



Education and Early
Childhood Development
English Programs

Prince Edward Island Arts Curriculum

ARTS

Visual Arts
Grade 5

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/keystone 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 Five Elementary Visual Arts curriculum.

Meeting the Needs of All Learners

Students develop and learn at different rates and in different ways. The Grade Five 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.

Culture Affirmed

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 Five 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 Five 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.

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 Five 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 Five 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 sportspersonship, 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 Five 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 Five 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. (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 Five 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 five 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 context, 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 websites	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 Five 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 Five 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 Five 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 Five 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 (FC5.1)

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 works of art that express feelings and ideas inspired by their own and others' points of view (CP5.1)
- demonstrate an understanding of composition, using selected principles of design to create narrative art works or art works on a theme or topic (CP5.2)
- use elements of art and design in art works to communicate ideas, messages, and understandings (CP5.3)
- use a variety of materials, tools, and techniques to determine solutions to design challenges (CP5.4)

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 (RRA5.1)
- explain how the elements and principles of design are used in their own and others' art work to communicate meaning or understanding (RRA5.2)
- demonstrate an understanding of how to read and interpret signs, symbols, and style in art works (RRA5.3)
- identify and explain their strengths, their interests, and areas for improvement as creators, and viewers of art. (RRA5.4)

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

- describe how forms and styles of visual and media arts represent various messages and contexts in the past and present (EC5.1)
- 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)

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	5	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	FC5.1 (Fundamental concept, Grade 5, first SCO)	This example represents a coded specific curriculum outcome.

Column 2: Elaborations-Strategies for Learning and Teaching

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 (FC5.1) 	<p>Throughout the school year, grade five 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 from the kindergarten level. 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:</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 front 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 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 illusion of depth, shading <p>Principles of Art and Design Students will develop understanding of all principles of design (that is, <i>contrast, repetition and rhythm, variety, emphasis, proportion, balance, unity and harmony, and movement</i>), but the focus in grade five will be on proportion.</p> <ul style="list-style-type: none"> proportion: the relationship of the size and <i>shape</i> 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., figures with childlike <i>proportions</i> 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)
66	PEI DEPARTMENT OF EDUCATION AND EARLY CHILDHOOD DEVELOPMENT: VISUAL ARTS CURRICULUM, GRADE 5

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"> Paint a rainy day landscape demonstrating an understanding of dulling intensity of a colour by using a small amount of its complementary hue. Exhibit your art work in a hallway exhibition. Take digital pictures as a record of your work for our art journal. Reflect on the hallway exhibition with others on a blog. Include how you used elements and principles of art and design in your work. Create a zany three-dimensional imaginary sea flying animal that is called "Outofscale". Your main focus will be the incredible, fascinating, disproportionate body scale of this wonderful creature. Exhibit your creature for an open house at school. Be ready to explain how you used proportion to create your animal. (You may want to consider writing a short story for this wonderful creature.) Have fun and use your imagination! <p>Presentation</p> <ul style="list-style-type: none"> Critically view M.C. Escher's artwork. As a class discuss the mathematical connections to his art work. Then create a tessellation from construction paper. Use one of the complementary colours schemes such as blue and orange, red and green, or yellow and purple to create positive and negative space. Present your tessellation to the class. Explain how and why you used colour and space in your art work. <p>Journal</p> <ul style="list-style-type: none"> Using assorted gauges of wire create an action figure. Exhibit your wire art work in a class exhibition. Did you receive feedback? Reflect on your art making in your art journal. How did you use the elements of shape and form to design your action figure. <p>Paper and Pencil</p> <ul style="list-style-type: none"> Draw a comic strip for the super hero Ecoman or woman who is fighting for justice of the land, sea, and sky. (You may want to consider using ink pens for this exercise.) Focus on the gradation of value to create the illusion of depth. Use curved hatching and cross-hatching in your art making. As you create consider the proportions of your super hero as he/she moves through the action shots in your strip. After you have completed your visual storyboard, compose a written text for your creation. Present your comic strip to the class. Do you think your action hero has given an exciting and thought provoking perspective on environmental justice? Why? Explain which elements and principles of art and design you used to create your comic strip. <p>Portfolio</p> <ul style="list-style-type: none"> Use masking tape to outline the skeletal framework of the body of a classmate. (Both back and front.) Then have your classmate pose. Look at the lines of the framework to give you guidance for your gesture drawing. Use the guidance formula to human proportions for children and adults. Add your sketches to your portfolio. Make notes on the back of your drawing about which elements and principles of art and design you used and why you used them in your sketch. 	<p>Authorized Resources</p> <p><i>Exploration In Art 5</i> by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)</p> <p><i>Explorations 5 Fine Arts and Studio Process</i> CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)</p> <p>M.C. Escher - <i>Swans</i> (Tessellations) - pp. 75</p> <p>Other Resources</p> <p><i>Adventures in Art 5</i> Teachers Wrap-Around Edition, Student Text, Transparencies</p> <p>Art to the Schools Collection</p> <p>Confederation Centre Art Gallery</p> <p>Eptek</p> <p>Provincial and Community Museums</p> <p>http://www.nationhood.ca</p>
67	PEI DEPARTMENT OF EDUCATION AND EARLY CHILDHOOD DEVELOPMENT: VISUAL ARTS CURRICULUM, GRADE 5

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

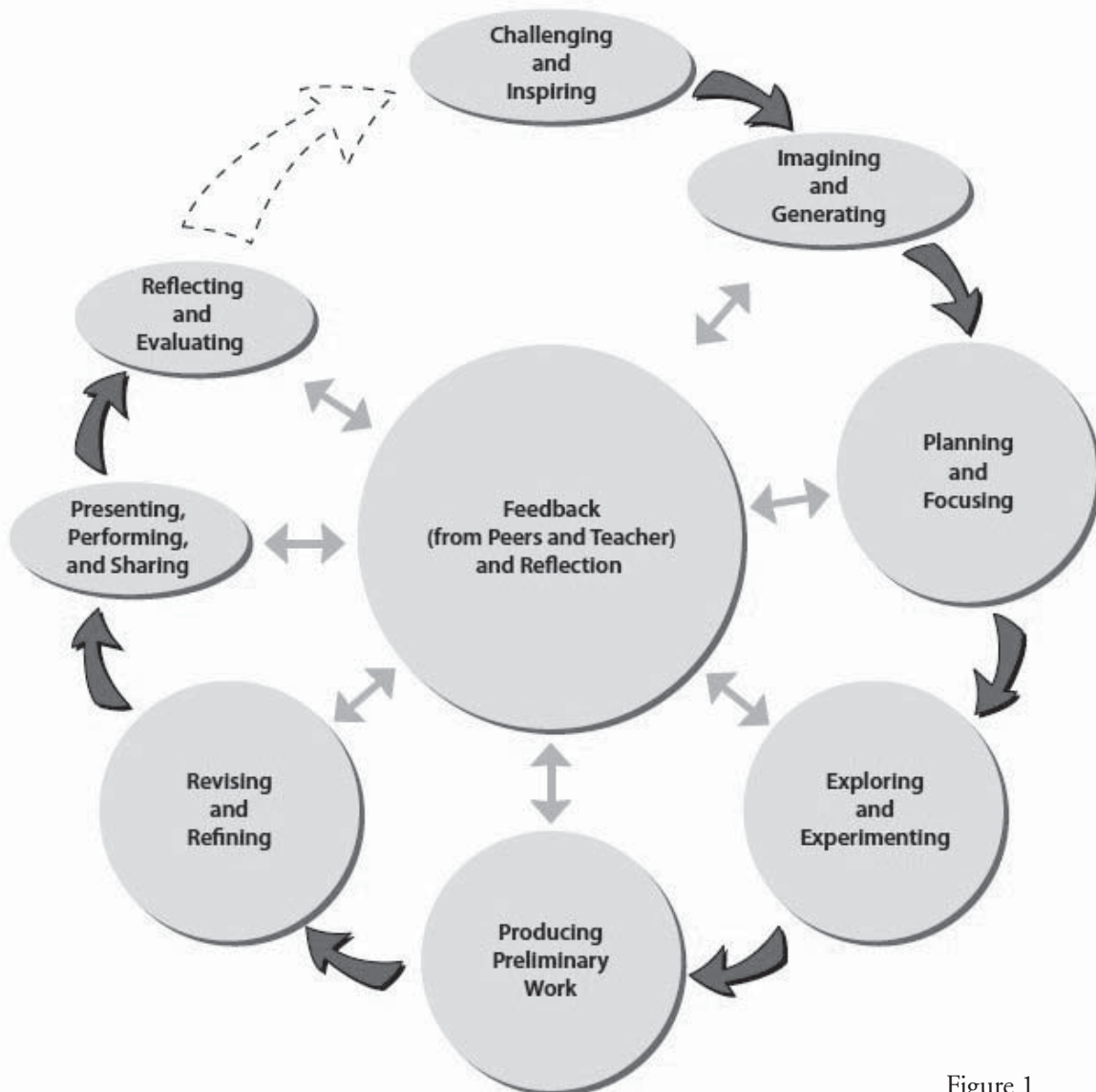


Figure 1

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.

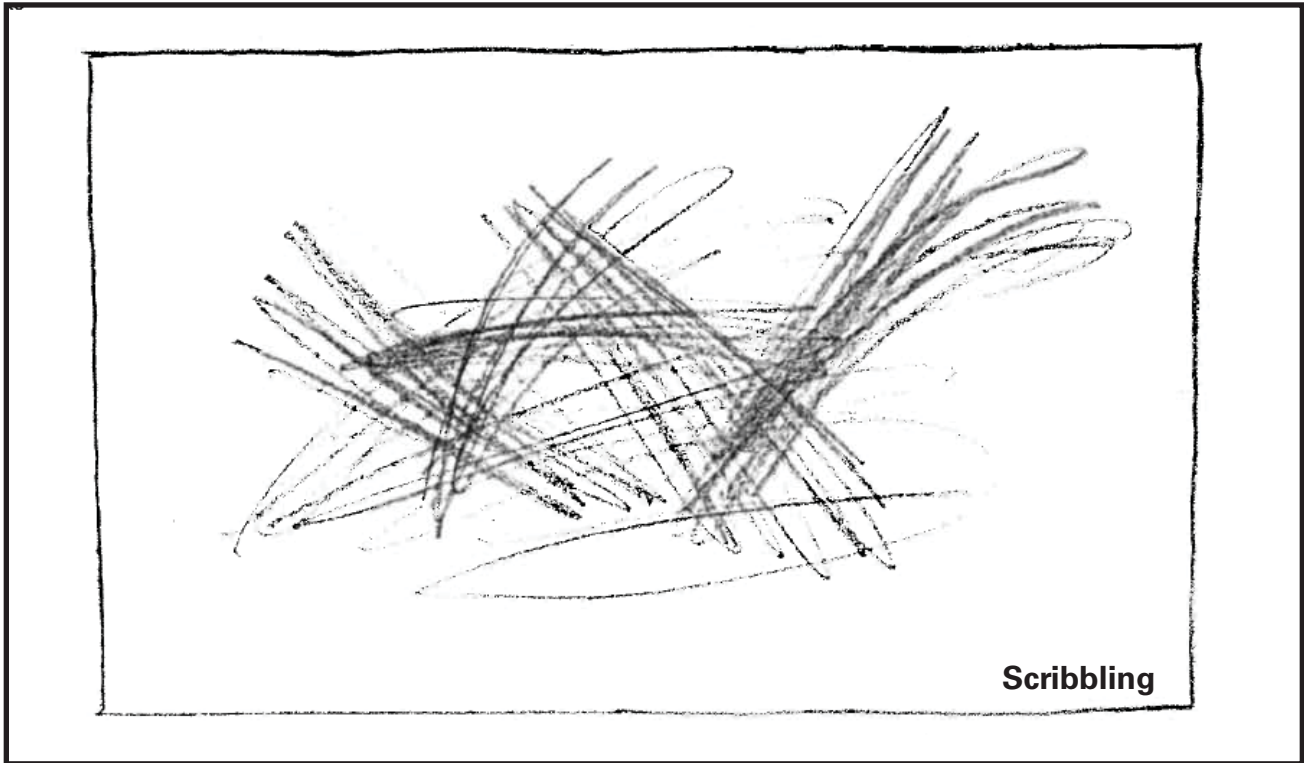
Although the development rate is different from child to child, their growth in artistic ability is constant and sequential. The art program which they experience must be planned and ordered in developmental sequences which meet their expanding needs. Classroom tasks and concept exploration activities 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)

