

Primary Art



Curriculum Guide

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Section I

Program Overview and Rationale

Purpose and Rationale

Purpose

The primary 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 Kindergarten to Grade 3 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 non-art curriculum units.

Diagram of outcomes (EGL, GCO, KSCO, SCO) on pages 32-33.

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 3, and specific curriculum outcomes (SCO) for Kindergarten/Grade 1 and Grades 2/3.

Rationale

Education in art helps students become selective and discriminating in their judgements, improving their understanding of environment and cultures.

Education in art is essential education. Human experience is ordered in various ways: kinesthetically, musically, numerically, textually, 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 their education. Art education encourages students to consider the relation between verbal and visual learning or, in other words, visual literacy. Education in art helps students become selective and discriminating in their judgements and improve their understanding of their visual 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 personality. 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 K-3 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, be able to do, 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. Everyone's lives are 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.

Primary 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 children's drawings, Viktor Lowenfeld (1947) identified six general stages of emotional and mental development. Two of these artistic development stages, commonly observed in primary grades, are preschematic (K, Grade 1) and schematic (Grades 2, 3).

- Preschematic (K/1)

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 color is more emotional than logical.

- Schematic (2/3)

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 solve representation problems, such as showing the inside and outside of an object or person at the same time.

Outcomes in this art guide have been organized into two discrete sets according to the artistic development stages. 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 child 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 11 for more information on this topic.

Expanding Subject Matter

Subject matter for primary students is limitless since the whole world is to be learned about. Students make images about everyday events, about things they have seen, things they know, dream about, or imagine. Young children often begin with the physical self. As they grow older, their interest in humans expands to include other people such as family members, friends, and people in the community. They become interested in other aspects of themselves, such as their emotional and social dimensions, as well as natural and built environments. Activities, objects, and events associated with music, sport, play, work, holidays, festival days, 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 & Product Equality

Art making is as much about process as it is about product. This curriculum focuses on three equally important aspects of art: create, contextualize, and reflect. Sometimes art lessons may be primarily concerned with a particular art concept (e.g., finding examples of different kinds of line 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 looking at 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 primary school, designed to guide the development of specific art making skills and processes (e.g., properly using a brush, brayer, and weaving loom). 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.

Literacy in Art

Through early explorations with art materials, young children begin to develop graphic symbols that represent their thoughts. Their earliest responses involve manipulation of materials for kinesthetic purposes creating random scribbles (scribble stage). As further control is gained, certain movements are repeated, leading to specific marks (preschematic stage). A point is reached where the child begins to identify marks with objects in the environment (schematic stage). This verbal naming indicates intent. Over time, the grouping of recognizable objects may have narrative aspects. This is a child's first foray into story writing. In Kindergarten and Grade 1, students begin to pair their drawings with words to create parallel meaning. Over time, text replaces drawing as the primary carrier of meaning.

Many of the contextualizing and reflecting activities carried out in art classes support the development of visual literacy, media literacy, and critical literacy. Visual literacy, the ability to respond to visual images based on aesthetic, emotive, and affective qualities, in other words, visual comprehension, is a natural extension of the skills learned in looking at art. Visual literacy also encompasses the ability to respond visually to a text (e.g., 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, the ability to deconstruct various types of text including visual texts to determine/question the social, historical, and economic contexts of a situation. Through looking at different types of art through time and cultures, students are given the tools they need to become thinking, caring citizens.

Art experiences also encourage the development of skills needed to gain meaning from mass media such as magazines, video, and film.

Critical Literacy in Art

Literacy, as it was once understood—the ability to decode and make sense of a written text—vital as it is, is no longer a sufficient preparation for children growing up in an increasingly complex world. Critical literacy is becoming more central in continuing efforts to educate students in ways that help them grow into informed, autonomous, caring, and engaged citizens.

When meaning is said to be socially constructed, it means that most of what is known/understood about the world and one another is determined by cultural and social expectations and by ways in which individuals are positioned. It cannot be assumed that the laws, values, customs, traditions, and manners learned from one setting are universally interpreted and accepted in the ways in which they have been learned.

Critical literacy is all about examining and learning to examine constructs. Knowledge, truth, education, and language can never be neutral or context free—they are constructed by individuals who have a history and a point of view. Critical literacy involves questioning these assumptions. It involves helping learners come to see that they construct and are constructed by images; that they learn how they are supposed to think, act, and be from the many visuals that surround them.

One of the goals of the primary art curriculum is to give students the tools they need to become thinking, caring citizens. Therefore, they have to be taught to deconstruct the visual texts and images that permeate their lives—to ask themselves the following questions about the intent, materials used, processes applied, and contextual reference of the visuals:

- Who created the artwork (age/gender/race/nationality)?
- How does the artist's identity influence the overall meaning?
- For whom is the artwork created?
- What materials did the artist use to create it?
- What process did the artist apply to create it?
- What is the topic and how is it presented?
- How else might it have been presented?
- What has been included and what has been omitted?
- What does it teach me about others and their place in the world?
- What does the art mean to me and what could it mean to others?
- Does this art challenge what I believe? How?
- Does it support what I believe to be true? Why?
- How might this artwork be affecting me?

Critical literacy teaches children to begin to make intelligent, considered, humane decisions about how they choose to accept, resist, or adapt understandings they have unravelled. It encourages children to look with open minds, to explore many sides of the same issue.

Media Literacy in Art

Media literacy is the ability to understand how mass media (TV, film, radio, still images, and magazines) is influential, how it produces meaning, how it is organized, and how to use it wisely.

The influence of media, such as film, videos, posters, advertisements, computer games, and popular music, is pervasive in the lives of students today. Therefore, it is important that, beginning in the primary grades, students learn to use media resources critically and thoughtfully.

Media literacy is a form of critical thinking that is applied to the message being sent by the mass media. In visual literacies in the primary grades as well as in art, students can begin to develop media literacies by asking themselves questions such as the following:

- What is the message?
- Who is sending the message?
- How is the message being sent?
- What is the aim of the message being sent?
- How does the message relate to me?
- How does the message relate to others?

Students make sense of media messages based on their prior knowledge and experiences. After considering their personal connections, they can learn to analyse and evaluate the ideas, values, techniques, and contexts of media messages. Media literacy activities should be integrated into the curriculum. The following are some examples of such activities appropriate for the primary grades.

Ask students to:

- examine the format and features of children's magazines
- visit a newspaper office
- respond personally to a poster, still image, advertisement, video, or film
- extract a detail from an image printed in a newspaper or magazine that would change the original meaning/context of the full image
- write print captions for a variety of images
- create a collage of mass media images to reflect a feeling or a theme
- write a story to go with a photograph
- respond to the art illustrations in picture books
- think about the style of the text (font) and how it impacts the message or meaning being conveyed
- create visual images to go with a story, book, or poem and discuss reasons for their choices

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 have problems with 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. All students need 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.

Students who, for whatever reasons, feel alienated from learning in a classroom often benefit greatly from experiences in art. Whether art making provides an opportunity to express frustrations, anger, fears, or simply offers a time for quiet reflection, it is important to provide a careful balance of support and challenge for students who feel 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 such as a sculpture or a painting, and as some students move through the 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 accommodate 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 primary 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. There are age appropriate ways to engage primary students in self-assessment (e.g., journals, conferencing, questioning, simple checklists, surveys) and it should be encouraged in simple ways beginning in Kindergarten.

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. Very young students can provide simple responses (e.g., what they did or did not like, or something new to try). They can also use checklists to assess group participation in activities.

3. Teacher

Teacher assessment is the most prevalent form of assessment in primary grades. Teachers utilize both formative and summative assessment to ensure an optimal teaching/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* – report, taped interview, personal response
- *written* – report, story, art journal, worksheets
- *visual* – construction, diagram, chart, web, mural, diorama, display, slideshow, photograph, model, mask, costume, sculpture, simple 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, inspiration, personal response, as well as a way to assess development. Students can begin using art journals in Grade 1 if the tasks assigned are developmentally appropriate.

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 primary grades. 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 :

- 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:

- Research Notes: Student can take sketchbooks to the library or on a field trip to record information through drawing and writing. There are many books available that model formats for research notes based on drawing and writing.
- Personal Reflection: Art journals can be used for personal responses to activities or events (e.g., a fieldtrip, guest speaker, video, or art reproductions). The teacher can also ask students to record key ideas from learning. Journals allow teachers 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 work.
- 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, 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 primary classrooms, formal and informal observation is a very important assessment strategy. 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

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 high 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, CDs, and video disc 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 General Curriculum Outcomes (GCO) 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 primary art are grouped according to the following unifying concepts:

- 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 making art 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

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 3:

- | | | |
|--|-------|---|
| 1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts. | 1.1.1 | Explore colour, shape, line, and texture and the principles of pattern and repetition in the visual environment. |
| | 1.1.2 | Create images based on sensory experiences and imagination that express a mood, feeling, or emotional response and convey personal meaning. |
| | 1.1.3 | Visually communicate stories, ideas, and experiences, using a variety of materials. |
| | 1.1.4 | Explore basic art skills, techniques, and vocabulary. |
| | 1.1.5 | Explore a range of materials, tools, equipment, and processes. |
| 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. | 2.1.1 | Create art for a variety of reasons and recognize that there are many kinds of visual arts. |
| | 2.1.2 | Choose, display, and describe work from their own portfolio. |
| | 2.1.3 | Develop skills in interaction, co-operation, and collaboration through working with others in making visual images. |
| 3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture. | 3.1.1 | Demonstrate awareness of visual images and their daily effects on people. |
| | 3.1.2 | Identify visual communication in daily life. |
| | 3.1.3 | Make images that reflect their culture and community. |
| | 3.1.4 | Explore images from a variety of historical and cultural contexts. |
| | 3.1.5 | Draw upon experiences from their personal, social, and physical environments as a basis for visual expression. |
| | 3.1.6 | Describe ways they use the visual arts in school and at home. |
| 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. | 4.1.1 | Demonstrate respect for the work of self and others. |
| | 4.1.2 | Examine artwork from past and present cultures created for various purposes. |
| | 4.1.3 | Recognize and investigate how art is a human activity that can emerge from personal experiences. |
| | 4.1.4 | Demonstrate an understanding that visual art is a universal means of expression among people. |

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|---|---|
| 5. Students will be expected to examine the relationship among the arts, societies, and environments. | <p>5.1.1 Understand that there are relationships and commonalities between the visual arts and other arts.</p> <p>5.1.2 View and discuss objects and images in their community.</p> <p>5.1.3 Demonstrate sensitivity to and respect for others and the works they create.</p> <p>5.1.4 Investigate artwork from the past and relate it to their art.</p> <p>5.1.5 Explore the relationships between the natural and built environments.</p> |
| 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. | <p>6.1.1 Suggest reasons for preferences in artwork.</p> <p>6.1.2 Apply simple criteria to identify main ideas in original artwork of others.</p> <p>6.1.3 Use descriptive language to talk about their own work and that of their peers.</p> <p>6.1.4 Recognize that the elements of design can be organized according to the principles of design.</p> <p>6.1.5 Explain how they make decisions during the art making process.</p> <p>6.1.6 Recognize that people can respond emotionally to what they see.</p> |
| 7. Students will be expected to understand the role of technologies in creating and responding to expressive works. | <p>7.1.1 Use safety considerations when handling art making tools and materials.</p> <p>7.1.2 Solve simple design problems using available technologies.</p> <p>7.1.3 Make choices and decisions about tools and materials in the creation of art objects.</p> |
| 8. Students will be expected to analyse the relationship between artistic intent and the expressive work. | <p>8.1.1 Recognize that images are developed for a variety of purposes, and discuss their own intentions in creating art objects.</p> <p>8.1.2 Discuss their own visual images to share their intentions.</p> <p>8.1.3 Describe how people's experiences influence their art.</p> <p>8.1.4 View and discuss the works of others and consider the intentions of those who made them.</p> |

Specific Curriculum Outcomes

The following specific curriculum outcomes (SCO), 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 Kindergarten, Grades 1,2, and 3:

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.

Kindergarten/Grade 1

- 1.1.1 Investigate the elements of design (colour, shape, line, texture, space, value, and form) in the visual environment.
- 1.1.2 Investigate the principles of design (pattern/repetition, variety, contrast, emphasis, rhythm/movement, balance, and unity) in the visual environment.
- 1.1.3 Apply one or more of the elements and principles of design in creating artwork based on the senses and imagination.
- 1.1.4 Explore a range of art materials, techniques, and vocabulary to develop art making skills.

Grades 2/3

- 1.3.1 Investigate the elements of design (colour, shape, line, texture, space, value, and form) in the visual environment.
- 1.3.2 Investigate the principles of design (pattern/repetition, variety, contrast, emphasis, rhythm/movement, balance, and unity) in the visual environment.
- 1.3.3 Employ a combination of the elements and principles of design in creating artwork that is based on the senses and imagination.
- 1.3.4 Explore a range of art materials, processes, and vocabulary to develop art making skills.

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.

Kindergarten/Grade 1

- 2.1.1 Create art for a variety of purposes and recognize there are many kinds of visual art.
- 2.1.2 Choose, display, and talk about work from their portfolio.
- 2.1.3 Collaborate during the art making process.

Grades 2/3

- 2.3.1 Create art for a variety of purposes and recognize there are many kinds of visual art.
- 2.3.2 Choose, display, and discuss work from their portfolio.
- 2.3.3 Demonstrate positive interactive skills through collaborative art making.

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.

Kindergarten/Grade 1

- 3.1.1 Investigate how visual art is used at home, school, and in the community.
- 3.1.2 Explore images from different times and cultures.
- 3.1.3 Realize that their personal, social, and physical environments can influence the content of their artwork.

Grades 2/3

- 3.3.1 Identify and describe ways visual art is used at home, school, and in the community.
- 3.3.2 Explore images from different times and cultures that have been created for various purposes.
- 3.3.3 Make reference in their own art to historical and cultural artwork.
- 3.3.4 Illustrate and describe how their personal, social, and physical environments can influence their artwork.

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.

Kindergarten/Grade 1

- 4.1.1 Demonstrate an understanding that visual art is a universal way of expression among people.
- 4.1.2 Respectfully discuss their own and others' artwork, describing various reasons why the artwork was made.

Grades 2/3

- 4.3.1 Demonstrate an understanding that visual art is a universal way of expression among people.
- 4.3.2 Respectfully view their own and others' artwork and discuss the artists' intentions.

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

Kindergarten/Grade 1

- 5.1.1 Examine artwork from past and present cultures that have been created for different purposes and relate it to their own work.
- 5.1.2 Refer to the natural and built environments when viewing and creating art.

Grades 2/3

- 5.3.1 Understand commonalities between the fine art disciplines (creative writing, dance, music, and theatre).
- 5.3.2 Explore relationships between the natural and built environments when viewing and creating art.

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.

Kindergarten/Grade 1

- 6.1.1 Give reasons for their preferences in artwork, recognizing people can respond emotionally to what they see.
- 6.1.2 Respond to questions to identify main ideas in others' artwork.
- 6.1.3 Talk about their own and others' artwork using descriptive language that includes the elements and principles of design.

Grades 2/3

- 6.3.1 Describe reasons for preferences in artwork, recognizing that people can respond emotionally to what they see.
- 6.3.2 Apply simple criteria to identify main ideas in the artwork of others.
- 6.3.3 Use descriptive language, including the elements and principles of design, to talk about their work and that of others.
- 6.3.4 Explain reasons for the decisions they made during the art making process.

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

Kindergarten/Grade 1

- 7.1.1 Recognize safety considerations when handling art making tools and materials.
- 7.1.2 Solve simple design problems using available technologies.

Grades 2/3

- 7.3.1 Make effective and safe choices about tools and materials in the creation of art.
- 7.3.2 Solve simple design problems using available technologies.

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

Kindergarten/Grade 1

- 8.1.1 Explain reasons for creating an artwork.
- 8.1.2 Describe how they made an artwork.

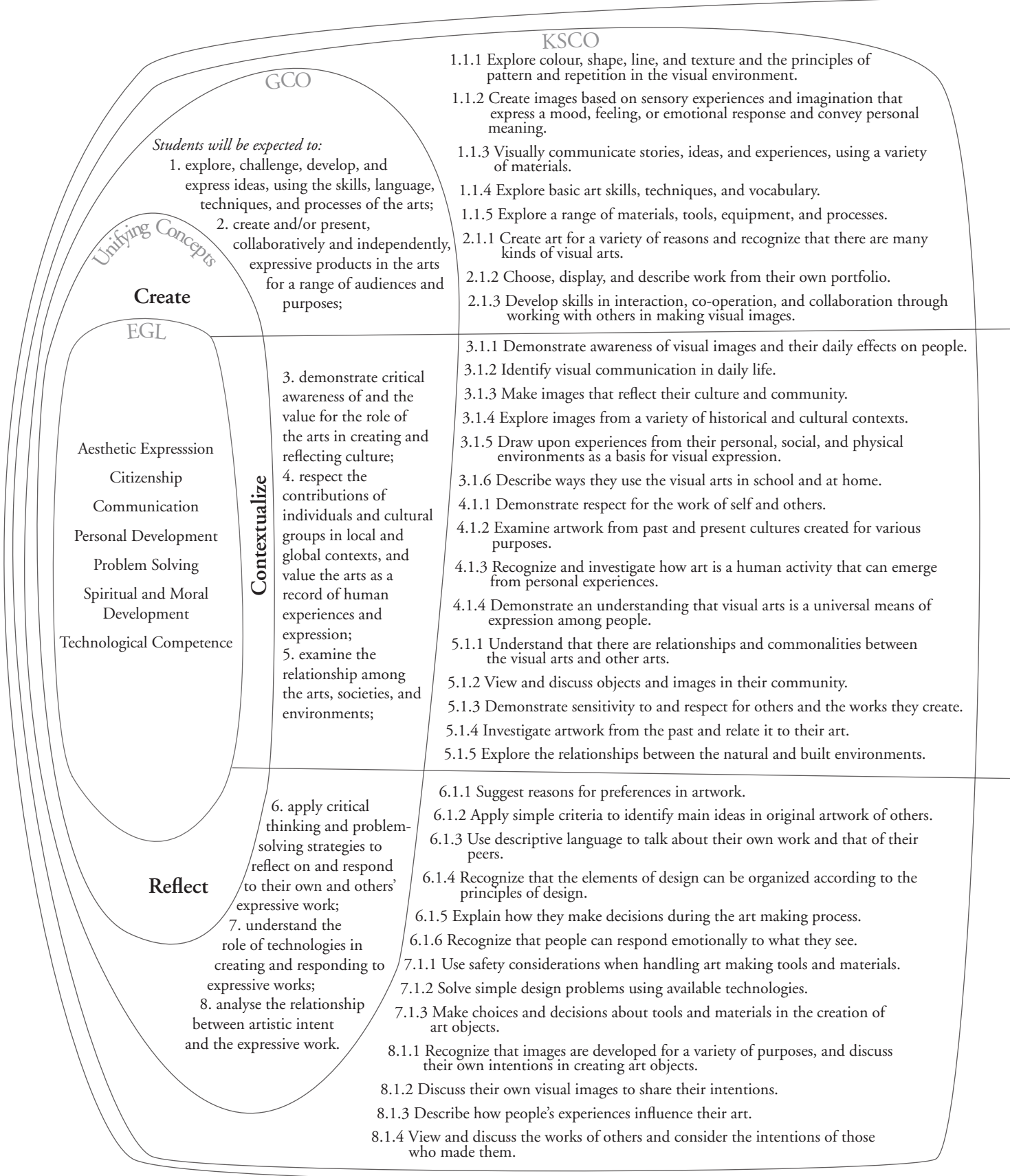
Grades 2/3

- 8.3.1 Discuss their own artwork to share their intentions.

