



Education and Early
Childhood Development
English Programs

Prince Edward Island Arts Curriculum

ARTS

Visual Arts
Grade 3

CURRICULUM



2011
Prince Edward Island
Department of Education and
Early Childhood Development
Holman Centre
250 Water Street, Suite 101
Summerside, Prince Edward Island
Canada, C1N 1B6
Tel: (902) 438-4130
Fax: (902) 438-4062
www.gov.pe.ca/eecd/

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Elementary Visual Arts Curriculum Committee for Grades 1, 2, and 3

Vicki AllenCook - Arts Education Curriculum Specialist, Department of Education and Early Childhood Development

Angela Toombs - Amherst Cove Consolidated School

Rachel Cameron - Athena Consolidated School

Madeline Vernart - Cardigan Consolidated School

David Costello - O'Leary Elementary School

Bonny Harris - Sherwood Elementary School

Shannon Hill - Souris Consolidated School

Christina MacAulay - Souris Consolidated School

Debbie Rodgers - Souris Consolidated School

Heather Cudmore - West Royalty Elementary School

The Ontario Ministry of Education for permission to use and adapt their Elementary Visual Arts Curriculum.

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

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

Nature of Visual Arts

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

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

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

Purpose of the Course

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

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

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

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

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

Rationale

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

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

Education in visual arts and learning in other subject areas through visual arts support the Atlantic Canada Essential Graduation Learnings. These Essential Graduation Learnings are aesthetic expression, citizenship, communication, personal development, problem solving, and technological competence. (Please refer to the *Foundation for the Atlantic Canada Arts Education Curriculum Document* for further information.)

Program Design and Components

Foundation Document

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

Specific Curriculum Outcomes

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

Meeting the Needs of All Learners

Students develop and learn at different rates and in different ways. The Grade Three 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 Three 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 Three 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 artworks 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 Three 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 Three 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 Primary Years

The primary grades (K-grade 3) are the foundational years during which the basic curriculum concepts, values, and skills are developed.

Children are introduced to formal education that provides a necessary complement to the child's experiences at home and in the community. The primary years, the critical years for learning, may be key to success in all other years. It is during these years that there is a shared responsibility for literacy and numeracy skills 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 primary child's approach to learning is a very hands-on, minds-on approach; therefore, experiences that provide for this are critical to achievement. The primary child is very interested in the immediate environment; therefore, the school environment must be stimulating and appropriately challenging.

The Primary 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 primary 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 questions the answers. They develop an understanding of how human beings know and comprehend. They become thoughtful and reflective learners.

Primary 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 young children. Primary 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 artworks; 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 artwork; 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 DVD's and digital images; a space in which to research different artists and artworks.; 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 Three 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 Three 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

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 judgments about their own artwork 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 Three 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 three curriculum. Students can also use drama to bring to life the motivations of minor characters who have other perspectives on the story and then create a collage or a sculpture of that character.

In integrated learning, students are provided with opportunities to work towards meeting specific curriculum outcomes from two or more subjects within a single unit, lesson, or activity. By linking expectations from different subject areas, teachers can provide students with multiple opportunities to reinforce and demonstrate their knowledge and skills in a range of settings. The arts can be used to provide other ways of learning and making connections. Through integrated learning, exploration of topics, issues, experiences, or themes can provide students with the stimulus both for engaging in artistic creation and for developing understanding in other subject areas. For example, teachers can create a unit linking expectations from the arts curriculum and the social studies curriculum.

Connections can be made between these curricula in a number of areas, including the relationship between art forms and their social and cultural context at various times and places around the world, the importance of the arts in Canada, and the impact of changes in technology on the arts (e.g., use of multimedia technology). In such a unit, students can gain insights into the importance of the arts for a range of people. They can also, for instance, work with drama or dance movement to express their understanding of a historical character or a visual art work, and through that activity develop imagery that reflects their own ideas, time, and place.

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

Education for Sustainable Development (ESD)

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

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

Visual Arts for EAL Learners

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

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

To this end:

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

Technology

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

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

In the primary 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 through out 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:

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

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 Three 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 transferrable 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 transferrable 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 Three 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 Three 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 artwork. It supports meaningful feedback and critique, so they can improve and refine the quality of their artwork 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 Three 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 and demonstrate an understanding of the elements and principles of art and design in creating and viewing artwork (FC3.1)

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 personal experiences (CP2.1)
- demonstrate an understanding of composition, using principles of art and design to create narrative art works or art works on a theme or topic (CP3.2)
- use the elements of art and design in artworks to communicate ideas, messages, and understandings (CP3.3)
- use a variety of materials, tools, and techniques to respond to design challenges (CP3.4)

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

- express personal feelings and ideas about art experiences and images (RRA3.1)
- explain how elements and principles of art and design are used to communicate meaning or understanding in their own and others' art work (RRA3.2)
- demonstrate an awareness of the meaning of signs and symbols encountered in their daily life lives and in works of art (RRA3.3)
- identify and document their strengths, their interests, and areas for improvement as creators of art (RRA3.4)

Strand Four: Exploring Form and Cultural Context (EC)

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

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

Specific Curriculum Outcomes

Students are expected to

- identify and describe a variety of visual art forms they see in their home, at school, in the community, and in visual arts experiences (EC3.1)
- demonstrate an awareness of a variety of works of art and artistic traditions from diverse communities, times, and places (EC3.2)

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 in the front matter on pages 23-25.

Strand	FC (Fundamental Concepts) CP (Creating and Presenting) RRA (Reflecting, Responding, and Analysing) EC (Exploration and of Forms and Cultural Context)	These codes represent the various strands in each grade level for the elementary visual arts curriculum.
Grade	3	This code indicates the grade level of the elementary visual arts curricula.
Numeral	E.g., .1	This code indicates the specific curriculum outcome number.
Example	FC3.1 (Fundamental concept, Grade 3, 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 understand of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.	
<p>Outcomes</p> <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 artwork (FC3.1) 	<p>Elaborations-Strategies for Learning and Teaching</p> <p>Throughout the school year, grade three students will explore, experiment, identify, and demonstrate a basic understanding of the elements and principles of art and design when creating and viewing artwork. They will build upon, expand, and refine their knowledge of the elements and principles from the grade two level by participating in open-ended visual arts experiences through a variety of materials.</p> <p>Please note that throughout the other SCOs in this curriculum students will be expected to identify, articulate, and use these 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: variety of the line (e.g., thick, thin, dotted) shape and form: compose shapes; symmetrical and asymmetrical shapes and forms in both the human-made environment and the natural world (e.g., <i>symmetrical:</i> insects, flowers, buildings; <i>asymmetrical:</i> windblown trees, some contemporary additions to buildings [<i>asymmetrical</i> facade in Daniel Libeskind's design for the Royal Ontario Museum]) space: foreground, middle ground, and background to give illusion of depth texture: real versus visual or illusory texture (e.g., smooth surface of a ceramic work versus drawing of a rough tree bark); etching by scratching through surfaces (e.g., crayon etching on a scratchboard) colour: colour for expression (e.g., warm and cool colours); colour to indicate emotion; mixing of colours with white to make a range of light and dark tints value: mixing a range of light and dark colours <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 3 will be on <i>variety</i>.</p> <ul style="list-style-type: none"> variety: slight variations on a major theme; strong contrasts (use of different <i>lines, shapes, values, and colours</i> to create interest [bright or light <i>colours values, dark colour values</i>])

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PEI DEPARTMENT OF EDUCATION AND EARLY CHILDHOOD DEVELOPMENT: VISUAL ARTS CURRICULUM, GRADE 3

