 ISBN 1895411823

A Drawing in the Sand

Author Jerry Butler
 General Description The story of African American art is presented.
 Levels Ages 9-11
 Publisher Zino Press Children's Books, 1998
 ISBN 1559332166

Experimenting With Art: 25 Easy to Teach Lessons in Design

Author S.K. Wolfersperger and E. Carlston
 General Description Illustrated book helps students understand how an artist uses design and colour concepts to create a work of art. Each lesson first explains the concept to be explored, then suggests experiments, and then provides extensions and enrichment.
 Levels Ages 9-11
 Publisher Addison-Wesley Educational Publishers, 1991
 ISBN 0673464113

Food (Art of the World)

Author Wendy Richardson and Jack Richardson
General Description This book presents a thematic look at food through a selection of 20 pieces of artwork representing historical to contemporary times. It briefly profiles the artist and discusses the work.
Levels Ages 9-11
Publisher Heinemann, 1993
ISBN 0431009775

Funtastic Collages

Author Mark Thurman
General Description Illustrated how-to text provides 14 hands on projects dealing with collage, drawing, perspective, and lettering techniques.
Levels Ages 9-11
Publisher Pembroke Publishers, 1992
ISBN 0921217838

Global Art

Author Mary Ann F. Kohl and Jean Potter
General Description Global Art provides ideas to connect geography, culture, and history through art activities. The materials required are easily available. Each artifact is accompanied by a map showing the location and other interesting information.
Levels Ages 9-11
Publisher Gryphon House, 1999
ISBN 087659190X

***How to Talk to Children
About Art***

Author J. Françoise Barbe-Gall
General Description Using everyday language, this book shows how to enjoy a range of 30 very diverse paintings. The focus is on simple questioning.
Levels Ages 9-11
Publisher Frances Lincoln, 2005
ISBN 0711223882

How to Teach Art to Children

Author Joy Evans
 General Description Simple activities to teach the seven art elements, Directions are step-by-step and included are full-colour examples and a focus on famous artists.
 Levels Ages 9-11
 Publisher Scholastic Press, 2005
 ISBN 0439965241

In the Picture

Author Joan Chambers and Molly Hood
 General Description This book includes a range of language and creative activities based on famous paintings through the centuries.
 Levels Ages 9-11
 Publisher Belair Publications Ltd., 1988
 ISBN 0947882898

Kids' Art Works

Author Sandi Henry
 General Description This book includes a range of art activities using various art processes. Lessons often include a focus on famous artists.
 Levels Ages 9-11
 Publisher Williamson Publishing Co. (Kids Can Series), 1999
 ISBN 188559335X

Meet the Masterpieces

Author B. Chertok, G. Hirshfeld and M. Roth
 General Description Eight paintings in double sided poster format and a reference book introduces art appreciation. Each painting and artist is discussed and activities and extensions provided.
 Levels Ages 9-11
 Publisher Scholastic Press, 1994
 ISBN 0590492128

Oxford Primary Art

Author Norman Binch
General Description This is part of an all-encompassing program based on the UK National Curriculum. All aspects from planning to assessments are represented through the themes of Myself, Where I Live, Nature, Storytelling, Travelling, and Modern Art. There is a teacher resource book and a set of six student books with a variety of reproductions to illustrate various aspects of the themes.
Levels Ages 9-11
Publisher Oxford University Press, 1994
ISBN 0198348290

Playing with Plasticine

Author Barbara Reid
General Description A multitude of ideas for three-dimensional art making with Plasticine.
Levels Ages 9-11
Publisher Kids Can Press, 1988
ISBN 0921103417

Starting Points in Art

Author Marilyn Barnes
General Description Vibrant and colourful ideas for outstanding art and design in primary and elementary classrooms.
Levels Ages 9-11
Publisher Belair Publications Ltd., 2001
ISBN 0947882901

***World Art: Unique Projects
from Cultures around the
World***

Author Sue Nicholson
General Description This book has pages of exercises, inspirational ideas, and projects that encourage artists to get creative. Includes materials lists and clear, step-by-step photos take the reader through numerous techniques.
Levels Ages 9-11
Publisher Two-Can Publishers, 2006
ISBN 1587285363

Appendix G

Safety in the Visual Arts

Art Material Consideration Art materials may contain hazardous substances that can affect the health of students and teachers. Children are more susceptible than adults to toxic substances that may be inhaled, ingested, or absorbed. It is very important that children only work with materials and processes that are safe. The following information includes materials to avoid in the art class, as well as suggestions for safe substitutes.