In summary, the diagram on the following two pages outlines every art curriculum outcome to be addressed by the primary student.

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

Kindergarten/Grade 1

- 1.1.1 Investigate the elements of design (colour, shape, line, texture, space, value, and form) in the visual environment.
- 1.1.2 Investigate the principles of design (pattern/repetition, variety, contrast, emphasis, rhythm/movement, balance, and unity) in the visual environment.
- 1.1.3 Apply one or more of the elements and principles of design in creating artwork based on the senses and imagination.
- 1.1.4 Explore a range of art materials, techniques, and vocabulary to develop art making skills.
- 2.1.1 Create art for a variety of purposes and recognize there are many kinds of visual art.
- 2.1.2 Choose, display, and talk about work from their portfolio.
- 2.1.3 Collaborate during the art making process.

Grades 2/3

- 1.3.1 Investigate the elements of design (colour, shape, line, texture, space, value, and form) in the visual environment.
- 1.3.2 Investigate the principles of design (pattern/repetition, variety, contrast, emphasis, rhythm/movement, balance, and unity) in the visual environment.
- 1.3.3 Employ a combination of the elements and principles of design in creating artwork that is based on the senses and imagination.
- 1.3.4 Explore a range of art materials, processes, and vocabulary to develop art making skills.
- 2.3.1 Create art for a variety of purposes and recognize there are many kinds of visual art.
- 2.3.2 Choose, display, and discuss work from their portfolio.
- 2.3.3 Demonstrate positive interactive skills through collaborative art making.

Kindergarten/Grade 1

- 3.1.1 Investigate how visual art is used at home, school, and in the community.
- 3.1.2 Explore images from different times and cultures.
- 3.1.3 Realize that their personal, social, and physical environments can influence the content of their artwork.
- 4.1.1 Demonstrate an understanding that visual art is a universal way of expression among people.
- 4.1.2 Respectfully discuss their own and others' artwork, describing various reasons why the artwork was made.
- 5.1.1 Examine artwork from past and present cultures that have been created for different purposes and relate it to their own work.
- 5.1.2 Refer to the natural and built environments when viewing and creating art.

Grades 2/3

- 3.3.1 Identify and describe ways visual art is used at home, school, and in the community.
- 3.3.2 Explore images from different times and cultures that have been created for various purposes.
- 3.3.3 Make reference in their own art to historical and cultural artwork.
- 3.3.4 Illustrate and describe how their personal, social, and physical environments can influence their artwork.
- 4.3.1 Demonstrate an understanding that visual art is a universal way of expression among people.
- 4.3.2 Respectfully view their own and others' artwork and discuss the artists' intentions.
- 5.3.1 Understand commonalities between the fine art disciplines (creative writing, dance, music, and theatre).
- 5.3.2 Explore relationships between the natural and built environments when viewing and creating art.

Kindergarten/Grade 1

- 6.1.1 Give reasons for their preferences in artwork, recognizing people can respond emotionally to what they see.
- 6.1.2 Respond to questions to identify main ideas in others' artwork.
- 6.1.3 Talk about their own and others' artwork using descriptive language that includes the elements and principles of design.
- 7.1.1 Recognize safety considerations when handling art making tools and materials.
- 7.1.2 Solve simple design problems using available technologies.
- 8.1.1 Explain reasons for creating an artwork.
- 8.1.2 Describe how they made an artwork.

Grades 2/3

- 6.3.1 Describe reasons for preferences in artwork, recognizing that people can respond emotionally to what they see.
- 6.3.2 Apply simple criteria to identify main ideas in the artwork of others.
- 6.3.3 Use descriptive language, including the elements and principles of design, to talk about their work and that of others.
- 6.3.4 Explain reasons for the decisions they made during the art making process.
- 7.3.1 Make effective and safe choices about tools and materials in the creation of art.
- 7.3.2 Solve simple design problems using available technologies.
- 8.3.1 Discuss their own artwork to share their intentions.

Section III

Specific Curriculum Outcomes

Using the Four Column Layout

The following pages provide the specific curriculum outcomes for art in Kindergarten to Grade 3. The grade level groupings of outcomes are organized to align with the two general stages of the primary student's artistic development, identified by Viktor Lowenfeld (1947):

- Preschematic Stage (Kindergarten/Grade 1)
- Schematic Stage (Grades 2/3).

Kindergarten and Grade 1 outcomes are grouped together, as are Grades 2 and 3. While similar outcomes will be addressed over the span of two grades, the complexity of learning activities, resulting language use, question sophistication, artistic processes, and products created will increase in the second year.

The specific curriculum outcomes (SCO) are grouped under the general curriculum outcomes which are categorized in three strands: create, contextualize, and reflect.

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

Column 1: Specific Curriculum Outcomes

Column 2: Suggestions for Learning and Teaching

Column 3: Assessment Strategies

Column 4: Resources/Notes

The page numbers listed in the fourth column are referencing, *Explorations in Art* (2008 Davis Publication), the series of primary art text books for Kindergarten to Grade 3 classes, currently being used in public schools in Newfoundland and Labrador. The page numbers reference material that introduce the SCO, but are not the sole reference of the topic in the resources provided.

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 Kindergarten and Grade 1, students will be expected to:</i></p> <p>1.1.1 investigate the elements of design (colour, shape, line, texture, space, value, and form) in the visual environment</p>	<p>From the time young children are making marks with a pencil or crayon, they are using some of the elements of design. The elements (colour, shape, line, texture, space, value, and form) comprise the basic language of visual art. The elements are obvious in the natural environment and they are used alone or together to create human constructions. It is the context in which we use these elements that creates meaning. Students should study the elements within meaningful contexts (e.g., the natural environment, posters, original works created by other students). Sometimes this exploration is followed directly by application as students create an artwork using a selected element or elements. Please refer to Appendix B for activities to explore the elements of design.</p> <p><i>Mixing Colour</i> In reviewing the primary colours (red, yellow, blue) and introducing secondary colours (orange, green, purple), experiment with mixing the three primary colours using food colouring. Let colours run together on a wet paper towel or coffee filter. Discuss the results. Create a simple colour chart by taping up the papers and recording the results of the experiment (the secondary colours: orange from yellow and red; green from blue and yellow; and purple from blue and red, will be created).</p> <p><i>Tints and Shades (Grade 1)</i> Any hue (colour) can have a range of values moving from very light to very dark. Prepare value cards for a pocket chart by choosing a hue and cutting squares of colour from recycled papers or magazines. Glue the squares at the top of prepared rectangles of cardboard. Place one in the middle of a pocket and show a second card. Students decide if this is a darker or lighter value and place it appropriately.</p> <p><i>Lines</i> Observe various artwork to find different kinds of lines. Focus on one type at a time, define it and show other examples. Build vocabulary to talk about lines in artwork and the immediate environment.</p> <p><i>Texture Chart</i> To explore aspects of texture, create a texture chart. Consider rubbings of highly textured materials (e.g., tree or plant leaves, burlap, sandpaper) using the side of a crayon. Pictures can also be cut from recycled materials (e.g., wallpaper sample books, magazines, fabrics) to make the chart. Use appropriate vocabulary to describe the texture (rough, smooth, hard, soft, dry, etc.).</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>Observation and Anecdotal Responses</i></p> <p>The elements of design are first learned through viewing activities and are then applied in individual or group artwork. When assessing recognition of the elements through viewing, learning can be determined by pointing or through verbal response to questions or discussion.</p> <p>Initially elements of design will be explored individually. This isolation will allow teachers to determine through observation who understands the concepts. Anecdotal notes to record the names of students experiencing difficulty would be an effective recording strategy for this outcome. Such record keeping would require some method of storing anecdotal information (e.g., binder, file cards).</p> <p><i>Conferencing and Checklist</i></p> <p>Group conferences allow teachers to focus attention on smaller groups of students. Use a specific image and pose a series of questions that focus on one element or a number of elements. A simple checklist would work well to record student progress.</p>	<p>RESOURCES</p> <p><i>Kindergarten</i></p> <p>Elements:</p> <ul style="list-style-type: none"> • colour: pg. 8-9, 72-73 <i>primary & secondary, 74-75 tints & shades</i> • shape: pg. 8-9, 14-17 & 20-21 <i>organic & free-form, 20-21, 20-21 & 82-83 geometric, 58-59 positive & negative</i> • line: pg. 8-9, 12-13, 46-47 <i>printing</i> • texture: pg. 8-9, 32-33 <i>crayon rubbing, 40-41 clay, 66-67 animals</i> • space: pg. 8-9, 68-69 <i>foreground & background</i> • value: pg. 8-9, 22-23 • form: pg. 8-9, 70-71 <p><i>Grade 1</i></p> <p>Elements:</p> <ul style="list-style-type: none"> • colour: pg. 64-67 <i>primary & secondary, 72-73 warm & cool, 74-75 tint & shade, 187 in student book (SB)</i> • shape: pg. 6-7, 12-19 <i>geometric & free-form, 34-35 faces, 185 SB</i> • line: pg. 4-5, 184 SB • texture: pg. 20-21 <i>crayon rubbing, 22-23 drawing, 24-27 tactile, 186 SB</i> • space: pg. 44-45 <i>far & near, 50-51 designing space, 158-161 background, 188 SB</i> • value: pg. 74-75, <i>tints & shades, 187 SB</i> • form: pg. 43 <i>sculpture, 54-57 185 SB</i>

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 Kindergarten and Grade 1, students will be expected to:</i></p> <p>1.1.2 investigate the principles of design (pattern/repetition, variety, contrast, emphasis, rhythm/movement, balance, and unity) in the visual environment</p>	<p><i>Teaching Principles of Design</i> The principles of design include emphasis, balance, movement, variety, rhythm, pattern, repetition, contrast, and unity. Teachers will find many opportunities to mention these terms in discussion.</p> <p><i>Understanding Pattern and Repetition</i> The complexity of patterns students are exposed to will increase from Kindergarten to Grade 1. Pattern is created through repetition of elements such as colour, shape, line, and texture. At this age, students should become aware of the principles of design in both nature (e.g., spider’s web, veins on leaves) and the constructed environment (e.g., clothing, ceiling tiles, desk arrangements, artwork, book illustrations).</p> <p>Students should also be encouraged to talk about the principles in their own or others’ work through group discussion. As students become familiar with the elements and the principles, they can apply this knowledge to create artwork.</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>Work Sample and Anecdotal Responses</i></p> <p>Provide students with magazines and have them show their knowledge of the elements and principles of design by finding, cutting, and pasting pictures to address a specific focus. Information gained from both these assessment strategies can be recorded anecdotally or by using a group checklist.</p>	<p>RESOURCES</p> <p><i>Kindergarten</i></p> <p>Principles:</p> <ul style="list-style-type: none"> • pattern/repetition: pg. 48-49 • variety/contrast: pg. 54-55 • emphasis: pg. 54-55 • rhythm/movement: pg. 54-55 • balance: pg. 54-55, 56-57 <i>radial</i>, 68-71 • unity: pg. 54-55 <p><i>Grade 1</i></p> <p>Principles:</p> <ul style="list-style-type: none"> • pattern/repetition: pg. 22-23, 96-97 <i>plants</i>, 98-99 <i>insects</i>, 104-105 <i>landscapes</i>, 136-137 <i>quilts</i>, 189 in student book (SB) • variety/contrast: pg. 164-165, 154-157, 190 & 191 SB • emphasis: pg. 126-127 <i>stamp</i> • rhythm/movement: pg. 42-45, 152-153 <i>architecture</i>, 189 SB • balance: pg. 94-95 <i>symmetry</i> • unity: pg. 190 SB <p>NOTES</p> <p><i>Book Illustrations</i></p> <p>The illustrations in children's books provide a wealth of resources for observing elements and principles of design. By taking time to question and discuss illustrations, students will be exposed to hundreds of examples of how various artists use art elements and principles in their artwork.</p>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Kindergarten and Grade 1, students will be expected to:</i></p> <p>1.1.3 apply one or more of the elements and principles of design in creating artwork based on the senses and imagination</p>	<p>There are many sources of ideas for art making including prescribed resources for the grade level, children’s books, teacher resources, and on-line lesson plans. Art making should occur in different subjects across the curriculum to ensure variety in content and frequent opportunities to create. All art making opportunities should involve an element of art teaching where the same instructional strategies used in art classes are employed.</p> <p><i>Wire Compositions</i> (Grade 1) Provide students with soft pliable wire (such as colored phone wire, long pipe cleaners) as a material for producing a drawing. Discuss the concept of line, explaining that wire can be seen as a line as well. New pieces of wire will need to be attached as the drawing develops. Wire can create safety concerns with young children because it can be sharp. This provides an opportunity to discuss the safe use of materials.</p> <p><i>Emotional Lines</i> Invite students to listen to a music selection from a variety of sources and styles and relate lines to what they hear, first by moving their arms and then by moving the paintbrush. Encourage the use of descriptive words describing the elements used when they talk about their creations.</p> <p><i>Organic Shapes</i> (Grade 1) Explore the works Matisse created later in his life using cut out organic (free-form) shapes. Talk about the quality of these shapes and how they could be created by joining curved lines. Look at the how the compositions are created. Provide various types of coloured papers for students to create their own organic shape paper collages.</p> <p><i>Shape Stickers</i> Provide students with geometric shape stickers and ask them to create animals, people, and houses. Add details using markers or coloured pencils.</p>

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p><i>Portfolio Selection</i> Ask each student to choose a piece of work from their process portfolio to represent what they have learned about using elements or principles of design. The teacher can record the student observation and attach it to the work. This work can then be transferred to their product portfolio.</p> <p><i>Group 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. Record their learnings on a chart.</p> <p><i>Self-assessment</i> Young students can begin to practice self-assessment. An excellent way to help them remember what is important is to use rhyme. This example works well for assessing variety in a composition:</p> <p style="text-align: center;"><i>Something big, something small, Something short, something tall, Something dark, something light, Helps to make my picture right.</i></p>	<p><i>RESOURCES</i></p> <p><i>Kindergarten</i></p> <ul style="list-style-type: none"> • senses: pg. 26 <i>looking carefully</i>, 32-33 <i>feeling textures</i> • imagination: pg. 6-7 <i>experiment & explore</i>, 24-25 <i>inventing insects</i> • Matisse: pg. 16 & 58 <p><i>Grade 1</i></p> <ul style="list-style-type: none"> • senses: pg. 20-21 <i>texture</i> • imagination: pg. 173 <i>future vehicles</i>, 174-177 <i>robots</i> <p><i>NOTES:</i> Please refer to page 16 in section 1 of this guide for further information about the <i>process</i> and <i>product</i> portfolios.</p>

Creating, Making, and Presenting

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Kindergarten and Grade 1, students will be expected to:</i></p> <p>1.1.4 explore a range of art materials, techniques, and vocabulary to develop art making skills</p>	<p>Students need to participate in many different art making experiences utilizing a range of materials. In addition to drawing and painting, students should have opportunities to participate in printmaking, collage, sculpture, and paper manipulation.</p> <p><i>Caring for Paint Brushes</i> Brushes are tools and should be cared for properly. Leaving brushes in water for long periods of time will rust metal ferrules and slowly dissolve glue holding the bristles in place, as well as bend the bristles permanently. A container of soapy water can be used for the final cleaning of brushes. A second container can be used to rinse off the soap. Sometimes for stubborn jobs, brushes can be cleaned by rubbing directly on a bar of soap and rinsing repeatedly. Dry brushes before standing them bristle-up in a container.</p> <p><i>Brush Hold</i> Experiment with different ways of holding a brush to obtain different mark-making effects. Holding close to the ferrule (metal or plastic band holding the hairs/bristles of the brush in place) allows more control but produces tighter movements. Holding near the end of the brush will produce looser, more flowing lines. The idea of choosing brush position to fit the task should be reinforced.</p> <p><i>Moving the Brush</i> Ask students to use their brush in different ways to paint two basic shapes. Discuss what they discovered. The idea to reinforce is that artists use brushes in many ways to get desired results.</p> <p><i>Scissors and Glue</i> Many children in Kindergarten need to develop cutting skills. Free-form cutting is a good way to begin. Moving the scissors without having to follow specific lines is easier. Later, as skills develop, they can draw basic shapes and cut them out and cut out larger shapes and glue smaller shapes on top of larger shapes (e.g., a house shape, windows, doors). Some students instinctively use glue or paste in an economical manner, other students will need demonstrations to learn this skill. Talk about how the size of the paper will let them know how much glue to apply. Discuss problem solving tactics if too much glue is used or what to do when not enough glue is used.</p> <p><i>Mural Making</i> Mural making is a logical application of paper manipulation skills. Illustrate a field trip, a favourite story, best birthday gifts, seasonal motifs, and facial features.</p>

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p>Observation Observation will be the main assessment strategy to determine the use of a range of materials and processes. Teachers can use anecdotal notes and/or simple <i>yes/no</i> checklists to record information.</p> <p>Student Sharing (Self-assessment) Organize students in groups of four and have each share an artwork that was created in a previous class. Ask students to share two reasons why they chose this artwork. Later in Grade 1, reasons can be recorded in student art journals prior to presentation.</p> <p>Oral Presentation When a choice of materials is given for a project, finish the lesson by having students tell why they chose to use a specific material and how it worked for them.</p> <p>Observation and Checklist Make a checklist to record information about various skills regarding student use of paper manipulation materials/tools. Organize the checklist in categories:</p> <p>Cutting and Pasting</p> <ul style="list-style-type: none"> • uses glue effectively • cuts on a line • tears straight and curved lines • glues overlapping shapes 	<p>RESOURCES</p> <p>Kindergarten</p> <ul style="list-style-type: none"> • paint brush: pg. 18-21 • painting: pg. 22-23 <i>watercolour</i> • paper tearing: pg. 14-15 • paper cutting: pg. 16-17, 28-29 <i>insects</i>, 58-59 <i>Matisse</i>, 82-83 <i>cityscape</i> • collage: pg. 30-31 <i>faces</i>, 34-35 <i>clothing</i>, 36-37 <i>details</i> <p>Grade 1</p> <ul style="list-style-type: none"> • painting: pg. 40-41, 66-67 <i>wet on wet</i> • paper manipulation: pg. 52-57 <i>buildings</i>, 146-147 <i>mask</i>, 160-161 <i>nature</i>, 168-169 <i>puppet</i> • collage: pg. 12-15, 34-35 <i>face</i>, 112-113 <i>creature</i>, 130-131 <i>buildings</i>, 138-139 <i>quilt</i>

