

Visual Arts P-6

Guide

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Visual Arts P-6

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Prepared by the Department of Education and Early Childhood Development

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Visual Arts Primary–6

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Visual Arts Primary–6

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Cataloguing-in-Publication Data

Main entry under title.

Visual arts: primary-6 / Nova Scotia. Department of Education. English
Program Services . –

ISBN: 0-88871-601-X

1. Art education - Nova Scotia 2. Elementary education - Nova Scotia. 3. Visual arts - Nova Scotia 4. Curriculum - Nova Scotia I. Nova Scotia. Department of Education.

372.5043 –dc21

2000

Acknowledgments

The Nova Scotia Department of Education gratefully acknowledges the contributions of the following members of the Visual Arts Primary–6 work group toward the development of this curriculum guide:

Denise Adams	Patricia McIntosh
Kate Baillies	Bonnie Price
Nancy Bryden	Willie Reid
Wendy Dutton-Webb	Aaron Senitt
Eric Favaro	Cynthia Taylor
Andrea Mahaney	Fran Whitelaw

The Nova Scotia Department of Education would also like to thank the students of work group members and pilot teachers for the artwork included in this document as well as the teachers across the province who have contributed ideas.

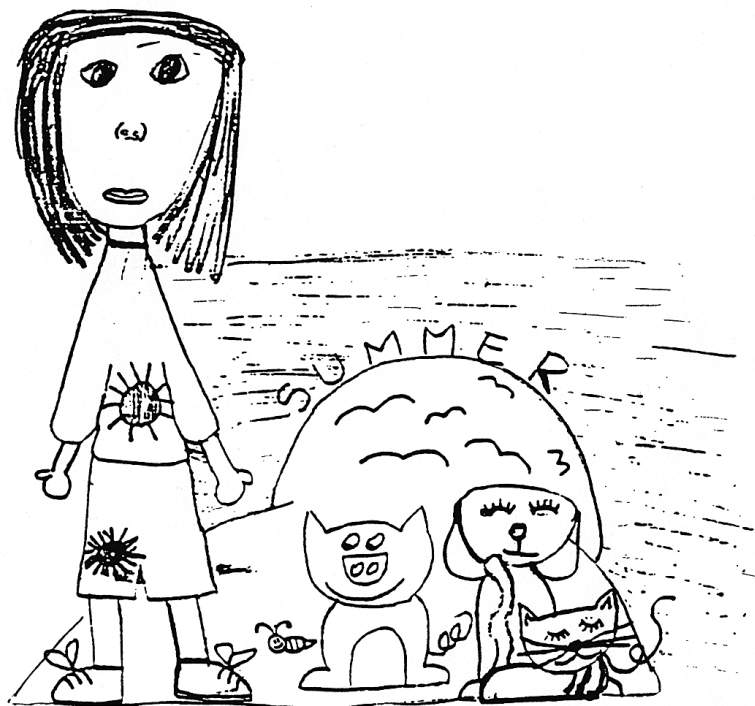
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Vision

Visual arts education engages students in a cumulative, creative learning process. This process is intrinsically valuable, and through it learners find voices, make connections, and develop life skills. Involvement with making, looking at, and reflecting upon art helps learners to know themselves and to develop a compassionate and critical awareness of their world and all its possibilities.



Bridget Robins
Oxford School

Legend

Throughout this guide symbols or icons are included to provide visual cues for the reader. The following is a list of symbols that are used and a brief explanation of each.



These suggestions focus on Creative/Productive—
Making concepts.



These suggestions focus on Cultural/Historical—
Looking concepts.



These suggestions focus on Critical/ Responsive—
Reflecting concepts.



This point has a *natural* connection to other areas
of the curriculum.



The addresses for Internet resources are given as
they existed at the time of printing. Web site
addresses are subject to change.



This software is related to the learning and
assessment activities in the other columns.



This is an important point for teachers to
remember.

Introduction

“Art gives me hope,” murmurs Meghan in response to a question from an adult during a national conference on student engagement. Meghan, now 13 years old and no longer attending the elementary school that nurtured her special gift, talks quietly of the importance of visual art in her life. She asks people to be patient with her because she is painfully shy and her most comfortable way of speaking is “through my painting.”

It is hoped that this guide will provide educators with ways to find and hear each child’s voice through the world of visual arts.

Purpose of the Document

This guide offers a practical framework for visual arts curriculum that may be used as a resource for learning and teaching in and through visual arts. It provides guidelines upon which teachers, administrators, students, and others working collaboratively in the learning community may base decisions about learning experiences, instructional techniques, and assessment strategies. It reflects an integrated view of learning.

This curriculum describes learning experiences for grades Primary–6 that cumulatively will provide opportunities for all learners to develop the knowledge, skills, and attitudes they need to express their ideas, understandings, and feelings through visual arts.

Statements of learning outcomes provide the framework for design and development of curriculum. In addition to general curriculum outcomes, this document provides key-stage curriculum outcomes for the end of grade 3 and grade 6, and specific curriculum outcomes for grades Primary–6.

The Nature of Visual Arts

Art has nourished our intellectual, social, aesthetic, and emotional development since ancient times. Through the visual arts, people communicate their thoughts, feelings, beliefs, and hopes. Examination of traditional and contemporary artworks helps us to understand history, culture, and society. They help us to question our personal beliefs as well as those of our society. Visual arts are unique and often unpredictable. Visual arts provide opportunities for students to learn and express themselves in ways not possible in other subject areas.

Experiences in visual arts enable students to think critically, imagine, and express their individual spirits. These experiences enable learners to know themselves, to experience the natural and created worlds, and to create and understand new worlds in ways that are personal and global, real and magical.

Rationale for Visual Arts Education

The Department of Education recognizes the essential role of the arts in providing broad and balanced curriculum for all learners in Nova Scotia's public schools. *The Report of the Advisory Committee on the Public School Programs* (1989) established a rationale for the place of the arts in education:

Education in the arts assists us in perceiving, analysing, and interpreting ourselves, our community, our environment, and our cultural heritage ... It adds a new dimension to the students' abilities to see the world, perceive problems, and to take action towards their solution ... Education in the arts ... provides a unique mode of experience that stimulates creative and intuitive thought while developing the intellect. Arts education assists in perceiving and responding to the environment through the senses.

Visual arts provide students with opportunities for making, looking, and reflecting. They are a dynamic part of our life and culture, providing pleasure and enjoyment, as well as enabling us to gain deeper insight and awareness. Visual arts play a significant role in the development of a vibrant learning community.

Key Features of Visual Arts Curriculum

This curriculum is defined in terms of outcomes.

The identification of outcomes clarifies for students, teachers, parents, and administrators specific expectations of what students should know, be able to do, and value as a result of their learning in visual arts.

This 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. Children'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.

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

This curriculum recognizes the importance of students working *in* and *through* visual arts. As students develop specific skills, understandings, and confidence in visual arts, they learn to make connections with other subject areas, thus engaging in a kaleidoscope of learning experiences.

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

Visual arts curriculum engages students in a range of purposeful and inventive experiences and interactions through which they can develop the processes associated with art making and viewing, and reflecting on and responding to their own and others' art.

This 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 unmistakable extension of personal identity and a defining feature of culture, it is critical that the curriculum respect, affirm, understand, and appreciate personal and cultural differences in all aspects of learning.

This curriculum provides a basis for assessing learning in and through visual arts.

This curriculum engages students in reflective, analytical, and critical thinking about their learning in and through visual arts. 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 affords learners opportunities to celebrate their successes and to learn from their mistakes. This continuous, comprehensive assessment process can be a powerful tool to enhance student learning when it is an integral part of that learning.

Engaging All Learners

Art represents all that is truly “other,” that adds richness and colour to life, by acknowledging and celebrating the unique, the excessive, the ambiguous, the mysterious realm of the not-known, the non-discursive recognition of that which relates us one to the other—humans in all our quirky unpredictability.

Cynthia Taylor
Nova Scotia College of Art and Design

The Learning Environment

A stimulating learning environment, rich in visual arts, fosters the creative spirit in each child. Such an environment offers abundant opportunities for students to explore and expand their understandings across the curriculum. Engagement with artists and artwork opens children's minds to a world of exciting possibilities. Learning experiences weave together common threads of many intelligences and challenge children to question themselves and others, to communicate in ways beyond the ordinary, and to engage in joyful exploration. Such an environment features ongoing, vibrant displays of varied colours, textures, and shapes that acknowledge and celebrate artworks from all over the world. It is media-rich, with books, magazines, posters, videos, and CDs. It invites all students to learn about and make art. It involves students in all aspects of their learning from planning and setting up to cleaning up, thus developing in students a respect for processes and materials.

A compassionate, democratic learning environment allows all students regardless of ability, gender, lifestyle, values, social class, and racial and ethnocultural backgrounds to feel comfortable in taking learning risks to express their ideas, frustrations, and dreams. It is a community of ongoing inquiry based on trust and respect. It upholds the rights of each student and requires students to respect the rights of others. It values and nurtures different perceptions, diverse approaches, and open conversations.

Challenging and Supporting All Learners

Visual arts 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 other senses. Students who have problems with motor activities can engage in art making in collaboration with partners or by using alternative methods. Open discussion among the 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 artworks are examined regularly. Sufficient time is provided for to discussion of issues that arise in this area.

An inclusive classroom values the social and ethnocultural 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 visual arts. 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, regional, and global artwork.

Students who, for whatever reasons, feel alienated from learning in a classroom often benefit greatly from experiences in visual arts. Whether art making provides an opportunity to express frustrations, angers, or fears or simply offers a time for quiet reflection in a life of turmoil, it is important to provide a careful balance of support and challenge for students who feel insecure, inept, or different from others.



Olivia Mersereau
Sydney River Elementary
Birds and Trees

Curriculum Outcomes

Curriculum outcomes are statements articulating what students are expected to know, to be able to do, and to 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 entry–graduation continuum. Through achievement of curriculum outcomes, students demonstrate the essential graduation learnings.

Essential Graduation Learnings

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 the arts as an integral component of a balanced public 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 visual arts afford students unique ways of knowing and of expressing what they know.

Through visual arts, students extend their aesthetic awareness and judgment by making art that communicates their ideas, perceptions, and feelings. Learning experiences in visual arts enable learners to understand the role of visual arts throughout history and in their own society. Visual arts experiences help students to develop

- an enriched appreciation for works of art through time and culture
- the ability to respond to others' artworks with sensitivity and respect
- a heightened awareness of the role visual arts play in lifelong learning
- confidence in themselves as makers of art with the potential for using their abilities in future arts-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 visual arts, 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 the challenges and responsibilities entailed and to use knowledge and attitudes gained in and through the visual arts to demonstrate value and respect for cultural diversity in local and global 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 visual arts, students are able to communicate thoughts, experiences, and feelings in ways that are not always possible with words. Experiences in visual arts 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 works of others.

Personal Development

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

In addition to providing enrichment in other curriculum areas, visual arts provide many opportunities for personal, social, and emotional development. Visual arts enhance emotional health. They enable all 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 visual arts 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.

Art confronts the unknown and attempts the impossible in order to construct new meanings. Art exalts the best and most that humans can be; it inspires us to surpass ourselves.

Missoula School District
Visual Arts Curriculum, 1988

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.

Visual arts activities constantly challenge students to make decisions, arrive at solutions, and practise aesthetic judgment. 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.

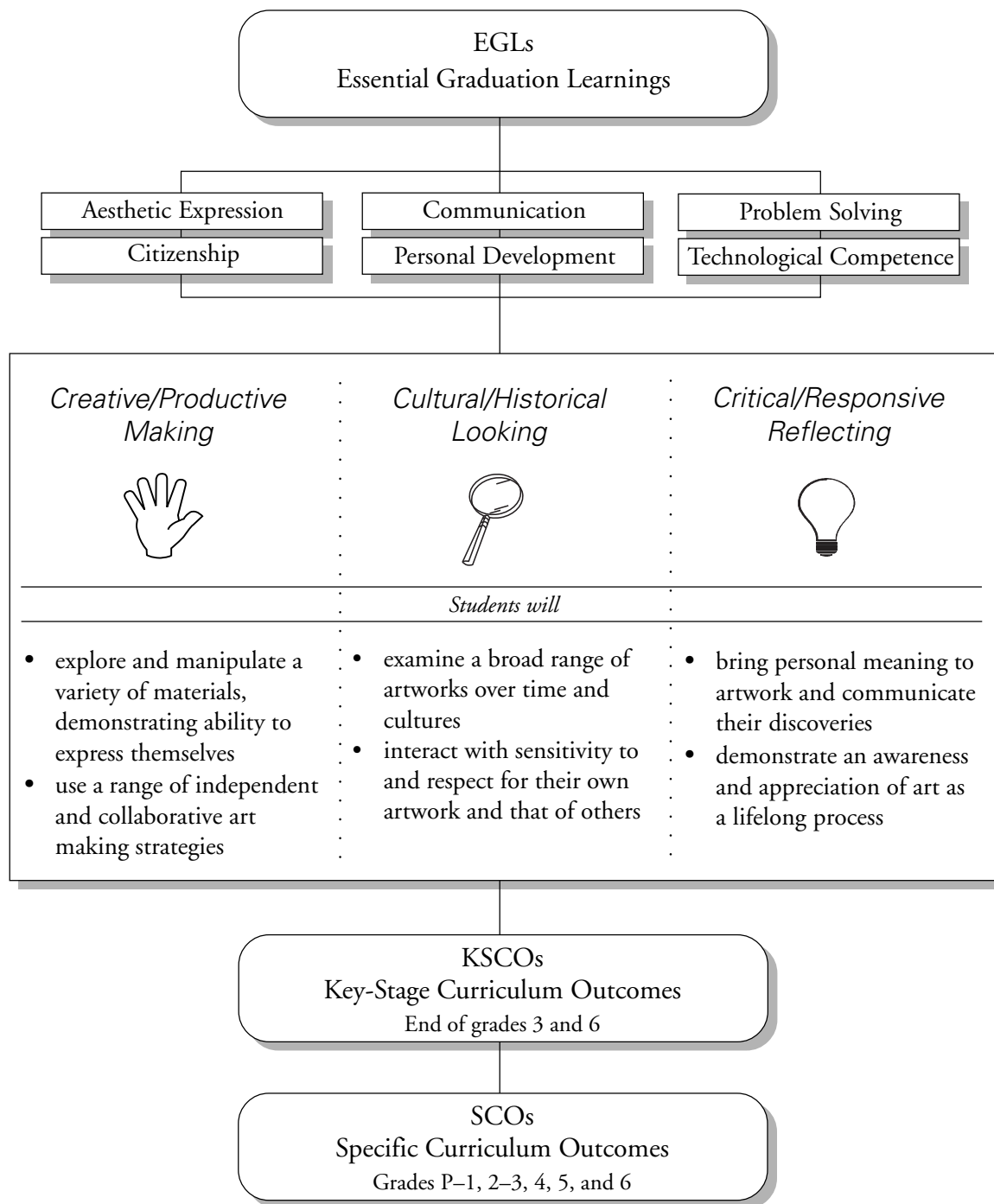
Through the art making process, students practise individual and collaborative problem solving through various strategies, techniques, and technologies. Engagement in critical conversations allows students to develop a deeper understanding of art, artists across time and cultures, and personal possibilities. In developing their own works of art or in learning to think critically about the works 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 visual arts afford students opportunities to create visual images using a range of traditional/conventional tools and computer tools such as drawing programs. They also provide opportunities for students to engage positively with information technologies as they investigate the role of visual arts in society and to explore the potential of these technologies for creative expression. Students use technology to create and enhance their artworks; 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 artworks as they manipulate colours, designs, and shapes. The Internet, the World Wide Web, CD, and videodisc technology provide access to museums, galleries, artists, and art images from all over the world. They bring a diverse range of artworks into the classroom, facilitating the integration of diverse cultures and ideas and allowing students to investigate the cultural and historical contexts of artists and their works.

Curriculum Outcomes



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 for Visual Arts Primary–6 are grouped according to the following unifying concepts:

- Creative/Productive—Making
- Cultural/Historical—Looking
- Critical/Responsive—Reflecting

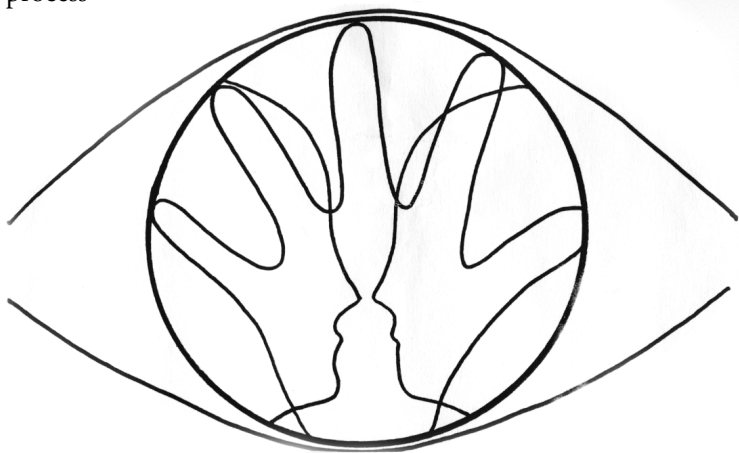
These concepts are intrinsically connected as shown in the suggestions for teaching, learning, and assessment in the tables of specific curriculum outcomes that follow.

General Curriculum Outcomes

The statements below describe what students are expected to know, to be able to do, and to value upon completion of study in visual arts.

Students will

- explore and manipulate a variety of materials, demonstrating ability to express themselves
- use a range of independent and collaborative art making strategies
- examine a broad range of artworks over time and cultures
- interact with sensitivity to and respect for their own artwork and that of others
- bring personal meaning to artwork and communicate their discoveries
- demonstrate an awareness and appreciation of art as a lifelong process



Students of Bonnie Price
Annapolis Royal Regional Academy
Making, Looking, Reflecting

Outcomes

Students will

1. explore and manipulate a variety of materials, demonstrating ability to express themselves
2. use a range of independent and collaborative art-making strategies

Students will

3. examine a broad range of artworks over time and cultures
4. interact with sensitivity to and respect for their own artwork and that of others

Students will

5. bring personal meaning to artwork and communicate their discoveries
6. demonstrate an awareness and appreciation of art as a lifelong process

Unifying Concepts

Creative/Productive—Making



Art making allows teachers and students to play with 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 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, expressing ideas, gaining feedback, looking at others' work, reflecting on their progress, and planning for future art making.

Cultural/Historical—Looking



Children have an amazing ability to look at and respond to art in fresh and imaginative ways. In looking at art, students have opportunities to learn about elements and processes in art making as well as a rich variety 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 looking phase, students are also reflecting on the myriads of ways in which people see and respond to their worlds through the art process.

Critical/Responsive—Reflecting



The reflective process guides the making of and looking at art. It may involve oral and written expression as well as art making in response to an idea or belief. Students engage in reflective activities throughout the art experience—from the invitation to look at and make art, through the stages of creating and extending their knowledge into future art making. Students have opportunities to look at and beyond their worlds through examining, discussing, experiencing, and gaining an appreciation of the roles that art and artists have played through time and culture. They also examine the multimedia environment in which they live and its effects on their lives and their art making.

It is important to recognize that these processes of making, looking, and reflecting are interrelated and can be developed most effectively as interdependent, rather than discrete, concepts. When learning experiences are designed to reflect these interrelationships, arts activities become more relevant to real situations and learning becomes more meaningful.

Key-Stage Curriculum Outcomes

The key-stage curriculum outcome statements on the following pages identify what students are expected to know, to be able to do, and to value by the end of grades 3 and 6, as a result of their cumulative learning experiences in visual arts. Outcomes for these two key stages reflect a continuum of learning. While there may appear to be similarities in outcomes for these key stages, teachers will recognize the growth in expectations for students according to



- the developmental nature of learning
- students' maturity of thinking and interests
- students' increasing independence as learners
- the complexity and sophistication of tasks and ideas
- the depth of students' engagement with tasks and ideas
- the range of arts experiences and the repertoire of strategies and skills students apply to those experiences
- the range of students' life experiences

For each key stage, the ordering of outcomes is not intended to suggest a priority, hierarchy, or instructional sequence. These outcomes provide a framework to assist teachers and learners in making decisions concerning the learning process and are not intended to limit the scope of learning experiences in either key stage. While it is likely that most students will be able to attain the key-stage curriculum outcomes, some students' needs and aptitudes will range across key stages; teachers should take this variation into consideration as they plan learning experiences and assess students' achievement of the various outcomes. Students' backgrounds, attitudes, experiences, knowledge, and levels of engagement will also influence their ability to achieve each of the key-stage curriculum outcomes.




Gwen Hawkins
Rockingstone Heights


Creative/Productive—Making

 1. Students will explore and manipulate a range of materials, demonstrating an ability to express themselves.	
<p><i>By the end of grade 3 students will be expected to</i></p> <ul style="list-style-type: none"> 1.1 express personal feelings, ideas, and understandings through art making 1.2 use various materials and processes and explore their possibilities and limitations 1.3 use a combination of the visual elements and principles of art and design in art making 	<p><i>By the end of grade 6 students will be expected to have achieved the outcomes for grades primary to 3 and to</i></p> <ul style="list-style-type: none"> 1.1 express through art making an awareness of the complexities in their world 1.2 demonstrate ability and initiative in the use of techniques, technologies, materials, and equipment 1.3 use a combination of visual elements and principles of art and design in art making
 2. Students will use a range of independent and collaborative art making strategies.	
<p><i>By the end of grade 3 students will be expected to</i></p> <ul style="list-style-type: none"> 2.1 work individually and with others in the creative art-making process 	<p><i>By the end of grade 6 students will be expected to have achieved the outcomes for grades primary to 3 and to</i></p> <ul style="list-style-type: none"> 2.1 work independently and collaboratively to apply learned skills



Cultural/Historical—Looking

 3. Students will examine a broad range of artworks through time and cultures	
<p><i>By the end of grade 3 students will be expected to</i></p> <ul style="list-style-type: none"> 3.1 demonstrate an awareness of rich variety in art forms 3.2 examine and demonstrate an appreciation for artworks from diverse cultures 3.3 recognize that people create art for a variety of reasons 3.4 explore images using technology 	<p><i>By the end of grade 6 students will be expected to have achieved the outcomes for grades primary to 3 and to</i></p> <ul style="list-style-type: none"> 3.1 recognize and respond to a rich variety of art forms 3.2 recognize art as a way of expressing cultural identity 3.3 demonstrate an awareness of artists' styles, intentions, and approaches 3.4 use technology to locate and explore works of art




Cultural/Historical—Looking (Continued)

 4. Students will interact with sensitivity to and respect for their own artwork and that of others	
<i>By the end of grade 3 students will be expected to</i> 4.1 celebrate, with pride and respect, their own artworks and that of others 4.2 share thoughts and ideas about artworks 4.3 explore many ways of perceiving and knowing	<i>By the end of grade 6 students will be expected to have achieved the outcomes for grades primary to 3 and to</i> 4.1 discuss ideas and approaches with sensitivity and respect 4.2 show appreciation for individual differences in artworks 4.3 recognize that there are many ways of perceiving and knowing

Critical/Responsive—Reflecting

 5. Students will bring personal meaning to artwork and communicate their discoveries	
<i>By the end of grade 3 students will be expected to</i> 5.1 recognize art as a way of expressing ideas and points of view 5.2 ask questions about works of art and respond to art in various ways 5.3 demonstrate an awareness of cultural/historical influences on artworks and on the lives of artists	<i>By the end of grade 6 students will be expected to have achieved the outcomes for grades primary to 3 and to</i> 5.1 express through their artwork personal ideas and points of view 5.2 describe their responses to works of art 5.3 investigate and describe the lives of artists within cultural/historical/social contexts
 6. Students will demonstrate an awareness and appreciation of art as a lifelong process.	
<i>By the end of grade 3 students will be expected to</i> 6.1 demonstrate an awareness of the natural and built environment 6.2 investigate the role of the media in their lives 6.3 identify art and artists within their community	<i>By the end of grade 6 students will be expected to have achieved the outcomes for grades primary to 3 and to</i> 6.1 demonstrate through their artwork a sensitivity towards the natural and built environment 6.2 examine and discuss the effects of the media on their lives and the lives of others 6.3 value the role of art and artists in their local and global communities

Overview of Specific Curriculum Outcomes

	Grades P–1	Grades 2–3
 MAKING	<ul style="list-style-type: none"> demonstrate that personal feelings, ideas, and understandings can be expressed through art making use a range of materials and processes use one or more of the visual elements and principles of art and design in art making work individually and with others in art making 	<ul style="list-style-type: none"> express through art-making personal feelings, ideas, and understandings use various materials and processes, exploring possibilities and limitations use a combination of the visual elements and principles of art and design in art making work individually and with others in the creative art-making process
 LOOKING	<ul style="list-style-type: none"> recognize that there are a variety of art forms recognize art as an expression of culture recognize that people create art for a variety of reasons identify various forms of technology used to make art show respect for their own work and that of others share and talk about their art use their senses to discover similarities and differences in art demonstrate an awareness of a broad variety of art forms 	<ul style="list-style-type: none"> demonstrate an appreciation of art in world cultures describe a variety of reasons for which people create art explore images using technology celebrate with pride and respect their own work and that of others share thoughts and ideas about artworks recognize that there are many ways of perceiving and knowing recognize and describe a variety of art forms compare art across cultures
 REFLECTING	<ul style="list-style-type: none"> explore artwork from a variety of cultural/historical contexts explore the natural and built environment identify different types of media explore art and artists within their community recognize art as a way of expressing ideas and points of view 	<ul style="list-style-type: none"> ask questions about and respond to art in various ways investigate cultural/historical influences on artworks and on the lives of artists demonstrate sensitivity toward the natural and built environment investigate the role of the media in daily life investigate art and artists within their community explore art as a way of expressing ideas and points of view

Overview of Specific Curriculum Outcomes

	Grade 4	Grade 5	Grade 6
 MAKING	<ul style="list-style-type: none"> • acknowledge and express through art-making their personal relationship to the world • experiment with a range of materials and processes • use a combination of the visual elements and principles of art and design in art-making • work individually and with others to solve problems and express ideas 	<ul style="list-style-type: none"> • express themselves in relation to the world through art-making • develop ability and initiative in the use of techniques, technologies, materials, and equipment • use a combination of visual elements and principles of design in art-making • work individually and collaboratively to apply learned skills, solve problems, and express ideas 	<ul style="list-style-type: none"> • express through art-making an awareness of the complexities of the world and their role in it • demonstrate ability and initiative in the use of techniques, technologies, materials, and equipment • use a combination of visual elements and principles of art and design in art-making • work independently and collaboratively to apply learned skills, solve problems, and respond to experiences and ideas
 LOOKING	<ul style="list-style-type: none"> • recognize that people use a variety of approaches when making art • use technology to locate works of art • show respect for and value their own work and that of others • share thoughts and ideas about artworks • recognize that there are many ways of perceiving and knowing • compare various art forms 	<ul style="list-style-type: none"> • compare art across time • contrast personal styles of a variety of artists • use technology to locate works of art • discuss ideas and approaches with sensitivity and respect • identify similarities and differences in their own work and that of others • demonstrate that there are many ways of perceiving and knowing • recognize and respond to a rich variety of art forms 	<ul style="list-style-type: none"> • compare works of art across time and culture • demonstrate an awareness of artists' styles, intentions, and approaches • use technology to locate and explore works of art • discuss ideas and approaches with sensitivity and respect • show appreciation of individual differences in artwork • demonstrate that there are many ways of perceiving and knowing • discover art as a way of expressing ideas • explore language that is used to talk about art
 REFLECTING	<ul style="list-style-type: none"> • demonstrate the ability to ask questions about and respond to art in various ways • investigate art and the lives of artists within cultural/historical/social contexts • demonstrate a sensitivity towards the natural and built environment through their artwork • examine the effects of the media on their lives • demonstrate an awareness of the role of art and artists in their local and global communities • express ideas and points of view through their art 	<ul style="list-style-type: none"> • use appropriate language in expressing their own responses to artworks • describe art and the lives of artists within cultural/historical/social contexts • demonstrate a sensitivity towards the natural and built environment through their artwork • examine the role of the media and discuss its effects on their lives • demonstrate an awareness of the role of art and artists in their local and global communities • express personal ideas and points of view through their artwork 	<ul style="list-style-type: none"> • demonstrate the ability to articulate their responses to works of art • demonstrate an understanding of the lives of artists within cultural/historical/social contexts • demonstrate a sensitivity towards the natural and built environment through their artwork • examine the role of the media and discuss its effects on their lives and the lives of others • describe and value the role of art and artists in their local communities

Creative/Productive—Making, Grades Primary–1

1. Students will explore and manipulate a range of materials, demonstrating ability to express themselves.

Outcomes

By the end of grades primary and 1, students will be expected to

- 1.1 demonstrate that personal feelings, ideas, and understandings can be expressed through art-making
- 1.2 use a range of materials and processes
- 1.3 use one or more of the visual elements and principles of art and design in art making

Suggestions for Learning and Teaching

- Provide students with wire (such as coloured phone wire or thin gauge all-purpose wire) as a material for producing a drawing. Discuss the concept of line, explaining that wire can be seen as a line as well. Choose a topical focus for the drawings and have students manipulate the wire into a drawing. Pieces of wire will need to be attached as the drawing progresses. Single letters can also be formed for early language lessons.
- Discuss various ways in which “treasure” can be defined (a special memory, something rare, an association). Invite students to embark on a treasure hunt in their homes and bring their version of a treasure to class. The treasure might be a picture, figurine, book, blanket, favourite spot, etc. Provide various media, such as recycled materials, paint and paper, clay, driftwood, and invite students to create treasures that will become gifts for friends or to construct special boxes in which to keep treasures.
- Have students create textured patterned surfaces on Styrofoam by using plastic forks, film canisters, paper clips, screw eyes, etc. After spreading paint over the surface, students can make prints. Themes for images might be teddy bears, fish, insects, dragons, or flowers.
- Have students explore possibilities of various kinds of brush strokes using a single colour of paint. (See *Children and Painting*, p. 63.)
- Have students explore aspects of symmetry through pattern and radial paintings. (See *Children and Painting*, p. 63.)
- Engage students in conversations regarding the uses of art materials and products.

✧ Read students a simple story, myth, or legend and invite them to retell the sequence of events in the story. In groups, have children use mime or story telling to depict a particular part of the sequence. Create a book or mural of the illustrated story for display and retelling. Discuss how individual “readings” of the story are different/same. Have students watch a simple sequence of events and sketch the sequence.

✧ During a particular unit of study in math or science, invite students to explore the properties of clay by pinching, rolling, poking, and pulling to create simple familiar shapes.

It is very important to demonstrate and model the processes involved in art-making.

Creative/Productive—Making, Grades Primary–1



1. Students will explore and manipulate a range of materials, demonstrating ability to express themselves.

Suggestions for Assessment

- Students can demonstrate their wire-art skills by creating various geometrical shapes, simple animals, and numbers. Create a classroom mobile with the resulting shapes.
- Provide students with magazines and have them show their knowledge of simple colour wheels by cutting out patches of primary and secondary colours and preparing their own wheels.
- In preparation for individual or small-group conferences, ask students to find images they have created that show something they have learned about using different materials and techniques.
- Develop together a simple checklist of things to look for that will help students explore visual elements such as shape, form, colour, line, texture, pattern. (See Elements of Design in Appendix D.)

Resources/Notes

- simple stories of myths and legends such as *Glooscap Tales* and *Bluenose Ghosts*
- a variety of books about farm life and animals
- paint and colour wheels
- *Children and Painting*, Topal, p. 63
- *Artworks*, Whelan, pp. 19, 21, 26–27, 74–75, 78–79, 88–89
- *Playing with Plasticine*, Reid
- found objects suitable for printing such as fish bones, leaves, fruit, old jewellery, buttons, spools
- coloured wire from local telephone companies or hardware stores

The printmaking activity lends itself well to math concepts at this level such as patterning, shapes, lines.

Many elements of art activities are listed in Appendix D.

See Health and Safety Issues in Contexts for Learning.



There are important connections between the processes of making, looking, and reflecting and activities and ideas will often overlap.