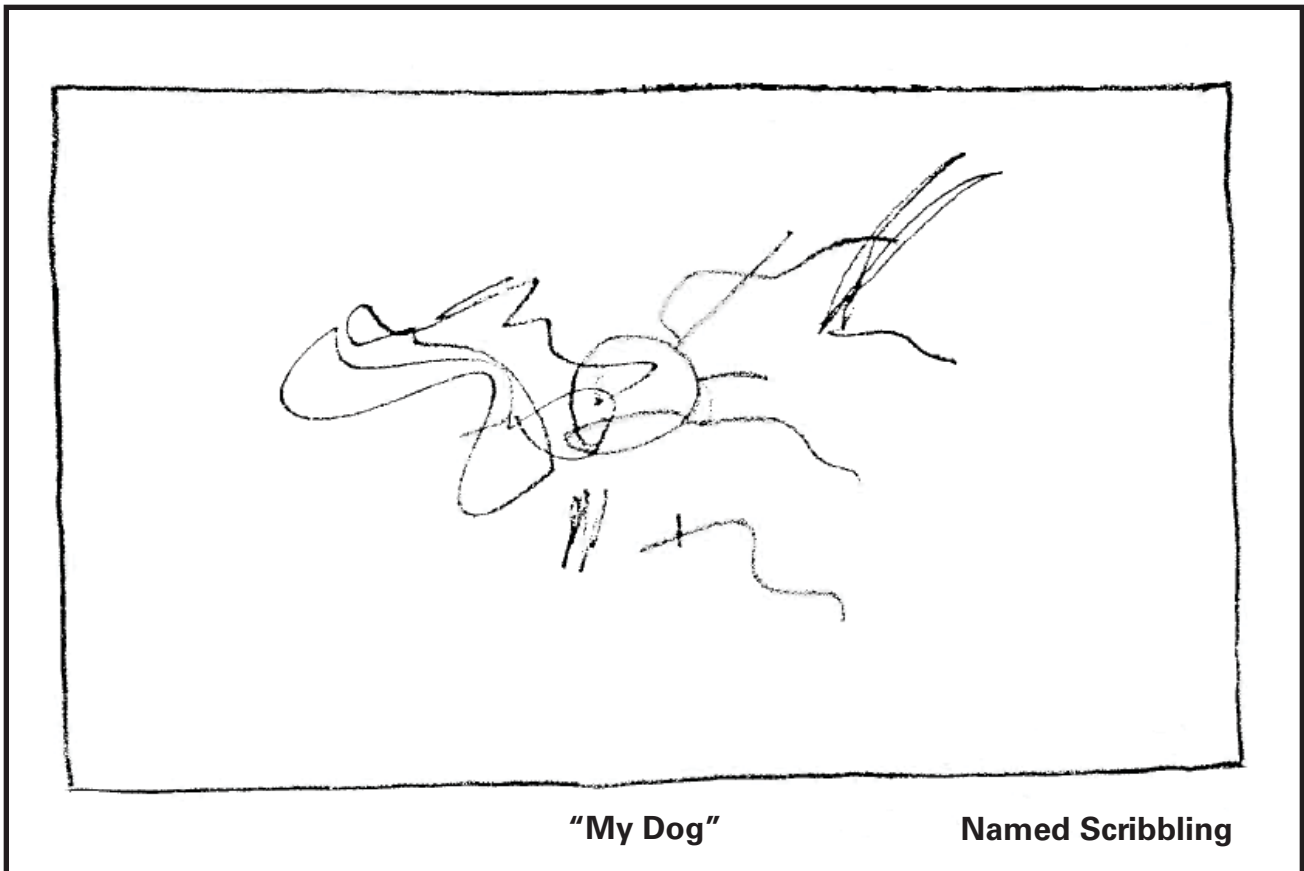
In this stage the child moves from uncontrolled scribbling to controlled mark making and finally to the "named" phase; i.e., s/he is willing to talk about the marks and relate them to things and experiences.

- 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.

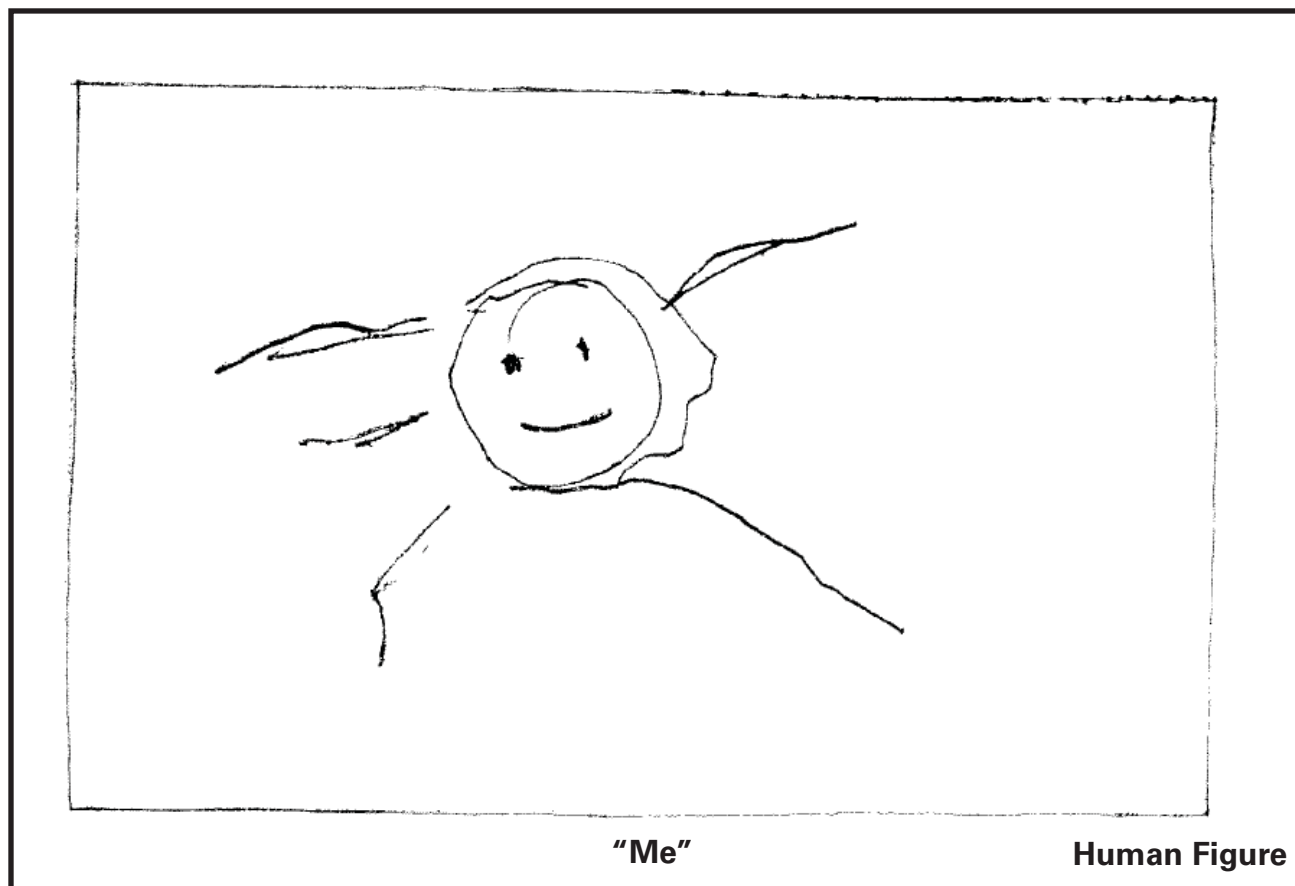
Scribbling Stage (approximately ages 2-4 years)



Scribbling Stage (approximately ages 2-4 years)



Scribbling Stage (approximately ages 2-4 years)

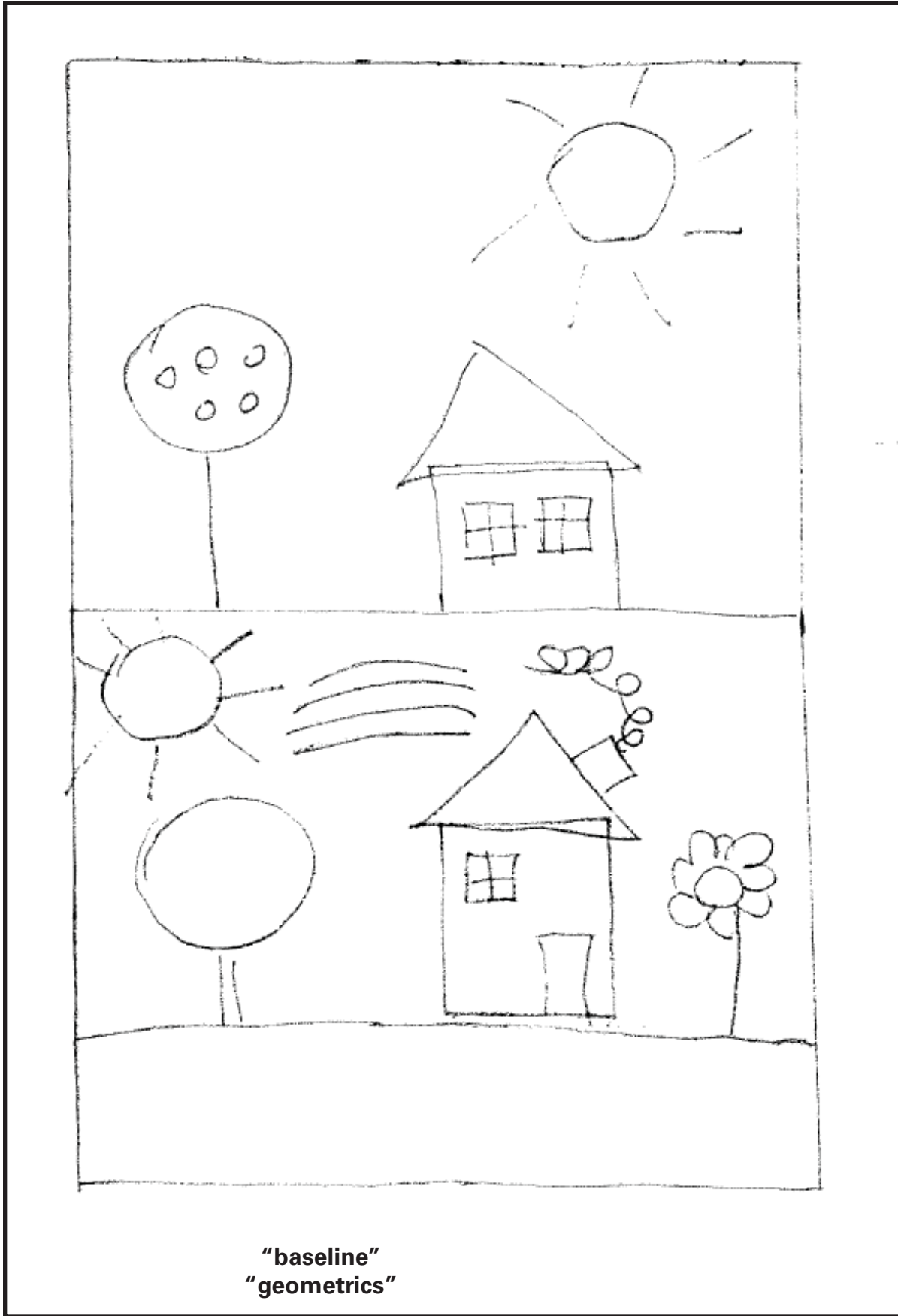


Preschematic Stage (approximately ages 4-7 years)