AVOID	USE
Powered tempera paint (contains dust and may contain toxic pigments)	Liquid or disc tempera paint; if you have powered tempera paint, mixing away from students and use a mask
Instant papier mache (creates dust and may contain harmful toxins like asbestos)	Make papier mache from newspapers and library or white paste
Chalk pastels, chalks (create dust)	Oil pastels, dustless chalk
Solvents (turpentine) or solvent containing toxic materials (Alkyd paints, rubber cement)	Water-based products only (vegetable oil)
Aerosol sprays	Water-based paints applied with brushes or spatter techniques
Epoxy, airplane glue, and other solvent-based adhesives	White glue
Permanent markers	Water-based markers
Cold water dyes or commercial dyes	Vegetable dyes (onion skins, purple cabbage, etc.)
Construction paper (may contain toxic dyes and may be treated with fungicides)	Choose non-toxic materials; avoid wetting the paper or chewing on it

Basic Safety Rules

For the most part, safety in the art class is simply a matter of common sense. Some rules are listed below.

1. Become familiar with students' allergies and special needs.
2. Become familiar with supplies and read packaging information.
3. Read labels to determine whether materials are hazardous. Use non-toxic materials whenever possible.
4. Dispose of unlabeled containers. Keep liquids in tightly covered, clearly marked containers.
5. Store materials safely. Keep lids on all liquids and powders.
6. Do not permit food in the art class.
7. Do not apply fixative or spray paints in the students' presence. Apply only if absolutely necessary, in a well-ventilated area.
8. Use adequate ventilation.
9. Have students wear protective clothing.
10. Do not allow students to use the paper cutter.
11. Only elementary level students should be allowed to use sharp knives, carving tools, or handheld power tools. The safe use of sharp tools must be demonstrated before any student is permitted to use one, and even then, students must be carefully supervised. Students should wear goggles when using these tools.
12. Do not let clay particles spread in the atmosphere. Clean tables with damp sponges and floors with damp mops. Do not sand clay pieces.
13. Sponge or mop any liquid spills (paint, ink, etc.) immediately.
14. Have every student wash their hands after art class.
15. Talk to students frequently about safety concerns.
16. Post signs in the classroom reinforcing safety rules and, when necessary, provide verbal warning.
17. Make sure to include safety procedures in classroom instruction when appropriate and provide reminders.
18. Always model appropriate procedures and wear necessary protective gear (e.g., gloves, aprons, safety glasses, etc.).
19. Keep abreast of public notices on art material hazards.

Special needs students deserve more consideration. A child who has to work very close to his/her work is likely to inhale fumes or dust. Children on medication should not be exposed to some materials. It is best to check with parents.

Appendix H

Careers in the Visual Arts

A

animator
antiques dealer
appraiser
architect
architectural metalworker
art collection manager
art consultant
art dealer
art educator
art historian
art librarian
art gallery director
art gallery technician
art therapist
arts administrator
automotive designer

B

book artist
book binder
book designer
botany illustrator

C

cake decorator
calligraphist
cartoonist
cartographer
carver
ceramicist
commercial artist
conservator
costume designer
courtroom sketch artist
critic
curator

D

drafting technician
design consultant
designer

E

engraver
environmental artist
exhibit designer

F

fashion designer
film maker
fine artist
floral designer
framer
furniture designer

G.

gallery guide
glass blower
goldsmith
graphic designer
greeting card designer

H

historical preservation specialist

I

illustrator
interior designer
instrument maker
interpreter

J

jewelry engraver
jeweler

K

kinetic artist
knitter

L

landscape architect
leather worker

M

make up artist
medical illustrator
metal worker
multimedia developer
muralist
museum curator
museum display designer
museum technician

N

naturalist artist
naval architect

O

origamist
ornamental metalwork designer

P

painter
paper maker
package designer
performance artist
photographer
photojournalist
potter
printmaker
product illustrator