Creative/Productive—Making, Grades Primary–1



2. Students will use a range of independent and collaborative art-making strategies.

Outcomes

By the end of grades primary and 1, students will be expected to

- 2.1 work individually and with others in art making

Suggestions for Learning and Teaching

- Read with students the predictable book *Fish Eyes* by Lois Ehlert. Discuss various details of the illustrations such as colours, shapes, lines, and textures and engage students in the creation of a colourful collage.
 - Guide students through the process of printmaking with sponges, vegetables, or handprints. Have them embellish the prints using felt markers to depict real or imaginary animals.
 - 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 their spaces.
 - Have two or three students work together on a fort (a small one for toy people). Use temporary materials such as sticks, stones, sand, and other scraps. No one keeps the fort; its value is in its making.
 - Teach students to braid, in pairs, torn strips of cloth. When many braids are produced over a period of time, have older students or parents assist younger ones in sewing the braids together in a circular pattern to make a story-time rug for the classroom. Teachers will need some assistance from volunteers for this activity.
 - Have students make numerous paint or stamp pad thumbprints on a piece of paper. Have them create a picture such as a garden, a moonscape, or a crowd watching a performance or a sports event by drawing expressions on the thumbprint faces and dressing the characters up.
 - Use materials found in the classroom (pencils, books, blocks, etc.) to make temporary sculptures. Students must respect each others' choices and find their own materials. The classroom needs to be returned to normal when finished.
 - Provide a variety of individual and small-group activities and assist, guide, and encourage those children who do not choose activities easily. See, for example, Interchangeable Boxes in Sample Learning Experiences, Appendix E.
 - Invite students to paint various kinds of shapes using the three primary colours, working to fill a standard-sized piece of paper. (See *Children and Painting*, pp. 34–35.)
 - Have students explore aspects of texture, create a texture chart, and do texture paintings using only black paint. (See *Children and Painting*, pp. 23–25.)
- ☆ Provide a series of traffic or other safety images for students to observe. Ask them to work in groups to design similar kinds of safety images for their classroom, school, or playground.

Creative/Productive—Making, Grades Primary–1



2. Students will use a range of independent and collaborative art-making strategies.

Suggestions for Assessment

- Invite students to create a collective garden mural or collage using vegetable or flower prints.
- Observe students' ability to work individually and co-operatively on art projects, noting such things as
 - 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 conversations with others, listening to others and asking questions
 - appreciating the efforts of others

Resources/Notes

- *Fish Eyes*, Lois Ehlert
- *The Rainbow Fish*, Marcus Pfister
- *Artworks*, Whelan, pp. 38, 40, 72–73
- *Children and Painting*, Topal, pp. 34–35, 136–137
- a visit to a fish market or processing plant

A student may be invited to bring an aquarium to school to fill with real fish or to use as a container for colourful mobiles.

Health and safety issues are addressed in Contexts for Learning.

- ✧ Encourage children to browse through many available books before deciding how they might represent their stories or poems. Have them talk about the reasons for their choices before they begin the artwork.
- ✧ Many illustrated children's books can serve as a springboard for conversations about art and stories. See list in Appendix H.
- ✧ Printmaking lends itself well to mathematics and science concepts taught at this level. Students' completed prints can be used to represent such concepts as shapes, textures, lines, patterning, and graphing.

Cultural Historical—Looking, Grades Primary–1



3. Students will examine a broad range of artworks through time and cultures.

Outcomes

By the end of grades primary and 1, students will be expected to

- 3.1 recognize that there are a variety of art forms
- 3.2 recognize art as an expression of culture
- 3.3 recognize that people create art for a variety of reasons
- 3.4 identify various forms of technology used to make art

Suggestions for Learning and Teaching

- When students are viewing artwork, help them to identify whether the source is imagination or observation. Have them keep a diary of imagined and observed things such as trees, animals, or homes using cut-out pictures, photographs, or sketches.
- Ask students to make small figures from wood, clay, etc. Each figure can represent a family member and be used to role-play different scenarios such as conflict resolutions and celebrations.
- Encourage students to look at people and objects from different points of view, describing what they see as positions change. Have students imagine what a bird sees when it flies over the playground, farmyard, lake, etc. Provide examples of sculpture and discuss the different observations.
- Present works of art featuring children from diverse cultures, and ask students to tell a story about one of the works.
- Compare old and new forms of technology for searching out and locating. Show children a primitive viewfinder (see Notes column) and encourage them to use it to isolate objects in scenes, nature walks, or three-dimensional items.
- Students can examine portrayals of family groupings from a variety of cultural settings such as *The Boating Party* by Mary Cassatt or *Big Woman's Talk* by Sonya Boyce and discuss details that reveal information about people in the pictures. Invite students to create their own family groupings or alternatives to their own family portraits, encouraging the use of various materials.
- ✧ Build a classroom image collection of a variety of forms on a given theme such as birds that are drawn, painted, stuffed, sculpted, or a real visiting specimen. Discuss with students the qualities of the different forms.
- ✧ Read storybooks and look at pictures and posters of farm creatures. Before having students create their own representations of farm animals (drawn, painted, sculpted), show various artists' representations of farm animals, including illustrations, and ask students to find similarities and differences in the works. Discuss mood, other images, and feelings about farm life. Have students work together to make a mural, collage, or book of their animals that might be presented to a local farmer, veterinarian, or agriculture association.

Cultural Historical—Looking, Grades Primary–1



3. Students will examine a broad range of artworks through time and cultures.

Suggestions for Assessment

- In responding to students' artwork and diaries of imagined and observed things, pose questions that will encourage students to think about their choices and feelings about their learning. Encourage them to extend ideas, vocabulary, and understandings by asking questions such as
 - What do you like about your work(s)?
 - How does (a specific artwork) make you feel?
 - What other kinds of things would you like to try?
 - What other materials would you like to work with?
- As students work and talk naturally about their art as they work, look for evidence of
 - visual fluency (ability to find, see, and make associations)
 - curiosity and engagement (interest in and responsiveness to various images)
 - observation (willingness to see and talk about detail)
 - elaboration (telling stories and explaining ideas in their work)
- Maintain anecdotal notes based on observations.
- Provide frequent and specific feedback (verbal, written, or drawn) that provides information and ideas about techniques and materials, as well as responses to and questions about their artwork.
- Have students draw or demonstrate a response to their viewfinder experience. Discuss what they see, how they see, and ask what other ways there are of looking at things such as a bird's eye view or Alice's view in *Through the Looking Glass*.

Resources/Notes

- a variety of books depicting farms and animals such as
 - Barbara Reid books with Plasticine illustrations
 - Joe Fafard books
 - Lindy Climo books
 - artwork portraying animals
 - *Children and Painting*, Topal, pp. 14–15, 147–149
 - *Adventures in Art Series*, reproductions
 - *Draw Me a Story*, Steele
 - *Oxford Primary Art*, Binch, p. 11

Taking sketchbooks along on a visit to a farm or wildlife park expands the range of possibilities for follow-up artworks.

A photocopied single tree might inspire the drawing of a country scene or a place to draw in a tree house.



Copyright information:
doc-depot.EDnet.ns.ca



Foster awareness and sensitivity in relation to the varied family structures that exist today. For example, many children live with foster families, single-parent families, same sex parents, or in group homes.

A simple viewfinder can be made using a piece of card 20 x 25 cm with a small window 2.5 x 4 cm cut out of the centre.

Cultural/Historical—Looking, Grades Primary–1

4. Students will interact with sensitivity to and respect for their own artwork and that of others.

Outcomes

By the end of grades primary and 1, students will be expected to

- 4.1 show respect for their own work and that of others
- 4.2 share and talk about their art
- 4.3 use their senses to discover similarities and differences in art

Suggestions for Learning and Teaching

- Establish a regular art circle time when students share and discuss their own work. Encourage students to name and sign their own work and, when possible, to include a simple “artist statement.” (See Appendix F for definition.)
- Engage students in a discussion about animals and encourage them to focus on one of their choice. For example they might explore the world of cats—domestic and wild. Consider having someone bring an animal to school and, if possible, invite a local veterinarian to talk about the various features of the animal. Observe connections between physical characteristics and behaviour (e.g., the purpose of sharp claws and teeth). Show students various artists’ depictions of their animals, and provide stories and poems from the large selection that exists on the subject. Students can create “cat art” or other animal art using a choice of media (paint, clay, collage, soft wire, etc.).
- On a trip to an art gallery, real or virtual, give students the opportunity to experience many different forms and representations of art. If possible, locate examples of weaving, sculpture, quilting, paintings, drawings, photographs, and other examples of art-making for examination and discussion.
- Feature an *Artist of the Week*, ensuring that students see many artists and forms of art throughout the school year. Feature student artists as well.
- Still life fruit or flower arrangements provide multi-sensory experiences and opportunities to create bright and colourful paintings or sculptures.



Ask students to find a special rock (or shell or twig) to keep with them for two weeks. Encourage them to study the rock’s texture, smell, and other features, drawing it, taking rubbings of it, taking photographs, dressing it up, using it to create sounds, etc. After two weeks, all rocks are collected and covered by a cloth. Students have to identify their rock by feeling it through the cloth and sharing their rock stories with others.

Cultural/Historical—Looking, Grades Primary–1



4. Students will interact with sensitivity to and respect for their own artwork and that of others.

Suggestions for Assessment

- During art circle time, look for evidence that students
 - take pride in their work
 - are extending their thinking about art and talking about their work with increased elaboration
 - can distinguish and show preferences among different pieces of work
 - show interest in and respect for the work of their peers
- Look at “cat work” or other animal work made by various artists (including students) and brainstorm names and personalities for the creatures based upon observations and impressions.
- Help students make simple checklists to help them develop their understanding of how to look at artwork. The Viewing Art section in Appendix C will assist teachers and students in this task.

- ✦ Develop classroom books on specific topics of interest such as feathers, driftwood, or rocks. The books might contain sketches, pictures of things made from the item, places where it can be found, etc. If using rocks, class members could form a “rock band” creating a series of sounds by manipulating the rocks in various ways such as banging together, striking, scratching, or collecting in shakers.

Resources/Notes

- *Children and Painting*, Total
- *Artworks*, Whelan
- *Pictures and Words Together*, Johnson
- *Draw Me a Story*, Steele
- animal books, songs, cartoons, wildlife magazines, stories, and poems

The musical score from *Cats* provides a wonderful springboard for music and dance movement as a medium for the presentation of the artwork on cats.

Students might display their animal works at a local animal hospital or pet store.



Canadian Children’s Museum Art:
www.civilization.ca/membris/collect/colchme.html

Internet sites on animals



Before bringing live animals into the classroom, check on possible student allergies.



Student stories and poetry flow naturally from a study of animals. Encourage children to select a favourite work for a class publication.

Critical/Responsive—Reflecting, Grades Primary–1**5. Students will bring personal meaning to artwork and communicate their discoveries.****Outcomes***By the end of grades primary and 1, students will be expected to*

- 5.1 discover art as a way of expressing ideas
- 5.2 explore language that is used to talk about art
- 5.3 explore artwork from a variety of cultural/historical contexts

Suggestions for Learning and Teaching

- In introducing or reviewing the primary colours, assign certain days on which students can wear something red, yellow, or blue to school. Discuss the variations and experiment with mixing the three primary colours using paint or food colouring. Let the three primary colours run together on wet paper towel or coffee filters and discuss results. Help children to make a simple colour wheel.
- Collect pictures from magazines of faces of people from various world cultures and invite children to create a people wheel that depicts a world of wonderful colours.
- Invite students to listen to selections of music from a variety of sources and styles and relate lines to sounds they hear, first by moving their arms, then using paint brushes on paper. Once shapes are established, students can fill in the shapes using the colours they “hear.”
- Take students on a texture and shape walk in and around their school and discuss why certain elements might have been used to build objects such as walls or play equipment. Have children carry small sheets of paper and pencils to complete rubbings and shape sketches. Try looking at African carved surfaces to experience built or made textures, compared to natural textures. Discuss the difference between textures we look at and those we touch. Then, in groups, plan a mural on a given theme (e.g., playground, moonscape, garden, sky and clouds) using as many different shapes and textures as possible.
- Have a child choose an artwork depicted on a poster from a selection of pieces and take a few minutes to look at the piece. While other students sit with their backs to the work, have the child describe the scene, shapes, colours, etc., as fully as possible. Have other students then turn to the works, select the piece they think was described, tell how they knew it, and suggest details they might add to the speaker’s description. Use selections from artists of diverse cultures.
- Students can work in pairs to identify details in selected art reproductions that portray seasons (e.g., clothing, leaves, animal coats). Have students then set up a circular display depicting the seasons.

Critical/Responsive—Reflecting, Grades Primary–1**5. Students will bring personal meaning to artwork and communicate their discoveries.****Suggestions for Assessment**

- Encourage students to keep individual or class collective books of sketches, words, pictures, and photographs that illustrate concepts they are learning such as fantasy, colour, shape. Stress the graphic value of the book.
- Engage students in conversations about their own and others' artworks. Pose questions that will encourage them to further explore language in talking about art such as
 - What do you think the artist is saying?
 - What shapes, colours, lines help the artist get the message across?
- Art circle time in your classroom, during which children get to share and tell about their art making and respond to works produced by classmates, helps to establish a climate of respectful response. You might suggest that the children set the tone of the conversation by asking such questions as
 - What do you see in my work?
 - How is our work different?
 - What three things do you like best about my work?
 - What else do you think I could have done?
- Students can work with two primary colours, mixing them to see a third or secondary colour, such as red and yellow to make orange, or red and blue to make purple, then use all three in a resulting picture or collage. Play a game with children, having them group themselves in threes at a signal according to the primary and secondary colours they are wearing.

Resources/Notes

- *Oxford Primary Art Series*, student booklets
- *Children and Painting*, Topal, p. 18
- *My Many Colored Days*, Dr. Seuss
- *I See What You Mean*, Moline, pp. 17, 19–20, 43–46
- *Pictures and Words Together*, Johnson
- *Adventures in Art Series*, posters and cards
- *Draw Me a Story*, Steele
- *Kids Multicultural Art Book*, Terzian
- *A Song of Colors*, Hindley
- a variety of magazines, posters, books

The Viewing Art section in Appendix C contains many teaching ideas around viewing art and playing with the elements of design. Information on aspects colour can be found in the glossary, Appendix F.



ArtsEDnet:
www.artsEDnet.getty.edu/



Colour Magic software program,
Unisys Canada
Kidpix 2, Broderbund, software
program



It is important to allow children to view and talk about a variety of media used in artistic expression as well as the realm of possibilities such as stone, wood, beads, paint, charcoal, fibre, clay, junk, paper, metal, photography, film, and video. This experience helps to broaden notions of “what art looks like” for the youngest students.



Link the people wheel to social studies concepts and talking about art to speaking and listening in language arts.

Critical/Responsive—Reflecting, Grades Primary–1**6. Students will demonstrate an awareness and appreciation of art as a lifelong process.****Outcomes***By the end of grades primary and 1, students will be expected to*

- 6.1 explore the natural and built environment
- 6.2 identify different types of media
- 6.3 explore art and artists within their community

Suggestions for Learning and Teaching

- Students can explore patterning by printing/stamping with such items as fruits, vegetables, thread spools, and old jewellery, in regular and random patterns. Discuss similarities and differences in the patterns of natural and built items.
- Display artwork that incorporates a variety of approaches and/or media such as posters of beadwork, sculpture, sketches, paintings, and clay pots. Brainstorm materials that may have been used by the artists in creating the piece.
- Invite artists from other classrooms to visit and share their work. Invite community artists to visit and interview them. Set up a revolving display of an artist and artwork of the week.
- Photograph or visit art around your community. This could be outdoor sculptures, cool signs, interesting landmarks, or even distinctive landforms.
- Ask students to look at and draw a simple sketch of their own playground. Have them ponder questions such as
 - If you could make your own slide, how big and what shape would it be?
 - What would be at the bottom to land on? (Discuss texture and safety.)
 - What shape would you use for your jungle gym?
- Invite children to consider the design of a playground for fish. Have them think about how it might be different from a children's playground, what shapes fish might like to swim through, where they might like to hide, what other creatures would live there, etc. As part of the study, students might wish to
 - choose an underwater creature to learn about, find pictures of, and create using a variety of materials
 - work in groups to create a mural of a fish playground considering two- and three-dimensional options
 - listen to underwater songs (such as "Octopus's Garden" or recordings of whale songs) and have children tape the sounds of their underwater creatures playing
 - perform a fish dance for other classes and/or parents
- Provide for students examples of handmade and manufactured items such as a shoe, a bowl, or a piece of clothing from various cultures and elicit responses to the differences in the work.
- Encourage students to create art with unconventional tools (e.g., painting with sticks, feathers, sponges) on various kinds of materials (such as cardboard, wood, construction paper). Discuss results.

Critical/Responsive—Reflecting, Grades Primary–1**6. Students will demonstrate an awareness and appreciation of art as a lifelong process.****Suggestions for Assessment**

- Encourage students to maintain a brightly decorated portfolio of their prints, playground sketches, fish, etc. The front and back of the portfolio might be decorated with their printmaking or a Jackson Pollock–style splatter paint effect. Include feedback comment sheets for teachers, parents, and classroom visitors.
- Devise with students lists of questions that might be asked in interviewing visiting artists, and tape the interview for further viewing, reflection, and discussion. Questions might include
 - What made you want to do this work?
 - What do you like most about your work?
 - Will you do more work similar to this?
 - Did anything surprise you while you were making your work?
- Use a simple Venn diagram to illustrate the similarities and differences between handmade and manufactured items discussed. Discuss how we value handmade and manufactured items in different ways.

Resources/Notes

- *Artworks*, Whelan
- *Children and Painting*, Topal
- *Oxford Primary Art Series*, pupil books
- *I See What You Mean*, Moline p. 84
- found materials for printmaking
- picture books on fish and the sea

Look for evidence that students are able to make connections between their experiences and the artwork they see and create. Encourage and note

- fluency in telling about artworks
- readiness to project themselves into their pictures and talk about their experiences
- images they create in response to their own reflections



Art Gallery of Nova Scotia Web site: www.AGNS.EDnet.ns.ca

Visual Arts Nova Scotia Web site: VANS.EDnet.ns.ca



Shapes within Shapes, Gage Publishing, software program



Students might wish to donate a mural for display in a community building such as an office, boardroom, or clinic.

Creative/Productive—Making, Grades 2–3**1. Students will explore and manipulate a range of materials, demonstrating ability to express themselves.****Outcomes**

By the end of grades 2 and 3, students will be expected to

- 1.1 express through art making personal feelings, ideas, and understandings
- 1.2 use various materials and processes, exploring possibilities and limitations
- 1.3 use a combination of the visual elements and principles of art and design in art making

Suggestions for Learning and Teaching

- Ask students to consider the issue of safe and secure places in their lives (or inside themselves). Examples might be a fort, a tree house, a cave, or a certain room in the home. It should be a place where one feels comfortable and happy with oneself. Construct a small dwelling on a base using off-cuts of wood from local wood shops. Students should use only white glue to create their spaces with wooden blocks. The completed safe place can be painted and provides a natural focus for discussions and writing on habitations and safety.
- Provide students with Plasticine to form drawings on windows. Encourage them to apply the Plasticine as thinly as possible, considering that the pictures will be seen differently on each side of the window, especially those that include words.
- Discuss notions of royalty, regalness, and dignity in relation to African heritage and other cultures. Discuss how we dignify ourselves today in terms of clothing, headwear, jewellery, “souped-up” cars. Provide students with a variety of materials such as wooden scraps, fabric, foil, sparkles to construct a model throne for a particularly regal person of their designation.
- Using found materials such as blocks, wood scraps, or Plasticine, students could construct an environment that expresses a feeling (e.g., happy times, frightening times, exciting times).
- Discuss and practise with students the safe handling and storage of art materials and tools.
- Have students paint houses, focussing on basic shapes as they work. (See *Children and Painting*, pp. 37–41.) Alternatively, houses could be constructed from cardboard or milk cartons.
- Have students compose a collage and, using a single colour of paint, a related colour, and white, paint the collage. (See *Children and Painting*, p. 48.)



It is important to be sensitive to the evolving structures of “families.” As this activity may cause discomfort for some children, provide choice for those who either are not with their families or feel uncomfortable with the discussion.



Following a study of students’ heritage in social studies or health, have them create their own large family banners using burlap, felt, cloth, buttons, beads. The banners should display the family name as well as symbols that are special or meaningful to the student (personal crest, hobby, favourite book, achievement). This activity might also allow students to manipulate needles and thread with assistance from volunteers. Display banners in the school or community.

It is very important to demonstrate and model the processes involved in art-making.

Creative/Productive—Making, Grades 2–3



1. Students will explore and manipulate a range of materials, demonstrating ability to express themselves.

Suggestions for Assessment

- In pairs, students might prompt ongoing feedback from one another through the following kinds of statements:
 - What I am trying to do is ...
 - How I feel about what I (or you and 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 that ...
- Encourage journal writing throughout the process of creating safe spaces and on the topic of dreams (see Dream Worlds in Appendix E). Have students keep track of various materials and processes they have used. It would help if the teacher provided copies of this information on checklists for students to include in their portfolios.
- Display banners in the school hallways or at assemblies with accompanying blank pieces of paper, and invite other students in the school to guess who the banner's owner might be by looking at the symbols, etc.

✦ Students can sketch or create stories and poems about their regal person.

Resources/Notes

- books on royalty in various cultures and the *Myself* pupil book from the *Oxford Primary Art Series*
- *Artworks*, Whelan pp. 30–31, 66–67, 78–79
- *Children and Painting*, Topal, pp. 37–41, 71–73, 112–113
- *Draw Me a Story*, Steele
- *Playing with Plasticine*, Reid
- wood scraps and ends for forts
- plasticine in a variety of colours
- felt, burlap, cloth scraps, buttons, glue for royal projects

Students should be reminded to show patience while allowing glue to dry so that the glued blocks are secure.

The constructed environment may be used as a basis of discussion, particularly for children who have a difficult time writing or speaking about more difficult issues in their lives. The discussion itself is more important to the process than the actual finished product is.



KinderArt: www.kinderart.com



There are important connections among the processes of making, looking, and reflecting, and often activities and ideas will overlap.



Many of these activities provide important opportunities to engage students in conversations about life situations. Art making can inspire pride, personal reflection, and problem solving in ways that other areas of study may not. Art making allows teachers to see the real child.

Creative/Productive—Making, Grades 2–3**2. Students will use a range of independent and collaborative art making strategies.****Outcomes**

By the end of grades 2 and 3, students will be expected to

- 2.1 work individually and with others in the creative art making process

Suggestions for Learning and Teaching

- Have students use blank books for simple visual representations of their observations and sensory impressions from community field trips or neighbourhood walks. Introduce the idea of sketching and putting down related notation as a basis for future work.
 - Provide opportunities for students to observe animal images in various representations (pet shows, films, photos). Have each student make a series of drawings of an animal.
 - Working in pairs (one student drawing, the other describing), the describer picks an art reproduction and describes the shapes, kinds of lines, etc., while the drawer draws the description. Only afterwards can the drawing be shared.
 - Using kente cloth (strip weaving) as an example, invite students to create a strip of patterning with stripes, geometric shapes, and symbols using pastels and black construction paper strips that can be joined in a collaborative class tapestry.
 - Encourage students to come up with words to describe good and bad dreams. Have students create two paintings or drawings, one of a good dream and one of a bad dream. They should think about the media they will use (crayon, pastel, paint, chalk) as well as colours, lines, and shapes that best recreate dreamlike qualities. It is important to note that for some children the notion of bad dreams or nightmares is frightening. A sensitive and supportive environment must exist for such discussions.
 - Have students plan a composition from memory working from a theme such as “Me and a Special Adult.” Using pastels and paint they then add details. (See *Children and Painting*, pp. 112–113.)
-
- ✧ Invite students to listen to descriptive literature and develop images from their impressions. Students could work in small groups to present a sequenced version of the story through puppets, comic strips, mime, booklets, sculpture, or any one medium.
 - ✧ Provide students with a variety of objects for stamping and printing. Create a repeated pattern using a selected stamping item. This activity can easily be incorporated into a lesson on math patterns and shared with younger “math buddies.”
 - ✧ Have students press the image of a fish on Styrofoam plates. Create a class mural by brushing paint on the fish and making prints on larger pieces of fish-shaped cut-outs. This activity would effectively complement any theme work on oceans. See Fishprints in Appendix E.

Creative/Productive—Making, Grades 2–3



2. Students will use a range of independent and collaborative art making strategies.

Suggestions for Assessment

- Challenge students to use their sketches from walks and field trips as a basis for further works.
- As students work in groups, ensure that each person has an opportunity to offer comments and ideas. A full group discussion during which everyone has a chance to contribute can be an important part of any learning activity. Students need specific feedback, particularly on their ability to work together. Some leading questions for group discussion might include
 - What worked well in our group?
 - Did everyone have an opportunity to offer ideas?
 - Were the materials shared fairly?
 - Did we listen with sensitivity and respect to one another's ideas?
 - What information and/or materials do we need to complete our work?
 - What assistance do we need from others to do the best work possible?
 - How can we solve problems that arose?
- Students should then record their observations in a journal or use a checklist or rubric to assess their work in co-operative groups. The questions above might be used as a basis for constructing the checklist or rubric.
- In printmaking techniques on this and previous pages, look for evidence that students
 - understand the print process (an image transferred to a surface)
 - have explored a range of possibilities (e.g., repeating, overprinting, colour changes)
 - are developing skills to register their images, manipulate materials, use stencils or templates, and handle wet prints

Resources/Notes

- examples of descriptive writing such as *The Wind in the Willows* by Kenneth Graham, *The Hobbit* by J.R.R. Tolkien, or *Animalia* by Graeme Base
- *Brown Bag Ideas from Many Cultures*, Tejada, pp. 6–10, 130–33
- *Artworks*, Whelan, pp. 48–49, 72–73, 80–83
- *Children and Painting*, Topal, pp. 85–87, 100–101
- *The Black Snowman*
- *Kente Colors*, Chocolate
- representations of animals by various artists
- items suitable for printmaking (buttons, beads, plastic cutlery, spools, old jewellery)

Invite a Mi'kmaq guest to speak to the class about the healing powers of the talking circle in native culture.



Mi'kmaq Heritage Gallery:
www.cmm-ns.com/gallery.html/

Cultural/Historical—Looking, Grades 2–3**3. Students will examine a broad range of artworks through time and cultures.****Outcomes**

By the end of grades 2 and 3, students will be expected to

- 3.1 demonstrate an awareness of a broad variety of art forms
- 3.2 demonstrate an appreciation of art in world cultures
- 3.3 describe a variety of reasons for which people create art
- 3.4 explore images using technology

Suggestions for Learning and Teaching

- Provide students with a broad selection of artworks on a theme such as shoes, the child, birds, in various media, styles, functions, eras, and cultures. Ask them to indicate their preferences and the reasons for their choices.
- Have students examine humour in various forms of art such as the work of Nova Scotia folk artists and discuss why the artist may have chosen to portray the image in such a way. Discuss ways in which students might create their own humorous artwork around a theme. For example, found driftwood comes in many shapes and sizes and can be painted in funky, folk-art style using acrylic paints.
- Provide a selection of images of masks from various cultures. Have students make comparisons and discuss materials as well as possible functions for the masks. Have students consider possibilities for their own mask making, taking into account their own heritage and possible uses for their masks.
- Introduce students to Kente cloth through a reading of the story *Kente Colors* by Debbi Chocolate. Examine various forms of cloth, having students identify different patterning and kinds of shapes and symbols. Using techniques from *Brown Bag Ideas from Many Cultures*, Tejada, students can create their own patterns
- Many Internet sites offer opportunities for students to view art in many forms. Invite students to browse for information on Canadian artists, local and national, who represent the country's many cultures, geographic regions, styles, and media.
- Invite students to bring to class photographic images around a particular theme such as streetlights, babies, footwear, hats. Students could also use cameras, when available, to shoot such images on a class trip. Students will bring many different perspectives to the same theme.

Cultural/Historical—Looking, Grades 2–3



3. Students will examine a broad range of artworks through time and cultures.

Suggestions for Assessment

- As students observe various art forms, pose questions that will help them extend their vocabulary. Ask about the use of shape, line, colour, pattern, texture, and their effectiveness in artwork. Find ways in which students have effectively used elements and principles of design in their own work. Provide this feedback to students on a regular basis. (See Appendix D for Elements and Principles of Design.)
- The kente patterns can be arranged in collective quilt displays, and students can use a variety of musical instruments to emulate the patterns by producing sounds to represent the patterns (e.g., strike a triangle shape, a drum beat for a circle, scrape sticks for a line, shaker for zigzag).

- ✦ In mathematics, graph students' preferences in the theme work as a visual for discussion as they gain further exposure to and awareness of the rich variety of art forms.
- ✦ Create collages of students' photo images, and examine with the students the many perspectives they bring. This exercise might lead to simple poems or word collages to accompany the display.

Resources/Notes

- a variety of books on cartooning and comics
- *I See What You Mean*, Moline
- *Children and Painting*, Topal, pp. 14–15, 24–25, 147–149
- *Pictures and Words Together*, Johnson
- *Oxford Primary Art*, pupil books
- *Artworks*, Whelan
- *Kente Colors*, Chocolate
- *Brown Bag Ideas from Many Cultures*, Tejada
- *Kids Multicultural Art Book*, Terzian
- various books on masks and mask making
- classroom science and social studies curriculum materials



Canadian Children's Museum Art:
www.civilization.ca/membris/collect/colchme.html

Isaacs/Innuitt Gallery:
www.novator.com/Isaacs-Innuitt

First Nations Art:
www.ns.sympatico.ca/Contents/Entertainment/first_nations.html

Black Cultural Centre for Nova Scotia: www.bccns.com



Local camera shops (or the school photographer) might be willing to donate a camera and film for classroom use with the return offer of student displays in their store or office or some form of recognition in a school newsletter.

Cultural/Historical—Looking, Grades 2–3

4. Students will interact with sensitivity to and respect for their own artwork and that of others.

Outcomes

By the end of grades 2 and 3, students will be expected to

- 4.1 celebrate with pride and respect their own work and that of others
- 4.2 share thoughts and ideas about artworks
- 4.3 recognize that there are many ways of perceiving and knowing

Suggestions for Learning and Teaching

- Prepare cards with descriptive words, such as red, magical, 3-D, cool, that might be used to tell about artworks. Have students help to generate these words. Have students take several cards and match them with various displayed works, giving reasons for their choices.
- Arrange to have students view other classes' artwork and share theirs as well. Prepare a collective art show and sale to coincide with school-wide fairs. Funds may be used to buy classroom art supplies.
- Help children learn how to look at the illustrations available in their classroom storybooks. Use illustrations to encourage children to learn about the elements and principles of design and to help them further develop their art vocabulary. See Appendix D for information on elements and principles. Ask children to think about what materials the artist/illustrator might have used.
- Discuss what museums are and what they can be. Introduce students to the idea of a museum as a "house of the muses." Refer to Sample Learning Experiences in Appendix E.
- Play the game WORD with students, having them view a reproduction and, with hands raised, brainstorm quickly all words that might pertain to the work. To ensure that students are listening carefully, there is a rule that no word may be repeated. If a student does so, others say WORD! Brainstorming fosters individual and group creativity and allows students to draw on their personal knowledge and explore their own understanding. Note the following Rules for Brainstorming:
 - get ideas out ... no discussion
 - record all ideas
 - do not make any criticisms, evaluations, or judgments
 - expect (embrace) wild ideas
 - be spontaneous
 - the number, not the quality of ideas counts
 - build on others' ideas
- Refer frequently to the section on Viewing Art in Appendix C, and use suggestions for weekly art circle conversations.

Cultural/Historical—Looking, Grades 2–3**4. Students will interact with sensitivity to and respect for their own artwork and that of others.****Suggestions for Assessment**

- Work with students to set up an art gallery or museum corner in the classroom, school library, or elsewhere in the school. Parent volunteers are invaluable in assisting in these kinds of activities. Parents should also be invited to celebrate students' work. (Museums and galleries are very generous about sending and updating materials for classroom display and use.)
- Encouraging positive, non-judgmental conversation, record students' responses to works of students in other classes, noting their use of visual arts vocabulary. Present the written response to the other class in the form of a complimentary letter or poem.
- Observe students' preferences for style, etc., in illustrated books, and ask them for reasons for their choices. Work with students to determine how pictures in storybooks might influence their own art.
- Students can be encouraged to investigate the responsibilities of a curator and other personnel in a museum or art gallery. They can then gather examples of artwork on a theme (such as "muses") and set up their own curated exhibition to be presented to the school or community. Provide a visitors' book for comments and feedback.
- Make a word web with students' responses in brainstorming activities, using it to illustrate how people often see and think about things differently.