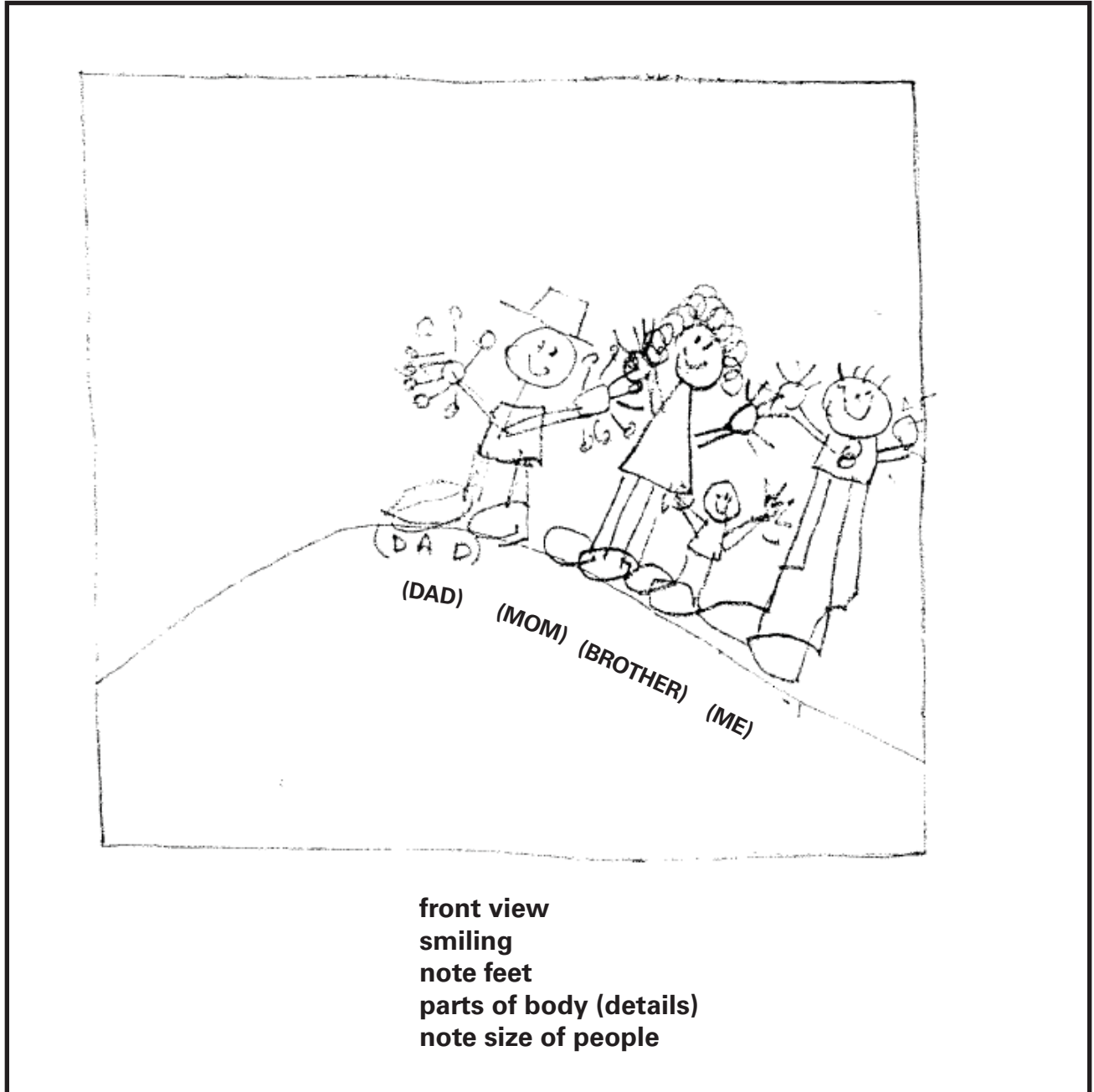
Graphic communication begins at this stage; children consciously make forms which relate to their environment. There is now a relationship between the child's intention and product.

- 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 (approximately ages 4-7 years)



Preschematic Stage (approximately ages 4-7 years)

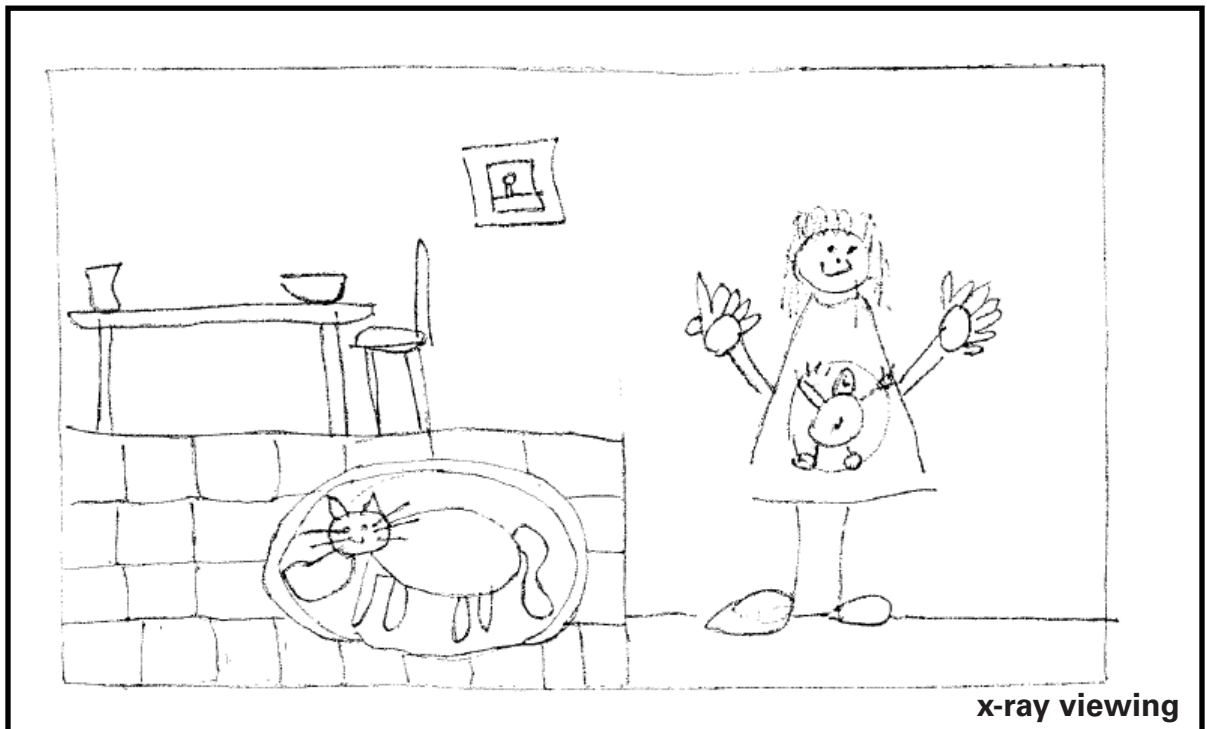
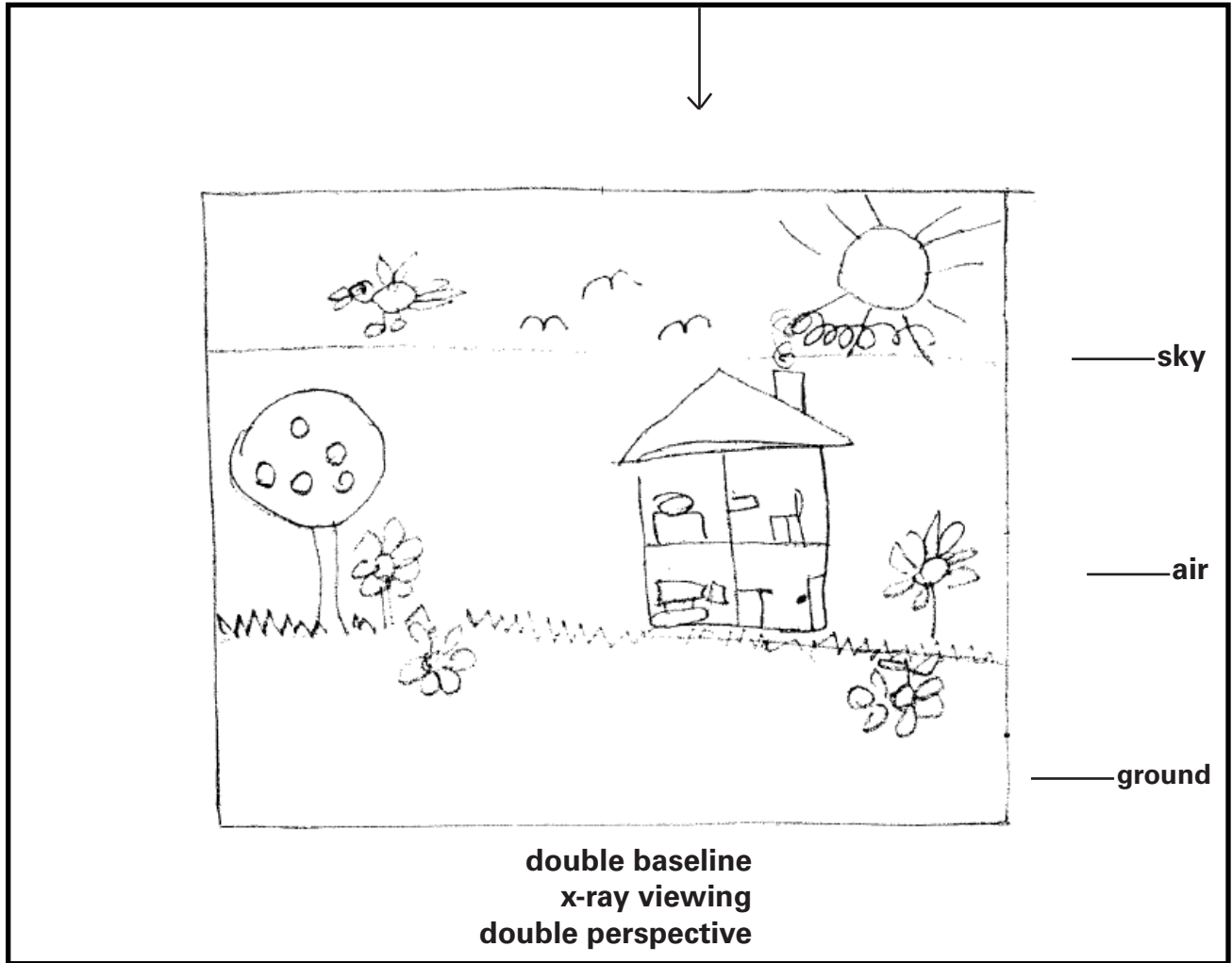


Schematic Stage (approximately ages 7-9 years)

- 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 (approximately ages 7-9 years)

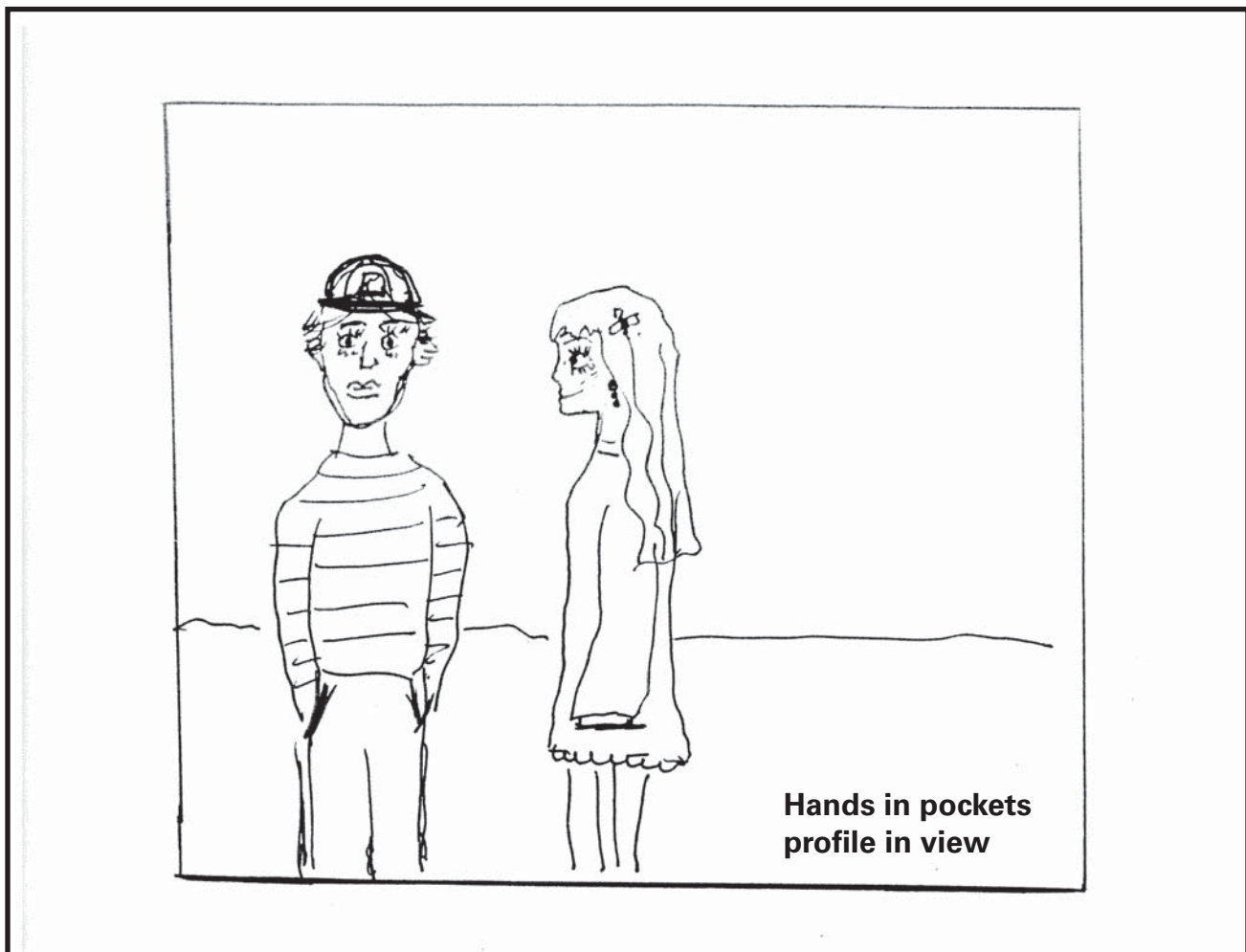
Schema (represent, like a, b, c, 1, 2, 3)