Creating, Making, and Presenting

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>1.1.4 <i>cont'd</i> explore a range of art materials, techniques, and vocabulary to develop art making skills</p>	<p><i>Torn Paper Illustrations</i> (Grade 1) Look at children's books that have been illustrated using cut or torn paper. Talk about the shapes, if they were cut or torn, look at placement on the page, decide if the paper was painted first before applying shapes. Since many illustrations are made in this way there are lots of examples to choose from: <i>The Snowy Day</i>, Ezra Jack Keats (1962); <i>Mouse Paint</i>, Ellen Stoll Walsh (1989); <i>Inch by Inch</i>, Leonard Lionni (1960); <i>Seven Blind Mice</i>, Ed Young (1992); <i>Recycle Every Day!</i>, Nancy Elizabeth Wallace (2003); <i>The Apple Pie Tree</i>, Zoe Hall (1996); and <i>Water</i>, Edith Newlen Chase (1993).</p> <p><i>Introducing Drawing</i> Since drawing is usually a child's first foray into meaning making, they have great interest in recording their ideas. Many of the first entries in journals are actually drawings, which are paired over time with words. There should be many other opportunities for drawing provided in K-1 classrooms.</p> <p><i>Subjects for Drawing</i> (Grade 1) Set up structured sessions of drawing based on personal experiences, observation in the environment, and the imagination. Young children can draw from real objects such as plants, fruits or vegetables, toys, flowers, dishes, or anything else that piques class interest. Suggest drawing in large scale so more details can be added. Talk about using the full page for the drawing. This is a concept that develops over time, but it is appropriate to talk about it and point it out when talking about artwork.</p> <p><i>Drawing Tools</i> Introduce students to various tools that produce lines. Allow choice of tools and talk about why they chose the tool they did. Draw the same picture using different tools. Talk about which worked best and why.</p>

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p><i>Observation and Checklist</i> Make a checklist to record information about various skills regarding student use of materials/tools. Organize the checklist in categories:</p> <p>Drawing</p> <ul style="list-style-type: none"> • uses details • fills the page • uses various media effectively <p><i>Self-assessment</i> (Grade 1) Design simple self-assessment forms that can be used by a group in Grade 1. Students should have their artwork on the desk to look at when assessing. Consider using a happy face, a blah face, and a sad face as the rating scale. The teacher reads the statement and students colour the correct face. Possible statements that can be used to assess a crayon scratch picture in Grade 1 include:</p> <ul style="list-style-type: none"> • I covered all the paper with colour underneath. • I covered all the colour with black crayon. • I tried different tools to scratch my lines. • I made my design cover the page. • I used thick and thin lines. • I used pattern in my design. <p>The outcomes will determine what is included in the assessment. Four or five items would be a reasonable amount for Grade 1 students.</p> <p><i>Observation and Anecdotal Responses</i> (Grade 1) 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>Art Journal Entry</i> Ask students to describe what they have found out from their experiments using different drawing tools. Finish by deciding which tool they liked best and why. In Kindergarten, this could be a group journal entry.</p>	<p><i>RESOURCES</i></p> <p><i>Kindergarten</i></p> <ul style="list-style-type: none"> • drawing: pg. 10-13, 26-27 <i>insects</i>, 36-37 <i>details</i>, 60-61 <i>ornament</i>, 66-67 <i>animals</i>, 80-81 <i>buildings</i> <p><i>Grade 1</i></p> <ul style="list-style-type: none"> • drawing: pg. 4-5, 36-37 <i>portrait</i>, 70-71 <i>imaginary creature</i>, 94-95 <i>from observation</i>, 108-109 <i>nature scene</i>

Creating, Making, and Presenting

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>1.1.4 <i>cont'd</i> explore a range of art materials, techniques, and vocabulary to develop art making skills</p>	<p><i>Found Object Prints</i> There are many possibilities for printmaking in the Kindergarten and Grade 1 classrooms. Very successful prints can be made using found objects such as buttons, clothes pins, sponges, corks, erasers, bottle caps, cogs, gears, circular tube ends, blocks, wooden spoons, etc. Simply paint the object with a brush or sponge using tempera paint and press onto paper. If students are putting too much paint on, have them stamp once on a damp paper towel before the final stamping on paper. Larger objects can be rolled with water-based ink or tempera paint using a brayer.</p> <p><i>Vegetable and Fruit Prints</i> Many vegetables and fruits can be used to create interesting prints. Consider split mushrooms, peppers, cabbage, apples, pears, etc. It is easy to include several images on one page to make a composition. Encourage students to work for a break-up of space (spreading the design around the page but leaving some open space). Vegetable and other found object prints can be embellished once printed using paint, pastel, or markers.</p> <p><i>Stencil Prints</i> Prints can also be made using pre-cut stencils or student made stencils. Young children are capable of inserting a scissor in the centre of a piece of paper and cutting a random, free-form shape that can be used as a stencil. Folding a paper and cutting a design on the fold line also works well. Sponges dabbed in paint, as well as brushes, can be used for applying colour in the stencil shapes. Stencils can be moved repeatedly around the paper to make a composition. Colour can be changed, and when one layer is dry, new shapes can be applied.</p> <p><i>Papers for Printmaking</i> Papers for printmaking can include: construction paper, newsprint, wallpaper samples, tissue paper, brown wrapping paper, light weight fabric remnants, and gift wrap.</p>

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Assessment Strategies	Resources/Notes
<p><i>Self-assessment</i></p> <p>At the end of a printmaking unit, ask students to tell what they learned about making prints. Record the information on chart paper for Kindergarten. Encourage Grade 1 students to record what they learned on sticky notes and apply them to the appropriate work.</p>	<p>RESOURCES</p> <p><i>Kindergarten</i></p> <ul style="list-style-type: none"> printmaking: pg. 46-53 <i>lines</i>, R91 in teacher resource book <i>found object</i> <p><i>Grade 1</i></p> <ul style="list-style-type: none"> printmaking: pg. 6-7, 10-11, 96-97 <i>stencil</i>, 102-103 <i>monoprint</i>

Creating, Making, and Presenting

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>1.1.4 <i>cont'd</i> explore a range of art materials, techniques, and vocabulary to develop art making skills</p>	<p><i>Introducing Sculpture</i> In many classrooms, the opportunities to create 2D work in primary grades far outnumber those involving the creation of 3D artworks. As a result, teachers try to ensure that adequate opportunities to create sculpture using a variety of materials are woven throughout art experiences. When clay or Play-doh is in scarce supply, teachers can use recycled materials instead. Lack of materials should never be a reason to deprive students of experiences with sculpture.</p> <p>Please refer to the end of Appendix C for homemade recipes for art materials.</p> <p><i>Sculpture with Found Materials</i> Ask students to think about a design for a peaceful playground or classroom. Provide wooden blocks, spools, and other found items for the planning and creation of spaces.</p> <p><i>Clay Explorations</i> Invite students to explore clay using pinching, poking, and pulling techniques to create simple, familiar animal shapes or small pots, adding texture with found materials such as wire, burlap, and leaves.</p>

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p><i>Oral Presentation</i> Provide opportunities for students to present their constructions to the class. Ask them to describe what they created and use descriptive words to talk about their work. Reluctant students can be encouraged through questioning.</p> <p><i>Teacher Questioning</i> When students create 3D constructions using a variety of collected 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 making your work. • What did you do to solve this problem? • What did you find out that might help you when you make another sculpture? 	<p>RESOURCES</p> <p><i>Kindergarten</i></p> <ul style="list-style-type: none"> • found materials: pg. 8-9, 30-34 <i>sculpture</i>, 60-61 <i>ornament</i>, R90-91 in teacher resource book • clay: pg. 38-45, 70-71 <i>animals</i> <p><i>Grade 1</i></p> <ul style="list-style-type: none"> • sculpture: pg. 26-27 & 48-49 & 116-117 <i>clay</i>, 176-177 <i>robot</i> • clay: pg. 24-27 <i>texture</i>, 48-49 <i>figure</i>, 116-117 <i>animals</i>

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 Kindergarten and Grade 1, students will be expected to:</i></p> <p>2.1.1 create art for a variety of purposes and recognize there are many kinds of visual art</p>	<p><i>Establish Purpose</i> Connecting creation to purpose is essential in art making. Students create stronger, more personal work when they have a sense of why they are involved in the process and who the audience will be. Purposes for art making can vary. Sometimes the purpose is simply to explore or experiment; other times more personal purposes are established (e.g., to document a special event or to express feelings).</p> <p><i>Observe and Document</i> (Grade 1) Provide opportunities for students to make careful observations (e.g., using a magnifying glass and touching objects) of the linear patterns of an object such as a shell or leaf. Ask students to draw the magnified image of the object.</p> <p><i>Illustrate Stories</i> Ask students to respond to detailed descriptive language in stories by illustrating class books or creating murals.</p> <p><i>Transformations</i> As a class, brainstorm possible characteristics of imaginary creatures. Using these ideas, have students draw with markers or crayons to transform vegetable, sponge, or hand prints into imaginary creatures.</p> <p><i>Book Illustrations</i> Children's books offer many examples of different kinds of visual art in their illustrations. During read aloud time, always comment on book illustrations, naming the process used to create the illustrations (e.g., watercolour, acrylic or oil paintings, photographs, collage, mixed media, ink drawings, printmaking, sculpture of clay, wood, paper).</p> <p><i>School Collection of Art Poster Reproductions</i> Build school collections of art reproductions and file by medium (e.g., oil painting, watercolour, clay, recycled material, monoprint, stencil, mixed media, etc.) Have a sign-out system so teachers can access resource materials when needed. Used calendars, art exhibition posters or invitations, poster reproductions, pages from discarded art books from public libraries, art books from second hand book stores or flea markets are likely sources of quality visuals. Ask for parent help in building the image collection.</p>

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p><i>Student Responses</i> (Grade 1)</p> <p>At the end of a lesson when students have shared their work and answered questions, clue up by asking students why their images were created. Possible answers might include:</p> <ul style="list-style-type: none"> • to show what we like to do in winter • to tell a story • to make a sign for the concert • to tell about our trip to the museum 	<p>RESOURCES</p> <p><i>Kindergarten</i></p> <ul style="list-style-type: none"> • visual art variety: pg. 16-17 collage, 20-23 painting, 26-27 scientific illustration, 34-45 clothing, 38-39 clay, 46-47 printmaking, 58-59 collage, 60-61 recycled art, 64 & R96 in teacher resource book fiber arts, 80-81 drawing <p><i>Grade 1</i></p> <ul style="list-style-type: none"> • visual art variety: pg. 12-13 collage, 16-19 mixed media, 46-49 clay, 52-55 & 152-153 architecture, 80-81 book illustration, 86-87 book art, 94-95 scientific illustration, 97 & 103 printmaking, 124-125 photography, 118 & 134-135 painting, 144-145 masks, 136-137 quilt, 166-167 puppetry, 170-171 furniture, R18 in teacher resource book fibre arts <p>NOTES</p> <p>Art has a variety of purposes:</p> <ul style="list-style-type: none"> • to tell a story (illustrate) • to communicate experiences • to decorate • to express imagination • to record personal events • to record observations <p><i>Teacher List</i></p> <p>Teachers can keep a list in their plan books of the outcomes for which artwork is created. This will enable teachers to design activities for various outcomes over a block 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 Kindergarten and Grade 1, students will be expected to:</i></p> <p>2.1.2 choose, display, and talk about work from their portfolio</p>	<p><i>Personal Selection</i> Choose times throughout the year to have student select art for a class display. Talk to the students about why they might choose a piece of art from their portfolio. Talk about themes: pictures of family, colour, pets, happy pictures, pictures that show I learned something, the best picture I made, etc. Talk about techniques: drawing, collage, print, painting, etc. With the help of the students, decide on a topic for the exhibition. Students should select the piece they want to exhibit from their own work portfolio.</p> <p><i>Show and Tell</i> Use the show and tell game as a structure for talking about art. Every student goes to their portfolio and chooses a piece of artwork. They get in groups and share why they chose that particular piece of art in their groups.</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 Anecdotal Responses</i></p> <p>Observe students in various situations where they choose personal artwork. Keep anecdotal responses of any important observations. Take note if students:</p> <ul style="list-style-type: none"> • are confident in choosing artwork • choose a diverse range of artwork • can explain why artwork is chosen • can make decisions in a timely manner 	<p><i>NOTES</i></p> <p>Please refer to page 16 in section 1 of this guide for more information about the <i>process</i> and <i>product</i> portfolios.</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 Kindergarten and Grade 1, students will be expected to:</i></p> <p>2.1.3 collaborate during the art making process</p>	<p>Group Work</p> <p>Ask two or three students to work together on a house (a small one for toy people). Use natural and recycled building materials such as sticks, stones, fabric, and other scrap materials. The value of constructing the house is in the shared act of creating, not the finished product that the students will dismantle after assessment.</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 Anecdotal Responses</i> Observe students' ability to work individually and co-operatively on art projects. Note such things as:</p> <ul style="list-style-type: none"> • willingness to experiment with new materials and ideas • willingness to share and take turns • a growing awareness of themselves as art makers • the ability to engage in conversation with others, listening to others, and asking questions • appreciating the efforts of others <p><i>Self-assessment</i> Provide simple self-assessment forms to encourage students to reflect on how they are working in a group.</p> <p>See Appendix E for assessment forms.</p>	<p>RESOURCES</p> <p><i>Kindergarten</i></p> <ul style="list-style-type: none"> • working collaboratively: pg. 9 <i>arranging art materials</i> <p>Grade 1</p> <ul style="list-style-type: none"> • working collaboratively: pg. 54-57 <i>designing a community</i>

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 Kindergarten and Grade 1, students will be expected to:</i></p> <p>3.1.1 investigate how visual art is used at home, school, and in the community</p>	<p>The purpose of this outcome is to encourage students to see that the visual arts are part of their lives and are important to the community.</p> <p><i>Art Treasure Hunt</i> Take students on an art treasure hunt around the school/community. As the children see something, they stop, and the teacher adds it to their art list (e.g., posters, student artwork, signs giving direction, book illustrations, pottery, architecture of the school and buildings near it, design of playground equipment, bulletin boards, etc.). When the students return to class, together they can decide the purpose of each example they chose (e.g., bulletin boards are used to tell us things; pottery is used in our house for food, to hold plants, or to have something nice to look at).</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>Art Journal Entry</i> Have students draw, tell, or write about the various ways people use visual arts in their lives.</p> <p><i>Create a Mural or Bulletin Board</i> Find examples of the many ways we use visual arts in the community. Have students suggest a label for each and its purpose. Display as a class mural. The same information could be organized as a matching game in a pocket chart. Observe student responses to determine if any students are having difficulty with this concept.</p>	<p>RESOURCES</p> <p><i>Kindergarten</i></p> <ul style="list-style-type: none"> • pg. 50 <i>signs</i>, 38-42 <i>clay</i>, 56, 62-65 <i>sewing</i>, 80-81 <i>architecture</i> <p><i>Grade 1</i></p> <ul style="list-style-type: none"> • pg. 8-9 <i>inspiration from the world</i>

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 Kindergarten and Grade 1, students will be expected to:</i></p> <p>3.1.2 explore images from different times and cultures</p>	<p><i>Simple Time Line</i> Use a simple time line across the board and tape examples of art through history on the timeline. Since students will not understand a reference to dates, focus on the idea of going back in time or a long, long time.</p> <p><i>Group Discussion</i> As different images from different times are discussed, some of the points that can be drawn out include:</p> <ul style="list-style-type: none"> • people have always made drawings, paintings, fabric art, and constructions • works of art provide a record of the past, what people were like, what they wore, their jobs, food, and pets • looking at art can help us understand the past <p><i>Artist of the Week</i> (Grade 1) Feature an <i>Artists of the Week</i> bulletin board, ensuring that students see many professional artists and forms of art from different time periods and cultures. Choose artists whose work would appeal to the interests of young children (e.g., Rousseau, Miro, Klee).</p> <p><i>Guessing Game</i> Ask one student to choose an artwork depicted on a poster from a selection of other works and take a few minutes to look at it. While other students sit with their back to the work, have the student describe the scene (shapes, colours, etc.) as fully as possible. When the description is complete have the students turn to look at the selections and choose the one described. Ask them to explain how they knew this was the correct one and then provide opportunities for them to add to the original description. Use selections from diverse artists and cultures.</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>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</p> <p><i>Kindergarten</i></p> <ul style="list-style-type: none"> pg. 38-42 <i>clay</i>, 66 <i>prehistoric cave paintings</i> <p><i>Grade 1</i></p> <ul style="list-style-type: none"> <i>Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 <p>NOTES</p> <p>There have always been artists. From the time of cavepeople to today, humans have recorded their ideas, feelings, beliefs, history, and culture through visual imagery. Through exploration of various images, young students should come to understand that we can learn about the world and its people by looking at various kinds of artwork.</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 Kindergarten and Grade 1, students will be expected to:</i></p> <p>3.1.3 realize that their personal, social, and physical environments can influence the content of their artwork</p>	<p><i>Artist Reference</i> As a class, view the artwork of an artist (e.g., Michael Massie), paying attention to whatever are the obvious aspects of the work (e.g., simplified shapes and playful content of Massie’s work in the book <i>Silver and Stone</i> found in your school library). Ask students what they like best about the work and make a list of the suggestions. Give everyone reflection time to think about this work and decide if there is something they have learned from looking at it that they can use in their own artwork.</p> <p><i>Artist Guest Speaker</i> Invite an artist to the class to demonstrate how he/she works. After the demonstration, ask questions to prompt student thinking:</p> <ul style="list-style-type: none"> • What did you see that surprised you? • What questions do you have for the artist? • What do you like best about this artwork? • Does this give you an idea for your own artwork? <p><i>What’s the Experience?</i> Find images that are obviously based on personal experiences of the artist. Talk about what is happening in the artwork and why the artist might have made the image. Talk about how there are many different kinds of art because people have all kinds of different experiences.</p> <p><i>Art Journal (Grade 1)</i> The more experiences students have, the wider the array of experiences they will have to choose from to create work. When young students are creating artwork they need to be aware that their ideas come from many different sources: their environment, personal experiences and feelings, the art materials, and other works of art. In Grade 1, students can start to keep a notebook or journal of ideas for art. Give time during the week to work on their art journals. Encourage their use for different purposes (e.g., when students see something they like, have an idea or might want to draw in their spare time). Journals only serve a meaningful function if they are integrated into their daily routines. Later in the year, students can respond in writing.</p> <p>What can go in an art journal? Lists of topics for art (e.g., foods I like, games I play, my family, things I like to do, my pets). When looking at art in a class activity, give a few minutes to record any ideas they might have gotten for the work discussed. They can include spontaneous drawings, pictures cut from magazines, writing, colours they like, scraps of paper, samples of patterns, etc. Please refer to <i>Art Journal</i> on page 14 in section I of this guide.</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>Observation and Anecdotal Responses</i> Look for evidence that students are able to make a connection between the artwork they see and those they create. Encourage and note their:</p> <ul style="list-style-type: none"> • fluency in telling stories about pictures or commenting on interest in an image • questions about the times and places shown • predict what is going to happen • comments comparing their lives to the artwork content • ability to project into the scene, “Those clothes look silly. I’d never wear them.” • frequency in commenting on something in an artwork they could include in their own work <p><i>Oral Exchange and Anecdotal Responses</i> Over the course of a week, provide time each day for several students to choose one artwork from a wide selection. Students will tell what they like about the work and something they might like to use in their own work.</p> <p><i>Questioning</i> Teachers will determine student recognition of art based on personal experiences through questioning during various viewing activities. Keep questions focused on the reason the artist made the artwork.</p> <p><i>Oral Presentation</i> (Grade 1) Teachers can set up sharing circles of four to six students and have students tell about their artwork. Encourage other students to ask questions about the event the work is based on.</p> <p><i>Matching Game</i> Select a range of postcard images of artwork representing different forms of art. Make a name card for each (e.g., pottery, fiber art, painting, sculpture, drawing). Draw a card and have students find the images that match it. Place name card and images together in a pocket chart.</p> <p><i>Linking to Journal Writing</i> Most journal entries are based on the personal experiences of the student. Use student experiences in journal writing to talk about where their ideas come from for writing. Ask for examples. Talk about how pictures are another way of giving information and discuss how they knew how to make marks (draw) before they knew any letters or words to write.</p>	<p><i>RESOURCES</i></p> <p><i>Kindergarten</i></p> <ul style="list-style-type: none"> • personal: pg. 30-31, 45 & 77 • social: pg. 34-35, 37 • physical: pg. 8-9, 60-61, 74-75, 79-81 <p><i>Grade 1</i></p> <ul style="list-style-type: none"> • pg. 76-79 <p><i>NOTES</i></p> <p><i>Teacher List</i> Teachers can keep a list in their plan books of the types of artwork students have been exposed to. This will alert teachers if they need to broaden exposure to different art types/ media.</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 Kindergarten and Grade 1, students will be expected to:</i></p> <p>4.1.1 demonstrate an understanding that visual art is a universal way of expression among people</p>	<p>Questioning</p> <p>At the Kindergarten and Grade 1 levels, students need to recognize that art is another way to communicate, to tell us things in pictures rather than words.</p> <p>To help develop this understanding, ask broad questions when looking at artwork such as:</p> <ul style="list-style-type: none"> • Does everyone like to create things? • Do you think people have always created pictures or drawings? • Why do you think they wanted to? • What story can be told by looking at this artwork? • What can we find out about the way people lived then? • How does this artwork make you feel? <p>When students are looking at artwork, help them to identify whether the source of the image comes from the imagination or through observation.</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>Group Guessing Game Lay out a range of pictures that have different themes (e.g., family portrait, historical event, humorous content, narrative, decorative object). Ask who can find an artwork that:</p> <ul style="list-style-type: none"> • tells a story? • makes you laugh? • 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? happy? surprised? <p>Portfolio Addition (Grade 1) Students can choose a piece of their own art and write a sentence to tell why it was created. The response can be attached to the artwork and placed in their showcase portfolio. In Kindergarten, this can be done orally. The teacher can record the information and provide the strip to students to attach to their chosen artwork.</p>	<p>RESOURCES</p> <p>Kindergarten</p> <ul style="list-style-type: none"> • pg. 30-31 <i>emotional expression</i>, 62 <i>sewing</i>, 66 <i>animals</i> <p>Grade 1</p> <ul style="list-style-type: none"> • <i>Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 <p>NOTES This outcome links with 2.1.1 where students create art for a variety of purposes. Art provides evidence of the desire of humans to create and communicate. Why do humans make art? A survey of artwork throughout history reveal that some of these reasons include:</p> <ul style="list-style-type: none"> • personal enjoyment • to express thoughts and feelings • to record time, place, people, and things • to tell stories • to adorn or decorate • to remember the past • to increase understanding of the world • to make people laugh • to raise questions • to affect change (social, political, or environmental)

