



Education and Early
Childhood Development
English Programs

Prince Edward Island Arts Curriculum

ARTS

**Visual Arts
Grade 6**

CURRICULUM



2012
Prince Edward Island
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Vision

The Prince Edward Island Arts Education curricula are shaped by a vision of enabling and encouraging students to engage in the creative, expressive, and responsive processes of the arts throughout their lives.

Quote

Since arts experiences offer other modes and ways of experiencing and learning, children will have opportunities to think and feel as they explore, problem solve, express, interpret, and evaluate the process and the results. To watch a child completely engaged in an arts experience is to recognize that the brain is on, driven by the aesthetic and emotional imperative to make meaning, to say something, to represent what matters.

~ *The Arts Go To School*, David Booth and Masayuki Hachiya
(Markham, Ontario Pembroke Publishers; 2005)

Introduction

Nature of Visual Arts

Visual arts has been part of the human experience throughout history and is embedded in our daily lives.

Visual arts is a vehicle through which people make meaning of the complexities of life and make connections between themselves and others. Visual arts offers enjoyment and delight, and stimulates imagination. Visual arts provides a common thread of understanding across generations. In short, visual arts describes, defines, and deepens human experience in ways that are both personal and global, real and magical.

These are key aspects of visual arts education that are deeply personal and cannot be easily expressed as immediately measurable outcomes. They do, however, make a significant contribution to the Essential Graduation Learnings. This internal experience that is an intrinsic, vital part of learning is something that cannot be demonstrated as a specific product. For example, learners involved in the creation of a painting that has intensely personal significance, experience growth that cannot necessarily be demonstrated to others. In this context, whether or not this work is presented formally is irrelevant. The only way in which this kind of growth and learning can be measured is by gauging the extent to which it leads to self-awareness and has an impact on the way individuals come to relate to those around them. The importance of this learning only becomes apparent with time. Adults often reflect on these kinds of arts experiences as some of the most valued and important of their early lives.

The discipline of visual arts offers us a channel through which we can express our unique thoughts and feelings. Visual arts provides an outlet for human creativity and self-expression. Instruction in visual arts cultivates a form of literacy by developing intuition, reasoning, and imagination, leading to a unique form of communication. The discipline of visual arts is worth learning for its own sake and has its own unique body of knowledge, skills, and ways of thinking.

Purpose of the Course

It is the purpose of the elementary visual arts curriculum that through creative and critical art making, viewing, and responding students will come to better value, understand, and enjoy the visual images in their lives.

This curriculum provides a framework on which educators and artists in the learning community can base learning experiences, instructional techniques, and assessment strategies. This curriculum provides a coherent view of visual arts education and reflects current research, theories, and classroom practice.

Students are encouraged to create ideas and images that reflect, communicate, and change their views of the world. Artistic expression involves clarifying and reconstructing personal ideas and experiences. An important part of art literacy is the development of an understanding of the nature of the arts, which includes an understanding of what artists do as individuals and as a community, how ideas are generated in the various art mediums, and what benefits are associated with these activities. Visual arts can be regarded as a “text” or commentary that reflects, records, celebrates, and passes on to future generations the personal and collective stories, values, innovations, and traditions that make us unique.

The emphasis for learning in the elementary visual arts is on perceiving, interpreting, organizing, and questioning various aspects of our world through exploration, experimentation, creating, and presenting.

The visual arts broaden young minds and exalt their spirits; they help students understand what it is that makes us human by validating our commonalities and celebrating our differences.

Rationale

Education in visual arts is fundamental to the aesthetic, physical, emotional, intellectual, and social growth of the individual. It provides students with unique ways of knowing, doing, living, and belonging in a global community.

Through visual arts education, students come to understand the values and attitudes held by individuals and communities. Learning in the visual arts contributes to an empathetic world view and an appreciation and understanding of relationships among people and their environments.

Education in visual arts and learning in other subject areas through visual arts support the Atlantic Canada Essential Graduation Learnings. These Essential Graduation Learnings are aesthetic expression, citizenship, communication, personal development, problem solving, and technological competence.

(Please refer to the *Foundation for the Atlantic Canada Arts Education Curriculum Document* for further information.)

Program Design and Components

Foundation Document

One of the main purposes of the *Foundation for the Atlantic Canada Arts Education Curriculum Document* is to provide a framework and guidance for the development of curriculum guides in, through, and about the arts. The curriculum was developed from this document. The general/keystage visual arts outcomes for the elementary grades were the foundation for this curriculum guide.

Specific Curriculum Outcomes

Specific curriculum outcomes clarify for students, teachers, parents, and administrators expectations of what students should know, be able to do, and experience in order to develop greater appreciation and value as a result of their learnings in the Grade Six Elementary Visual Arts curriculum.

Meeting the Needs of All Learners

Students engage in a range of experiences and interactions designed to help them use processes associated with creating, expressing, and responding to visual arts both in their own work and that of others. The arts are universal and central to every world culture. Visual expression is an integral part of all world societies, not a standalone, independent enterprise. Through visual arts, people tell their stories, thereby creating the collective story of humankind.

Visual arts, along with other forms of expression, allow a culture to define its identity and communicate with others. That is why the Grade Six Elementary Visual Arts curriculum not only looks at various cultures around the world, but also at the effect that Canada has had on the visual arts. This encourages students to value their own identity and culture.

Arts disciplines have similarities that are identifiable. One of the similarities is the creation and communication of culture. Another is the ability to exist independently of their creators or country of origin. In the Grade Six Elementary Visual Arts curriculum the works of visual expression are able to bypass human reason and languages to appeal to us at an emotional level.

Culture Affirmed

Students develop and learn at different rates and in different ways. The Grade Six Elementary Visual Arts curriculum recognizes the diversity among students and provides for a range of learning styles, instructional strategies, and resources. Teachers are able to choose from the suggested strategies/activities in the second column of the curriculum to meet the needs of their students. Teachers may also choose to design their own activities to address the specific curriculum outcomes in the first column. Learning contexts are adapted to meet the needs of individual students and provide ongoing opportunities for all students to engage in new learning based on their previous success.

These art works are deeply understood and fully appreciated within the context of the culture of the people who produce them. However, their universality permits them to speak to audiences across cultures and time.

Learning about visual arts from a global perspective provides a basis for valuing the differences among people. This is critical for young growing minds. International understanding is a key starting point to valuing the diversity within our own Canadian culture.

Valuing is intensely personal and involves making connections with individual and social standards and beliefs. It includes respect for and recognition of the worth of what is valued. It recognizes the reality of more than one perspective, more than one way of being and perceiving in the world, and the richness of found answers.

Personal, Social, and Cultural Contexts for Learning

The Grade Six Elementary Visual Arts curriculum promotes self understanding, as well as an 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. Visual arts require skills, knowledge, and values. As students explore and reflect on visual arts, they arrive at a deeper understanding of how visuals shape their lives and have an impact on each person.

Since works of art are unmistakably part of personal identity, and defining features of culture, it is critical that the Grade Six Elementary Visual Arts curriculum respects, affirms, understands, and appreciates individual and cultural/racial uniqueness in all aspects of teaching and learning.

Career Pathways

Almost one million Canadians earn a living in the cultural sector. This curriculum acknowledges the importance of visual arts in adult life and introduces learners to various career pathways and entrepreneurial opportunities in this vibrant sector.

Assessment

The grade level-specific curriculum outcomes provide reference points for teachers to inform their instructional practice as they monitor students' progress. Assessment involves more than judgment made about a performance or presentation after learning has taken place. It is recognized that students have responsibility for their own learning. As a continuous, collaborative, comprehensive process, assessment can be a powerful tool to enhance students' learning when self-assessment is an integral part of that learning.

Contexts for Learning and Teaching

The Elementary Years

The elementary grades (Grades 4-6) build upon the primary, foundational years during which the basic curriculum concepts, values, and skills are developed.

Children continue in their formal education that provides a necessary complement to the child's experiences at home, in the community, and in a global context. It is during these years that there is a shared responsibility to support learning across the curriculum. Teaching strategies must be varied and always aimed at meeting individual needs and bringing children to the highest level of achievement possible.

To create a seamless, integrated approach to learning during these years, it is necessary to incorporate concepts, values, and skills across all subject areas. A child's approach to learning is a very hands-on, minds-on approach; therefore, experiences that provide for this are critical to achievement. The elementary child is very interested in the world around them, therefore, the learning environment must be stimulating and appropriately challenging.

The Elementary Learner

Each child is unique. Within any group of children, differences in rates and ways of learning, in experiences, and in interests, are expected and respected. Individual differences are celebrated and built upon. A variable for the individual is to achieve personal best as he/she works towards excellence. Improving performance and realizing potential are more important than competition and comparisons to others.

Children have many ways of understanding the world. A basic need for all learners is to make sense of their experiences. A vision of the child as an active learner, building a personal knowledge of the world through interactions with people, materials, and ideas, should guide all educational planning.

Understanding the nature of the elementary learner is essential in providing a balanced education. Education should enhance the development of the whole child. The development of children in this age group is discussed in the context of the following five dimensions.

Aesthetic

Each child has an aesthetic dimension. Children are exposed to artistic dimension. Children are exposed to artistic processes and products in a variety of genres and cultures. They are provided opportunities to create, perceive, and communicate through the arts. Critical and analytical thinking and problem-solving skills are developed and applied in practical learning experiments. An appreciation for and experience in those things that constitute the arts add to children's understanding of the world, their culture, and their community. Children with an aesthetic sensibility value culture, environment, and personal surroundings.

Emotional

Each child has an emotional dimension. Children learn best in a safe, supportive environment. Positive feelings towards self, others, and learning are continuously promoted by the school. As children move from kindergarten through grade 6, they are encouraged to become independent and more responsible for their own learning. There is relationship between success and self-esteem. Learning is structured so that every child experiences success. Children are encouraged to become more reflective and introspective. They are given opportunities to consider ideas that are of both general and personal significance.

Intellectual Development

Each child has an intellectual dimension. Intellectual development is the process of deriving meaning from experience through acquiring and constructing knowledge. The ultimate goal is that children develop strategies that will help them solve complex problems. They learn to reason and communicate effectively, and take responsibility for their own learning. They ask questions and question the answers. They develop an understanding of how human beings know and comprehend. They become thoughtful and reflective learners.

Elementary children generally function at a concrete level intellectually, and the general progression from concrete experiences to semi-concrete to abstract is the most effective way of meeting the learning needs of children. Elementary children are usually very literal in their interpretations, and adults working with them must be aware of this characteristic. Sensitive inclusion of those with unique intellectual challenges is modelled and promoted.

Physical

Each child has a physical dimension. Physical well-being is essential to living and learning. Opportunities for movement and the development of a variety of motor skills are provided, and development of respect for the body and the desire to care for it are promoted. The curriculum fosters knowledge of and positive attitudes towards nutrition, physical fitness, and safety. Sensitive inclusion of those with unique physical challenges is modeled and promoted.

The special role of physical activity as leisure is considered. Leadership, good sportpersonship, and consideration for others are encouraged. Children learn that physical activity as a special form of human endeavour can lead to high levels of performance. They also learn that enjoying physical activity and benefiting from it in terms of enhanced health and well-being are equally important.

Social

Each child has a social dimension. Learning to interact cooperatively with other people is an essential life skill that can be taught and practised in schools. The classroom is a community of learners. Taking turns, sharing materials, collaborating to solve problems, and working in co-operative groups for a variety of real purposes provide opportunities for children to learn social skills essential to living in any community.

To enhance students' ability to appreciate diversity, instructional practices need to:

- foster a learning community which is free from bias and unfair practices;
- promote opportunities to develop positive self-images that enable students to transcend stereotypes and develop as individuals;
- promote communication and understanding among those who differ in attitude, knowledge, points of view, and dialect, as well as among those who are similar;
- encourage and enable students to question their own assumptions, and to imagine, understand, and appreciate realities other than their own;
- promote the equitable sharing of resources, including teachers' attention and support;
- encourage students to examine and critique materials and experiences for bias and prejudice;
- examine historical and current equity and bias issues;
- promote opportunities in non-traditional careers and occupations;
- encourage students to challenge prejudice and discrimination.

Visual arts education promotes a commitment to equity by valuing, appreciating, and accepting the diverse multicultural and multiracial nature of society, as well by fostering awareness and critical analysis of individual and systematic discrimination. Visual arts education encourages students to question their own assumptions, and to imagine, understand, and appreciate realities other than their own.

Principles Underlying Visual Arts Education

- Visual arts education is a fundamental component of a balanced educational program for all students.
- Visual arts education serves the educational goals of society by fostering growth of creativity, production of culture, and advancement of knowledge and understanding of the world and ourselves. Visual arts education takes into consideration and reflects values and concerns of society, such as human rights, democratic principles, cultural identity, cultural integrity, peaceful co-existence, preservation of the environment, and the well-being of all individuals.
- Visual arts education, as an integral part of general education, is the responsibility of society, and involves community to achieve goals.
- Visual arts education programs strive for excellence, equity, and relevance. The achievement of these goals is the responsibility of all partners in education.
- Visual arts education programs build upon what research tells us about successful practice and the developmental nature of students.

The Learning Continuum

The continuum of learning in the arts, which has been developed for kindergarten through grade 12, encourages and validates student progress and achievement, and takes into account the following factors:

- the nature of the individual discipline (which would be visual arts for these curricula)
- the age and developmental stage of the learners
- the range of opportunities for learning
- student interest and enthusiasm
- learning styles
- multiple intelligences
- teacher expertise
- learning time
- resource availability

The learning continuum in visual arts must take into account the premise of a broad arts offering at the early, middle, and high school levels.

Critical and contextual understandings are deepened so that students are able to form their own judgments and support them, using correct terminology and range of evaluative criteria.

The learning continuum must be supported with sufficient time and resources to ensure that students experience a broad range of visual experiences that are sequential, comprehensive, planned, coordinated, and related to the outcomes of this document.

The Learning Environment

The learning environment should be stimulating and rich in opportunities in order to develop the full capacities of a 21st century learner. Within this environment, the teacher provides learning experiences that bring together the intentions of the curriculum outcomes, the needs and the experiences of the learner, and the resources of the learner's community.

Learning environments should be structured to support individual learners and be dynamic and flexible to meet the breadth of teaching and learning needs. A stimulating visual environment draws upon the learner's aesthetic thoughts, feelings, emotions, beliefs, perceptions, and abilities to create, explore, and develop ideas. It values opportunities to discuss, express, and share those ideas.

A stimulating learning environment is an ideal space to unleash a student's creative potential. An environment that provides interesting and challenging places for sense, mind, and body to rest and reflect, and which presents many different pieces of information, is one that stimulates creative thinking. Some suggested supports for stimulating surroundings and learning environments include the following: original art works; photos/digital artifacts/computer generated images; pictures of different visual artists from various times and places; a place for dramatizing images and presenting dramas; a sound station for those who use music or sound in their art work; an exhibition/display space for students' works (adjustable lighting is important); an area in which to research and develop projects; various work stations for different media, with good lighting; a space that has access to the outdoors, so that larger pieces such as sculptures can be safely created; an area that has access to industrial technology machinery and fabric equipment; a place for viewing DVDs and digital images; a space in which to research different artists and art works and a private space for student reviews, interviews and portfolios.

Resource-Based Learning

Visual arts education provides students with a diverse range of experiences in order to address individual differences and provide a foundation for lifelong learning. In order to achieve these goals, access to many different learning resources is necessary. These include print materials, aural and visual stimulation materials, and other materials relevant to Grade Six Elementary Visual Arts curriculum. These resources are found within the school, as well as within the larger community.

Learning resources for the visual arts courses have been considered for content, format, methodology, evaluation, assessment, and treatment of social issues. Equally important considerations have been given to the wide range of audiences (e.g., age, first language, special needs), as well as the purpose, characteristics, and use of the various media selections. Every effort has been made to ensure that the resources have been selected for their strengths rather than rejected for their weaknesses. The visual arts support texts have been chosen on the basis that they are pertinent and up-to-date, but in some cases some texts have been chosen to support specific outcomes that focus on traditional art forms and their methodology.

Members of the visual arts community can provide a valuable human resource for the Grade Six Elementary Visual Arts curriculum. Opportunities, such as visiting-artists programs, visual presentations, and participatory workshops, held in the school and in the community, also heighten the awareness of the important role visual arts plays in community life. It is important that participating artists be valued and recognized as professionals.

Project-Based Learning

Project Based Learning (PBL) is a teaching and learning methodology in which students engage in a rigorous, extended process of inquiry focused on complex, authentic questions and problems as they achieve the knowledge, skills, and attitudes defined by the curriculum outcomes. A set of learning experiences and tasks guide students in inquiry toward answering a central question, solving a problem or meeting a challenge, as opposed to several activities tied together under a theme, concept, time period, culture, or geographic area (e.g. the Renaissance, the ocean, WWII, Canada). Throughout the project, students work as independently from the teacher as possible, and have some degree of “voice and choice”.

PBL is unlike traditional projects in the sense that it is informed by the curriculum and drives the instruction and learning, as opposed to involving students in a “fun activity” or “making something”. It is often focused on creating physical artifacts but must involve other intellectually challenging tasks and products focused on research, reading, writing, discussion, investigation, and oral presentation. Through PBL, students can develop and demonstrate in-depth understanding of academic knowledge and skills while enhancing habits of mind, along with collaboration, critical thinking, and communication skills. PBLs can be interdisciplinary in nature and allow for curriculum integration from different subject areas within one project. This learning experience ends with a high-quality product or performance created by the student(s) and presented to a public audience.

Two important components of PBL are the creation of a driving question and the collaboration with a Subject Matter Expert (SME).

The Driving Question

A well-crafted driving question is essential to all effective PBLs. It is this question that will form the basis of explicit links with the curriculum, create the focus of the project for the students, and encourage their process of inquiry and investigation. All driving questions should be provocative, challenging, open-ended, and complex and must be linked to the core of what students are to learn as determined by the provincially authorized curriculum. Sample driving questions might include:

- Who are the heroes of our community?
- When is war justified?

- What effect does population growth have on our society?
- Is watching TV beneficial or harmful to teenagers?
- How can we create a piece of media to demonstrate diversity in our school?

Students may work in collaborative teams or individually to investigate, research, and refine knowledge and skills to adequately answer the driving question. Because the driving question is open-ended, students are able to reach a variety of potential conclusions in countless ways, while still building in-depth knowledge and skills. This creates the independent nature of the project and also the feeling of “voice and choice” for the students. The teacher then assumes more of a facilitator/coach role, assisting and guiding during an investigation and providing direct instruction when necessary.

Subject Matter Expert (SME)

A well crafted PBL also includes the role of a Subject Matter Expert, or SME. These individuals/groups play a key role in PBL as they bring first-hand authentic knowledge and experience from the specific content field to the classroom. They may be sought out by the student(s) during their investigation or prearranged by the teacher depending on the project. These experts provide additional support and information to the students related to the topics and help demonstrate to the students that the work they are completing is authentic and “real-world”. The involvement of these experts allows educators to expand the classroom walls and make strong connections and links with surrounding communities.

At the conclusion of the PBL, students are required to present their findings to a public audience. Their peers in the classroom may act as the dress rehearsal for this presentation and provide valuable feedback to refine the presentation. However, in order to “raise the stakes” for the students’ final presentation, students should present their findings to members of the community, experts in the field (including the involved SME), parents, or school administration in addition to presenting to their classroom peers.

Adapted with permission from PBL Starter Kit, (2009) The Buck Institute for Education. (<http://www.bie.org>)

Project-Based Learning for Visual Arts

In an arts curriculum, Project Based Learning allows learners to move through a meaningful question to explore, investigate, and engage in real-world situations, issues, and views that challenge them to reflect, collaborate, plan, design, create and present two-and three-dimensional works of art.

Before students can accomplish anything in a visual context they will need to inquire into a topic, process, and material while developing their own thoughts, feelings, and understandings to convey meaning for a variety of audiences.