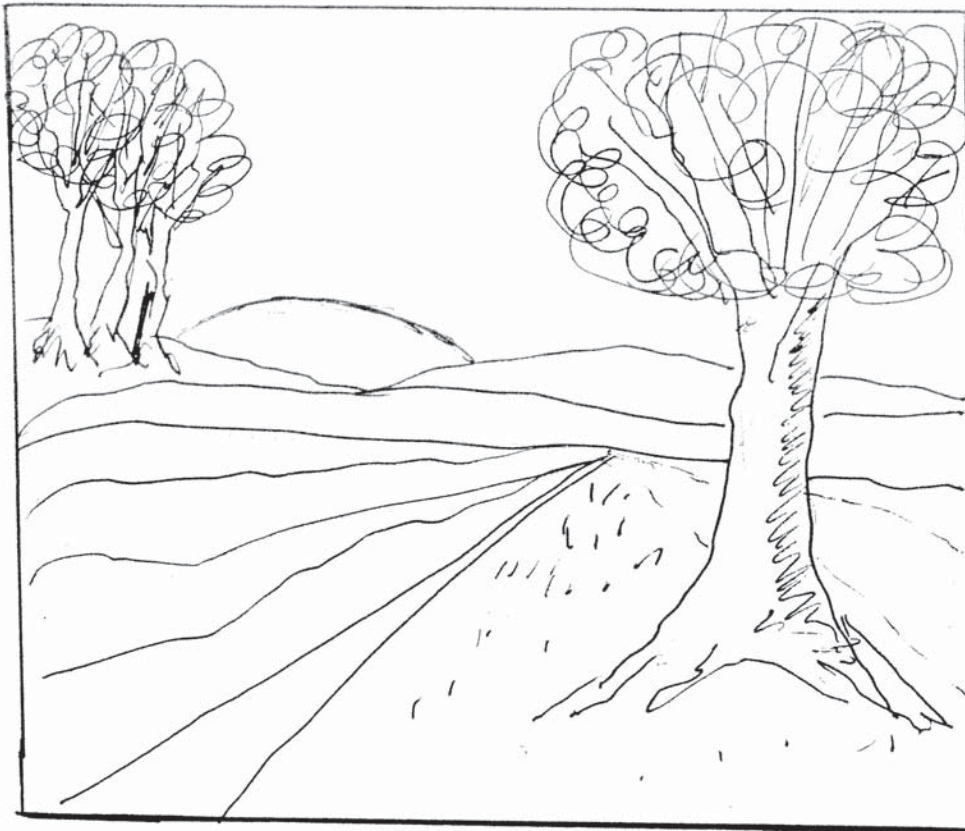


Post-Schematic Stage (approximately ages 9-12 years)

- 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)



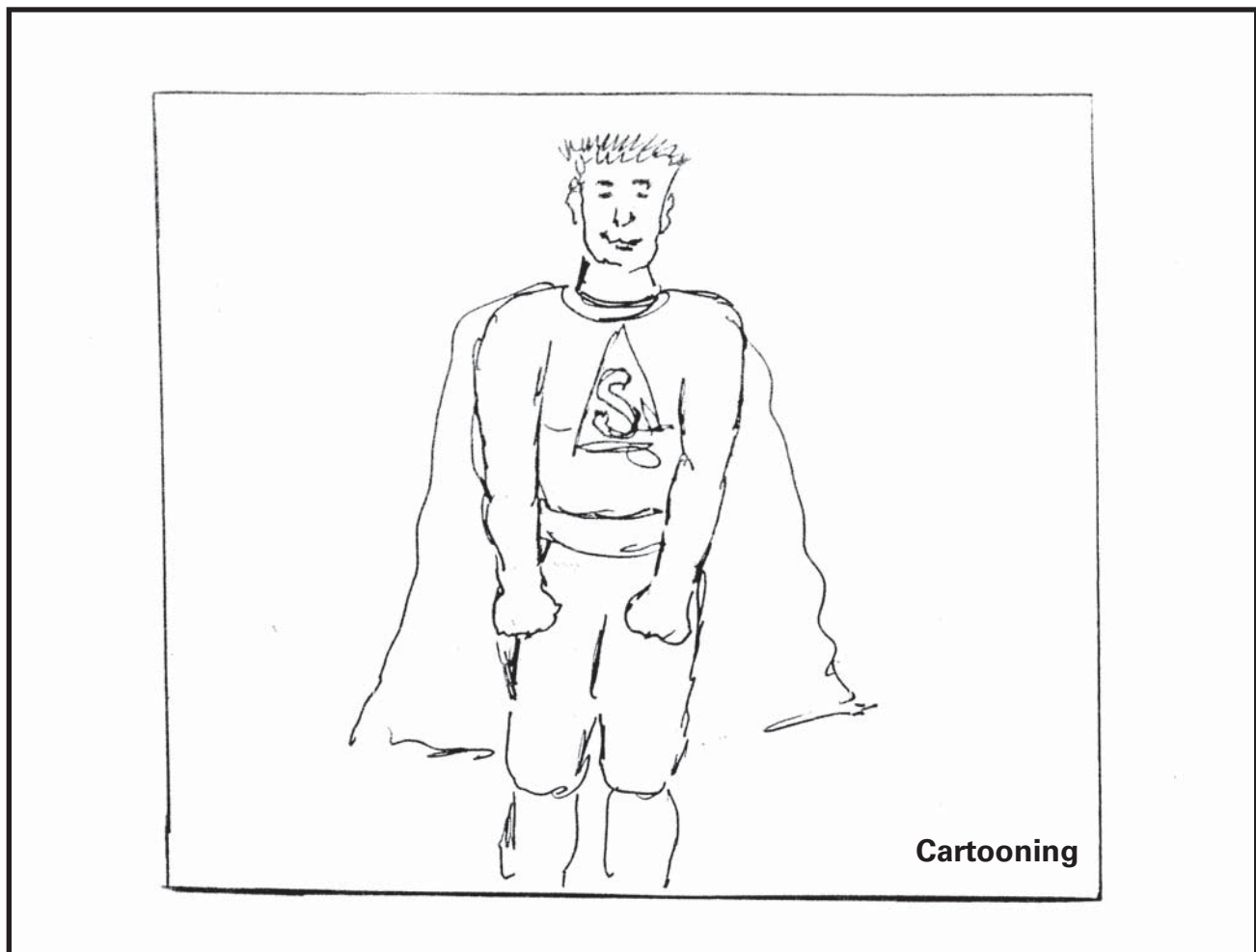


One-point perspective

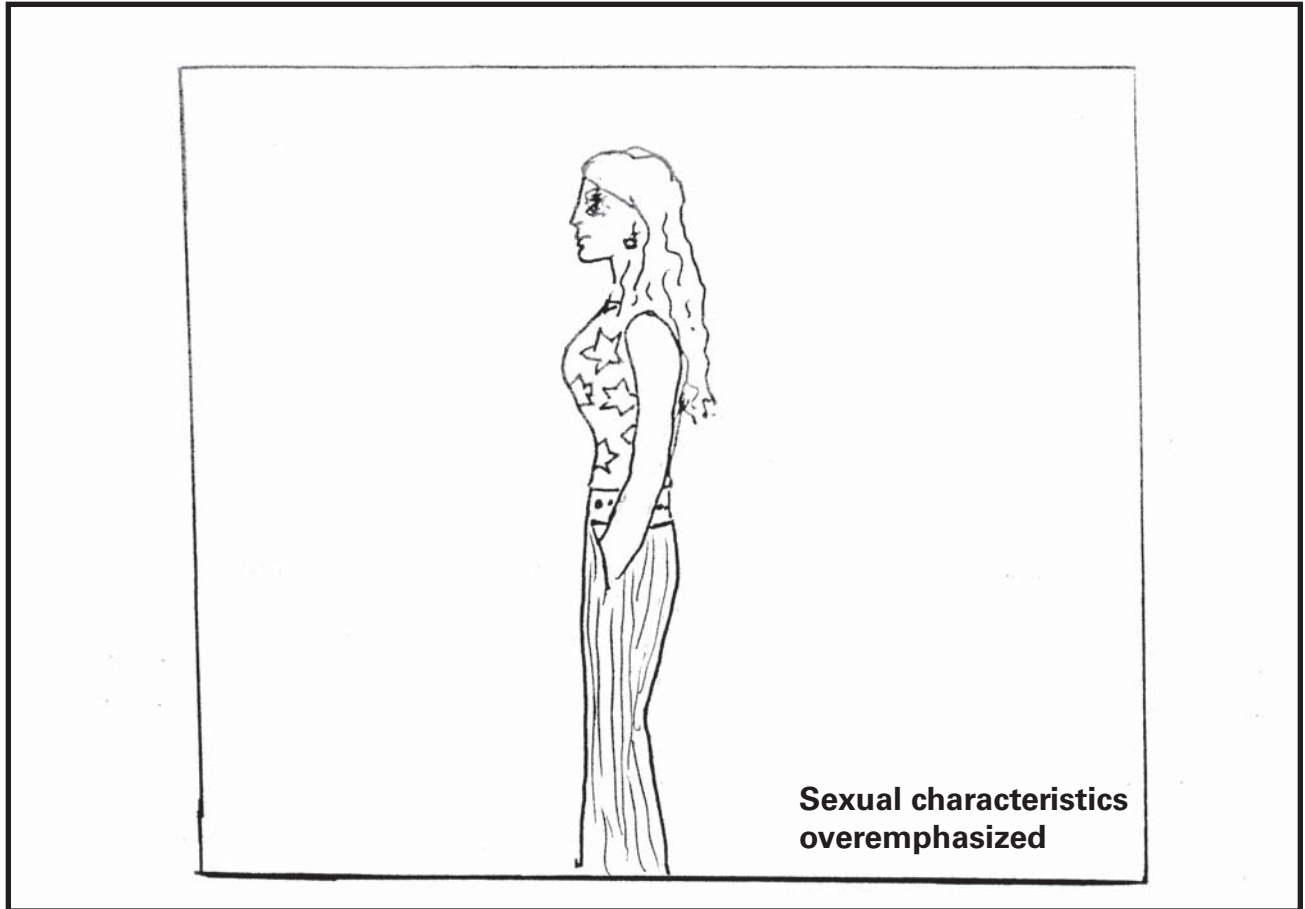
Pseudo-Naturalistic Stage (approximately ages 12-14 years)

- 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.