Resources/Notes

- children's books with bright or unusual illustrations
- found materials for construction of muses
- a trip to the Nova Scotia Museum, real or virtual, or an interview with local museum personnel
- When students view and compare images, questions such as the following can offer insights into their appreciation and understandings:
 - What is the same? What is different about the artwork you see in two books?
 - What kind of image might you choose to represent your work?
 - What surprises you about the images you see?
 - What questions come into your mind when you consider how you might illustrate your work?



Nova Scotia Museum of Natural History: museum.EDnet.ns.ca/

Art Gallery of Nova Scotia:
www.AGNS.EDnet.ns.ca

Canadian Children's Museum Art:
www.civilization.ca/membrs/collect/colchme.html



The sharing of artwork and conversations about art throughout the school and community validate the importance of art in life and stimulate further interest and involvement by other teachers and students.

Critical/Responsive—Reflecting, Grades 2–3**5. Students will bring personal meaning to artwork and communicate their discoveries.****Outcomes**

By the end of grades 2 and 3, students will be expected to

- 5.1 recognize art as a way of expressing ideas and points of view
- 5.2 ask questions about and respond to art in various ways
- 5.3 investigate cultural/historical influences on artworks and on the lives of artists

Suggestions for Learning and Teaching

- Invite students to brainstorm, visually, on a selected theme such as invented animals, houses of the future to illustrate that there are an infinite number of possibilities.
- Invite students to look at artworks from a variety of cultural/historical perspectives and to generate ideas about what the artist was trying to say. Compare their suggestions with the artist's statement or description provided with the work.
- Give each student a sheet of paper on which there is a squiggly line, and ask them to complete the drawing individually. Compare results so students discover that there is no single right way of creating. This activity could be extended into a series of painting exercises. Bring attention to and celebrate the different styles and approaches within the classroom.
- Each week introduce or have students choose a new word for the week as a theme for artworks, using the word in conversation or stories (e.g., magical, rhythm, red, sun) and finding artworks (including representation from diverse cultures) that exemplify its meaning.
- Take a theme such as self-portraits and display all students' work, also showing artists' self-portraits from various times, cultures, media, and styles. Pose questions about the portraits such as
 - What do we know about this person from looking at the portrait?
 - What is this person feeling?
 - Where might this person live?
 - What conversation might I have with this person if I met her?
- Show students a selection of artworks around a theme (e.g., trees, moon, horses). Ask them to indicate their preferences. Share and discuss choices. Be prepared to have students choose popular culture subjects such as television show characters.
- Have students bring in objects that are important to them, such as family treasures, favourite toys, found objects—natural or produced—cultural icons, clothing. Share stories about the object and its personal relevance. Help students with drawing exercises prior to completing portraits of themselves holding the object.

✧ These kinds of activities not only give children exposure to many different artworks, but also to allow them to personalize their experiences and understandings, making art theirs. Connect with speaking, listening, writing, and representing ideas in various ways.

Critical/Responsive—Reflecting, Grades 2–3**5. Students will bring personal meaning to artwork and communicate their discoveries.****Suggestions for Assessment**

- Use a graphic organizer such as a mind web to map students' brainstorming ideas. (See Boxes example in Appendix E.)
- Organize students' artwork as a constant, changing display, using material such as large panels of furniture boxes or strings suspended from the ceiling, and encourage ongoing verbal and written responses to the work. Note students' engagement, developing complexity of vocabulary, and quality of response.
- Have students keep a portfolio of their work, which includes reflections on each project, such as
 - 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?
- Teachers can keep an anecdotal diary recording highlights of conversation with and between students and observations of students' levels of connection with their own work and their interest in the work of others. Note, for example,
 - the level of questions asked
 - the range of responses offered
 - the level of risk taking involved in attempting new experiences
- Discuss why there are such different ways of viewing the self. Explore some of these alternative forms in a series of self-portraits: me and my objects; future me; me if I were transported to another place, time, culture; me as a flower, vegetable, vehicle; how others see me.
- Following a review of a selection of works representing various cultures, have students identify on a world maps, countries of origin of the artists and connect to lessons in geography.

Resources/Notes

- *Adventures in Art Series*, reproductions
- *Draw Me a Story*, Steele
- *I See What You Mean*, Moline, pp. 19–36, 43–46
- *Oxford Primary Art, Myself* pupil book
- collections of art posters, postcards, art publications (magazines such as *Scholastic Art*, *Art Image*)
- various books on artists' lives and works
- a tour of an art gallery/museum
- films, videos, magazines focussing on the lives of art, artists, processes, and media
- Internet resources

When students view and compare images, the answers to questions such as the following that elicit insight into their appreciation and understandings:

- What is the same? What is different about the artwork you see in two books?
- What kind of image might you choose to represent your work?
- What surprises you about the images you see?
- What questions come into your mind when you consider how you might illustrate your work?



Interactive art programs such as *Kidpix 2*, Broderbund



Link self-portrait work to curriculum in health and social studies. Portraits might be done as large personal banners on cloth or brown paper.

Critical/Responsive—Reflecting, Grades 2–3**6. Students will demonstrate an awareness and appreciation of art as a lifelong process.****Outcomes***By the end of grades 2 and 3, students will be expected to*

- 6.1 demonstrate sensitivity toward the natural and built environment
- 6.2 investigate the role of the media in daily life
- 6.3 investigate art and artists within their community

Suggestions for Learning and Teaching

- Take students on nature walks, gathering materials along the way (rocks, plastics, shells, seeds, leaves, etc.) for producing art (e.g., group sculptures, puppets, collages). Explore similarities and differences among the materials to see if a theme emerges from the discussion.
- Invite students to compose a still-life set-up using material gathered from their walk. Use the set up as a model for simple sketching.
- Have students walk down a main street in their community noting the number and different kinds of advertising materials they see (e.g., small hand-drawn signs, billboards, posters, neon signs, flyers). Discuss which are more likely to catch the eye, why, and what aspects of signs they think attract people.
- Invite students to browse Internet art sites for information on Canadian artists, local and national, who represent the country's many cultures, geographic regions, styles, and media.
- Contact art galleries in your region to assist in identifying local artists and their works.

- ✧ Have students adopt a tree and observe the changes from season to season, drawing or painting observations on a sectioned mural, photographing the tree at various stages for a sequenced display, or sculpting tree images from clay.
- ✧ Read *The Three Little Pigs* and brainstorm other possible materials that might have been used in the building of their homes. This discussion could lead to the rewriting of the original story with humorous results.

Critical/Responsive—Reflecting, Grades 2–3**6. Students will demonstrate an awareness and appreciation of art as a lifelong process.****Suggestions for Assessment**

Observe the kinds of questions students ask as they work. Look for evidence that they are

- making appropriate decisions around materials and techniques
- attempting to use a variety of materials
- taking risks in their thinking about and responding to art
- expanding their art vocabulary
- Have students take responsibility for designing and setting up displays in the classroom and the school, having them consider such things as lighting, space, safety issues.
- Students might interview graphic designers/sign makers regarding techniques and processes and present the results to the class orally, taped, or in video form.
- Ask students to design some appealing advertisements for various areas in their classroom, school, and community based on their discussion of the effectiveness of design in conveying a message.
- Have students relate their images to artists' depictions of trees, myths, and family trees and collect images of trees, for their portfolios.

✧ Students can create new pig homes using durable recyclable materials and display results in primary classrooms with accompanying stories. This activity can be linked to measurement in mathematics, the study of shelter in social studies, language arts, and drama.

✧ Incorporate scientific and environmental considerations, stories, poetry, and artists' portrayals of trees into their own tree drawings or paintings. Ask students to consider the kinds of creatures that might visit their tree at any given season as well as the fate of many of our forests. Encourage a written and illustrated diary called "My Life as a Pine, Banyan, Palm, etc."

Resources/Notes

- *Oxford Primary Art Series*, pupil books
- *I See What You Mean*, Moline, pp. 49–59, 89–93
- *Scholastic Art* magazines
- *Art Image Preschool*, Art Image Publications
- *The Giving Tree*, Silverstein
- *Look What I Did with a Leaf*, Sohi
- *Media Sense* from MeadowBooks
- reproductions of works of such artists as Emily Carr, the Group of Seven, Van Gogh, Mondrian
- a visit to a tree farm with a blank, recycled paper sketchbook

A classroom camera is recommended to capture all aspects of the art making process and resulting celebration.

Large furniture boxes could be used for free-standing displays and be arranged in schools' front foyers.

Kits available from the Nova Scotia Museum often contain valuable materials that spark art making ideas.



Art Gallery of Nova Scotia:
www.AGNS.EDnet.ns.ca

Visual Arts Nova Scotia:
VANS.EDnet.ns.ca

KinderArt: www.Kinderart.com

Canadian Children's Museum Art:
www.civilization.ca/membrs/collect/colchme.html



For the purpose of these activities, **media** is defined as any form or system of communication that reaches large numbers of people at the same time, such as television, radio, newspapers, and the Internet. A media text can be a cereal box, a large sign, or a T-shirt slogan that can have an effect on attitudes and behaviours.

Creative/Productive—Making, Grade 4

1. Students will explore and manipulate a range of materials, demonstrating an ability to express themselves.

Outcomes

By the end of grade 4, students will be expected to

- 1.1 acknowledge and express through art making their personal relationship to the world
- 1.2 experiment with a range of materials and processes
- 1.3 use a combination of the visual elements and principles of art and design in art making

Suggestions for Learning and Teaching

- Ask students to list all the ways in which symbols/words are used to denote directions, instructions, or messages (maps, sheet music, model building instructions, etc.). Codes or keys can tell what instructions mean. Check out road or city maps. Allow students to work in groups creating simple maps of their own communities using key symbols to denote various locations. Encourage them to choose from a variety of materials and processes. Invited architects or planners would have much to share with students in this regard.
- Have students search for examples of symbols (on signs, etc.) in their homes and communities (e.g., hazardous products, identification of washrooms, logos) and gather information on the use of symbols in other cultures such as Mi'kmaq, Inuit, or Egyptian. Students can design their own personal symbols and motifs through printmaking, stenciling, or computer image making, etc.
- Provide students with pictures or models of skeletons to examine. Invite them to work in partners creating articulated (bendable) skeletons using soft wire or pipe cleaners. Have them cut out pictures of people moving in various ways, such as dancing, running, and bending down. Show them the relationship of the joint and bone structures. Build on this understanding through art making (figures in action, sculpture, painting, etc.).
- List the characteristics of a new imaginary family member. Draw a portrait of that imagined person.
- After having examined various approaches to painting animals, have students create compositions including animals, using earth tones. (See *Children and Painting*, pp. 89–95.)
- Ask each student to tape large sheets of paper to the floor and tape a felt pen to one of their feet, between the toes. While listening to music with a quick beat, have students begin by making short “staccato” marks on the paper. They might attempt circles next, first moving just the ankle, then their whole leg. On a new sheet of paper, students can move their foot marker to music with a slower rhythm. Put a simple object such as a garbage can in the middle of the room and have students sketch it with their foot. Introduce more objects and have students layer their drawings. A follow-up activity might be to have students tape paper to the wall and, using a small object they have been given, fill an entire page with a drawing of the object using a soft pencil in their mouths.
- Experiment with sculpture through egg carton clay. See Sample Learning Experiences, Appendix E.
- Have students paint a value chart and paint cloudscares using only black and white paint. (See *Children and Painting*, pp. 53–57.) In a subsequent lesson, using white and primary colours, students can paint sunrises and sunsets. (See *Children and Painting*, pp. 58–59.)

It is very important to demonstrate and model the processes involved in art-making.

Creative/Productive—Making, Grade 4**1. Students will explore and manipulate a range of materials, demonstrating an ability to express themselves.****Suggestions for Assessment**

- Have students use symbols to send letters or notes to each other or work in groups to come up with secret codes.
- Have students look at artwork featuring people and write about how the artists use movement, gesture, etc., to express feelings or moods. Ask how they might change the elements or principles to express different feelings.
- Following the bone activity, have students trace contours of each other's bodies on large sheets of brown paper. Encourage students to simulate different actions such as swimming, reaching, or curling up. Have students then draw their own skeletons on the outlined form. Note that correctness is not the important focus at this level. Help the students understand that their bodies have a skeletal structure and that their joints allow movement.
- Assign students the task of creating a mouth drawing of some object in their homes and bringing the resulting sketch to share in a group guessing game. Emphasize that "correctness" or realism in design is not the goal of the activity.
- Look for evidence that students are able to make connections between their experiences and the artwork they see and create. Encourage and note
 - fluency in speaking about images
 - information about times and places as sources of images
 - comments that compare their artwork to others'
 - art ideas used from various sources
- Using a checklist developed from the sections on Elements of Design in Appendix D. Look for evidence at this point that students are choosing particular visual elements to create specific effects or meaning in their work. Provide ongoing feedback and suggestions as students learn more about art making.

✧ Connect the skeleton activity to a science or health unit, having students learn the various names of the bones.

Resources/Notes

- *Artworks*, Whelan, pp. 42–45, 50–51, 64–67
- *Children and Painting*, Topal, pp. 53–59, 89–95
- books depicting a range of vehicles or modes of transportation
- books on codes and symbols
- science materials on bones and skeletons as well as a variety of ghost stories
- art reproductions in books, posters, cards, magazines
- old Slim Goodbody record or tape as well as gospel song, "Them bones ..."

Staccato notes in music are short, abrupt, and detached.

A school environment or gymnasium comes alive with the display of life-sized moving figures.



Mi'kmaq Heritage Gallery:
www.cmm-ns.com/gallery.html

Isaacs/Innuitt Gallery:
www.novator.com/Isaacs-Innuitt

Native American Resources:
www.hanksville.org/NAresources/



software such as *Colour Magic* or *Kidworks 2*



There are important connections between the processes of making, looking, and reflecting, and often activities and ideas will overlap.

Creative/Productive—Making, Grade 4**2. Students will use a range of independent and collaborative art-making strategies.****Outcomes**

By the end of grade 4, students will be expected to

- 2.1 work individually and with others to solve problems and express ideas

Suggestions for Learning and Teaching

- Have students plan and develop a large, layered mural for the classroom or hallway, using found material, that depicts a class- or school-related issue (e.g., a rain forest, a polluted/cleaned beach scene, a peaceful playground, an Acadian village).
- Have students work in pairs, examining illustrations of animals in classroom and library books, then creating three-dimensional renderings of animals with clay, Plasticine, or found objects. Illustrated books or a videotaped performance piece could follow, with groups responsible for settings, props, production.
- Invite students to design a room in which they could live happily for the rest of their lives and then produce a three-dimensional model using clay, collage material, or found objects. Discuss the decisions they will need to make during the process, such as likes, dislikes, preferences for colours, shapes, and textures.
- Following a conversation about the good and bad points of modern day modes of transportation, students might think about and invent new forms, determining beforehand whether they will crawl, slide, fly, move underwater, roll, etc., A collective mural or three-dimensional display might evolve from this activity.
- Using alternative ideas and natural or found materials such as wire, sticks, boxes, Plasticine, old car parts, dried fruit, or other food items, students can produce a three-dimensional self-portrait. Spend time prior to the art making, discussing what important things might personalize the portrait, special likes or dislikes, hobbies, or favourites.
- Using the environment as the theme, have students paint a series of works including oceanscapes, landscapes, and cityscapes. (See *Children and Painting*, pp. 79–87.)
- Discuss composition in artwork and then have students, using tempera and markers, make symmetrical masks. (See *Children and Painting*, pp. 62–63.)

Creative/Productive—Making, Grade 4



2. Students will use a range of independent and collaborative art-making strategies.

Suggestions for Assessment

- When students are viewing murals and collages created by peers, have them
 - identify the focal point and discuss how the artist(s) created it
 - look for contrasting textures and colours
 - find contrasting shapes, such as organic, geometric, or repeating shapes
- Have students maintain sketching journals throughout the year that contain ideas for future projects. Reviewing these regularly can help teachers assess level of interest and development and help students to track their progress and systematically build upon knowledge and ideas.
- Following the construction of sculptures, have students share reasons for their choices in materials. Encourage other classes to visit and view the sculptures. Elicit positive feedback from the visitors, having them guess which piece belongs to whom.
- Have students, as a class, reflect upon the characteristics of the medium they used, assessing it for effectiveness, what they learned about it, problems encountered, and decisions made, both in individual and in group endeavours.
- As students work in groups, ensure that each person has an opportunity to offer comments and ideas. Students need specific feedback on their ability to work together. Some questions for group discussion might include
 - What worked well in our group?
 - Did everyone have an opportunity to offer ideas?
 - Were materials shared fairly?
 - Did we listen with sensitivity and respect to one another's ideas?
 - What information and/or materials do we need to complete our work?
 - What assistance do we need from others to do the best work possible?
 - How can we solve problems that arose?
- Individually, in small groups, or with the entire class, look at the paintings in progress with a critical eye, putting the painting activity into a context. (See *Children and Painting*, pp. 147–149).

Resources/Notes

- *Artworks*, Whelan, pp. 68–69, 78–79, 80–83
- *Children and Painting*, Topal, pp. 62–63, 79–87, 147–149.
- magazines, catalogues, books, depicting a range of vehicles or modes of transportation
- Viewing Art in Appendix C

For three-dimensional sculptures, students might be encouraged to bring things from home that are representative of their lives and dreams (e.g., a badminton racquet, photos, or a special shoe that might be used as a base for the sculpture).

Students might present their animal or vehicle images and stories to younger students in their school or in a nearby preschool.



software programs such as *Kidworks 2* or *Avid Cinema*

Cultural/Historical—Looking, Grade 4**3. Students will examine a broad range of artworks through time and cultures.****Outcomes**

By the end of grade 4, students will be expected to

- 3.1 recognize and describe a variety of art forms
- 3.2 compare art across cultures
- 3.3 recognize that people use a variety of approaches when making art
- 3.4 use technology to locate works of art

Suggestions for Learning and Teaching

- Have students play a game in pairs. Ask one partner to view and describe a work of art in terms of what is observed (e.g., subject, media, theme, style) to a partner who is blindfolded or facing the other way. The student providing the description talks about what it might be like to live inside this work of art. The listener must turn or remove the blindfold, choose the work in question from a variety of works, and discuss the description with the first partner. Have them switch places.
- Play the game I Spy Something That Is ... by taking students to a museum or art gallery. Give them magnifying glasses and a list of elements of design (see Appendix D), particular styles, or subjects to look for in the works during their visit. Have them document findings.
- Play Clues to Works of Art by taking students to a museum or art gallery. Hand out actual objects such as a picture of a cloud or a small cube that represent things to be located within works of art. Have students write about the significance of the item within the work of art.
- Display several works, created in various media, that depict such items as flowers, sea-plant life, or food. (To depict food, for example, find samples in books, photographs, Internet, etc., of Wayne Thiebaud's candy-store windows or Claes Oldenberg's plaster hamburgers). Discuss with students how successfully each work evokes the sense of taste. Think of how the effect might change with the use of different materials, scale, presentation. Have students think about a medium (clay, collage, papier-mâché, stuffed sculpture) in which to create an image of a favourite meal.
- Ask students to draw a picture showing what art might look like in 100 years.

☆ Ask students to use the Internet or another form of technology to locate artist-depicted images across cultures of a particular item such as head wear, foot wear, masks, bowls, etc., that might relate to a multicultural unit in social studies.

Cultural/Historical—Looking, Grade 4



3. Students will examine a broad range of artworks through time and cultures.

Suggestions for Assessment

- Follow up the partner activity by having students choose a work of art they might like to live inside and write about their experiences using a word processor, selecting fonts, etc., to enhance their ideas.
- While students move through a gallery or museum, note their level of focus, curiosity, and excitement, as well as their ability to describe the variety of works they have viewed. This information can be invaluable for anecdotal records or follow up class conversations.
- As students create food or plant works, prompt discussion by asking such questions as
 - How might you strongly evoke the sense of taste? smell? touch?
 - How realistic do you want to make your food? plant?
 - How can texture, shape, colour, or line enhance the appeal of the food? plant?
- Following an Internet search for artists' depictions of various items, students can list the sites with brief statements describing the images they found and commenting on similarities and differences. They may wish to construct their own versions of the item researched using a simple art-making software program.

Resources/Notes

- *Brown Bag Ideas from Many Cultures*, Tejada
- *Artworks*, Whelan
- *Oxford Primary Art* series, Nature pupil book
- magazines such as *Scholastic Art*, posters, art postcards
- *Food through the Eyes of Artists*

If it isn't possible to take students on field trips, play these games within the class using art resources such as books, posters, slides, postcards, or art magazines.



ArtsEDnet:

www.artsEDnet.getty.edu/

Canadian Children's Museum Art:

www.civilization.ca/membris/collect/colchme.html

Black Cultural Centre for Nova Scotia: www.bccns.com

Native American Resources:

www.hanksville.org/NAresources/

Isaacs/Innuait Gallery:

www.novator.com/Isaacs-Innuait

Mi'kmaq Heritage Gallery:

www.cmm-ns.com/gallery.html

Cultural/Historical—Looking, Grade 4

4. Students will interact with sensitivity to and respect for their own artwork and that of others.

Outcomes

By the end of grade 4, students will be expected to

- 4.1 show respect for and value their own work and that of others
- 4.2 share thoughts and ideas about artworks
- 4.3 recognize that there are many ways of perceiving and knowing

Suggestions for Learning and Teaching

- Meet regularly in an “art circle” to share and talk about artwork at various stages of the process. This de-emphasizes the notion that the final product is all important and serves to broaden students’ choices through important ongoing dialogue.
- Have students take turns pretending to walk through a landscape (painting) playing the role of a reporter, making an accurate report of details and feelings about being in that particular place. Have several of the students wait in another place, come in one at a time, and walk through the same landscape. As a group share the similarities and differences in the various reports. Emphasize for students the need to be respectful and non-judgmental in their responses.
- Have students interview grandparents, great grandparents, or elders in their communities and bring back to class memories in the form of stories, legends, or meaningful objects such as photos, crafts, fabrics, etc., to share with the class. Think of ways in which these memories might be represented and honoured artfully through the eyes of the children (e.g., collage, photo montage, quilt of memories, illustrated written stories, tape or video presentation).
- Present students with a variety of art postcards and have them select one; brainstorm ideas, thoughts, and feelings about the work using words and phrases. In assisting students while they are giving responses to art, have them consider the focus or centre of interest of the work, the mood evoked by the lines, colours, and textures, and the feelings the artist might have had about the subject. Share ideas with groups to expand their lists of ideas.

Cultural/Historical—Looking, Grade 4



4. Students will interact with sensitivity to and respect for their own artwork and that of others.

Suggestions for Assessment

- Following the landscape activity, discuss and record students' responses to the different interpretations and thoughts as students moved through the painting. Repeat the game at different times during the year to help build students' confidence in sharing opinions and ideas.
- As art-making follows the collection of family memories, have students prepare a portfolio to place in the school and community library, to exchange with a class in another community, or to present as gifts to seniors.
- Have students use key words from their brainstormed lists to create short poems to represent each artwork. In the compositions, ask them to try to represent the artist's feelings about the work.
- Guide students in the production of an art newsletter to send home to parents. It could include illustrated written materials, artworks, poetry, reviews of exhibitions, personal responses, and recycling suggestions. This might become a school-wide venture.

Resources/Notes

- *Children and Painting*, Topal, pp. 37–38, 147–149
- *Adventures in Art*, large and small reproductions
- *Scholastic Art* and *Child Art* magazines
- museum artifacts (kits available from the Nova Scotia Museum of Natural History for classroom use)
- samples of landscape art in postcards, books, magazines, posters
- Clary Croft, local archivist and musician, and collections of Helen Creighton lore

A Heritage Tea could bring together students and seniors in a celebration of past, present, and future and provide a lively opportunity to share stories, art, and music. Such an event brings life to learning.



Art Gallery of Nova Scotia:
www.AGNS.EDnet.ns.ca

Canadian Children's Museum Art:
www.civilization.ca/membris/collect/colchme.html



Display students' work at different stages of the process. This allows for questions, important feedback, and decisions to occur throughout the art-making.

Critical/Responsive—Reflecting, Grade 4**5. Students will bring personal meaning to artwork and communicate their discoveries.****Outcomes***By the end of grade 4, students will be expected to*

- 5.1 explore art as a way of expressing ideas and points of view
- 5.2 demonstrate the ability to ask questions about and respond to art in various ways
- 5.3 investigate art and the lives of artists within cultural/historical/social contexts

Suggestions for Learning and Teaching

- Provide students with examples of artwork that will encourage their responses to various artists' depictions of themes (e.g., living spaces, war, people in work places). Model and encourage further conversations about social issues such as "living peacefully together" that arise from the works. Questions might be posed including the following:
 - What do think the artist is trying to say?
 - How does the artwork make you feel?
 - What questions would you ask the artist?
 - What art might you make in response to this work?
 - Establish routine opportunities for students to respond verbally to each other's artwork. Encourage appropriate, non-judgmental language during exchanges of ideas (e.g., "Anna used flowing colours in her sky."). Ask students to use similar positive feedback in written responses. Use the Peer Feedback form from the Assessment section.
 - Brainstorm a term such as "yellow," "moon," "magic," etc., eliciting a wide variety of responses. Invite students to think about how they might depict each response in their own way. The term "yellow" might yield such responses as "banana," "scared," "canary," "joy." Use a graphic organizer to chart responses.
 - Choose an activity from *Brown Bag Ideas from Many Cultures*, Tejada, such as the bark cloth to study the significance of patterns, symbols, colours, etc., in various cultures.
-
- ✧ Ask students to find examples of artworks that serve, or served historically, specific purposes (e.g., jewellery, logos, pottery, containers, statues, signs, bowls, totems). They might then identify local or global artists or craftspeople who make similar works and research their lives through specific Internet sites.
 - ✧ Invite a Mi'kmaq speaker to show the class examples of medicine wheels, bead and quill work, and dream catchers and to teach the significance of these symbols in the Mi'kmaq culture.

Critical/Responsive—Reflecting, Grade 4**5. Students will bring personal meaning to artwork and communicate their discoveries.****Suggestions for Assessment**

- Have children write letters to artists in response to their works explaining what they felt and how they might respond with their own art.
- After viewing works by an artist, ask some students to work together in small groups to develop a list of questions about the work, the artist's life, time, influences. Ask another group to research the artist's life and work. Then a role-play scenario might be set up in which the two groups meet to interview one another.
- Model ways in which students can give feedback to others during work in progress (e.g., What is happening ...?; Tell us about ...; Something that catches my eye is ...; What comes next? I wonder why you decided to ...)
- Have a constantly changing display of students' artwork, along with examples of local and global artists' work. Working in groups of three or four have students discuss, describe, compare, and contrast displayed work and report on their findings.
- For selected projects arising from the works, assist students in devising a rubric or set of criteria on which students may reflect upon the process and assess their own progress. See examples of such rubrics in the Assessment section.
- Set up a mailbox (cardboard or electronic, where possible) so that students can write letters or postcards to their classmates and others in the school asking questions about or commenting on artwork displayed in the classroom or throughout school.

Resources/Notes

- collections of art postcards, posters, or calendars
- *Adventures in Art*, reproductions
- *Scholastic Art* magazines
- *Brown Bag Ideas from Many Cultures*, Tejada
- *Children and Painting*, Topal, pp. 150–151
- *Oxford Primary Art* series, pupil books
- *Kids Multicultural Art Book*, Terzian



Canadian Children's Museum Art:
www.civilization.ca/membrs/collect/colchme.html

Native American Resources:
www.hanksville.org/NAresources

Isaacs/InnuIt Gallery:
www.novator.com/Isaacs-InnuIt

Mi'kmaq Heritage Gallery:
www.cmm-ns.com/gallery.html

Critical/Responsive—Reflecting, Grade 4**6. Students will demonstrate an awareness and appreciation of art as a lifelong process.****Outcomes***By the end of grade 4, students will be expected to*

- 6.1 demonstrate a sensitivity towards the natural and built environment through their artwork
- 6.2 examine the effects of the media on their lives
- 6.3 demonstrate an awareness of the role of art and artists in their local and global communities

Suggestions for Learning and Teaching

- Have students collect pictures and toys of all kinds of vehicles. Have them examine the vehicle lines, colours, and shapes, discussing possible reasons for the design choices and decisions of the makers of the vehicles. (Why are rockets and jets pointed? Why do car windshields slant towards the back? Why are vehicles smooth in surface texture? What about the designs of three-wheeled bicycles?) Visit a car dealership or garage and invite a mechanic to talk about car parts. Invite students to create vehicles for a collage using found materials. This might be followed by a discussion of environmental issues.
- Have students examine magazine or television images, or programs directed towards their age group. Discuss the various techniques used to effectively draw the viewer in. In the MeadowBooks *Media Sense* books (Authorized Learning Resources), students are provided with many strategies to analyse and produce a variety of media.
- Invite an artist who works with textiles, such as a weaver or quilt-maker, to demonstrate these processes in the classroom. Perhaps a discussion about gender roles in art-making might ensue.

✧ Engage students in a study of a live specimen such as a turtle, where available and appropriate, or a flower, such as a sunflower. Read stories, poems, and legends about the specimen and, if the Internet is available, check out artists' representations of the specimen from around the world. Discuss environmental issues around endangered species of animals or plants. Have students create stories about their animal or flower, representing it in comic strips, clay, papier-mâché sculptures, or paintings.

✧ Students can choose a living organism such as a chick, bean plant, or caterpillar and track its growth through drawings and/or photos as well as carefully written observations. Students can also choose a no-longer-living organism and track its deterioration (e.g., apple, leaf, insect) in a sketching journal. A comic is an excellent way to record a sequential event.

Critical/Responsive—Reflecting, Grade 4**6. Students will demonstrate an awareness and appreciation of art as a lifelong process.****Suggestions for Assessment**

- When students are drawing from observation, look for evidence that they are making visual discoveries of detail, comparing their drawings to the original images, and that they are beginning to consider different viewpoints (e.g., inside-outside).
- Students can write their reflections on the conversations around media images. Note evidence that their particular attitudes change as they move through the art-making process.

Resources/Notes

- *Oxford Primary Art* series, pupil books
- *I See What You Mean*, Moline, pp. 49–59, 89–93
- Internet sites including the Media Awareness Network
- MeadowBooks *Media Sense* (Authorized Learning Resources)
- magazines, catalogues, books, depicting a range of vehicles or modes of transportation
- science/social studies materials about the creatures chosen and the environment
- poetry, legends about the turtle and other creatures or flowers
- models or pictures of insects and plants
- videos of current TV commercials for analysis
- a classroom camera

Refer to *English Language Arts: Grades 4–6* for information on critical response and media issues.

- ✧ Students might be encouraged to prepare a movement piece to represent the life cycle of the organism or flower they have chosen. Have someone videotape the performance as well as the accompanying pictures to share at a parent/teacher or school board meeting.
- ✧ Invite students to write poetry about the organism they are studying, using words, phrases, and images from the journals they are keeping. Haiku or cinquain poetry lends itself well to this study. Display written work with the art piece.
- ✧ Students might create a science study quilt using the various depictions of their study specimen.

Creative/Productive—Making, Grade 5

1. Students will explore and manipulate a range of materials, demonstrating an ability to express themselves.

Outcomes

By the end of grade 5, students will be expected to

- 1.1 express themselves in relation to the world through art-making
- 1.2 develop ability and initiative in the use of techniques, technologies, materials, and equipment
- 1.3 use a combination of visual elements and principles of design in art-making

Suggestions for Learning and Teaching

- Lead a discussion on eyes, and have students paint eyes using a step-by-step approach. They can then feel the ins and outs of their faces and do brush drawing of heads and shoulders. (See *Children and Painting*, pp. 108–111.)
- Examine and discuss with students contemporary trading cards of heroes, sports figures, and comic or game characters. Discuss different ways in which information is presented on the cards. The front usually offers visual information, whereas the back contains a short narrative or statistical information. Have students design and create their own two-sided personal trading cards.
- Have students use an overhead projector to devise various compositions using paper cut-outs, blocks, hands, wires, or found objects that will provide an engaging shape. Have students trace around the image projected on paper. Then complete the composition using paint, markers, or coloured pencils.
- Use a closed circuit television/video camera as a live puppet theatre. Use a video camera to record students as they move through the process of art-making or to capture students improvising a scene from a painting. Where possible, invite an expert to teach students the rudimentary use of the video recorder or digital camera to record the progress of art projects across the curriculum.
- Provide students with various types of paper (tissue, manila, rice paper, butcher paper, coffee filters, handmade, newsprint, etc.) and water-based paint. Have them do similar paintings on each paper and discuss and compare the results. Parents or other community people may wish to donate supplies for this activity.
- To help students gain an understanding of perspective, have students draw bird's-eye views by standing on their chairs and sketching the tops of their desks or drawing a scene from the point of view of an insect on the ground. Ensure that students follow safety procedures in this activity.