These open-ended art experiences should include opportunities to:

- explore and investigate ideas through experimentation with new materials, techniques, and elements and principles of art and design;
- collaborate with others in the art-making process;
- draw upon ideas, perceptions, and responses as the source for creative works;
- present art works to an audience with sensitivity to the intention of the artist and the ways in which the work can be interpreted;
- articulate expressive responses to art works with an awareness of artistic style and aesthetic qualities of the works;
- evaluate and make informed judgements about their own art work and the works of others;
- share their learnings with other people in such forms as presentations, exhibitions, displays, journals, blogs, and virtual galleries.

Equity and Diversity

The society of Prince Edward Island, like all of Canada, reflects diversity in race, ethnicity, gender, ability, values, lifestyle, and languages. Schools should foster the understanding of such diversity. The Prince Edward Island Elementary Visual Arts curriculum is designed to meet the needs and interests, and reflect the values and experiences of all students.

In a learning community characterized by mutual trust, acceptance, and respect, student diversity is both recognized and valued. All students are entitled to have their personal experiences and their racial and ethnocultural heritage valued within an environment that upholds the rights of each student and requires students to respect the rights of others. Teachers have a critical role in creating a supportive learning environment that reflects the particular needs of all students. Educators should ensure that classroom practices and resources positively and accurately reflect diverse perspectives, and should reject prejudiced attitudes and discriminatory behaviours.

To contribute to achievement of equity and quality in education, the Grade Six Elementary Visual Arts curriculum:

- reflects students' abilities, needs, interests, and learning styles;
- expects that all students will be successful regardless of gender, racial and ethnocultural background, socio-economic status, lifestyle, or ability;
- enables students to value individual variation among members of their classroom community.

To enhance students' ability to appreciate diversity, instructional practices need to:

- foster a learning community which is free from bias and unfair practices;
- promote opportunities to develop positive self-images that enable students to transcend stereotypes and develop as individuals;
- promote communication and understanding among those who differ in attitude, knowledge, points of view, and dialect, as well as among those who are similar;
- encourage and enable students to question their own assumptions, and to imagine, understand, and appreciate realities other than their own;
- promote the equitable sharing of resources, including teacher attention and support;
- encourage students to examine and critique materials and experiences for bias and prejudice;
- examine historical and current equity and bias issues;
- promote opportunities in non-traditional occupations;
- encourage students to challenge prejudice and discrimination.

Visual arts education promotes a commitment to equity by valuing, appreciating, and accepting the diverse multicultural and multiracial nature of society, as well as by fostering awareness and critical analysis of individual and systematic discrimination. Visual arts education encourages students to question their own assumptions, and to imagine, understand, and appreciate realities other than their own.

Cross-Curricular and Integrated Learning

In the cross-curricular learning, students are provided with opportunities to learn and use related content and/or skills in two or more subjects. For example, all subjects, including the arts, can be related to the language arts curriculum. In the arts, students use a range of language skills: they build subject specific vocabulary, read stories for inspiration for their art works, and respond to and analyse art works using language. Teachers can also use reading material about the arts in their language lessons, and can incorporate instruction in critical literacy in their arts lessons by, for instance, having students develop alternative illustrations for books in the Grade Six curriculum. Students can also use drama to bring to life the motivations of minor characters who have other perspectives on the story and then create a collage or a sculpture of that character.

In integrated learning, students are provided with opportunities to work towards meeting specific curriculum outcomes from two or more subjects within a single unit, lesson, or activity. By linking expectations from different subject areas, teachers can provide students with multiple opportunities to reinforce and demonstrate their knowledge and skills in a range of settings. The arts can be used to provide other ways of learning and making connections. Through integrated learning, exploration of topics, issues, experiences, or themes can provide students with the stimulus both for engaging in artistic creation and for developing understanding in other subject areas. For example, teachers can create a unit linking expectations from the arts curriculum and the social studies curriculum. Connections can be made between these curricula in a number of areas, including the relationship between art forms and their social and cultural context at various times and places around the world, the importance of the arts in Canada, and the impact of changes in technology on the arts (e.g., use of multimedia technology). In such a unit, students can gain insights into the importance of the arts for a range of people. They can also, for instance, work with drama or dance movement to express their understanding of a historical character or a visual art work, and through that activity develop imagery that reflects their own ideas, time, and place.

Integrated learning can also be a solution to fragmentation and isolated skill instruction- that is, in integrated learning, students can learn and apply skills in a meaningful contexts, students can also develop their ability to think and reason and to transfer knowledge and skills from one subject area to another.

Education for Sustainable Development (ESD)

Education for sustainable development (ESD) involves incorporating the key themes of sustainable development - such as poverty alleviation, human rights, health, environmental protection and climate change - into the education system. ESD is a complex and evolving concept and requires learning about these key themes from a social, cultural, environmental and economic perspective and explores how those factors are inter-related and inter-dependent.

With this in mind, it is important that all teachers, including visual arts teachers, attempt to incorporate these key themes in their subject areas. One tool that can be used is the searchable on-line database Resources for Rethinking, found at <http://r4r.ca/en>. It provides teachers with access to materials that integrate ecological, social and economic spheres through active, relevant, interdisciplinary learning. Visual arts education promotes a commitment to equity by valuing, appreciating, and accepting the diverse multicultural and multiracial nature of society, as well as by fostering awareness and critical analysis of individual and systematic discrimination. Visual arts education encourages students to question their own assumptions, and to imagine, understand, and appreciate realities other than their own.

Visual Arts for EAL Learners

The Prince Edward Island visual arts curriculum is committed to the principle that learners of English as an additional language (EAL) should be full participants in all aspects of visual arts education. English proficiency and cultural differences must not be a barrier to full participation. All students should study a comprehensive visual arts curriculum with high-quality instruction and coordinated assessment.

The UNESCO, “Road Map for Arts Education, The World Conference on Arts Education: Building Capacities for the 21st Century” (2006) “encourages linguistic diversity while respecting the mother tongue at all levels of education, whenever possible and fostering the learning of several languages from the earliest age, (p. 6).” Therefore it is important to recognize that all students, and EAL learners in particular, need to have opportunities and be given encouragement and support for speaking, writing, reading, and listening in visual arts classes.

To this end:

- schools should provide EAL learners with the support in their dominant language and English language while learning visual arts;
- teachers, counselors, and other professionals should consider the English-language proficiency level for EAL learners as well as their prior course work in visual arts;
- visual arts teaching, curriculum, and assessment strategies should be based on best practices and build upon the prior knowledge and experiences of students and parents; and
- to verify that barriers have been removed, educators should monitor enrollment and achievement data to determine whether EAL learners have gained access to, and are succeeding in, visual arts courses.

Technology

Digital technology, including digital images, information and communication (ICT) plays a role in the learning and teaching of visual arts. Computer and related technologies are valuable classroom tools in the acquisition, analysis, creation, and presentation of visual information. These technologies provide further opportunity for communication and collaboration allowing students to become more active participants in research, viewing, responding, creating, and presenting.

ICT and related technology (digital video and digital cameras, scanners, CD-ROMs, word processing software, graphics software, video-editing, software, HTML, editors, and the Internet including the World Wide Web, databases, electronic discussions, e-mail, and audio and video conferencing) afford numerous possibilities for enhancing learning and teaching. Computer and other technologies are intended to enhance the visual arts learning environment.

In the elementary years the focus for the tools and materials are on hand and eye coordination, expressiveness, and sensory quality. This way a variety of texture, line, shape, space, colour, and form can be used to create different meaning in a visual. Computer art should be minimal at this developmental stage. The exploration, experimentation and practice in various media and tools are important and necessary for spatial development and understanding.

Assessing and Evaluating Student Learning

Assessment and Evaluation

Assessment and evaluation are essential components of teaching and learning in visual arts. They require thoughtful planning and implementation to support the learning process and to inform teaching. All assessment and evaluation of student achievement must be based on the specific curriculum outcomes in the provincial curriculum.

Assessment is the systematic process of gathering data on student learning with respect to:

- achievement of specific curriculum outcomes;
- effectiveness of teaching strategies employed;
- student self-reflection on learning.

Evaluation is the process of comparing assessment information against criteria based on curriculum outcomes in order to communicate with students, teachers, parents/caregivers, and others about student progress and to make informed decisions about the teaching and learning process. Reporting of student achievement must be based on the achievement of curriculum outcomes.

There are three interrelated purposes of assessment. Each type of assessment, systematically implemented, contributes to an overall picture of an individual student's achievement.

Assessment *for* learning

- involves the use of information about student progress to support and improve student learning and inform instructional practices;
- is teacher-driven for student, teacher, and parent use;
- occurs throughout the teaching and learning process, facilitated by a variety of tools;
- engages teachers in providing differentiated instruction, feedback to students to enhance their learning, and information to parents in support of learning.

Assessment *as* learning

- actively involves student reflection on learning and monitoring of her/his own progress;
- supports students in critically analysing learning related to curricular outcomes;
- is student-driven with teacher guidance;
- occurs throughout the learning process.

Assessment of learning

- involves teachers' use of evidence of student learning to make judgments about student achievement;
- provides opportunity to report evidence of achievement related to curricular outcomes;
- occurs at the end of a learning cycle, facilitated by a variety of tools;
- provides the foundation for discussions on placement or promotion.

In the visual arts classroom there should be a balanced approach to assessment in which emphasis is placed on the learning process as well as the products of learning.

Process and Product

In the arts there are two distinct types of foci, process and product. In creating works of art, students are challenged to understand their work in relation to others, build on strengths, and consider new directions. Opportunities for reflection and self-assessment allow students time to examine the many steps of the process, and consider the choices and decisions they have made in the creation of their work. In this way, process is afforded equal, if not more, importance than product. Learning experiences in the arts disciplines must recognize that:

- the creative process does not always result in a final product;
- changes in understanding and direction can occur throughout the creative process;
- students need opportunities to discuss and reflect upon their work;
- making connections between their own work and other cultural forms around them is a vital part of the process.

Assessment

To determine how well students are learning, assessment strategies are used to systemically gather information on the achievement of curriculum outcomes. In planning assessments, teachers should use a broad range of data sources, appropriately balanced, to give students multiple opportunities to demonstrate their knowledge, skills, and attitudes. Many sources of assessment data can be used to gather such information. Other examples include, but are not limited to:

video podcasts	film
formal and informal observations	webcasts
online journals	interviews
samples	rubrics
anecdotal records	simulations
conferences	checklists
teacher-made and other tests	questionnaires
portfolios	oral presentations
learning journals	role-play
questioning	debates
essay writing	rating scales
performance assessments	case studies
peer and self-assessments	panel discussions
multimedia presentations	graphical representations
exhibitions	visual presentations
documentaries	podcasts
on-line web sites	blogs

Observation

Observation in an art class provides a way of gathering information quickly while a lesson is in progress. When the technique is used formally, the student(s) is (are) made aware of the observation and the criteria being assessed. Used informally, observation could be a frequent, but brief, check on a given criterion. Observation may offer information about the participation level of a student in a given task or in the application of a given process. The results may be recorded in the form of checklists, rating scales, or brief written notes. It is important to plan in order that specific criteria are identified, suitable recording forms are ready, and all students are observed in a reasonable period of time.

Performance

Written assignments can be used to assess knowledge, understanding, and application of concepts. They are less successful for assessing skills, processes, and attitudes. The purpose of the assessment should determine what form of paper-and-pencil exercise is used.

A visual arts curriculum encourages learning through active participation. There is a balance between process and content. It is important that assessment provide feedback on skill development throughout the Grade Six Elementary Visual Arts curriculum. Many activities referenced in this guide provide opportunities for students to reflect on their skill development, and for teachers to assess student skill development throughout the course.

Journal

Although not assessed in a formal manner, art journals provide opportunities for students to sketch, plan, and express thoughts and ideas, and to reflect on their transferable skills. Recording feelings, perceptions of success, and responses to new concepts may help a student to identify his or her most effective learning style and skills. Knowing how to learn in an effective way is powerful information. Journal entries also give indicators of developing attitudes to concepts, processes, and skills, and suggest how these may be applied in the context of society. Self-assessment, through a journal, permits a student to consider strengths and weaknesses, attitudes, interests, and transferable skills.

Interview

A visual arts curriculum promotes understanding and the application of concepts. Interviewing a student allows the teacher to confirm that learning has taken place beyond simple factual recall. Discussion allows a student to display an ability to use information and clarify understanding. Interviews may be brief discussions between teacher and student, or they may be more extensive and include student, parent, and teacher. Such conferences allow a student to be proactive in displaying understanding. It is helpful for students to know which criteria will be used to assess formal interviews. The interview technique provides an opportunity to students whose verbal presentation skills are stronger than their written skills.

Paper and Pencil

These techniques can be formative or summative. Several visual arts curriculum outcomes call for displaying ideas, plans, conclusions, and/or the results of research, and can be in written form for display or for teacher assessment. Whether the task promotes learning, or is a final statement, students should know the expectations for the exercise and the rubric by which it will be assessed.

Presentation

The curriculum for the Grade Six Elementary Visual Arts includes outcomes that require students to analyse and interpret information, to identify relationships, to work in teams, to critically reflect, and to communicate information. Many of these activities are best displayed and assessed through presentations, which can be given as an exhibition, orally, in written/pictorial form, by project summary, or by using digital technology. Whatever the level of complexity or format used, it is important to consider the curriculum outcomes as a guide to assessing the presentation. The outcomes indicate the process, concepts, and context for which and about which a presentation is made.

Portfolio

Portfolios offer another option for assessing student progress in meeting visual art curriculum outcomes over a more extended period of time. This form of assessment allows the student to be central in the process. Decisions about the portfolio and its contents can be made by the student. What is placed in the portfolio, the criteria for selection, how the portfolio is used, how and where it is stored, and how it is evaluated are some of the questions to consider when planning to collect and display student work in this way. The portfolio should provide a long-term record of growth in learning and skills. This record of growth is important for individual reflection and self-assessment, but it is also important to share with others. For many students, it is exciting to review a portfolio and see the record of growth over time.

Assessment should reflect the full range of student learning in the Grade Six Elementary Visual Arts curriculum; involve the use of a variety of information-gathering strategies that allow teachers to address students' diverse backgrounds, learning styles, and needs; and provide students a variety of opportunities to demonstrate their learning.

The variety of assessment strategies should:

- enable teachers to assess and describe student achievement across the curriculum;
- provide information about how students learn, as well as what they learn;
- take into consideration students' abilities to both learn and apply their learning;
- enable teachers to observe overall performance;
- reflect curriculum balance and emphasis;
- reflect that experimentation, risk taking, and creativity are valued;
- enable students to discover their own interests, strengths, and weaknesses;
- enhance skills in cooperative and collaborative projects;
- allow for description of students' progress in terms of increased control, depth of understanding, and ability to work independently.
- enable students in assessing, reflecting upon, and improving their own learning;
- encourage students to take responsibility for their own growth;
- engage students in assessing their own and others' skills in cooperative and collaborative projects;
- allow for description of students' progress in terms of increased control, depth of understanding, and ability to work independently.

Rubric

A rubric clearly articulates specific criteria that help support and guide students in their learning. Using a student-friendly rubric early in the learning experience will help identify the processes and content required in their art work. It supports meaningful feedback and critique, so they can improve and refine the quality of their art work both during and at the end of the creative and critical viewing processes.

Evaluation

Evaluation in visual arts emphasizes analysing assessment activities that incorporate self-expression, creativity, risk-taking, skills, perspectives, collaboration, and knowledge when creating, presenting, reflecting, critically viewing, and responding.

Evaluation involves teachers, students, parents, experts, and others in analysing, reflecting and responding to the art-making and insights provided through the student's learnings in the creative art-making and critical viewing processes. This would be gathered and shared in a variety of ways. The processes for the following are:

Creative Process

- challenging and inspiring
- imagining and generating
- planning and focusing
- exploring and experimenting
- producing and preliminary work
- revising and refining
- presenting, performing, and sharing
- reflecting and evaluating

Critical viewing process

- | | |
|-----------------|---------------|
| 1. describing | 2. analysing |
| 3. interpreting | 4. evaluating |

Evaluation is conducted within the context of the outcomes, which should be clearly understood by learners before teaching and evaluation take place. Students must understand the basis on which they will be evaluated, and what teachers expect of them.

Reporting

Reporting on student learning should focus on the extent to which students have achieved the curriculum outcomes. Reporting involves communicating the summary and interpretation of information about student learning to various audiences who require it. Teachers have the responsibility to explain accurately what progress students have made in their learning, and to respond to parent and student inquiries about learning.

Narrative reports on progress and achievement can provide information about student learning that letter and number grades alone cannot. Such reports might, for example, suggest ways in which students can improve their learning and identify ways in which teachers and parents can best provide support.

Effective communication with parents regarding their children's progress is essential in fostering successful home-school partnerships. The report card is one means of reporting individual student progress. Other means include the use of conferences, notes, phone calls, and electronic methods.

Curriculum Framework

A Common Approach

In 1993, work began on the development of common curricula for public education in Atlantic Canada. The Atlantic Ministers of Education's primary purposes for collaborating in curriculum development are to:

- improve the quality of education for all students through shared expertise and resources;
- ensure that the education students receive across the region is equitable;
- meet the needs of students and society.

Essential Graduation Learnings

Essential Graduation Learnings are statements describing the knowledge, skills, and attitudes expected of all students who graduate from high school.

Achievement of the Essential Graduation Learnings will prepare students to continue to learn throughout their lives. These learnings describe expectations not in terms of individual school subjects but in terms of knowledge, skills, and attitudes developed throughout the curriculum. They confirm that students need to make connections and develop abilities across subject boundaries if they are to be ready to meet the shifting and ongoing demands of life, work, and study today and in the future. Essential Graduation Learnings are cross-curricular, and curriculum in all subject areas is focussed on enabling students to achieve these learnings. Essential Graduation Learnings serve as a framework for the curriculum development process.

Essential Graduation Learnings and curriculum outcomes provide a consistent vision for the development of a rigorous and relevant curriculum. Through the achievement of curriculum outcomes, students demonstrate the Essential Graduation Learnings.

Organizing Visual Arts Strands and General Curriculum Outcomes

In the Elementary Visual Arts Curricula, there are four organizing strands: *Fundamental Concepts*, *Creating and Presenting*, *Reflecting, Responding, and Analysing*, and *Exploring Form and Cultural Context*. These four strands provide the framework for the eleven specific outcomes found in the Elementary Visual Arts Curricula.

These eleven specific curriculum outcomes found in column one describe the knowledge and skills that students are expected to demonstrate by the end of each grade level.

At each grade level, the eleven specific curriculum outcomes are elaborated in more detail in column two and three. These elaborations clarify the requirements specified in each of the eleven specific curriculum outcomes and demonstrate the depth and level of complexity of each of the specific curriculum outcomes.

The following strands and specific curriculum outcomes provide the blueprint for the design of the Grade Six Elementary Visual Arts curriculum. They interconnect and support each other:

Strand One: Fundamental Concepts (FC)

This strand focuses on the students' developing an understanding of the fundamental concepts through participation in a variety of hands-on, open-ended visual arts experiences. These fundamental concepts represent essential aspects in visual arts. They are to be embedded in the other strands and specific curriculum outcomes. As students progress through the curriculum from grade to grade, they extend and deepen their understanding with increasing sophistication. They also continue to build on the skills related to these concepts that they have learned in earlier grades.

It should be noted that students learn about these concepts through meaningful, creative activities. Teachers must also determine the extent to which the students have prior knowledge of the concepts in each strand and grade; they may need to provide differentiated instruction to ensure that students are given support, for example, in reviewing and applying concepts and skills introduced in previous grades. For this reason, teachers should be familiar with the curriculum expectations for at least the grades that immediately precede and follow the grade that they are teaching.

Specific Curriculum Outcome

Students are expected to

- develop an understanding of the elements and principles of art and design in creating and viewing art work (FC6.1)

Strand Two: Creating and Presenting (CP)

This strand focuses on the students' creative use of the various art forms to express and communicate feelings and ideas in those forms. Students are required to be actively engaged in the stages of the creative process. When engaged in stages of the creative process, students should be given opportunities to be inventive and imaginative in their thinking, rather than merely to find a prescribed answer. Reflection and feedback, both ongoing and summative, are essential parts of the creative process, allowing students to evaluate their own achievement and to grow in their creative endeavours.