Q

quilter

R

rug designer

S

sculptor
set designer
silversmith
sketch artist
stained glass artisan
stop motion animator
storyboard illustrator

T

tattoo designer
technical illustrator
textile designer
toy designer
type designer

U

university professor
urban planner

V

video maker
visual artist

W

weaver
web designer
window display designer
woodworker

XYZ

zine editor/publisher

Appendix I

Glossary

Glossary

abstract: an image that reduces a subject to its essential visual elements (e.g., line, shape, colour)

acrylic: a plastic painting medium that can be used like watercolour or oils; a water-based paint that becomes permanent when dry.

advancing color: warm colors or those of bright intensity which appear to come forward in a work of art.

aesthetics: the study of beauty in all its forms; an awakening of the senses.

analysis: separation of a whole into its component parts; in art, analysis often refers to examining complex visual forms, their elements, and the relationships between and among them.

armature: a skeletal support used as the underlying framework for a piece of sculpture.

art criticism: the processes and skills involved in viewing, analyzing, interpreting, and judging works of art.

art elements: the visual tools artists use to create art, including: line, colour, texture, shape, form, value, and space.

art forms: classification of artwork (painting, sculpture, installation, drawing, etc)

artistic style: relating to the shared characteristics of an artist's or several artists' works.

artist statement: a written or spoken account concerning the aims, influences, and statements of the artist's work, often printed in art publications.

assemblage: a three-dimensional composition made from found objects and mixed media.

asymmetrical balance: a dynamic relationship in compositions which utilize informal or unequally weighted visual relationships to achieve balance.

avant garde: art which seeks to be experimental, unconventional, and daring.

background: the part of a work of art that appears to be in the distance.

balance: the appearance of stability or the equalization of elements in a work of art; balance is one of the principles of design.

bas-relief: raised or indented features which remain close to the surface.

cartoon: a visual image which emphasizes humor; a preliminary study for a work of art.

cityscape: a scenic view of an urban environment.

center of interest: the part of a work that first draws the viewer's attention.

ceramics: any object made from clay products and fired in a kiln at high temperatures.

charcoal: a drawing material that is a form of carbon made by burning willow without air.

collage: a two dimensional image formed by gluing such materials as paper, fabric, photos, to a flat surface.

colour: the hue, value, and intensity of an object as seen by the human eye; color is one of the elements of design.

- **analogous colours:** colors which are adjacent on the color wheel and having a color in common; usually analogous colors lie between two primary or two secondary colours.
- **complementary colours:** colours opposite each other on the colour wheel; purple and yellow, red and green, orange and blue; when mixed together they make neutral brown or gray.
- **cool colours:** blue, green, violet as well as colours containing a predominant amount of blue, green, or violet.
- **hue:** the six pure colours (red, yellow, blue, green, orange, and violet).

- **intensity:** the degree of strength or saturation of a colour; refers to the brightness or dullness of a hue (colour).
- **monochromatic:** consisting of variations of a single colour.
- **neutral:** tones of black, white, and gray.
- **earth tones:** pigments made from natural minerals or different colours of earth.
- **shade:** one of the hues with the addition of black.
- **tint:** one of the hues with the addition of white.
- **value:** the lightness or darkness of a colour; the value of a colour is changed by adding white or black.
- **warm colours:** yellow, orange, red, as well as colours containing a predominant amount of yellow, orange, and red.

composition: the organization of form in a work of art; general term often refers to the relation of shape, line, and colour across the flat, two-dimensional surface of a painting/drawing.

contemporary art: art of the present day or very recent past.

context: circumstances influencing the creation of visual art, including social, cultural, historical, and personal circumstances.

constructed environment: human-made surroundings (buildings, bridges, roads, classrooms).

contour: a line which defines the outer and inner form of an object or person.

contrast: the achievement of emphasis and interest in a work of art through differences in values, colors, textures, and other elements; contrast is one of the elements of design.