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 Kindergarten and Grade 1, students will be expected to:</i></p> <p>4.1.2 respectfully discuss their own and other’s artwork, describing various reasons why the artwork was made</p>	<p>Discussion Students’ understanding that artists have reasons for creating artwork will develop over time through a series of experiences focusing on different artists and images. Students at the Kindergarten and Grade 1 level will be introduced to this idea through discussion. Images that are accessible (easy to understand, where the intent is more obvious) should be selected for use.</p> <p>Looking at Art Teachers should avoid telling students what they see in artwork. Let students have an opportunity to analyze and discuss their own thoughts. There is no right or wrong answer. Allow the artists to “speak for themselves” through their work.</p> <ul style="list-style-type: none"> • What do you like about this work? • Why do you think the artist made this? <p>How Was It Done? Display a piece of artwork (e.g. mixed media) and challenge the class to ask as many questions as possible about how the artist created it. For example:</p> <ul style="list-style-type: none"> • What material is it made of? • How did the artist make the paint so thick or thin? • Did the artist use a computer? • What surface did the artist use to work on? • How long would it take to complete? • Did the artist use different materials? <p>Artist Statements (Grade 1) Toward the end of Grade 1, it would be appropriate to talk about artist statements. Compare the process of creating an artist statement to a journal entry where the artist tells us what he/she likes to create images about and why and how the artwork is made.</p> <p>Literature Read books about artists and their artwork. Students will learn about what the artist’s life was like, what inspired their artwork, how their work changed over time, etc.</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><i>Questioning</i> Periodic review/assessment can be carried out using illustrations in children’s books. Students can summarize the purpose of various illustrations as stories are being read.</p> <p><i>Observation and Anecdotal Responses</i> As various activities are carried out, observe students’ attempts to determine the intentions of the artist. Listen for expressions of intent such as, “She must like flowers because she painted a lot of them.”</p>	<p>RESOURCES</p> <p><i>Kindergarten</i></p> <ul style="list-style-type: none"> • pg. 6-7, 14, 26 <i>scientific illustration</i>, 38 <i>uses of clay</i>, 42 <i>functional art</i>, 44 <i>storytelling</i> <p><i>Grade 1</i></p> <ul style="list-style-type: none"> • pg. 16-19 <i>playground</i> • pg. R28-31 in teacher resource book <p>NOTES This outcome supports outcome 2.1.1 creating art for a variety of purposes.</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 Kindergarten and Grade 1, students will be expected to:</i></p> <p>5.1.1 examine artwork from past and present cultures that have been created for different purposes and relate it to their own work</p>	<p><i>Postcard Sort</i> Provide a set of postcards or other art images. Encourage students to sort the images based on different criteria (e.g., colours used, subject matter, etc.).</p> <p><i>Storytelling</i> Present works of art featuring children from diverse cultures and ask children to tell a story about one of the works.</p> <p><i>Scrapbook Collections</i> Students can collect their favorite art reproductions and place them in a scrapbook. They can get together in pairs and make up stories about the pictures as they view them. This can also be conducted as a full class activity and the stories can be recorded on chart paper, reread, and displayed with the artwork.</p> <p><i>Find the Details</i> Students can work in pairs to identify details in selected art reproductions that portray a specific theme (e.g., seasons, animals, flowers, children, interiors).</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><i>Questioning</i> Use questioning to determine the extent of student learning. When students are looking at a variety of forms of one subject (e.g., cats) use questions to prompt their thinking and reveal their level of understanding.</p> <ul style="list-style-type: none"> • What is the animal doing? Why do you think it is doing that? • What kind of cat is it? Where would you find it? • How would you feel if you were the cat in the picture? How did the artist show us that feeling? • What do you think the cat will do next? Can you show us what that will look like? • What image is the most interesting to you? 	<p><i>RESOURCES</i></p> <p><i>Kindergarten</i></p> <ul style="list-style-type: none"> • pg. 38 <i>clay</i>, 44 <i>storytelling</i>, 66 <i>animals</i> <p><i>Grade 1</i></p> <ul style="list-style-type: none"> • <i>Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 • pg. R28-31 in teacher resource book

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 Kindergarten and Grade 1, students will be expected to:</i></p> <p>5.1.2 refer to the natural and built environments when viewing and creating art</p>	<p>The elements of design are obvious in the natural environment and they are used alone or together to create human constructions. It is the context in which we use these elements that creates meaning. Students should become aware of the principles of design in both nature (e.g., spider’s web, veins on leaves) and the constructed environment (e.g., clothing, ceiling tiles, desk arrangements, artwork, book illustrations). Students should also be encouraged to talk about the design principles in their own or others’ artwork through group discussion.</p> <p><i>Texture and Shape Walk</i> Take students on a texture and shape walk around the school yard. Discuss why certain elements might have been used to build walls or playground equipment. Have students carry small sheets of paper and crayons in a baggie to complete rubbings and shape drawings. When they return to the class or the next day, have the students create a collage using the materials generated on their walk.</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><i>Observation of Portfolio</i> Look through students’ process portfolios to determine the range of subject matter in their work. At least some of the work should reflect a focus on the natural and built environments (e.g., focused on elements appearing in natural and synthetic objects found in school or at home or discovered on school field trips).</p>	<p>RESOURCES <i>Kindergarten</i></p> <ul style="list-style-type: none"> • pg. 8-9 <i>natural materials</i>, 24-29 <i>insects</i>, 56-57 <i>radial designs</i>, 80-81 <i>architecture</i> <p><i>Grade 1</i></p> <ul style="list-style-type: none"> • pg. 4-5, 158

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.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Kindergarten and Grade 1, students will be expected to:</i></p> <p>6.1.1 give reasons for their preferences in artwork, recognizing people can respond emotionally to what they see</p>	<p><i>What's Your Preference?</i> Provide students with a broad selection of artwork on a theme such as: animals, children, play, fantasy landscapes, different media, (sculpture, watercolour, collage, etc.) cultures, or eras. Pose the question, <i>Which of these would you like to talk about?</i> Ask students to tell something special about their choice. Discussion can occur with the whole class. In Grade 1, ideas can be recorded on paper and displayed with the appropriate image. Choosing art from their own portfolio for various purposes is also a way to focus on personal preferences.</p> <p><i>Shopping for Art</i> (Grade 1) Provide a range of visual images set up like they would be in a gallery. Tell children they are going on an imaginary shopping trip to buy art for their classroom or bedroom at home. They have lots of money and can buy whichever piece of art they like the best. Give students an opportunity to choose an artwork and tell why it would be their choice.</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 work.

Assessment Strategies	Resources/Notes
<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><i>Portfolio Selection</i> Ask students to look through their process portfolio and select an artwork they like. In Kindergarten, students can present their choice orally. In Grade 1, they can write a sentence to explain their preference.</p>	<p>RESOURCES</p> <p><i>Kindergarten</i></p> <ul style="list-style-type: none"> • pg. 30-31 <i>feelings</i> <p><i>Grade 1</i></p> <ul style="list-style-type: none"> • pg. 36-41

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.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Kindergarten and Grade 1, students will be expected to:</i></p> <p>6.1.2 respond to questions to identify main ideas in others’ artwork</p>	<p>Book Illustrations</p> <p>Book illustration is a logical starting point for young children because they are exposed to these images daily in picture books. The quality and variety of illustration is exceptional. The purpose of viewing will determine which of the following category(s) will be explored.</p> <p>Susan Wachowiak (1985) recommends five categories for looking at art:</p> <ol style="list-style-type: none"> <i>Identify the content or subject matter.</i> (choose applicable questions) <ul style="list-style-type: none"> What objects or people do you see? (e.g., man, woman, house, tree, flowers, etc.) What event is happening? (e.g., fair, family dinner, carnival, trip to seashore, etc.) <i>Recognize the technique and/or art medium.</i> <ul style="list-style-type: none"> What materials are used? (paper, watercolour, pastel, crayon, pencil, charcoal, etc.) What technique is used? (collage, painting, sculpture, pottery, mixed media, etc.) <i>Identify the composition/design factors and recognize their importance.</i> <ul style="list-style-type: none"> Can you describe the colours used? How do they make you feel? What kinds of lines are there? How do the lines make you feel? Is there any texture? How was the texture made? What part of the work stands out the most? How is the space used? How does the artist make you interested in this artwork? <i>Recognize the individual style of the artist.</i> To achieve this goal children must be exposed to different works by the same artist. <ul style="list-style-type: none"> How are these images the same? What makes this work different from other artwork? <i>Recognize the artist’s intent.</i> Let students have an opportunity to analyze and discuss their thoughts. There are no right or wrong answers. <ul style="list-style-type: none"> What do you like about this artwork? Why do you think the artist made this artwork? <p>Consult Appendix D for a range of questions and activities that focus students’ attention on both subject/content and art processes.</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 work.

Assessment Strategies	Resources/Notes
<p><i>Observation and Anecdotal Responses</i> Listen as students answer teacher directed questions during various lessons where artwork is discussed. Observe which categories of questions are easily answered and which cause more difficulty. Provide additional experiences as needed.</p>	<p>RESOURCES <i>Kindergarten</i></p> <ul style="list-style-type: none"> • pg. 6-7, 8, 10, 26, 44, 66 & 76 <p><i>Grade 1</i></p> <ul style="list-style-type: none"> • illustrations: pg. 88 <i>The Mitten</i>, 62 <i>Where the Wild Things Are</i> <p>NOTES Teacher recognition of the range of images that constitute art is important. Opportunities to broaden student exposure, to include diverse artwork from different cultures and eras should be provided. When selecting images for young children to view, their interests and developmental stages should be considered.</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 work.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Kindergarten and Grade 1, students will be expected to:</i></p> <p>6.1.3 talk about their own and others’ artwork, using descriptive language that includes the elements and principles of design</p>	<p>Circle Time Establish a regular circle time when students share and discuss their own work. Encourage students to name and sign artwork and when sharing it, talk about what they have created beginning their sentence with, <i>The best thing about my work is...</i> When talking about the work of another student, they can start with, <i>What I really like is ...</i>. Encourage them to consider improvements by using, <i>If I did this again I would...</i></p> <p>Artist of the Week Bulletin Board Have a student artist of the week bulletin board. Choice of whose artwork is displayed can be determined by random draw or alphabetical order. Over the year, every child can be honored. A class chart can be created describing the artwork chosen and/or providing information about what students like about the piece (e.g., “I like the big, blue bird...”, “I like the size of the tree...”)</p> <p>Class Invitation Invite student artists from another class to come and share their artwork. Encourage the students to use descriptive language, including the elements and principles of design vocabulary.</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 work.

Assessment Strategies	Resources/Notes
<p><i>Oral Exchange</i></p> <p>When students present their own artwork, look for evidence that they:</p> <ul style="list-style-type: none"> • take pride in their work by using positive references • talk about something they can now do better • refer to an area they can improve and come up with a solution to do so • talk about their artwork with increased elaboration • willingly choose artwork for discussion with class <p><i>Peer Assessment</i></p> <p>During activities where students respond to the artwork of others look for evidence that students:</p> <ul style="list-style-type: none"> • show interest in and respect artwork of their peers • are learning appropriate vocabulary for discussion of artwork of others • can identify a strength in another's artwork • can constructively talk about ways to improve artwork <p><i>Peer Presentations</i> (Grade 1)</p> <p>As students participate in sharing an artwork in progress with a partner, observe to determine if they can provide feedback, ask questions, and offer praise.</p> <p>For example:</p> <p>I see _____ in your picture. Why did you put it there? What is happening _____? Tell me about _____. Something I really like is _____.</p>	<p><i>RESOURCES</i></p> <p><i>Kindergarten</i></p> <ul style="list-style-type: none"> • pg. 58 <i>shapes</i> <p><i>Grade 1</i></p> <ul style="list-style-type: none"> • pg. 100-101 <i>insects</i>

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 Kindergarten and Grade 1, students will be expected to:</i></p> <p>7.1.1 recognize safety considerations when handling art making tools and materials</p>	<p>Safety First Whenever new tools or materials are used in art class, a discussion about their safe use is important. Even the most innocent looking materials can negatively impact health or safety.</p> <p>Please consider the following safety advice:</p> <ul style="list-style-type: none"> • keep materials away from mouth • stress the importance of washing hands after lessons to remove paint, clay, or other materials that are not to be ingested • walk with scissor’s tip towards the floor; cut paper on a tabletop rather than in lap • wipe up spills immediately to prevent slipping • explain the difference between toxic and non-toxic materials • teach safe use of pointy/sharp objects (e.g. needles, tacks, knives) such as, work away from the body, remain seated, avoid contact with other people while working • avoid using materials with CAUTION warnings • supervise use of paper cutters and sharp scissors • use water soluble rather than permanent markers • avoid chalk pastel dust if children have allergies, asthma, and other respiratory problems <p>Please refer to <i>Safety in the Visual Arts</i> in Appendix G for additional information.</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>Observation and Checklist</i></p> <p>Observe students as they are engaged in art making over a term. Use a checklist to record their awareness and use of safe practices during art classes.</p> <p>Suggestions to include in a checklist:</p> <ul style="list-style-type: none"> • uses tools in a safe manner • cleans space and self after art making • verbalizes safety procedures • makes safe choices in use of materials 	<p><i>RESOURCES</i></p> <p><i>Kindergarten</i></p> <ul style="list-style-type: none"> • pg. R90-R97 in teacher resource book <p><i>Grade 1</i></p> <ul style="list-style-type: none"> • pg. R13 in teacher resource book • pg. 182-183 in student book

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 Kindergarten and Grade 1, students will be expected to:</i></p> <p>7.1.2 solve simple design problems using available technologies</p>	<p>Not every lesson needs to be totally directed by the teacher. Students should have many opportunities where they can make personal choices about the tools and materials they would like to use for art making. This makes art learning more individualized and creative. Students should also be able to discuss what they found out from their explorations. Sometimes wide choices should be made available (lay out a range of materials and tools) but during other times give a choice of two or three (e.g., coloured pencils, oil pastels, paint).</p> <p><i>Wacky Tools</i> Encourage students to make art with unconventional tools (e.g., painting with popsicle sticks, Q-tips, feathers, twigs, sponges) on various kinds of materials (e.g., paper towel, heavy cardboard, Styrofoam). Discuss results.</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>Teacher Observation</i></p> <p>Observe students as they are working. As you circulate ask students to tell what they are doing and why they decided to do it. At the K-1 level, answers will be basic. Some examples might be:</p> <ul style="list-style-type: none"> • “Me playing with my doll.” • “This pink circle is the best one.” • “I was trying out this big brush but it didn’t work. The shape was too small.” • “I am trying to make a pattern with two shapes.” <p>Use the answers to these questions to determine if students have met the outcome(s) for the lesson. Record information using a preferred strategy (e.g., rating scale, checklist, or anecdotal responses).</p> <p><i>Portfolio Selection</i> (Grade 1)</p> <p>Ask students to choose an artwork from their process portfolio that reflects something new they learned 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>Kindergarten</i></p> <ul style="list-style-type: none"> • R90-R96 in teacher resource book <p><i>Grade 1</i></p> <ul style="list-style-type: none"> • pg. R18 in teacher resource book

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 Kindergarten and Grade 1, students will be expected to:</i></p> <p>8.1.1 explain reasons for creating an artwork</p>	<p><i>Art Talk</i></p> <p>When students create an artwork, provide time at the end of the session for them to talk about why they created their images. Young students may have very simplistic reasons for creating their work or they may have difficulty expressing their intentions. Teacher questioning can help draw out their ideas, as well as provide the vocabulary for talking about image making:</p> <ul style="list-style-type: none"> • Tell us about your picture. Why did you decide to paint/draw/collage a _____? • How did you show us you were happy or sad? <p>The important message to send through this activity is that all images are valued because they represent a person’s thoughts, feelings, or ideas. By asking students to talk about their artwork, you are helping them realize that art has intent.</p> <p><i>Artist Statement</i> (see 4.1.5)</p> <p>Talk about artist statements. Encourage students to speak or write a simple artist statement using these prompts:</p> <ul style="list-style-type: none"> • The materials I used to create this artwork were _____. • The artwork tells about _____. • I want people to feel _____ when they see my artwork.