Specific Curriculum Outcomes

Students are expected to

- create two- and three-dimensional, a multimedia art works that explore feelings, ideas, and issues from a variety of points of view (CP6.1)
- demonstrate an understanding of selected principles of art and design to create a narrative art works or art works on a theme or topic (CP6.2)
- use elements and principles of art and design in works to communicate ideas, messages, and understandings (CP6.3)
- use a variety of materials, tools, techniques and technologies to determine solutions to design challenges (CP6.4)

Strand Three: Reflecting, Responding and Analysing (RRA)

This strand focuses on the students' awareness and communication of emotional and intellectual responses to works in the various art forms. Students are required to use the critical analysis process to analyse, discuss, and interpret their own and those of others, and to assess their strengths and areas of growth as both creators and audience members. Students learn that all ideas can be expanded upon and revised and can be considered from a variety of perspectives. Practice in using the critical analysis process is intended to help students move beyond quick judgements to develop informed personal points of view and to learn how to articulate their creative and artistic choices.

Specific Curriculum Outcomes

Students are expected to

- interpret a variety of art works, and identify the feelings, issues, themes, and social concerns that they convey (RRA6.1)
- explain how the elements and principles of art and design are used in their own and others' art work to communicate meaning or understanding (RRA6.2)
- demonstrate an understanding of how to read and interpret signs, symbols and style in art works (RRA6.3)
- identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art (RRA6.4)

Strand Four: Exploring Form and Cultural Context (EC)

This strand focuses on the students' awareness and understanding of how art forms have developed in various times and places; the role of the different art forms in students' own lives and in local, national, and global communities; and of the social and economic factors that influence how these art forms are perceived and valued. This component also encompasses the study of contemporary media and art forms. It is intended to help students understand that the arts are important means in recording and expressing cultural history and identity and are also an essential aspect of living for all people. The focus should not be on the learning of facts, but rather on a meaningful extension of creating and learning in the arts.

The four strands are closely interrelated, and the knowledge and skills describe the expectations in each group are interdependent and complementary. Teachers should plan activities that blend expectations from these four groups in order to provide students with the kinds of experiences that promote meaningful learning and that help them understand the interrelationships between creative and practical work, critical analysis, and learning about the sociocultural and historical context of the arts.

Specific Curriculum Outcomes

Students are expected to

- identify and describe some of the ways in which art forms and styles reflect the beliefs and traditions of a variety of communities, times, and places (EC6.1)
- demonstrate an understanding of key contributions and functions of visual and media arts in various contexts at both local and the national levels. (EC6.2)

How to Use the Four-Column Curriculum Spread

The curriculum has been organized into four columns to relate learning experiences to the outcomes by:

- providing a range of strategies for learning and teaching associated with the specific curriculum outcome;
- demonstrating the relationship between outcomes and assessment strategies;
- referring to specific sections of the authorized resources;
- suggesting ways that teachers can make cross-curricular connections;
- providing teachers with ideas for supplementary resources.

Column 1: Specific Curriculum Outcomes

Column 1 provides specific curriculum outcomes that describe the knowledge and skills the students are expected to demonstrate by the end of the course. These outcomes are coded as follows:

Strand	FC (Fundamental Concepts) CP (Creating and Presenting) RRA (Reflecting, Responding, and Analysing) EC (Exploration and Forms of Cultural Context)	These codes represent the various strands in each grade level for the elementary visual arts curriculum.
Grade	6	This code indicates the grade level of the elementary visual arts curriculum.
Numeral	E.g., .1	This code indicates the specific curriculum outcome number.
Example	FC6.1 (Fundamental concept, Grade 6, first SCO)	This example represents a coded specific curriculum outcome.

The elaborations are intended to help clarify and communicate the depth and breadth of learning. This column offers elaborations describing what students are expected to know and be able to do in order to appreciate and value visual arts.

This column also offers a range of learning and teaching strategies for teachers. The learning and teaching strategies are indicated by bullets in this column. Teacher prompts are also included in column two.

Column 3: Tasks for Instruction and/ or Assessment

This column provides suggestions for ongoing assessment and evaluation that form an integral part of the learning experience. A variety of assessment strategies and techniques are provided to ensure that the student has the opportunity to demonstrate her/his learning in a variety of ways.

It is important to note that many of the learning processes and strategies in columns two and three are interchangeable: they are both learning processes and strategies for assessment of learning in, through, and about the visual arts.

Column 4: Resources and Notes

This column indicates the authorized resources for teachers to use, as well as other resources, including specific cross-curricular and Web links. Teachers are encouraged to record their own notes in column four.

STRAND ONE: FUNDAMENTAL CONCEPTS	
Develop an understanding of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.	
Outcomes	Elaborations-Strategies for Learning and Teaching
<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> develop an understanding of the elements and principles of art and design in creating and viewing art work (FC6.1) 	<p>Throughout the school year, grade six students will explore, experiment, identify, and demonstrate a basic understanding of the elements and principles of art and design when creating and viewing art work. They will build upon, expand, and refine their knowledge of the elements and principles accumulated from the kindergarten level up. Students will be expected to identify, articulate, and use the elements and principles of art and design with the following level (degree) of understanding.</p> <p>Elements of Art and Design: Students will develop an understanding of all elements of art and design. Students will develop understanding of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.</p> <ul style="list-style-type: none"> line: lines that direct the viewer's attention; lines that create the illusion of force or movement (e.g., wavy and wiggly lines used in op art); contour drawings of objects that are not easily recognizable (e.g., crumpled paper) shape and form: exaggerated proportions, motifs, fonts; geometric (e.g., conical, pyramidal) shapes and forms space: centre of interest (focal point) and one-point perspective; basic facial proportions; horizontal and vertical symmetry colour: the colour wheel; tertiary colours; colour for expressive purposes; colour for creating naturalistic images texture: textures created with a variety of tools, materials, and techniques (e.g., gouged marks in a softfoam print) value: shading that suggests volume; gradation <p>Principles of Art and Design Students will develop an understanding of all principles of design (that is, contrast, repetition and rhythm, variety, emphasis, proportion, balance, unity and harmony, and movement), but the focus in grade six will be on balance.</p> <ul style="list-style-type: none"> balance: arrangement of the elements of design to create the impression of equality in weight or importance (e.g., a formal or symmetrical arrangement produced through distribution of shapes; an informal or asymmetrical arrangement produced through use of colour); colour concepts to be used in creating balance (e.g., light or neutral colours appear lighter in "weight" than dark or brilliant colours; warm colours seem to expand, cool colours seem to contract; transparent areas seem to "weigh" less than opaque areas.

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STRAND ONE: FUNDAMENTAL CONCEPTS	
Develop an understanding of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.	
Tasks for Instruction and/or Assessment	Resources/Notes
<p>Performance</p> <ul style="list-style-type: none"> Critically view Miriam Schapiro's, Anna and David. Discuss how the arms and legs (lines) are positioned at angles that give the illusion of movement and force. Notice how the shapes and proportions are exaggerated. Use this art work to inspire and create a three-dimensional singer or band. Use line, shape and proportion to create the illusion of movement and force. Share your art work with the class including how you used specific elements of art and design in creating your art work. <p>Presentation</p> <ul style="list-style-type: none"> Discuss the painting, Road with Poplars by Vincent van Gogh. Look at the use of one-point perspective. Create an island landscape using one-point perspective. Reflect on where you place the one point perspective to create balance. Exhibit your art work and create a blog to receive feedback on your image. Add your one-point perspective to your portfolio. Create a clay animal focusing on texture and repeat patterns. You may want to consider such animals as a reptile, fish, bird, cat, or elephant. Use a variety of tools to capture your texture and patterns. Exhibit your art work in a class exhibition and invite the school to attend your texture/pattern show. Be ready to explain how you used texture and patterns in your art work. Critically view art works by Henri Matisse, Paul Gauguin, Vincent van Gogh, Pablo Picasso, Gastav Klimt, Ted Harrison, Group of Seven, Emily Carr, or Erica Rutherford. Discuss how colour is used expressively to create their images. Are the colours used natural? How does the choice of colour affect their images? Create a painting using an expressive colour scheme to communicate a feeling or idea. Exhibit your art work on a class virtual gallery. What was the feedback? What was the audience's response? Reflect in your journal about your use of expressive colour. <p>Journal</p> <ul style="list-style-type: none"> (Part A) Create a self-portrait. Use basic facial proportions to create your portrait. Then use value to explore highlights and shadows on your facial features. (Part B) Create a caricature of a well known person. Use exaggerated proportions to capture the character of the face and the personality of your chosen celebrity. In your journal reflect on the two images you created. Was one image more challenging than the other? If so, why? (Part C) In your journal include a comparison of the proportional characteristics of the 2 faces you created. 	<p>Authorized Resources:</p> <p><i>Explorations In Art 6</i> by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)</p> <p><i>Explorations in Art 6 Fine Arts and Studio Process</i> CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)</p> <p>Miriam Shapiro-<i>Anna and David</i>, p. 17 Vincent van Gogh-<i>Road with Poplars</i>, p. 34 Portraits, pp. 7-11 Adrian Piper-<i>Self-Portrait</i>, p. 6 Käthe Kollwitz-<i>Self-Portrait</i>, p. 6 Dan Walsh-<i>Cher</i>, p. 64 Dan Johnson-<i>Adam Sandler</i>, p. 65 Cecil Collins-<i>Head</i>, p. 154 Vellie Soha-<i>All That Jazz</i>, p. 155 <i>Animals</i>, pp. 46-49 (CD Rom) Vincent van Gogh-<i>The Bedroom</i>, p. 20 Henri Matisse-<i>Red Room</i>, p. 21 Emily Carr-<i>British Columbia Landscape</i>, p. 126 Gastav Klimt-<i>Sketches for the Frieze for Palais Stoclet in Brussels</i>, p. 127 Op Art Artists-Bridget Riley-<i>Current</i> Ben Cunningham-<i>Equivocation</i> Victor Vasarely-<i>Vega-Tek</i></p> <p>Other Resources <i>Adventures in Art 6</i> Teachers Wrap-Around Edition, Student Text, Transparencies Art to the Schools Emily Carr-<i>British Columbia Landscape</i> Op Art-Gordon Smith Confederation Centre Art Gallery Eptek Provincial and Community Museums http://www.nationhood.ca</p>

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Time Allotment for Visual Arts, Grades 4-6

Strands	Percentage of Time
FC (Fundament Concepts)	To be used throughout the strands.
CF (Creating and Presenting)	60%
RRA (Reflecting, Responding, and Analysing)	20%
EC (Exploration of Forms and Cultural Context)	20%

The Creative Process

Students are expected to learn and use the creative process to help them acquire and apply knowledge and skills in the arts. Use of the creative process is to be integrated with use of the critical analysis process in all facets of the arts curriculum as students work to achieve the expectations in the strands.

All children have the ability to be creative. Education in the arts builds upon this ability and deepens children's capacity for artistic expression and representation. Awareness of one's inner feelings and thoughts is a prerequisite to making art. Inspiration and innovative thinking spring from this awareness and provide us with new answers and solutions, and new questions to pursue. Through creation and presentation of art works, students express and communicate their creative insights in a range of forms and with varying degree of concreteness and abstraction.

Creativity involves the invention and the assimilation of new thinking and its integration with existing knowledge. Sometimes the creative process is more about asking the right questions than it is about finding the right answer. It is paradoxical in that it involves both spontaneity and deliberate, focused effort. Creativity does not occur in a vacuum. Art making is a process requiring both creativity and skill, and it can be cultivated by establishing conditions that encourage and promote its development. Teachers need to be aware that the atmosphere they create for learning affects the nature of the learning itself. A setting that is conducive to creativity is one in which students are not afraid to suggest alternative ideas and take risks.

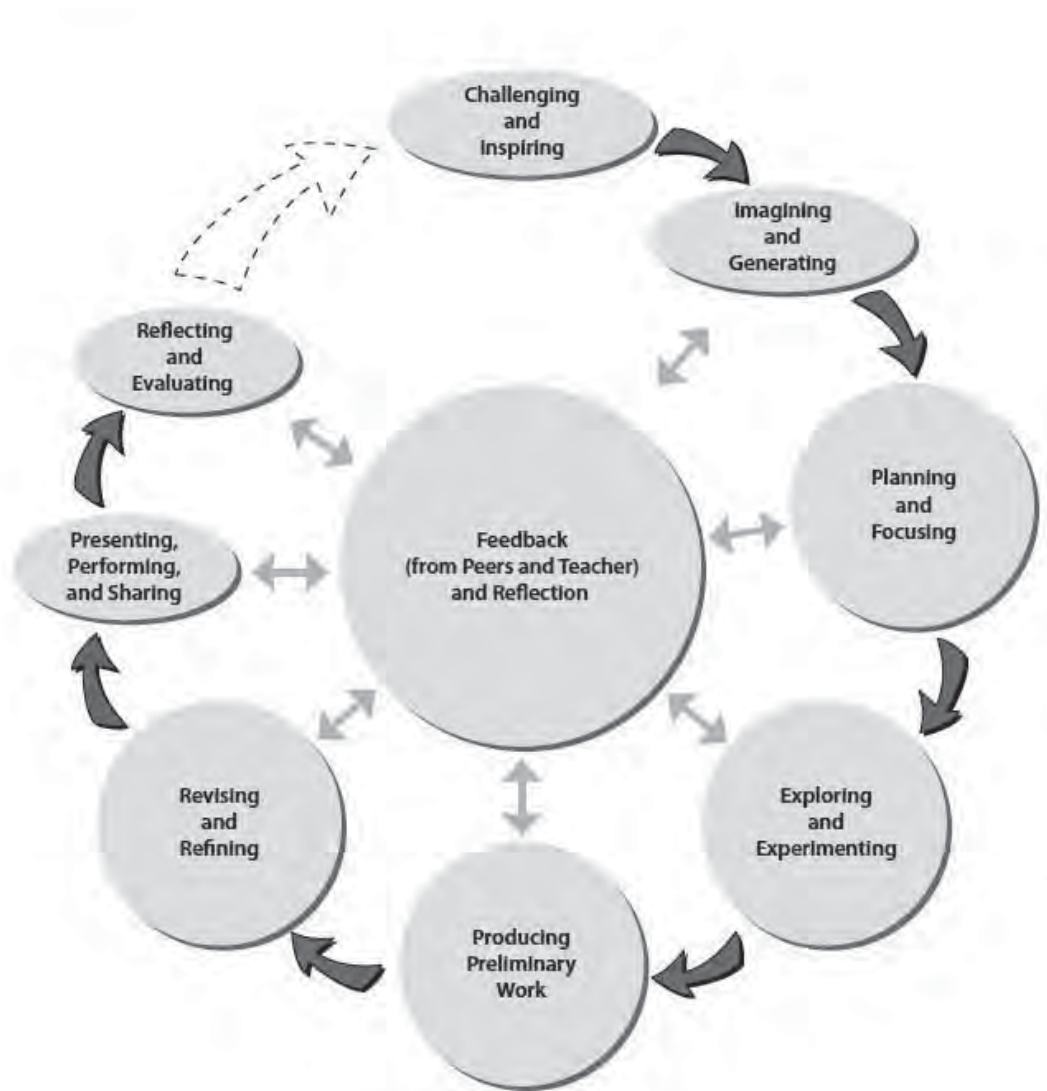
The creative process (see figure 1) comprises several stages:

- challenging and inspiring
- imagining and generating
- planning and focusing
- exploring and experimenting
- producing preliminary work
- revising and refining
- presenting, performing, and sharing
- reflecting and evaluating

The creative process is intended to be followed in a flexible, fluid, and cyclical manner. As students and teachers become increasingly familiar with the creative process, they are able to move deliberately and consciously between the stages and to vary their order as appropriate. For example, students may benefit from exploring and experimenting before planning and focusing; or in some instances, the process may begin with reflecting.

Feedback and reflection can happen throughout the creative process. A student's response/reflection to their art work will include the statement "I made that and it is not like anyone else's because...." This statement is to promote and support a student's uniqueness and creativity.

The Creative Process



(Figure 1)

The creative process will sometimes take students through the complete cycle, beginning with a contextualized challenge or inspiration and resulting in a final product to be evaluated and/or reflected upon. At other times, the process may only be followed through the exploration and experimentation phase. Research clearly shows that the exploration and experimentation phase is a critical phase in the creative process. Students should be encouraged to experiment with a wide range of materials, tools, techniques, and conventions and should be given numerous opportunities to explore and manipulate the elements within the art form.

Developmental Stages

Artistic Development in Children

Children's artistic development is sequential and can be separated into a number of stages. Their art works will exhibit characteristics particular to each stage as they pass through them. As with all development stages, children proceed through them at different rates and often exhibit characteristics of one or more levels at the same time. An awareness of these stages is necessary in order to establish individual levels of expectations for students. For a more detailed description of these stages, see Lowenfeld and Brittain, *Creative and Mental Growth*, 8th ed., Macmillan Publishing Co., New York, 1987.

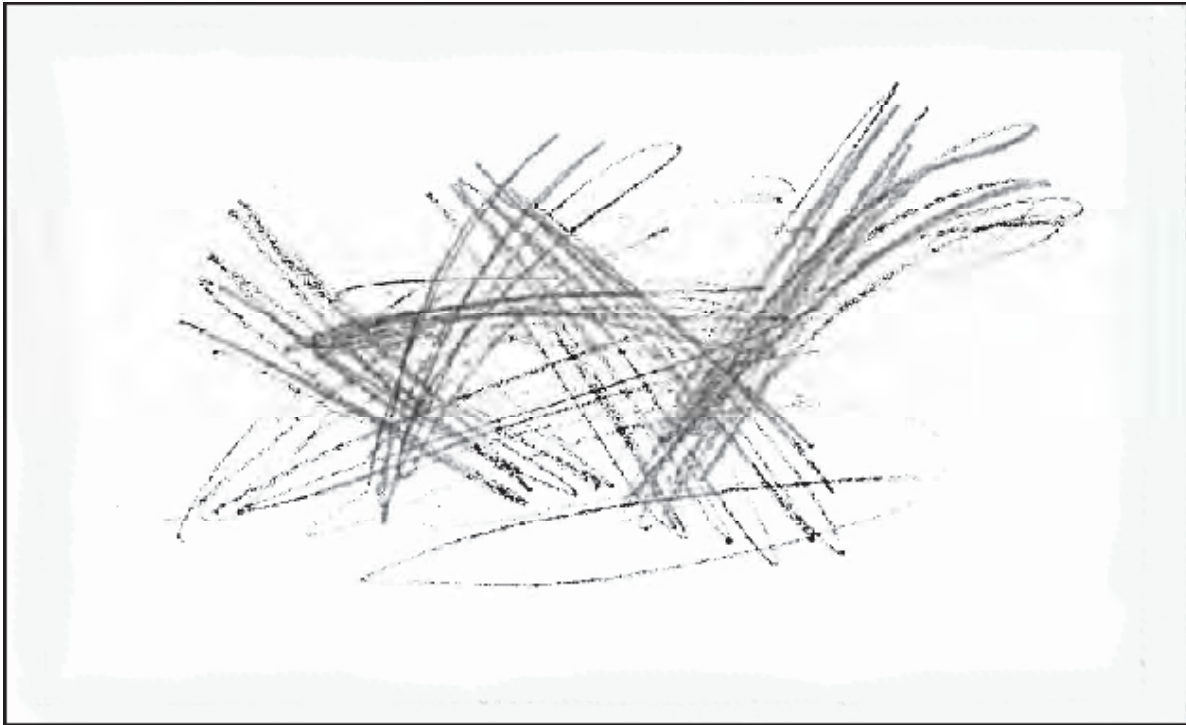
Although the development rate is different from child to child, their growth in artistic ability is constant and sequential. The art program which they experience must be planned and ordered in developmental sequences which meet their expanding needs. Classroom tasks and concept exploration activities must recognize the varying levels at which students will meet them. It must be remembered that art making is a means by which the child makes sense of the world. It is a way of learning, not something to be learned. The child's application of a concept in that explorative learning process will reflect the developmental level he/she is currently at. This means that the teacher must know the students well, build on their experiences and take them to new levels of understanding and seeing.