Cubism: a style of art in which the subject is broken and reassembled in an abstract form; emphasizing geometric shapes.

depth: real or illusionary feeling of near and far in a painting; simulated depth can be created by perspective, overlapping, size, toned values, and colour.

description: discourse intended to provide a mental image of something experienced.

design: the organized arrangement for a purpose of one or more elements and principles such as line, colour, texture, and movement.

discord: lack of agreement or harmony; disunity, clashing, or unresolved conflict.

distortion: hanging, rearranging, or exaggerating the shape or appearance of something.

earth color: colours such as umber, yellow ochre, mustard, and terra cotta, which are found in the earth's strata; brown is usually a component of an earth color.

emotion: a response based in feeling; the visual expression of a feeling in a work of art.

emphasis: placing an added importance on one aspect of an artwork through the use of any of the elements or principles of design; emphasis is one of the principles of design.

etching: a printmaking technique that transfers the inked image to paper from lines cut in a metal or plastic plate.

expressionism: style of art in which the artist tries to communicate strong, personal, and emotional feelings; characterized by strong colours, brush marks, and tool marks; if written with a capital E it refers to a definite style of art begun in Germany in the early 20th century.

Fauvism: a style of painting in France in the early 20th century in which the artist communicates feelings through bright intense colour (*fauves* referred to as "wild beasts").

figurative: realistic or at least recognizable painting of a human subject or inanimate object.

fluency: the ability to generate a large number of possible solutions to a given problem.

form: the three-dimensional structure of objects (cube, sphere, pyramid, cylinder, and free flowing) enclosing volume; contrasts with the design element shape which is two-dimensional; form is one of the elements of design.

foreground: the part of an artwork which appears to be closest to the viewer.

frontage/rubbings: the act of “lifting” an impression from a textured surface by placing a piece of paper in contact with the surface and rubbing it lightly with a mark-making tool.

functional art: art which has a purpose or use, beyond its aesthetic value; craft; art that is functional as well as pleasing to the eye.

genre: the representation of people and scenes from everyday life.

grid: a network formed by intersecting equally spaced horizontal and vertical lines; grids may also be constructed from diagonal or circular lines.

harmony/unity: an arrangement of color, size, shape, and the like that is pleasing to the eye; fitting together well; oneness; the quality of having all the parts of a work of art look as if they belong together; harmony/unity is one of the principles of design.

horizon line: the line, either real or implied, in a work of art that marks where the sky and the ground appear to meet.

hue: (see **colour**)

icon: a sacred painting or image usually done in enamel or egg tempera paint.

imagery: in visual art, the art of making pictorial language.

implied line: lines which are suggested by the close spacing of values, edges, or objects.

Impressionism: a 19th century art movement in which painters attempted to capture candid glimpses of their subjects through spontaneous brushwork,

placing emphasis on the momentary effects of sunlight on colours; artist aimed at achieving an impression of reality rather than a photographic representation of their subject.

intensity: (see **colour**)

kinetic art: art which moves.

landscape: a scenic view of land, usually a country area.

line: an element of design that may be two-dimensional (pencil and paper), three-dimensional, (wire and rope), or implied (the edge of a shape or form) focusing rays of light; line is one of the elements of design.

linear perspective: a system of image-making which utilizes lines and vanishing points to create the illusion of depth on a flat surface.

middle ground: the part of a painting that lies between the foreground and the background.

mixed media: two-dimensional techniques that uses more than one medium (e.g., a crayon and watercolor drawing).

modeling: the act of manipulating a material; a term often used in art to describe the act of sculpting; to create the illusion of form and depth through shading; the act of posing for an artwork.

monochromatic: (see **colour**)

montage: a collection or grouping of pasted photographic images used to create a work of art.

motif: a basic element (i.e., shape) which is repeated to form a pattern.

movement: the direction or path of relating lines, color, and the like that lead the eye over and through a work of art; a school, style, or period of art; movement is one of the principles of design.

neutrals: (see **colour**)

non-objective (non-representational): art that has no recognizable subject matter.

objective (representational): art that recalls an image or idea; portraying things much as they appear in reality.

organic: free form, curvilinear, or natural shapes as opposed to geometric shapes or forms.

originality: the quality of being unique, fresh, or new; the ability to think, do, or create in a way that has not been done before.

overlap: one shape or part covering up some part or all of another; overlapping objects always appear to be closer than the objects they cover; the use of overlapping is a technique often used to create the illusion of depth in a two-dimensional works of art.