STRAND ONE: FUNDAMENTAL CONCEPTS	
Develop understand of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.	
<p>Tasks for Instruction and/or Assessment</p> <p><i>Performance</i></p> <ul style="list-style-type: none"> Look at the world around you and identify a variety of lines. Did you find lines that were thick, thin, wavy, jagged or dotted? Now look at images and discuss the lines you see. What did the lines make you feel like? What did they communicate? Are they happy, energized, or sad lines? Are they jagged lines that are scary? Are they wavy lines that make you feel like you are moving? Inspired by your findings create an image using a variety of lines that create a mood/ climate. You can explore lines through media, such as crayons, oil pastels, paint, <i>printmaking</i>, clay, or <i>*mixed media</i>. Share your image with the class. Reflect in your art journal on how you created and used the element <i>line</i>. You can explore lines through media, such as crayons, oil pastels, paint, <i>printmaking</i>, clay, or <i>*mixed media</i>. Share your image with the class. Reflect in your art journal on how you created and used the element <i>line</i>. Look for <i>symmetrical</i> and <i>asymmetrical shapes</i> in nature, human-made environments and artwork. Demonstrate your understanding of <i>symmetrical</i> and <i>asymmetrical shapes</i> by using them in your artwork. <p><i>Journal</i></p> <ul style="list-style-type: none"> Create two images that focus on <i>texture</i>. In the first one use <i>mixed media</i> to create an image of your favourite animal. In the next image use paint to create the texture of the same animal. Compare the two images. What was the visual effect of both. Record your findings in your art journal. <p><i>Interview</i></p> <ul style="list-style-type: none"> At different times of the year your teacher and you will discuss how you used the elements and principles of art and design in the artwork kept in your <i>*art portfolio</i>. <p><i>Paper and Pencil</i></p> <ul style="list-style-type: none"> Choose warm and cool colours that reflect the mood you want to have happen in your image, such as happy, sad, tired, scared or excited. Then write a story inspired by the image you created. After you have written your story identify the elements you have used. How did you use them? How did the <i>*composition</i> (arrangement of principles) affect the image? How did the image inspire your storytelling? <p><i>Presentation</i></p> <ul style="list-style-type: none"> Create a landscape that has a <i>background, middle ground, and foreground</i>. Use <i>lines, shapes, colours, and values</i> to create this visual effect of <i>*depth</i>. Present your image to the class. Talk about the elements and principles you used in your composition. <p><i>Portfolio</i></p> <ul style="list-style-type: none"> Keep a record of your artwork in your <i>*art portfolio</i>. Select a piece from your <i>*art portfolio</i> to reflect on in your art journal. 	<p>Resources/Notes</p> <p>Authorized Resources: <i>Explorations In Art 3</i> by Marilyn G Stewart and Eldon Katter (Davis Publications, 2008)</p> <p><i>Explorations in Art 3 Fine Arts and Studio Process</i> CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)</p> <p>Elements: pp. 10-11, 18-19, 26-27, 31, 40-41, 48-49, 56-57, 61, 70-71, 78-79, 86-87, 91, 100-101, 108-109, 116-117, 121, 130-131, 138-139, 146-147, 151, 160-162, 168-169, 176-177, 181</p> <ul style="list-style-type: none"> variety of lines (thin, thick, dotted, etc.) symmetrical and asymmetrical shapes and forms foreground, middle ground, background real and illusory (visual) warm and cool colours and their emotional qualities mixing with white to make a range of warm and cool tints light/dark colours <p>Principles: pp. 10-11, 18-19, 26-27, 31, 40-41, 48-49, 56-57, 61, 70-71, 78-79, 86-87, 91, 100-101, 108-109, 116-117, 121, 130-131, 138-139, 146-147, 151, 160-162, 168-169, 176-177, 181</p> <ul style="list-style-type: none"> use of different lines, shapes, values, and colours to create interest <p>Other Resources: <i>Adventures in Art 3</i> Teacher's wrap-around edition, Student Text and Transparencies</p> <p>Google Royal Ontario Museum, Daniel Libeskind</p> <p>Art to the Schools Collection Confederation Centre Art Gallery Eptek Provincial and Community Museums www.nationhood.ca</p>

PEI DEPARTMENT OF EDUCATION AND EARLY CHILDHOOD DEVELOPMENT: VISUAL ARTS CURRICULUM, GRADE 3

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**Percentage of time
allotted for each strand
in visual arts**

Strands	Percentage of Time
FC (Fundamental Concepts)	To be used throughout all the strands
CP (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.

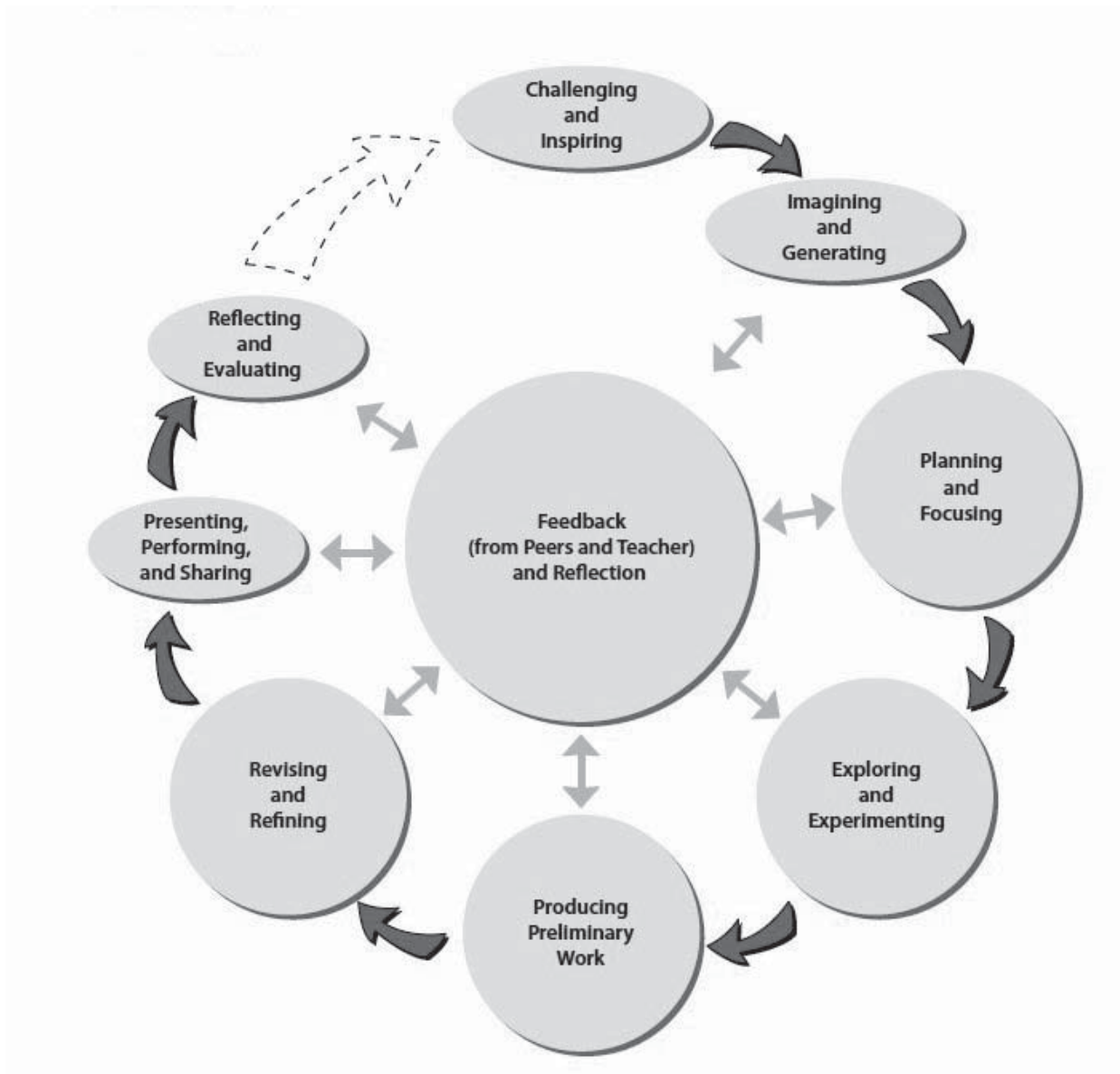
Creativity involves the invention and the assimilation of new thinking and its integration with existing knowledge. Sometimes the creative process is more about asking the right questions than it is about finding the right answer. It is paradoxical in that it involves both spontaneity and deliberate, 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 fig.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 process.