Scribbling Stage (approximately ages 2-4 years)

In this stage the child moves from uncontrolled scribbling to controlled mark making and finally to the "named" phase; i.e., s/he is willing to talk about the marks and relate them to things and experiences.

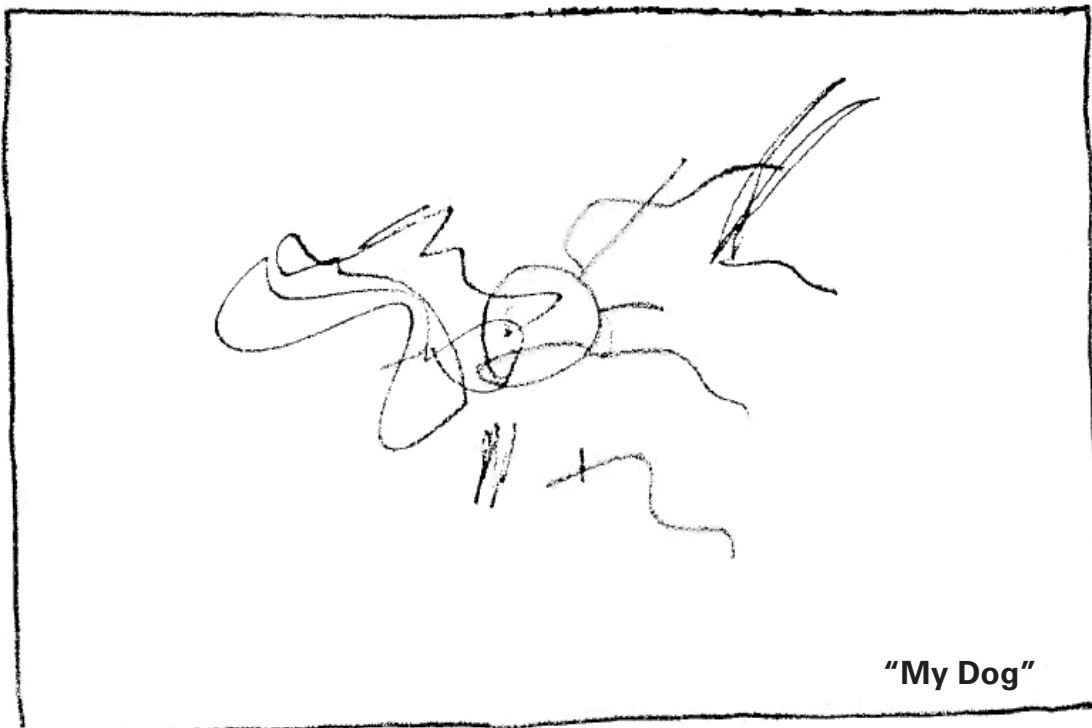
- Initially, mark making is a physical activity rather than an attempt at picture making.
- Because very early experiences are not attempts at picture making, the child neither needs nor wants to explain the image.
- There is little coordination of small muscles at this stage; the child grasps the tool with the whole hand and moves the arm from the shoulder.
- Marks and scribbles become related to the self, ideas, events, people, and objects and the naming of these marks become important to the child.
- The first recognizable objects are usually human figures - an indication of the child's interest in people.

Scribbling Stage (approximate age 2-4 years)



Scribbling

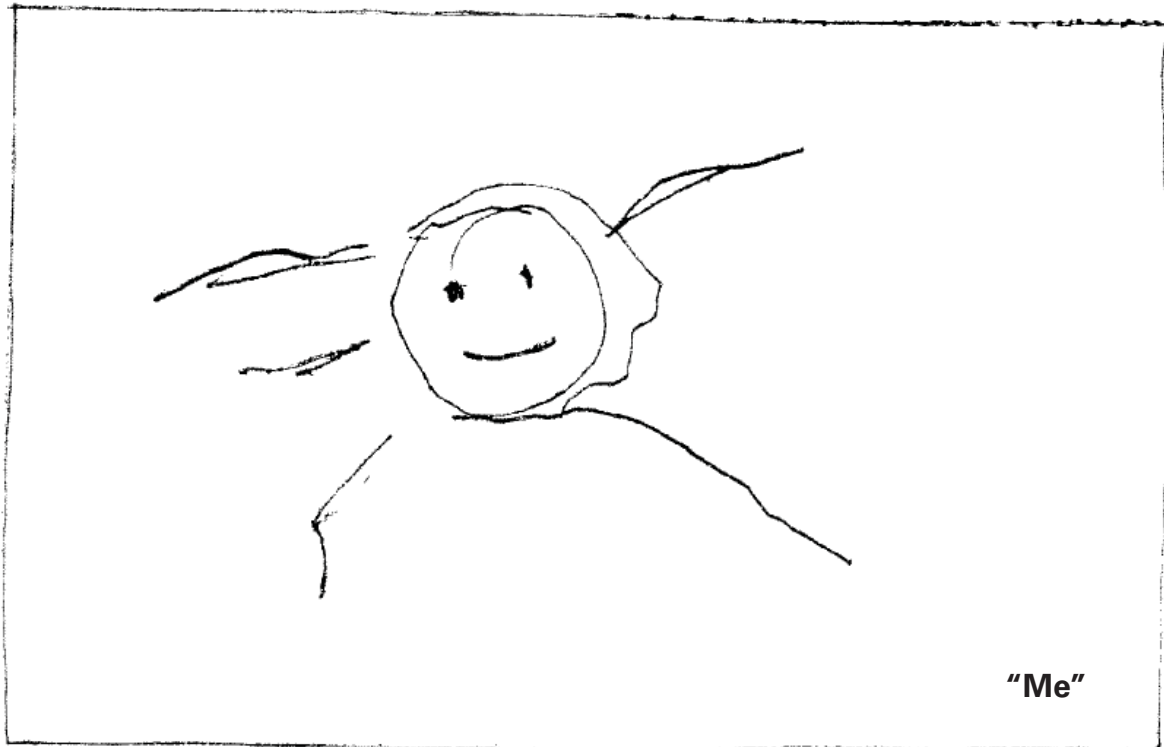
Scribbling Stage (approximate age 2-4 years)



"My Dog"

Named Scribbling

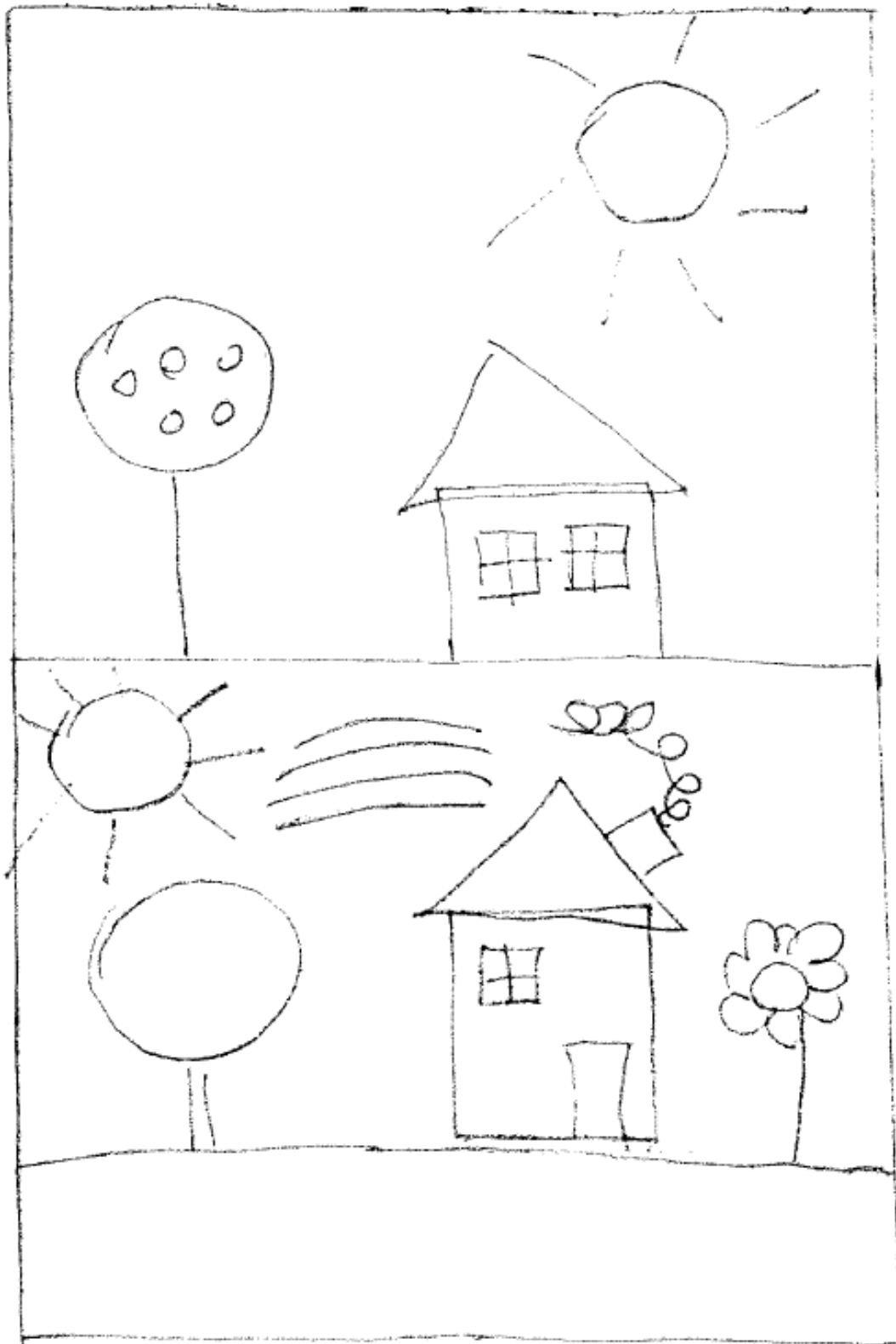
Scribbling Stage (approximate age 2-4 years)



Human Figure

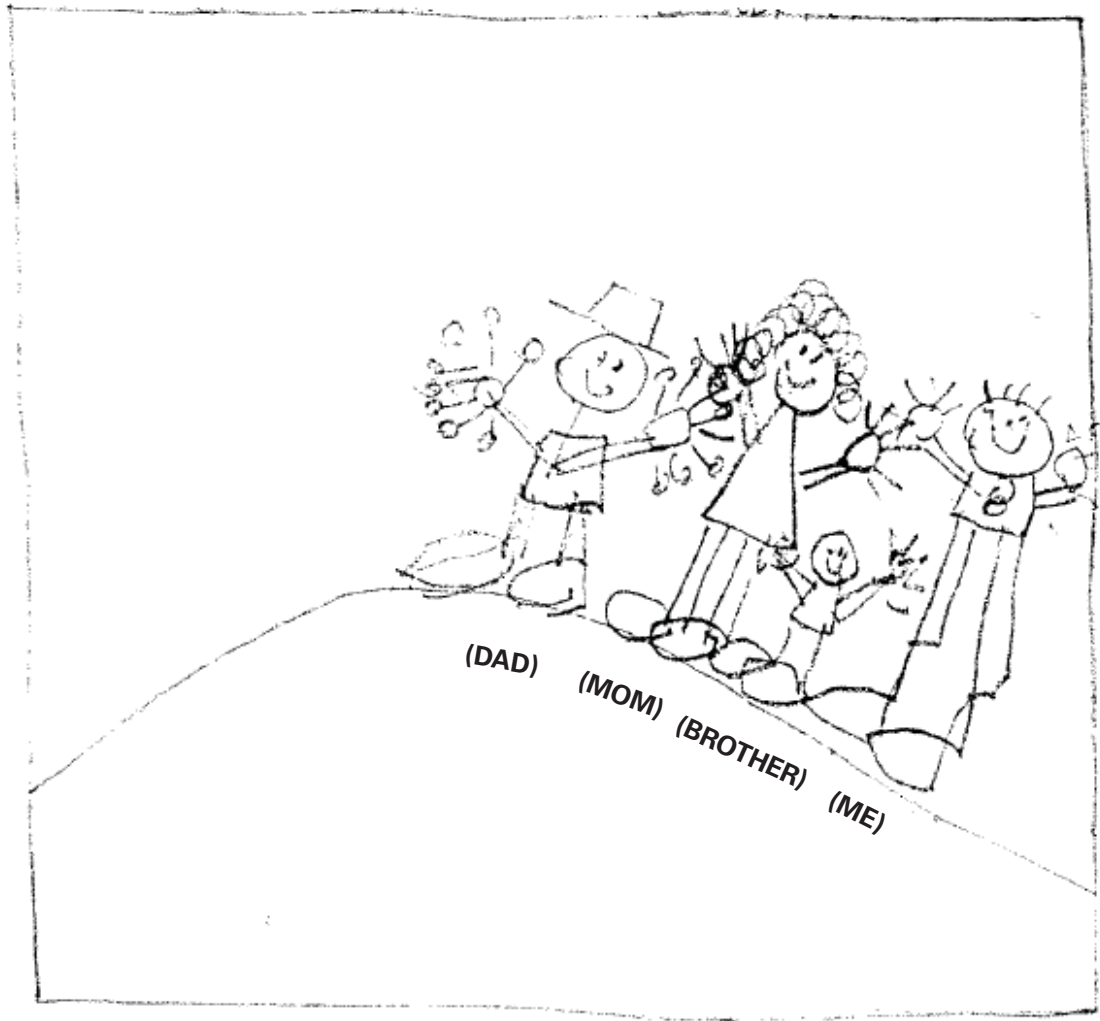
Preschematic Stage (approximately ages 4-7 years)

- Graphic communication begins at this stage; children consciously make forms which relate to their environment. There is now a relationship between the child's intention and product.
- Shapes tend to be geometric.
- Some objects may appear upside down or sideways; figures going uphill seem to be falling backwards; chimneys are perpendicular to roofs.
- Colour is often used emotionally or randomly (e.g., purple grass).
- Placement and size of objects are determined subjectively. Children will enlarge beings and objects emotionally important to them and omit those to which they are indifferent.
- Objects are often distorted to fit available space.
- When people are drawn, they are looking at the viewer, and are usually smiling. Gradually, the child's drawing of people include arms (often projecting from the head), a body, fingers and toes, clothes, hair, and other details.

Preschematic Stage (approximate age 4-7 years)

baseline"
"geometrics"

Preschematic Stage (approximate age 4-7 years)



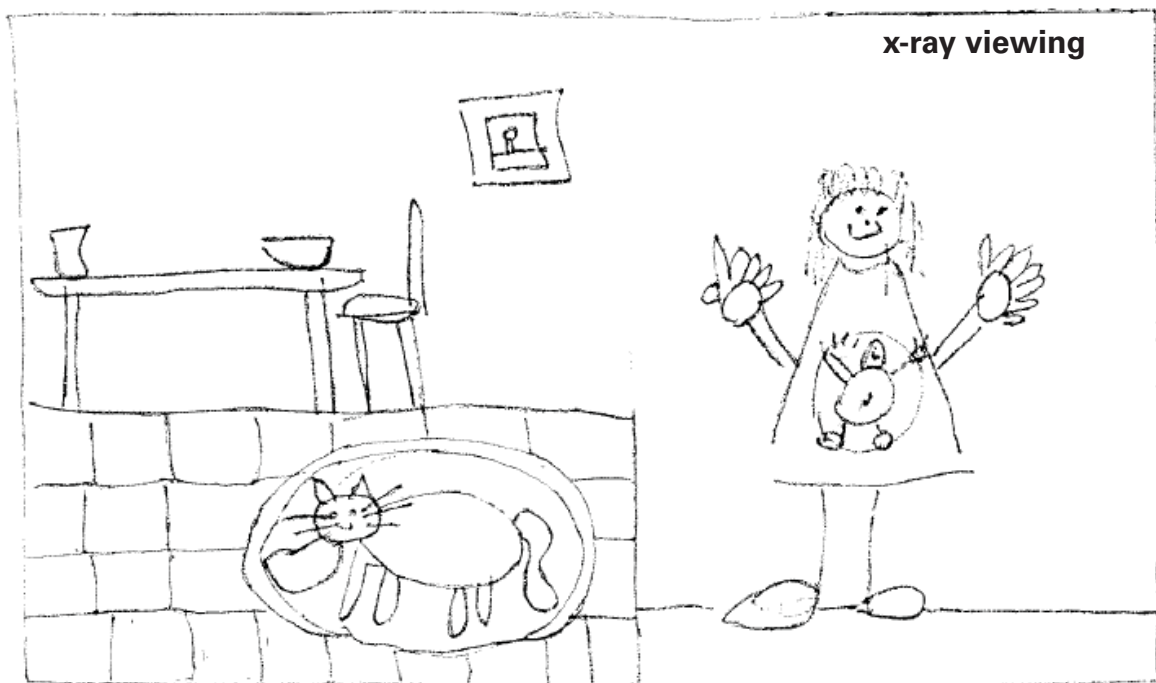
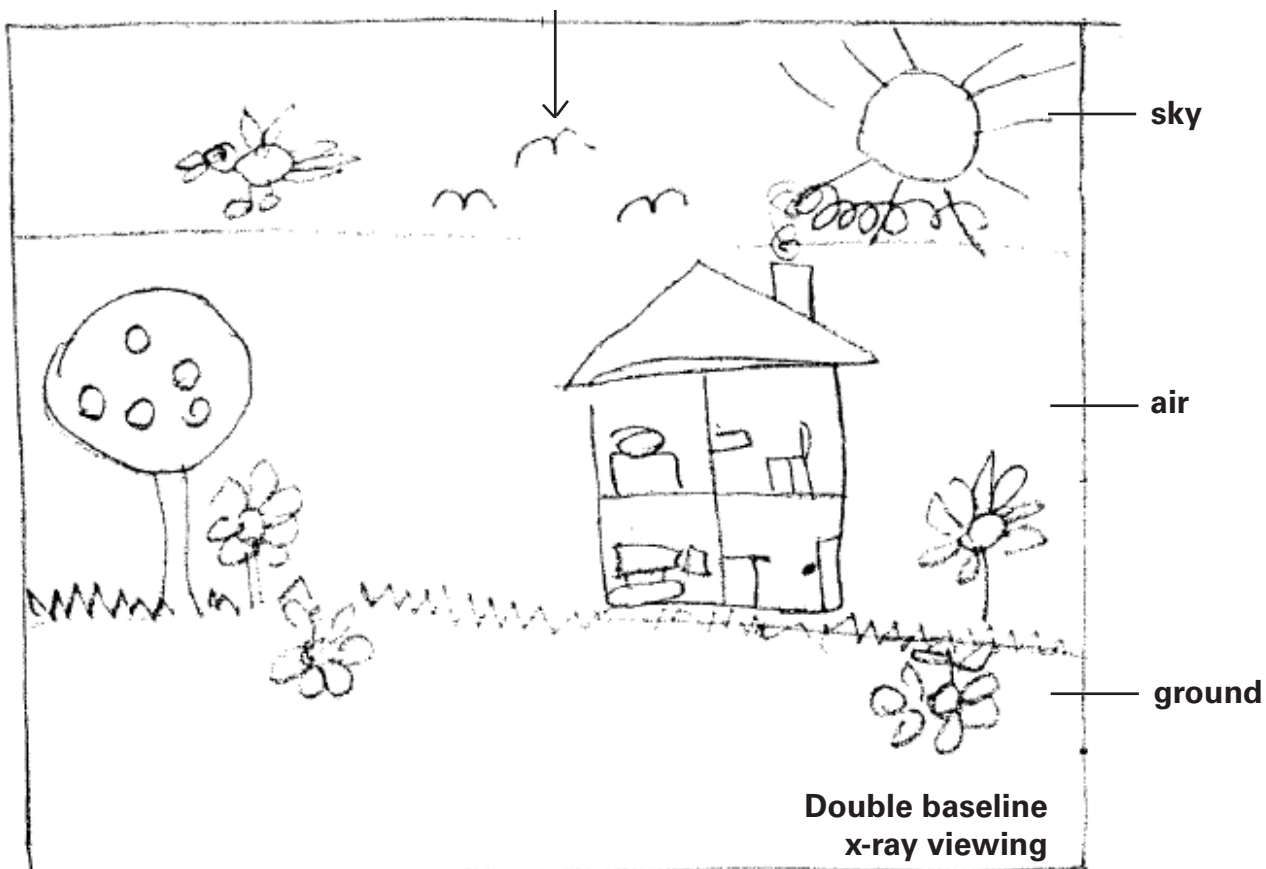
front view
smiling
note feet
parts of body (details)
note size of people

Schematic Stage (approximately ages 7-9 years)

- Most children develop schemes at this stage - a conceptual means of representing an object or person in an art work. A schema for an object is often influenced by its emotional significance, kinesthetic and tactile experiences or its function.
- Objects, such as people, trees, and houses become more detailed, showing great individuality among children.
- An understanding of spatial relations is evident. People stand on a baseline, birds and airplanes fly above. Objects are usually arranged along the baseline without actually touching it.
- The sky is often painted as a strip of colour at the top of the page. The area between the sky and baseline represents air.
- A double baseline representing foreground and background may be used.
- Objects are often drawn at right angles on either side of a baseline to indicate things on two sides of a central point.
- The inside and outside of objects, such as houses may be shown by leaving a wall.
- In the same pictures, objects may appear from different points of view. For example, in a picture of a kitchen, appliances may be viewed from the side, but the dog basket, in which a new puppy is curled up, may be viewed from above so that the very important puppy is clearly seen.