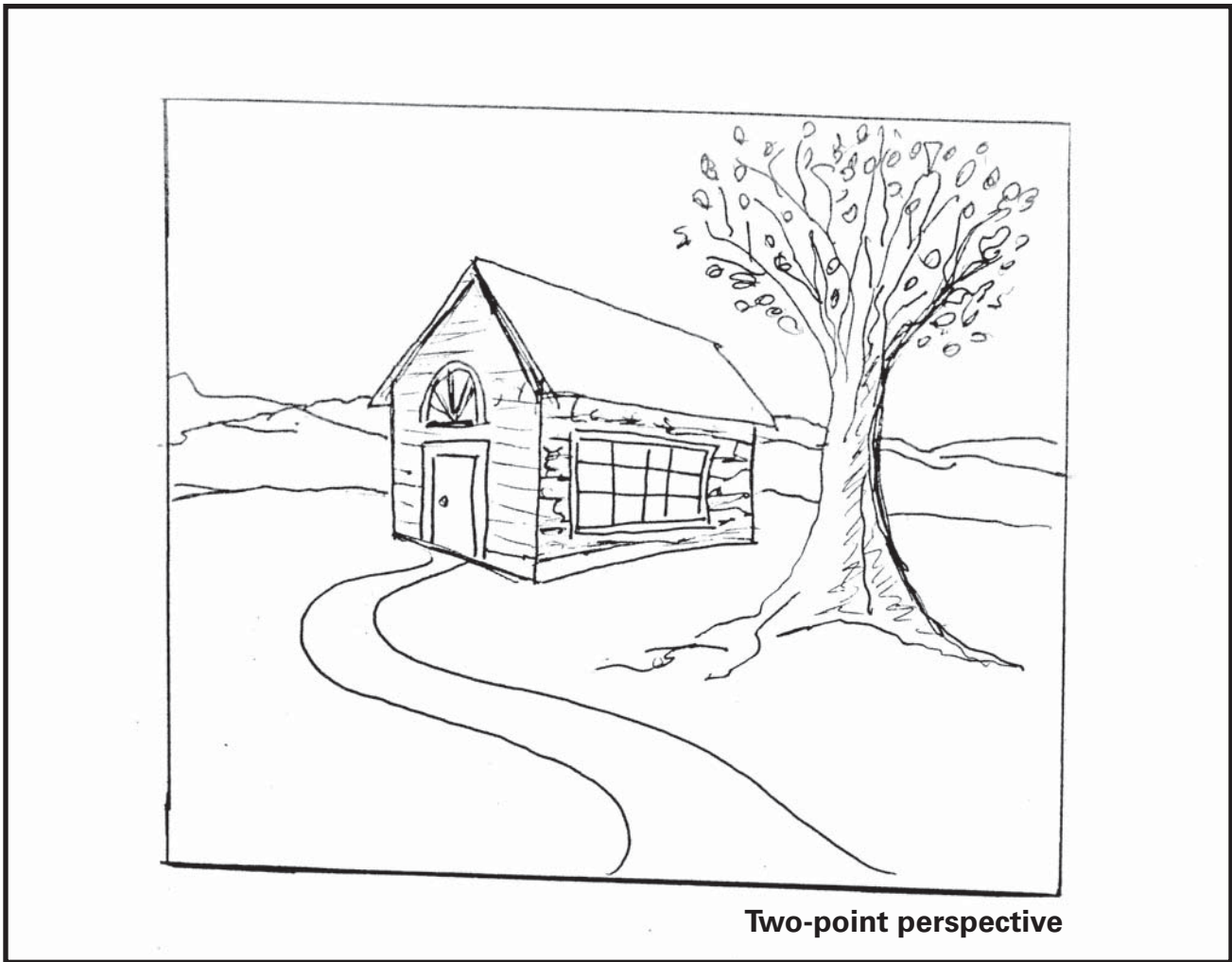
Pseudo-Naturalistic Stage (approximately ages 12-14 years)



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



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



Overview

Grades 4-6

Overview for Grades 4-6

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

Strand One: Fundamental Concepts (FC)		
Students will develop understanding of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.		
Grade 4	Grade 5	Grade 6
<p><i>Students are expected to</i> develop an understanding of the elements and principles of art and design in creating and viewing art work (FC4.1)</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 to indicate emotion (e.g., smooth, horizontal lines can give a feeling of peace and harmony); contour lines (e.g., edges of objects); lines of various weights; repetition of lines to create visual rhythm • shape and form: free-standing forms “in the round” (e.g., Henry Moore’s figurative work) and “bas relief sculpture” (e.g., masks); shapes organized in a pattern showing radial symmetry and/or in a mosaic; changes in shapes, depending on the angle or point of view (e.g., view from the top, side, bottom); positive and negative shapes (e.g., closed curve with shape inside and outside); grouping of shapes; abstract shapes and forms • space: positive and negative space in art work; diminishing perspective in various contexts (e.g., in vertical placement, in diminishing size, and/or in overlapping shapes); variation in size to create the illusion of depth 	<p><i>Students are expected to</i> develop an understanding of the elements and principles of art and design in creating and viewing art work (FC5.1)</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 front 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</i> develop an understanding of the elements and principles of art and design in creating and viewing art work (FC6.1)</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, fonts; geometric (e.g., conical, pyramidal) shapes and forms • space: centre of interest (focal point) and on-point perspective; basic facial proportions; horizontal and vertical symmetry

Strand One: Fundamental Concepts (FC) (continued) Students will develop understanding of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.		
Grade 4	Grade 5	Grade 6
<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> • colour: monochromatic colour scheme; colour emphasis through variations in intensity (e.g., subdued colours next to bright, intense colours); advancing colour • texture: texture elaboration (e.g., embossing, piercing, pinching, pressing, scoring, scraping); texture quality (e.g., matte, sheen); low relief in collographs • value: mixing of shades; variations in value to create emphasis (contrast in value) <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 4 will be on <i>emphasis</i>.</p> <ul style="list-style-type: none"> • emphasis: use of colour intensity, contrast 	<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”</i>; caricature; use of improbable scale for imaginary settings and creatures) 	<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>)

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 4	Grade 5	Grade 6
<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 interests and experiences</u> (CP4.1) <p><i>(e.g., a comic strip or a story board featuring a space voyage; an oil pastel drawing of peers in sports or dance poses; a painted still life of objects related to a hobby)</i></p> <ul style="list-style-type: none"> demonstrate an understanding of composition, using selected principles of design to create narrative art works or art works on a theme or topic (CP4.2) <p><i>(e.g., a collaborative mural depicting a historical or an imaginary landscape in which objects and figures placed in the foreground create areas of emphasis, and objects placed in the background show diminishing size; a relief print of a seascape in which shapes that are similar, but are different in size or colour, give the work both unity and variety)</i></p>	<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 4	Grade 5	Grade 6
<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 (CP4.3) <p><i>(e.g., create a poster using colour and cropping of space to propose a solution to climate change; use contour lines of various weights in a charcoal gesture drawing of a person to capture the impression of movement; create a paper sculpture portrait of a favourite comic character that explores positive and negative space, using techniques of folding, scoring, fringing, and crimping)</i></p> <ul style="list-style-type: none"> use a variety of materials, tools and techniques to determine solutions to design challenges (CP4.4) 	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> use elements of 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 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 4	Grade 5	Grade 6
<ul style="list-style-type: none"> • drawing: make contour drawings of overlapping objects that are easily recognizable [e.g., a piece of fruit, a shoe, a glove, a pitcher], using soft graphite drawing pencils [e.g., primary printers] and depicting the objects from different points of view [e.g., from the front, the back, the side] • mixed media: make a collage to depict a dream, using cut and torn paper, tissue paper, and found objects in contrasting shapes with a focus on positive and negative space • painting: use tempera paint and a range of monochromatic colour values to represent the emotional state of a character at a critical moment in a story that they have written or read • printmaking: use low-relief found objects [e.g., lace, textured leaves, and tin foil] to make a collograph in which texture and shape are used to create the composition, and embellish the final inked print with oil-pastel drawing • sculpture: make a clay or papier mâché mask featuring exaggeration for dramatic effect and textures made by embossing, piercing, pinching, pressing, and/or scraping 	<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 pop 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 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 4	Grade 5	Grade 6
<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 (RRA4.1) <p><i>(e.g., express their response to students drawing on a classroom gallery walk; identify artistic techniques that are used to influence the viewer; in role as a famous artist, write a journal entry or letter, identifying the artist’s compositional choices and intentions)</i></p> <ul style="list-style-type: none"> analyse the use of elements and principles of art and design in a variety of art works, and explain how they are used to communicate meaning or understanding (RRA4.2) <p><i>(e.g., the use of texture and negative space in Henry Moore’s abstract forms to suggest natural objects or figures; the use of tints and shades to explore vivid colour in Alma Thomas’ aerial view paintings; the use of bright colours and rounded shapes in children’s advertising to get their attention and convey a friendly feeling)</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 (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 Kenojuk 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 4	Grade 5	Grade 6
<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> demonstrate awareness of the meaning of signs, symbols, and styles in works of art (RRA4.3) <p><i>(e.g., symbols representing luck; fonts typically used in marketing; heraldic symbols; aboriginal totems around the world; Egyptian hieroglyphics)</i></p> <ul style="list-style-type: none"> identify and document their strengths, their interests, and areas for improvement as creators and viewers of art (RRA4.4) <p><i>(e.g., review notes and sketches they have made during a visit to a public gallery, and summarize what tends to interest them when they look at art; after a classroom gallery walk, identify what they think are the most useful of the comments and suggestions that their classmates had written on sticky notes and placed on their art work)</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 (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 4	Grade 5	Grade 6
<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> describe how visual art forms and styles represent various messages and contexts in the past and present (EC4.1) <p><i>(e.g., images that promote businesses, events, or festivals; paintings in art galleries that enrich, challenge, and engage viewers; picture books and graphic novels that inform and entertain; traditional and contemporary purposes of Aboriginal sculpture)</i></p> <ul style="list-style-type: none"> demonstrate an awareness of a variety of art forms, styles, and traditions, and describe how they reflect the diverse cultures, times, and places in which they were made (EC4.2) <p><i>(e.g., wax-resist batik as a national art form in Indonesia; masks used in the celebrations of various cultures; symbols, motifs, and designs on totem poles; radial symmetry in patterns in Islamic art; contemporary and historical oil paintings in an art gallery)</i></p>	<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.

4th Grade Visual Arts Concept Map

“inspired by their interests and experiences”

MEDIA

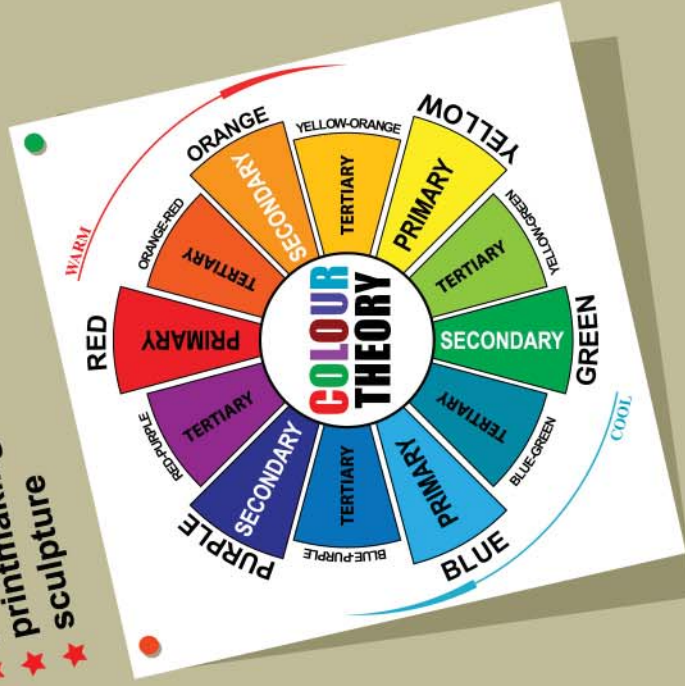
- ★ drawing
- ★ mixed media
- ★ painting
- ★ printmaking
- ★ sculpture

NEGATIVE & POSITIVE SPACE



Principles of Design

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



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

One-Point Perspective



Shaded Contour Drawing



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

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



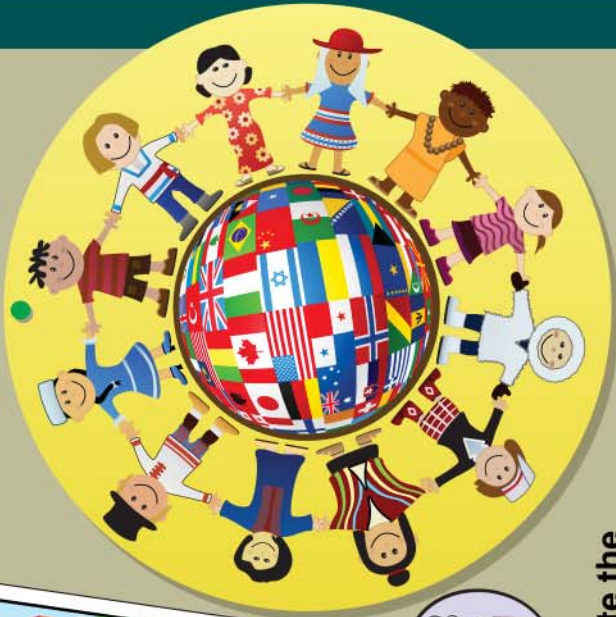
VS.