- ☆ After a preliminary study of sculptures that might be present in the students' environment (cemetery, art gallery or museum, homes, Internet) and discussion of who made them and why, have students plan and construct a sculpture representing some aspect of their studies to be displayed in their school. It could be a large school or class mascot, Glooscap from the Mi'kmaq legends, a mythical creature that might invite stories from younger children (such as a dragon or troll), or a large symbol of peaceful and harmonious living.

It is very important to demonstrate and model the processes involved in art-making.

Creative/Productive—Making, Grade 5



1. Students will explore and manipulate a range of materials, demonstrating an ability to express themselves.

Suggestions for Assessment

- After watching themselves on video, have students view themselves as a focus for discussion on issues such as composition decisions, risk taking, handling of materials, and collaboration with others. As an extension, students might dress up as characters in a painting and record both the painting and the tableau through a photograph or a videotape.
- Have students write ideas in their journals on how to further incorporate technology into their examination and making of art.
- Construct, with students, a checklist or rubric dealing with the elements and principles of design (information in Appendix D) and have them use it with each art project, reviewing it frequently to monitor growth in the area and set new goals. Teachers should also look at students' artwork for evidence of innovative use of materials and unusual combinations to achieve visual effects
- Invite students to travel to various classrooms, teaching others to create their own trading cards. They might use the opportunity to talk about using the various elements of design in their art-making. The school might then promote students' self-esteem through a display of the cards in the office area.

Resources/Notes

- *Artworks*, Whelan, pp. 52–56, 64–65, 78–79
- *Children and Painting*, Topal, pp. 108–111
- *Adventures in Art* series
- available video equipment, overhead projector
- *Glooscap Tales*
- art books, posters, photos depicting various forms of sculpture
- students' collections of trading cards

It is important to discuss safety issues in the handling of equipment and materials. See Health and Safety information in Contexts for Learning.



Tesselmania or *Shapes within Shapes* software.



There are important connections between the processes of making, looking, and reflecting, and often activities and ideas will overlap.

Creative/Productive—Making, Grade 5



2. Students will use a range of independent and collaborative art-making strategies.

Outcomes

By the end of grade 5, students will be expected to

- 2.1 work individually and collaboratively to apply learned skills, solve problems, and express ideas

Suggestions for Learning and Teaching

- During a walking tour, have students record samples of architectural elements, such as shapes of roofs, doors and windows, and special carvings, with thumbnail sketches. Later have them work co-operatively to create a model town/city incorporating their found elements.
- Display examples (in artwork or photos) of artists' uses of warm or cool colours (e.g., winter landscapes, autumn leaves). Ask students to paint their own pictures using a limited palette of warm and cool colours for impressive effects.
- Invite students to gather images or do photo essays on a particular art element such as line, shape, texture, colour, or space. Display as a group study of elements.
- Encourage students to collect various objects that can be used to make interesting or unusual sounds. Students can create a symbol for each of the sounds (e.g., 00 x 4 might denote two rocks being hit together four times).
- After experimenting with washes, have students paint an outdoor scene from direct observation. (See *Children and Painting*, pp. 138–141.)
- After discussing still-life paintings from different time periods and cultures (see *Children and Painting*, p. 52), have students paint their own still-life compositions. (See *Children and Painting*, pp. 74–77.)

- ☆ Have students create one-of-a-kind, functional musical instruments using found materials such as rubber bands, boards, Styrofoam, bangles, buttons, beads, and boxes and form a collective orchestra, which will perform for the class or the school. Choose particular student art as a backdrop for the band. Connect the learning to the science curriculum on sound and to the study of instruments in music.

Creative/Productive—Making, Grade 5



2. Students will use a range of independent and collaborative art-making strategies.

Suggestions for Assessment

- Meet with small groups following their creation of a piece and pose the following questions in order to offer insight and extend understanding:
 - How did you get along?
 - Which parts were easiest for you to complete?
 - Did everyone have an opportunity to contribute? Which part did each of you play?
 - What problems did you run into and how did you solve them?
 - What important things will you need to remember next time you approach such a task?
 - Will your techniques change next time? Take note of these in your sketch journal.
- Frame students' watercolours with mats that are seconds, donated from framing shops. Display at a school art exhibition and sale.
- Construct a model town featuring learned architectural elements and display for the school.
- Observe, encourage, and note individuals' contributions to group efforts and provide frequent feedback in this regard.

- ✦ Following the sound/symbol exercise, have students create their own sound scores, performing and taping their pieces individually or in small groups. The scores of works by R. Murray Schafer, a Canadian composer, are very pictorial.
- ✦ Students can link the study of warm and cool paintings to pieces of music to decide what kinds of musical sounds might make an appropriate accompaniment to the images. This may influence their decisions about the nature of the instruments they make.

Resources/Notes

- *Children and Painting*, Topal pp. 74–77, 147–149
- *Adventure in Art* reproductions
- examples of impressionist paintings from books, cards, old calendars, etc.
- books showing various architectural features of buildings
- science and music materials on sounds and sound production
- *The Recycling Book*, MacLeod and Kurisu

See Elements of Design and Activities, Appendix D.

If the school (or a neighbouring school), has a band program, have band students visit the class to talk about their instruments.

Invite the students' music teacher to a "demonstration" performance.



Eyes on Art: www.kn.pacbell.com/wired/art/art.html

ArtsEDnet:
www.artsEDnet.getty.edu/



Invite local symphony musicians to visit. Parent fundraising groups or local businesses that support the arts may wish to fund the visit.

Cultural/Historical—Looking, Grade 5



3. Students will examine a broad range of artworks through time and cultures.

Outcomes

By the end of grade 5, students will be expected to

- 3.1 compare various art forms
- 3.2 compare art across time
- 3.3 contrast personal styles of a variety of artists
- 3.4 use technology to locate works of art

Suggestions for Learning and Teaching

- Have students do a search of visual artworks in their homes or community, including as many art forms as possible, such as clothing design, graphic design, video, film, photography. Have them list the artists and discuss whether they are local, full-time, or people who make art in their spare time. Discuss particular pieces they have found and speculate on how and why they were acquired. A quilt might be an example of art found in a home. In this case students might want to find out about the artist and why certain symbols were used. Have a selection of items or reproductions available for those students who may not be able to find anything in their homes.
- Invite students to use print or other resources (e.g., Internet sites, videos) to research art-related careers. Ask each student to choose a career to examine in historical and present-day perspectives, such as carving, weaving, basket making, or fabric production. See Appendix G.
- Compare still-life paintings from different time periods and cultures (e.g., Dutch paintings, Japanese or Chinese brush paintings and ink drawings). Suggest that students set up a still-life based on one of the paintings, replacing the original items with items used in modern day (e.g., old books with computers, a goblet with a soft drink can) and observe it to create their own work.
- After examining the role and responsibilities of a museum docent (guide), suggest that students each find a Canadian museum site on the Internet and report on one of the collected works displayed by role-playing the guide. Have them discuss the similarities and differences in displays and set-ups in various museums. Categorize works according to, for example, a certain time period and compare with those that other students find.

☆ Have students pretend that some rare art has been found. It might be from an archeological dig, an arrow head, Mi'kmaq petroglyphs, or a rare find in an attic from a famous artist. Have them represent the find in a visual form such as printing, etching, painting, photograph, or sculpture and bring to share in class. See Sample Learning Experiences, Appendix E, which suggests numerous curriculum links.

Cultural/Historical—Looking, Grade 5



3. Students will examine a broad range of artworks through time and cultures.

Suggestions for Assessment

- When considering a “rare” find, have students ask questions such as the following :
 - What does the find look like?
 - What was the function or reason for the work?
 - What does the work say about the artist, the culture, and the time during which it was made?

Students can then compare their finds to see whether there are similarities and differences in terms of the elements of design, style, form, function, culture, time period, etc., and chart the results in a graphic organizer.

- Help students develop their own feedback form, survey, or checklist for works in progress. They might pose the following questions:
 - What do you think I’m trying to accomplish?
 - Tell me about two things you like.
 - Ask me about one thing you don’t understand.
 - Suggest one thing you think might help me with this work.
- After a real or imaginary (Internet) museum visit, pose questions for students such as
 - What stood out in your mind about the collection? Why?
 - What issues, ideas, or messages do you think the artist was trying to convey?
 - If you were responsible for arranging this display how might you do it differently
- Students should keep an ongoing log of the technology they have used to locate art and the particular sources that have provided them with important information in their research. These may be added to a master class list to benefit others.

Resources/Notes

- *Brown Bag Ideas from Many Cultures*, Tejada
- representations of Acadian quilts and hooked mats
- *Children and Painting*, Topal, pp. 147–149
- *Adventures in Art* series, reproductions
- sample learning experience on petroglyphs in Appendix E
- Mi’kmaq kit and other kits containing artifacts from the Nova Scotia Museum of Natural History

A related art game is to have students choose an art term from a hat or spin wheel (the glossary, Appendix F, is a possible resource) and locate the term through a computer search. The student may then share the findings with classmates and, after building up a bank of words, discuss them regularly in the light of their own and others’ art.



Black Cultural Centre for Nova Scotia: www.bccns.com

Mi’kmaq Heritage Gallery: www.cmm-ns.com/gallery.html

Nova Scotia Museum of Natural History: museum.EDnet.ns.ca/

Canadian Children’s Museum Art: www.civilization.ca/membris/collect/colchme.html

Cultural/Historical—Looking, Grade 5

4. Students will interact with sensitivity to and respect for their own artwork and that of others.

Outcomes

By the end of grade 5, students will be expected to

- 4.1 discuss ideas and approaches with sensitivity and respect
- 4.2 identify similarities and differences in their own work and that of others
- 4.3 demonstrate that there are many ways of perceiving and knowing

Suggestions for Learning and Teaching

- Have students select a magazine image of a person, photocopy it for them, and have them use it in a series of sketches in which the person appears in surprising or unusual situations. With the help of classmates, each student might then choose one sketch from which to create a finished work. (Check rules on photocopying.)
- Establish ongoing opportunities for students to examine and discuss their work together, modelling appropriate questions about process, materials, decisions made, difficulties encountered, and concepts learned. These sessions will also allow students to look at similarities and differences between their artwork and that of others.
- Show students examples of artwork on a theme, such as faces by sculptors, cartoonists, portrait artists, photographers, cubist artists, and mask makers. Discuss differences in form, style, and techniques and in feelings and emotions portrayed by the artist.

☆ Engage students in a discussion on peaceful living in their classroom and school. Elicit thoughts and ideas for using art to communicate the concept of “living well together” to others in the school. These ideas might develop into free-standing sculptures (made with recycled materials), painted posters, or advertisement flyers.

Cultural/Historical—Looking, Grade 5



4. Students will interact with sensitivity to and respect for their own artwork and that of others.

Suggestions for Assessment

- Note students' willingness to take increasing risks in their work with materials and techniques, and through individual and group discussions help them to set goals for future art-making.
- Have students cut out faces that depict an emotion, or provide them with photocopied faces. Paste the faces on a blank sheet of paper and create a context for the emotion (e.g., a playground conflict, receiving a gift, an entertainment event).
- Help students develop a checklist or rubric for use in responding to their own artwork and that of their peers.
- Mount regular displays of various students' perspectives on a similar theme.
- Encourage students to gather and save, in a portfolio, collections of images that illustrate various artists' perspectives.

Resources/Notes

- *Children and Painting*, Topal, pp. 147–149
- magazine such as *Scholastic Art* and *Child Art*
- photographs, posters, post cards
- *Adventures in Art* series
- MeadowBooks *Media Sense*
- found objects for sculptures such as Styrofoam packing, fabrics, driftwood, cardboard boxes, and newspaper



Copyright information:
doc-depot.EDnet.ns.ca

KinderArt: **www.kinderart.com**



A preliminary activity for the “living well together” communication might involve the reading of a poem, a drama exercise, or storytelling about playground bullies. Many materials for teachers and students exist through the League of Peaceful Schools organization.

Critical/Responsive—Reflecting, Grade 5**5. Students will bring personal meaning to artwork and communicate their discoveries.****Outcomes***By the end of grade 5, students will be expected to*

- 5.1 express ideas and points of view through their art
- 5.2 use appropriate language in expressing their own responses to artworks
- 5.3 describe art and the lives of artists within cultural/historical/social contexts

Suggestions for Learning and Teaching

- As students view artworks, ask them to consider whether the source is imaginary or observed. Have them include written and visual examples (sketches, photos, magazine clippings, etc.) of imaginary and observed things in their journals or portfolios.
- Have students form teams of two. One student is the drawing partner while the other observes the object to be drawn. The observer must, as accurately as possible, direct the drawer's work with a verbal description of what is observed about the object but without divulging what it actually is. Change partners and begin with a new object. The object could be an ordinary item or an artwork.
- Examining artists' points of view as depicted through comics and cartoons, have students consider an issue that arises, such as pollution or safety, and design a comic strip to represent their own point of view on such an issue.

✧ Present students with artworks in a variety of media that depict various cultural communities. Ask what they see in the work that tells them about the time in history, geography, and way of life. Conduct further research into the artwork using Internet sites and build a dramatic work (including movement or dance) around stories created about a chosen community.

✧ In a study of environmental issues, encourage students to design original banners or kites depicting messages and images using recycled fabrics, buttons, wool, ribbon, thread, markers, etc., to express their ideas and concerns. See Kites in Sample Learning Experiences, Appendix E.

✧ Examine work from a certain historical context (e.g., cave paintings from prehistoric times) and brainstorm with students words and phrases that describe and represent the work. Have them imagine what the artists' needs, emotions, and attitudes towards the world around them might have been.

Critical/Responsive—Reflecting, Grade 5**5. Students will bring personal meaning to artwork and communicate their discoveries.****Suggestions for Assessment**

- When students engage in the partner drawing activity, have them discuss with one another the kinds of directions that helped them make an accurate reproduction, such as “I liked the way you talked about the whole picture first and then told about certain parts of it”. Ask them to think about what kinds of instructions might have made the task easier, such as “It would have helped me if you started by saying that bowl was in front of the glass.”
- Observe students’ abilities to work well together and periodically encourage groupings of children who don’t normally work in pairs.
- Graphically represent students’ brainstormed ideas in a word web and have them use the web as a reference point for writing a journal entry depicting a day in the life of the artist(s).
- In responding to teachers’ lead questions, students should, for each project, note five new things they have learned about art and art-making, as well as five things they would like to try or questions to which they would like to find the answers. The process of regularly recording accomplishments and new questions can be used effectively as a tool for self-assessment through the year.
- Students could create their own dictionary of learned art terms and images to share with younger students.

☆ Stage a performance piece with the artwork created following study of cultural communities and share it with the school or community as part of a social studies unit.

☆ As students examine images and artists from different cultures and historical periods, have them record their thoughts about how factors such as geography, social class, economics, and the environment might influence art-making in each culture.

☆ Banners and kites can be distributed throughout the school and neighbourhood prior to Earth Day for display.

Resources/Notes

- *Children and Painting*, Topal, pp. 150–151
- *I See What You Mean*, Moline, pp. 19–36
- *Oxford Primary Art* series, pupil books
- *Adventures in Art* reproductions
- *Artworks*, Whelan
- *Scholastic Art* magazines
- *Cartoons and Comics*, Sarnoff
- brochures, posters, articles on environmental issues from the Ecology Action Centre and the Nova Scotia Department of the Environment

Teachers can model/demonstrate artful conversation by using specific, guided responses such as the following:

- I see you have used combinations of primary colours (lines, shapes, textures, etc.) in your work. What would the effect on your work be if you added, took away ...?
- Tell me what decisions you made based on materials, processes, ideas from others, etc.?
- What influenced you to try this technique, material?
- Your work seems incomplete. What might you add to it?
- How might we best display your work?



Nova Scotia Folk Art:
www.lighthouse.ca/index.htm

Critical/Responsive—Reflecting, Grade 5**6. Students will demonstrate an awareness and appreciation of art as a lifelong process.****Outcomes***By the end of grade 5, students will be expected to*

- 6.1 demonstrate a sensitivity towards the natural and built environment through their artwork
- 6.2 examine the role of the media and discuss its effects on their lives
- 6.3 develop an awareness of the role of art and artists in their local and global communities

Suggestions for Learning and Teaching

- Investigate architectural design of local buildings or buildings seen during a class trip, by taking a sketchbook and noting common or unusual features in buildings (pointed/flat roofs, verandas, woodwork, or wrought-iron designs, unusual door or window shapes).
- Arrange a class visit to an artist's studio or invite the artist to bring works into class and arrange for students to become investigative reporters on the life and work of an artist. One group of students might develop a list of interview questions and greet and introduce the artist, while another group might, following the presentation, take turns asking the questions and recording the answers.
- Invite students to discover and describe many forms of art in their community (in homes and on lawns, headstone imagery in cemeteries, store displays, graffiti, galleries, seasonal art such as creches, elaborately carved pumpkins, painted mailboxes, etc.).
- Brainstorm the term media with students and address its many forms. Have them try to imagine living in a time without, for example, the "sitcom," and, after a critical analysis of a specific show, consider the effects that this particular form of media has on their day-to-day lives.

✧ Invite students to look for patterns in the natural environment such as butterfly wings, veins on leaves, animal tracks, etc. Also, have them examine patterns in the built environment such as repetition of light fixtures, floor tile, ceiling panels, etc. Students can then engage in their own pattern making, creating designs for covers of written work, greeting cards, backdrops for a play, note paper, or murals. Printed patterns can be created on clothing to be used in drama or dance. (See *Brown Bag Ideas from Other Cultures*, Tejada)

✧ As a connection to a science unit on the planets, see It's a Small Planet, Sample Learning Experiences, Appendix E.

Critical/Responsive—Reflecting, Grade 5**6. Students will demonstrate an awareness and appreciation of art as a lifelong process.****Suggestions for Assessment**

- Help students consider who might be the audience for their artworks, having them reflect upon the nature of persuasive media. In the MeadowBooks *Media Sense* books, students are provided with strategies to analyse and produce a variety of media.
- Have students write responses to the artist's visit and works, posing further questions in order to set up an ongoing communication via regular mail or e-mail. Students could create artwork in response to the visit to share with the artist.
- Have students consider how their lives are different from those of the artists they observe from across time and culture and how their life situations might affect their own art-making. They might take into account such things as the region in which they live, what materials are available to them, what messages they would like to convey, and who is available to help them.
- Invite students make a photo documentary of the art in their community throughout the year. Have them write reflections to accompany each set of photos, noting changes in location, style, size, and purpose of the art and commenting on reasons for these changes.
- Role-play an afternoon in an era before the "sitcom." Have students list the positive and negative effects of this particular form of media on their lives and culture and how producers use certain language and images to appeal to children. They might suggest alternative programming such as "the anti-sitcom" to promote some social message for children.

Resources/Notes

- *Oxford Primary Art* series, pupil books
- *I See What You Mean*, Moline, pp. 49–59, chapters 8 and 10
- *Adventures in Art* series
- MeadowBooks *Media Sense 5* offers strategies to help students analyse and produce a variety of media texts
- books on the lives of artists
- books on insect and animal homes
- *Scholastic Art*, *Child Art*, or other art magazines
- Internet and text information on video games for kids
- museum or gallery tours (real or virtual) such as the Art Gallery of Nova Scotia and other galleries throughout the province
- community resource people such as photographers and camera shop owners

As an extension, ask students to keep a file of photographs or magazine pictures depicting designed objects in which both form and function are important (e.g., shoes, glassware, cars). Discuss them in the context of artwork produced in various cultures across the world.

Creative/Productive—Making, Grade 6**1. Students will explore and manipulate a range of materials, demonstrating an ability to express themselves.****Outcomes***By the end of grade 6, students will be expected to*

- 1.1 express through art-making an awareness of the complexities of the world and their role in it
- 1.2 demonstrate ability and initiative in the use of techniques, technologies, materials, and equipment
- 1.3 use a combination of visual elements and principles of art and design in art-making.

Suggestions for Learning and Teaching

- Have students do still-life paintings, considering composition and negative and positive shapes. Have them add textures, patterns, designs, and details to their still-life paintings, keeping in mind principles of repetition and variety. (See *Children and Painting*, pp. 74–77.)
- Have students create still-life pictures of flowers in a vase using tempera markers and a pointillist approach. (See *Children and Painting*, pp. 50–51.)
- Discuss the concept of basket weaving with students, noting that this age-old tradition was, and still is, practised by First Nations and African Canadian peoples in our land. Where possible, invite a traditional basket weaver to visit and share this skill. The process often employs the use of natural or recycled materials such as willow branches, reeds, porcupine quills, or hides. Have students collect cereal boxes, newspapers, or large brown paper bags and weave their own baskets (see Sample Learning Experiences in Appendix E). This activity is a wonderful opportunity to involve parents and community folks as assistants.

✧ Discuss the broad concept of time in our lives. Ask students to search out and bring pictures of grandfather clocks from magazines and catalogues and note differences in old and new styles. Invite them to design and create their own grandfather clocks using the templates in symmetry, mirroring and flipping them as needed. Think about possible reasons for the name grandfather clock and speculate on what a grandmother clock might look like.

✧ Following a discussion on cultural awareness, harmony, and the effects of racism, have students search for pictures of children of various multi-ethnic backgrounds. Students can choose a picture to replicate in Plasticine, pressing low relief faces of their person on flat, cleaned milk carton bottoms using any colours they wish for skin colour. Works can be displayed next to the original picture.

It is very important to demonstrate and model the processes involved in art-making.

Creative/Productive—Making, Grade 6



1. Students will explore and manipulate a range of materials, demonstrating an ability to express themselves.

Suggestions for Assessment

- Create a design using a combination of the elements and principles of design, for a modern-day clock.
- Have students compare their artwork with that of students from other schools or from around the world in reference to their use of materials, techniques, technologies, materials, and equipment.
- Teachers can keep a list of the array of materials, equipment, techniques, and technologies that have been available to their students through their school and community and note for each student, through a checklist format, the number of different experiences students have had, their level of involvement, their particular use of the materials and their developing skills in looking at, making, and reflecting on art.

- ✦ Connect language arts with the study of cultural awareness and racism by having students write journal entries about the Plasticine portraits (theirs and others) and feelings and emotions evoked during the process. The writing could be displayed with the Plasticine portrait.

Resources/Notes

- *Brown Bag Ideas from Many Cultures*, Tejada, pp. 40–46, 74–77
- *Artworks*, Whelan, pp. 57–59, 64–65
- *Children and Painting*, Topal, pp. 74–77, 119–128
- books about baskets and basket making, particularly from the Nova Scotia Mi'kmaq and African Canadian cultures
- old *National Geographic* magazines
- a visit from a clockmaker or watch repair person

Use sections of stories by Charles Dickens to discuss working conditions of children in those times and in certain countries of our world today.

Discuss safety issues around field trips and art-making with students prior to activities.



Nova Scotia Museum of Natural History: museum.EDnet.ns.ca
 Mi'kmaq Heritage Gallery: www.cmm-ns.com/gallery.html
 Native American Resources: www.hanksville.org/NAresources/
 First Nations Art: www.ns.sympatico.ca/Contents/Entertainment/first_nations.html
 Black Cultural Centre for Nova Scotia: www.bccns.com



For clay activity, old garlic presses make a wonderful hair effect.



There are important connections between the processes of making, looking, and reflecting, and often activities and ideas will overlap.

Creative/Productive—Making, Grade 6 (Continued)
1. Students will explore and manipulate a range of materials, demonstrating an ability to express themselves.
Outcomes

By the end of grade 6, students will be expected to

- 1.1.1 express through art-making an awareness of the complexities of the world and their role in it
- 1.2.1 demonstrate competency and initiative in the use of techniques, technologies, materials, and equipment
- 1.3.1 use a combination of visual elements and principles of art and design in art-making

Suggestions for Learning and Teaching

- After exploring the East Asian brush-ink painting tradition, have students experiment with bamboo brushes and black ink. Once they are comfortable using the brush, have them paint dried grasses and flowers. (See *Children and Painting*, pp. 119–128.)
- If possible, and following appropriate safety rules, take a tour of a factory where assembly lines are used in production. Following the trip, discuss the function and workings of the plant. Help students become more aware of the various working conditions of people in their lives and how factories have changed over the years. Try to find and study depictions of these concepts in works of art. Devise an assembly line artwork in which each student adds a part to an image or sculpture.
- Ask students to list as many easily accessible materials for sculpture as they can, including unusual materials. Put all ideas into a container and have students draw five materials from which they must create an interesting sculpture. Allow students to use any tools or connecting materials such as nails, glue, or string that they need to complete the task. Following the creation, invite them to write about their decisions.

Creative/Productive—Making, Grade 6 (Continued)

1. Students will explore and manipulate a range of materials, demonstrating an ability to express themselves.

Suggestions for Assessment

- Following the assembly art-making, discuss ownership of the “product” and students’ feelings about their portion of the work process. This may be followed up by a discussion of changes in their parents’ workplaces with the introduction of new machinery and what these changes mean.
- Using drama games, invite students to form human machines, physically and vocally.
- Compare an individual work with a product from an assembly line (e.g., a moccasin, a knitted sweater). Discuss possible differences in the process of making these items.

Resources/Notes

It is important to discuss safety issues in the handling of equipment and materials. See Health and Safety information in Contexts for Learning.



There are important connections between the processes of making, looking, and reflecting, and often activities and ideas will overlap.

Creative/Productive—Making, Grade 6



2. Students will use a range of independent and collaborative art-making strategies.

Outcomes

By the end of grade 6, students will be expected to

- 2.1 work independently and collaboratively to apply learned skills, solve problems, and respond to experiences and ideas

Suggestions for Learning and Teaching

- After students have looked at and discussed the use of line in Pablo Picasso drawings, Alex Calder wire sculptures, or Japanese brush paintings, invite them to use wire or pipe cleaners to create line sculptures.
- Beginning with an examination of one or two cubist artworks (e.g., works by Picasso, Georges Braque, or Juan Gris), have students create their own cubist portraits and display them in the classroom or in a foyer area. (See *Children and Painting*, p. 153.)
- Using each other as models, have students sketch poses. Explore gesture drawing and give students time to complete brush-drawn compositions. When black-and-white brush paintings have dried, colour can be added with oil pastels. (See *Children and Painting*, pp. 104–105.)
- Invite local quiltmakers to visit the classroom to discuss and display the work and methods. Students can collaboratively design and create a class quilt that depicts a message related to class or community issues (environment, peaceful living, children's rights, etc.). Invite adults to help. Students can, prior to the creation, collect fabric scraps, buttons, beads, and other recycled materials.
- During a study of fantasy and fairy tales, invite all students in the school (co-ordinated by the grade 6 students) to participate in the construction of a huge dragon, perhaps to coincide with Chinese New Year. Have someone photograph or videotape the work in progress so that discussion about choices, decisions, and problems encountered are considered as important as the final creation.
- Take students to an outdoor site in the country or to a local junkyard to create a sculpture on the spot using materials found. If possible, allow for a preview of the setting so that students can give some thought to the construction of their creations. Following the building, students should critique, photograph, and dismantle the structure, allowing it to deconstruct naturally. *Artworks* by Tony Cragg and Any Goldsworthy would provide an excellent reference.

Creative/Productive—Making, Grade 6



2. Students will use a range of independent and collaborative art-making strategies.

Suggestions for Assessment

- As students work together to create group displays, look for evidence that they are able to
 - work collaboratively, share responsibility for the task, and respect all offered suggestions
 - consider the audience and venue in making decisions about how to display the work.
 - consider how the works might be grouped
 - show imagination and resourcefulness in creating the display
 - evaluate the results of their efforts
 - compile a list of things they have learned for future reference
- Provide students with as many opportunities as possible to work meaningfully with younger students in art-making activities, observing their ability to communicate their understandings and ideas to others.
- If these are the oldest students in the school, have them work together to plan art displays or events around general school themes (e.g., Earth Day, Oceans Day, Children's Rights) designing invitations for other classes to create art and participate. Note students' level of engagement, responsibility, and ability to collaborate meaningfully and effectively with others during the planning.

Resources/Notes

- *Artworks*, Whelan, pp. 60–63, 78–79
- *Children and Painting*, Topal, pp. 104–105, 153
- *Kids Multicultural Art Book*, Terzian
- a variety of artworks depicting the use of line from *Adventures in Art* or other gathered reproductions (Another possible source of line drawings is Quentin Blake's illustrations in the popular Roald Dahl books.)
- illustrations from popular fantasy tales for children
- information on quilt-making, particularly in the Acadian tradition

Alternative materials for quilt-making might be wallpaper or a fabric applique with textile glue.

If possible, have someone visit who can teach videotaping skills so that students' efforts may be preserved and celebrated.

Students at this level could, with guidance, work together to plan a school-wide art celebration or an exhibition and sale and keep a collective journal of the process.



World Wide Arts Resources Index of Museums: www.wwar.com/museums.html



Follow appropriate safety procedures, especially in the handling of discarded materials and substances, and limit students' access to only those that pose no health risk.

Cultural/Historical—Looking, Grade 6



3. Students will examine a broad range of artworks through time and cultures.

Outcomes

By the end of grade 6, students will be expected to

- 3.1 recognize and respond to a rich variety of art forms
- 3.2 compare works of art across time and culture
- 3.3 demonstrate an awareness of artists' styles, intentions, and approaches
- 3.4 use technology to locate and explore works of art

Suggestions for Learning and Teaching

- Have students imagine that they can jump into a painting by making themselves very small. While looking at the painting, have students describe the journey.
- Play I Spy a Work of Art by having students discover the many places in which art can be found. Have them scout out art in a variety of places. They should consider such questions as
 - What is considered to be art?
 - Who might be an artist?
 - Where is the most unusual place in which art might be found?
 - What drives people to make art?
 Their search might be documented by using a sketchbook, a class camera, or a video recorder.
- Using forms of technology available to students, explore symbols and designs on various types of cloth from around the world (see *Brown Bag Ideas from Many Cultures*) and follow up with students designing their own personalized cloth or banner through printmaking.
- Have students design a placemat or a gift for an artist based upon knowledge gained through an artist study.

✧ Using a particular theme from grade 6 social studies, such as equality, cultural preservation, or transportation, have students compare works of art completed over different time periods (e.g., examine reproductions of war as depicted in *The Battle of San Romano* by Paolo Uccello, *Guernica* by Picasso, *Fallen Angel* by Jeff Butler of Nova Scotia). Divide students into groups and have them discuss how the theme is represented in each particular work and what feelings are evoked by the pieces.

Cultural/Historical—Looking, Grade 6



3. Students will examine a broad range of artworks through time and cultures.

Suggestions for Assessment

- While describing a journey through a painting, at any grade level, students might be guided by the following questions:
 - Where would you enter the picture?
 - In what direction would you travel?
 - How far would you go?
 - What experiences might you have on your journey?
 - What problems might you encounter?
 - Can you find a resting place or a hiding spot?
 - What do you “see” beyond the edges or the horizon of your picture?
- In comparing artworks, students should be prompted to consider questions such as the following:
 - What does this artwork tell us about the theme?
 - Is the artist giving us a personal view or opinion?
 - What does this tell us about the time period in which the work was made?

Ask each group to document the evidence they observed that supports their ideas and share their observations with the entire group.

- Have students write a script for a reporter documenting their art search and perform it.
- Students may wish to contact Jeff Butler through letter writing or e-mail to ask about his works. They can also contact national galleries through the Internet, listing possible sites for artists’ reproductions around a given theme.

☆ Dramatize the journey through an artwork through mime, dance, or role-play.