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>Oral Exchange</i></p> <p>As students talk about their own artwork, note the stories and explanations they offer to assess the development of their ideas, imagination, and perceptiveness. As students begin to talk about their artwork, look for evidence of:</p> <ul style="list-style-type: none"> • visual fluency (ability to see and make associations) • curiosity and engagement (interest in and response to various experiences) • observation (willingness to see and talk about detail) • elaboration (telling stories or explaining ideas in their artwork) 	<p><i>RESOURCES</i></p> <p><i>Kindergarten</i></p> <ul style="list-style-type: none"> • pg. 6-7 <i>artist comments</i> <p><i>Grade 1</i></p> <ul style="list-style-type: none"> • pg. 72-73 <p><i>NOTES:</i></p> <p>This outcome is supported by outcome 4.1.2 where children view the work of self and others to determine their intent for creating an image and it will inform outcome 2.1.1 where students create artwork for a variety of purposes.</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 Kindergarten and Grade 1, students will be expected to:</i></p> <p>8.1.2 describe how they made an artwork</p>	<p><i>Student Reflection</i> Occasionally use sharing time as an opportunity for students to talk about how they made an artwork. Encourage them to use sequence and descriptive language (e.g., elements and principles of design vocabulary). Talking about how work was created is a beginning step along a continuum of understanding that art is the result of a process in which the artist makes many decisions. Much art making is about trying out ideas, experimenting with materials, and shifting intentions. We have to honour the creative process in art making as well as the final product.</p> <p><i>Show and Tell</i> Use <i>Show and Tell</i> sessions for students to share how they created an artwork. It might be appropriate to have a student demonstration of a new discovery like a technique.</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>Art Journal Entries</i> Students can further develop their understanding of visual representations by being encouraged to record their discoveries using words and sentences in their art journals.</p> <p><i>Oral Exchange</i> As students talk with a peer or the class about how they made an artwork, listen to determine:</p> <ul style="list-style-type: none"> • their use of descriptive language and sequence of steps involved • their connections to personal experiences • their willingness to change their plan • references to learning from other projects <p><i>Work Sample</i> Look at journal entries or group products to determine if students can express in coherent terms how an artwork was created.</p>	<p>RESOURCES</p> <p><i>Kindergarten</i></p> <ul style="list-style-type: none"> • pg. 11, 19, 21, 41, 66, 83 <p><i>Grade 1</i></p> <ul style="list-style-type: none"> • <i>Studio Exploration</i>: pg. 48-49 & 70-71

Perceiving, Reflecting, and Responding

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 Grades 2 and 3, students will be expected to:</i></p> <p>1.3.1 investigate the elements of design (colour, shape, line, texture, space, value, and form) in the visual environment</p>	<p>Before students can apply art elements and principles in personal art making, they must develop an understanding of them through various learning opportunities. A main focus for learning is through observation of the visual environment, including natural and man-made environments. This ensures that students are exposed to a broad understanding of the visual environment and the diverse range of art 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 and principles of design. These more informal experiences will be in addition to specific lessons taught in art. While specific outcomes define elements and principles for attainment by the end of Grade 3, this does not limit exposure to others through looking at and discussing artwork.</p> <p><i>Fish Textures</i> (Grade 3) Ask students to research images of fish in a variety of print and non-print resources to record their patterns and textures. Use this information to develop images of imaginary fish to cut out and display on a common background.</p> <p><i>Line Trip</i> Look at abstract art images with line and movement. Follow the lines and use descriptive language to discuss the movement and possible patterns created. Ask students if the lines remind them of anything (e.g., walking, flying, car trip, etc.). Invite students to create their own abstract line trip images. Try using fluorescent gel markers or light colour crayons on black construction paper.</p>

Perceiving, Reflecting, and Responding

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Assessment Strategies	Resources/Notes
<p><i>Observation and Anecdotal Responses</i> 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 by verbal responses to questions and/or discussion.</p> <p>Anecdotal notes to record students experiencing difficulty would be an effective recording strategy for this outcome. Such record keeping would require some method of storing anecdotal information (e.g., binder, file cards, etc.).</p> <p><i>Observation and Checklist</i> Teachers can develop a long term checklist outlining the elements across the top with space for the date and student names down the side. This could be filled in with assessment information over the year as elements are taught.</p>	<p>RESOURCES</p> <p>Grade 2 Elements:</p> <ul style="list-style-type: none"> • colour: pg. 12-13, 14-15 <i>warm & cool</i>, 16-19 <i>shade & tint</i>, 187 in student book (SB) • shape: pg. 6-7 <i>created by lines</i>, 42-43 <i>created by space</i>, 80-81 <i>positive & negative</i>, 185 SB • line: pg. 6-9, 22-23 <i>motion</i>, 184 SB • texture: pg. 64-65, 172-173 <i>weaving</i>, 186 SB • space: pg. 42-43 <i>space created by shapes</i>, 104-105, 188 SB • value: pg. 16-19 <i>tint & shade</i>, 187 SB • form: pg. 140-141, 156-157 <i>buildings</i>, 185 SB <p>Grade 3 Elements:</p> <ul style="list-style-type: none"> • colour: pg. 42-43, 52-53 <i>warm & cool</i>, 72-73 <i>shade & tint</i>, 98-99 <i>combinations</i>, 132 <i>shading</i>, 187 in student book (SB) • shape: pg. 20-21 <i>positive & negative</i>, 22-23 <i>overlapping</i>, 96-97 <i>symmetrical</i>, 187 SB • line: pg. 6-7 <i>proportion</i>, 34-35, 124 <i>motion</i>, 184 SB • texture: pg. 127, 141-143 <i>actual & visual</i>, 142-143 <i>created by line</i>, 186 SB • space: pg. 14-15, 22-23 <i>created by shapes</i>, 188 SB • value: pg. 132 <i>shading</i>, 126, 187 SB • form: pg. 36-37, 92-93 <i>architecture</i>, 110-111 <i>castle</i>, 185 & 190 SB

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 Grades 2 and 3, students will be expected to:</i></p> <p>1.3.2 investigate the principles of design (pattern/repetition, variety, contrast, emphasis, rhythm/movement, balance, and unity) in the visual environment</p>	<p>Marble Roll This technique creates abstract designs using line, colour, and shape. The principle of movement is very obvious. Place different colours of liquid tempera paint in small plastic containers. Place a marble in the container and cover it with paint then dip it out with a spoon. Place the marble on top of paper in a large shoe box. Move the box carefully around to make patterns. Repeat with more colours. Remove the paper and let dry.</p> <p>Designing Emphasis (Grade 3) Look at a particular artist’s work and discuss the use of line and colour. In some of the work, are primary colour used selectively to create an obvious area of emphasis (center of interest)? Invite students to use rulers and a dark marker to create geometric grids. Then choose one or two colours to create an area of emphasis.</p>

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p><i>Conferencing and Checklist</i></p> <p>Group conferences enable teachers to focus attention on smaller groups of students. Use a specific image and pose a series of questions that focus on one principle or a number of principles. A simple checklist would work well to record student progress.</p>	<p>RESOURCES</p> <p><i>Grade 2</i></p> <p>Principles:</p> <ul style="list-style-type: none"> • pattern/repetition: pg. 52-54 <i>banners</i>, 170-173 <i>weaving</i>, 189 in student book (SB) • variety: pg. 190 SB • emphasis: pg. 66-67 <i>center of interest</i> • rhythm/movement: pg. 66-67, 96-97, 189 SB • balance: pg. 50-51, 190 SB • unity: pg. 190 SB <p><i>Grade 3</i></p> <p>Principles:</p> <ul style="list-style-type: none"> • pattern/repetition: pg. 54-57, 66-67, 142-143 <i>animals</i>, 155 & 158-159 <i>weaving</i>, 189 in student book (SB) • variety/contrast: pg. 122-123, 134-135 <i>contrast in nature</i>, 157, 190 SB • emphasis: pg. 80-81 <i>center of interest</i> • rhythm/movement: pg. 22-23 <i>visual rhythm</i>, 54-57 <i>rhythm</i>, 124-125 <i>motion</i>, 151 <i>movement</i>, 189 SB • balance: pg. 164-165 <i>symmetry</i>, 190 SB • unity: pg. 156, 190 SB

Creating, Making, and Presenting

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grades 2 and 3, students will be expected to:</i></p> <p>1.3.3 employ a combination of the elements and principles of design in creating artwork that is based on the senses and imagination</p>	<p><i>Music Emotions</i> Listen to music of varying genres/styles and ask students to draw lines depicting each mood they hear. Ask students to join the lines together and paint between the lines with mixed colours to enhance the mood.</p> <p><i>Stained Glass Imitations</i> Provide reference examples of stained glass windows. Discuss where you might find such works of art and why they would be created. Analyze the art elements used to create the designs focusing on shape, line, colour, and possibly texture as well as the principles of repetition and pattern. Encourage students to brainstorm how they could create stained glass window designs without glass. Prepare a selection of possible materials that students can choose from (tissue paper, coloured cellophane, black markers, white glue, thin coloured lace, and other textured materials such as fish net, bubble wrap). The emphasis of this lesson should be on individual problem solving and selection of materials.</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>Student Portfolios</i> Ask students to keep a large process portfolio for storing all artwork created. A second smaller portfolio is needed for showcasing selected work. The showcase or product portfolio will include student reflections 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? <p><i>Peer Assessment</i> When students have created images in response to music, ask them to share their artwork with small groups. Look for evidence that they are using colour in deliberate ways to depict moods. Prompt them to comment on how the colours in one another's work show mood and feelings.</p> <p><i>Conference</i> 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 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><i>Self-assessment Composition Checklist</i> Teachers can choose appropriate statements to make a lesson specific checklist:</p> <ul style="list-style-type: none"> • I used a variety of shapes, lines, and colours. • I made use of the space by placing shapes in the foreground and background. • I have shapes that overlap. • I created a way into my artwork. • I have contrast (lights and darks). • I used shapes, lines, and/or colours to move the viewer around my artwork. • I created an area of emphasis. 	<p><i>RESOURCES</i></p> <p><i>Grade 2</i></p> <ul style="list-style-type: none"> • senses: pg. 64-65 <i>nature's creatures</i> • imagination: pg. 74-75 <i>real & imagined places</i> <p><i>Grade 3</i></p> <ul style="list-style-type: none"> • senses: pg. 140-143 <i>textured creatures</i> • imagination: pg. 32-61 <i>Unit 2, Invented Worlds: Imagination and Wonder</i>

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 Grades 2 and 3, students will be expected to:</i></p> <p>1.3.4 explore a range of art materials, processes, and vocabulary to develop art making skills</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 brush can make. Experiment with holding the brush forward and back on the handle. How does this affect the quality of paint application? 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? Can paint cover other materials? Can other materials like oil pastel cover paint? Talk about their discoveries.</p> <p><i>Finger Painting</i> Explore finger painting with students. This can begin an exploration of the many objects that can be used for painting in addition to brushes.</p> <p><i>Paper Batik Painting</i> Display examples of material designed using a batik method. Support with pictures if real samples are unavailable. Analyze the unique characteristics and ask students to think about how the effect might be achieved. Extend their background information by reading to them about this process. Research various lesson plans for paper batik on the Internet. One technique uses wax crayons on white paper. Once the painting is complete, scrunch it up and smooth it out. Iron the back of the painting with a warm iron, then brush diluted paint over the whole painting and let dry. Check the Internet for various sites explaining the history and process of batik.</p> <p><i>Useful Paper</i> 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, cancelled stamps, etc.).</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>Art Journal Entry After a specific lesson is taught, ask students to list the important things that they learned while listening and making their artwork.</p> <p>Work Sample Ask students to create a sample showing what they learned about applying paint with a brush. Once the illustrations are dry, students can tell or write on their paper to explain their learning.</p> <p>Student Reflection: Oral Report When students have completed an artwork, check their understanding of materials and processes by asking them to examine their work and defend their use of:</p> <ul style="list-style-type: none"> • application of texture in work • choice of particular brush sizes • print designs using pattern specific choices of materials (e.g., crayon vs. paint) <p>Portfolio Treasure Hunt 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 one piece of their artwork that illustrates the use of the skill. Ideas to include on the strips:</p> <ul style="list-style-type: none"> • I pick the best way to use my paper. • I can fold to make a straight line. • I can bend paper to make a zigzag. • I can curl paper. • I can weave paper using different colours. • I can make overlapping shapes. • I know ways to put pieces of paper together. 	<p>RESOURCES</p> <p>Grade 2</p> <ul style="list-style-type: none"> • painting: pg. 24-27 <i>weather</i>, 72-73 <i>brush strokes</i> • paper manipulation: pg. 114-117 <i>pop-up</i>, 140-141 <i>figure</i>, 156-161 <i>building</i>, 166-169 <i>row of buildings</i>, 172-173 <i>weaving</i>, 174-177 <i>decorative furniture</i> • collage: pg. 21, 34-35 <i>face</i>, 130-131 <i>games</i>, 136-139 <i>portrait</i> <p>Grade 3</p> <ul style="list-style-type: none"> • painting: pg. 48-49 <i>brush strokes</i>, 134-139 <i>watercolour</i>, 135 <i>resist</i> • paper manipulation: pg. 76-79 <i>story box</i>, 97 <i>facade</i>, 104-105 <i>mosaics</i>, 110-111 <i>castle</i>, 165 <i>fans</i>, 168-169 <i>masks</i>, 174 <i>cutting identical shapes</i> • collage: pg. 24-27, 70-71 <i>musical instruments</i>, 96-103 <i>buildings</i> • batik: pg. 162-163 • fiber: pg. 154-161

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>1.3.4 <i>cont'd</i> explore a range of art materials, processes, and vocabulary to develop art making skills</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). Students can also draw from the landscape outside the school, while on a field trip, from models, and even from the imagination. Drawing from the imagination is very difficult for many children and can cause a degree of frustration.</p> <p><i>Art Journals</i> Art journals provide an ongoing opportunity to integrate drawing into daily routines in the classroom. Students can be encouraged to draw in their art journals when work is finished or during breaks to help them understand a concept. Teachers should periodically collect art journals and write a supportive response to students.</p> <p><i>Experiment with Drawing Tools</i> The choice of a drawing tool will influence the type of lines produced. Possible choices include Q-tips, crayons, pastels, various sized markers, coloured pencils, crayons, and pens.</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 <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.

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p><i>Observation and Anecdotal Responses</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 • 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>Art Journal Entry</i> Ask students to describe what they have found out from their experiments using different drawing tools. Finish by deciding which tool they liked best and why.</p> <p><i>Printmaking Checklist</i> While students are engaged in printmaking activities, observe and record, using a checklist, how well they are doing. 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>RESOURCES</p> <p><i>Grade 2</i></p> <ul style="list-style-type: none"> • drawing: pg. 10-11 <i>leaf</i>, 36-41 <i>portrait</i>, 164-169 <i>buildings</i> • printmaking: pg. 56-57 <i>stencil</i>, 68-71 <i>monoprint</i>, 108-109 <i>foam</i>, 134-135 <i>relief</i> <p><i>Grade 3</i></p> <ul style="list-style-type: none"> • drawing: pg. 4-11 <i>portrait</i>, 12-13 <i>figure</i>, 34-35 <i>line types</i>, 50-51 <i>media</i>, 84-87 <i>illustration</i>, 94-95 <i>viewfinder</i>, 144-147 <i>landscape</i> • printmaking: pg. 22-23 <i>stencil</i>, 66-67 <i>stamp prints</i>, 126-127 <i>monoprint</i>, 130-131 <i>relief</i>

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>1.3.4 <i>cont'd</i> explore a range of art materials, processes, and vocabulary to develop art making skills</p>	<p><i>Three Dimensional Explorations</i> Experiment with papier mache and other methods of 3D construction (e.g., clay, wire, paper, wood, fabric).</p> <p><i>Castle Constuctions</i> Invite students to examine images of castles, identifying visual elements and principles of design. Challenge students to build their own castles using math manipulatives, Legos, or other construction type materials and then sketch their creation before dismantling it. This activity can be carried out over the course of several weeks to make effective use of the materials on hand.</p> <p><i>Sock Puppets</i> Ask students to plan and create sock puppets to illustrate a character from a story previously read. Emphasize the importance of details to delineate the character (e.g., hair, eye glasses, jewels, facial features, hat, earrings, beard, etc.)</p> <p><i>From 2D to 3D</i> Ask students to think about using 2D material (paper, cardboard, fabric, etc.) to create a 3D construction.</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>Oral Exchange Provide opportunities for students to present the castles they created to the class or to small groups. Presentations will need to happen over the week as students complete their constructions. Brainstorm with the class topics that can be used to organize their talk (e.g., materials used, problems and solutions, what I learned).</p> <p>Questioning 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 challenge you had while creating your artwork. • What did you do to solve this problem? • What did you discover what might help you with other design projects? <p>Self-assessment After artwork is created, ask students to 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>Grade 2</p> <ul style="list-style-type: none"> • assemblage: pg. 76-79 • 3D found objects: pg. 98-101 <i>puppets</i> • clay: pg. 84-87, 144-147 <i>figure</i> • building mdels: pg. 156-157 <p>Grade 3</p> <ul style="list-style-type: none"> • assemblage: pg. 76-79 • clay: pg. 16-19 <i>figure</i>, 40-41 <i>animals</i>, 74-75 <i>story tile</i>, 108-109 <i>figure</i>, 170-171 <i>containers</i> • papier mache bowl: pg. 172-173 • paper castles: pg. 110-111

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 Grades 2 and 3, students will be expected to:</i></p> <p>2.3.1 create art for a variety of purposes and recognize there are many kinds of visual art</p>	<p>Over the course of a year, students should 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><i>Cross Curricular Connections</i> Considering creating art in other subject areas to expose students to a 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 the school concert. • 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>Create a Big Book</i> Make a poster or big book representing different types of visual art using calendars, magazines, and Internet resources.</p> <p><i>Internet Resources</i> Many Internet sites offer opportunities for students to view art in many forms. Invite students to find information on Canadian artists both locally and nationally who represent the country's many cultures, geographic regions, styles, and media.</p> <p>Please refer to Appendix F for recommended public resources to be found on the Internet.</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> 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><i>Grade 2</i></p> <ul style="list-style-type: none"> • pg. 92-121 Unit 4, <i>Pictures Stories: Images and Ideas</i> <p><i>Grade 3</i></p> <ul style="list-style-type: none"> • pg. 152-181 Unit 6, <i>Keeping Traditions</i> <p>NOTES Art has a variety of purposes:</p> <ul style="list-style-type: none"> • to express emotional response • to communicate ideas/ 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 <p><i>Teacher List</i> Over the course of a year, teachers can keep a list of the many kinds of visual art to which students have been exposed. Efforts should be made to extend exposure as much as possible (e.g., assemblages, mosaics, textile arts, book arts, ceramics).</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 Grades 2 and 3, students will be expected to:</i></p> <p>2.3.2 choose, display, and discuss work from their portfolio</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 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. Here are some examples for instant prompts:</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?