The Built Environment



CULTURAL STUDY

Canadian and World cultures



Spatial Relationships

Sculpture

- ✦ In the Round
- ✦ Bas-Relief
- ✦ High-Relief

Principles of Design

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

Repeating Patterns

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

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)

Ways to Create the Illusion of Space

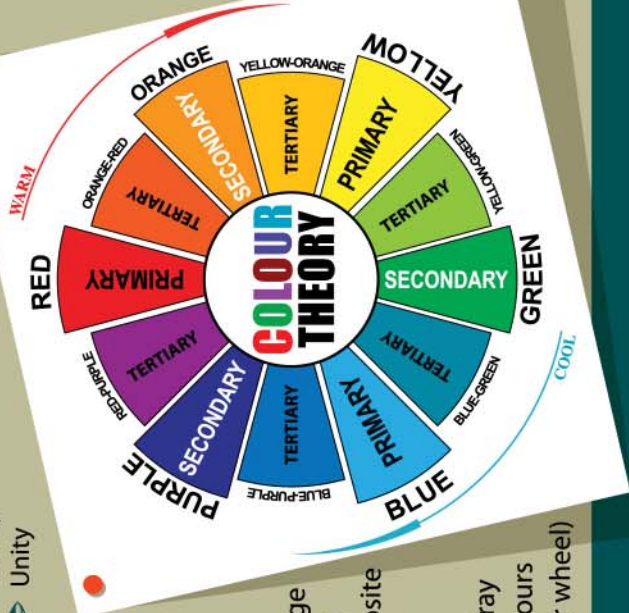
- ◆ Size
- ◆ Overlap
- ◆ Placement
- ◆ Linear Perspective

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



Responding to Art

- ✦ Describe
- ✦ Analyze
- ✦ Interpret
- ✦ Judge



Balance: symmetrical arrangement of elements to create the impression of equality

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



Cultural/Historical

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

Value: Shading that suggests volume; gradation



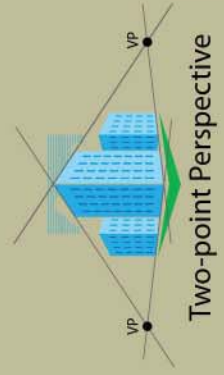
Line: illusion of force, lines that direct viewer's attention, contour drawing

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



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



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

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...



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 5*: 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

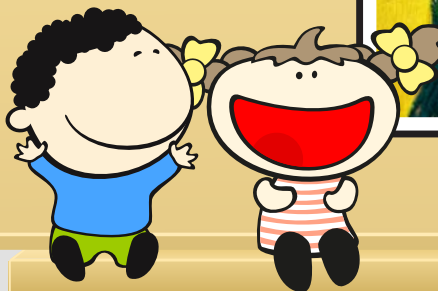
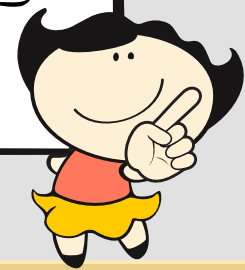
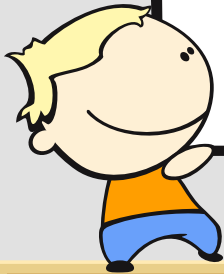
- Glossary: Please note that italicized words may be found in the glossary of *Explorations In Art 5*.
- Words that are italicized with a * may be found in the appendix of this document.

Grade 5

Specific Curriculum Outcomes

STRAND ONE

Fundamental Concepts (FC)



Strand One: Fundamental Concepts (FC)

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

Grade 5

Students are expected to

- develop an understanding of the elements and principles of art and design in creating and viewing artwork (FC5.1)

Elements of Art and Design:

- **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 front 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
- **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 illusion of depth, shading

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 five will be on proportion.

- **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., 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)

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 (FC5.1)

Elaborations-Strategies for Learning and Teaching

Throughout the school year, grade five 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 from the kindergarten level. 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:

- **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 front 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
- **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 illusion of depth, shading

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 five will be on **proportion**.

- **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., 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)

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

- Paint a rainy day landscape demonstrating an understanding of dulling intensity of a colour by using a small amount of its complementary hue. Exhibit your art work in a hallway exhibition. Take digital pictures as a record of your work for our art journal. Reflect on the hallway exhibition with others on a blog. Include how you used elements and principles of art and design in your work.
- Create a zany three-dimensional imaginary sea flying animal that is called “Outofscale”. Your main focus will be the incredible, fascinating, disproportionate body scale of this wonderful creature. Exhibit your creature for an open house at school. Be ready to explain how you used proportion to create your animal. (You may want to consider writing a short story for this wonderful creature.) Have fun and use your imagination!

Presentation

- Critically view M.C. Escher’s artwork. As a class discuss the mathematical connections to his art work. Then create a tessellation from construction paper. Use one of the complementary colours schemes such as blue and orange, red and green, or yellow and purple to create positive and negative space. Present your tessellation to the class. Explain how and why you used colour and space in your art work.

Journal

- Using assorted gauges of wire create an action figure. Exhibit your wire art work in a class exhibition. Did you receive feedback? Reflect on your art making in your art journal. How did you use the elements of shape and form to design your action figure.

Paper and Pencil

- Draw a comic strip for the super hero Ecoman or woman who is fighting for justice of the land, sea, and sky. (You may want to consider using ink pens for this exercise.) Focus on the gradation of value to create the illusion of depth. Use curved hatching and cross-hatching in your art making. As you create consider the proportions of your super hero as he/she moves through the action shots in your strip. After you have completed your visual storyboard, compose a written text for your creation. Present your comic strip to the class. Do you think your action hero has given an exciting and thought provoking perspective on environmental justice? Why? Explain which elements and principles of art and design you used to create your comic strip.

Portfolio

- Use masking tape to outline the skeletal framework of the body of a classmate. (Both back and front.) Then have your classmate pose. Look at the lines of the framework to give you guidance for your gesture drawing. Use the guidance formula to human proportions for children and adults. Add your sketches to your portfolio. Make notes on the back of your drawing about which elements and principles of art and design you used and why you used them in your sketch.

Resources/Notes

Authorized Resources

Explorations In Art 5 by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 5 Fine Arts and Studio Process CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

M.C. Escher - *Swans* (Tessellations) - pp. 75

Other Resources

Adventures in Art 5 Teachers Wrap-Around Edition, Student Text, Transparencies

Art to the Schools Collection

Confederation Centre Art Gallery

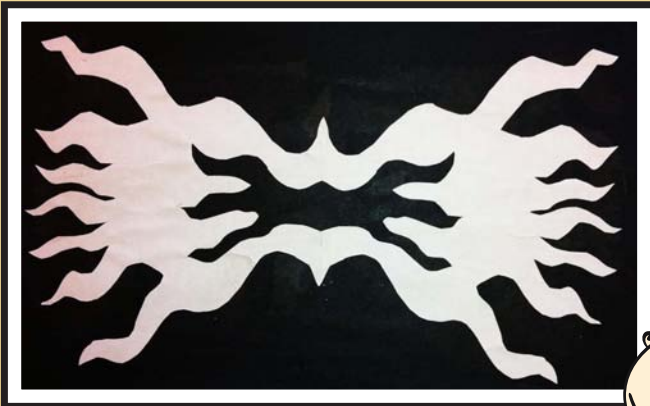
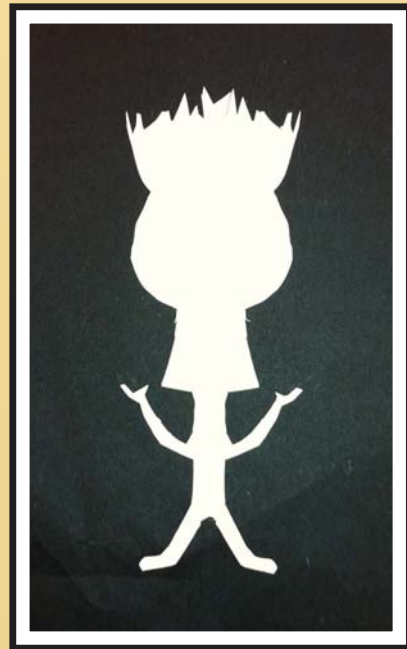
Eptek

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 5

Students are expected to

- create two and three-dimensional works of art that express feelings and ideas inspired by their own and others' points of view. (CP5.1)
- demonstrate an understanding of composition, using selected principles of design to create narrative art works or art works on a theme or topic. (CP5.2)
- use elements of art and design in art works to communicate ideas, messages, and understandings (CP5.3)
- use a variety of materials, tools, and techniques to determine solutions to design challenges (CP5.4)

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 and three-dimensional works of art that express feelings and ideas inspired by their own and others' points of view (CP5.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to create two- and three-dimensional works of art that express feelings and ideas inspired by their own and others' points of view.

- Invite students to create a painting based on a photo montage about children's rights and responsibilities.
- Have students draw a coloured line drawing of an underwater setting or the view from an airplane that addresses environmental awareness by showing the interconnectedness of ecosystems.
- Ask students to paint someone in a particular situation in which empathy for him or her is created through characterization.

Teacher prompts:

- How can you use size and shape in your painting to express your feelings or point of view about the importance of the different images in your montage?
- How does our impression of the world change when we look at it from a bird's-eye view rather than a worm's-eye view?
- How can you use a particular point of view in your painting (not necessarily these) to create a particular impression?

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

- Use your imagination and become a field mouse or a rabbit crawling through a hole in the ground. Draw a picture conveying what it feels like and looks like. Exhibit your art work in an exhibition called Crawling Through and Popping Out. Be ready to explain how you expressed feelings.

Presentation

- Brainstorm, research, discuss, and list environmental issues with our classmates such as water pollution, land erosion, industrial pollution, oil spills, chemical contamination, animal extinction, food contamination, or outer space pollution. As a class, plan and create a three-dimensional model on your chosen topic. Experiment and explore ways to convey your message. Use a variety of materials to create your vision. Remember to create a visual surprise as it will capture your audience's attention. It will make them think about your topic/message more. Present your creation to other classes in your school. Discuss with them how you conveyed your message.
- Research children's rights online. Share your findings with the class. Create a poster that conveys the message. Use complementary colour schemes to get your message across. Design a font that is eye catching for your message. Present your poster to the class. Explain how you conveyed your message in your two dimensional poster.

Paper and Pencil

- Pretend that you are a scientist in an underwater vehicle that will allow the study of the sea floor, as there is so much that has not been explored. What do you think you will see? Create a painting or a drawing of your adventure and what you discovered. Write a story about your painting for the local newspaper or news station. Include a sentence or two about how you conveyed your ideas.
- In class discuss local poverty. Think of ways that may help people in this situation and make this a better world in which to live in for all. Then plan and create a painting that will communicate your point of view. Share your art work in a class presentation. Include a few statements about which aspects of your painting conveyed your point of view. After your presentation, you may want to consider taking a digital picture of your art work and writing a letter to someone you think could help this situation. If you receive feedback from your letter share it with your classmates.

Journal

- Critically view Pablo Picasso's art work. Discuss the geometric look to his paintings. Does it remind you of sculpture? This is called "Cubism". Imagine that you are Pablo Picasso drawing a musical band that you think is really incredible. Create a cubist image of this band. Present your image with a musical piece of the band in a class exhibition. Reflect on your art work in your art journal. How does your three-dimensional sculpture reflect your point of view about this land?