Schematic Stage (approximate age 7-9 years)

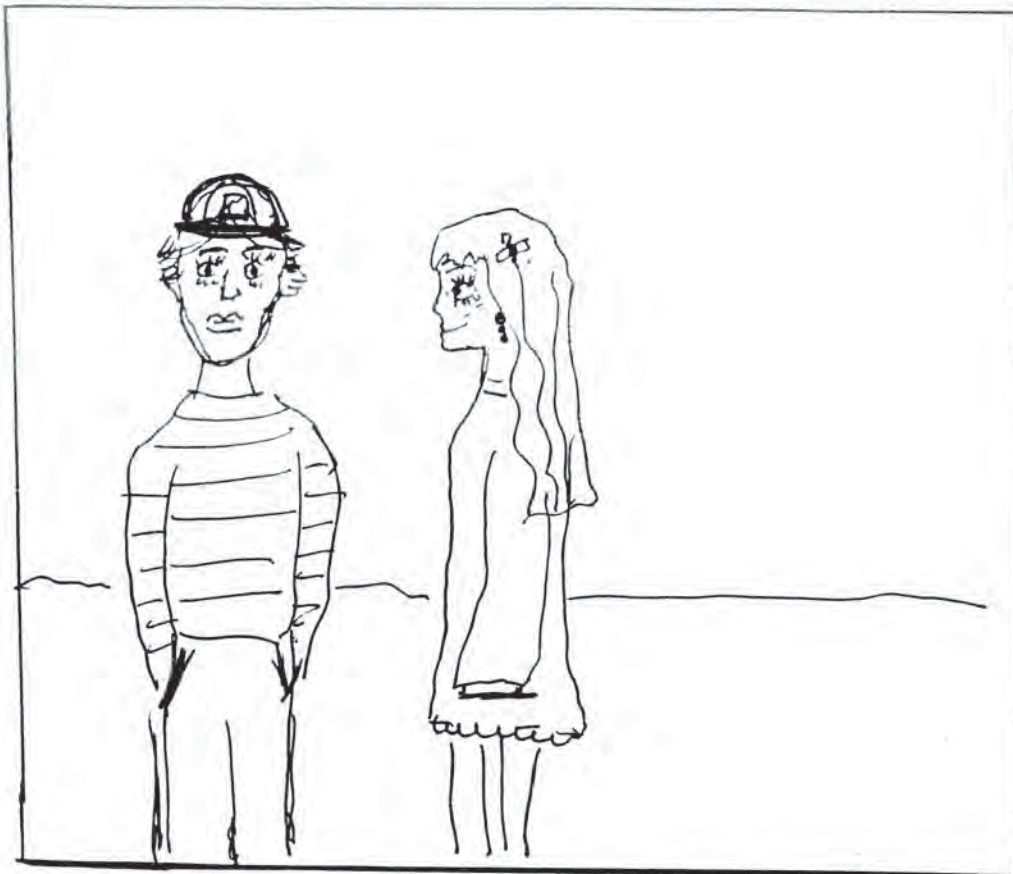
Schema (represent, like a, b, c, 1, 2, 3)



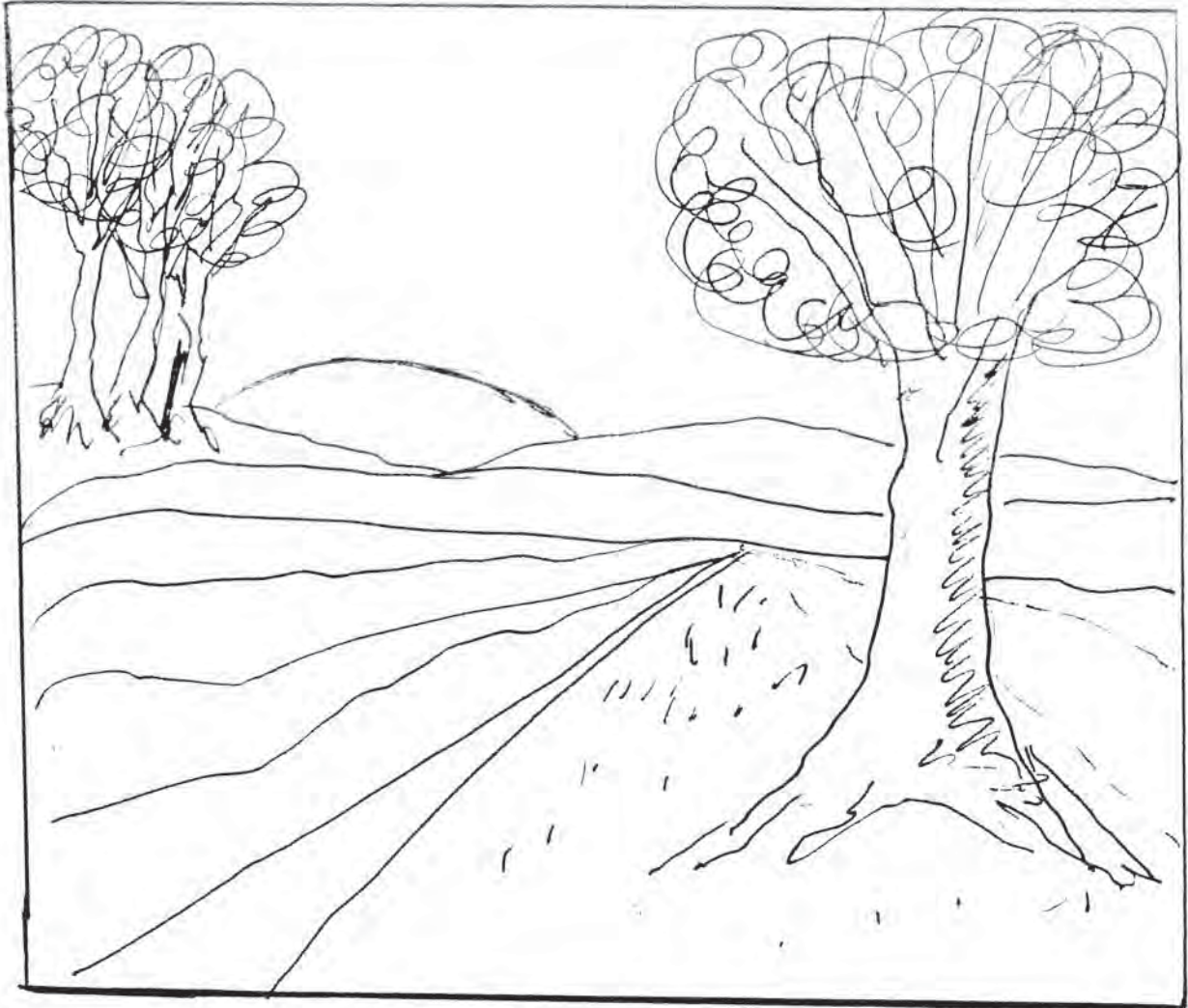
Post-Schematic Stage (approximately ages 9-12 years)

- At this stage , children are beginning to realize that they are members of a society; their own peer group, or “gang” becomes particularly important.
- Human figures show more detail. Sex and occupational roles may be clearly defined.
- Since the emphasis is on detail rather than action, people are portrayed in stiff postures.
- People start to appear in profile.
- Students are preoccupied with visual realism, and are self-conscious about their drawings.
- The visible baseline disappears and an understanding of the plan emerges; overlapping and relations between objects appears. Attempts are made to show depth through object size.
- The sky comes down to the horizon.

Post-Schematic Stage (approximately ages 9-12 years)

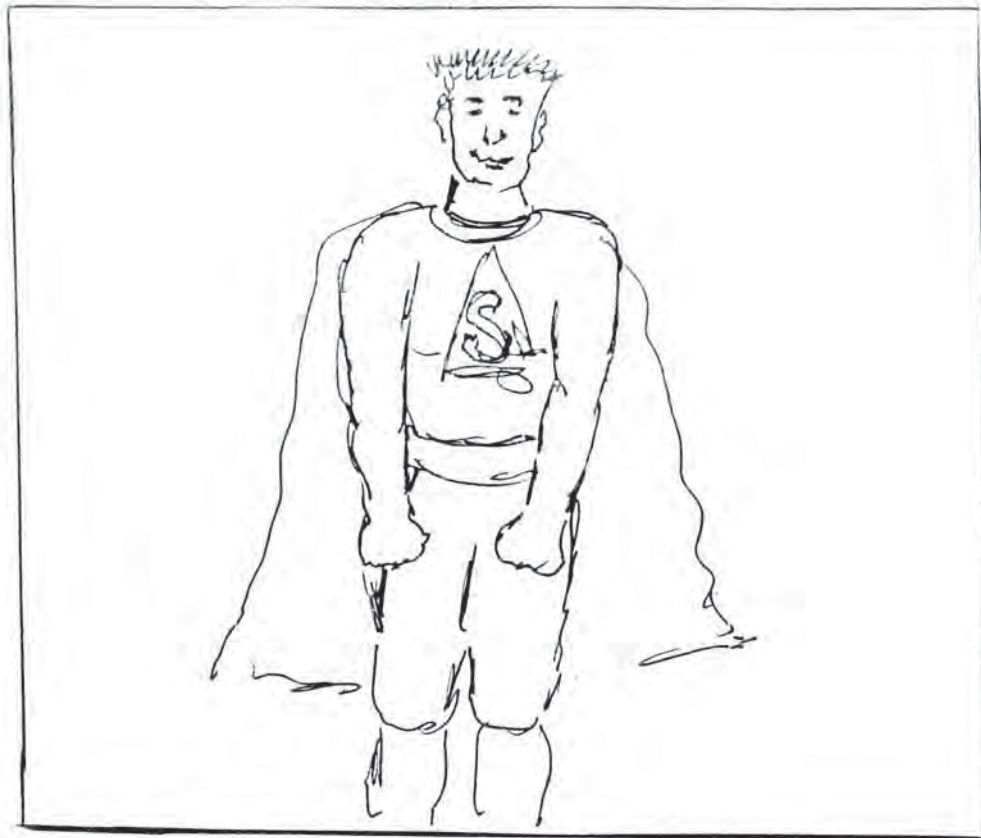


**Hands in pockets
profile in view**

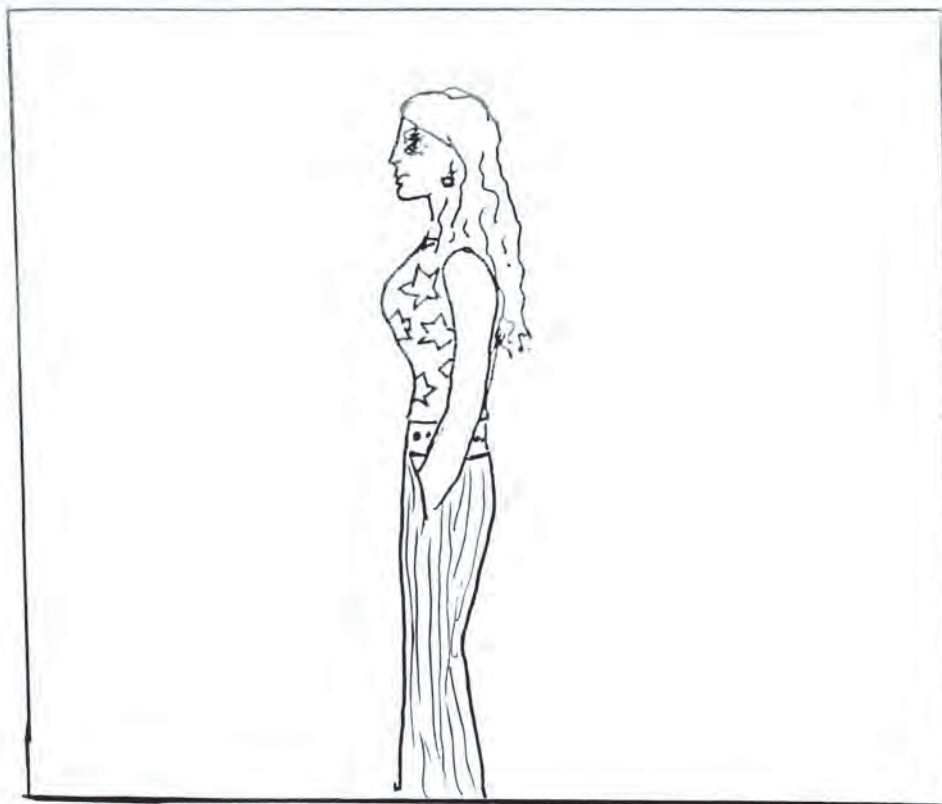
Post-Schematic Stage (approximately ages 9-12 years)**One-point perspective**

Pseudo-Naturalistic Stage (approximately ages 12-14 years)

- Children become increasingly critical of their products at this stage. A desire for naturalism indicates a shift to an adult mode of expression - a desire to draw what is seen.
- There is a greater awareness of depth and more sophisticated attempts at perspective.
- Awareness of the environment is reflected. Elements important to the student are drawing in detail.
- The human figure is closer to correct proportions; sexual characteristics are often overemphasized.
- Awareness of joints and body actions is evident.
- Cartooning is popular.
- Some students will endeavour to represent visual impressions as realistically as possible. Others will react subjectively to experiences; their visual representations will attempt to show what feelings are being experienced.

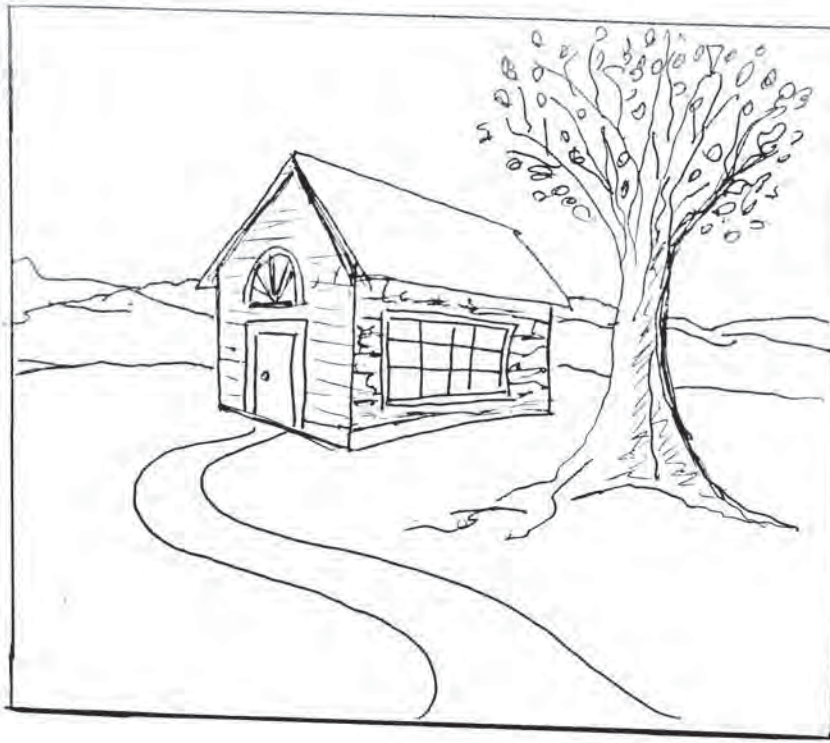
Pseudo-Naturalistic Stage (approximately ages 12-14 years)**Cartooning**

Pseudo-Naturalistic Stage (approximately ages 12-14 years)



Sexual characteristics overemphasized

Pseudo-Naturalistic Stage (approximately ages 12-14 years)



Two-point perspective

Overview

Grades 5-7

Overview for Grades 5-7

(4 Strands that interweave and build throughout the 11 outcomes and grade levels)

Strand One: Fundamental Concepts (FC) Develop understanding of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.		
Grade 5	Grade 6	Grade 7
<p><i>Students are expected to develop an understanding of the elements and principles of art and design in creating and viewing art work (FC5.1)</i></p> <p>Elements of Art and Design:</p> <p>Students will develop an understanding of all elements of art and design:</p> <ul style="list-style-type: none"> • line: linear and curved hatching and cross-hatching that add a sense of depth to shape and form; gesture drawings; chenille stick sculptures of figures in action; implied lines for movement and depth • shape and form: symmetrical and asymmetrical shapes and forms in form and image; positive and negative shapes that occur in the environment; convex, concave, non-objective shapes • space: shading and cast shadows that create the illusion of depth; atmospheric perspective; microscopic and telescopic views 	<p><i>Students are expected to develop an understanding of the elements and principles of art and design in creating and viewing art work (FC6.1)</i></p> <p>Elements of Art and Design:</p> <p>Students will develop an understanding of all elements of art and design:</p> <ul style="list-style-type: none"> • line: lines that direct the viewer's attention; lines that create the illusion of force or movement (e.g., wavy and wiggly lines used in Op art); contour drawings of objects that are not easily recognizable (e.g., crumpled paper) • shape and form: exaggerated proportion, motifs, forms; geometric (e.g., conical, pyramidal) shapes and forms • space: centre of interest (focal point) and one-point perspective; basic facial proportions; horizontal and vertical symmetry 	<p>Elements of Art and Design:</p> <p>Please see Visual Arts Intermediate I and II curriculum documents.</p>

Strand One: Fundamental Concepts (FC) (continued) Develop understanding of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.		
Grade 5	Grade 6	Grade 7
<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> • colour: complementary colours, hue, intensity (e.g., dulling, or neutralizing, colour intensity by mixing the colour with a small amount of its complementary hue) • texture: textures created with a variety of tools, materials, and techniques; patterning • value: gradations of value to create an illusion of depth, shading <p>Principles of Art and Design: Students will develop understanding of all principles of art and design (that is, <i>contrast, repetition and rhythm, variety, emphasis, proportion, balance, unity and harmony, and movement</i>), but the focus in Grade 5 will be on <i>proportion</i>.</p> <ul style="list-style-type: none"> • proportion: the relationship of the size and shape of the parts of a figure to the whole figure; the scale of one object compared to its surroundings, with indications of how close and how large the object is (e.g., <i>figures with childlike proportions that are approximately “five heads high” and adult figures that are approximately “seven or eight heads high”; caricature; use of improbable scale for imaginary settings and creatures</i>) 	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> • colour: the colour wheel; tertiary colours; colour for expressive purposes; colour for creating naturalistic images • texture: textures created with a variety of tools, materials, and techniques (e.g., gouged marks in a softoleum print) • value: shading that suggests volume; gradation <p>Principles of Art and Design: Students will develop understanding of all principles of art and design (that is, <i>contrast, repetition and rhythm, variety, emphasis, proportion, balance, unity and harmony, and movement</i>), but the focus in Grade 6 will be on <i>balance</i>.</p> <ul style="list-style-type: none"> • balance: arrangement of the elements of design to create the impression of equality in weight or importance (e.g., a formal or symmetrical arrangement produced through use of colour); colour concepts to be used in creating balance (e.g., <i>light or neutral colours appear lighter than dark or brilliant colours; warm colours seem to expand, cool colours seem to contract; transparent areas seem to “weigh” less than opaque areas</i>) 	<p>Principles of Art and Design: Please see Visual Arts Intermediate I and II curriculum documents.</p>

Strand Two: Creating and Presenting (CP)

Apply the creative process to produce a variety of two- and three- dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings.