Resources/Notes

- *Oxford Primary Art* series, pupil books
- *I See What You Mean*, Moline,
- pp. 49–59, Chapters 8 and 10
- *Adventures in Art* series, reproductions
- *Brown Bag Ideas from Many Cultures*, Tejada
- kente cloth,
- range of artworks on a particular theme using art catalogues, posters, cards, Internet

See section on Viewing Art in Appendix C.

See Sample Unit on printmaking in Appendix E.



Mi'kmaq Heritage Gallery:
www.cmm-ns.com/gallery.html

Isaacs Innuitt Gallery:
www.novator.com/Isaacs-Innuitt

Native American Resources:
www.hanksville.org/NAresources/

First Nations Art:
www.ns.sympatico.ca/Contents/Entertainment/first_nations.html



It is recognized that some schools have more access to new technology than others. Teachers are encouraged to use whatever resources are available to assist students in achieving the outcomes.



Printmaking activities extend naturally into storytelling, singing of folk songs, dance, and drama.

Cultural/Historical—Looking, Grade 6

4. Students will interact with sensitivity to and respect for their own artwork and that of others.

Outcomes

By the end of grade 6, students will be expected to

- 4.1 discuss ideas and approaches with sensitivity and respect
- 4.2 show appreciation of individual differences in artwork
- 4.3 demonstrate that there are many ways of perceiving and knowing

Suggestions for Learning and Teaching

- With students, develop a list of potential places in which to display artwork within their communities. Have students make note of those places that might be brightened by children's art, such as medical facilities, seniors' residences, shopping malls, correctional facilities, social service agencies, etc.
- Have students browse through books of world records or amazing facts and figures that are unfathomable, difficult to picture, or just bizarre as a starting point for a two-or-three dimensional piece of art. For example, students might discover facts in categories such as weightlifting, eating, or toenail growing.
- Following a clean up of the home, school, or community, invite students to bring some unusual items collected to use as media for artworks. Discuss the notion that one person's garbage is another's treasure, and examine the popularity of yard sales, antique shops, and consignment clothing stores. Invite students to make contour drawings of discarded items and build assemblages, animated creatures, or kinetic sculptures. (Note: Prior to having students collect discarded items discuss what may be unsafe to pick up and bring into the classroom.)
- Conduct regular art talk sessions during which students get to speak about their own works in relation to styles, ideas, and approaches. Encourage exchange of ideas, questions, and suggestions.

✦ Display some work by M.C. Escher and, as a class, discuss tessellation. Have students develop simple shape combinations for tessellated patterns, which may be used for T-shirts or wrapping paper. The Escher study can be related to mathematical principles at this grade level.

Cultural/Historical—Looking, Grade 6



4. Students will interact with sensitivity to and respect for their own artwork and that of others.

Suggestions for Assessment

- Encourage students to invite a local news reporter to accompany or meet them following a community hunt for cast-offs with which they will create art. This might be followed up by a feature story and photographs prepared by the students for the community newspaper or TV.
- Provide students with samples of artists' statements, encouraging them to always write their own statements to accompany artwork.
- Have students write periodically in their journals of their feelings about themselves as artists. Have them consider feedback received about their work from teachers, parents, and peers and evaluate what aspects of the feedback are useful to them as artists.
- In addition to setting aside time for reflective conversations, allow students to write regular responses to one another's artwork, asking questions and making helpful comments and suggestions or completing an artwork in response to another student's work.
- Brighten up community spaces with examples of individual or collective art pieces.
- Stage a fashion show around a theme, featuring items from a consignment shop. Photograph or videotape the production. Collect a small fee to be used for supplies for a local artist.

Resources/Notes

- a selection of volumes of the *Guinness World Book of Records*
- *Children and Painting*, Topal, pp. 147–149
- books of amazing facts and feats
- books on making art from recyclables such as *The Recycling Book*
- arts and entertainment sections of newspapers illustrate style and format of reviews
- Escher art book, posters, old calendars

Extend the conversation of second-hand items to collections, and have students bring their own or invite others with interesting or unusual displays to visit and share them.

Teachers can refer to information on flips, slides, and turns in the grade 6 math curriculum.

Tessellations are repeating geometric patterns. Wallpaper retailers/producers are a great source for discontinued patterns that students might examine.



World of Escher and studio art links: www.worldOFEscher.com/
www.haltonrc.edu.on.ca/schools/Michael/student_work.html

Critical/Responsive—Reflecting, Grade 6**5. Students will bring personal meaning to artwork and communicate their discoveries.****Outcomes***By the end of grade 6, students will be expected to*

- 5.1 express personal ideas and points of view through their artwork
- 5.2 demonstrate the ability to articulate their responses to works of art
- 5.3 demonstrate an understanding of the lives of artists within cultural/historical/social contexts

Suggestions for Learning and Teaching

- Invite students to work in pairs to set up a miniature gallery exhibition in a box. One student can be the curator and guide, while the other can prepare the works based on a theme. The works, in miniature, can be prepared in any media. Art books, postcards, and posters can be used as resources for ideas. Make up posters for the exhibition; send out invitations; and host the opening.
 - After students have examined a range of art reproductions, ask them to think about what kind of music the particular artist might have listened to while working. When students have a special showing of their work, ask them to select music appropriate to the theme of the work.
 - Develop with students an idea such as good/evil or heroism, and have them, singly or in groups, brainstorm a range of responses to the idea. Compare and contrast responses with artists' depictions over time and culture.
 - Invite students to choose and research a local artist, examining the artist's work and generating questions. Where possible, arrange to visit the artist's studio to conduct an interview.
 - Choose an artist of the month, featuring a diverse representation in terms of gender, culture, geographical location, historical era, and style. Include students as well. Students could write and present a short play featuring the life, work, and cultural milieu of the artist. Hold a dinner to celebrate the artist's birthday, making up invitations, guest lists, place mats, and decorations in the style of the artist.
 - Suggest to local newspapers that there be an art column for and by kids in which the class/school works might be featured.
- ☆ Find and discuss Egyptian works that represent faces and legs in profile and the torso in full frontal view. Challenge students to attempt to stand this way. Have students draw or paint themselves, family or friends in the Egyptian style.
- ☆ Discuss with students the differences in the way people perceive the world. A discussion starter might be the term "water." Students can brainstorm their personal responses in terms of function, states, availability, aesthetic qualities, recreation, industry, geography, human need, environmental concerns, etc. Narrow the thinking down to one social issue, such as the extent to which clean drinking water is often taken for granted except in many areas of developing nations. Have the students plan and create a visual representation of an idea that emerges from the discussion.

Critical/Responsive—Reflecting, Grade 6**5. Students will bring personal meaning to artwork and communicate their discoveries.****Suggestions for Assessment**

- Students should maintain a record of their discoveries, ideas, and questions about art in a journal or portfolio so that they and their teachers will have a sense of progress.
- Invite students to mount their own exhibits, including both artworks and artists' statements, around the school and in the community.
- Assign students the task of curating a show of the work of the particular artist they have studied.
- Have students write a self-assessment, as if they were pretending to be someone else such as a parent, a teacher, or a friend watching their work and noting progress.
- Encourage students to maintain a visual journal to track the art-making process from initial idea to final presentation; include reflective comments by peers, parents, and teachers at various stages.
- Assist students in creating an art question-and-answer game to which they add questions following special lessons and art events throughout the year. Include new and learned terms, artists' works, tips about materials and techniques, etc.
- Invite students to role-play imaginary conversations with artists they have studied, videotaping the results (e.g., Maud Lewis on the conditions of her life or Picasso on the decisions about his work).
- Assign students the individual task of writing a thumbnail sketch of an artist from a diverse cultural, historical, and social milieu (including a brief biography and example of work). Create a collective book of artists to be shared with parents, other students, and the community, and leave it placed in the school library.

- ✦ Invite students to respond to, interpret, or transpose an artwork (their own or a recommended artist) using another medium. A drawing might become a percussion piece, claywork might be interpreted through dance, painting transformed into a three-dimensional piece, or an artwork might inspire a series of poems.

Resources/Notes

- *Children and Painting*, Topal, pp. 150–151
- *Oxford Primary Art* series, pupil books
- *I See What You Mean*, Moline, pp. 19–36, 37–42
- *Adventures in Art* series, reproductions
- books on artists' works and lives
- lists of artists' birthdays
- books on Egyptian art
- *The Illuminated Life of Maud Lewis* video or CD from the Art Gallery of Nova Scotia

See Viewing Art in Appendix C.

Children need to know how their projects will be evaluated and should always be part of the process of building the assessment strategies.



Canadian Children's Museum Art:
www.civilization.ca/membrs/collect/colchme.html

World Wide Arts Resources' index of Museums: www.wwar.com/museums.html

Critical/Responsive—Reflecting, Grade 6**6. Students will demonstrate an awareness and appreciation of art as a lifelong process.****Outcomes***By the end of grade 6, students will be expected to*

- 6.1 demonstrate a sensitivity towards the natural and built environment through their artwork
- 6.2 examine the role of the media and discuss its effects on their lives and the lives of others
- 6.3 describe and value the role of art and artists in their local communities

Suggestions for Learning and Teaching

- Ask students to research local and global artists (using many resources and ensuring that the study is inclusive of gender, culture, and class issues). Have them observe artists' styles, techniques, ideas, choices, and concerns and begin to apply what they have learned to their own artwork. During this process, students and teachers are encouraged to bring to class works of art, slides, computer software, or art books from a broad range of styles, techniques, cultures, and countries to expand and enrich the conversations.
- Have students assist in developing and cataloguing a class library of art resources. Include catalogues from various art galleries, posters, art calendars, postcards, slide sets, videos, books, student-created games, magazines, transcripts from interviews with local artists, and samples of student work.

- ✧ Have students view the architecture of towns or cities on a local area walk or on a trip to a town or city. Compare it with the architecture of ecosystems in the natural environment such as ant hills, nests, and ponds. Discuss how as artists they might plan and design a living space for themselves that is as efficient as those found in natural settings.
- ✧ Using current fashion magazines for young people, engage students in a critical discussion on school uniforms, popular clothing design, and who benefits from production and consumption of these products. Invite them to work in groups to design a new line of functional, funky, fun, inexpensive clothing as an "anti-label" message for peers. They may want to highlight links to social studies or science environmental issues by using recycled fabrics, etc., in their designs.

Critical/Responsive—Reflecting, Grade 6**6. Students will demonstrate an awareness and appreciation of art as a lifelong process.****Suggestions for Assessment**

- In their journals, students should describe, visually and in writing, architectural structures both natural and built. The descriptions include specific elements of the architecture such as roof, doorway, window. Students might together develop a scrapbook showing examples of natural and built structures and specific artwork that depicts structures.
- Have students design an architectural structure based on an animal or insect model.
- Students should develop a rubric to assist them in their group planning and designing. The rubric might include fairness in the flow of ideas, sharing of materials, contributions to the group process, etc. See examples in Assessment.
- Throughout the design of the living space, students should consider the kinds of art (paintings, weaving, sculpture, prints) they want to incorporate, where each artwork should be located, and why.
- Students may compile a catalogue of sketches of their new clothing line to share with others in the school.
- As part of the “anti-label” project, students may use a number of resources to research and report on fashion designers and the industry.

Resources/Notes

- MeadowBooks *Media Sense 6*
- *Adventures in Art* reproductions
- *Good Earth Art*, Khol and Gainer
- *The Recycling Book*, MacLeod and Kurisu
- science materials on insect homes and ecosystems
- maps and blueprints of local areas
- slides, art books
- labels on clothes, ads in kid magazines, on TV, and on the Internet
- information on the fashion industry



VANS Web site:
VANS.EDnet.ns.ca



computer software such as
Kidworks 2



Extend the study of architecture into science and social studies by posing questions about the architecture of animal homes according to their characteristics and needs.

Contexts for Learning and Teaching

Learning in Visual Arts

Art-making endeavours, in and of themselves, are vital to children's learning. Art is highly engaging, motivating, and fun. Feelings, emotions, and understandings that are not experienced in other classroom activities, often emerge through art lessons. In some cases, children who have difficulty finding a voice in other school programs are transformed by opportunities to express their understandings through drawing, painting, sculpture, photography, or video.

It is important that there be ongoing, sequential activities in elementary school designed to guide the development of specific art-making skills (e.g., printmaking, sculpture, drawing). Students need opportunities to practise 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.

Because of early involvement in art experiences, some students will go on to be career artists or to work in art-related fields. Others will realize the value of art in their lives and communities.

Learning through Visual Arts

Conceptual development *through* visual arts is highly motivating, enriches learning, and connects the learning with students' lives. Making, looking at, and reflecting on art can enhance learning experiences in all other areas of curriculum.

Infusion of the arts into the curriculum must be distinguished from isolated, add-on art activities. For example, a celebration of multiculturalism in a one-day festival that features costumes, food, and customs provides students with a rich sampling of a culture's flavour. It may not, however, impact as deeply upon student learning as a long-term study of masks through interwoven language arts, social studies, music, dance, drama, and mathematics strands. This kind of infused learning experience touches upon the deeper intellectual, social, and emotional contexts of world cultures in more meaningful ways.

Art sparks conversation and inquiry. It offers all teachers in the school environment opportunities to collaborate in devising opportunities for rich, connected learning.

Language and Visual Arts

Natural links exist between language and visual arts as students explore alternative ways of representing their thoughts, feelings, and ideas. Reflective conversation and writing often precede and follow the art-making process. Emergent writers develop their voices and communicate messages through drawings with accompanying scribbles, which lead to letters, words, and sentences. Reluctant writers often draw elaborate illustrations to accompany brief and hesitant text.

When students are exposed to a variety of forms of expression, they have the opportunity to select ways other than print texts to express themselves and their thinking ... Students need opportunities to create meaningful expression in visual, media and multi-media texts.

*Atlantic Canada English Language Arts Curriculum
Nova Scotia, 1997*

Like text, drawing is a powerful language through which many students express their understandings. Rather than being relegated to an add-on status (e.g., such as write the story and if you have time left over, illustrate it), drawing should be considered a basic tool for all students and particularly for those who struggle with learning to write.

Drawing is a language in its own right and when children practise it daily, it is almost as natural to them as speaking. It contributes to intellectual development and emotional health ...

*Bob Steele
The Drawing Network, 1998*

Cross-Curricular Connections

Many natural connections exist between visual arts and other curriculum areas; therefore, countless opportunities arise to infuse visual arts in classroom learning. For example,

- Explorations in science can often become elaborate journeys as an idea or question raised in the classroom or on a walk leads to another and another. Students and teachers can record these journeys in special journals that contain notes, mind webs, and sketches.
- Many concepts in mathematics can be developed through vibrant lessons in pattern, form, rhythm, and shape. The use of charts, diagrams, and graphs in mathematics can be adapted to other curricular areas to provide effective graphic support to learners.
- The examination of diverse cultures in social studies opens up a world of possibilities in such areas as weaving, quilting, sculpture, printmaking, and carving.
- Following a health unit on Me, the creation of giant puppets might incorporate work with textiles and measurement and can lead to script writing, drama, and performance.

When classroom programs forge meaningful links between learning and life, possibilities are endless. Connecting becomes habit forming; it becomes a joyful addiction.

The Suggestions for Learning, Teaching, and Assessment sections of this guide contain many possibilities for learning through visual arts in other areas of the curriculum. Note that these suggestions are highlighted with the ☆ symbol.



The silhouette project is my impression of a crowded street. I used different shades of blue to show dimension in the picture. I used a bright background to help show up the dark blue. I greatly enjoyed doing my project and I hope you enjoy it too!

Stephanie Hennessy
Grade 6, Seton School
Crowded Street

Partnerships in Visual Arts Education

The Role of the Community

Learning in visual arts begins naturally, and informally, in the company of parents, other adults, and peers and continues both in and out of school after children begin formal education. The community offers students many opportunities to construct meaning, communicate in public contexts, and learn from many sources such as public artworks and artists living and working in the community. Many forms of visual art that are not always included in a museum or gallery exist in communities (e.g., folk art, hooked mats, and wood carvings). Children will travel enthusiastically on an “art hunt” to find these treasures.

Indeed, within school communities there is a wealth of visual arts knowledge and experience that can provide powerful links for learning in schools. It is recognized that communities across the province have varying human and material resources (e.g., artists, museums and galleries, businesses that supply materials). Each community, however, has valuable and unique resource possibilities. Community partners also play crucial roles in advocacy and support for arts education.

It is important that schools and communities work together to create and encourage opportunities for students to benefit from arts activities and facilities available in the community. The value placed on art and art making by everyone in the community sends a powerful message to students.

The Role of the Education System

In order that students, teachers, principals, families, and community members work collectively to create for children learning spaces full of life, hope, and vigour, strong leadership is needed at the system level. The potential for arts education for children can be realized only if recommendations are understood and acted upon and if staff and materials are provided to develop this program. The education system plays a key role in this regard.

The Role of Parents and Caregivers

Parents, caregivers, grandparents, and neighbours are potential advocates and supporters of visual arts programs. For example, when a unit of study involves weaving or quilt-making, the cultural diversity and strong expertise that exists in many neighbourhoods adds richness to the learning. Many seniors practise lost art skills that they are willing to share with students, and strong bonds can be formed that go far beyond the art making. Parents, when caught up in their children's enthusiasm, are often willing to raise funds for or collect art-making supplies in the community. Parents who are practising artists can offer invaluable support to the classroom.

The Role of the School Principal

School principals play a key leadership role in the support of visual arts learning in schools. Working with teachers, they are involved in planning equitable learning experiences that are consistent with those described in this document. By providing time, personnel, materials, funding, encouragement, and opportunities for professional development, administrators can demonstrate serious commitment to arts programs in schools and make strong public statements about the importance of art in lifelong learning. When principals believe in the power of art, teachers can act on similar beliefs.

The Role of the Student

In a democratic classroom, students play a vital role in their own visual arts learning by engaging in many explorations that lead to risk taking and deeper personal understanding. They reflect on these experiences in conversations and in writing and take their learning in new and different directions. Students work with their teachers to assess their learning. They also become involved in collaborative planning for displays and celebrations of class work. Such involvement gives them a strong sense of ownership and motivation.

The Role of the Teacher

Teachers have key roles as planners, decision makers, and facilitators of learning in the classroom. They guide and support students by orchestrating a wide range of learning experiences that acknowledge diverse styles, attitudes, abilities, and understandings.

Teachers help children discover cross-curricular connections and work to enhance the learning environment by involving community partners such as artists, curators, and museum docents. By demonstrating personal interest and by making art *with* students, they model engagement in visual arts and speak to the importance of the arts in their own lives and the lives of students.

We as teachers must get on the inside and press out until art holds a prominent place in our schools and is recognized as one of the most important resources in our culture.

Bonnie Price
Annapolis Valley Regional School Board



Matthew New
Beechville-Lakeside-Timberlea

Visual Arts and Early Learners

Once I drew like Raphael but it has taken me a lifetime to draw like a child.

Picasso

It has long been recognized that very young children have a special way of looking at their world and that their artwork reflects this unique perception. They draw, paint, sculpt, and build with enthusiasm and joy. Child art has been validated and celebrated through the ages. Yet somehow the sense of wonder and adventure in making, looking at, and reflecting upon art seems to diminish throughout the school years. It is therefore important to examine that spirit of magic that exists around art in the primary classroom and to plan for strong art experiences for students as they move through the elementary grades.

Primary children are keen observers of their worlds. Long before formal reading and writing take place, children express and communicate their ideas and understandings through the language of art making. It is important that a rich learning environment be established with many opportunities to explore techniques, materials, and world art to engage the natural curiosity of early learners.

Young children can discuss art from a fresh perspective. An abundance of artwork from across time and cultures in the primary classroom will capture students' imagination and allow them an early start in reflecting upon and responding to art. Following are some suggestions for nurturing and enriching the primary child's (or any child's) learning through visual arts:

- establish practices that encourage ongoing, spontaneous image making with various media throughout the curriculum
- set up a classroom art centre well stocked with a variety of art-making materials for use of individuals and small groups throughout the day
- develop means by which students with special needs can participate, contribute, and experience success with art processes.
- provide a changing sensory board or wall space with different fabrics or objects, two- and three-dimensional, that invite touch or elicit responses to lines, shapes, forms, designs, and colours
- have stapled sketchbooks available for all students and encourage their use
- have student participate in a regular art circle time for sharing and conversations about art and art making

- guide students in their art making (asking questions, providing choices, giving suggestions)
- frequently invite guests to help out, share in, or talk about art making
- set up a weekly art display from students and established artists
- affirm students' cultural and linguistic diversity in the planning and provision of art experiences
- communicate clear expectations for children in assisting with planning, setting up, and clean-up
- go on regular outdoor walks to examine the world and collect art making materials
- put on a primary art "road show" for parents, peers, friends, and community folks
- collect artifacts, treasures, costumes, books from grandparents' time
- use oversized furniture boxes as well as recyclables for creating private, painted spaces
- establish a rich and varied children's literature resource base as a stepping off point for art work
- hang framed and formal display artwork around the classroom (perhaps setting up a primary art gallery)
- celebrate primary art learning through exhibitions with invitations, artists statements, student guides, music and snacks

Appendices B and C offer valuable information for primary teachers in viewing art with children and in working with elements of art and design.

Technology and Visual Arts

Our students live in a fast-paced, highly technological world, one that offers a variety of available and emerging tools to support learning. Although it is recognized that not all schools have access to the latest technology, mass media have made it possible for many students to explore new forms of artistic expression through video, film, photography, and computer graphics. All students should be given as many opportunities as possible to explore the uses of technology in making, looking at, and reflecting upon visual art. These might include

- use of CD-ROMs, computer software, and Internet and web searches
- the use of multimedia, virtual reality, and other emerging technologies
- the creation of layered works of art using information gathered from various technologies
- opportunities for communicating with other children and sharing scanned artwork

Artists have always used the latest technology in art making (e.g., printmaking tools, digital cameras, kilns). Because of the rapid rate of change and vast range of possibilities offered through technology, care should be taken to assist students in making appropriate decisions about the kinds of technology that will best assist visual arts learning.



Veronica Condy
St. Margaret's Bay Elementary

Media Literacy

*In dealing with perception it's a paradox that all of us look,
yet so few of us see.*

Tom Forrestall

Our present information and entertainment culture provides powerful opportunities for art making through which students examine their lives and beliefs. Messages communicated through television, film, radio, and magazines have wide appeal and can be critically analysed at even the youngest grade levels. Suggestions for teaching and learning in this guide include many opportunities for these kinds of investigations.

Because particular forms of mass media such as television and the World Wide Web have such wide appeal and influence our youngest citizens, it is necessary to support students in becoming informed and discerning consumers. In examining media messages and incorporating the ideas into a visual arts program, the following key questions might be used:

- What is the message?
- Who is sending the message and why is it being sent?
- Who is the intended audience?
- Who benefits from the message?
- Who/What is left out of the message?
- Can/Should I/we respond to the message?
- Does my/our opinion matter?
- Do I need this information/product?
- How is visual art used to capture the audience?
- How might I respond to this message through my own art making?
- Which ideas, materials, and techniques will make the message strong?

Students may create visual representations of their responses to various media messages. Examples might include the following:

- a group-made seasonal “wish book” of gifts that cannot be bought (e.g., vouchers for tasks to be completed, a painting, handmade paper, a poem)
- a class-produced video of student-created advertisements
- design and creation of three-dimensional personal snack or cereal boxes based on current ads
- design of a new line of affordable but fun, funky clothing as an alternative to flashy “labels” using, perhaps, recycled fabrics

Students will naturally generate ideas for discussion and art-making. Further examples and information are available in the MeadowBooks *Media Sense* series for the grades 4, 5, and 6 levels.

Health and Safety Issues

In the process of art making, teachers need to be aware of a myriad of health and safety concerns. Teachers and students work with many materials, substances, and tools. It is essential that these items be safe for use in classrooms and schools. It is not always easy to determine which products are safest. Some contain harmful substances that expose people to fumes, dusts, and lead, and although potentially toxic supplies are required to have appropriate labeling, teachers should use safety precautions such as the following:

- Become familiar with students' particular allergies and special needs.
- Use only non-toxic art products at the elementary level.
- Become familiar with supplies and read packaging information carefully, following directions and precautions.
- Substitute less hazardous art materials and solvents with other products, (e.g., water-based paints instead of oil based, premixed pastes or liquid formulations instead of powdered forms).
- Ensure that the working area is properly ventilated (and in the case of a kiln, follow safety laws for installation and exhaust).
- Keep work areas clean and supplies stored safely (e.g., containers tightly closed and labeled, with symbols or pictures for non-readers).
- Where necessary, have students wear protective clothing, wash their hands after completion of the activity, and keep food and drinks away from the art area.
- Use products appropriate to elementary-age children and always have adults assist when using sharp or potentially harmful tools.
- Discard all unused products after an appropriate period of time.
- Talk to students frequently about safety issues and teach them how to handle materials and tools safely.

Web sites such as the following can provide further and updated information:

- NebGuide, Safety in Children's Arts and Crafts Projects: www.ianr.unl.edu/PUBS/safety/g1211.htm
- Arts, Craft, and Theater Safety: www.caseweb.com/ACTS/
- IAQ—Tools for Schools, Teacher's Checklist: Art Supplies: www.envirovillage.com/Tools/N00095.htm

Assessing and Evaluating Student Learning

Guiding Principles

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

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

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 arts, rather than on single instances, in order that judgments be balanced.

Not all visual arts activities will result in a final product such as a sculpture or a painting, and as students move through the process, they naturally, continually raise ideas, revise understandings, refine skills, and experience new feelings and attitudes. When work is produced as a result of the learning process, it is an extension of the important journey students have taken. Assessment should reflect all of the processes used to achieve the outcome. Students should constantly be challenged to examine their work, discuss and share ideas with others, and bring their 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 their parents

Involving All Partners

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 work. 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 couldn't 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. For students, teachers, and parents, the evaluation process requires clear criteria and guidelines and balanced, fair judgments.

Diverse Learning Needs

Assessment practices must be fair, equitable, and without bias, creating opportunities for students who have had a range of learning experiences 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 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.

Assessment Strategies

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

Student Portfolios

A portfolio contains samples of student work throughout the art-making process. Varying in form from grade primary to grade 6, it is a powerful assessment form that represents a rich source of authentic information on progress and best efforts.

The portfolio may include

- samples of work such as paintings, drawings, or prints in progress as well as best efforts
- samples of reflective writing or sketches from a journal
- responses to own or others' work
- personal questions or comments about viewing experiences
- explanations of steps and processes used and difficulties encountered
- media products, including pictures, photographs, lists of resources

Learning Logs/Sketching Journals

Encourage students to write reflectively about their arts experiences and to sketch ideas that may be used for future work. These logs and journals can be used by students and teachers to assess learning that has taken place and to set goals for future work.

Peer Feedback through Group Discussion

Ongoing, meaningful, conversations about concepts, ideas, and works in progress are essential in order that students have opportunities to find and develop their voices, to practise respectful listening, and to celebrate one another's work.

The purpose of art criticism is enlightened cherishing.

—anonymous

Performance Assessment

Performance assessment allows learners to develop and apply criteria to assess performance of the task. One of the ways in which teachers can help clarify assessment criteria for students is through the use of rubrics. Rubrics add structure to the assessment process by describing the criteria used to assess student performance. They can be developed by teachers or students individually or together. They may provide a fixed measurement scale or simply a means for reflective response to general criteria. (See samples at the end of this section.)

Student-Teacher Conversations

These conversations yield valuable information about learning habits, feelings, and attitudes. They provide immediate opportunities for looking at work to date and recommending new directions. They allow for on-the-spot planning and goal setting.

Questionnaires and Surveys

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

Anecdotal Records

Anecdotal records may include comments, questions, and observations noted in a log book, notebook, index cards, or sticky notes. They provide direct information on how and what students are learning throughout the process. They can be collected while students are

- engaged in open-ended tasks
- working in small- or large-group activities
- participating in a celebration of their work
- engaged in conversations with the teacher or with one another about their learning
- responding to the work of others

Checklists

Checklists used in conjunction with other assessments give the teacher and learner a useful strategy for focussing on specific tasks.

Observation

Watching students engaged in classroom art activities gives valuable information on every aspect of students' learning. Observation occurs naturally throughout the learning process and provides information about

- students' day-to-day performance
- work habits and attitudes towards art
- frustrations, joys, and levels of persistence
- feelings and attitudes towards art
- ability to work independently and collaboratively in making art
- preferred learning styles
- development of students' ideas and understandings

Anecdotal records of observations can be supplemented with audio and videotapes.

Questioning

The kinds of questions teachers ask send powerful messages to students about what is valued in the learning process. High-level, open-ended questions challenge students to think critically. Open-ended questions allow students to organize and interpret information, make generalizations, clarify and express their own thinking, understand concepts, and demonstrate originality and creative ability.

Teachers should use all assessment opportunities to reflect upon the effectiveness of their instructional design and should incorporate student feedback into their planning of subsequent learning experiences.

Sample Assessment Ideas and Forms

On the following pages are samples of rubrics and other assessment forms. They provide ideas that teachers and students can use to analyse and reflect upon learning in visual arts.

Sample assessment rubrics include the following:

- Landscape Painting
- Dream Catchers
- General Art Project
- Lines
- Papier-Mâché
- Class Assessment of Crowd Silhouette Project
- Class Assessment of Overlapping Line Designs

Other forms include

- Individual Goal Setting
- Group Work Performance
- Peer Feedback
- portfolio index for recording portfolio entries
- response form for parents following a review of their child's portfolio

Every student is different, every day is different, every project is different, every artwork is different. This is what makes my job so rewarding—to hear the words “Yes! ... We have art today!” makes it all worthwhile.

Nancy Bryden, Teacher
Cape Breton Regional School Board

Landscape Painting



Name: _____ Class: _____ Date: _____

In my landscape I have included _____

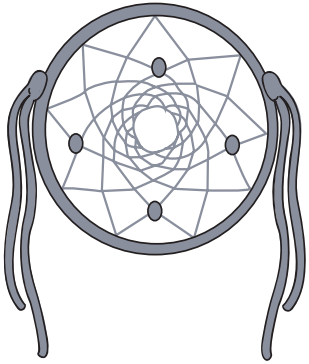
One problem I had in doing this project was _____

I was able to solve this problem by _____

I was not able to solve this problem because _____

The thing that pleased me about this project was _____

In doing this landscape, I learned _____



DREAM CATCHERS

Name: _____ Class: _____ Date: _____

1. I enjoyed (did not enjoy) making the dream catcher because _____

2. The part I found most difficult was _____

3. I was successful in completing the web design resulting in an exact pattern.

Yes _____ No _____

4. Two things I learned about dream catchers are _____



Name: _____ Class: _____ Date: _____

1. The project I worked on was _____

2. Materials used were _____

3. By doing this project I learned _____

4. Two things I want you to notice about my project are _____



Name: _____ Class: _____ Date: _____

1. The subject for my line drawing was _____

2. I varied the lines in my artwork by changing the

(Circle the words that
apply to your project.)

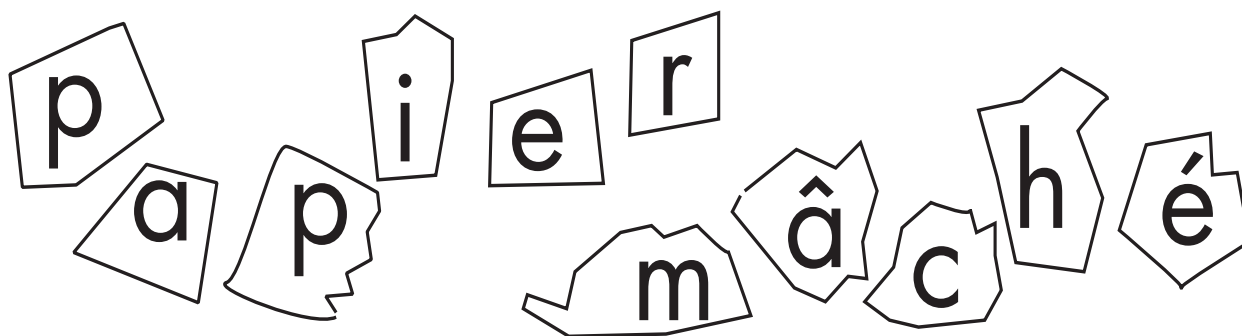
colour
shape

length
width

direction
texture

3. The thing that pleased me most about my project was _____

4. I would like to improve _____



Name: _____ Class: _____ Date: _____

1. Had you ever worked with papier-mâché before this project? _____

2. The part I enjoyed most about papier-mâché was _____

3. The part I liked least about papier-mâché was _____

4. The materials needed for making papier-mâché are _____

5. What might an advantage be in using papier-mâché for a project? _____

6. Would you consider working with papier-mâché in the future? _____

If yes, explain what projects might interest you. _____

Name: _____ Class: _____ Date: _____

1—Yes, the student was successful in doing this.
2—Sometimes the student succeeded.
3—No, this was not done or tried successfully.