Resources/Notes

Authorized Resources

Explorations In Art 5 by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 5 Fine Arts and Studio Process CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Other Resources

Adventures in Art 5 Teachers Wrap-Around Edition, Student Text, Transparencies

Art to the Schools Collection

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

- demonstrate an understanding of composition using selected principles of design to create narrative art works or art works on a theme or topic (CP5.2)

Elaborations-Strategies for Learning and Teaching

Students will be 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.

- Have students create an abstract painting using different *proportions of complementary colours*.
- Invite students to 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).
- Ask students to create an impression of *depth* and *space* by *neutralizing colour intensity* and *brightness* in a landscape painting (*atmospheric perspective*).

Teacher prompts:

- How have you used colour to create a point of emphasis and a sense of space?
- How will you use your in-class sketches of student poses to help you decide on the emotion to express with the position of the figure?
- How did you dull the colours to show things that are in the distance?

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 art work, *Three Irises*, by Lowell Nesbitt. He creates *emphasis* using a plain background and an incredibly colourful and detailed close-up view of the flowers. It makes the image look like it is moving towards you. Paint an image that gives “*emphasis*” to your image by using complementary colours. Be ready to explain how you used *complementary colours* to create emphasis.
- Create *movement* and *depth* in a drawing or a print. You may want to consider such subject matter as; boats on the sea, rolling hills in the country, sledding over snow in the winter, race car driving at NASCAR, or animals running over sand dunes. Exhibit your art work. Discuss with your teacher and classmates how you created movement and depth.

Paper and Pencil

- Critically view comic books images. Notice how artists use exaggerated *shape* and *size*, *proportion*, to create *emphasis* on the physical strength of the characters. Create a three-dimensional comic book hero using exaggeration of *proportions* to create a character of super human strength and goodness. Present your figurine in a Super Hero 3-D Exhibition. Write a caption for your character explaining your use of exaggeration of *proportions*.
- Critically view masks from around the world. Look at how *balance* is created to give a visual look/message. Is it *symmetrical*, *asymmetrical*, or *radial*? Do different cultures use balance differently to create a visual image? Explain. Does different balance communicate different messages/ ideas, feelings? Explain. After viewing and discussing, create a mask using the principle of art and design, *balance*. Present your mask in the exhibition called “Balance It”. Explain in a sentence or two how you created balance in the mask.

Journal

- Create pattern and *movement* for an *abstract* image about a musical performance. (Think of the wonderful light shows at musical performances to give you ideas.) Look at Mondrian’s painting, *Broadway, Boogie Woogie* for inspiration. Reflect on your image making in your art journal. Explain how you used the *principles of art and design* to create a feeling, idea, or information in your image.

Resources/Notes

Authorized Resources

Explorations In Art 5 by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 5 Fine Arts and Studio Process CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Lowell Nesbitt - *Three Irises*, p. 99

Masks by Susan Hughes (Scholastic Canada Ltd.)

Other Resources

Adventures in Art 5 Teachers Wrap-Around Edition, Student Text, Transparencies

Art to the Schools Collection

Confederation Centre Art Gallery

Eptek

Provincial and Community Museums

<http://www.nationhood.ca>

Artist’s image Websites

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 (CP5.3)

Elaborations-Strategies for Learning and Teaching

Students will be expected to use the elements of art and design in artworks to communicate ideas, messages, and understandings.

- Ask students to create a series of three relief prints that use a glue-line relief print process to illustrate the beginning, middle, and end of a story.
- Invite students to design a poster that presents solutions to stereotyping, bias, or bullying, using angle of view.

Teacher prompts:

- How did you use asymmetrical geometric shapes to simplify the text and image?
- How did the use of proportion and scale change your message when your poster had faces that were larger than life?
- Which elements and principles of art and design did you use to focus and simplify the text and image in the mural?
- How did you use gradations of value to create the illusion of depth in your designs?

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

- Paint or draw a *graffiti-style mural* that addresses a community issue, using *convex shapes* that lead the eye with *implied lines*. Invite your parents or guardians in for a viewing. Have a feedback book for your guests. As a class review your feedback.
- Plan and create a poster on “This Green Earth”. Use *complementary colours* to tell your message. Explain to your class how you used colour to convey your message. Display your art work at a mall.
- Use gradations of value to create the illusion of *depth* for an image that will capture a storm on the water. Critically view *The Yankee Gale* by George Thresher for inspiration. Share your artwork with a classmate. Explain how you used the element of value to create the illusion of depth in your image.

Presentation

- As a group of three or four, plan and create fonts for a poster or Website for a new movie/TV show. Pretend you have been commissioned by the marketing team of this new movie/show. Your group will be expected to sell your fonts idea(s) to the marketing team. (A group in the class will act as the marketing team and your team will act as the marketing team for another group. Therefore, everyone will have chance to create a poster/Website and give feedback.)

Journal

- Plan and create a series of painted images that illustrate a word text book from your grade five reading collection. Think of what elements of art and design will best convey the story. After you have completed your illustrations, organize your images in an accordion style book to tell the story. Present your book to a younger grade at school. Reflect on your illustrations in your art journal; what elements of art and design did you use? How did you arrange these elements? How did your young audience respond to your illustrated story? Did they understand your message?

Resources/Notes

Authorized Resources

Explorations In Art 5 by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 5 Fine Arts and Studio Process CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Peter Hurd, *The Gate and Beyond*, p. 156

Fitz Henry Lane, *Becalmed Off the Highway Rock*, p. 157

Other Resources

Adventures in Art 5 Teachers Wrap-Around Edition, Student Text, Transparencies

Art to the Schools Collection

Confederation Centre Art Gallery

George Thresher - *The Yankee Gale*

Eptek

Provincial and Community Museums

<http://www.nationhood.ca>

Artist's image Websites

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, and techniques to determine solutions to design challenges (CP5.4)

Elaborations-Strategies for Learning and Teaching

Students are expected to use a variety of materials, tools, and techniques to determine solutions to design challenges, such as:

- ***drawing:*** Ask students to use coloured pencils to create a caricature of a celebrity that exaggerates facial features and uses linear shading and cast shadows.
- ***mixed media:*** Invite students to create a composite image that uses photographs, photocopies, transfers, images, and selected opaque and transparent materials to reflect their self-identity.
- ***painting:*** Have students use tempera paint or watercolour pencils using unusual colours or perspectives to suggest a fantasy world.
- ***printmaking:*** Challenge students to create a relief print transferred from a textured surface, made with glue lines, craft foam, cardboard, paper, or string glued to board, using shapes to create a graphic design that explores pattern in a non-objective op art style.
- ***sculpture:*** Invite students to construct a human figure or an imaginary creature made from clay, using basic handbuilding methods such as making the piece with coils or slabs of clay or by pinching and pulling the clay.

Teacher prompts:

- How could you make the lines in your caricature more fluid and the shapes more expressive?
- How are the images you used in your art work and their placement and composition symbolic of how you see yourself?

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 an image from *Pancakes*, *Pancakes* by Eric Carle. Eric Carle is known for his visual surprises. Like Eric Carle plan and create an image from cut painted paper that you prepared. Display your painting with an element of visual surprise to the class. Explain to the class how you used the cut painted paper to create a visual surprise.
- Create a Medieval banner using relief print. Use a variety of materials to create your print plate. Remember to use a variety of shapes and textured to create an interesting image. Invite other classes to participate in a medieval feast. Use your banners to decorate your celebration. Explain in your art journal how you used a variety of materials, tools, and techniques to solve the design challenge of your Medieval banner.

Presentation

- Critically view sculpture from different cultures and time. Choose one of these sculptures to inspire your art making. Plan and create your three-dimensional piece by selecting the materials and techniques that you will use to best convey your image. In a presentation explain why you chose the materials and techniques that you did. Did you create the look you wanted? Explain.

Journal

- Plan and create an oil pastel image that is inspired from such films as *Alice and Wonderland*, *ET*, *Wizard of Oz*, *Star Wars*, *Toyland*, or *Walli*. Use exaggeration, linear shading and cast shadows to create fascinating characters and objects in your image. Reflect on your artwork in your art journal. Explain how you used the oil pastels to create the effect you wanted in your image.

Paper and Pencil

- Many artists create self-portraits such as Rembrandt, Vincent Van Gogh, Frida Kahlo, or Andy Warhol. Research and share other artists that have created self- portraits. Then write a story about yourself. Describe how you look and what kinds of things you like. From your story create your self- portrait using a variety of mixed-media materials. Share your story and image with a classmate. Explain how you used materials, tools and technique to solve your design challenge in your self-portrait. Did you choose certain materials that would reflect the person you are?

Resources/Notes

Authorized Resources

Explorations In Art 5 by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 5 Fine Arts and Studio Process CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Eric Carle - *Pancakes, Pancakes*, p. 80

Other Resources

Adventures in Art 5 Teachers Wrap-Around Edition, Student Text, Transparencies

Art to the Schools Collection

Confederation Centre Art Gallery

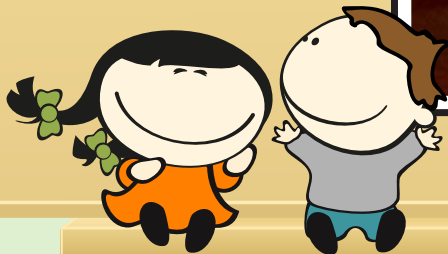
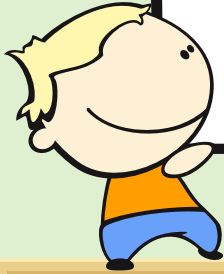
Eptek

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 5

Students are expected to

- interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey (RRA5.1)
(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)
- explain how the elements and principles of art design are used in their own and others' art work to communicate meaning or understanding (RRA5.2)
(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)
- demonstrate an understanding of how to read and interpret signs, symbols, and style in art works (RRA5.3)
(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)
- identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art (RRA5.4)
(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)

Apply the critical analysis process to communicate feelings, ideas, and understanding 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 (RRA5.1)

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.

- Students are expected to interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey.
- Have students use an image round-table technique to compare interpretations of emotions suggested by abstract forms or figures in art work.
- Invite students to sort and classify a variety of art images, such as Nigerian, Egyptian, Mayan, and Chinese sculptures, to determine common subjects or themes.

Teacher prompts:

- When you look at how Constantin Brancusi makes the human form abstract in his sculptures, what do the shapes remind you of?
- What different emotions does the pose of this art work suggest to you? If the figure in the art work could come to life, what would it say to you?
- How is proportion used to convey importance?

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

Tasks for Instruction and/or Assessment

Performance

- Critically view abstract artworks such as *Dynamism of a Soccer Player* by Umberto Boccioni or William De Kooning's *Women Singing II*. How will you interpret their artwork? What is it about? What has happened to the detail? How do these images make you feel? Talk about the strength of the paintings.

Presentation

- Choose an art work created by a past or present artist. Interpret the feelings, issues, themes, and/or social concerns that they convey. What does the artwork say to you? Explain how the artist created this message. What elements and principles did she/he use? Do you think others see the same artwork the same way? Why, or why not? Present your chosen art work to the class and explain your thoughts and feelings.

Paper and Pencil

- Visit galleries and museums periodically as the exhibitions are constantly changing. Take notes on how these institutions organize and present artwork. Interview the curator or gallery educator about how they curate exhibitions. Do they think about how people will feel or react to issues, themes or social issues? As a class, share your findings. Then as a group, organize your own exhibition using the information you gathered from your gallery/museum experiences. Invite the school to your opening. Discuss the feelings, issues, themes and social concerns that they convey. Are there common themes?
- Create a virtual gallery focusing on cultural pieces coming from countries such as China, Africa, Asia, America, Australia, New Zealand, South America, North America, or Europe. Look at the following to create your focus for this virtual exhibition; media, style, time period, themes, issues, or social concerns. Invite your class to visit your exhibition. Did you receive feedback? Reflect in your art journal.