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.

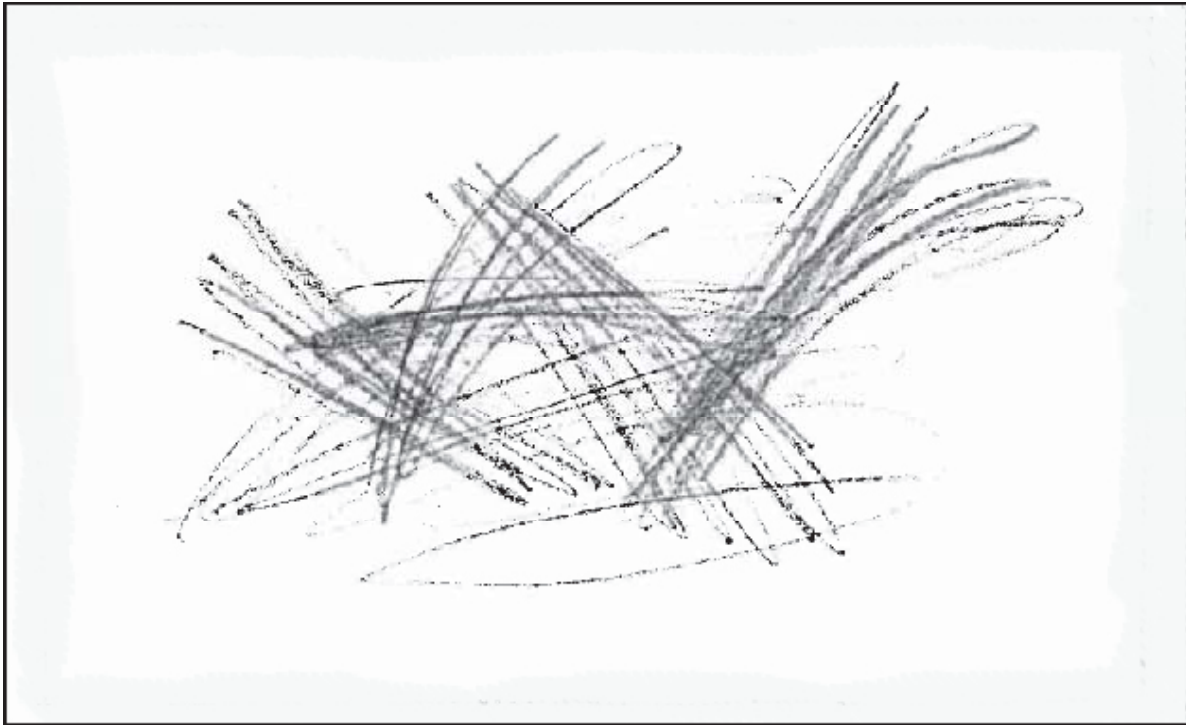
Although the development rate is different from child to child, their growth in artistic ability is constant and sequential. The art program which they experience must be planned and ordered in developmental sequences which meet their expanding needs. Classroom tasks and concept exploration activities 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 (approx. age 2-4 years)



Scribbling

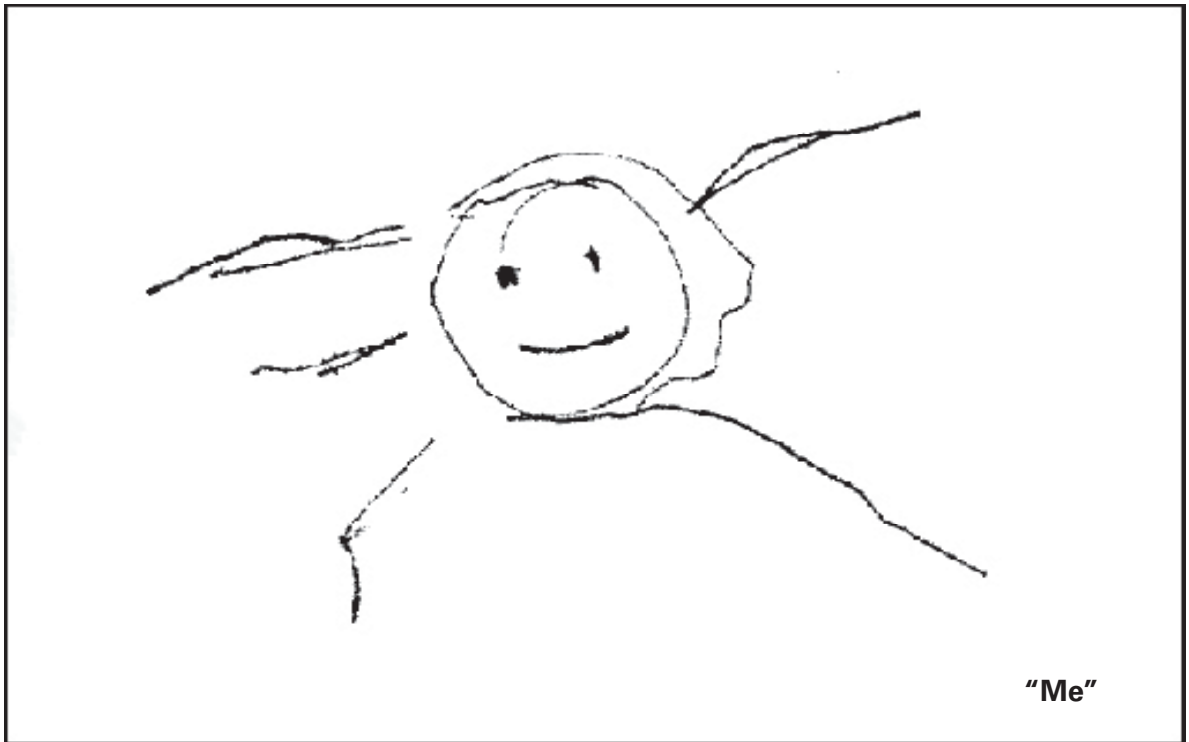
Scribbling Stage (approx. age 2-4 years)



"My Dog"

Named Scribbling

Scribbling Stage (approx. age 2-4 years)