Grade 5	Grade 6	Grade 7
<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> create two and three-dimensional works of art that express feelings and ideas inspired by <u>their own and others' points of view</u> (CP5.1) <p><i>(e.g., a painting based on a photo montage about children's rights and responsibilities; a coloured line drawing of an underwater setting or the view from an airplane that addresses environmental awareness by showing the interconnectedness of ecosystems; a painting of someone in a particular situation in which empathy for him or her is created through characterization)</i></p> <ul style="list-style-type: none"> demonstrate an understanding of composition, using selected principles of art and design to create narrative art works or art works on a theme or topic (CP5.2) <p><i>(e.g., create an abstract painting using different proportions of complementary colours; create a simple sculpture of a human form that depicts an emotional response and shows awareness of proportion and negative space [in the style of Barbara Hepworth]; create an impression of depth and space by neutralizing colour intensity and brightness in a landscape painting [atmospheric perspective])</i></p>	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> create two- and three-dimensional, and multimedia art works that <u>explore feelings, ideas and issues from a variety of points of view</u> (CP6.1) <p><i>(e.g., art work inspired by the motifs in other art forms [dance, music] or by hopes and dreams; a mixed-media piece or one-minute video "short" about adaptation and survival; a still-life painting that offers a social commentary on fast-food packaging)</i></p> <ul style="list-style-type: none"> demonstrate an understanding of composition, using selected principles of art and design to create narrative art works on a theme or topic (CP6.2) <p><i>(e.g., use a larger area of a lighter tint and a smaller area of a darker tone of one colour in an asymmetrically balanced painting; use repetition, simplification, and exaggeration of proportion and shape to create a sense of rhythm in a graphite and pastel drawing of musical instruments and their shadows)</i></p>	

Strand Two: Creating and Presenting (CP) (continued) Apply the creative process to produce a variety of two- and three- dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings.		
Grade 5	Grade 6	Grade 7
<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> use elements of art and design in art works to communicate ideas, messages, and understandings (CP5.3) <p><i>(e.g., a series of three relief prints that use a glueline relief print process to illustrate the beginning, middle, and end of a story; a poster that presents solutions to stereotyping, bias, or bullying, using angle of view; a graffiti-style mural that addresses a community issue, using convex shapes that lead the eye with implied lines)</i></p> <ul style="list-style-type: none"> use a variety of materials, tools, and techniques to determine solutions to design challenges (CP5.4) 	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> use elements of art and design in art works to communicate ideas, messages, and understandings (CP6.3) <p><i>(e.g., a design of a letter of the alphabet using shapes, symbols, colour, and font style to represent a selected animal and its habitat; a DVD cover design or movie poster that uses line, shape, space, colour, and value to communicate information about the content)</i></p> <ul style="list-style-type: none"> use a variety of materials, tools, techniques, and technologies to determine solutions to design challenges (CP6.4) 	

Strand Two: Creating and Presenting (CP) (continued)

Apply the creative process to produce a variety of two- and three- dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings.

Grade 5	Grade 6	Grade 7
<ul style="list-style-type: none"> • drawing: coloured pencils to create a caricature of a celebrity that exaggerates facial features and uses linear shading and cast shadows • mixed media: a composite image that uses photographs, photocopies, transfers, images, and selected opaque and transparent materials to reflect their self-identity • painting: tempera paint or watercolour pencils using unusual colours or perspectives to suggest a fantasy world • printmaking: a relief print transferred from a textured surface, made with glue lines, craft foam, cardboard, paper, or string glued to a board, using shapes to create a graphic design that explores pattern in a non-objective op art style • sculpture: a human figure or an imaginary creature made from clay, using basic hand-building methods such as making the piece with coils or slabs of clay or by pinching and pulling the clay 	<ul style="list-style-type: none"> • drawing: use charcoal to create a shaded drawing of the exaggerated details of a face, a figure, or natural objects [e.g., tan construction paper] • mixed media: create a collage that uses limited colour palate by cutting, pasting, and layering to combine images, symbols, textured papers, and text about consumerism or cultural pride • painting: use a variety of paint techniques [e.g., blending, scumbling, glazing] in a mural of a landscape or cityscape incorporating stylistic elements from contemporary pop culture • printmaking: cut and gouge a variety of lines and marks to enhance the background and negative spaces in a softroleum, linoleum, or block print that depicts an endangered animal species • sculpture: invite students to create an assemblage on a topic or theme, using found objects that are painted or otherwise unified through colour, in the style of a sculpture by Louise Nevelson. • technology: create a digital photo montage that represents aspects of environmentalism 	

Strand Three: Reflecting, Responding, and Analysing (RRA) Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art expressions.		
Grade 5	Grade 6	Grade 7
<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey (RRA5.1) <p><i>(e.g., use an image round-table technique to compare interpretations of emotions suggested by abstract forms or figures in art work; sort and classify a variety of art images, such as Nigerian, Egyptian, Mayan, and Chinese sculptures, to determine common subjects or themes)</i></p> <ul style="list-style-type: none"> explain how the elements and principles of art and design are used in their own and others' art works to communicate meaning or understanding (RRA5.2) <p><i>(e.g., packaging designs [cereal boxes, drink packaging] that use complementary colours create an impression different from that created by packages that use other colour schemes; Alexander Calder's mobiles and Piet Mondrian's paintings use colour, line, and geometric shape to create an impression of movement; colour, line, and pattern are used to convey a story in the illuminated manuscript of the Ramayana)</i></p>	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey (RRA6.1) <p><i>(e.g., describe Ted Harrison's use of line, colour, brush strokes, and rhythm to create a feeling of movement and excitement; compare the themes and the emotions conveyed in selected *Western culture animations and in Japanese culture animations such as those by Hayao Miyazaki)</i></p> <ul style="list-style-type: none"> explain how the elements and principles of design are used in their own and others' art work to communicate meaning or understanding (RRA6.2) <p><i>(e.g., identify the point of gaze or view of the main subject, and explain how it is used to influence an intended audience of an art work or a media work; explain how Kenojuak Ashevak's use of formal balance (symmetry) in The World Around Me conveys a sense of harmony in nature; explain how a rough texture can be used to represent strength, anger, or something unpleasant)</i></p>	

Strand Three: Reflecting, Responding, and Analysing (RRA) (continued)

Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art expressions.

Grade 5	Grade 6	Grade 7
<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> demonstrate an understanding of how to read and interpret signs, symbols, and style in art works (RRA5.3) <p><i>(e.g., Carl Ray's paintings use symbols in the Woodland style of Aboriginal art to tell a story; Picasso's cubist portraits use stylistic features from African masks; a tiger is used in Asian art to signify bravery)</i></p> <ul style="list-style-type: none"> identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art (RRA5.4) <p><i>(e.g., use of appropriate terminology in talking about their own art work; discussion of others' ideas with sensitivity and respect; provision of reasons for their artistic choices in a diary entry in their art journal or sketchbook)</i></p>	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> demonstrate an understanding of how to read and interpret signs, symbols, and style in art works (RRA6.3) <p><i>(e.g., symbolism for sending messages and telling stories in Egyptian hieroglyphics, Agawarock paintings, or graffiti art; symbols on currency or in advertisements that have specific national or other connotations; meanings associated with colour in different cultures [white dress symbolize purity in Western culture but mourning and death in some Asian cultures])</i></p> <ul style="list-style-type: none"> identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art (RRA6.4) <p><i>(e.g., reflect on challenges and successes in the form of an artist's statement; maintain a sketchbook or collection of ideas and images for art works; do peer reviews of each other's art works, using a checklist of criteria created by the class to help them identify areas that need revision, and provide suggestions)</i></p>	

Strand Four: Exploring Forms and Cultural Contexts: (EC) Demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present, and their social and/or community contexts.		
Grade 5	Grade 6	Grade 7
<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> describe how forms and styles of visual and media arts represent various messages and contexts in the past and present (EC5.1) <p><i>(e.g., sculptural monuments to honour people in the past such as war veterans; promotion of idea or products on film, television, and the Internet in everyday life)</i></p> <ul style="list-style-type: none"> demonstrate an awareness of ways in which visual arts reflect the beliefs and traditions of a variety of peoples and of people in different times and places (EC5.2) <p><i>(e.g., the use of contemporary Aboriginal art to support cultural revitalization; the use of images on ancient Greek vases to reflect narratives of daily life, legends, and war; the relationship between public art and its location; exhibitions of the art of local artists in local festivals; displays and exhibitions of art works in galleries and museums)</i></p>	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> identify and describe some of the ways in which art forms and styles reflect the beliefs and traditions of a variety of communities, times, and places (EC6.1) <p><i>(e.g., art can represent ways in which people view their personal identity; contemporary Aboriginal artists use their artistic traditions to comment on identity, society, and the world; art can be a record of human experience; differences in style among different artists can be associated with a specific reason, intent, or motivation)</i></p> <ul style="list-style-type: none"> demonstrate an understanding of key contributions and functions of visual and media arts in various contexts at both the local and the national levels (EC6.2) <p><i>(e.g., community art schools or programs provide opportunities for creative expression and instruction by and for both amateurs and professionals; a wide variety of workers are employed by arts industries such as advertising, design, movie making, and broadcast media; artists contribute to Canada's economy by providing both goods and services)</i></p>	

* Please note: In kindergarten, children are provided with opportunities that can be found in the Kindergarten Curriculum Document.

5th Grade Visual Arts Concept Map

"inspired by their own and others' point of view"

MEDIA

- ★ drawing
- ★ mixed media
- ★ painting
- ★ printmaking
- ★ sculpture
- ★ new media

Responding to Art

- ★ Describe
- ★ Analyze
- ★ Interpret
- ★ Judge

The Natural Environment



VS.

The Built Environment



SYMBOLS



Hue: Pure colour

Tint: Colour + White

Shade: Colour + Black

Intensity: Colour saturation

Warm Colour: Red, Yellow, Orange

Cool Colour: Blue, Purple, Green

Complementary Colours: Opposite each other on the colour wheel (i.e. yellow and purple)

Neutrals: White, Black, Brown, Gray

Analogous Colours: Related colours (next to each other on the colour wheel)

Principles of Design

- ➡ Movement/Rhythm
- ➡ Balance
- ➡ Proportion/Scale
- ➡ Emphasis
- ➡ Repetition/Pattern
- ➡ Contrast
- ➡ Variety
- ➡ Unity

Repeating Patterns

- ➡ Translation(Slide)
- ➡ Reflection(flip)
- ➡ Rotation(turn)

Sculpture

- ➡ In the Round
- ➡ Bas-Relief
- ➡ High-Relief



Ways to Create the Illusion of Space

- ➡ Size
- ➡ Overlap
- ➡ Placement
- ➡ Linear Perspective

One-Point Perspective

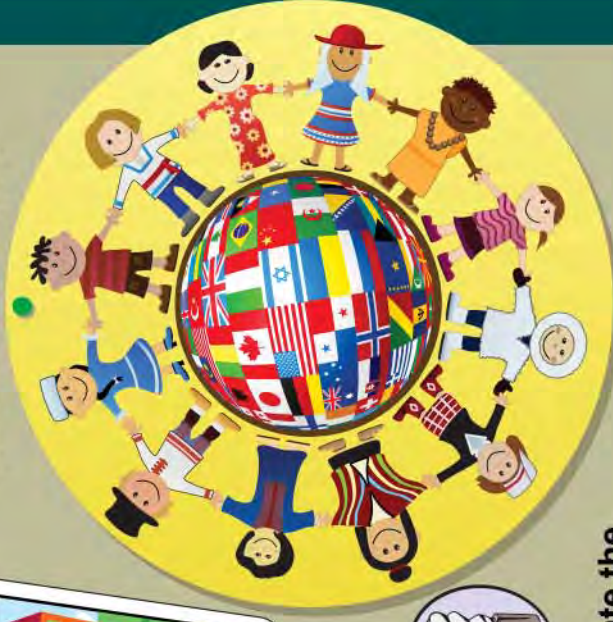


CREATIVE PROCESS

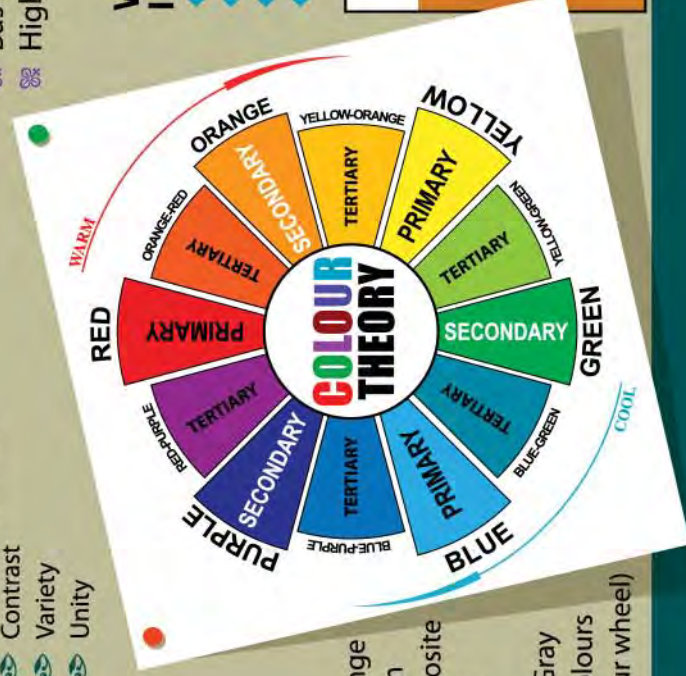
- challenging and inspiring
- imagining and generating
- planning and focusing
- exploring and experimenting
- producing and performing work
- revising and refining
- presenting, exhibiting, performing and sharing
- reflecting and evaluating

CULTURAL STUDY

Canadian and World cultures



Spatial Relationships



Responding to Art

- Describe
- Analyze
- Interpret
- Judge

6th Grade Visual Arts Concept Map

"explore feelings, ideas, and issues from a variety of points of view"

MEDIA

- ★ drawing
- ★ mixed media
- ★ painting
- ★ printmaking
- ★ sculpture
- ★ new media



Balance:

arrangement of elements to create the impression of equality



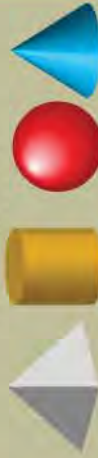
exaggerated proportions



Cultural/Historical

Shape and Form: exaggerated proportions, motifs, fonts, geometric (conical, pyramid)

Value: Shading that suggests volume; gradation

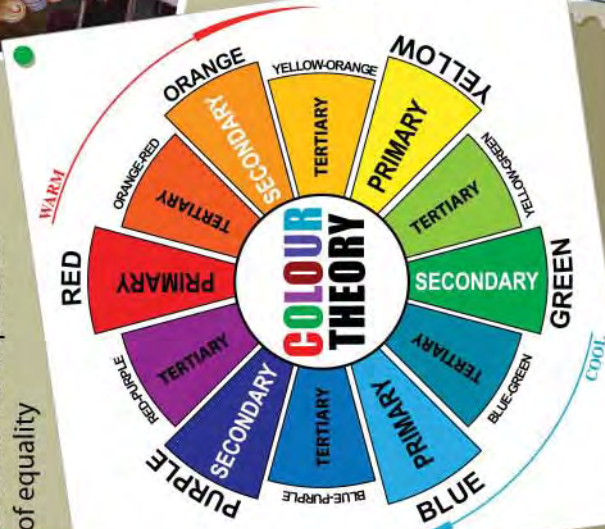


OP ART

Line: illusion of force, lines that direct viewer's attention, contour drawing



CAREER
advertising
design
movie making
broadcast media
curators, artisans, artists



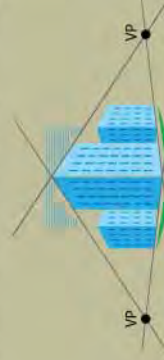
Colours for expressive purposes

- Red:** Hot, urgent, danger, blood, angry...
- Yellow:** Warm, caution, fearful, bright...
- Blue:** Honest, cool, sad, glum, unhappy...
- Green:** Nature, health, lively, fresh, new...
- White:** Innocence, purity, snow, ghostly, empty...



Texture: textures created by a variety of tools (e.g. gouged marks in print making)

Space: 2-point perspective, centre of interest, basic facial proportions, horizontal and vertical symmetry



Two-point Perspective

CREATIVE PROCESS

- challenging and inspiring
- imagining and generating
- planning and focusing
- exploring and experimenting
- producing and performing work
- revising and refining
- presenting, exhibiting, performing and sharing
- reflecting and evaluating

Teacher Notes

- The recommended instructional time for elementary visual arts in grades 4-6 is 5% (15 minutes/day, 75 minutes/week, 90 minutes/6- day cycle, or 46.25 hours/year).
- Teachers may wish to utilize an integrated approach to have students achieve visual arts outcomes. This approach provides a practical means for teachers to connect outcomes in meaningful ways. By identifying connections between similar concepts and skills shared by several subject areas, teachers may more directly address curriculum outcomes within classroom instruction.
- Colour coding for the four strands are as follows:
 - Red - Strand One: Fundamental Concepts
 - Yellow-Strand Two: Creating and Presenting
 - Green - Strand Three: Reflecting, Responding, and Analysing
 - Blue- Strand Four: Exploration of Forms and Cultural Context
- **Resources:** *Explorations in Art 6*: Teacher's wrap-around edition and Fine Arts and Studio Process, CD Rom.

The following are art supplies to consider for a successful art program.

(Please note that in some cases some of these supplies may be part of the student's purchasing list, such as scissors, pencils, and art journal book.):

paint: liquid tempera (yellow, cyan, magenta, black, white, brown, red, purple, green, orange)

block paints: yellow, cyan, magenta, black, white, brown, red, purple, green, orange

variety of brushes: 3/4 flat, 3/4 round, 1/4 flat, 1/4 round

scissors	pencils (H2 B6)	sponges
rulers	crayons	coloured pencils
newsprint	construction paper	manilla paper
mural paper	coloured tissue paper	bristol board (for art portfolio)
masking tape	modeling clay	glue (stick, liquid)
plasticine	string	journal
sketch pad	erasers	
oil pastels (set of various colours and set of black)		

Recycled and gathered materials to consider for a successful art program:

found objects	natural materials	tissue rolls
yarn	cardboard	seeds
beads	fabric	pipe cleaners
magazines	tin foil	coloured mylar
sticks and wooden rods	thread/ spool	paper bags
egg cartons	styro foam trays	ice cream/yogurt
straws	toothpicks	containers
stir sticks	ribbon	rubberbands
buttons	laces	sequins

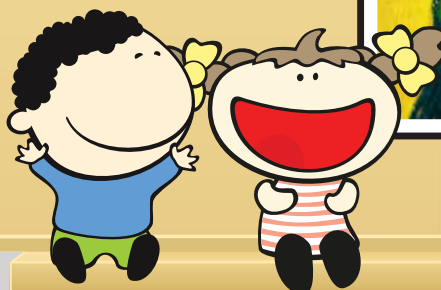
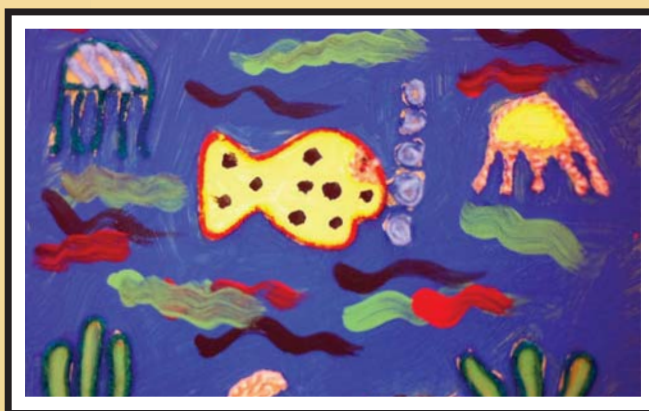
- Glossary: Please note that italicized words may be found in the glossary of *Explorations In Art 5*.
- Words that are italicized with a * may be found in the appendix of this document.