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 Anecdotal Responses</i></p> <p>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 artwork is chosen • can make decisions in a timely manner • use descriptive language to explain their choice <p><i>Oral Exchange</i></p> <p>Ask students to choose an artwork from their portfolio that shows something new they learned about (<i>a topic of your choice</i>) 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><i>NOTES</i></p> <p>Please refer to page 16 in section 1 of this guide for more information about the <i>process</i> and <i>product</i> portfolios.</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 Grades 2 and 3, students will be expected to:</i></p> <p>2.3.3 demonstrate positive interactive skills through collaborative art making</p>	<p>Group Work As in other areas of the primary curriculum, art making provides opportunities for students to develop socially by working together to reach a common goal. In doing so, they learn valuable skills (e.g., taking turns, sharing space and materials, respecting individual ideas and expression). Such skills develop over time through engagement. Ideas include:</p> <ul style="list-style-type: none"> • Working in pairs (one drawing, one describing) to recreate a chosen artwork based on student description. The describer gets to use art vocabulary in meaningful ways. Only after the artwork is completed does the drawer get to see the original. • Develop plans for a mural in groups and then create the image. Focus on the planning stage by supporting the discussion using prompts. • Use Play-Doh or modeling clay to produce a scene to illustrate a story. The group develops sketches for the illustration through group discussion and develops a production plan, assigning roles to each member of the group.

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>Peer Assessment</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 our group? • Did everyone offer ideas? • Did we share materials? • Did we listen to other's ideas? • How did we solve problems? 	<p>RESOURCES</p> <p><i>Grade 2</i></p> <ul style="list-style-type: none"> • pg. 34-37 <i>drawing classmates</i> <p><i>Grade 3</i></p> <ul style="list-style-type: none"> • pg. 2-31 Unit 1, <i>Alone and Together</i> • pg. 44-45 <i>animal mural</i>

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 Grades 2 and 3, students will be expected to:</i></p> <p>3.3.1 identify and describe ways visual art is used at home, school, and in the community</p>	<p>The purpose of this outcome is to encourage students to see that visual art is part of their lives and is important to the community.</p> <p><i>Brainstorm</i> Brainstorm examples of how visual imagery is used in our lives: posters in school, paintings at home, sculpture in the community, book illustrations, pottery for decorative pieces or dishes, stained glass for windows and doors, graphic design in posters, stamps, greeting cards, packaging, photographs, mosaics, etc.</p> <p><i>Categorize Images</i> Cut out various images from found materials and have students suggest categories for groupings (e.g., to entertain, to decorate, to inform, to tell a story, to give directions, etc.)</p> <p><i>Slide Show</i> (teacher or volunteer assisted) Ask students who have access to digital cameras to take pictures of different forms of visual art in their homes and the community. Organize the images in a software program and play the slide show for the class or other classes. Students who do not have access to digital cameras can shoot examples of visual imagery around the school using a school camera.</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>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? <p><i>Art Journal Entry</i> Ask students to react to the various ways we use visual imagery in our lives.</p>	<p><i>RESOURCES</i></p> <p><i>Grade 2</i></p> <ul style="list-style-type: none"> • picture stories: pg. 112-113 • sculptures: pg. 102-103 • clay pots: pg. 84-87 <p><i>Grade 3</i></p> <ul style="list-style-type: none"> • visual symbol: pg. 64-65 • wall paper: pg. 66-67 • posters: pg. 80-81 • illustration: pg. 84-87 • mosaic: pg. 104-105

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 Grades 2 and 3, students will be expected to:</i></p> <p>3.3.2 explore images from different times and cultures that have been created for various purposes</p>	<p><i>Discussion</i> (Grade 3) Through discussion and looking, draw out the following ideas about the arts as representations of history and culture:</p> <ul style="list-style-type: none"> • art has changed throughout history (styles, subject matter) • individual artists and their styles can be connected to the time in which they lived • people’s idea of beauty has changed throughout history <p><i>Sorting Game</i> Begin a file of art reproductions taken from books, calendars, posters, etc. that depicts images created over several centuries and in different countries/cultures. Play sorting games with the images, looking for grouping rules (why students would put certain images together) or play <i>What’s My Rule</i> (students have to guess why the teacher places several images together). Examples of categories could include still life, portraits of mothers and children, interiors of houses, pottery, weather, the sea, relief sculpture, etc.</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>Questioning 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>Group Work Samples Create murals or big books that focus on particular themes in art, styles of art, types of art, etc. Plastic sleeves that fit into binders provide an excellent way to display work without having to cut or glue it. Consider using this technique in other subject areas (e.g., Social Studies) by finding appropriate visual images to extend subject learning.</p>	<p>Grade 2</p> <ul style="list-style-type: none"> • <i>Teaching Art With a Global Perspective</i>: pg. R28-31 in teacher resource book • <i>Connections</i>: pg. 28-29, 58-59, 88-89, 118-199, 148-149, 178-179 in student book <p>Grade 3</p> <ul style="list-style-type: none"> • <i>Teaching Art With a Global Perspective</i>: pg. R28-31 in teacher resource book • <i>Connections</i>: pg. 28-29, 58-59, 88-89, 148-149, 178-179 in student book <p>NOTES Teacher List 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>

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 Grades 2 and 3, students will be expected to:</i></p> <p>3.3.3 make reference in their own art to historical and cultural artwork</p>	<p><i>Portraits</i> Take a theme such as portraits and display examples from different times, cultures, media, and styles. Pose questions about the portraits, such as:</p> <ul style="list-style-type: none"> • What do you know about the person in this portrait? • What is this person feeling? • Where might the person live? • What could you talk to this person about if you met him/her? • Why do you think the artist painted this portrait? <p><i>Cultural Art</i> (Grade 3) Lead a class discussion on materials, processes, and tools from several cultural contexts (e.g., Japanese fish prints, Ukrainian pysanky, Inuit soapstone carvings). Have students decide which they would like to explore further (e.g., soapstone carving could be explored through carving hand soap or Japanese fish prints could lead to drawing fish focusing on texture, pattern, and repetition).</p> <p><i>Jewellery</i> Research jewellery by using artwork as the source. Look at the different characteristics and talk about their functions. Are there similarities through the ages? Which is the most unusual one found? Which is the most beautiful? Use the information to design a new, unique piece of jewellery.</p> <p><i>Themed Art</i> (Grade 3) Each week introduce or have students choose a new word for the week as a theme for artwork, using the word in conversations or stories (e.g., magical, sun, forest, rhythm, bright) and find artwork (including representations from diverse cultures) that exemplify the meaning of the word.</p> <p><i>Masks and Meaning</i> Look at a selection of images of masks from different cultures. Ask students to make comparisons and discuss materials as well as possible functions of masks. Students can consider possibilities for their own mask making, taking into account their own heritage and possible uses for their masks.</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>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). Ask who can find an artwork 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 our understanding <p><i>Self-assessment</i> Periodically have students complete a journal entry after viewing work by different artists. Give specific prompts for writing, such as:</p> <ul style="list-style-type: none"> • ideas I could use in my artwork • an artist I would like to meet • questions I would ask the artist <p><i>Art Partners</i> Students choose an artwork by another artist they have learned from and then select one of their own artwork in which the knowledge was used. A card containing the titles of both and the artists' names is prepared. Partner pieces are displayed together.</p>	<p>RESOURCES</p> <p><i>Grade 2</i></p> <ul style="list-style-type: none"> • subject matter: pg. 4-5 • landscape: pg. 20-21 • expression: pg. 98-101 • masks: pg. 89 • <i>Connections</i>: pg. 28-29, 58-59, 88-89, 148-149, 178-179 in student book <p><i>Grade 3</i></p> <ul style="list-style-type: none"> • perspective: pg. 14-15 • scene: pg. 94-95 • landscape: pg. 144-147 • expression: pg. 6-7 • masks: pg. 166-169 • <i>Connections</i>: pg. 28-29, 58-59, 88-89, 148-149, 178-179 in student book

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 Grades 2 and 3, students will be expected to:</i></p> <p>3.3.4 illustrate and describe how their personal, social, and physical environments can influence their artwork</p>	<p><i>Art Journal</i> Ask students to use blank books 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 journal/sketchbook to keep a record of their experiences. This often acts as a starting point for work or is used to provide detailed information for completing artwork.</p> <p><i>Create Artwork from Personal References</i> Use sketches and annotations from a field trip and choice of materials and process to develop an artwork.</p> <p><i>Invited Artists</i> Invite a quilter to the classroom to discuss this art form and possible reasons for making quilts. Ask students to co-operatively plan and create a fabric or paper quilt that conveys messages related to classroom or community issues (e.g., friendship, traffic safety, caring for the environment).</p> <p><i>Ask an Artist</i> Invite an artist into class to talk about how he/she gets ideas for their art making.</p> <p><i>Lived or Imagined Experience</i> Choose 10-15 art reproductions and place them so students can see them clearly. Try to find at least half that have obvious connections to personal experiences of the artist in the title. Read the title of each work exhibited and examine the image. Discuss if this might be something that really happened to the artist.</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 and Checklist</i></p> <p>When students portray aspects of the local environment in their artwork, note and encourage efforts to:</p> <ul style="list-style-type: none"> • base their artwork on real features they see in the local environment • include detail and embellishment • offer original views or ideas about the features they include <p>Record the assessment information on a group checklist.</p> <p><i>Portfolio Chat and Self-assessment</i></p> <p>Students choose two artwork from their portfolio, one representing work based on the physical environment (e.g., trees, sky, playground) and the second based on a social event (e.g., children playing, school fairs). When work has been chosen, count off students in groups of four and provide time to share their artwork with their groups.</p> <p><i>Art Journals</i></p> <p>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 get their ideas for art making.</p>	<p>RESOURCES</p> <p><i>Grade 2</i></p> <ul style="list-style-type: none"> • pg. R28-31 in teacher resource book <p><i>Grade 3</i></p> <ul style="list-style-type: none"> • pg. R28-31 in teacher resource book <p>NOTES</p> <p>Ideas for visual expression come from many different sources. For young students their own personal experiences will be an important starting point for visual creation.</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 Grades 2 and 3, students will be expected to:</i></p> <p>4.3.1 demonstrate an understanding that visual art is a universal way of expression among people</p>	<p>From cave paintings to current times, visual art provides evidence of the desire of humans to create and communicate. Explore art images throughout history and from different cultures.</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><i>Discussion and Observation</i></p> <p>This outcome will be addressed over a period of time. Many opportunities will arise to observe and discuss the connection between the visual arts and expression. Students should have opportunities to examine examples or artistic work created in the distant past to the present.</p> <p>During lessons teachers can use questioning to draw out this point. Questions such as the following will make the connections more obvious:</p> <ul style="list-style-type: none"> • What is this artwork about? • Why do you think the artist made this artwork? 	<p><i>RESOURCES</i></p> <p><i>Grade 2</i></p> <ul style="list-style-type: none"> • pg. R28-31 in teacher resource book <p><i>Grade 3</i></p> <ul style="list-style-type: none"> • pg. R28-31 in teacher resource book

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 Grades 2 and 3, students will be expected to:</i></p> <p>4.3.2 respectfully view their own and others' artwork and discuss the artists' intentions</p>	<p><i>Work Compliments</i> Discuss good manners, concern for others' feelings, and respect for ideas. Connect this to looking at artwork. Ask for suggestions about how to show respect for someone's artwork. Record ideas and post them for future discussions. Generate a list of compliments for artwork.</p> <p><i>Role Play</i> Role play situations where students say a negative, hurtful thing about an artist's work (e.g. "I think that brown is ugly and gross") and then role play a positive way to deal with the response (e.g., "If I was painting that picture, I would use red, not brown"). Students should understand that others can have opinions different from theirs and that there is a helpful way to express such opinions.</p> <p><i>Positive Reflection</i> If students make negative remarks about their own artwork, hand them a smiley face note paper and ask them to find one thing they really like about their work and attach it with a paper clip.</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.</p> <p><i>Themed Exhibition</i> Take a theme such as still life and display examples from different times, cultures, media, and styles. Pose questions about the still life, such as:</p> <ul style="list-style-type: none"> • What do you know about the objects? • Who might own these objects? • Why do you think the artist painted these objects? <p><i>Artist Interview</i> Students might interview an artist about his or her artwork. This could be done by email, in person, or telephone. The results can be shared with the class. Focus the discussion on why the artist works the way they do.</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><i>Oral Exchange</i> When students view and discuss how artists' environments have influenced their artwork, look for evidence they are able to:</p> <ul style="list-style-type: none"> • identify features in the artwork that reflect cultural or natural environments • look closely to find details that offer ideas about the artist's environment <p><i>Checklist</i> 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 artwork of others • are willing to share and talk about their artwork • speak respectfully about their artwork and the work of others 	<p><i>RESOURCES</i></p> <p><i>Grade 2</i></p> <ul style="list-style-type: none"> • still life: pg. 132-133 • self portraits: pg. 38-41 <p><i>Grade 3</i></p> <ul style="list-style-type: none"> • portraits & self portraits: pg. 4-5

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 Grades 2 and 3, students will be expected to:</i></p> <p>5.3.1 understand commonalities between the fine art disciplines (creative writing, dance, music, and theatre)</p>	<p><i>Music Emotions</i></p> <p>Listen to music of varying genres/styles and ask students to draw lines depicting each mood (e.g., festive, sad, thoughtful, happy, curious, relaxing, busy) they hear. Ask students to join the lines together and paint between the lines with mixed colours to enhance the mood.</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><i>Observation and Anecdotal Responses</i> As various sound activities are carried out, observe students' attempts to determine the visual effect of sounds. Listen for expressions of intent such as, "At the beginning, the drums sounded like rain but then it sounded like thunder as got louder."</p>	<p>RESOURCES</p> <p><i>Grade 2</i></p> <ul style="list-style-type: none"> • Language Arts: pg. 7, 11, 25, 113 • Dance/movement: pg. 83, 127, 173 • Music: pg. 15, 43, 59, 75, 167 • Theatre: pg. 118 • <i>Connections Across the Arts</i>: 31A-31B, 61A-61B, 91A-91B, 121A-121B, 151A-151B, 181A-181B in teacher resource book • <i>Art in the Total Curriculum</i>: pg. R33 in teacher resource book <p><i>Grade 3</i></p> <ul style="list-style-type: none"> • Language Arts: pg. 43, 69 • Dance/movement: pg. 125 • Music: pg. 23, 49, 68-71 • Theatre: pg. 13, 166-169 • <i>Connections Across the Arts</i>: 31A-31B, 61A-61B, 91A-91B, 121A-121B, 151A-151B, 181A-181B in teacher resource book • <i>Art in the Total Curriculum</i>: pg. R33 in teacher resource book

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 data-bbox="136 338 561 422"><i>By the end of Grades 2 and 3, students will be expected to:</i></p> <p data-bbox="136 443 561 590">5.3.2 explore relationships between the natural and built environments when viewing and creating art</p>	<p data-bbox="561 338 1383 527"><i>Go On An Ideas Walk</i> Take students on an ideas walk around the school or the school grounds. Stop periodically and ask the students to put on their imaginary art glasses. Look around the spot and find one thing that would be interesting to make art about.</p> <p data-bbox="561 548 1383 737">Students can record their ideas in their art journals (e.g., swings in the playground, the pattern of the wire fence, the paths worn in the grass, the texture of the brick wall, children walking, signs of the season, variety of shapes of trees, types of plants). Refer to these ideas when students need a subject to depict in artwork.</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><i>Work Sample and Checklist</i></p> <p>When students portray aspects of the local natural and built environments in their work, note and encourage efforts to:</p> <ul style="list-style-type: none">• base their artwork on real features they see in the local environment• include detail and embellishment• offer original views or ideas about the features they include <p>Record the assessment information on a group checklist.</p>	<p>RESOURCES</p> <p><i>Grade 2</i></p> <ul style="list-style-type: none">• nature as subject matter: pg. 2-11• materials from nature: pg. 76-79• architecture: pg. 152-167 <p><i>Grade 3</i></p> <ul style="list-style-type: none">• nature as subject matter: pg. 54-55 <i>inspiration for the natural world</i>, 112-113 <i>landscape design</i>, 122-151 <i>forces of nature</i>• architecture: pg. 92-117

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.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grades 2 and 3, students will be expected to:</i></p> <p>6.3.1 describe reasons for preferences in artwork, recognizing that people can respond emotionally to what they see</p>	<p><i>State Your Preference</i> Provide students with a broad selection of artwork on a theme such as horses, birds, flowers, children, different media, (sculpture, watercolour, collage) cultures, or eras. Ask them to indicate their preferences and the reasons for their choices. Discussion can occur in groups or with the whole class. Ideas can also be recorded on paper and displayed with the appropriate image.</p> <p>As students view the work of various artists, engage them in a discussion of how the artists' natural and cultural environments have influenced their artwork. Ask students to choose a favourite from among the artwork and give reasons for their choice.</p> <p><i>Sales Pitch</i> (Grade 3) Ask students to choose an artwork they like. Teachers are to create a list of all the things they like about it. Use the information to develop a sales pitch for the artwork.</p> <p><i>Digging Deeper</i> Questions to prompt thinking that can help establish preferences include:</p> <ul style="list-style-type: none"> • What do you think this painting is about? How did you come up that idea? • Look at this painting for a moment. What observations can you make about it? • What do you think is good about this painting? What would you change? • What do you think is worth remembering about this painting? • What do you think is the most important part of this painting? • What interests you most about this work of art? • How does this painting make you feel?

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.

Assessment Strategies	Resources/Notes
<p>Questioning 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>Oral Exchange (Group) Group students in threes. Ask each group to choose one image 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. Observe the presentations and use a rating scale to evaluate each group: <i>0 - not achieved; 1 - partially achieved; 2 - fully achieved</i></p> <ul style="list-style-type: none"> • reasons are well prepared and organized • ideas focus on diverse aspects of the artwork (content, elements and principles, media) • reasons contain a personal element • reference is made to other artwork 	<p>RESOURCES</p> <p>Grade 2</p> <ul style="list-style-type: none"> • Preference: <i>Art Criticism</i> sections throughout the student book • Emotional response: 34-35 <p>Grade 3</p> <ul style="list-style-type: none"> • Preference: <i>Art Criticism</i> sections throughout the student book • Emotional response: pg. 6 & 30 <i>writing about art</i>, 60 <i>aesthetic thinking</i>, 114 <i>mood</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 work.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grades 2 and 3, students will be expected to:</i></p> <p>6.3.2 apply simple criteria to identify main ideas in the artwork of others</p>	<p>Looking at Art Susan Wachowiak (1985) recommends five categories for looking at art. Any or all of these categories can be used to focus a discussion.</p> <ol style="list-style-type: none"> 1. <i>Identify the content or subject matter</i> (choose applicable questions). <ul style="list-style-type: none"> • What objects or people do you see? (e.g., man, woman, house, tree, flowers) • What event is happening? (e.g., fair, family dinner, carnival, trip to seashore) 2. <i>Recognize the technique and/or art medium.</i> <ul style="list-style-type: none"> • What materials are used? (paper, watercolour, pastel, crayon, pencil, charcoal) • What technique is used? (collage, painting, sculpture, pottery, mixed media) 3. <i>Identify the composition/design factors and recognize their importance.</i> <ul style="list-style-type: none"> • Can you describe the colours used? How do they make you feel? • What kinds of lines are there? How do the lines make you feel? • Is there any texture? How was the texture made? • What part of the work stands out the most? • How is the space used? • How does the artist make you interested in this artwork? 4. <i>Recognize the individual style of the artist.</i> To achieve this goal, children must be exposed to different works by the same artist. <ul style="list-style-type: none"> • How are these images the same? • What makes this work different from other artwork? 5. <i>Recognize the artist's intent.</i> Teachers should avoid telling the students what they see in the work. Let students have an opportunity to analyze and discuss their thoughts. There are no right or wrong answers. Don't force opinions on students. Allow the artists to speak for themselves through their work. <ul style="list-style-type: none"> • What do you like about this work? • Why do you think the artist made this work? <p>Viewing Games Frequently refer to and use the activities from <i>Viewing Art</i> found in Appendix D.</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 work.