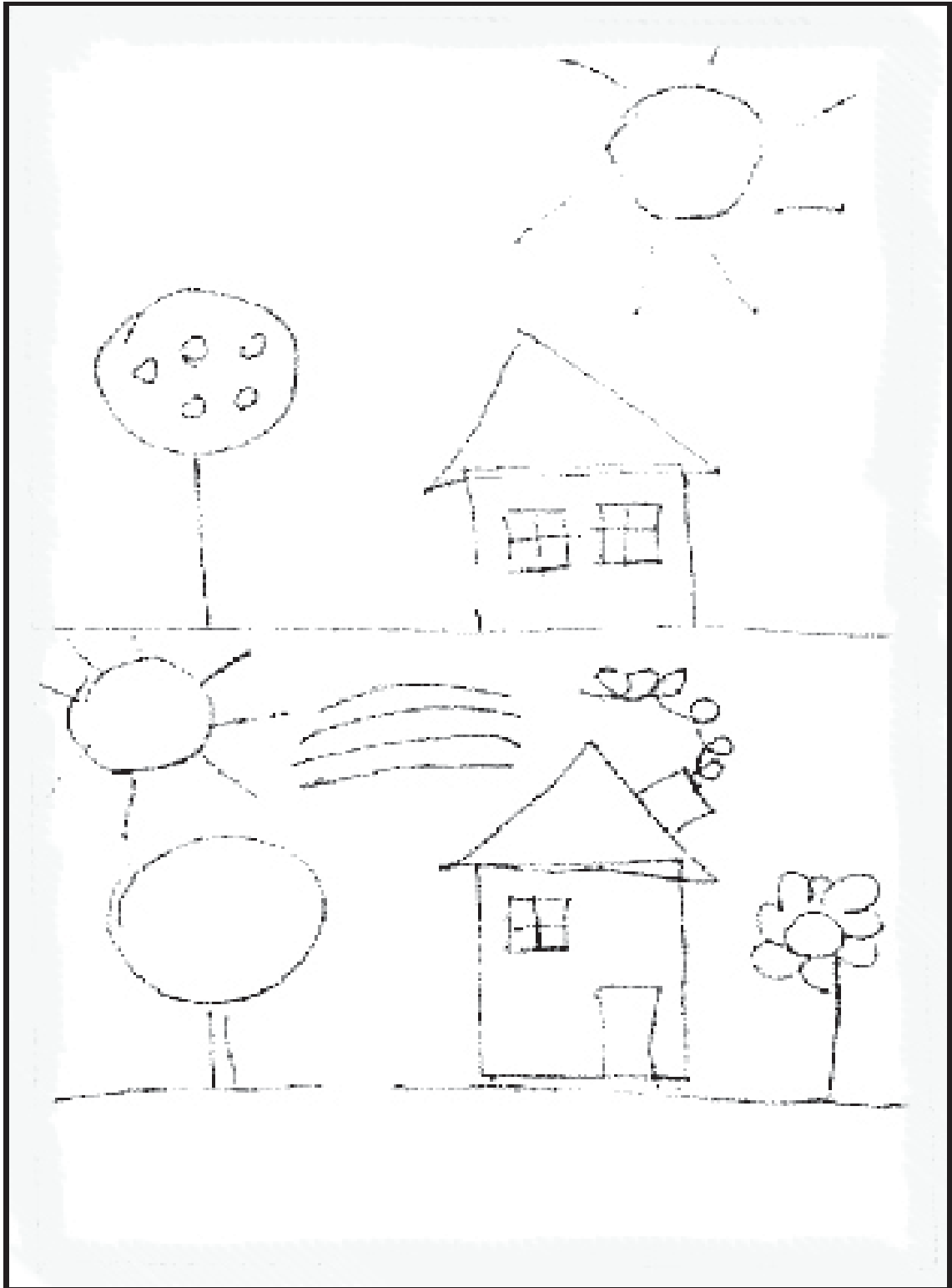
"Me"

Human Figure

Preschematic Stage (approximately ages 4-7 years)

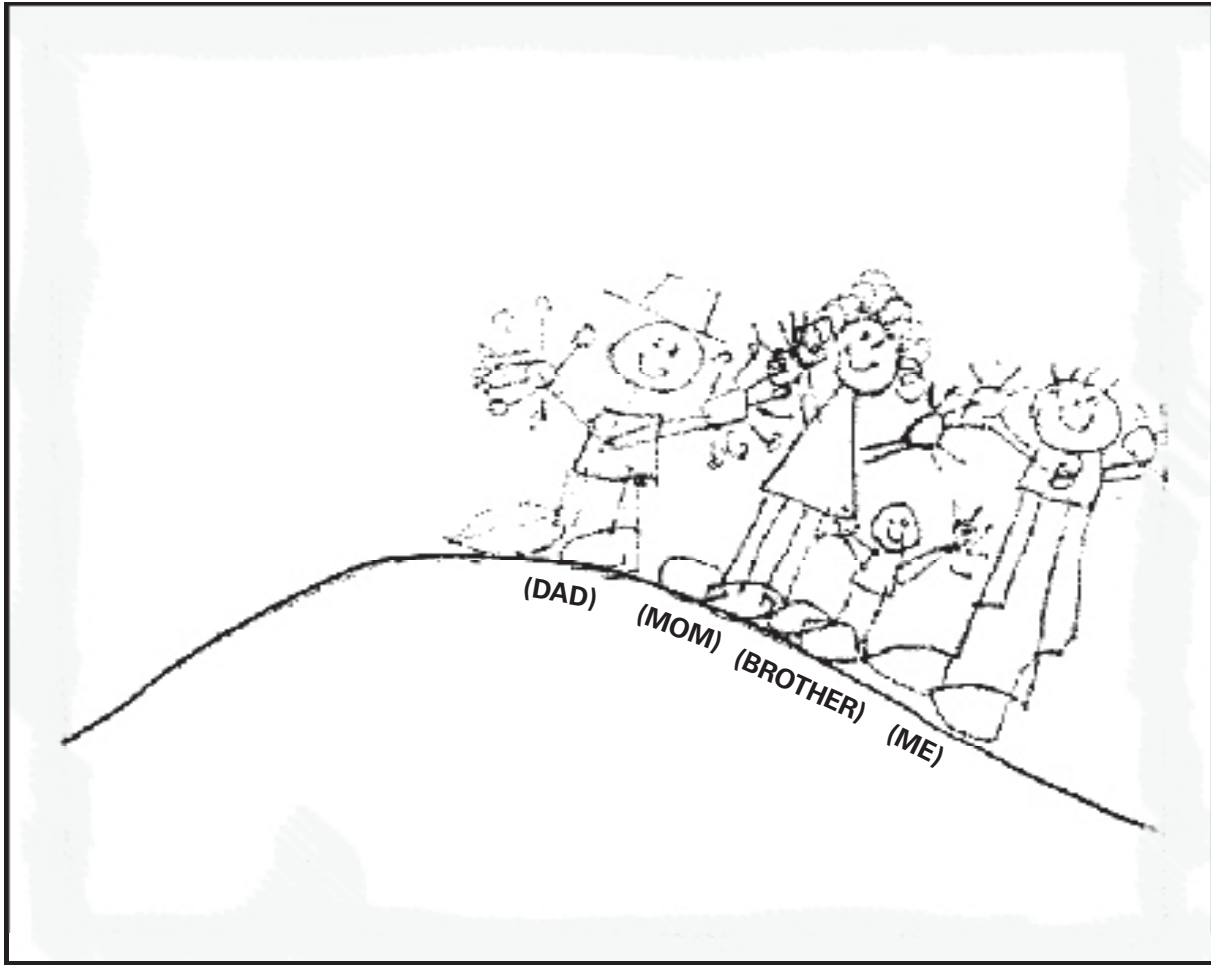
- Graphic communication begins at this stage; children consciously make forms which relate to their environment. There is now a relationship between the child's intention and product.
- Shapes tend to be geometric.
- Some objects may appear upside down or sideways; figures going uphill seem to be falling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

Preschematic Stage (approx. age 4-7 years)



"baseline"
"geometrics"

Preschematic Stage (approx. age 4-7 years)



front view

smiling

note feet

parts of body (details)