- 1 2 3

- 1
2
3

- 1 2 3

- 1
2
3

- 1 2 3

Overlapping Line Designs

Note: The overlapping line designs project involved creating symmetrical line designs using overlapping to create foreground, middle ground, and background and adding colour to the line designs.

The class is asked to evaluate the student's line design project using a rating scale from 1 to 3 where the numbers represent the following judgments:

- 1—Yes, the student was successful in doing this.
- 2—Sometimes the student succeeded.
- 3—No, this was not done or tried successfully.

1. The line design is symmetrical.

1 2 3

2. Some of the lines are overlapped.

1 2 3

3. One colour was used for the background and up to three colours were used for the lines.

1 2 3

4. Tints and shades were used to make the lines appear three-dimensional and to show an understanding of a light source.

1 2 3

5. The art project shows skillful application of colour and fine control of the media (crayons, coloured pencils, oil pastels, markers, or paint).

1 2 3

Portfolio Index

This portfolio belongs to _____

	This Portfolio Contains	Date of Entry	Entered by
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15			
16			
17			
18			

Parent’s Notes from Portfolio Review

Observations on my child’s work:

Progress 	How I feel about my child’s work and growth
Goals for next term 	What I like best about work I saw

My Child

Parent’s Signature: _____

Date: _____

Individual Goal Setting for Artwork

Learning outcome: _____

My goal: _____

What I need to do to reach my goal:



Materials I need and people who can help me:

Time Line

Starting time	
Check-point times	
Completion time	

Feedback I would like to get: _____

What I might do next: _____

Signature: _____ Date: _____

Group Work Form

Name: _____ Date: _____

Group members:

The following things worked well in our group (sharing materials, contributing ideas, listening, focussing, goal setting, reflecting, respectful disagreeing, etc.):

▶ _____

▶ _____

▶ _____

We had some difficulties in these areas

▶ _____

▶ _____

▶ _____

Our goals for next work time

▶ _____

▶ _____

▶ _____

The things we need to do

▶ _____

▶ _____

▶ _____

The materials we need and people who might help us

▶ _____

▶ _____

▶ _____

Peer Feedback Form

Name of artist: _____ Title of work: _____

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

2. Tell three things you like about this work.

3. List three questions you would ask the artist.

4. Tell how the work makes you feel—what senses, mood, emotions it evokes.

5. How might you do a work in response to the same idea, subject, concept?

Completed by: _____ Date: _____

APPENDICES

APPENDIX A

Organizing for Instruction

Organizing for Instruction

Planning for Visual Arts Learning

Using designated outcomes as a reference point, teachers can design large units that encompass making, looking, and reflecting and that incorporate the many aspects of the visual arts learning process. The chart on the following pages represents a structural view of that creative 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 costume that may be incorporated into dramatic storytelling, movement, and dance. In addition, large units such as this 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, varied experiences for students and initiates important conversations among teachers about the excitement that can be generated through visual arts.

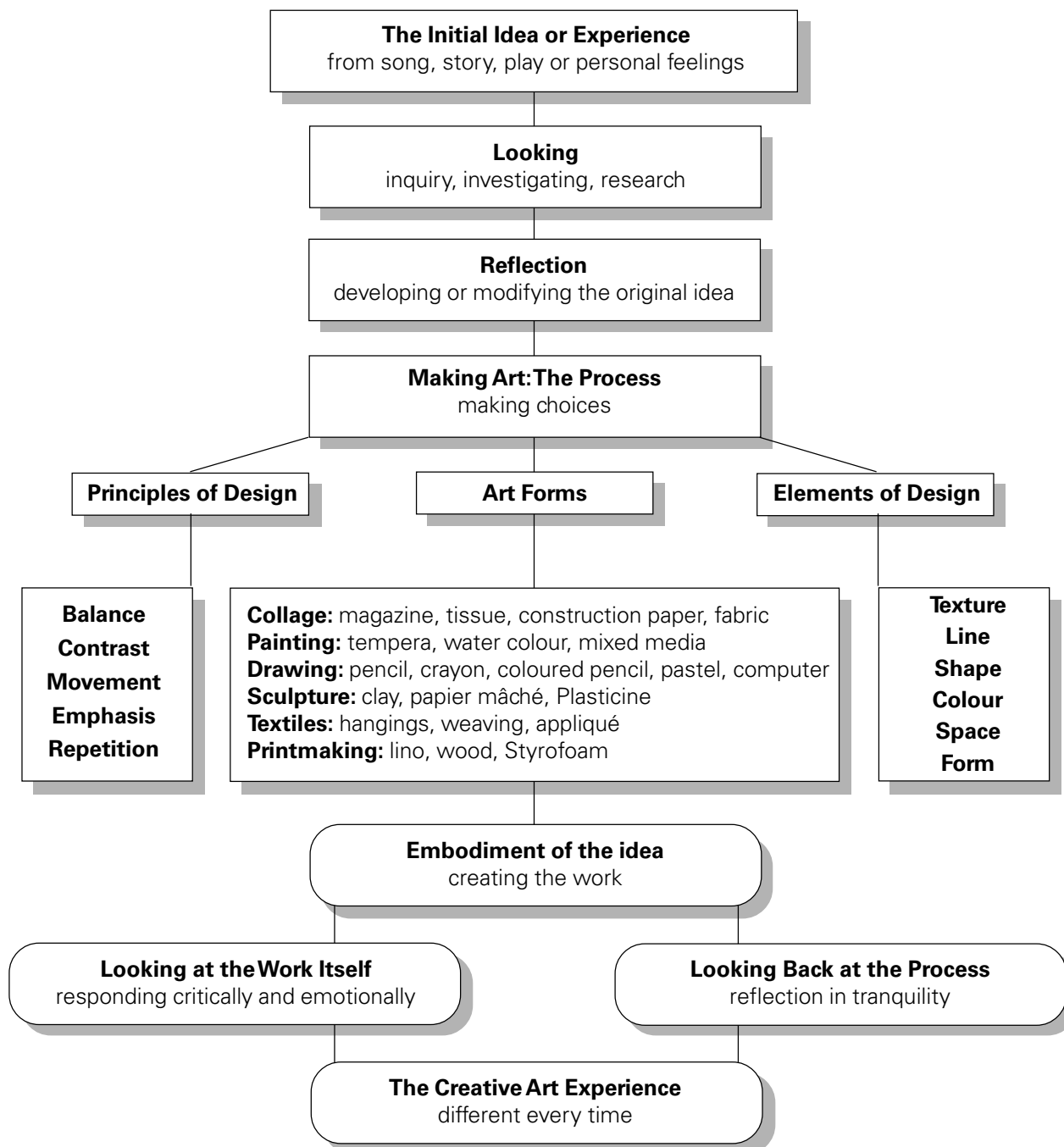
It must be noted that the focus of learning in visual arts is on the expression of thoughts, ideas, and understandings in a continuous process rather than on one-shot activities that emphasize a final product. Although there are often times when students engage in activities that result in a finished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

Some practical considerations in planning are

- making decisions about the appropriateness of the topic in terms of interest, relevance, time, level of difficulty, needs and abilities of students, etc.
- making, looking, and reflecting
- bringing together many ideas from children and teaching colleagues
- including artworks, reproductions, or images from magazines, photographs, children's books
- making possible opportunities for conversation, observation, assessment
- orchestrating the use of a variety of materials, techniques, and technologies
- enabling both individual and group work
- including materials across time and culture
- considering possibilities for meaningful, cross curricular connections
- ensuring opportunities for celebration of students' learning

See Appendix B for additional considerations for unit planning.

The Creative Process of Visual Arts



Setting Up the Classroom

There are practical ways in which teachers and their students can effectively organize the classroom environment so that it invites and promotes visual arts learning. They include the following:

- development of constantly changing displays of children's work, matted/mounted with explanations of the process and students' artist statements; perhaps the establishment of a classroom art gallery organized by the students
- regular viewing of artwork across time and culture
- development of games that encourage visual problem solving and building of art vocabulary
- collection of books, magazines, art calendars, postcards, newspaper clippings, and posters for a library corner
- flexible seating and working arrangements
- knowledge and use of safe, approved art materials and establishment and maintenance of safety rules, particularly with materials and tools that may be unsafe if used inappropriately (Refer to Health and Safety Issues in Appendix E.)
- development of a workstation or art cart (see plan on p. 123) within the classroom or school, well equipped with art supplies and recyclables for ongoing individual or small-group art making
- invitations to parents and others to assist in planning, art making, setting up of displays, and building easels or shelving
- access to Internet and appropriate software where possible

Basic Classroom Art Supplies

- cartridge paper (individual sheets or large roll)
- large roll of brown paper
- large and small construction paper (all colours)
- tissue paper (all colours)
- tempo discs or bottles of tempera paint (all colours, several white for mixing)
- graphite sticks for rubbings
- felt-tip markers, crayons, pencil crayons, oil pastels
- masking tape, transparent tape
- stapler and staples
- white glue (large container) and several small bottles
- class set of large, some small, paint brushes
- sponge brushes and soft bristle brushes from local hardware stores
- printing ink (optional at elementary level)
- hole punch
- scissors (class set)
- glue guns and glue sticks (for use with supervision)
- hacksaw blades (with heavy tape wound around one end to form a handle) for cutting cardboard and sculpting (for use with supervision)

Unique paint "brushes": feathers, toothbrushes, spray bottles, straws, twigs, used mascara brushes

Recyclables and Collectables



*Art is making something out of
nothing and selling it!*

Frank Zappa

The following is a list of possible materials for classroom art making. Teachers should be aware of possible allergies to the following products prior to collection for classroom purposes.

- boxes and cartons of all sizes
- Styrofoam™ pieces
- wood scraps
- washed milk containers
- plastic containers
- paper scraps
- coloured or plain wire
- beads and buttons
- yarn and thread
- plastic cutlery
- paper plates
- fabric pieces
- zippers
- canvas
- floor tiling
- carpet ends
- mats from framing stores
- old frames
- wrapping paper
- art postcards
- corrugated cardboard
- cotton batting
- leather scraps
- old crayons and candles
- magazines
- comics
- newspapers
- catalogues
- calendars
- shells
- rings
- photographs
- rubber stamps
- pebbles
- driftwood pieces
- dried flowers

Access to “Give-Away” Art Supplies

Although schools have the first responsibility for providing basic art supplies, many local companies and business are willing to donate items useful for art making. They include

- building supply stores (wood scraps, tiles, plyboard)
- carpet stores (carpet ends, large tubes)
- printing and sign-making companies (all kinds, colours, and sizes of paper)
- framers (old or irregular mats and frames)
- photography stores (film tubes, old celluloid strips)
- paint stores (stir sticks, delisted supplies)
- fabric stores (end pieces, threads, old zippers, buttons, beads)
- data processing or computer services for paper
- appliance stores (large boxes, Styrofoam for building and display)
- graphic designers

It is very important to recognize the generosity of these suppliers. Besides the usual thank-you letters, include some photographs of students making art or the works students have created using the company’s materials and send them along.

Care must be taken to check student allergies before using any of these materials.

*Beaches provide natural gifts of
shells, rocks, driftwood, and flotsam.*

Storage of Art Supplies

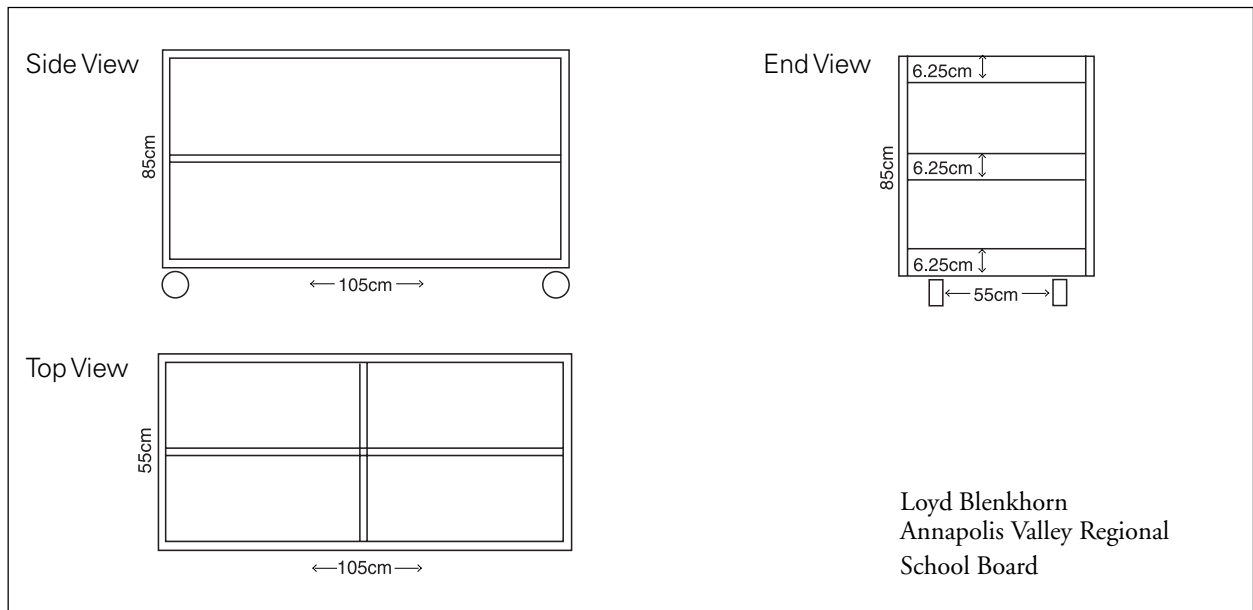
Art supplies and artwork require storage space that is organized and accessible. The following suggestions may be helpful for classroom storage.

- Where cupboard space is not available, it is possible to create room with stacked concrete breeze blocks and plyboard.
- Stackable storage drawers and bins are useful for storing materials and student work.
- If possible, pulleys and small platforms can keep materials out of harm's way.

Teaching from an Art Cart

When teachers do not have access to well-equipped art rooms they must find creative ways to organize supplies for lessons involving art. One way in which schools have responded to this need is through the use of an art cart that stores many basic art supplies and can be easily transported throughout the school for use in individual classrooms.

The cart can be equipped with such items as mixed paints, brushes, crayons, markers, rulers, pencils, a supply of various kinds of paper, glue, scissors, paste, Plasticine, stapler, staples, large containers for water, and garbage bags. An inventory of supplies should be attached to the cart so that those who use it can replenish the materials. Where possible it is advisable to have an art cart on each floor of the school. The following is one basic design for such a cart:



Using, Preserving, and Storing Paint Materials

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

- Allow children to paint on discarded window blinds or newspaper in stations on the classroom floor.
- Keep two buckets of water handy, one to store clean water and another for the discarded water.
- Milk cartons can be placed sideways and cut in half for holding and storing wet sponges.
- Tempo (paint) discs can be stored in washed tuna cans, with water being added as needed.
- Liquid paints can be stored in cleaned small plastic containers with lids that have holes cut in the top to accommodate brushes. Baby food bottles are efficient as well.
- Plastic ice cube trays can hold several colours at once and can be stacked and kept in paper bags between use.
- Brushes should be kept in corresponding paint jars to avoid contamination of colours.
- Brushes and paints can be kept between uses in plastic layered carry-all toolboxes that can be purchased at local hardware stores.
- Brushes should always be allowed to dry on their sides to avoid damage to the bristles.
- Add a paint brush to students' supply list for the fall.

Children and Painting (Chapter 14) and *Artworks* (Chapter 1) also give handy tips on setting up, using, and storing paints and other materials.

“Fire-Code Friendly” Display Ideas

- Large free-standing boxes or stacked smaller boxes offer unique opportunities for the display of flat work.
- Clotheslines strung in areas out of the way can hold pinned art work.
- A wheeled cart can provide a moving display area for three-dimensional pieces.
- Large panels from furniture boxes taped together vertically make interesting display panels. They can be folded when not in use.

PLAYDOUGH RECIPE

(for soft, pliable dough)

Combine

1 cup flour
1/4 cup salt
2 table spoons cream of tartar

Add

1 cup water
2 tablespoons food colouring
1 tablesppon oil

Place in a pot and cook until mixture forms a ball (takes only a minute or so). Knead on the counter with flour. Store in a an airtight container.

The life of the mixture can be prolonged beyond 3–4 weeks by placing it in the refrigerator.

APPENDIX B

The Art of Planning—Developing a Unit

The Art of Planning—Developing a Unit

This section was developed by Dr. Cynthia Taylor, Professor of Education, Nova Scotia College of Art and Design, and is used with her permission.

The Art of Planning

If the art of teaching is performance-oriented, the art of planning for the teaching is akin to the design process. It draws upon the capacity for thought, personal knowledge, values, and experience; it requires understanding of individuals and of the social dynamics of the classroom; and it resembles the initial stages of the creative process, where all the intelligences are brought to bear on the situation at hand. In planning, the idea for art-full action is first given form. It is the beginning of a co-creative process, for it will come to fruition only when the students respond personally or collaboratively to what is offered and by their subsequent efforts breathe life into the empty form.

Although this curriculum guide offers a general framework for what will happen in the classroom—with suggestions for achieving prescribed outcomes—it is up to individual teachers to apply their own interests, skills, understanding of the particularities of the school setting and the needs and background of their students to the planning process.

The responsibility for developing a program plan rests with individual teachers, who set out the broad parameters of their art program—guided by the curriculum, which describes learning outcomes and the balance among the activities of *Making*, *Looking*, and *Reflecting*. The program plan will focus on the intended learnings that result as the students move through the time they will work with the teacher—be it one semester, one year, or several years. The program should be coherent, sequential, structured, and yet open enough to respond to changing needs and understandings. It should be designed for a specific group, in a particular setting, and will reflect the values, beliefs, and interests of the teacher, and to a lesser extent, the school and community.

To break the program into manageable chunks, you may design it in units. A unit is a group of related lessons that have been organized

around a central idea (or theme, concept, medium, etc.). The unit will consist of two or more lessons, which may each require several classes to complete. Each unit will fit into the overall structure of the program and will probably draw upon different ways of thinking, knowing, and working. It will nourish a range of intelligences and will lead to new understandings and skills, new vocabulary, and new ways of viewing the self and relating to the larger world.

Developing a Unit Plan

Many strategies may be used to design a group of lessons that can be related in some way. The planning process is a creative endeavour and will be a reflection of an individual teacher's practice, but it should follow a series of steps that will lead towards the desired outcome(s). Drawing on the design process, the stages might be something like this:

1. Reflection

Think about the situation; first examine your own philosophy of teaching, your own dreams and desires, your personal aims and goals, your understanding of the power of art for self-empowerment; then consider the children in your care—their needs, backgrounds, and interests; ponder the principles that guide the curriculum, in the light of the realities of your setting—materials, space, time.

2. The Initial Idea (A Holding Form)

Come up with a single word, or an image, or an idea in its pared-down form, that will act as the central focus of the unit (e.g. myths/legends; good and evil; masks; reflection(s); heroes; alphabets and other sign systems; boxes, machines, flight; forms; magic and illusion, fantasy landscapes, colour).

3. Free Association (The Brainstorm Process)

Allow the chosen idea to fill your consciousness. On a piece of paper, jot down ideas, play with the word, come up with associations that spark off new ideas, make sketches or symbols that represent thoughts—censor nothing, deny nothing, no matter how irrelevant, unsuitable, impractical, or outrageous.

4. Analysis

Look at and sort out the maelstrom of ideas, using general headings and categories. Watch for emerging patterns and themes. Consider learning outcomes to be addressed.

5. Selection

In the light of the considerations listed in #1, select appropriate ideas and strategies and come up with a coherent sequence of instruction—one that makes sense for your particular situation. Lay out a series of lessons, in skeletal form, which pull together and balance activities, approaches, strategies, art, and related learnings.

6. Plan Individual Lessons

Break the unit up into individual lessons, each with its own organizing principle, each with its particular learning outcomes, motivation, activities, and assessment strategies.

7. Gather Resources

Collect relevant material that will motivate the students; gather appropriate art supplies, handouts, background information, etc.

8. Implement

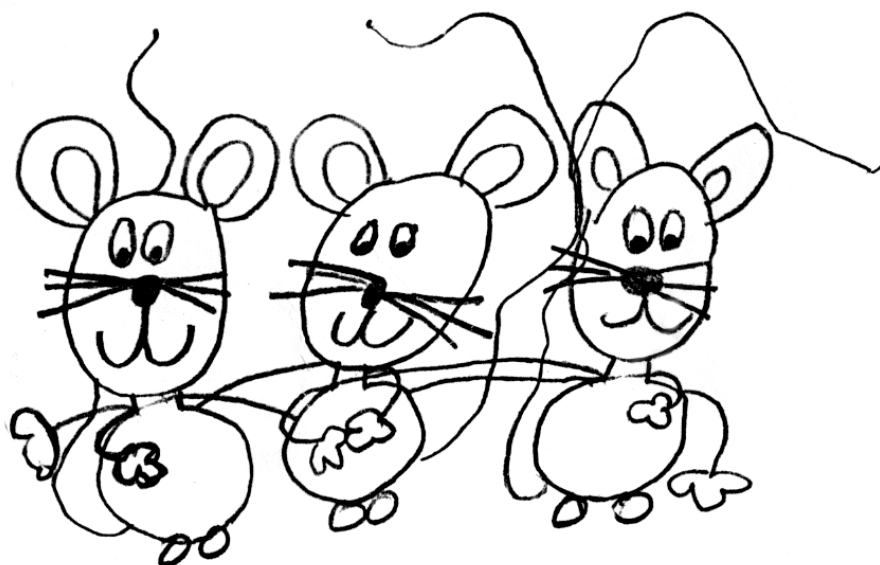
Engage the children and watch them respond!

9. Reflect and Evaluate

How did the lesson go? What was the result? Did children achieve learning outcomes? How could the lesson improve? Where might you go from here?

10. New Directions

Create a file of new ideas, related lessons, future possibilities, adaptations for different age groups, resources, readings, etc.



Bridget Robins
Oxford School

APPENDIX C

Viewing Art

Viewing Art

Visual images figure largely in the art experience, and teachers can enhance students' understandings by guiding them on a journey through the viewing process. The process involves questions that take children beyond the initial look and react stage. It invites them to respond with critical awareness to art. It helps them to understand the language of visual arts and therefore to appreciate and value art more fully.

Looking at and reflecting on art is a personal experience. Each viewer brings unique perspectives and associations, depending upon his/her own life experiences. An inclusive, comfortable atmosphere must be established as students view artworks. Risk taking should be celebrated in the expression of ideas. It is also important that students be exposed to as wide a range of artworks over time and culture as possible so that they come to understand this unique expression of culture.

Students will respond in different ways to artwork. Some students will respond emotionally to a piece, "That makes me feel sad." Some may associate a scene in a painting with a place they know. Others may look at a modern sculptural piece and respond with "That is so weird!" Others may simply describe what they see. Each response is valid and deserves respect, but the quality and depth of questioning and conversation that follow an initial reaction determine the level of critical thinking developed.

The following four-step procedure will assist teachers and students in generating a flow of ideas in viewing art. It is by no means an exhaustive list of questions. In any democratic conversation, the participants lend ownership to the process, and many wonderful and unpredictable thoughts may emerge.

1. Initial Response

- What do you think of this picture, sculpture, painting, film?

2. Description

- Describe, in detail, everything you see in front of you.
- Name colours, shapes, patterns, lines, textures, objects, composition, scale, etc.
- What materials and tools did the artist use?

3. Interpretation

- What might this work mean to the person who made or presented it?
- What does this art work tell me about the artist's life?
- What might the artist be trying to express?
- Does this work tell a story?
- What is the mood? feeling? emotion?

4. Personalization

- What does this work mean to you?
- How does it make you feel?
- Why do you think this work might be important?
- What senses does it evoke?
- How might I have made a work about this subject, idea, concept?
- What kind of work might I make in response to this piece?
- What do I think of this work now?

Questions requiring more elaborate responses from students during the viewing of art can lend depth to understanding and appreciation and allow for exciting critical conversation. Examples of such questions can be found in the suggestions for learning, teaching, and assessment sections of this guide. Appendix D, Elements of Design and Activities also provides suggestions for the process of viewing art.

APPENDIX D

Elements and Principles of Design

Elements and Principles of Design

Elements of Design

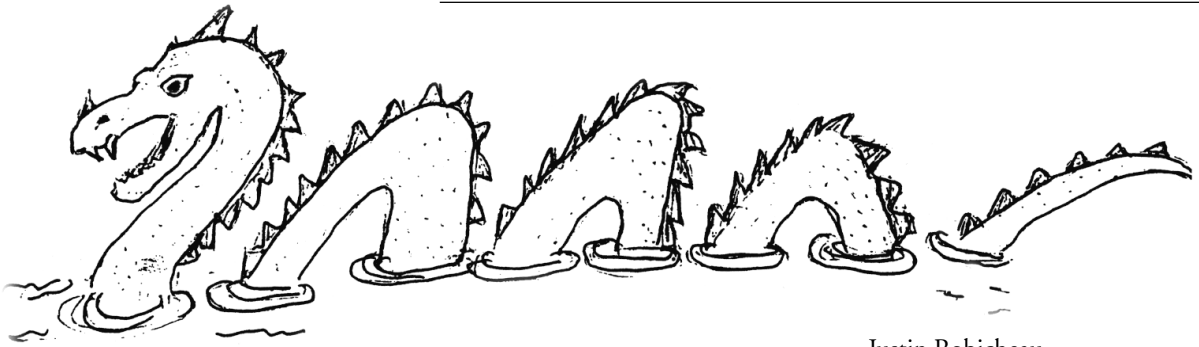
The elements of design are the visual tools artists use to create certain effects in their artwork. They include

<i>Line</i>	may be two- or three-dimensional and leads the viewer's eye through the work
<i>Colour</i>	has three attributes—hue, intensity, and value and depends upon the source of light
<i>Shape</i>	is two-dimensional and encloses an area; it can be organic or geometric
<i>Form</i>	is three-dimensional and encloses volume
<i>Texture</i>	is the quality of a surface that is tactile
<i>Space</i>	is all around us; artists can create one-, two-, or three-dimensional space in artwork

Principles of Design

The ways in which artists organize the elements of design are called the principles of design. They include

<i>Balance</i>	concerns itself with the arrangement of one or more elements of design: symmetrical or asymmetrical
<i>Movement</i>	refers to the arrangement of parts such as lines, shapes, and colours in a drawing that creates a slow, fast, or meandering flow of the eye through the work
<i>Repetition</i>	occurs when one or more elements are repeated again and again in a work
<i>Contrast</i>	juxtaposes differing uses of elements for effect
<i>Emphasis</i>	demonstrates an outstanding or interesting point in a composition



Justin Robicheau
Annapolis Royal Regional Academy

Understanding the Elements of Design

The following charts give further information about the elements of design and suggest activities to help students develop an understanding of them. These activities can be incorporated into many aspects of the visual arts Primary–6 curriculum.

Line
<p>Characteristics and Qualities</p> <ul style="list-style-type: none"> • There are many kinds of lines—thick, thin, straight, curved, long, short, solid, broken, vertical, horizontal, diagonal, light, dark, soft, sharp, jagged, and smooth. • Lines can be used to create shapes. • Repeated lines can make a pattern (e.g., stripes, plaids, radiations, zig-zags). • When one shape touches another shape, a line is created. • Lines can suggest direction. • A line can suggest movement or show the path of movement. • Lines can be arranged to show texture. • Lines can be repeated many times to make a dark area or to show a shadow. • A line can lead the eye through a picture. • A contour line shows the edge of an object. • A line can show the form (volume) of an object <p>.....</p> <p>Related Activities</p> <ul style="list-style-type: none"> • Have students make lines in space with their bodies (e.g., straight, curved, zig-zagged, wavy, long, short). • Draw lines in the air. • Create lines to different kinds of accompanying music. • Draw lines made by different objects (e.g., a bird flying, a bus on a highway, a worm’s path, a fish swimming). • Make lines in a sandbox or on the playground with sticks. • Draw as many different kinds of lines as possible. Use the natural and built environment around you. • Use different materials to make different kinds of lines (e.g., pencil, crayon, paint brush, chalk, finger paint). • Use coloured or bendable wire to create line pictures or sculptures. • Examine the use of line in artwork, including early pictographs or Mi’kmaq symbols.

Shape/Form

Characteristics and Qualities

- Shapes (e.g., drawing, painting) have two dimensions. Forms (e.g., sculpture, a person) have three dimensions.
- There are many kinds of shapes and forms (e.g., circles, spheres, squares, cubes; triangles, cones).
- Shapes may be open or closed.
- Shapes vary in size.
- Shapes can be repeated at regular intervals to create a pattern.
- Families of shapes contain shapes that are similar.
- Shapes can be created inside other shapes.
- Shapes can be geometric or organic.
- Shapes can sometimes act as symbols.
- Shapes can be positive or negative.
- The size relationship of one shape or form to another shape or form is called proportion.
- Light helps us see the form (volume) of an object.
- Spaces exist between and around shapes and forms.
- Shapes and forms may be large, small, irregular, geometric, organic, representative, or abstract.

Related Activities (Shape)

- Encourage students to use basic geometric shapes by using games, shape sorters, displays, etc.
- Look for and list various shapes in the environment.
- Cut shapes out of magazine pictures.
- Make collages (a circle collage, for example, using images of circular objects from magazines, photographs, etc.).
- Create monsters or imaginary animals using shapes (e.g., a triangle monster from triangular shapes of construction or scrap paper).
- Make silhouette shapes by holding objects in front of the slide projector beam.
- Create large “shape mobiles” to suspend from the ceiling.
- Examine the use of shape/form in artwork.

Related Activities (Form)

- Find examples of forms in the environment. A globe of the world is a sphere; a tree trunk is a cylinder, for example.
- Have students look at forms from more than one angle. Have them identify large forms—the school for example.
- Explore the space around a form.
- Create forms from blocks, Lego, milk cartons, cardboard boxes, etc.
- Turn forms (3-D) into shapes (2-D) by making silhouettes in front of a projector.
- Have students work in pairs or small groups to create forms using their bodies.

Colour

Characteristics and Qualities

- The primary colours are red, yellow, and blue.
- If two primary colours are mixed together, a secondary colour results. The secondary colours are orange, green, and purple.
- Blacks, whites, greys, and browns are referred to as neutrals.
- Colours can be light or dark.
- If white is added to a colour, it becomes lighter. A colour with white added is called a tint.
- If black is added to a colour, it becomes darker. A colour with black added is called a shade.
- Colour families (analogous colours) are made up of colours that are similar.
- Colours can be warm or cool (e.g., red is warm, blue is cool). It can refer to temperature or emotion.
- Colours are sometimes considered symbolic (e.g., purple for royalty).
- Light shows us the colour of objects.
- Colours can be bright or dull.
- Colours can be strong or weak. Intensity refers to the purity or strength of a colour.
- When only one colour and its tints and shades are used in a composition, the composition is called a monochrome.
- Colours may be opaque or transparent.
- Colours opposite each other on the colour wheel are called complementary colours.
- By their placement, colours can be used to create space (distance) in a drawing or painting.

Related Activities

- Encourage students to learn colours through games, displays, “colour days,” etc.
- Examine the rainbow. Look through a prism. Hang prisms in the window to make rainbows in the classroom.
- Add dabs of black and white to colours to see what happens.
- Put as many colours as possible on a piece of paper (use paint or cut out samples from magazine pictures).
- Compare different shades of the same colour.
- Introduce primary colours. Have students see what happens when they combine two primary colours.
- Have students make very basic colour wheel (with paint, magazines, found objects, foods, etc.).
- Examine the use of colour in art work (warm, cool, analogous, etc.)

Texture

Characteristics and Qualities

- There are many kinds of textures, e.g., rough, smooth, slippery, fuzzy, spiky, spongy, woolly, furry, pebbly.
- Textures can be felt and seen.
- Some textures are very regular and even; others are irregular and uneven.
- Textures can be used to draw attention to something.
- If the texture of an object is obvious, the object is probably very close.
- The textural appearance of an object varies according to the angle and intensity of the light striking it.
- Texture can make images seem more real.