Assessment Strategies	Resources/Notes
<p><i>Observation and Anecdotal Responses</i> While students are discussing various aspects of a specific artwork, be aware of their comments. Is there a particular area that causes difficulty? If so, note this or provide appropriate follow up.</p> <p><i>Work Sample</i> Assign students to groups of four. Provide each group with a reproduction of an artwork or a student's work and a worksheet with questions. The group will discuss the questions and take turns recording the answer. Another option is for students to write their own answers.</p> <p>Possible questions could include:</p> <ul style="list-style-type: none"> • What is the subject of this artwork? • What materials and techniques were used? • What part of the artwork stands out the most? • Why do you think the artist created this artwork? • How does this artwork make you feel? 	<p>RESOURCES</p> <p><i>Grade 2</i></p> <ul style="list-style-type: none"> • <i>People Make Art. Why?</i> pg. xii in student book (SB) • <i>Art Criticism:</i> pg. xx SB • subject matter: pg. 4-5 <p><i>Grade 3</i></p> <ul style="list-style-type: none"> • <i>People Make Art. Why?</i> pg. xii in student book (SB) • <i>Art Criticism:</i> pg. xx SB

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.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grades 2 and 3, students will be expected to:</i></p> <p>6.3.3 use descriptive language, including the elements and principles of design, to talk about their work and that of others</p>	<p><i>Descriptive Words</i> Over several discussion periods, have students generate descriptive words that focus on particular artwork created in a lesson. These could include words like red, magical, cool, energetic, 3D, diagonal, calm, etc. depending on the theme and style of the work.</p> <p><i>Word Match</i> Use a collection of descriptive words in a game. Prepare a deck of cards. Write one word on each card. Choose words from the deck that describe the chosen artwork for that day. Give each student a word and ask each to match their word with one of the selected images. Words can be tacked on the bulletin board around the image.</p> <p><i>Pair Share</i> Before students begin to create their artwork, provide time for sharing of ideas using paired groupings. Such sharing will allow students an opportunity to identify and work out any problems that might arise. This is an authentic activity which models the behaviour of many artists.</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 work.

Assessment Strategies	Resources/Notes
<p><i>Group Share and Peer Assessment</i> Group students in sets of four. Each student must present an artwork 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 artwork 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><i>Anecdotal Responses</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 level of connections with their own artwork 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</p> <p><i>Grade 2</i></p> <ul style="list-style-type: none"> • <i>Studio Exploration</i> sections throughout the student book • <i>Arr Criticism</i> sections throughout the student book <p><i>Grade 3</i></p> <ul style="list-style-type: none"> • <i>Studio Exploration</i> sections throughout the student book • <i>Arr Criticism</i> sections throughout the student book

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.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grades 2 and 3, students will be expected to:</i></p> <p>6.3.4 explain reasons for the decisions they made during the art making process</p>	<p>Talking about how artwork was created is a beginning step along a continuum of understanding that art is the result of a process in which the artist makes many decisions. Much art making is about trying out ideas, experimenting with materials, and shifting intentions. It is necessary to honour the creative process in art making as well as the final product.</p> <p><i>Art Partners</i> Pair students so they can explain how they are working out their problems as they encounter them.</p> <p><i>Art Journal</i> Students can make a journal entry describing the kinds of decisions they had to make as they worked to create an 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 work.

Assessment Strategies	Resources/Notes
<p><i>Student Reflections</i></p> <p>When students have completed an artwork encourage them to reflect on the process they used. Invite students to talk about discoveries or difficulties they encountered while working with the materials. Sometimes students can be given specific direction through questioning to help them reflect.</p> <ul style="list-style-type: none"> • What did you learn from this activity that you will use again? • What would you do differently if you used these materials again? • What is the best solution to the problem you had? • What decisions did you have to make as you worked? 	<p><i>RESOURCES</i></p> <p><i>Grade 2</i></p> <ul style="list-style-type: none"> • <i>Studio Exploration</i> sections throughout the student book <p><i>Grade 3</i></p> <ul style="list-style-type: none"> • <i>Studio Exploration</i> sections throughout the student book

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 Grades 2 and 3, students will be expected to:</i></p> <p>7.3.1 make effective and safe choices about tools and materials in the creation of art</p>	<p><i>Safety First</i></p> <p>Discuss and practice with students the safe handling and storage of art materials and tools. Review safety rules discussed in Kindergarten and Grade 1 and add new ones. This focus is ongoing from Kindergarten. As students mature, more complex issues can be addressed. Classify safety learning into three areas:</p> <ul style="list-style-type: none"> • understanding label information • selecting safe art materials • general safety concerns <p>Please refer to Appendix G for further information regarding safety in the art room.</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>Observation and Checklist</i> Observe students as they are engaged in art making over a term. Use a checklist to record their awareness and use of safe practices during art classes. Ideas for checklist:</p> <ul style="list-style-type: none"> • uses tools in a safe manner • cleans space and self after art making • verbalizes safety procedures • makes safe choices in use of materials <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 check their own behaviour.</p>	<p><i>RESOURCES</i></p> <p><i>Grade 2</i></p> <ul style="list-style-type: none"> • pg. 182-183 in student book <p><i>Grade 3</i></p> <ul style="list-style-type: none"> • pg. 182-183 in student book <p><i>NOTES</i></p> <p><i>Teacher List</i> Teachers can also keep track of the various ways technology has been used in the art program.</p> <p><i>Personal Choice</i> It is important that students be provided opportunities in art classes for inquiry. Encourage them to develop their own ideas, to refine them, and make choices about tools and materials as they create artwork. At other times, more teacher-directed lessons are appropriate.</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 Grades 2 and 3, students will be expected to:</i></p> <p>7.3.2 solve simple design problems using available technologies</p>	<p>Discuss the importance of problem solving when creating art. There will be many times when students want to solve a design problem and they will have to explore new solutions. Teachers can also assign design problems for students to solve.</p> <p><i>Using Technology</i> Consider the use of:</p> <ul style="list-style-type: none"> • simple viewfinders made from cardboard to help students find compositions for drawing or painting • computer, paint software program, and coloured printer • brayers, larger rollers, and presses used in printmaking • paper cutter • wheel used with clay media • digital cameras <p><i>Copy and Paste</i> Ask students to create a simple image on a computer and alter it by using the <i>copy</i> and <i>paste</i> functions to create many images. Ask students to create new artwork with the multiple images.</p> <p><i>Overhead Projector Explorations</i> Use the overhead projector to explore light, colour, and shadow. Place oddly shaped objects on top of the projector and look at their reflected shape on the screen. Tape a large sheet of paper to the wall and use a black marker or pencil to trace various shapes as they are reflected. This is a good way to experiment with overlapping. Use coloured acetates and layer them to produce colour changes.</p> <p><i>Digital Cameras</i> Digital cameras can be used to create a class exhibition. The photos can be edited using a simple program and then displayed as a slide show.</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>Observation</i></p> <p>Observe students as they explore the use of different technologies. 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 explore beyond the lesson? 	<p><i>RESOURCES</i></p> <p><i>Grade 2</i></p> <ul style="list-style-type: none"> • pg. R18-19 in teacher resource book <p><i>Grade 3</i></p> <ul style="list-style-type: none"> • viewfinder: pg. 94-95 • pg. R18-19 in teacher resource book

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 Grades 2 and 3, students will be expected to:</i></p> <p>8.3.1 discuss their own artwork to share their intentions</p>	<p><i>Develop a Plan</i> Have students identify in a plan, the subject matter of a proposed artwork and talk about the tools and materials that will be used.</p> <p><i>Artist Statements</i> (Grade 3) Talk about artist statements. Provide a model of an artist statement from an exhibition catalogue or online at art galleries or artist websites. Compare an artist statement to a journal entry where the artist tells us what he or she likes to create images about and why. You also may find out how the work is made in an artist statement.</p> <p><i>Instructional Books</i> Consider using art making as a topic when students need to focus on transactional writing. Examine samples of children’s art books using visuals and text explaining the process of how to create a picture, print, or sculpture. Discuss how such books are designed and through shared writing, record how a class art project was created. On another occasion, students can be encouraged to create their own instructional books to share with another class.</p> <p><i>Exhibition in Print</i> To culminate a lesson about artist statements, ask students to make their own artist statements to accompany a digital picture or a colour photocopy of their own artwork. Compile the reproductions and artist statements into a show catalogue. Use questions to prompt artist statements:</p> <ul style="list-style-type: none"> • What kinds of things do you like to make artwork about? • Why do you like these things? • What are your favourite materials in which to make artwork? • How do you want people to feel about your artwork?

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>Pair Share</i></p> <p>In pairs, ask students to talk about the artwork they are creating. Prompt them to share decisions they had to make and how they created the artwork. Provide prompts to keep the conversation going:</p> <ul style="list-style-type: none"> • What I am trying to do is... • How I feel about what I have done so far is... • You could help me by... • What I'm wondering is... • The reason I chose (e.g., idea, material, approach) is... 	<p>RESOURCES</p> <p><i>Grade 2</i></p> <ul style="list-style-type: none"> • <i>Studio Exploration</i> sections throughout the student book <p><i>Grade 3</i></p> <ul style="list-style-type: none"> • <i>Studio Exploration</i> sections throughout the student book

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 (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 (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 emotional rather than logical

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 (baseline at bottom, sky at top, with little content in between)
- bold, direct, and flat representation of ideas
- use colour more 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 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 automobiles)
- 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 (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 (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 (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, coloured 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 coloured tissue paper to create secondary colours.
- Experiment with layering colours using crayons or coloured 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 brush a patch of the mixture on paper. 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.

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 that 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 making 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 (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 (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.

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 areas around an object are 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 couple of 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.

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.

Primary 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.

Teachers can provide opportunities for dialogue and learning when they give students enough time to consider what they are doing and to initiate response. Smile, pause, and say nothing; this will give the teacher an opportunity to reflect on what can be said and it will also give the student an opportunity to talk first if s/he chooses.

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 for Grades 2 and 3 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.

Imaginary Machines

Learning Outcomes

Day One: Contextualize and Reflect

Students will be expected to:

- create art for a variety of purposes and recognize there are many kinds of visual art (SCO 2.3.1)
- respectfully view their own and others' artwork and discuss the artists' intentions (SCO 4.3.3)
- describe reasons for preferences in artwork, recognizing that people can respond emotionally to what they see (SCO 6.3.1)

Resources/Materials

View images of William Gill's sculptures and paintings on the following websites:

- Centre for Contemporary Canadian Art: www.ccca.ca
- Peak Gallery: www.peakgallery.com/artists/gill_will.htm
- images of different types of sculpture from different materials (wood, wire, fabric, metal, cardboard)
- discussion questions for viewing art

Engagement

Begin by discussing what a sculpture is and connect to any images that may have been used in previous lessons. (If a small sculpture is available, use it as a prop to begin the lesson.) Ask if anyone has ever seen a sculpture. Show examples of different kinds of sculpture using CCCA resource above or reproductions.

Introduce William Gill as an artist who lives and works in St. John's, NL. Ask students to predict what kind of sculpture he makes. Show Gill's work, especially the following from the CCCA website:

- *Automated Butterfly Catching Unit*, 2001
- *Satellite*, 2002
- *Ferris Wheel*, 2002
- *Lighthouse*, 2003

Use the following structure to discuss one or two of the images in detail.

Introduction

What is the title? When and where was the work created?

Description

Describe what you see in the work (objects, people, ocean, etc.).

Describe the subject matter. What is it all about?

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 work? What tools would the artist use to make this work? What elements of design are used? How does the artist make you interested in the work?

Interpretation

Focus on what the artwork means. Why do you think the artwork was made? Does the artwork tell you anything about the time and place it was made? How does this artwork make you feel? Does the piece remind you of other things you have seen or done?

Judgment or Evaluation

Decide if this is a successful artwork. What do you like about this artwork? Do you think the artist has created a successful piece? Would you change anything if you could? Does this image remind you of another artwork? Have you learned anything from this work that you can use in your own work?

Culmination**Imaginary Sculpture**

Tell students they are going to be sculptors right now. Ask them to close their eyes and imagine their own sculpture in their minds. Discuss some of the ideas students generated. Tell them they will use some of their ideas tomorrow to make sculptures using wood and wire.

Assessment**Journal Entry**

Ask students to choose their favourite William Gill sculpture and write an entry describing it and telling why it is their favourite.

Questioning/Observation/Anecdotal Response

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 if students supported their preference and discuss how it was made (use of technology).

Learning Outcomes

Day Two: Create and Reflect

- use descriptive language, including the elements and principles of design, to talk about their work and that of others (SCO 6.3.3)
- solve simple design problems using available technologies (SCO 7.3.2)
- discuss their own artwork to share their intentions (SCO 8.3.1)

Resources/Materials

- Borrow the book, *Silver and Stone: The Art of Michael Massie*, from your school library for examples of inspirational sketches and sculptures
- paper for preliminary sketches and pencils
- boxes to sort materials (sampling of all materials in each box for distribution to tables)
- assorted scrap material (send home a letter to parents beforehand or invite a carpenter/woodshop to donate materials)
- assorted recycled metal attachments (bolts, washers, hooks)
- scraps of wood (blocks, dowel ends, driftwood, twigs)
- flexible wire

Engagement

Refer to the previous lesson and introduce *Silver and Stone* and discuss the teapots and other sculptures created by Michael Massie, an artist living in Kippens, NL. Ask students to compare Gill's sculptures and the sculptures created in Massie's book.

Remind students they had many opportunities to look at and think about imaginary machines.

- Discuss how looking at other people's artwork might give them ideas for their own artwork.
- Discuss the importance of not copying directly.
- Provide 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.).
- Show them the various materials collected for the activity.
- Describe and discuss how things might be attached.

Exploration

Pass out papers and ask students to sketch ideas for their sculptures. Encourage them to try more than one sketch to discuss their ideas with each other, and to use this discussion to improve their sketches. Ask a student at each table to collect one of the boxes of materials. Students will want to look at what's available to draw their sketches.

Culmination

When sketches are finished, students show and discuss their sketch with the group.

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, staple, and pass them in.

Self-assessment: Sketch for Imaginary Machine Sculpture

Name: _____

Date: _____

2= Great Job 1= Could do better

_____ I made at least two sketches for my sculpture.

_____ My sketch has lots of details.

_____ I explained to _____ what I was going to do in my sculpture and used lots of details.

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

- employ a combination of the elements and principles of design in creating artwork that is based on the senses and imagination (SCO 1.3.3)
- explore a range of art materials, processes, and vocabulary to develop art making skills (SCO 1.3.4)

Resources/Materials

- white glue
- protective covering for desks (newspapers, plastic cloth)
- student sketches
- box of found materials for each table of four students

Engagement

Return sketches to students and discuss how these should help with their ideas for their sculptures. Encourage students to help each other with their design problems.

Exploration

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

Culmination

When sculptures 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 machines once they are displayed.

Assessment

A rubric could be used to assess the finished products:

- | | |
|---|---|
| 3 | effective use of form, space, and texture to create an interesting 3D composition |
| 2 | adequate use of form, space, and texture to create an interesting 3D composition |
| 1 | minimum use of form, space, and texture to create a 3D composition; project possibly incomplete |

Ideas for viewing and responding to student artwork

- Teacher can make a written comment on the self-assessment forms attached to sketches for the sculpture before returning them to students. Sketches and self-assessment can be placed in their work portfolios.
- Sketches can be displayed next to the sculpture when displayed.
- Place students in groups of six to share their sculptures, 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 by throughout these three lessons. Other outcomes could easily have been addressed by making small changes in the focus of the lesson, for example:

- SCO 2.3.1: Create art for a variety of purposes and recognize there are many kinds of visual art.
- SCO 2.3.3: Demonstrate positive interactive skills through collaborative art making.
- SCO 3.3.2: Explore images from different times and cultures that have been created for various purposes.
- SCO 3.3.4: Illustrate and describe how their personal, social, and physical environments can influence their artwork.
- SCO 6.3.2: Apply simple criteria to identify main ideas in the artwork of others.
- SCO 6.3.4: Explain reasons for the decisions they made during the art making process.
- SCO 7.3.1: Make effective and safe choices about tools and materials in the creation of artwork.

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

Non-consumable Art Supplies Provided

Non-consumable materials provided by the NL Department of Education in 2008 to all provincial public primary schools are as follows (quantity in brackets):

- Storage cart (1)
- Double-sided drying rack (1)
- Colour wheel (1)
- Collapsible water pots (25)
- Round stubby paint brushes (25)
- Flat stubby paint brushes (25)
- Round watercolour paint brushes: size 4 (25)
- Round watercolour paint brushes: size 10 (25)
- Flat watercolour paint brushes: size 4 (25)
- Flat watercolour paint brushes: size 10 (25)
- Watercolour palettes (24)
- Dough tool set (25)
- Soft rubber brayers (6)
- Ink mixing trays (6)
- Drawing boards (24)
- Weaving looms (24)
- Sculpting tool set (1)
- Designer scissor set (1)

Suggested Consumable Art Supplies

Consumable materials:

- Pastels (oil or chalk)
- Pencils variety of H and B
- Charcoal sticks
- Coloured pencils
- Clay
- Liquid tempa
- 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 mache
	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	splatter 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 food colouring. Refrigerate to store.

Iridescent Soap Bubbles

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

Mix all ingredients.

Papier Mache 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, analyze, 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?

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 work?
- 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?
- 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 an answer by using elaboration techniques such as:

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 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.

Viewing and Responding Activities

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

Which Works?

Purpose:

- Examine artwork from past and present cultures that have been created for different purposes and relate it to their own work (SCO 5.1.1)
- Explore images from different times and cultures that have been created for various purposes (SCO 3.3.2)

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?

Eye on Art

Purpose:

- Respond to questions to identify main ideas in others' artwork (SCO 6.1.2)
- Talk about their own and others' artwork using descriptive language that includes the elements and principles of design (SCO 6.1.3)
- Apply simple criteria to identify main ideas in the artwork of others (SCO 6.3.2)
- Use descriptive language, including the elements and principles of design, to talk about their work and that of others (SCO 6.3.3)

Materials:

- five art poster reproductions large enough to be seen by all students.
- a set of prepared clues to support the focus on one of the 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 (eg., 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 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 take part in the activity.

Mind Journey*

Purpose:

- Give reasons for their preferences in artwork, recognizing people can respond emotionally to what they see (SCO 6.1.1)
- Talk about their own and others' artwork, using descriptive language that includes the elements and principles of design (SCO 6.1.3)
- Describe reasons for preferences in artwork, recognizing that people can respond emotionally to what they see (SCO 6.3.1)
- Use descriptive language, including the elements and principles of design, to talk about their work and that of others (SCO 6.3.3)

Materials:

- One large visual that includes people or animals as part of a scene.

Procedure:

Tell the students they are going to take a trip but they won't be going in a car. It will be a magical adventure and they will only need their eyes. It is important to follow the teacher's directions or they will get lost on their trip.