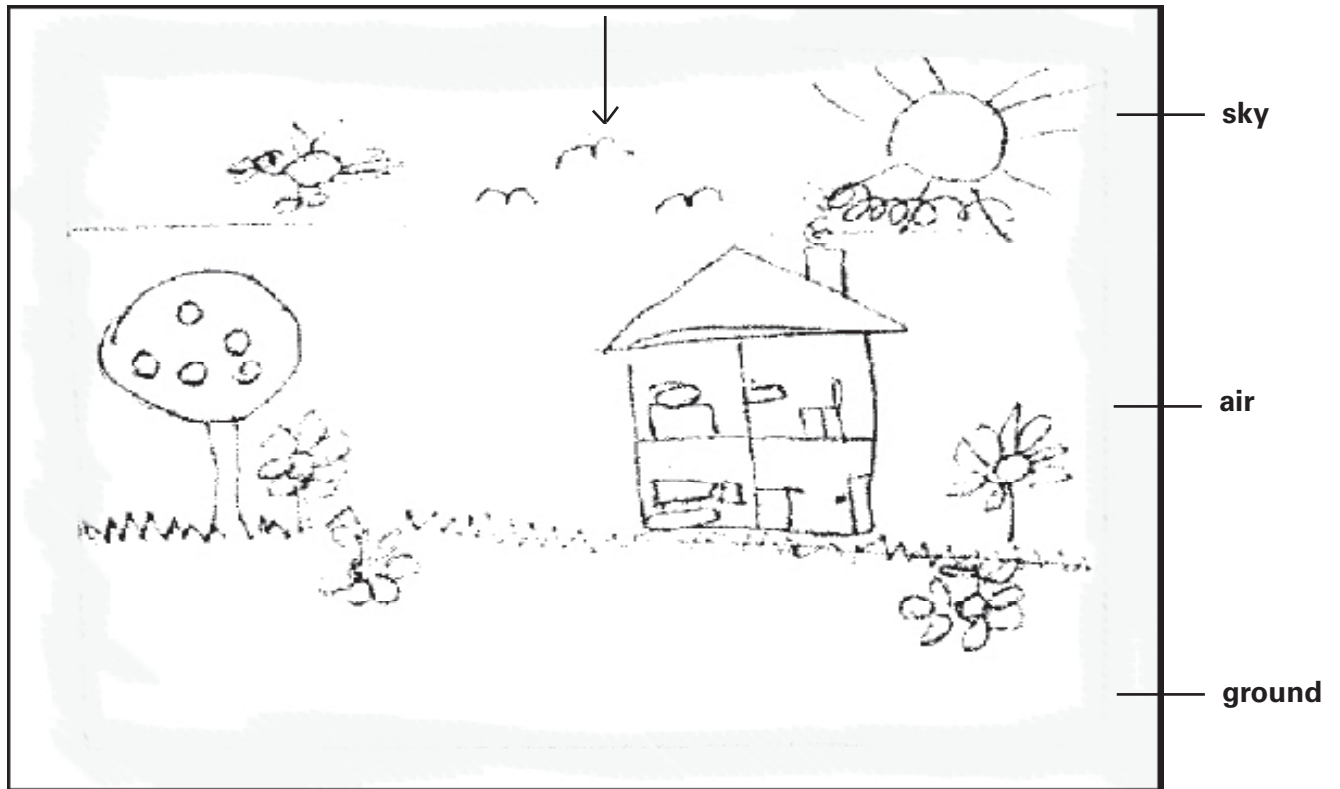
note size of people

Schematic Stage (approximately ages 7-9 years)

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

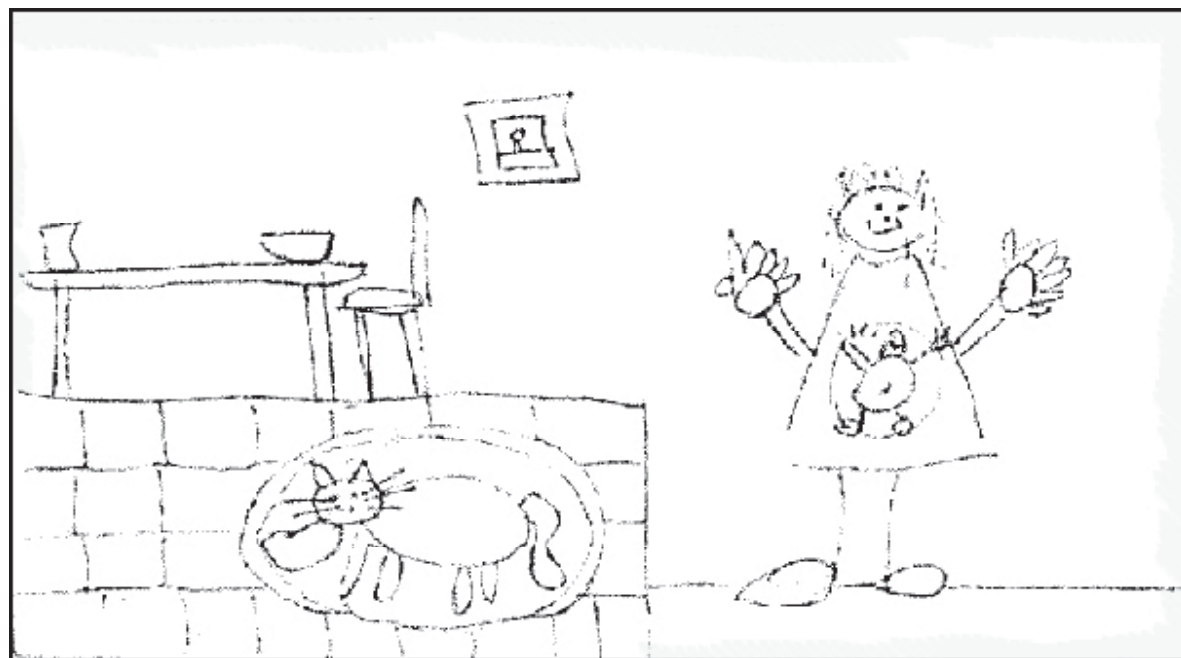
Schematic Stage (approx. age 7-9 years)

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



**Double baseline
x-ray viewing
Double perspective**

x-ray viewing



Overview

Grades 2-4

Overview for Grades 2-4
(4 Strands that interweave and build throughout the 11 outcomes and grade levels)

Strand One: Fundamental Concepts (FC) Develop understanding of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.		
Grade 2	Grade 3	Grade 4
<p><i>Students are expected to</i> develop an understanding of the elements and principles of art and design in creating and viewing artwork (FC2.1)</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: horizontal, vertical, diagonal lines, lines that show motion (e.g., pointy, curvy); lines inside shapes • shape and form: <i>symmetrical shapes</i> and <i>forms</i> (e.g., shapes and forms in buildings) • space: overlapping of objects to show depth • texture: <i>textures</i> of familiar objects (e.g., rough tree bark, smooth plastic plate, ridged corduroy fabric); illusion of texture (e.g., a rough texture created by patterns of lines); <i>impasto</i> (thick, textured paint) • colour: <i>secondary colours</i> (such as violet, orange, and green; made by mixing equal amounts of the primary colours; blue, red, and yellow) 	<p><i>Students are expected to</i> develop an understanding of the elements and principles of art and design in creating and viewing artwork (FC3.1)</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: variety of the line (e.g., thick, thin, dotted) • shape and form: compose shapes; symmetrical and asymmetrical shapes and forms in both the human-made environment and the natural world (e.g., <i>symmetrical:</i> insects, flowers, buildings; <i>asymmetrical:</i> windblown trees, some contemporary additions to buildings [<i>asymmetrical</i> facade in Daniel Libeskind’s design for the Royal Ontario Museum]) • space: foreground, middle ground, and background to give illusion of depth • texture: real versus visual or illusory texture (e.g., smooth surface of a ceramic work versus drawing of a rough tree bark); etching by scratching through surfaces (e.g., crayon etching on a scratchboard) • colour: colour for expression (e.g., warm and cool colours); colour to indicate emotion; mixing of colours with white to make a range of light and dark tints 	<p><i>Students are expected to</i> develop an understanding of the elements and principles of art and design in creating and viewing artwork (FC4.1)</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: 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 shapes 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); variations in size to create the illusion of depth