Grade 6

Specific Curriculum Outcomes

STRAND ONE

Fundamental Concepts (FC)



Strand One: Fundamental Concepts (FC)

Develop understanding of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.

Grade 6

Students are expected to

- develop an understanding of the elements and principles of art and design in creating and viewing art work (FC6.1)

Elements of Art and Design:

- **line:** lines that direct the viewer's attention; lines that create the illusion of force or movement (e.g., wavy and wiggly lines used in op art); contour drawings of objects that are not easily recognizable (e.g., crumpled paper)
- **shape and form:** exaggerated proportions, motifs, forms; geometric (e.g., conical, pyramidal) shapes and forms
- **space:** centre of interest (focal point) and one-point perspective; basic facial proportions; horizontal and vertical symmetry
- **colour:** the colour wheel; tertiary colours; colour for expressive purposes; colour for creating naturalistic images
- **texture:** textures created with a variety of tools, materials, and techniques (e.g., gouged marks in a soft-lead print)
- **value:** shading that suggests volume; gradation

Principles of Art and Design

Students will develop understanding of all principles of design (that is, contrast, repetition, and rhythm, variety, emphasis, proportion, balance, unity and harmony, and movement), but the focus in grade six will be on balance.

balance: arrangement of the elements of design to create the impression of equality in weight or importance (e.g., a formal or symmetrical arrangement produced through distribution of shapes; an informal or asymmetrical arrangement produced through use of colour); colour concepts to be used in creating balance (e.g., light or neutral colours appear lighter in “weight” than dark or brilliant colours; warm colours seem to expand, cool colours seem to contract; transparent areas seem to “weigh” less than opaque areas).

Develop an understanding of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.

Outcomes

Students are expected to

- develop an understanding of the elements and principles of art and design in creating and viewing art work (FC6.1)

Elaborations-Strategies for Learning and Teaching

Throughout the school year, grade six students will explore, experiment, identify, and demonstrate a basic understanding of the elements and principles of art and design when creating and viewing art work. They will build upon, expand, and refine their knowledge of the elements and principles accumulated from the kindergarten level up. Students will be expected to identify, articulate, and use the elements and principles of art and design with the following level (degree) of understanding.

Elements of Art and Design:

Students will develop an understanding of all elements of art and design. Students will develop understanding of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.

- **line:** lines that direct the viewer's attention; lines that create the illusion of force or movement (e.g., wavy and wiggly lines used in op art); contour drawings of objects that are not easily recognizable (e.g., crumpled paper)
- **shape and form:** exaggerated proportions, motifs, fonts; geometric (e.g., conical, pyramidal) shapes and forms
- **space:** centre of interest (focal point) and one-point perspective; basic facial proportions; horizontal and vertical symmetry
- **colour:** the colour wheel; tertiary colours; colour for expressive purposes; colour for creating naturalistic images
- **texture:** textures created with a variety of tools, materials, and techniques (e.g., gouged marks in a soft-lead print)
- **value:** shading that suggests volume; gradation

Principles of Art and Design

Students will develop an understanding of all principles of design (that is, contrast, repetition and rhythm, variety, emphasis, proportion, balance, unity and harmony, and movement), but the focus in grade six will be on balance.

- **balance:** arrangement of the elements of design to create the impression of equality in weight or importance (e.g., a formal or symmetrical arrangement produced through distribution of shapes; an informal or asymmetrical arrangement produced through use of colour); colour concepts to be used in creating balance (e.g., light or neutral colours appear lighter in "weight" than dark or brilliant colours; warm colours seem to expand, cool colours seem to contract; transparent areas seem to "weigh" less than opaque areas).

Develop an understanding of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.

Tasks for Instruction and/or Assessment

Performance

- Critically view Miriam Schapiro's, *Anna and David*. Discuss how the arms and legs (lines) are positioned at angles that give the illusion of movement and force. Notice how the shapes and proportions are exaggerated. Use this art work to inspire and create a three-dimensional singer or band. Use line, shape and proportion to create the illusion of movement and force. Share your art work with the class including how you used specific elements of art and design in creating your art work.

Presentation

- Discuss the painting, *Road with Poplars* by Vincent van Gogh. Look at the use of one-point perspective. Create an island landscape using one-point perspective. Reflect on where you place the one point perspective to create balance. Exhibit your art work and create a blog to receive feedback on your image. Add your one-point perspective to your portfolio.
- Create a clay animal focusing on texture and repeat patterns. You may want to consider such animals as a reptile, fish, bird, cat, or elephant. Use a variety of tools to capture your texture and patterns. Exhibit your art work in a class exhibition and invite the school to attend your texture/pattern show. Be ready to explain how you used texture and patterns in your art work.
- Critically view art works by Henri Matisse, Paul Gauguin, Vincent van Gogh, Pablo Picasso, Gustav Klimt, Ted Harrison, Group of Seven, Emily Carr, or Erica Rutherford. Discuss how colour is used expressively to create their images. Are the colours used natural? How does the choice of colour affect their images? Create a painting using an expressive colour scheme to communicate a feeling or idea. Exhibit your art work on a class virtual gallery. What was the feedback? What was the audience's response? Reflect in your journal about your use of expressive colour.

Journal

- (Part A)
Create a self-portrait. Use basic facial proportions to create your portrait. Then use value to explore highlights and shadows on your facial features.
- (Part B)
Create a caricature of a well known person. Use exaggerated proportions to capture the character of the face and the personality of your chosen celebrity. In your journal reflect on the two images you created. Was one image more challenging than the other? If so, why?
- (Part C)
In your journal include a comparison of the proportional characteristics of the 2 faces you created.

Resources/Notes

Authorized Resources:

Explorations In Art 6 by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 6 Fine Arts and Studio Process CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Miriam Shapiro—*Anna and David*, p. 17
 Vincent van Gogh—*Road with Poplars*, p. 34
 Portraits, pp. 7-11
 Adrian Piper—*Self-Portrait*, p. 6
 Käthe Kollwitz—*Self-Portrait*, p. 6
 Dan Walsh—*Cher*, p. 64
 Dan Johnson—*Adam Sandler*, p. 65
 Cecil Collins—*Head*, p. 154
 Velile Soha—*All That Jazz*, p. 155
Animals, pp. 46-49 (CD Rom)
 Vincent van Gogh—*The Bedroom*, p. 20
 Henri Matisse—*Red Room*, p. 21
 Emily Carr—*British Columbia Landscape*, p. 126
 Gustav Klimt—*Sketches for the Frieze for Palais Stoclet in Brussels*, p. 127
 Op Art Artists—Bridget Riley—*Current*
 Ben Cunningham—*Equivocation*
 Victor Vasarely—*Vega-Tek*

Other Resources

Adventures in Art 6 Teachers Wrap-Around Edition, Student Text, Transparencies
 Art to the Schools
 Emily Carr—*British Columbia Landscape*
 Op Art—Gordon Smith
 Confederation Centre Art Gallery
 Eptek
 Provincial and Community Museums
<http://www.nationhood.ca>

STRAND TWO

Creating and Presenting (CP)



Strand Two: Creating and Presenting (CP)

Apply the creative process to produce a variety of *two-* and *three-dimensional* art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings.

Grade 6

Students are expected to

- create two-dimensional, three-dimensional, and multimedia art works that explore feelings, ideas, and issues from a variety of points of view (CP6.1)
- demonstrate an understanding of composition, using selected principles of art and design to create narrative art works or art works on a theme or topic (CP6.2)
- use the elements of art and design in art works to communicate ideas, messages, and understandings (CP6.3)
- use a variety of materials, tools, and techniques to determine solutions to design challenges (CP6.4)

Apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings.

Outcomes

Students are expected to

- create two dimensional, three-dimensional, and multimedia art works that explore feelings, ideas, and issues from a variety of points of view (CP6.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to create two-dimensional, three-dimensional, and multimedia art works that explore feelings, ideas, and issues from a variety of points of view.

- Invite students to create art work inspired by the motifs in other art forms (dance, drama, literature, music) or by hopes and dreams.
- Ask students to create and present a mixed-media piece or one-minute video “short” about adaptation and survival.
- Have students paint a still-life that offers a social commentary on fast-food packaging.

Teacher prompts:

- How does the music make you feel? Now, close your eyes and try to see the music. How does what you hear, feel, and see (e.g., an abstract painting by Wassily Kandinsky) influence what you create?
- How will you convey the movement of the dancer in your sculpture?
- How will you edit the text and images in your art work to capture the viewer’s attention and convey your ideas?
- How can you compose your image to represent a particular point of view?

Apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings.

Tasks for Instruction and/or Assessment

Presentation

- Choose a piece of music that inspires you. Listen to it and doodle with a pencil or coloured pencils as you listen. You could even move (dance) to the music to capture the feeling of movement and rhythm. After these experiences, create a visual image from your listening, doodling, or moving (dancing). Exhibit your art work and play the piece that inspired your image-making in a class exhibition. (You may want to use on-line software to exhibit your image and play your music. You may want to set up a blog to receive and respond to feedback on your art work.)
- Create a poster that offers a social commentary on bullying. Exhibit and present your art work to the class. Reflect on and be ready to explain ideas, feelings, and point of view you experienced through your art work.
- Explore and discuss the legacy of hope that Terry Fox or Rick Hansen has created for many people in the world. As a class explore and list other dreams of hope in our community, country, or world. Create a three-dimensional image that communicates one of these hopes your class talked about. Present your three-dimensional art work to the class and discuss the hope explored in your art work.
- Create an art work that conveys the story of homeless people. Invite your parents and community to an open house at the school and present your art work. Do you think that the audience had an understanding of homeless people and their challenges? Do you think that your art work may help make a positive change for these people? Be ready to answer questions and discuss the issues and points of view exhibited in your art work.

Journal

- Critically view the dreamlike art work of Henri Rousseau. What did you find interesting? Why? Create a painting that is dreamlike. Reflect in you journal about your image, including how you explored the dreamlike idea.

Pencil and Paper

- Create a storyboard about being an immigrant arriving in a new place. How will you communicate your story? Write a script to go with your storyboard. (Use may want to use an online software to create your visual and written text.) Be ready to explain the feelings, ideas, and/or issues your storyboard and script expresses.
- Pretend that you are a news journalist that has experienced a wonderful happening or miracle in the world. Write a short story and illustrate it. Present your story with visuals to the world. Reflect on your illustration: How does your illustration convey feelings, ideas, and/or issues of the event?

Resources/Notes

Authorized Resources:

Explorations In Art 6 by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 6 Fine Arts and Studio Process CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Other Resources

Adventures in Art 6 Teachers Wrap-Around Edition, Student Text, Transparencies

Art to the Schools

Confederation Centre Art Gallery

Eptek

Provincial and Community Museums

<http://www.nationhood.ca>

<http://www.edu.golster.com> (create posters)

Apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings.

Outcomes

Students are expected to

- demonstrate an understanding of composition, using selected principles of design to create narrative art works or art works on a theme or topic (CP6.2)

Elaborations-Strategies for Learning and Teaching

- Students are expected to demonstrate an understanding of composition (arrangement of the elements of art and design) using selected principles of art and design to create narrative art works or art works on a theme or topic.
- Ask students to use a larger area of a lighter tint and a smaller area of a darker tone of one colour in an asymmetrically balanced painting.
- Invite students to demonstrate an understanding of composition by using repetition, simplification, and exaggeration of proportion and shape to create a sense of rhythm in a graphite and pastel drawing of musical instruments and their shadows.

Teacher prompts:

- How have you used line and the repetition of shape and colour to create a sense of rhythm and the illusion of movement? What else could you repeat to create rhythm?
- How can you use small areas of brilliant, warm colour to visually balance large areas of either neutral or cool colours?

Apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings.

Tasks for Instruction and/or Assessment

Performance

- Explore the musical world of “jazz”. As a class select one “jazz” piece to create a wall installation depicting the movement and rhythm of “jazz”. Think of ways to use colour, line, and shape to convey the composition of the music. Make notes on how you created selected principles of movement and rhythm by using elements of colour, line and shape.

Presentation

- Use “balance” of colour, shape, and space to create and convey two different stories. One visual story is to communicate a world of stability, the other chaos. As a class, discuss the two scenarios and make a list of the two opposing scenes. Then create both images and present them in an exhibition. Be ready to respond to questions as to how you used the principle of balance to create your scenes.
- Create an image of a sports event such as a hockey game, baseball, figure skating, horse racing, sailing, swimming, Canada Games, or Olympics using repetition, simplification, and exaggeration of proportion and shape to create a sense of rhythm and movement. Post it on YouTube or share it with classmate. Be ready to describe the principle(s) of design you used.

Journal

- Create an image using “balance” to convey the ideas, thoughts, and feelings of social media. Remember that you can use symmetrical, asymmetrical, or radial balance to convey your ideas, thoughts and feelings. Reflect in your journal about the image you created and the selected principles of design you used.

Pencil and Paper

- As a class, create a graphic novel on a historical event in your region. Explore and discuss how the event affected the people, place, and time. Each person creates one visual and written text to tell the story line. Then compile the visuals and written text, publish and share it with others in your school or community. (You may want to consider photocopying or online software to mass produce your graphic novel.) As a class or in small groups, discuss the principles of design you used to create your graphic novel.

Resources/Notes

Authorized Resources:

Explorations In Art 6 by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 6 Fine Arts and Studio Process CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Other Resources

Adventures in Art 6 Teachers Wrap-Around Edition, Student Text, Transparencies

Art to the Schools

Confederation Centre Art Gallery

Eptek

Provincial and Community Museums

<http://www.nationhood.ca>

Apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings.

Outcomes

Students are expected to

- use the elements of art and design in art works to communicate ideas, messages, and understandings (CP6.3)

Elaborations-Strategies for Learning and Teaching

- Students will be expected to use the elements of art and design in art works to communicate ideas, messages, and understandings.
- Have each student in your class design a letter of the alphabet using shapes, symbols, colour, and font style to represent a selected animal and its habitat.
- Invite students to design a DVD cover or movie poster that uses line, shape, space, colour, and value to communicate information about the content.

Teacher prompts:

- How can colour be used in your letter design to separate your letter shape from the background?
- What images will you select and will they symbolize something in your design?
- How would you change the images and colours in your poster to appeal to younger students?
- What is the message of your work, and how has it been conveyed to the audience?

Apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings.

Tasks for Instruction and/or Assessment

Performance

Critically view the symbols and font styles in Jan Brett books. Then create a storybook with illustrations using the artistic style of Jan Brett to illustrate your storybook. Think of the symbols and fonts you will use to create your storybook. Share your storybook with a classmate.

Presentation

- Critically view movie posters. Describe the elements of art, symbols, and fonts used. Create a poster for a video or play you created or studied. Present your poster in a virtual gallery such as in a PBworks wiki.
- Create an e-book cover for a story you have created. Use shapes, colours, symbols, and font style to capture the overall idea/feeling of your story. Present your design to the class. Be prepared to answer questions about the elements of art and design you used to create the e-book cover.
- Critically view the illuminated manuscript of Saint Gregory, Moralia in Job, Abbey of Citeaux. Look at the first letter of the manuscript and explain what you see. How were the elements of art and design used? Then using this manuscript as an inspiration, create your own manuscript lettering for a story. Exhibit your design in a class exhibition. Create a blog to receive feedback on your design.

Journal

- Critically view the font style of books in your classroom. Discuss and record the shapes, symbols, colour, and font style that were used. Using this information create a cover for a book. Reflect in your journal about the colours, shapes, symbols, and font style you used. Did your cover capture the story line/feeling of the book? How? What did you like best about your cover? What did you find challenging? Would you change anything if you were doing it again? If so, what?

Paper and Pencil

- Create a song about something in your life that has meaning such as a struggle, an animal, a hobby, a great love, or relationship. Then create a DVD cover to convey the meaning/feeling of your song. Present your song and DVD cover to the class and talk about how you used the elements of art to create an image that conveys the message of your song. How did your audience respond? Reflect in your journal about your choice of line, texture, shape, space, colour, and value to convey meaning. Reflect on your audience's responses.

Resources/Notes

Authorized Resources:

Explorations In Art 6 by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 6 Fine Arts and Studio Process CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Lettering and Symbols, pp. 132-139

Limbourg Brothers—*June (Haymaking)*, pp. 2

Jan Brett's illustrations in her storybooks

Other Resources

Adventures in Art 6 Teachers Wrap-Around Edition, Student Text, Transparencies

Art to the Schools

Confederation Centre Art Gallery

Eptek

Provincial and Community Museums

<http://www.nationhood.ca>

Apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings.

Outcomes

Students are expected to

- use a variety of materials, tools, techniques, and technologies to determine solutions to design challenges (CP6.4)

Elaborations-Strategies for Learning and Teaching

- Students are expected to use a variety of materials, tools, techniques, and technologies to determine solutions to design challenges.
- **drawing:** Invite students to use charcoal to create a shaded drawing of the exaggerated details of a face, a figure, or natural objects (e.g., shells, pods) on earthtoned papers (e.g., tan construction paper.)
- **mixed media:** Ask students to create a collage that uses a limited colour palette by cutting, pasting, and layering to combine images, symbols, textured papers, and text about consumerism or cultural pride.
- **painting:** Challenge students to use a variety of paint techniques (e.g., blending, scumbling, glazing) in a mural of a landscape or cityscape incorporating stylistic elements from contemporary pop culture.
- **printmaking:** Have students cut and gouge a variety of lines and marks to enhance the background and negative spaces in a softoleum, linoleum, or block print that depicts an endangered animal species.
- **sculpture:** Invite students to create an assemblage on a topic or theme, using found objects that are painted or otherwise unified through colour, in the style of a sculpture by Louise Nevelson.
- **technology:** Challenge students to create a digital photo montage that represents aspects of environmentalism.

Teacher prompts:

- How can you arrange photographs to create balance and harmony in your collage or montage?
- How can you manipulate the relationship of shape or form in your collage by gluing some paper flat and some in relief?

Apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings.

Tasks for Instruction and/or Assessment

Performance

- Google Op Art images and critically view them as a class. Then create an Op Art image using ink pens. Display your drawing. Write a description on the back of your drawing of the materials and tools you used to design an Op Art image.

Presentation

- Pretend you are invited to participate in Judy Chicago's *The Dinner Party*. Create a three-dimensional piece that celebrates the accomplishments of women that could be placed at this table. Have a "Dinner Party" showing and invite other classes in your school to attend the opening. Have a response book for their comments. Reflect in your journal about your creating experience including the materials, tools, and techniques you used.
- Critically view contemporary pop culture such as Andy Warhol or Roy Liechtenstein. Discuss their style, subject matter and techniques. Then select one of these two artists as an inspiration to create a collage. With a limited colour palette, cut, paste, and layer to combine images, symbols, textured papers, and text about consumerism, celebrities, or cultural pride. Exhibit your art work. Be ready to respond to questions about the materials, tools, and techniques you used in your art work.

Paper and Pencil

- Create a print on endangered species such as the piping plover, snow leopard, polar bear, mountain gorilla, leatherback sea turtle, brown spider monkey, Chinese alligator, island fox or Philippine eagle. Cut and gouge a variety of lines and marks to enhance the background and negative spaces. Use softoleum, linoleum, or block print to depict your chosen endangered animal species. Create a write up to accompany your visual. Display your endangered series similar to the way museums do. Do you think that you have conveyed a message about your endangered animal? Explain the creative process and techniques you used to create your image in your journal.

Journal

- Create a digital photo montage that represents aspects of Aboriginal life in our country. Display your art work on a virtual gallery site. Create a blog for responses from your audience. Reflect on your creative process in your art journal. Comment on the technology you used to design your digital photo montage.