The first part happens silently:

1. Climb into the painting.
2. Walk around all parts of it. Don't stop to talk to anyone yet. Observe the scenery.
3. Walk up to a person or animal.
4. Imagine what you will say.
5. Imagine what the person or animal says to you.
6. Imagine what happens next.

Discuss:

1. Where did you enter the painting? Why did you enter there?
2. What things did you see in your first walk around?
3. Did you see any objects you were interested in? Why were you interested in these objects?
4. Are there any sounds to hear?
5. Do you smell anything around you?
6. What is going on?
7. Is there anything you do not like?
8. Is there anything you would like to take home with you?
9. What does the image remind you of?
10. Whom did you talk to? Why did you choose this person/animal?
11. What did you talk about? Why did you talk about that?
12. Where did you sit or stand? Why did you choose this spot?
13. How did you feel in the painting?
14. Did you leave or stay?

*Adapted from: *Art Walk*, Walker Art Center (www.artsconnected.com)

Viewing Photographs

Purpose:

- Respectfully discuss their own and others' artwork, describing various reasons why the artwork was made (SCO 4.1.2)
- Talk about their own and others' artwork, using descriptive language that includes the elements and principles of design (SCO 6.1.3)
- Respectfully view their own and others' artwork and discuss the artists' intentions (SCO 4.3.2)
- Use descriptive language, including the elements and principles of design, to talk about their work and that of others (SCO 6.3.3)

Materials:

- One photograph from a magazine that has content suitable to the grade level, glued to a larger sheet of paper.

Procedure:

Closely examine the objects/people in the photograph through the following questions:

1. Who is in the photograph? How old are they? What tells us this? (Consider clues like clothes, hair, expression, posture, and position). Are they large or small in the picture's frame? Is the camera pointing up or down at them? How do you know this?
2. What objects can you see? Why do you think they are there?
3. Where is it located? How do you know? What is in the background?
4. Is the photo black and white or in colour? Do you think the colours are important to the image? Why?
5. Does the lighting look natural or artificial?

Discuss:

Once the picture has been labeled, the following questions can be considered. What sort of picture is this? Why do you think it was taken? What is the photographer trying to tell about the subject?

It's About Feelings

Purpose:

- Give reasons for their preferences in artwork, recognizing people can respond emotionally to what they see (SCO 6.1.1)
- Talk about their own and others' artwork, using descriptive language that includes the elements and principles of design (SCO 6.1.3)
- Describe reasons for preferences in artwork, recognizing that people can respond emotionally to what they see (SCO 6.3.1)
- Use descriptive language, including the elements and principles of design, to talk about their work and that of others (SCO 6.3.3)

Materials:

- student artwork or reproductions of professional artists' work 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

Generic Questions

What objects and what people do you see in this artwork?

How did the artist use the space in this work? Do the objects/people fill up the space or is there a lot of space around them?

Can you identify the negative space?

How many shapes can you find? Are any of the shapes repeated?

Is this a warm or cool painting? Which colour is used the most? Is colour used to make a pattern?

What kinds of lines can you find? Describe them. Which lines are the most interesting to you?

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 would you call this artwork if you were the artist?

What is the subject of the artwork?

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?

What qualities do you see in this work (eg., dripping paint, sloppy or messy lines, very precise lines, dots or circles that seem almost to spin)?

What grabs your attention in the artwork?

What do you think the artist worked particularly hard at while he or she created this work?

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?

How is this artwork special?

What does the artwork mean?

Can we tell anything about the world in which the artwork was made?

Do you like this artwork? Why or why not?

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.artconnected.org/toolkit/>

This is a very visually exciting, interactive site where students can explore the tools that artists use, such as line, color, 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 primary grades. The variety of assessment strategies discussed in Section 1 of this guide are reflected in this collection. In some situations, because of the general format of the forms, they can be used without modification. For the most part, teachers will need to adapt the content based on the outcomes for individual lessons.

The sample assessment forms included are in the following order:

1. Small Group Conference Form (pg. 183)
2. Group Conference Class Form (pg. 184)
3. Individual Conference (pg. 185)
4. Self-assessment: Printmaking (pg. 186)
5. Self-assessment: Unit Review (pg. 187)
6. Self-assessment: Mask Design (pg. 188)
7. Self-assessment: Scratch Design (pg. 189)
8. Self-assessment: Group Work (pg. 190)
9. Peer Assessment: Group Work (pg. 191)
10. Self-assessment: Thinking About my Art (pg. 192)
11. Peer Feedback Form (pg. 193)
12. Viewing and Responding to Art: Holistic Rubric (pg. 194)
13. Assessing Art Production: (pg. 194)
14. Rating Scale for Art Production (pg. 195)
15. Art Production Rating Scale (pg. 196)
16. Portfolio Reflection for Grades K/1 (pg. 197)
17. Portfolio Reflection for Grades 2/3 (pg. 198)
18. Art Portfolio Assessment (pg. 199)

Group Conference: Focus Questions (Grade 2/3)

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 (four in a group) 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	
<p>What did you learn from this project?</p> <p>Did you have any challenges with your work? What were the challenges?</p>		
<p>How did you overcome your challenges?</p>		
<p>What was the most enjoyable part of the project?</p>		
<p>What is one thing you learned that could help you with your own artwork?</p>		
<p>Do you have any questions you would like to ask about your work?</p>		

Group Conference Class Form

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

Individual Conferencing

Beginning in Kindergarten young children 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?”; “Is it good?” Rather than answer these more validative 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 work. 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 work. Tell me what is most important to you about your work.		
What surprised you about your work? Do you have any questions you want to ask about your work? Did you overcome any challenges as you made this work?		
Is there anything your want to learn more about? What do you wish about your work? What did you learn that you did not know before?		

Self-assessment

Written reflection at end of printmaking projects (Grade 2/3).

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 Printmaking	
Student Name:	Date:
Topic:	
The most interesting thing I learned in this unit was:	
Two tips I would give someone who is just starting out in printmaking to help them out are:	
I think my best print is:	
The reason why I think this is my best print is 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?

Scratch Design

NAME: _____ DATE: _____

Color the smiley if you did what it says.
















	I covered the paper with colours.
	I covered all the colours with black crayon.
	I tried different tools to make lines.
	I used thick and thin lines to make my design.
	My design fills up the page.
	I used texture in my design.
The best thing about my design is:	

Self-assessment: Group Work

How I Work in a Group

Name: _____

Date: _____
















  	I listened when someone spoke.
  	I took turns.
  	I asked questions.
  	I shared materials.
  	I helped to solve a problem.

Peer Assessment: Group Work

Working Together

Name: _____ Date: _____

Group Members: _____

  	We listened to each other.
  	We took turns.
  	We asked questions.
  	We shared materials.
  	We solved a problem.

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?	

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

Holistic Rubric

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

Assessing Art Production

Holistic Rubric

This is a very basic rubric that can be used to assess any artwork that has been created after a teacher-directed lesson using examples of artwork to illustrate the lesson concepts. Focus is on originality.

1	Artwork shows little effort, lacking in detail	2	Artwork looks like sample, little individuality shown	3	Artwork goes beyond the sample highly individual
----------	--	----------	---	----------	--

Rating Scale: Art Production

Student Name: _____

Title: _____

Date: _____

0	Not met	1	Partially met	2	Fully met
	1. completed artwork				
	2. used lesson concepts in artwork				
	3. used materials appropriately				
	4. assigned a title to the artwork				

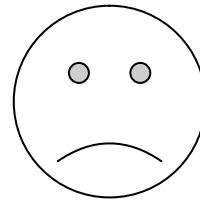
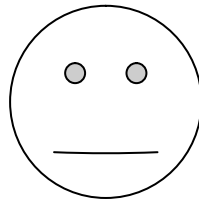
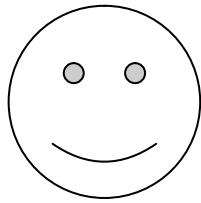
Rubric for Art Production

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.

Portfolio Reflection

Name: _____ Date: _____

When I look at my portfolio, I feel:



From my portfolio, I can tell that I am good at:

I would like to get better at:

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.

Is independent in work.

Produces original ideas.

Craftsmanship

Shows control of techniques.

Uses elements of design to create interesting compositions.

Use principles of design to create interesting compositions.

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://cybermuseum.gallery.ca>

CyberMuseum 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

A is for Artist: A Getty

Museum Alphabet

Author

J Paul Getty Museum

General Description

Each letter in this book is illustrated with an image taken from artworks in the Getty Museum collection. The back of the book contains thumbnails of the paintings from which the details were taken.

Levels

Ages 4-8

Publisher

J. Paul Getty Trust Publications, 1997

ISBN

0892363770

Anna's Art Adventure

Author

Sortland & Elling

General Description

Anna goes to the museum with her Uncle Harold and has various imaginative adventures based on the paintings she observes. The endnotes provide information on the paintings and artists.

Levels

Ages 4-8

Publisher

Monarch Books, 2002

ISBN

1575053764

Art Is...

Author

Bob Raczka

General Description

In this book, children learn that art comes in many forms. The simple rhyming verse and twenty-seven reproductions of art ranging from cave paintings to contemporary creations, illustrate the variety possible in visual imagery.

Levels

Ages 5-8

Publisher

Millbrook Press, 2003

ISBN

0761318321

Art Up Close: From

Ancient to Modern

Author

Claire D'Harcourt

General Description

This oversized book manages to cover a range of art from the Egyptians to Jackson Pollock, including different cultures and media in full-page spreads.

Levels

Ages 4-8

Publisher

Seuil Publishing, 2003

ISBN

2020596946

Camille and the Sunflowers

Author Laurence Anholt

General Description This is the story of Camille and his father who befriends Van Gogh when he visits their village in the Dutch countryside. The illustrations are a mix of Van Gogh paintings and illustrations created by the author. Also see: *Degas and the Little Dancer*; *Leonardo and the Flying Boy*.

Levels Ages 6-8

Publisher Barron's Educational Series, 1994

ISBN 0812064097

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 6-10

Publisher Doubleday Books for Young Readers, 1991

ISBN 0385303149

The Cremation of Sam McGee

Author Service, Robert W. (illustrated by Ted Harrison)

General Description This is a colourful version of the famous Robert Service poem. The illustrations are visually stunning.

Levels Ages 4-8

Publisher Kids Can Press, 1998

ISBN 1550746065

The Dot

Author Peter Reynolds

General Description A teacher supports a student who is insecure about her drawing abilities. The teacher's advice to, "Just make a mark and see where it takes you" begins an art adventure with positive results. The open-ended conclusion leaves room for discussion about leaving your mark on the world.

Levels Ages 5-9

Publisher Candlewick, 2003

ISBN 0763619612

Find a Face

Author	Francois Gittings and Jane Robert
General Description	You can find faces in the most unlikely places. Some are easy to find and others take a great deal of imagination. The text is minimal and gives the reader hints for places to look.
Levels	Ages 4-8
Publisher	Chronicle Books, 2005
ISBN	0811843386

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 7-10
Publisher	Candlewick, 2004
ISBN	0763618756

Hands: Growing Up to Be an Artist

Author	Lois Ehlert
General Description	A young girl watches her parents use their hands in many ways to express themselves. Prompted by the encouragement of her parents, she too learns to make wonderful things.
Levels	Ages 4-8
Publisher	Harcourt Inc., 2004
ISBN	0152051074

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 6-10
Publisher	Eerdman's Publishing, 2005
ISBN	0802853056

In the Garden with Van Gogh

Author

Julie Merberg, Suzanne Bober

General Description

This is one of a set of board books that introduce preschool and Kindergarten students to visual art. Rhyming text is matched to the artist's masterpieces. Other titles in this series include: *Picnic with Monet*; *A Magical Day with Matisse*; *Sharing with Renoir*; and *Sunday with Seurat*.

Levels

Ages 4-8

Publisher

Chronicle Books, 2002

ISBN

0811834158

Insectlopedia

Author

Douglas Florian

General Description

This delightful book of 21 spider and insect poems and accompanying paintings in watercolour and collage will stimulate children's thinking about this topic.

Levels

Ages 4-8

Publisher

Harcourt Trade Publishers, 2002

ISBN

0152163352

Little Green

Author

Keith Baker

General Description

This book is illustrated using collage which captures the light and movement of the hummingbird. A young painter watches the hummingbird as it flits around the garden outside his window. The movement of the bird is reproduced in the boy's artwork. This would be a good book to use to focus on line.

Levels

Ages 3-6

Publisher

Harcourt Trade Publishers, 2001

ISBN

0152928596

The Magical Garden of Claude Monet

Author

Laurence Anholt

General Description

This book offers an engaging introduction to Monet's later works including his waterlily series created at Giverny. The story describes the visit of a young city girl, daughter of Impressionist Berthe Morisot, to the country. A short biographical sketch of Monet is included.

Levels

Ages 4-8

Publisher

Barron's Educational Series, 2007

ISBN

0764155741

Museum ABC

Author	Metropolitan Museum of Art (MET)
General Description	This alphabet book is illustrated with famous paintings that are part of the MET's permanent collection. There is a range of styles, time periods, and cultures represented.
Levels	Ages 4-8
Publisher	Little Brown and Company, 2002
ISBN	0316071706

My Little Artist

Author	Donna Green
General Description	This sentimental tale of a girl and her artist grandmother invites young children to learn about "hearsight". Observing and appreciating the natural world is encouraged and the link between it and art production is made. The emotive illustrations are a highlight of the book.
Levels	Ages 4-8
Publisher	Smithmark Publishers, 1999
ISBN	0765117428

*My Name is Georgia: A
Portrait by Jeanette Winter*

Author	Jeanette Winter
General Description	This picture book portrait of Georgia O' Keeffe, who lived to be 98 years old, traces her creative life through its different stages from her early schooling in Chicago to her final days in New Mexico.
Levels	Ages 4-8
Publisher	Harcourt Trade Publishers, 2003
ISBN	015201649X

No One Saw

Author	Bob Raczka
General Description	This simple rhyming text and reproductions explore modern art and explores how the artist looks at the world in his or her own special way.
Levels	Ages 5-8
Publisher	The Millbrook Press, 2002
ISBN	0761316485

Picasso and Minou

Author

P.I. Maltbie

General Description

Minou is the cat who lives with young Picasso in Paris while he is in his “Blue and Rose Period”. The paintings do not sell and Picasso, being short of money, sends the cat out to fend for itself. Minou leads Picasso to a group of circus performers who inspire him to paint more joyous paintings.

Levels

Ages 4-8

Publisher

Charlesbridge Publishing, 2005

ISBN

1570916209

Picasso and the Girl with a Ponytail

Author

Laurence Anholt

General Description

This story, based on fact, revolves around the relationship between Picasso and a shy, little girl, Sylvette, who models for more than forty of his paintings and eventually becomes a respected artist herself.

Levels

Ages 4-8

Publisher

Barron’s Educational Series, 1998

ISBN

0764150316

Picturescape

Author

Elisa Gutierrez

General Description

In this large format book, a young boy visiting an art gallery jumps into a painting and goes on a magical trip across Canada. The paintings entered represent masterpieces of twentieth-century Canadian art including works by Emily Carr, Tom Thompson, David Blackwood, Alex Colville, Lawren Harris, J. P. Lemieux, Christopher Pratt, and J.E.H. Macdonald.

Levels

Ages 4-8

Publisher

Simply Read Books, 2005

ISBN

1894965248

The Shape Game

Author

Anthony Browne

General Description

This is an autobiographical story based on the author’s childhood trip to an art museum. The story moves through the boredom of the father and son, to interest in the artwork, to an exciting game invented by the mother on the trip home. Browne uses a variety of techniques to keep the reader interested in the artwork throughout.

Levels

Ages 4-8

Publisher

Douglas & McIntyre, 2003

ISBN

0374367647

Vincent's Colors

Author	William Lach (Ed.)
General Description	The text in this book is pulled from Van Gogh's letters written to his brother, Theo. Each line of the rhyming stanzas are matched to a full colour reproduction of the artist's work.
Levels	Ages 4-8
Publisher	Chronicle Books, 2005
ISBN	0811850994

Wildflower ABC: An Alphabet of Potato Prints

Author	Diana Pomeroy
General Description	This book is illustrated using potato prints to create intricate flowers. The flower's name and corresponding letter are included in large print. Even though the scientific names of some flowers are complicated, the illustrations themselves will stimulate the desire to printmake.
Levels	Ages 4-6
Publisher	Harcourt Trade Publishers, 2001
ISBN	0152024557

PRINT RESOURCES FOR TEACHERS

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

K-6

Publisher

Davis Publishing Inc., 1988

ISBN

0871921502

Art Image Preschool: Introducing 3-to-5 year old Children to Art and Artists

Author

Christine Thompson

General Description

There are five separate series of reproductions (Animals in the Wild, Children Together, Pets are Part of our Lives, Portraits are Images of People, and Shape, Colour and Stories) each accompanied by guides containing activities, discussions, ideas for learning centres, and assessment strategies.

Levels

K-3

Publisher

Art Image Publications, 1994

ISBN

2921580500

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

K-6

Publisher

Belair Publications, 2000

ISBN

0947882405

Artworks

Author

Heather Whelan

General Description

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

K-6

Publisher

Pippin Publishing, 1997

ISBN

1869597222

Brown Bag Ideas from Many Cultures

Author	Irene Tejada
General Description	This book provides a series of ethnic art activities that require basic materials, many found in the home.
Levels	K-6
Publisher	Davis Publications Inc., 1993
ISBN	0871922029

Children and Painting

Author	Cathy Topal
General Description	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	K-6
Publisher	Davis Publications Inc., 1992
ISBN	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	K-6
Publisher	Peguis Publishers, 1998
ISBN	1895411823

Good Earth Art

Author	Mary Ann Kohl
General Description	A large collection of art projects based on environmental topics are featured. Units are divided into media categories that emphasize environmentally friendly processes, materials, and recycled media. Some of the processes used may have to be monitored for safety concerns.
Levels	K-4
Publisher	Monarch Books of Canada Ltd., 1991
ISBN	095607014

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 with a focus on famous artists.
Levels	K-6
Publisher	Evan-Moor Educational Publishers, 2001
ISBN	1557998116

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	K-6
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	K-6
Publisher	Williamson Publishing Co. (Kids Can Series), 1999
ISBN	188559335X

Kids Multicultural Art Book

Author Alexandra Terzian
 General Description Ideas for making art that represents diverse cultures are included.
 Levels K-3
 Publisher Willianson Publishing, 1993
 ISBN 0913589721

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 K-6
 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 K-6
 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 K-6
 Publisher Belair Ppublications Ltd., 2001
 ISBN 0947882901

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. Read labels to determine whether materials are hazardous. Use non-toxic materials whenever possible.
3. Become familiar with supplies and read packaging information.
4. Store materials safely. Keep lids on all liquids and powders.
5. Do not permit food in the art class.
6. Use adequate ventilation.
7. Have students wear protective clothing.
8. Do not allow students to use the paper cutter.
9. 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.
10. Do not let clay particles spread in the atmosphere. Clean tables with damp sponges and floors with damp mops. Do not sand clay pieces.
11. Sponge or mop any liquid spills (paint, ink, etc.) immediately.
12. Do not apply fixative or spray paints in the students' presence. Apply only if absolutely necessary, in a well-ventilated area.
13. Have every student wash their hands after art class.
14. Talk to students frequently about safety concerns.

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

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.

centre 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 junkyards 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 colors: colors 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.