Grade 2	Grade 3	Grade 4
<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 2 will be on repetition and <i>rhythm</i>.</p> <ul style="list-style-type: none"> • repetition and rhythm: repetition of colour and shape in <i>patterns</i>; random, alternating, and regular <i>patterns</i> in everyday objects (e.g., textiles, ceramics) and in art (e.g., works by M.C. Escher) 	<ul style="list-style-type: none"> • value: mixing a range of light and dark colours <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 3 will be on <i>variety</i>.</p> <ul style="list-style-type: none"> • variety: slight variations on a major theme; strong contrasts (use of different <i>lines, shapes, values, and colours</i> to create interest [bright or light <i>colour values</i>, dark <i>colour values</i>]) 	<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

Strand Two: Creating and Presenting (CP)		
Apply the creative process to produce a variety of <i>two-</i> and <i>three-dimensional</i> art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings.		
Grade 2	Grade 3	Grade 4
<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>activities in their community or observations of nature</u> (CP2.1) (e.g., a streetscape collage with children playing, made with paint, pastel, and various kinds of paper [newspaper, magazines]; small glue-line prints in which a variety of curvy and pointy lines show illusory texture or represent a pattern they have seen on insects in the schoolyard or garden) - demonstrate an understanding of composition, using principles of art and design to create narrative art works or art works on a theme or topic (CP2.2) (e.g., use repetition of colour throughout an image that communicates a story; create a painting or series of stamp prints, showing depth, perspective, and contrast of pattern by overlapping fish and vegetation of different sizes and shapes) 	<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>environment or that have the community as their subject</u> (CP3.1) (e.g., make a symmetrical sculpture of an insect or a flower, using natural materials, such as wood, pebbles, dry seed pods, feathers; draw a picture depicting a solution to the problem of litter in their community; make a painting of nature, focusing on a feature of personal interest or meaning to themselves) - demonstrate an understanding of composition, using principles of art and design to create narrative art works or art works on a theme or topic (CP3.2) (e.g., use shapes of various sizes, in the foreground, middle ground, and background, to create an illusion of depth [perspective] in a painting about a make-believe world; create a mural to express a response to a community celebration, using a variety of lines and shapes; using a scratchboard that has a layer of various colours covered by india ink, make a high-contrast line drawing about a story by scratching the black surface to reveal the colours beneath the surface) 	<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) (e.g., a comic strip or a storyboard 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) - demonstrate an understanding of composition, using principles of art and design to create narrative art works or art works on a theme or topic (CP4.2) (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)

Grade 2	Grade 3	Grade 4
<p>- use the elements of art and design in artworks to communicate ideas, messages, and understandings (CP2.3) <i>(e.g., use tints of a colour to create light areas for</i></p> <ul style="list-style-type: none"> - <i>emphasis in a collaborative mural of favourite places in the neighbourhood; use a simple action pose to modify form in a sculpture of a pet or other animal made with modelling clay)</i> <p>- use a variety of materials, tools, and techniques to respond to design challenges (CP2.4)</p> <ul style="list-style-type: none"> • drawing: Invite students to make marker or coloured-pencil drawings of trees that are close up and far away, using contrasts in size and placement on the paper to show <i>*depth of space</i>, and basing the drawing on observation of real trees and trees in a variety of artwork (e.g., works created such Canadian artists as Emily Carr or Tom Thomson). 	<p>- use the elements of art and design in artworks to communicate ideas, messages, and understandings (CP3.3) <i>(e.g., use asymmetrical cut-paper composite shapes to depict a Canadian landscape, with a clear foreground, middle ground, and background; use colour values and shapes in a “What’s inside me?” painting in the X-ray style of Norval Morrisseau to create contrast between the inside and the outside of the figure)</i></p> <p>- use a variety of materials, tools, and techniques to respond to design challenges (CP3.4)</p> <ul style="list-style-type: none"> • drawing: Have students use a variety of <i>lines</i> and <i>shapes</i>, drawn with pencil and marker, to show movement in a flipbook about weather. • mixed media: Invite students to use wax crayons, oil pastels, paint resist, and materials of various <i>textures</i> (e.g., yarn, found objects) to depict a tree or plant above ground, and use the technique of elaboration to depict what is hidden below ground. • painting: Ask students to create a watercolour or tempera painting of animals, using <i>colour</i> in a <i>*non-representational</i> and expressive way. 	<p>- use a variety of materials, tools, and techniques to respond to design challenges (CP4.3) <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> <p>- use a variety of materials, tools, and techniques to determine solutions to design challenges (CP4.4)</p> <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 pointers) 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.

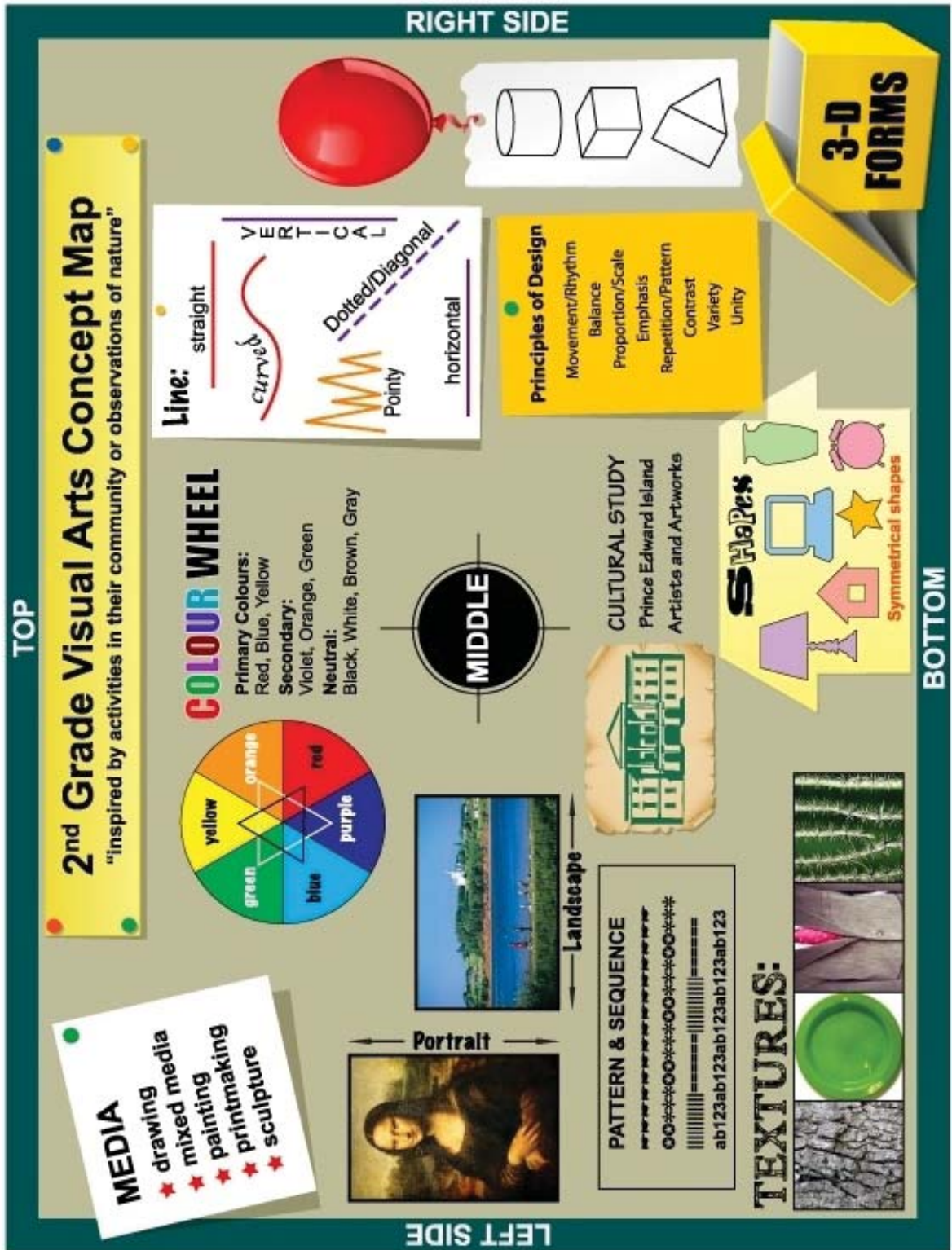
Grade 2	Grade 3	Grade 4
<ul style="list-style-type: none"> • mixed media: Have students use acrylic paint over <i>textured</i> materials (e.g., burlap, cardboard) to make expressive <i>organic</i> shapes, using a combination of traditional techniques (<i>*blending, *glazing, *sgraffito, *scumbling, *impasto</i>) and experimental techniques (use of sponges, fingers, sticks, twigs, feathers, masking tape.) • painting: Ask students to make a tempera painting depicting friends playing games, using a limited <i>*palette</i> of colours. • printmaking: Challenge students to make a <i>print</i> of a motif for a storybook about dinosaurs, using polystyrene plate stamps or modelling clay imprints of dinosaurs and plants. • sculpture: Invite students to make insect shapes and habitat features, using wood, twigs, raffia, corn husks, and other natural materials, to explore science concepts. 	<ul style="list-style-type: none"> • printmaking: Challenge students to paint <i>stencil prints</i> in <i>warm</i> and <i>cool colours</i>, creating a simplified pattern inspired by a favourite fruit. • sculpture: Ask students to use modelling clay to create <i>organic</i> forms that are inspired by nature, such as shells, seed pods, and water-worn stones, that show some kind of metamorphosis or transformation into another <i>form</i> or figure. 	<ul style="list-style-type: none"> • 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).