palette: a surface used for mixing paint; also refers to a colour scheme an artist chooses to use in a painting.

pattern: forms, lines, or symbols that move across a surface in a prearranged sequence; repetition of motifs or elements of design; can be used as a mold or model designed to be copied; pattern is one of the principles of design.

perspective: the representation of three-dimensional objects in special recession on a two-dimensional surface.

pictographs: pictures which represent an idea or story, as in primitive writing; picture writing.

picture plane: the entire painting surface.

pigment: a colouring matter, often powder, that is mixed with water, oil, or another binder to make paint.

point of view: the angle from which the viewer sees an object or scene; an artist may elect to paint an object from the front, back, side, top (bird's eye), bottom, or three-quarter point of view.

Pointillism: a style of painting developed in France in the 19th century in which paint is applied in small dots or dabs of colour.

Pop Art: a style of art in which the subject matter features images from popular culture (e.g., advertising, cartoons, or commercial art).

portrait: a piece of artwork featuring a person, several people, or an animal, that is intended to convey a likeness or feeling of character or appearance.

primary colour: in pigment, the colours blue, yellow, and red; these three colours cannot be created by mixing other pigments together.

proportion: the relationship between objects or parts of objects; the relative size of a part in relation to the whole.

radial pattern: a pattern which spirals out from a central point.

ready made: commonplace objects found in basements, attics, flea markets, or junk yards that can be utilized or incorporated into art forms.

receding colors: cool colors or colors of low intensity which appear to recede in a work of art.

reflection: the return of light rays from a surface.

regionalism: a term used to describe the effects and contributions of art forms that are identified with or emanate from particular parts of a country.

repetition: principle of art and design in which one or more of the elements of an image appear again and again for effect.

rhythm: the flow or movement within a work of art; the pace at which the eye travels over an artwork; rhythm is one of the principles of design.

scale: the ratio of the size of various parts in a drawing, sketch, or artwork to their size in the original. If a picture is drawn to scale, all of its parts are equally smaller or larger than the original.

secondary colors: in pigment, the colors orange, green, and violet; these colors are derived by mixing any two of the primary colors together.

shadow: the area of darkness cast when light falls on an object.

shade: (see **colour**)

shape: a two-dimensional (flat) area formed when a line meets itself; shape is one of the elements of design.

space: 2D or 3D areas in a work of art; can be positive or negative; the area completely contained within a shape; space is one of the elements of design.

still life: an arrangement of objects, often common in nature, as subject matter for the production of a work of art.

style: an artistic technique; a means of expression as a way of showing the unique qualities of an individual culture or time period.

subject matter: symbols or materials used in a work of art to convey what the artist wants to communicate.

Surrealism: a style of art prominent in the first half of the 20th century, developed in response to the ideas of psychologists at the time. Some surrealists represented dreamlike or fantasy images in a representational way. Others used more abstract forms to represent the subconscious.

symbolism: an image or idea that stands for, represents, or takes the place of an actual image or idea.

symmetry: a design in which both sides are identical.

technique: a way of using methods and materials to achieve a desired result.

tension: a balance maintained in an artwork between opposing forces or elements.

tertiary/intermediate colours: colours produced by mixing a primary with a secondary color.

texture: the surface characteristics of an object such as roughness or smoothness or whether an object is glossy or dull; texture can be perceived as actual (tactile) or implied (visual); texture is one of the elements of design.

three-dimensional (3D): possessing the qualities of height, width, and depth.

tint: (see **colour**).

tone: any hue plus its complement or gray.

transfer: to convey a picture or design from one surface to another by any of several processes (e.g., printmaking, carbon paper, Xerox, and press type).

triadic: three hues which are equally distant on the color wheel.

two-dimensional (2D): possessing the qualities of height and width.

unity: the oneness or wholeness of a work of art; unity is one of the principles of design.

value: the lightness or darkness of a color or neutral; value is one of the elements of design.

vanishing point: the point at which parallel lines on an angle to the picture plane, appear to converge.

variation: diversifying elements within an artwork to add visual interest.

volume: the amount of space occupied in three dimensions.

weight: the relative importance of impact, strength, or heft of any part of a work of art.