Related Activities

- Have students take a texture walk in the environment noting different kinds of surfaces they have felt.
- Have each student make a “texture bag or sock” at home and bring it to school. Place a textured object in the bag and pass it around. Have students describe the objects they feel without looking at them.
- Create textures by doing rubbings (holding paper over a textured surface and having students rub across the paper with crayon, the side of a soft lead pencil, or a graphite stick) using everyday textured objects collected by students. Have them then choose their favourite rubbing and develop an artwork from it (drawing, collage, etc.).
- Imprint textures from real objects onto three-dimensional materials such as clay, Plasticine, or playdough.
- See print-making activities in the Suggestions for Learning and Teaching section.
- Examine artists’ use of texture in their artwork.
- Have students create large “texture collages” for tactile experiences.

APPENDIX E

Sample Learning Experiences

Sample Learning Experiences

The following sample learning experiences are referenced at particular grade levels in the Suggestions for Teaching and Learning sections of the guide but may be used at any of the grade levels indicated below.

Home Is Where the Art Is—The Muses

CONTRIBUTOR: AARON SENITT
SUGGESTED GRADE LEVELS: 4–6

Learning Outcomes

Students will be expected to

- bring personal meaning to art and communicate their discoveries (GCO 5)
- compare art across time SCO 3.2, grade 5)
- demonstrate that there are many ways of perceiving and knowing (SCO 4.3, grades 5–6)

Background

This experience introduces students to the origin of the museum, that of a house for the Muses. It engages students in discussion about their experiences in museums, what they learned from these visits, and whether they enjoyed themselves. It allows them to create their own portable, personal museum to wear on their heads after they imagine who their special “muses” might be.

Students should first consider what a museum is. Have them research the first museums to uncover relevant facts such as the following:

- the museum as a place of study and also a place that can have deep personal relevance
- the museum as a traditional repository for science, history, and art
- the first museum built by Ptolemy Soter in 307 BC
- the difference between early and modern-day museums

They could then move to a discussion about the nature of a “muse.” Stress that muses are people or creatures not things. (“Mr. Bluebird on my shoulder” from the song “Zippidy-Do-Dah” is one example.)

For reference, the original Muses were as follows:

- Euterpe—music
- Terpsichore—dancing
- Polyhymnia—sacred hymns and harmony
- Melpomene—tragedy
- Erato—love poetry
- Urania—astronomy
- Clio—history
- Thalia—comedy
- Calliope—epic poetry

Some questions to conjure up thoughts about muses as students think about their constructions may include the following:

- What things interest you?
- Who “whispers in your ear” and what are they saying?
- Where do we keep our muses today?
- What kind of muse would you like to have or do you need on your shoulder?
- How would your activities/thoughts change if you had a muse?

Materials

- Bristol board and other paper scraps
- scissors
- glue
- markers and pencils
- found materials

Procedure

1. Have students construct a house for their muse that will be worn on the head. They will have to consider size, shape, and balance as well as a means by which they can attach the piece to their heads.
2. Make certain there is time for sharing the muses in follow-up discussion about such things as reasons for choices and design. Encourage students to wear their headdresses home.

Basket Weaving with Recycled Materials

CONTRIBUTOR: DENISE ADAMS

SUGGESTED GRADE LEVELS: 4–6

Learning Outcomes

Students will be expected to

- demonstrate a sensitivity toward the natural and built environment through their artwork (SCO 6.1, grade 5)
- investigate the lives of artists within cultural/historical/social contexts (SCO 5.3, grade 4)

Background

Discuss with students basket weaving as an age-old tradition practised by First Nations and African Canadian peoples, as well as the kinds of materials that might have been used in basket construction (willow branches, reeds, grasses, porcupine quills, hides—recycled or reused). You may wish to extend students' learning by having them research basket weaving across different cultures.

Materials Needed

- recycled cereal boxes, newspaper, or large brown paper bags
- masking tape
- stapler
- acrylic paints

Preparation

- Cereal box option—cut a large cereal box into long 2-cm strips or bands
- Newspaper option—fold sheets tightly into 3-cm bands, stapling or taping the ends tightly
- Brown paper bag option (large bags are best)—fold into 3-cm bands for maximum length

Procedure

Have many bands at your disposal. The length of the bands will determine the size and height of the basket. *Note:* Baskets are best done with partners working together so that one person can hold the bands tightly in place while the other weaves.

1. Begin by setting the base of the basket by weaving vertical and horizontal bands.
2. Tighten the weave of the base and secure with a bit of tape or staples. Then raise the side bands in preparation for weaving the walls.
3. Begin weaving the walls by first securing with tape the end of the band that will surround the wall.
4. Weave this surrounding band over/under and secure it in place when it meets the end you began with. Then place the second band, securing it this time under/over the upright bands.
5. Finishing touches—artistic decisions need to be discussed and encouraged around the completion of the basket. Consider paint, a lid, handles, etc. Wool, fabric scraps, or other decorations can enhance the weave.

Resource

- Nova Scotia Museum of Natural History

Negative/Positive Space

CONTRIBUTOR: KATE BAILLIES
SUGGESTED GRADE LEVELS: 4–6

Learning Outcomes

Students will be expected to

- experiment with a range of materials and processes (SCO 1.2, grade 4)
- work individually and with others to solve problems and express ideas (SCO 2.1, grade 4)

Background

Explore the concepts of positive and negative space and reversal by having students make contour drawings of their hands and print the images using various techniques.

Materials

- paper and pencils
- Styrofoam plates
- black printers ink and brayers (or regular paint and brushes)

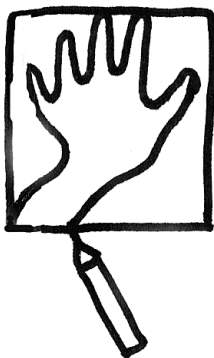
Resource

- *Swimmy* by Leo Lionni

Procedure

1. Have students draw the outlines of their hands with the drawing touching both edges of the paper.
2. Then have students draw in the features of their hands taking care to describe all the details they see.
3. Then students can cut out the drawing (positive space) of the hand and look at the shape they have created (negative space).
4. Have students trace the negative space onto a Styrofoam plate, and from this new rendering of their hand they can translate the features of their hands by drawing into the plate image.
5. Have students ink or paint the image black and take several experimental prints until they find the appropriate amount of paint/ink etc.
6. Discuss with students how the entire drawing has been reversed from pencil line on white paper to white paper lined in black ink; to the left hand now looking like the right hand.
7. Compare image of left hand with real right hand and discuss differences.

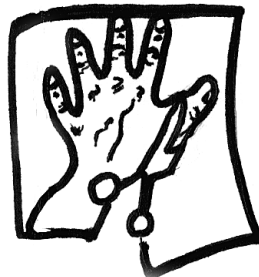
1. Trace



2. Draw detail



3. Cut out



4. Trace negative space



Mi'kmaq Petroglyphs

CONTRIBUTOR: ROSALYN WINTERMANS

SUGGESTED GRADE LEVELS: 4–6

Learning Outcomes

Students will be expected to

- compare art across time (SCO 3.2, grade 5)
- investigate and describe the lives of artists within cultural/ historical/ social contexts (SCO 5.3, grade 4)
- express ideas and points of view through their artwork (SCO 5.1, grades 5–6)

Background

In this experience, students can pretend they are travelling back to a time when the early Mi'kmaq people inhabited the land and, in honouring and preserving such things as their religious journeys, rituals, celebrations, and spirits from lore, created rock drawings now called petroglyphs. (These drawings can be found in the province in such areas as Kejimikujik National Park and the Bedford Barrens.)

Materials

Sample photographs, posters, texts with examples of the rock drawings, shiny paper, (poster paper or waxed cardboard, etc.) black crayon, small pointed drinking straws

Method

Apply a thick coat of crayon over the entire surface of the paper. Etch the crayon using the sharp end of the straw to outline and the open end to “dig out” the symbols. Students can feel that they are actually involved in the process of telling a story, based on Mi'kmaq legend or one of their own.

Links

- clothing design
- printmaking on Styrofoam
- poetry, philosophy, life, and teachings of Rita Joe
- illustrated storytelling from the historical lore of First Nations peoples
- drum circle
- mathematics (five-pointed star)
- archaeology
- mapping
- symbols and their significance
- astronomy
- mythology (Glooscap tales)
- important connection between art and early language

Kits are available from the Nova Scotia Museum that contain examples of these petroglyphs, as well as umbers (paints), early tools, and painting samples. In addition, there are images of petroglyphs in the Mi'kmaq Portraits Collection that can be found on the Nova Scotia Museum of Natural History Web site at museum.EDnet.ns.ca/mikmaq/index.htm

Interchangeable Boxes

CONTRIBUTOR: FRAN WHITELAW

SUGGESTED GRADE LEVELS: PRIMARY–6

Learning Outcomes

Students will be expected to

- use a combination of visual elements and principles of design in art-making (SCO 1.3, grades 2–6)
- use a range of materials and processes (SCO 1.2, grades Primary–1)
- use a range of independent and collaborative art-making strategies (GCO 2)

Background

Encouraging students to work on collaborative three-dimensional projects adds sparkle to a classroom and offers opportunities for learning across the curriculum. Students may interweave this project with concepts in mathematics, social studies, language arts, history, and art.

Materials

Sets of square boxes, three to a set. One set will accommodate 12 students, one side of each box per student, top and bottom not included; paper precut to the dimensions of the box, paints, markers, pastels, crayons.

Method

Students are divided into groups of three. Each student then selects a part of the figure (head and neck, torso, or legs and feet). Students decide on a theme for their figure (e.g., musician, cartoon character, figure from history, alien). Then they identify tangent points on the paper where the neck ends and legs begin. (Measurements can be provided if necessary.) Students must use the entire surface of the paper, top to bottom. It is preferable if they work independently so that there is an element of surprise when the figure comes together. Both the figure piece and the background should be brightly painted or coloured using a variety of colours.

When students finish, they glue their paper to a side of the box constructing a tower of the three boxes. The boxes can then be rotated so that different heads combine with different bodies for surprising and amusing effects.

Display boxes school-wide so that other students may interact with them.

Paper Masks

CONTRIBUTOR: AARON SENITT
SUGGESTED GRADE LEVELS: 2–3

Learning Outcomes

Students will be expected to

- recognize art as a way of expressing ideas and points of view (SCO 5.1, grades 2–3)
- share thoughts and ideas about artworks (SCO 4.2, grades 2–3)

Background

The making of simple masks introduces students to the proportion of the human face and differences between two- and three-dimensional forms.

Materials

- construction paper (various colours)
- strips of Bristol board (approximately 4 cm wide) cut out for headbands
- coloured paper bits for decoration
- staples
- glue

Procedure

1. Ask students to consider how people “mask” their faces each day both with things such as make-up, sunglasses, and facial hair and with emotional masks (those that hide true feelings). Sometimes these kinds of masks define our identity.
2. Review the basic proportions of the human face. Ask for a volunteer and measure the distance from the eyes to the top of the head and from the eyes to the bottom of the chin. (This distance should be essentially the same.) On a chalkboard demonstrate how to divide a rectangle in half with a light pencil line, vertically then horizontally. This forms the frame upon which the face will be “built.” Have students sketch eyes, mouth, and shape of the head on the paper. Have them cut these out and cut a small line near the chin. Overlap and glue.
3. Help students cut out eyes and mouth by starting the cut with a sharp craft knife if necessary. While circulating, also fit each student with a headband that is stapled to the sides of the mask.
4. Demonstrate different methods for cutting and manipulating paper. Following the decoration, take a group photograph to record the transformation.

Kites that Can Really Fly

CONTRIBUTOR: DENISE ADAMS

SUGGESTED GRADE LEVELS: 3–6

Learning Outcomes

Students will be expected to

- demonstrate an awareness of a broad variety of art forms (SCO 3.1, grades 2–3)
- celebrate, with pride and respect, their own work and that of others (SCO 4.2, grades 2–3)

Materials

- plastic lids for each student (from yogurt or margarine containers)
- tissue paper sheets (40 x 50 cm) and strips
- glue sticks or paste
- string

Procedure

1. Fold plastic lids to cut out the inner flat part so you are left with the outer circle rim.
2. Give each student a full-sized sheet of tissue paper. Encourage students to use the elements of design to make their kites unique (colour, shapes, patterns, symmetry). They may wish to fashion a dragon, a fish, a bird, an alien, an insect, a skydiver using other bits of tissue on the main body of the kite. Have them attach long strips to the tail end of their creation.
3. When the main body designs are completed fold the head end (width 40 cm) over the plastic rim and glue into place.
4. Glue main body seam together (50 cm edge)
5. Attach string to the rim, and the kite is ready to fly.

It's a Small Planet

CONTRIBUTOR: AARON SENITT
SUGGESTED GRADE LEVELS: 2–6

Learning Outcomes

Students will be expected to

- share thoughts and ideas about artwork (SCO 4.2, grade 4)
- use various materials and processes, exploring possibilities and limitations (SCO 1.2, grades 2–3)
- use a combination of the visual elements and principles of design in art making (SCO 1.3, grades 2–6)

Background

This experience introduces students to basic sculpture materials and the concept of form. It can extend from a unit on the planets in science to the notion of “other” or invented planets. A balloon covered with papier-mâché will become an “invented planet” embellished with drawing, painting, and found materials.

Materials

- lots of newspaper or newsprint
- wallpaper paste
- round balloons inflated
- buckets
- water
- paint and other found decorating materials

Procedure

1. Brainstorm ideas using the following considerations:
 - the planet's name and location
 - the story of the planet's creation
 - landforms
 - moons or asteroids
 - age
 - life forms (animals/humanoids)
 - vegetation
 - atmosphere
 - building of a community culture
2. Provide students with newspaper strips, wallpaper paste, and inflated balloons and have them carefully, completely, cover the balloon's surface by dragging the strips of paper through the paste and wrapping them around the balloon.
3. Allow the finished form to dry completely before painting and decorating the invented planet. (Hint: Cover the working space with plenty of newspaper before students begin to work with paste.)
4. After students put the finishing touches on their planets, display by hanging planets in a dynamic arrangement and engage students in discussion about their new worlds.

Egg Carton Clay

CONTRIBUTOR: DENISE ADAMS

SUGGESTED GRADE LEVELS: PRIMARY–6

Learning Outcomes

Students will be expected to

- use a range of materials and processes (SCO 1.2, grades Primary–1)
- work individually and with others in art making (SCO 2.1, grade 2)
- recognize art as a way of expressing ideas and points of view (SCO 5.1, grades 2–3)

Materials

- bucket or basin
- cardboard egg carton
- flour
- salt
- simple moulding tools (toothpicks, Popsicle sticks, spoons, pencil tips)

Ideas for Sculpture

- mini trophies
- figurines
- shoes
- animals
- puppet heads, hands, and feet
- beads for necklaces

When dry, sculptures can be painted with any kind of paint.

Procedure

1. Tear and crush egg cartons and soak in water to wet thoroughly. Squeeze out excess water. For each two parts of mash, add one part flour and one-half part salt.
2. Mix well by hand or with a hand mixer.
3. Have students shape the mixture into various things, depending on the theme or unit of study. Try to keep shapes to fist size.
4. Set out to dry and do not disturb for at least one week, because the material crumbles easily if handled before setting. It is possible to speed the process up somewhat by microwaving, **but don't put in a regular oven!**

Dream Worlds Project

CONTRIBUTORS: PILOT TEACHERS

SUGGESTED GRADE LEVELS: 4–6

The following cumulative learning experience is designed to initiate and develop understandings of dreams, hopes, and possibilities. It can involve reading, writing, thinking, art making, math, science, and movement and, depending upon the extent of interest and involvement, could take up to or more than four weeks.

Week 1

Introduce “Dream Doodle Journals”—stapled booklets, in which students are encouraged to record images, words, phrases, and doodles over the next few weeks. Guide a conversation around dreams (both physical and “what if,” night and day dreams).

Take students through a guided imagery tour of a dream journey by reading passages from books that spark their imagination while students listen carefully with eyes closed. Provide students with paint, brushes, pastels, sponges, etc., so that they can make visual representations of their dream journeys to the accompaniment of soft background music.

Begin reading of Roald Dahl’s *BFG* (Big Friendly Giant) and discuss the characters of Sophie and the BFG as well as the connection to dreams. Introduce other poetry or literature that relates to dreams and dream worlds. Collect as many print or electronic resources as possible.

Week 2

Provide examples of “dream-like” art by such artists as Dali and Magritte and elicit student responses. Begin to develop a bank of vocabulary words, ideas, and pictures relating to art and the dream world.

Have students research scientific information on dreams and dream research.

In math, have students plan, develop, and conduct a survey to graph other students’ dream responses using specific categories (e.g., common aspects of nightmares, food in dreams).

During this week have students build their own safe places (forts). See the Suggestions for Learning and Teaching for curriculum outcome 1, grades 2–3.

Week 3

In social studies, explore a unit on Mi'kmaq legends and create dream catchers (see below) to trap bad dreams. These dream catchers can become an invitation to write poetry, stories, personal legends, or drama scripts to be used for actual performance.

The possibility of creating “dream environments” through a study of local environmental problems can lead students to seek out ways to advocate better and safer living conditions in their future worlds (from the Cape Breton tar ponds to the condition of Halifax Harbour).

Create other dream worlds in three dimensions varying the setting (space, undersea, desert) and considering safe and peaceful living spaces. A media literacy unit could be developed on the kinds of dream worlds created by advertising agencies (worlds in which people all live lives of great privilege—newest cars, homes, clothing, insurance, regular holidays).

Week 4

Design your own dream vacation incorporating the following:

Social studies—Locate your destination on a world map and research the country's geography, culture, living conditions, climate. Plan to bring back an artifact from that country to share in a “travelling road show” with your classmates.

Math—Research costs and plan your budget including travel, accommodation, food, and entertainment.

Language arts—You can bring only one suitcase. In the event that you might be stranded along the way, consider what you will put in the suitcase and make a list. Record your thoughts in a daily travel journal.

Art—Design postcards, posters, and a T-shirt from your dream vacationland. Present your version of your virtual vacation through music, dance, food, and photos of yourself dressed in clothing of the country or your vacation clothing.

Organize a quilting party to create a class dream vacation patchwork quilt. Play music from various countries. A brightly coloured, textured mural could be an engaging advertisement for the vacation destinations.

Resources

- *BFG*, Roald Dahl
- *The Borrowers*, Mary Norton
- *The Giver*, Lois Lowry
- *Glooscap Tales*
- *The Neverending Story* (video)
- “When You Dream a Dream” music by Bob Schneider
- poems, stories, and legends about dreams
- world atlas and maps
- travel brochures and posters

Dream Catchers

To make simple dream catchers, have students bring to class plastic lids from margarine or ice cream containers, yarn and coloured thread, feathers, beads, unusual decorations. Carefully cut out the flat insides of the lids leaving a 3-cm rim intact. Use a sharp instrument to poke about six holes around the edges so that students can thread and weave the yarn in crisscross patterns across the lid. Have them wind around the rim to cover the plastic and attach feathers, beads, etc. Display on windows or in areas around the school. Prior to this activity, you might invite a member of the First Nations to your classroom to talk about the traditional symbolism of the dream catcher. If this is not possible, dream catchers can be researched via the Internet. (See Web sites in Appendix H.)

Where the Wild Things Are!

CONTRIBUTORS: PILOT TEACHERS

SUGGESTED GRADE LEVELS: PRIMARY-2

Following a reading and discussion of Maurice Sendak's *Where the Wild Things Are*, engage students in the following activities:

Language Arts

- simple form of Readers Theatre with students reading individually or in groups, dramatizing the text through dance and noise making
- conversation about “being sent to your room” and the effectiveness of such a punishment, possibly leading to talk of the United Nations Convention on the Rights of the Child
- brainstorming types of dreams (nightmares)
- monster vocabulary building for stories and poems
- daily journal of Max's days
- stories about the loneliness of being a monster

Math

- counting: days, weeks, months of Max's trip, monster teeth, toes, eyes
- shapes: using attribute and pattern blocks, create monster forms
- graphing: monster colours, shapes, sizes

Science

- weather: graphing good sailing days
- time: moon and tides
- floating and sinking: boat making
- botany: planting a monster's garden (amaryllis, tropical plants, vines)

Arts

- create a monster mural, allowing students choice in media and materials
- make musical instruments from recycled and found materials; create monster masks and costumes to stage a parade or dance to music
- step into the story and dramatize the text
- fashion clay or papier-mâché monsters to place in the monster garden

Resources

- other monster or unusual creature books (such as *Starbellied Sneetches*; *The Mixed-Up Chameleon*)
- poetry of Shel Silverstein and Dennis Lee
- other monster studies such as Bigfoot and Nessie
- monster music
- strange creatures depicted by various artists
- reproductions and stories of gargoyles

Fishprints

CONTRIBUTOR: KATE BAILLIES

SUGGESTED GRADE LEVELS: 3–6

STAGE 1

During this stage of the project students will have opportunities to

- explore the concept of surface using printmaking
- observe the process of making a relief print from fish
- make evident details observed in fish by drawing images of fish on paper

Materials

- blue tempera paint and brushes
- Styrofoam plates
- flounder fish and smelts
- manila paper cut into 20.5 x 25.5 cm sheets
- rectangular card (approx. 10 1/4 x 15 1/4 cm)
- felt-tip pens and pencils
- scissors and tape

Resources

- *Swimmy*, Leo Lionni
- examples of products from each stage of the project

Introduction/Motivation

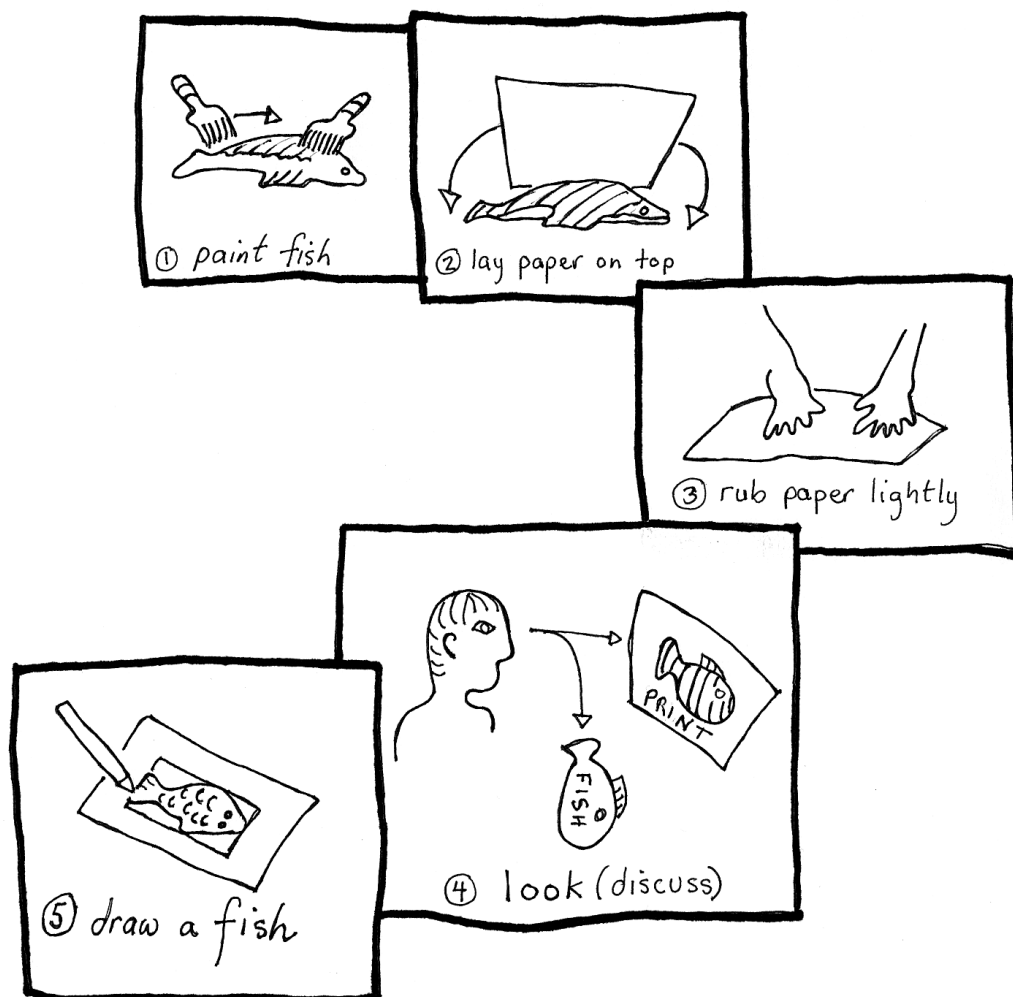
Present students with a fish. Ask them what they see. List details students observe regarding the fish's appearance. Ask questions such as, Why does a fish have fins, gills? What patterns do we see on the fish? Describe the fish's shape. Demonstrate the pulling of a print from the surface of a flounder and a smelt. Ask students to examine and compare the prints with what they observed. The prints will be put up for students to view during the next stage of the class.

Procedure

Instruct students to spread out over the working area of the room. Demonstrate to the class where they are to trace a rectangle (in the centre) on their manila sheets. Hand out a manila sheet and rectangle to each person. Instruct students to draw a fish shape using pencil, based upon what they have observed in the previous demonstration. Ask what details are important to draw on the fish (and where the fins, gill, eyes, and mouth would be). Ask students what textures or patterns they observed on the fish, and have them sketch in patterns or texture. Once students have made their drawing, they raise their hands, signalling they are ready to go on the next stage. Give them a felt-tip pen to outline the fish's shape and details. Show them how to cut out their fish shape to be used as a template to trace on to the centre a Styrofoam plate using the felt-tip pen. When students have reached this point, pass out Styrofoam plates with the explanation that students are to cut off the plate edges before they trace their fish shape.

Closure

Briefly recap the lesson through a discussion. Outline procedures for next class. Give students 5–10 minutes for clean-up.



STAGE 2

During this stage of the project students will have opportunities to

- explore further the concept of surface using printmaking
- experiment pressing objects into Styrofoam plates to create pattern and texture
- learn the procedure of making a relief printing

Materials

- paper clips, buttons, picture hanging hooks, spools, film canisters, forks
- ink, rollers, newsprint (for table surface)
- construction paper

Resources

- *Swimmy*, Leo Lionni
- objects that have been pressed into the test Styrofoam plate
- Styrofoam plate (exemplar for different textures/patterns) and a print from the plate

Introduction/Motivation

Begin lesson with fish drawing from last class and the traced fish shape on a Styrofoam plate. Explain how the class will explore surface texture, which will describe the surface texture and pattern on their fish. Show students the test Styrofoam plate, objects used to create surface texture on the plate, and a print taken from the plate. Ask the students to identify the specific objects used on the test plate—refer to the plate and print (use like a chart). As students identify the marks, have them also suggest what the marks or patterns might describe on a fish (e.g. scales, gills, etc.). Demonstrate how objects are pressed (versus poked) into Styrofoam to make distinctive marks.

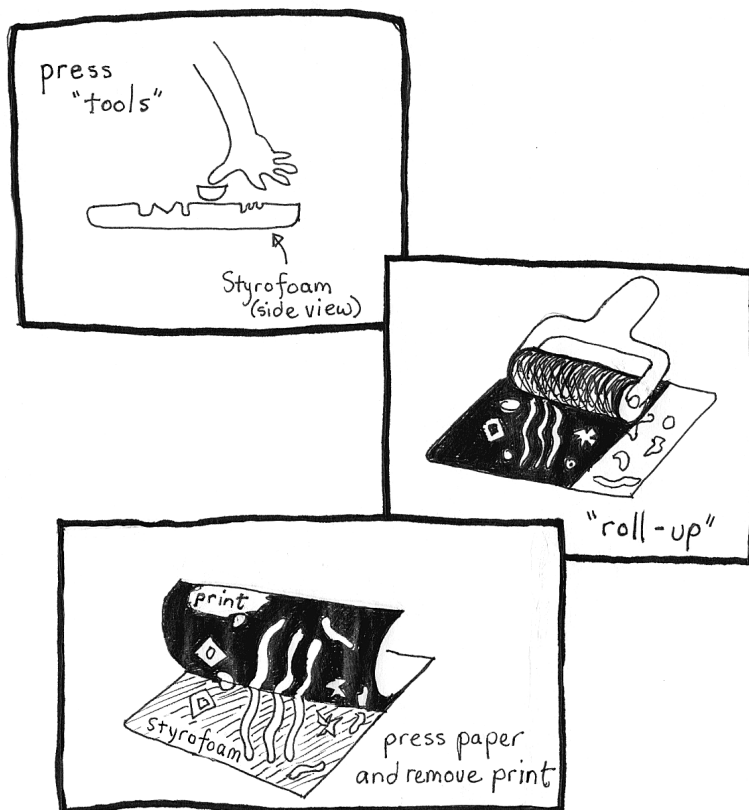
Procedure

Have students form into groups of four to six people. Explain the procedure they will be using to explore texture and pattern on Styrofoam plates. Pass out a Styrofoam plate to each group, as well as objects to be shared among all group members. Give students 5 to 10 minutes to explore mark making. Circulate around the groups, giving suggestions on how to press objects in (technique) and possible ways of making patterns. Have students put their names on the plate backs when they have filled the plate with their explorations.

Have students gather around printing tables with their plates. Give a brief explanation of printing equipment and supplies. Show students how to roll up and print Styrofoam plates, pointing out specific qualities of the ink and their plate of which they should be aware. Show how their plate has been altered from a flat surface to one with peaks and valleys. Show students how to apply pressure to the plate to print on a piece of paper. Have the students position themselves for printing; provide ink for each printing station. Circulate during printing, giving suggestions and assistance where needed. Once the students have printed, they will be asked to sign their group print, wash and dry their plate, and put it on a central table to look at during closure. Class will clean up rollers and Styrofoam plates.

Closure

Gathered around the class's prints, students share their observations regarding their prints and the printing process. Ask students to relate their experience today to ways they might add texture/pattern to their fish plate.



STAGE 3

During the final stage of the project students will have opportunities to

- explore further the concept of surface using printmaking
- interpret the patterned and textured surfaces on a fish using various tools on Styrofoam plates
- create as many prints as time allows, including a “class portrait”—a school made from each person’s fish

Materials

- Styrofoam plates
- felt-tip pens and pencils
- scissors, tape, and utility knife
- paper clips, buttons, picture-hanging hooks, spools, film canisters, forks
- ink, rollers, newsprint (for table surface)
- construction paper
- large stencil sheet cut into a fish shape for class “portrait”

Resources

- *Swimmy*, Leo Lionni
- examples of finished “fishprints” and plates
- test Styrofoam plate (exemplar for different textures/patterns) and print

Motivation

Ask students to consider the details and patterns drawn on their fish in relation to their explorative prints from the last lesson. Show students examples of fish images created on Styrofoam and prints. Introduce the term “relief print” and define, in relation to what they are seeing. Give a demonstration of how they will approach drawing into Styrofoam and adding pattern/texture to their fish image. Put up the test/exemplar plates and prints for students to refer to while they are working.

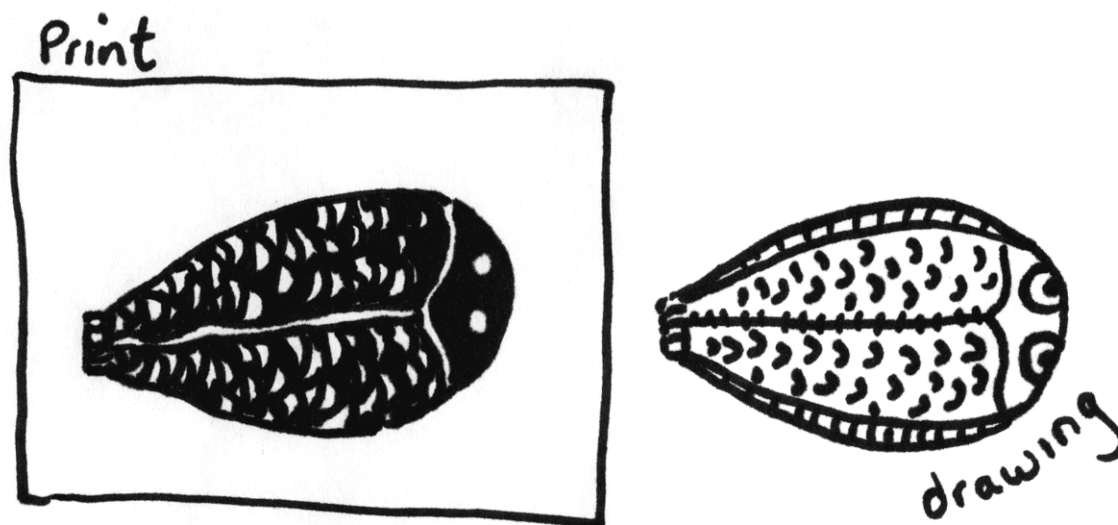
Procedure

Students spread out over working area of the room once again. Hand out their drawings, plates, and test prints, and the objects or tools used to texture/pattern the fish. Students begin drawing into plate, etc. When textures have been pressed into their plate, they should report to teacher who will cut out their fish shape using a utility knife.