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 2	Grade 3	Grade 4
<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> - express personal feelings and ideas about art experiences and images (RRA2.1) <i>(e.g., explain why they prefer a work by one artist over another; explain to a partner how well an art work reflects their personal knowledge and prior experience)</i> - explain how elements and principles of art and design are used to communicate meaning or understanding in their own and others' art work (RRA2.2) <i>(e.g., use of different colours for achieving different effects, such as warm, sunny colours for a beach or cool colours for a wet forest; depiction of various textures, such as rough tree bark, smooth plastics, and ridged corduroy; elaboration and variation to create variety in otherwise symmetrical buildings)</i> - demonstrate an awareness of the meaning of signs and symbols encountered in their daily life lives and in works of art (RRA2.3) 	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> - express personal feelings and ideas about art experiences and images (RRA3.1) <i>(e.g., create a poster for an exhibition, using words of different sizes and colours to show their excitement about the event; express thoughts and ideas about an artwork while in role as the artist in a peer artist interview)</i> - explain how elements and principles of art and design are used to communicate meaning or understanding in their own and others' art work (RRA3.2) <i>(e.g., colour value in Emily Carr's Indian Church; organic shapes to make the monsters look less frightening and more like stuffed animals in Where the Wild Things Are by Maurice Sendak)</i> - demonstrate an awareness of the meaning of signs and symbols encountered in their daily life lives and in works of art (RRA3.3) 	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> - express personal feelings and ideas about art experiences and images (RRA4.1) <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> - 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 (RRA4.2) <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> - demonstrate an awareness of the meaning of signs and symbols encountered in their daily life lives and in works of art (RRA4.3)

Grade 2	Grade 3	Grade 4
<p><i>(e.g., symbols and shapes related to school, travel, and the arts; sports or institutional logos; symbols from art works or heritage crafts of family or community significance)</i></p> <p>- identify and document their strengths, their interests, and areas for improvement as creators of art (RRA2.4)</p> <p><i>(e.g., identify what is interesting about a work they have produced; identify what they feel they have done well and what they would do differently next time to improve)</i></p>	<p><i>(e.g., fonts or logos that remind them of specific companies, messages, or moods; the meaning of animals such as the orca in Aboriginal clan symbols or the Inukshuk in Aboriginal art)</i></p> <p>- identify and document their strengths, their interests, and areas for improvement as creators of art (RRA3.4)</p> <p><i>(e.g., keep an art journal to record what they think they have done well in their art works, or learned about in their art works, as they complete them; use the strategy of matching word and image to share their feelings about an art work or its creation)</i></p>	<p><i>(e.g., symbols representing luck; fonts typically used in marketing; heraldic symbols; Aboriginal totems around the world; Egyptian hieroglyphics)</i></p> <p>- identify and document their strengths, their interests, and areas for improvement as creators and viewers of art (RRA4.4)</p> <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>

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 2	Grade 3	Grade 4
<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> - identify and describe a variety of visual art forms they see in their home, at school, in the community, and in visual arts experiences (EC3.1) <i>(e.g., design of everyday items; picture books; artists-in-education; community art works, such as public sculpture, architecture, and murals; Aboriginal designs in dancing regalia; art works in student art exhibitions and community art festivals)</i> - demonstrate an awareness of a variety of works of art and artistic traditions from diverse communities, times, and places (EC2.2) <i>(e.g., depictions of nature, of people doing things together, or of people at work; miniature paintings from India; Aboriginal textiles, ceramics, and petroglyphs; contemporary Inuit drawings of life in the North by Annie Pootoogook)</i> 	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> - identify and describe a variety of visual art forms they see in their home, at school, in the community, and in visual arts experiences (EC3.1) <i>(e.g., original paintings at a community gallery, sculptures in a local park, art reproductions in offices, murals or sculptural monuments in the community, mixed media art works at arts festivals)</i> - demonstrate an awareness of a variety of works of art and artistic traditions from diverse communities, times, and places (EC3.2) <i>(e.g., a picture book that tells a story about people and the time and place in which they work, play, and build their community; George Littlechild's book <u>This Land Is My Land</u>; Daphne Odjig's historical mural The Indian in Transition; Jacob Lawrence's paintings of African-Americans working, playing, and interacting; classical Greek sculptures of sports figures, and contemporary sports sculptures, such as the fans in Michael Snow's The Audience)</i> 	<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 (EC4.1) <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> - demonstrate an awareness of a variety of works of art and artistic traditions from diverse communities, times, and places (EC4.2) <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>

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




MEDIA

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

3rd Grade Visual Arts Concept Map

"inspired by environment or that have the community as their subject"

3-D FORMS



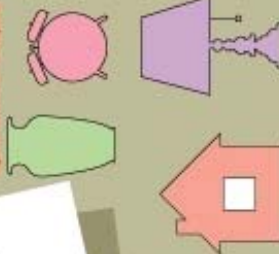
ILLUSION OF DEPTH

Spatial relationships

- Overlapping
- Background
- Foreground
- Middleground
- Horizon Line

Shapes

Symmetrical shapes



Asymmetrical shapes

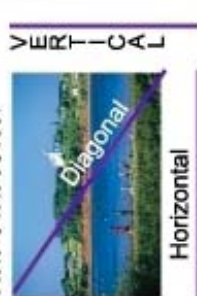
Principles of Design

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

ALL ABOUT LINE


- straight
- dashed
- curved
- broken
- spiral
- zigzag
- wavy

LINE DIRECTION




NEGATIVE & POSITIVE SPACE

Negative/Positive Design




Perception/Illusion



Symmetry

COLOUR THEORY



Primary: Red, Yellow, Blue

Secondary: Orange, Green, Violet


Tertiary/Intermediate: Red-orange, Red-violet, Blue-green, Blue-violet, Yellow-green, Yellow-orange

Warm Colour: Red, Yellow, Orange

Cool Colour: Blue, Violet, Green

CULTURAL STUDY

Prince Edward Island and Canadian Artists and Artworks



PATTERN & SEQUENCE

OO***OO***OO***OO***

|||||||=====

ab123ab123ab123ab123ab123

4th Grade Visual Arts Concept Map

"inspired by their interests and experiences"