Resources/Notes

Authorized Resources:

Explorations In Art 6 by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 6 Fine Arts and Studio Process CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Judy Chicago–*The Dinner Party*, pp. 152-153

Other Resources

Adventures in Art 6 Teachers Wrap-Around Edition, Student Text, Transparencies

Art to the Schools

Confederation Centre Art Gallery

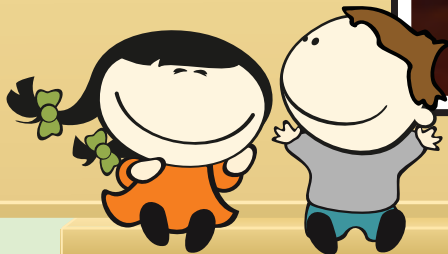
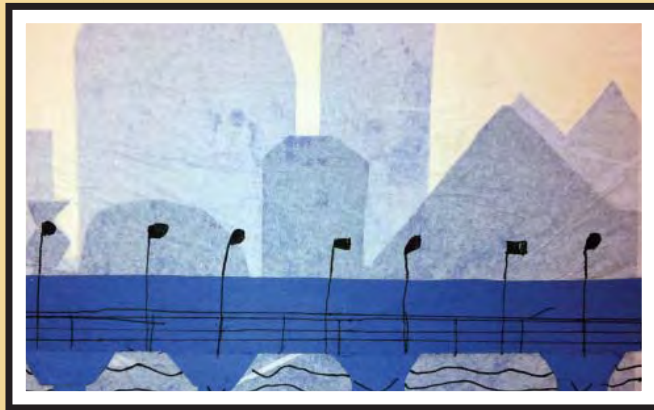
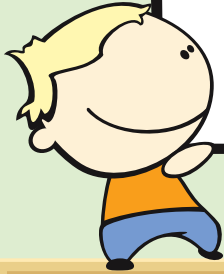
Eptek

Provincial and Community Museums

<http://www.nationhood.ca>

STRAND THREE

Reflecting, Responding and
Analysing (RRA)



Strand Three: Reflecting, Responding, and Analysing (RRA)

Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences.

Grade 6

Students are expected to

- interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey (RRA6.1)
- explain how the elements and principles of art design are used in their own and others' art work to communicate meaning or understanding (RRA6.2)
- demonstrate an understanding of how to read and interpret signs, symbols, and style in art works (RRA6.3)
- identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art (RRA6.4)

Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences.

Outcomes

Students are expected to

- interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey (RRA6.1)

Elaborations-Strategies for Learning and Teaching

- Students are expected to interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey. They should be able to critically view (describe, analyse, interpret, and evaluate).
- Have students critically review Ted Harrison's use of line, colour, brushstrokes, and rhythm to create a feeling of movement and excitement.
- Invite students to compare the themes and the emotions conveyed in selected Western animations and in Japanese animations such as those by Hayao Miyazaki.

Teacher prompts:

- How does the artist convey a particular emotion through this art work?
- How does each comic style use facial expression, body language, and colour to express emotion? How have current media technologies influenced the expression of ideas in animations and comics?

Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences.

Tasks for Instruction and/or Assessment

Performance

- Critically view Emily Carr's, *British Columbia Landscape* and Gustav Klimt's *Sketches for the Frieze for the Palais Stocket in Brussels, Belgium*. Look at the use of trees in each of the images. Do they express the same message/ feeling? Why or why not? Explain how Emily Carr and Gustav Klimt's use of line, colour, brushstrokes, and rhythm create a feeling of movement and excitement and yet the interpretation is different.

Presentation

- Critically view Canadian landscape paintings of the Group of Seven, Emily Carr, Kim Ondaatje, Pudlo Pudlat, Ted Harrison, or Robert Harris. Look at how they interpret their surroundings. Using these artists' landscapes as inspiration. Create a landscape in your community. How will you visually interpret your landscape? What elements of art will you use to convey your thoughts, ideas, and feelings? Present your image to the class and explain your interpretation of your chosen landscape.
- Look at the visuals in a video game such as *Zelda* which was created by Shigeru Miyamoto or *Final Fantasy* created by Hironobu Sakaguchi. How does the style of the characters and settings convey particular ideas, thoughts, and emotions? How does it lend to the interpretation of the game itself? After discussing this with your classmates, create a new video game character and setting. Present your character and setting to the class. Explain how the style of your character and setting conveys ideas, thoughts, and feelings.

Journal

- Critically view animated pieces such as James Algar's *Snow White, Mr. Toad*, or *Ichabod* or Don Bluth's *Winnie the Pooh and Tigger Too* and *Sleeping Beauty*. Compare these themes and emotions conveyed with those found in Japanese animations such as those by Hayao Miyazaki. How are they visually different? Does technology have an effect on the interpretation of the visual? Explain. Reflect in your journal about the Western and Japanese approach to animation and how it affects the interpretation.

Resources/Notes

Authorized Resources:

Explorations In Art 6 by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 6 Fine Arts and Studio Process CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Emily Carr's—*British Columbia Landscape*, p. 126

Gustav Klimt's—*Sketches for the Frieze for the Palais Stocket in Brussels, Belgium*, p. 127

Emily Carr's—*Above the Gravel Pit*, p. 61

Other Resources

Adventures in Art 6 Teachers Wrap-Around Edition, Student Text, Transparencies

Art to the Schools

Confederation Centre Art Gallery

Eptek

Provincial and Community Museums

<http://www.nationhood.ca>

Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences.

Outcomes

Students are expected to

- explain how the elements and principles of art and design are used in their own and others' art work to communicate meaning or understanding (RRA6.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to explain how the elements and principles of design are used in their own and others' art work to communicate meaning or understanding.

- Ask students to critically view an art work and have them identify the point of view or gaze of the main subject, and explain how it is used to influence an intended audience of an art work or a media work.
- Invite students to explain how Kenojuak Ashevak's use of formal balance (symmetry) in *The World Around Me* conveys a sense of harmony in nature.
- Have students explain how a rough texture can be used to represent strength, anger, or something unpleasant.

Teacher prompts:

- How could you show the same message in another art form, such as a sculpture, a digital medium, or a painting?
- How does Bill Reid's *The Raven and the First Men* depict the relationship of form to its surroundings through the use of positive and negative space?

Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences.

Tasks for Instruction and/or Assessment

Performance

- Critically view the art work, *As Seen From Government Hill* by Byron Birdsall identify the point of view or gaze of the main subject, and explain how it is used to influence an intended audience of an art work. Create an art work using the same point of view. Exhibit your art work in a class exhibition.
- How does Steven Alcorn's, *Mother Duck with Ducklings* depict the relationship of the mother duck and her four ducklings to their surroundings through the use of repetition and patterns? Look at the foreground, describe. Look at the background, describe. How does this affect the message of the print? Create a print of an animal that communicates that it is in its natural setting. How did you use the elements and principles of art and design to communicate that the animal is in its natural setting?

Presentation

- Critically view Vincent van Gogh's *Avenue with Poplars in Autumn*. Explain how texture is used to capture the time and place. Create a seasonal picture using texture to communicate time and place. Present your image to the class.
- Explain how colour can be used to represent strength, anger, or something unpleasant. Demonstrate your findings in a painting. Present your image in a virtual gallery.

Journal

- Create a portrait using charcoal. Then create the same portrait in the form of a clay bust. How do they differ? Do they communicate the same information or feeling? Why, or why not? Reflect in your journal how the medium has an effect on the message.

Resources/Notes

Authorized Resources:

Explorations In Art 6 by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 6 Fine Arts and Studio Process CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Anne Coe—*Paws that Refresh*, p. 81

Emily Carr's—*Above the Gravel Pit*, p. 61

Steven Alcorn—*Mother Duck with Ducklings*, p. 54

Other Resources

Adventures in Art 6 Teachers Wrap-Around Edition, Student Text, Transparencies

Art to the Schools

Confederation Centre Art Gallery

Eptek

Provincial and Community Museums

<http://www.nationhood.ca>

Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences.

Outcomes

Students are expected to

- demonstrate an understanding of how to read and interpret signs, symbols, and styles in art works (RRA6.3)

Elaborations-Strategies for Learning and Teaching

Students are expected to demonstrate an understanding of how to read and interpret signs, symbols, and styles in art works.

- Invite students to explore symbolism for sending messages and telling stories in Egyptian hieroglyphs, Agawa rock paintings, or graffiti art. Have them share their findings with the class.
- Have students explore and discuss the symbols on currency or in advertisements that have specific national or other connotations.
- Ask students to explore how the meaning associated with colour can differ in various cultures (such as a white dress symbolizes purity in Western culture but mourning and death in some Asian cultures).

Teacher prompts:

- What are some of the feelings and ideas associated with Canadian symbols (e.g., maple leaf, beaver), and what are some of the things that they say about us as a nation?
- What assumptions do you make about a product when its advertisement shows a man and woman holding hands? How can designers change the image to manipulate those assumptions?

Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences.

Tasks for Instruction and/or Assessment

Presentation

- Investigate how colour has an emotional, psychological and cultural meaning for people. Choose an art work that effectively demonstrates how colour evokes feelings, physical change and cultural understanding for a viewer. Present your findings to the class. Then create your own art work using colour to evoke one of the following; emotions, psychological change or cultural meaning. Present your art work to the class and explain its effect and meaning.

Paper and Pencil

- Explore symbolism for sending messages and telling stories in graffiti art. Bring your findings and share them with the class. Then as a class create your own graffiti art mural. Write a story about the class art work.

Interview

- Pretend that the Bank of Canada has just invited you as an artist to create a new currency for Canada. Make a list of symbols that have specific national meaning. Choose symbols for a new five, ten, twenty, and one hundred dollar bill. Create these denominations and display them for a national press release. Prepare yourself for an interview with a journalist. What will you say about your new designs? How will you explain the national meaning of each bill?

Journal

- Look at TV advertisements for a product such as milk. What images do they create for viewers? How do these images affect viewers? Reflect on product advertisement in your journal.

Resources/Notes

Authorized Resources:

Explorations In Art 6 by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 6 Fine Arts and Studio Process CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Other Resources

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Cross-curricular link

Social Studies–Grade 6: PEI History/World Cultures

Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences.

Outcomes

Students are expected to

- identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art (RRA6.4)

Elaborations-Strategies for Learning and Teaching

Students are expected to identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art.

- Invite students to reflect on their challenges and successes in the form of an artist's statement.
- Have students maintain a sketchbook or collection of ideas and images for art works.
- Ask students to do peer reviews of each other's art works, using a checklist of criteria created by the class to help them identify areas that need revision, and provide suggestions.

Teacher prompts:

- How did you adapt these new ideas, situations, media, materials, processes, or technologies to help you convey your ideas?
- How did you use imagination, observation, and the study of other art works to help you develop your ideas?
- How did you negotiate designs with other members of the group and agree on the techniques, ideas, and composition you used?
- How did you approach the challenges you faced in making sure your sculpture was interesting to look at from more than one side? What would you do differently next time?

Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences.

Tasks for Instruction and/or Assessment

Performance

- As a class, create a checklist that identifies areas that need revision, and provide suggestions. This checklist can be used for self and peer assessment.
- As a class, create a rubric that focuses on new ideas, situations, media, materials, processes, and technologies to help you develop your ideas and skills.
- Critically view art work from different times, places, styles, and culture to inspire your imagination and observation.

Paper and Pencil

- Create an artist statement that reflects your challenges, successes and interest. As you experience, explore, create, and practise, revisit your artist statement. It should evolve as your ideas, skills, thoughts and feelings develop throughout the school year.

Journal

- Keep an art journal to describe, analyse, interpret, evaluate and record the creative process and growth in your art work.

Portfolio

- Keep a portfolio so you can reflect on, improve, revise, and select from your creative art making and thinking.
- Select a piece of art work from your portfolio that demonstrates how reviewing your own and other's art work helped develop your ideas, thoughts, and feelings.

Resources/Notes

Authorized Resources:

Explorations In Art 6 by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 6 Fine Arts and Studio Process CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Other Resources

Adventures in Art 6 Teachers Wrap-Around Edition, Student Text, Transparencies

Art to the Schools

Confederation Centre Art Gallery

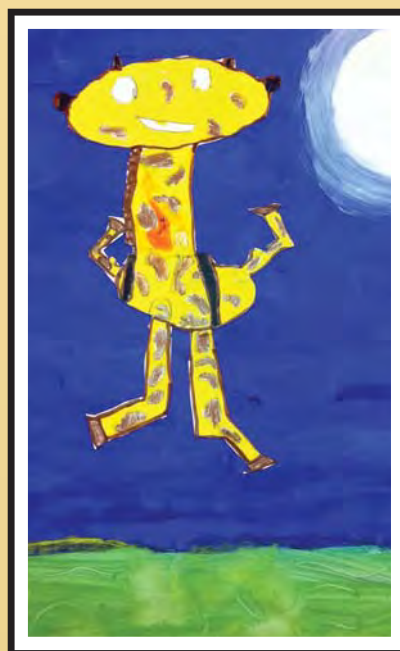
Eptek

Provincial and Community Museums

<http://www.nationhood.ca>

STRAND FOUR

Exploring Forms and
Cultural Context (EC)



Strand Four: Exploring Forms and Cultural Contexts (EC)

Demonstrate understanding of a variety of art forms, styles, and techniques from the past and present, and their social and/or community contexts.

Grade 6

Students are expected to

- identify and describe some of the ways in which art forms and styles reflect the beliefs and traditions of a variety of communities, times, and places (EC6.1)
- demonstrate an understanding of key contributions and functions of visual and media arts in various contexts at both local and the national levels (EC6.2)

Demonstrate understanding of a variety of art forms, styles, and techniques from the past and present, and their social and/or community contexts.

Outcomes

Students are expected to

- identify and describe some of the ways in which art forms and styles reflect the beliefs and traditions of a variety of communities, times, and places (EC6.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to identify and describe some of the ways in which art forms and styles reflect the beliefs and traditions of a variety of communities, times, and places.

- Challenge students to identify and describe how art can represent ways in which people view their personal identity.
- Invite students to reflect on how contemporary Aboriginal artists use their artistic traditions to comment on identity, society, and the world.
- Have students reflect on how art can be a record of human experience.
- Ask students to identify and describe how the differences in style among different artists can be associated with a specific reason, intent, or motivation.

Teacher prompts:

- How do contemporary artists use the influences of various global and/or historical art forms to explore ideas and themes that have personal relevance?
- How does Jane Ash Poitras' combining of autobiographical elements, traditional Cree iconography, text, photographs, newspaper clippings, and painted elements address ideas about identity and acculturation?
- Describe some of the differences and similarities between the depictions of men and the depictions of women in historical and contemporary art works.

Demonstrate understanding of a variety of art forms, styles, and techniques from the past and present, and their social and/or community contexts.

Tasks for Instruction and/or Assessment

Performance

- Critically view the art work of Canadian Aboriginal artists. Then discuss how contemporary Aboriginal artists use their artistic traditions to comment on identity, society, and the world.
- Explain how traditional art work conveys and supports a culture. Share your findings with your classmates.

Presentation

- Critically view the art work called *Man* created by Island artist, Brian Burke. Discuss how this art work represents his personal identity. After this discussion, research and select an art work of a female artist. How does her art work represent her personal identity? Share your findings with the class.
- Identify and describe how Judy Chicago's art represents ways in which people can view her personal identity. Create an art work that represents your personal identity. Exhibit your image with a write up that explains how it represents you.
- Critically view the art work of Vincent van Gogh. Discuss how his style defines his art work. Identify other artists that have a distinct style such as cubism, expressionism or futurism to express their ideas, thoughts and feelings. Select one artist and explain how their style of art work can define their work and themselves personally. Present your findings to the class.

Journal

- Research the art work that Canadian French artists have created. How old are the art works? What stories do they tell? Why is their art work important to our history? Reflect in your journal how their art work is a record of their human experience.

Resources/Notes

Authorized Resources:

Explorations In Art 6 by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 6 Fine Arts and Studio Process CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Judy Chicago—*The Dinner Party*, pp. 152-153

Other Resources

Adventures in Art 6 Teachers Wrap-Around Edition, Student Text, Transparencies

Art to the Schools

Confederation Centre Art Gallery

Eptek

Provincial and Community Museums

<http://www.nationhood.ca>

Demonstrate understanding of a variety of art forms, styles, and techniques from the past and present, and their social and/or community contexts.

Outcomes

Students are expected to

- demonstrate an understanding of key contributions and functions of visual and media arts in various contexts at both the local and the national levels (EC6.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to demonstrate an understanding of key contributions and functions of visual and media arts in various contexts at both the local and the national levels.

- Community art schools or programs provide opportunities for creative expression and instruction by and for both amateurs and professionals.
- A wide variety of workers are employed by arts industries such as advertising, design, movie making, and broadcast media.
- Artists contribute to Canada's economy by providing both goods and services.

Teacher prompts:

- In what ways do the visual arts contribute to the economies of urban and rural communities?
- In what ways are the visual arts involved in international trade?
- What are the various occupations that have a basis in visual arts, and what education is required? How can we find out more about these careers?

Demonstrate understanding of a variety of art forms, styles, and techniques from the past and present, and their social and/or community contexts.

Tasks for Instruction and/or Assessment

Presentation

- As a class, create a list of artists in your community. Then select an artist to interview. Talk to the artist about his/her reason for creating art work. Discuss the medium they work in and the techniques and processes they find interesting. Ask them about their educational and business background. Share your findings with your class.
- Create a map that identifies where art classes are being offered in your community/province. Share your findings with the class. Include the function and contributions of art classes to communities, locally, and nationally.
- As a class, brainstorm and make a list of art web sites such as the PEI Council of Arts or Culture PEI. Then choose one web site and write a review on the information you found. Was it helpful? How did it support artists? Present your review on the site.
- As a class, discuss how the arts support and develop an economy and its society. Look at it both provincially and nationally. Share your findings.
- Is art important to a country's economy? Why? Does every country have arts products? Identify some examples. If you were going to create an art product what would it be? Create a prototype and present it to your classmates.
- Why are art institutions important to the economy of a country? Visit a gallery or museum. What did you see? Why do you think it is important to share a community/province's creative ideas and cultural history? Why would others be interested? If you were designing an art gallery or museum to have people visit what would you create? Share your ideas with your class.

Journal

- Discuss the different career pathways that a visual artist might be interested in such as graphic designer, artisan, interior designer, fine artists, curator, cultural organizer, architect, dress designer, or a theatrical artist. If you were choosing a career in visual arts, what would you choose? Why? Reflect on your choice in your journal.

Resources/Notes

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Glossary

Glossary

art portfolio—A folder that each student is expected to keep finished and selected studies of images. It is a tool for reflection and demonstrating ideas, skills, and growth.

blending—The blending of colours, tints, and shades create a three-dimensional effect in an image.

crayon/pastel resist—A technique where crayon or pastel is used to draw on a surface and then paint is applied and is resisted in the area that has the crayon or pastel.

depth—The distance from top to bottom or from back to front.

folk artist—A self-taught artist who is inspired by his/her surroundings. A person who has not been taught the fine art traditions.

glazing—A transparent (can be seen through) layer of paint applied over dry paint which allows the under painting to show through.

impasto—A thick application of paint to a panel or canvas in a painting.

india ink—A type of ink used by artists. Originally the ingredients were found in India, thus the name India Ink. style—the distinct artistic characteristics created by an artist, period of time and culture

mixed media—Any art work in which more than one medium is used.

paint resist—A technique where crayon or pastels is used to draw on a surface and then a paint or dye is applied and is resisted by the area that has the wax or the oil.

palette—A thin often oval board that a painter uses to hold and mix colours.

scratchboard—This is an art material that has a black coated board and when scratch the coloured layer below is revealed.

scumbling—An opaque colour is applied over a dried first layer, and then a brush or a sponge is used to remove some of the opaque colour to create a texture and let some of the bottom colour come through.

sgraffito—A technique where the top layer of colour is scratched to reveal a colour beneath.

stamp prints—Prints that are created by applying ink/paint to tools/objects and pressing it on a surface such as paper or cloth.

story boards—A sequence of images that convey a story.