Once the plate is cut out students will begin printing, first onto construction paper, then onto the class portrait. The first students to finish may act as monitors for the students coming to print afterwards.

Closure

Once the class portrait is complete, it will be “unveiled” by removing the stencil sheet and will be put up for all students to compare their various fish images. Discussion will revolve around how students have envisioned their fish, the objects they have chosen to press into the Styrofoam to create pattern and texture, and finally, the quality of their finished print. Clean-up should take place 5–10 minutes before the end of class.



APPENDIX F

Glossary

Glossary

abstract—an image that reduces a subject to its essential visual elements (e.g., lines, shapes, colours)

acrylic—a plastic painting medium that can be used like watercolours or oils, a water-based paint that becomes permanent when dry

aesthetic—pertaining to a distinct category of understanding that incorporates intellectual, sensory, and emotional involvement in an response to the arts; of or relating to a sense of what is beautiful, attractive, or “artistic”; what is considered aesthetic varies greatly in different contexts

after-image—a visual sensation or image that is sustained after its external cause has been removed

architect—a person who designs and creates plans for buildings, groups of buildings, or communities

architecture—the design of buildings, such as homes, offices, schools, and industrial structures

art elements—the visual tools artists use to create art, including line, shape, colour, texture, value, and space; also referred to as elements of design

art forms—classification of artworks (painting, sculpture, installation, drawing, etc.)

artist’s statement—a written or spoken account concerning the aims, influences, and statements of the artist’s work, often printed in art catalogues

assemblage—a three-dimensional collage often constructed of found objects and involving mixed media

asymmetrical—uneven and irregular

avant-garde art—the style of contemporary art at any time; the newest form of expression and experiment, farthest from traditional ways of working; art that transgresses accepted norms (social, aesthetic ...)

background—those portions or areas of a composition that are perceived as being behind the primary or dominant subject matter or point of focus on an image

balance—a principle of art and design concerned with the arrangement of one or more elements in an artwork so that they give a sense of equilibrium in design and proportion

bas-relief—a form of sculpture wherein elements project into space from a background or ground plane

brayer—a small roller used to ink relief blocks for printmaking

canvas—a fabric or surface on which an artist applies paint

cartoon—usually refers to a humorous way of drawing; originally a full size preparatory drawing for a large wall or ceiling painting or tapestry

centre of interest—the part of a work that first draws the viewer’s attention

ceramics—any objects made from clay products and fired at a high temperature

charcoal—a drawing material that is a form of carbon made by burning willow in a place from which the air is shut out

collage—a two-dimensional image formed by gluing such materials as paper, cloth, photos to a flat surface

colour—an element of art and design that pertains to a particular hue; one or any mixture of pigments; colour has three attributes: hue, intensity, and value

Hue: the six pure colours—red, orange, yellow, green, blue, violet; primary colours—red, yellow, blue; secondary colours—green, violet, orange, made by mixing two primary colours together

Intensity: the degree of strength or saturation of a colour; refers to the brightness or dullness of a hue (colour)

Value: the lightness or darkness of a colour; the value of a colour is changed by adding white or black; shape, line, and texture affect the value contrasts

Neutral: tones of black, white, and grey; earth tones refer to those pigments made from natural minerals or different colours of earth

Shade: one of the hues plus black

Tint: one of the hues plus white

Analogous colours: three colours that are next to each other on the colour wheel such as red, red-orange, and orange; analogous colours can produce a harmonious effect

Complimentary or contrasting colours: colours opposite each other on the colour wheel (If you mix two primary colours together to get a secondary colour, that colour is the complement of the primary colour you didn't use. For example, if you mix red and blue to get purple, yellow is its complementary colour. When complementary colours are placed side by side, they have a strong effect on each other.)

Cool colours: blue, green, and violet as well as colours containing a predominant amount of blue, green, or violet

Warm colours: yellow, orange, and red, as well as colours containing a predominant amount of yellow, orange and red

Monochromatic: consisting of variations of a single colour

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

conceptual art—conceptual art has been constructed to mean investigations and presentations of information structures; inquiry into relationships, events, and conceptions (conceptual art is of non-object, non-object making, and non-art-aesthetic modality, usually presented in the form of charts and documentation, such as visual images with supporting text; presentations often deal with “re-definitions of art,” art-language systems, and syntactics)

context—circumstances influencing the creation of visual art, including social, cultural, historical, and personal circumstances

constructed environment—human-made surroundings (buildings, bridges, roads, classrooms, etc.)

constructivism—a style of 20th-century art that stresses the three-dimensional, abstract arrangement of metals, glass, wire, and/or plastics

contour drawing—a single line drawing that defines the inner or outer forms (contours) of the subject

contrast—a principle of art and design that juxtaposes strongly differing uses of one or more of the elements for effect

creative process—an ongoing and circular process of exploration, selection, combination, refinement, and reflection to create dance, drama, music, or visual artwork

critique—constructive assessment of the effectiveness of a work or the appropriateness of choices made by a creator or performer, based on established criteria appropriate for a given context (e.g., student or professional work, polished performance, or work-in-progress)

cubism—a style of art in which the subject is broken and reassembled in an abstract form, emphasizing geometric shapes

depth—real or simulated distance from the point of an image that seems closest to the viewer to the point that seems farthest from the viewer; simulated depth can be created by perspective, overlapping, size, tone values, and colours

design—in visual arts, the organized arrangement, for a purpose, of one or elements and principles such as line, colour, or texture

distortion—an image-development strategy used to misrepresent and pull out of shape some or all of the components of an artwork

docent—a person trained as a guide and lecturer to conduct groups through an art gallery or museum

etching—a printmaking technique that transfers the inked image to paper from lines cut in a metal or plastic plate; process needs a strong press

expressionism—any 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 early in the 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 “wild beasts”)

figurative—realistic or at least recognizable painting of a human subject or inanimate object

firing—the heating of ceramic clay in a kiln to harden the clay object

fixative—a substance that is sprayed over charcoal, pastel, or pencil drawings to adhere permanently to the paper and to prevent smearing

form—an element of three-dimensional design (cube, sphere, pyramid, cylinder, and free flowing) enclosing volume; contrasts with the design element shape, which is two-dimensional (flat)

foreground—that which appears at the front of the picture plane in a painting

fresco—a painting technique in which artists apply coloured pigment to a wet plaster wall; a type of wall painting

geometric—shapes and forms that are regular and precise; shapes or forms that are based on geometric structures—squares, circles, triangles, rectangles, cones, cubes, pyramids, cylinders

icon—a sacred painting or image usually done in enamel or egg tempera paint

illusion—a representational appearance of reality created by the use of various painterly techniques

impressionism—a 19th-century art movement in which painters attempted to capture candid glimpses of their subjects through spontaneous brushwork and an emphasis on the momentary effects of sunlight on colours; artists aimed at achieving an impression of reality rather than a photographic representation of their subject

kiln—an oven-like piece of equipment used for firing clay objects at high temperatures

landscape—a drawing from or based on nature in which scenery is the predominant form

layouts—sketches of rough ideas or compositional plans for an artwork

loom—a framework or machine for interweaving yarns or threads into a fabric

line—an element of design that may be two-dimensional (pencil and paper), three-dimensional (wire or rope), or implied (the edge of a shape or form)

mass media—means of communicating to large numbers of people (radio, television, magazines, etc.)

medium (plural media)—a material used to create artwork

middle ground—the part of a painting that lies between the foreground and background

mixed media—a two-dimensional technique that uses more than one medium; e.g., a crayon and watercolour drawing

mobile—moveable and balanced sculpture, suspended from above, that turns and rotates as it is hit by moving air

mosaic—an image composed of many small, separate pieces of material such as glass, clay, marble, or paper

movement—a principle of design that refers to the arrangement of parts in a drawing to create a slow-to-fast flow of your eye through the work

op art—optical art; a style of art (mid-20th century) that uses optical illusions of many types; composed to confuse, heighten, or expand visual sensations

opaque—material that will not let light pass through; the opposite of transparent

palette—a surface used for mixing colours; also refers to the colours an artist has chosen to use in a particular painting

papier-mâché—a technique for working with paper and glue or paste to form three-dimensional sculptures or reliefs

pastels—pigment sticks such as chalk or oil pastels used in colour drawing

pattern—a design made by repeating a motif at regular intervals

performance art—“live art” or action art; creation of an art form requiring interdisciplinary media, settings, and performers

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 to canvas in small dots of colour

pop art—a style of art in which the subject matter features images from popular culture—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

printmaking—any of several techniques for making multiple copies of a single image; some examples are woodcuts, etchings, and silk-screen prints

proportion—a comparative size relationship among several objects or among the parts of a single object or person

ready-mades—commonplace objects found in basements, attics, flea markets, or junkyards that can be utilized or incorporated into art forms

repetition—principle of art and design in which one or more of the elements of an image appear again and again for effect

rhythm—a principle of design that indicates a type of movement in an artwork or design often by repeated shapes or colours

Rococo—an 18th-century style of art following the Baroque, featuring decorative and elegant themes and styles

rubbing—a technique that transfers surface texture to paper by placing the paper over the textured surface and rubbing the top of the paper with a crayon or a pencil

rubric—one example of an assessment tool that identifies and describes the criteria used for teacher, self, or group assessment of student work

sculpture—a carving, construction, casting, or modelled form done in three dimensions— height, width, and depth

shape—an element of design described as two-dimensional and enclosing area; shape can be divided into two basic classes: geometric (square, triangle, and circle) and organic (irregular in outline)

sketch—a quick drawing that catches the immediate feeling of action or the impression of a place; probably not a completed drawing but may be a reference for later work

space—*negative space*: the area around the objects in a painting and the space around the solid parts of a sculpture; *positive space*: the objects in a work and not the background or the space around them

still life—an arrangement of inanimate objects as a subject for painting or drawing

style—the distinctive features that characterize the way an artist works

subjective—qualities or states of mind that evoke personal, emotional, or introspective imagery; lacking objective reality

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 represent dreamlike or fantasy images in a representational way; others use more abstract forms to represent the subconscious

symmetry—the placement of the same elements on the opposite side of a dividing line in such a way that they form a mirror image of each other; this arrangement results in formal or symmetrical balance

tableau—an art form involving components that are arranged on a table like setting; a stage like arrangement of elements within a miniature environment

texture—the quality of a surface, usually characterized by its roughness or smoothness; can refer to both the visual and tactile quality of a surface

transparent—the quality of an object or paper that allows objects to be seen clearly through it, such as cellophane

unity—a principle of design that relates to the sense of oneness or wholeness in a work of art

vanishing point—a point in the distance where parallel lines appear to meet

view finder—a cardboard viewer in which the shape of the paper or canvas is cut out to scale; held up at arm's length by the artist who views the scene through it in order to establish what will be drawn or painted and roughly where it will be on the canvas

wash—a thin or very watery coating of paint

watercolour—transparent or semi-transparent water-soluble paint

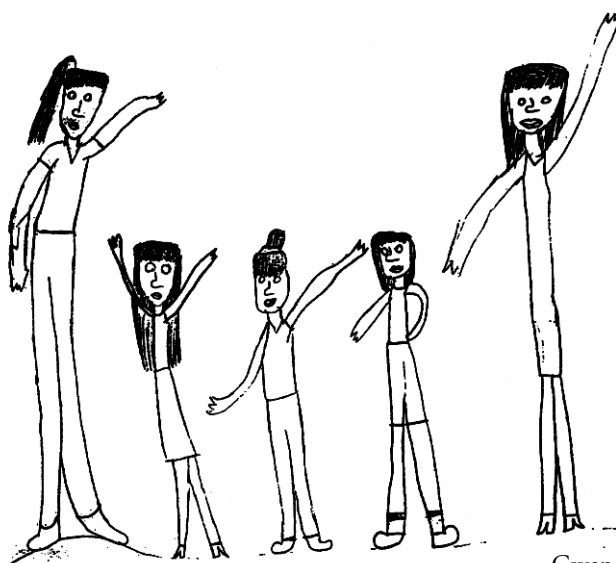
APPENDIX G

Visual Arts Occupations and Careers

Visual Arts Occupations and Careers

It is important to help students develop a world view of art and a broad understanding of the important contributions that artists and those who work in related fields make to communities, the economy, and the world at large. Students might investigate the following occupations through research, interviews, dramatic games, and visits to such places as artist and film studios, film sites, exhibitions, newspaper and magazine offices, theatres, television studios, advertising and graphic design offices, and fashion shows.

- animator
- architect
- art store owner or clerk
- art critic
- art therapist
- art director
- artistic director
- book illustrator
- camera operator
- cartographer/map illustrator
- cartoonist
- clothing designer
- commercial artist
- computer animator
- costumer designer
- craft designer
- curator or gallery assistant
- designer
- display technician
- film/video producer or director
- graphic designer
- industrial designer
- interior designer
- jewellery designer
- make-up artist
- photographer
- potter
- professional artist
- sculptor
- stage set designer
- silversmith
- teacher
- textile designer
- weaver



Gwen Hawkins
Oxford School

APPENDIX H

Resources

Resources

Introduction

Many excellent materials exist in support of the visual arts 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 must

- affirm the diversity of learners' interests, needs, abilities, and experiences
- support the achievement of visual arts curriculum outcomes
- include appropriate equipment and technology

The following resource list is by no means exhaustive, but it provides useful titles and source possibilities for developing a collection for use by teachers and students of visual arts.

Print Resources

A DRAWING IN THE SAND

AUTHOR(S)	Butler, Jerry
GENERAL DESCRIPTION	The story of African American art is presented.
CATEGORY	Student, teacher resource
LEVELS	3–6
PUBLISHER/SUPPLIER	Zino Press Children's Books
ISBN	1559332166
PUBLICATION DATE	1998

ADVENTURES IN ART (TEACHER'S EDITIONS AND PUPIL BOOKS GRADES 1–6)

AUTHOR(S)	Chapman, Laura
GENERAL DESCRIPTION	These books are from a multi-level program that combines studio activities, perceptual awareness, and art appreciation. For each level the pupil book is thematically organized and the teacher's edition is wraparound.
CATEGORY	Student, teacher resource
LEVELS	1–6
PUBLISHER/SUPPLIER	Fitzhenry and Whiteside Ltd., Markham, ON
ISBN	various

ADVENTURES IN ART: LARGE REPRODUCTIONS (SET A AND B)

AUTHOR(S)	various
GENERAL DESCRIPTION	Poster-size sets of 24 colour reproductions that represent art from historical and global perspectives. Each poster includes information about the artist and the work, as well as ideas for looking, reflecting, and making art.
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Davis Publications/ NS Authorized Learning Resources
ISBN	N/A

ADVENTURES IN ART, KINDERGARTEN

AUTHOR(S)	Colbert, Cynthia, and Martha Taunton
GENERAL DESCRIPTION	A series of 22 large and 52 small art reproductions with information on artists' life and work, from which many conversations and art lessons can emerge. The reproductions are accompanied by a teacher's guidebook.
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Davis Publications/ NS Authorized Learning Resources
ISBN	N/A

ART IMAGE PRESCHOOL

AUTHOR(S)	Thompson, C.
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, Color, and Stories), each accompanied by guides containing activities, discussions, ideas for learning centres, and assessment strategies.
CATEGORY	Student, teacher resource
LEVEL	P–2
PUBLISHER/ SUPPLIER	Art Image Publications, Montreal, PQ.
ISBN	Various

ARTWORKS

AUTHOR(S)	Whelan, Heather
GENERAL DESCRIPTION	A wide range of techniques and ideas for such activities as printmaking, painting, use of stencils and templates, and collage are presented. Suggestions for links to other learning activities, and basic information on planning, assessment, and evaluation are included.
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Pippin Publishing Ltd./ NS Authorized learning Resources
ISBN	1869597222
PUBLICATION DATE	1997

BROWN BAG IDEAS FROM MANY CULTURES

AUTHOR(S)	Tejada, Irene
GENERAL DESCRIPTION	This book provides a series of ethnic art activities that require basic materials, many found in the home, especially brown paper bags.
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Davis Publications Inc./ NS Authorized Learning Resources
ISBN	0871922479
PUBLICATION DATE	1993

CARTOONS AND COMICS: IDEAS AND TECHNIQUES

AUTHOR(S)	Sarnoff, Bob
GENERAL DESCRIPTION	The fundamentals of cartooning are presented, through exercises, for beginners who want to develop their skills. Ideas, techniques, and more than 300 illustrations are included.
CATEGORY	Teacher resource
LEVELS	4–6
PUBLISHER/SUPPLIER	Davis Publications Ltd. Worcester, Mass.
ISBN	0871922029
PUBLICATION DATE	1989

CHILD ART

AUTHOR(S)	various
GENERAL DESCRIPTION	This periodical promotes a global view of children's art and visual learning and features reproductions, articles, feature stories, and child art from around the world.
CATEGORY	Student, teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	International Child Art Foundation
ISBN	N/A

CHILDREN AND PAINTING

AUTHOR(S)	Topal, Cathy Weisman
GENERAL DESCRIPTION	Basic concepts and techniques are presented through sequentially developed, open-ended activities that illustrate a dynamic, interactive process of painting. Colour photographs of both professional and children's work are included.
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Davis Publications Inc./NS Authorized Learning Resources
ISBN	087192241X
PUBLICATION DATE	1992

DRAW ME A STORY

AUTHOR(S)	Steele, Bob
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 child art are used to explain the connections between drawing and language.
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Peguis Publishers/ NS Authorized Learning Resources
ISBN	1895411823
PUBLICATION DATE	1998

FUNASTIC COLLAGES

AUTHOR(S)	Thurman, Mark G.
GENERAL DESCRIPTION	Illustrated how-to text provides 14 hands-on projects dealing with collage, drawing techniques, perspectives, and lettering.
CATEGORY	Student, teacher resource
LEVELS	3–6
PUBLISHER/SUPPLIER	Pembroke Publishers, Markham, ON
ISBN	0921217838
PUBLICATION DATE	1992

GOOD EARTH ART

AUTHOR(S)	Kohl, MaryAnn F., and Cindy Gainer
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. CAUTION: Text does not address common-sense safety concerns; some processes may need to be modified due to safety considerations.
CATEGORY	Teacher resource
LEVELS	P–4
PUBLISHER/SUPPLIER	Monarch Books of Canada Ltd., Downsview, ON
ISBN	0935607013
PUBLICATION DATE	1991

IN 2 PRINT

AUTHOR(S)	Jean Baird
GENERAL DESCRIPTION	This is a colourful quarterly periodical that features the creative voices of young Canadians.
CATEGORY	Teacher resource
LEVELS	4–6
PUBLISHER/SUPPLIER	IN 2 PRINT Inc.
ISSN	12016381

I SEE WHAT YOU MEAN: CHILDREN AT WORK WITH VISUAL INFORMATION

AUTHOR(S)	Moline, Steve
GENERAL DESCRIPTION	Learning/literacy strategies are outlined that require students to communicate using visual texts. Ideas are provided for integration into curriculum.
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Pembroke Publishers Ltd./ NS Authorized Learning Resources
ISBN	155138065X
PUBLICATION DATE	1995

KIDS MULTICULTURAL ART BOOK

AUTHOR(S)	Terzian, Alexandra M.
GENERAL DESCRIPTION	Ideas for making art that represents diverse cultures are included.
CATEGORY	Teacher resource
LEVELS	P–3
PUBLISHER/SUPPLIER	Williamson Publishing, Charlotte, VT
ISBN	0913589721
PUBLICATION DATE	1993

MEADOWBOOKS: MEDIA SENSE

AUTHOR(S)	Booth, D., K. Lewis, S. Powrie, and D. Reeves
GENERAL DESCRIPTION	Strategies to help students analyse and produce a variety of media texts are included.
CATEGORY	Teacher resource
LEVELS	4–6
PUBLISHER/SUPPLIER	MeadowBook Press, Harcourt and Brace and Co., Canada and Nova Scotia Authorized Learning Resources
ISBN	0774705507
PUBLICATION DATE	1998

MOON JOURNALS: WRITING, ART, AND INQUIRY THROUGH FOCUSED NATURE STUDY

AUTHOR(S)	Chancer, Joni, and Gina Rester-Zodrow
GENERAL DESCRIPTION	The moon becomes a focus of classroom inquiry in a vivid illustration of integrated curriculum at its finest. Rich anthologies are developed that are filled with prose, poetry, and artistic renderings using watercolour, pastels, printmaking materials, collage, and more.
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Heinemann, Portsmouth, NH
ISBN	0435072218
PUBLICATION DATE	1997

OXFORD PRIMARY ART (TEACHER'S RESOURCE BOOK, PUPIL BOOKS [PACKS OF SIX])

AUTHOR(S)	Binch, Norman
GENERAL DESCRIPTION	This is part of an all-encompassing program based on the UK National Curriculum. All aspects from planning to assessment are presented through the themes Myself, Where I Live, Nature, Storytelling, Travelling, and Modern Art. The packs of six pupil books use a variety of reproductions to illustrate various aspects of the themes. Questions are posed that personalize the art for children and encourage them in their own art making.
CATEGORY	Teacher, pupil resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Oxford University Press/NS Authorized Learning Resources
ISBN	0198348290 (Teacher's resource) various (Pupil books [pack of six])

PICTURES AND POETRY

AUTHOR(S)	Bunchman, Janis, and Stephanie Bissell
GENERAL DESCRIPTION	The connections between words and pictures are the focus of this book. It shows how poetry and art enrich each other and focusses on the bridges that link the lives, cultures, and ideas of 28 outstanding artists and poets.
CATEGORY	Student, teacher resource
LEVELS	4–6
PUBLISHER/SUPPLIER	Davis Publications, Worcester, Mass.
ISBN	0871922738
PUBLICATION DATE	1994

PICTURES AND WORDS TOGETHER

AUTHOR(S)	Johnson, Paul
GENERAL DESCRIPTION	Important questions are addressed about the interactive nature of pictures and words and how they work together. Practical suggestions for teaching and assessment are included, as are many examples of children's work.
CATEGORY	Teacher Resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Heinemann/NS Authorized Learning Resources
ISBN	0435088831
PUBLICATION DATE	1997

PLAYING WITH PLASTICINE

AUTHOR(S)	Reid, Barbara
GENERAL DESCRIPTION	A multitude of ideas for three-dimensional art making with Plasticine are included.
CATEGORY	Teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Kids Can Press, Toronto
ISBN	0921103417
PUBLICATION DATE	1988

SCHOLASTIC ART

AUTHOR(S)	various
GENERAL DESCRIPTION	This periodical (six issues per year) features traditional and modern artists' work as well as that of young Canadians. It includes tear-out posters and ideas for follow-up lessons.
CATEGORY	Student, teacher resource
LEVELS	P–6
PUBLISHER/SUPPLIER	Scholastic Canada Ltd.
ISBN	N/A

SCRIBBLE ART

AUTHOR(S)

Buckingham, Sandra

GENERAL DESCRIPTION

This art ideas guide, organized by materials and processes, offers numerous lessons based on accessible materials. The table of contents cross-references lessons by media, safety concerns, preparation and planning time, and difficulty. The emphasis is on process rather than product.

CATEGORY

Teacher resource

LEVELS

3–6

PUBLISHER/SUPPLIER

Monarch Books of Canada Ltd., Downsview, ON

ISBN

0935607056

PUBLICATION DATE

1994

Children's Literature

Many children's books can provide inspiration for making, looking at, and reflecting on art. The following is a representative list of titles.

A SONG OF COLORS

AUTHOR(S)	Hindley, Judy (illustrated by Mike Bostock)
PUBLISHER	Candlewick Press, Cambridge, Mass.
ISBN	0763603201
PUBLICATION DATE	1998

FOLLOW THE DRINKING GOURD

AUTHOR(S)	Oppenheim, Joanne F. (illustrated by Barbara Reid)
PUBLISHER	Scholastic Canada
ISBN	0590738259
PUBLICATION DATE	1992

LINNEA IN MONET'S GARDEN

AUTHOR(S)	Bjork, Christina (illustrated by Lena Anderson)
PUBLISHER	R & S Books, Toronto
ISBN	9129583144
PUBLICATION DATE	1987

A NORTHERN NATIVITY

AUTHOR(S)	Kurelek, William
PUBLISHER	Tundra Books, Montreal
ISBN	0887760996
PUBLICATION DATE	1987

THE SHOOTING OF DAN MCGREW

AUTHOR(S)	Service, Robert W. (illustrated by Ted Harrison)
PUBLISHER	Kids Can Press Ltd., Toronto
ISBN	1550746081
PUBLICATION DATE	1998

The Giving Tree

AUTHOR(S)	Silverstein, Shel
PUBLISHER	Harper Collins
ISBN	0060256656
PUBLICATION DATE	1986

The Very Hungry Caterpillar

AUTHOR(S)	Carle, Eric
PUBLISHER	Scholastic Canada
ISBN	0064431781
PUBLICATION DATE	1994

The Cremation of Sam McGee

AUTHOR(S)	Service, Robert W. (illustrated by Ted Harrison)
PUBLISHER	Kids Can Press Ltd., Toronto
ISBN	1550746065
PUBLICATION DATE	1998

The Rainbow Fish

AUTHOR(S)	Pfister, Marcus
PUBLISHER	Scholastic Canada
ISBN	0590371797
PUBLICATION DATE	1998

When Cats Dream

AUTHOR(S)	Pilkey, Dave
PUBLISHER	Orchard Books
ISBN	0531070751
PUBLICATION DATE	1996

Swimmy

AUTHOR(S)	Lionni, Leo
PUBLISHER	Random House, Canada
ISBN	0394826205
PUBLICATION DATE	1992

WHERE THE WILD THINGS ARE

AUTHOR(S)
 PUBLISHER
 ISBN
 PUBLICATION DATE

Sendak, Maurice
 Harper Collins Publishers
 0064431789
 1988

Public Resources**Art Gallery of Nova Scotia**

The Art Gallery of Nova Scotia is responsible for acquiring, preserving, and exhibiting works of art. The gallery offers educational tours and many programs for children. Check links for numerous art galleries around the province.

Contact information:

Art Gallery of Nova Scotia
 1741 Hollis at Cheapside
 PO Box 2262
 Halifax NS B3J 3C8
 Web site: www.AGNS.EDnet.ns.ca

Nova Scotia Museum of Natural History

The Nova Scotia Museum of Natural History offers exciting programs and exhibitions that celebrate the natural wonders of Nova Scotia including displays of Mi'kmaq artifacts and archeology. The museum offers an array of school kits on a variety of topics that demonstrate and inspire art work.

Contact information:

Nova Scotia Museum of Natural History
 1747 Summer Street
 Halifax NS B3H 3A6
 Web site: museum.EDnet.ns.ca

To explore information on 25 additional museums across the province, visit the following Web site: museum.EDnet.ns.ca/listings/alpha.htm

**Visual Arts Nova Scotia
(VANS)**

Visual Arts Nova Scotia is an umbrella organization that fosters the development, awareness, and understanding of the visual arts in Nova Scotia and promotes art and artists throughout the province. VANS offers many programs and services including PAINTS (Professional Artists in the Schools), a program of public school visits by visual artists. The VANS Web site includes information about this program and resources including a slide library.

Contact information: Visual Arts Nova Scotia
901-1809 Barrington Street
Halifax NS B3J 3K8
Tel: 902-423-4694
Fax: 902-422-0881
Web site: VANS.EDnet.ns.ca

Software

AVID CINEMA

SUPPLIER
GENERAL DESCRIPTION

Avid Technology
A simple but powerful video editor. Users can input video from a camera or VCR and do cuts, copies, titles, transitions, voice overs, etc.; requires a powerful computer.

COLOUR MAGIC

SUPPLIER
GENERAL DESCRIPTION

Unisys Canada
A graphics program that allows children to create their own illustrations using simple drawing and painting tools. Its well labelled button bar makes drawing easier for younger students with limited experience with graphics programs.

KIDPIX 2

SUPPLIER
GENERAL DESCRIPTION

Broderbund
This paint and picture program is designed for younger students and includes many drawing and painting tools that change colour and paint brushes that paint in unusual ways.

KIDWORKS 2

SUPPLIER
GENERAL DESCRIPTION

Davidson and Associates Inc.
This program allows students to write and illustrate original stories. It offers a wide range of graphics but encourages students to create their own. Students can print copies of their work or listen to their stories being read aloud by the computer.

ORLY'S DRAW A STORY

SUPPLIER
GENERAL DESCRIPTION

Educational Resources
This program offers ways in which students can connect language arts and visual arts.

SHAPES WITHIN SHAPES

SUPPLIER
GENERAL DESCRIPTION

Gage Publishing
This program for elementary students allows students to connect visual arts and mathematics.

TESSELMANIA OR TESSELMANIA DELUXE

SUPPLIER
GENERAL DESCRIPTION

Educational Resources
This program offers elementary students opportunities to link math with visual arts and, in particular, the works of M.C. Escher.

Web Sites

There are countless Web sites that offer opportunities for visual arts experiences for students. Teachers are encouraged to browse for those sites that are relevant and appropriate for assisting students to achieve curriculum outcomes. The following suggests a few possibilities:

Art Gallery of Nova Scotia

www.AGNS.EDnet.ns.ca

- offers visits (real and virtual), collections, educational programs, exhibitions, and special events

ArtsEDnet

www.artsEDnet.getty.edu

- a vast site offering lessons including multicultural art experiences, Web gateways, student art galleries, conversations for teachers

AskERIC

www.askeric.org

- activities for young children, a collection of well-defined off-computer activities for children from grades primary to 9

Black Cultural Centre for Nova Scotia

www.bccns.com

- offers information on history, traditional stories, and achievement profiles

Canadian Children's Museum Art

www.civilization.ca/membris/collect/colchme.html

- a fascinating site for browsing collections of over 10, 000 objects (artifacts, artworks, structures, archaeological finds, etc.)

Eyes on Art

www.kn.pacbell.com/wired/art/art.html

- a resource site for teachers offering numerous ideas and suggestions to be adapted for classroom use

First Nations Art

www.ns.sympatico.ca/Contents/Entertainment/first_nations.html

- information on art of First Nations artists

Isaacs/Innuït Gallery

www.novator.com/Isaacs-Innuït

- specializes in native arts with a complex index and image bank for Inuit communities

KinderArt

www.kinderart.com

- Canadian site features artists and information on art history. Check the art book site for lessons and assessments

Mikmaq Heritage Gallery

www.cmm-ns.com/gallery.html

- offers poetry, song, arts, and crafts such as various styles and kinds of baskets, dream catchers, wooden flowers, quill baskets, moccasins, mukluks, and mittens

Nova Scotia Folkart

www.lighthouse.ca/index.htm

- glimpses into the lives and work of Nova Scotia's foremost folk artists

Visual Arts Nova Scotia, VANS

VANS.EDnet.ns.ca

- information on programs, PAINTS artists

World of Escher and studio art links

www.WorldOFEscher.com/

- a glimpse of the fascinating world and works of M. C. Escher

World Wide Art Resources Index of Museums

wwar.com/museums.html

- offers access to museums of art and contemporary galleries world wide, access to all forms of media

Bibliography

Saskatchewan Education. *Arts Education: A Curriculum Guide for Grades P–6*, 1994.

Ministry of Education for British Columbia; *Visual Arts K–7*, 1998.

Steele, Bob. *Draw Me a Story*. Manitoba: Peguis Publishers, 1998.

Stevens, Virginia; *Visual Literacy, Visually Yours*; Art Gallery of Nova Scotia Education Services, 1999.