Resources/Notes

Authorized Resources

Explorations In Art 5 by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 5 Fine Arts and Studio Process CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Umberto Boccioni, *Dynamism of a Soccer Player*, p. 15

William De Kooning's, *Women Singing II*, p. 14

Other Resources

Adventures in Art 5 Teachers Wrap-Around Edition, Student Text, Transparencies

Art to the Schools Collection

Confederation Centre Art Gallery

Eptek

Provincial and Community Museums

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Apply the critical analysis process to communicate feelings, ideas, and understanding 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 (RRA5.2)

Elaborations-Strategies for Learning and Teaching

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

- Invite students to critically view and explain how packaging designs (cereal boxes, drink packaging) use *complementary colours* to create an impression different from that created by packages that use other *colour schemes*.
- Have students critically view Alexander Calder's mobiles and Piet Mondrian's paintings. Ask them to explain the use of *colour, line, and geometric shape* that were used to create an impression of *movement*.
- Ask students to explain the *colour, line, and pattern* used to convey a story in the illuminated manuscript of the Ramayana.

Teacher prompts:

- How does the use of colour engage the viewer and help sell the product? Which *colour scheme* do you think is most effective in persuading the buyer, and why?
- How does Mondrian's *Broadway Boogie Woogie* use colour, line, and shape to create an impression of movement?
- How have artists arranged *shapes, lines, patterns, and colours* to create a sense of order and *rhythm*?
- How do the details on the characters help the viewer focus on and understand the story?

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

Tasks for Instruction and/or Assessment

Performance

- Invite students to critically view and explain how restaurants like McDonalds, Tim Hortons, Dairy Queen, or Burger King used warm colours in their signs. Then explain how these signs are set off with *complementary colours* from the surrounding landscaping. How do these *colour schemes* make you want to eat?
- Critically view medieval structures. Explore and discuss the *forms, lines, shapes, and colours* that are found in these architectural wonders.
- Critically view the art work of Northern artists Ted Harrison and Pudlo Pudlat. Explain how they use *colour, shape, and line* to capture feeling of the land and atmosphere.

Presentation

- Critically view the paintings of Camille Pissarro's, *Woman and Child at the Well* and J. Charlemagne's *Boys Flying Kites*. Explain the use of colour, line, and shape that were used to create an impression of movement. Create a genre painting of your own using complementary colours, lines and shapes. Share your image with a classmate.
- Critically view the art work of Andy Warhol. Explain his use of *colour and shape*. Create a *collage* in the style of Andy Warhol using colour and shape. Present your art work in a class exhibition.

Journal

- Critically view the Group of Seven's art works. Focus on their use of *complementary colours, lines, texture, and shapes*. How does the use of these *elements of art and design* make you feel? Create your own landscape image using similar *colours, lines, shapes and textures*. Take a digital picture of your art work and share it on line with your friends. Did you receive any feedback? Record it in your art journal. Include how you communicated meaning or understanding in your landscape.

Resources/Notes

Authorized Resources

Explorations In Art 5 by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 5 Fine Arts and Studio Process CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Camille Pissarro's, *Woman and Child at the Well*, p. 22

J. Charlesmagne's, *Boys Flying Kite*, p. 22

Other Resources

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Art to the Schools Collection

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Lawren Harris - *Winter Woods*, Algonquin Park

Pudlo Pudlat, *Scene with Hunter in Background*

Apply the critical analysis process to communicate feelings, ideas, and understanding 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 (RRA5.3)

Elaborations-Strategies for Learning and Teaching

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

- Ask students to critically view Carl Ray's paintings and his use of *symbols* in the Woodland style of Aboriginal art to tell a story. Then have the students demonstrate their understanding through creating a visual story of their own using *symbols*.
- Invite students to read and interpret (critically view) how Picasso's *cubist* portraits use stylistic features from African masks.
- Have students discuss why and how a tiger is used in Asian art to signify bravery.

Teacher prompts:

- Why are creatures, such as the thunderbird or eagle, associated with the idea of power and privilege in some art works?
- In what ways are some of Picasso's art works inspired by African masks?
- How do Group of Seven paintings show the influence of a variety of modernist styles (*Impressionism, post-Impressionism, and art nouveau*)?

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

Tasks for Instruction and/or Assessment

Performance

- Critically view the *symbols* used on computers. Make a class list of these *symbols*. Then create an image using these *symbols* to convey a visual message.
- As a class critically view the style of abstract artists. Discuss what the images have in common to make it a style, such as *cubism*, *fauvism*, *futurism*, *impressionism*, or *expressionism*. Create an image in one of the above abstract styles.

Presentation

- Create *symbols* for a mapping system of local galleries, museums, and cultural institutions. Present your *symbol* system to the class. Discuss how you and your classmates read and interpret the *symbols* within the system.
- List all the road sign *symbols* with your classmates. Then discuss these images and what they convey. Why are these symbols important to the geographic setting of a place? Being inspired by the *symbols* you discussed, create new symbols for road signs that are stationed throughout Canada. Have a road sign display. Write a caption for your new *symbols*, indicating how they are to be read and interpreted.
- Artists have created *symbolic* vessels throughout time. Research this topic and choose one of the vessels as inspiration to create your own symbolic vessel. Exhibit your work. Write a few sentences to explain the meaning of your symbolic vessel.

Journal

- Explore and research animals and their cultural symbolic meaning for people throughout the world. Create an image using these symbolic images. Be prepared to explain the interpretation of your image. (Remember to be respectful and sensitive to the culture you are using for artistic inspiration.)

Paper and Pencil

- Research artists that have been inspired by different cultural *symbols* such as Sakai Hoitsu or Isoa Koryüas. Write a story about your findings.

Resources/Notes

Authorized Resources

Explorations In Art 5 by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 5 Fine Arts and Studio Process CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Sakai Hoitsu, *Cranes*, p. 142

Isoa Koryüas, *Falcon in Snowy Willow Tree*, p. 143

Vessels with a Message, pp. 14-145

Other Resources

Adventures in Art 5 Teachers Wrap-Around Edition, Student Text, Transparencies

Art to the Schools Collection

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Apply the critical analysis process to communicate feelings, ideas, and understanding 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 (RRA5.4)

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.

- Challenge students to use appropriate terminology when talking about their own art work.
- Invite students to discuss others' ideas with sensitivity and respect.
- Have students identify and explain their artistic choices in a diary entry in their art journal or sketchbook.

Teacher prompts:

- Why is the medium you have picked the best choice for your narrative line drawing?
- How does the choice of media and tools change how the same subject matter is perceived?
- Do you think good art needs to take a long time to make? Why, or why not?
- What did you find when you compared your work with the ways in which different artists have expressed ideas about themselves in self-portraits (e.g., self-portraits by Vincent Van Gogh, Frida Kahlo, Andy Warhol)?

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

Tasks for Instruction and/or Assessment

Performance

- What kinds of things are you interested in? What do you think you are best at in art making? Review your art journal for ideas and direction. Combine your interests and visual strengths to inspire and create an artwork. Present your artwork to the class. Then reflect upon this experience in your art journal.

Presentation

- Choose an artwork from an Island artist that creates images from such media as paints, wood, wool, metal, conte, inks and plates, fabric, digital images, multi-media, glass, or clay. Using one of the above Island artist's artworks as an inspiration to create your own image. Present your image to the class. Explain how and why this artist's work inspired you and your art work. What interests you about this artist's art work? Why?

Paper and Pencil

- Visit a museum or a gallery and bring paper and drawing tools to sketch three-dimensional objects that you find interesting or inspiring. In your art journal describe why you chose the pieces you chose to sketch. Was it the way it looked? Describe it. Is it the way it made you feel? Explain why? Were you fascinated by the medium that was used? Explain why? Was it the subject matter chosen by the artist? Explain why? After reflecting in your journal, use these sketches and reflective notes as an inspiration to create your own three-dimensional piece.

Journal

- Keep an art journal to describe, analyse, interpret, evaluate, and record the creative process and growth in your art work. What are your strengths as an artist? What area or areas do you want to develop as a creator; interpreter and viewer of art? How will you develop this area (areas)?

Portfolio

- Keep a portfolio so you can reflect on, improve, and select from your creative art making and thinking.

Resources/Notes

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STRAND FOUR

Exploring Forms and
Cultural Context (EC)



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***Students are expected to*

- describe how forms and styles of visual and media arts represent various messages and contexts in the past and present (EC5.1)
(e.g., sculptural monuments to honour people in the past such as war veterans; promotion of ideas or products on film, television, and the Internet in everyday life)
- 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)
(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)

Demonstrate an 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

- describe how *forms and *styles of visual and media arts represent various messages and contexts in the past and present (EC5.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to describe how *forms and *styles of visual and media arts represent various messages and contexts in the past and present.

- Ask students to describe sculptural monuments that honour people in the past such as war veterans.
- Invite students to explore and describe the promotion of ideas or products on film, television, and the Internet in everyday life.

Teacher prompts:

- What is the relationship between *form and purpose in this sculpture?
- How do you know that an advertisement is intended for you and your friends? What elements of design are being used to attract your attention to a product and make that product desirable?

Demonstrate an 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

- Describe the *forms and *styles of the sculptural pieces around Confederation Centre of the Arts. What is the purpose of these pieces of Canadian artwork? Do they collectively and individually have a message that they are trying to portray? If so, what do you think it is?

Presentation

- Explore and research the *forms and *styles of totems, story poles, or talking sticks that honour Aboriginal cultures. Present your findings to the class.
- Choose a food or restaurant advertisement to research. (View magazines, TV, or Internet to collect visual information.) Has there been a visual change to the product or place? If so, what? Has the message changed? If so, how? Explain the form and style of advertisements may change throughout time. Present your findings to the class.

Journal

- Critically view artwork from the Renaissance time period. Describe how the forms and style of this time period represent a message. Present your findings to the class. Reflect about your presentation in your art journal.

Resources/Notes

Authorized Resources

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Demonstrate an 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 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)

Elaborations-Strategies for Learning and Teaching

Students are expected to 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.

- Invite students to explore contemporary Aboriginal art. Ask them if this contemporary art supports cultural revitalization. Have them explain why. Then ask students to create an image that represents their understandings.
- Have students explore the images that are found on ancient Greek vases. Ask them how these ancient Greek vases reflect the narratives of daily life, legends, and war from this time period. Then invite students to create a vase that represents their own daily life, stories, and events. Ask them to present how their vases reflects the beliefs and traditions of our time to the class.
- Invite students to explore exhibitions of the art of local artists in local Festivals. Ask students to share what they think inspired these local artists. Have them discuss the subject matter, style, and materials. (What do the artists' works reflect?)

Teacher prompts:

- How does the work of Baffin Island printmakers reflect ways in which Inuit life has changed over time and how they preserve stories?
- How is art a reflection of personal, local, or cultural identity?
- Whose voices or beliefs are not represented in this exhibition?
- How can community groups advocate for the arts?

Demonstrate an 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

- Create an educational tour after visiting an art gallery/museum that focuses on the beliefs and traditions of a variety of peoples and of people in different times and places. Invite another class from your school to participate. Reflect in your art journal about the educational tour. Discuss with the other class how the art work reflects people's beliefs and traditions. Discuss the time and place represented in the art work.
- During a visit to an art gallery/museum you will be given a look-for-it sheet. Find and discover details from the images that focus on beliefs and traditions of people. Discuss what you discovered from the exhibition (beliefs, traditions, time and place). Were there points of interest? If so, what? Explain.

Presentation

- Visit displays and exhibitions of art works in galleries and museums. (Use pencils and paper so you can make quick sketches during your visit[s].) When you return to your class discuss how these art works reflect the beliefs and traditions of a variety of people and of people in different times and places. Then select a sketch from your visit to inspire your own art work. Create and exhibit your image.
- Analyse how artists use the elements and principles of art and design to reflect their message of beliefs and traditions in different times and places. Present your findings to your class.
- Visit an art gallery or a virtual gallery. Explain to the class how the curator reflects the beliefs and traditions of past and present cultures.
- Create a virtual gallery exhibition about the beliefs and traditions of people in different times and places. Select images from online to compose your exhibition. Present your exhibition to the class. Set up a blog for feedback.

Paper and Pencil

- In small groups of four or five, discuss and explore the relationship between public art and its location. Invite each group to make a presentation on their discussion. Make a list of each group's ideas and thoughts on this subject.

Interview

- Keep an art journal for when you visit art galleries, museums, festivals, performances to record beliefs and traditions of a variety of peoples and of people in different times and places.

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.

form—the shape and structure of an art piece giving it individual or distinctive character

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 board—A sequence of images that convey a story.

Western culture—this term has been applied to settlements of white culture in the Americas and Australasia besides Western Europe. It is a term that broadly refers to the beliefs, values, customs, or political beliefs of western European civilization.