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



Hue: Pure colour
Tint: Colour + White
Shade: Colour + Black
Intensity: Colour saturation
Warm Colour: Red, Yellow, Orange
Cool Colour: Blue, Violet, Green
Complementary Colours: Opposite each other on the colour wheel (i.e. yellow and violet)
Neutrals: White, Black, Brown, Gray
Analogous Colours: Related colours

NEGATIVE & POSITIVE SPACE



Principles of Design

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



One-Point Perspective



Shaded Contour Drawing



CREATIVE PROCESS

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

Teacher Notes

- The recommended instructional time for elementary visual arts in grades 1-3 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
- The authorized resources are: *Explorations in Art 3*: 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
 oil pastels (set of various colours and set of black) crayons
 coloured pencils construction paper manilla paper
 newsprint coloured tissue paper mural paper
 glue (stick, liquid) masking tape modeling clay
 plasticine string journal
 sketch pad bristol board (for art portfolio) erasers
 rulers

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 containers
straws	toothpicks	ubberbands
stir sticks	ribbon	sequins
buttons	laces	

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

Grade 3

Specific Curriculum Outcomes

*Remove pages 57-58 and replace with
Strand One: Fundamental Concepts Divider
page from Strategic Marketing*

Strand One: Fundamental Concepts (FC)

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

Grade 3*Students are expected to*

- develop an understanding of the elements and principles of art and design (FC3.1)

Elements of Art and Design:

- *line*: variety of the line (e.g., thick, thin, dotted)
- *shape and form*: compose shapes; symmetrical and asymmetrical shapes and forms in both the human-made environment and the natural world (e.g., *symmetrical*: insects, flowers, buildings; *asymmetrical*: windblown trees, some contemporary additions to buildings [*asymmetrical* facade in Daniel Libeskind's design for the Royal Ontario Museum])
- *space*: foreground, middle ground, and background to give illusion of depth
- *texture*: real versus visual or illusory texture (e.g., smooth surface of a ceramic work versus drawing of a rough tree bark); etching by scratching through surfaces (e.g., crayon etching on a scratchboard)
- *colour*: colour of expression (e.g., warm and cool colours); colour to indicate emotion; mixing of colours with white to make a range of light and dark tints
- *value*: mixing a range of light and dark colours

Principles of Art and Design:

Students will develop an understanding of all principles of art and design (that is, *contrast, repetition and rhythm, variety, emphasis, proportion, balance, unity and harmony, and movement*), but the focus in Grade 3 will be on *variety*.

- *variety*: slight variations on a major theme; strong contrasts (use of different *lines, shapes, values, and colours* to create interest [bright or light *colour values*, dark *colour values*])

Develop 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 artwork (FC3.1)

Elaborations-Strategies for Learning and Teaching

Throughout the school year, grade three students will explore, experiment, identify, and demonstrate a basic understanding of the elements and principles of art and design when creating and viewing artwork. They will build upon, expand, and refine their knowledge of the elements and principles from the grade two level by participating in open-ended visual arts experiences through a variety of materials.

Please note that throughout the other SCO's in this curriculum students will be expected to identify, articulate, and use these 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*: variety of the line (e.g., thick, thin, dotted)
- *shape and form*: compose shapes; symmetrical and asymmetrical shapes and forms in both the human-made environment and the natural world (e.g., *symmetrical*: insects, flowers, buildings; *asymmetrical*: windblown trees, some contemporary additions to buildings [*asymmetrical* facade in Daniel Libeskind's design for the Royal Ontario Museum])
- *space*: foreground, middle ground, and background to give illusion of depth
- *texture*: real versus visual or illusory texture (e.g., smooth surface of a ceramic work versus drawing of a rough tree bark); etching by scratching through surfaces (e.g., crayon etching on a scratchboard)
- *colour*: colour for expression (e.g., warm and cool colours); colour to indicate emotion; mixing of colours with white to make a range of light and dark tints
- *value*: mixing a range of light and dark colours

Principles of Art and Design:

Students will develop understanding of all principles of art and design (that is, *contrast, repetition and rhythm, variety, emphasis, proportion, balance, unity and harmony, and movement*), but the focus in Grade 3 will be on *variety*.

- *variety*: slight variations on a major theme; strong contrasts (use of different *lines, shapes, values, and colours* to create interest [bright or light *colours values, dark colour values*])

Tasks for Instruction and/or Assessment

Performance

- Look at the world around you and identify a variety of lines. Did you find lines that were thick, thin, wavy, jagged or dotted? Now look at images and discuss the lines you see. What did the lines make you feel like? What did they communicate? Are they happy, energized, or sad lines? Are they jagged lines that are scary? Are they wavy lines that make you feel like you are moving? Inspired by your findings create an image using a variety of lines that create a mood/ climate. You can explore lines through media, such as crayons, oil pastels, paint, *printmaking*, clay, or **mixed media*. Share your image with the class. Reflect in your art journal on how you created and used the element *line*.
- You can explore lines through media, such as crayons, oil pastels, paint, *printmaking*, clay, or **mixed media*. Share your image with the class.
- Reflect in your art journal on how you created and used the element *line*.
- Look for *symmetrical* and *asymmetrical shapes* in nature, human-made environments and artwork. Demonstrate your understanding of *symmetrical* and *asymmetrical shapes* by using them in your artwork.

Journal

- Create two images that focus on *texture*. In the first one use **mixed media* to create an image of your favourite animal. In the next image use paint to create the texture of the same animal. Compare the two images. What was the visual effect of both. Record your findings in your art journal.

Interview

- At different times of the year your teacher and you will discuss how you used the elements and principles of art and design in the artwork kept in your **art portfolio*.

Paper and Pencil

- Choose warm and cool colours that reflect the mood you want to have happen in your image, such as happy, sad, tired, scared or excited. Then write a story inspired by the image you created. After you have written your story identify the elements you have used. How did you use them? How did the **composition* (arrangement of principles) affect the image? How did the image inspire your storytelling?

Presentation

- Create a landscape that has a *background*, *middle ground*, and *foreground*. Use *lines*, *shapes*, *colours*, and *values* to create this visual effect of **depth*. Present your image to the class. Talk about the elements and principles you used in your composition.

Portfolio

- Keep a record of your artwork in your **art portfolio*. Select a piece from your **art portfolio* to reflect on in your art journal.

Resources/Notes

Authorized Resources:

Explorations In Art 3 by Marilyn G Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 3 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Elements:

- pp. 10-11, 18-19, 26-27, 31, 40-41, 48-49, 56-57, 61, 70-71, 78-79, 86-87, 91, 100-101, 108-109, 116-117, 121, 130-131, 138-139, 146-147, 151, 160-162, 168-169, 176-177, 181
- variety of lines (thin, thick, dotted, etc.)
 - symmetrical and asymmetrical shapes and forms
 - foreground, middle ground, background
 - real and illusory (visual)
 - warm and cool colours and their emotional qualities
 - mixing with white to make a range of warm and cool tints
 - light/dark colours

Principles:

- pp. 10-11, 18-19, 26-27, 31, 40-41, 48-49, 56-57, 61, 70-71, 78-79, 86-87, 91, 100-101, 108-109, 116-117, 121, 130-131, 138-139, 146-147, 151, 160-162, 168-169, 176-177, 181
- use of different lines, shapes, values, and colours to create interest

Other Resources:

Adventures in Art 3 Teacher's wrap-around edition, Student Text and Transparencies

Google Royal Ontario Museum, Daniel Libeskind

Art to the Schools Collection
Confederation Centre Art Gallery
Eptek
Provincial and Community Museums
www.nationhood.ca

*Remove pages 63-64 and replace with
Strand Two: Creating and Presenting
Divider page from Strategic Marketing*

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 3

Students are expected to

- create two- and three-dimensional works or art that express feelings and ideas inspired by environment or that have the community as their subject (CP3.1)

(e.g., make a symmetrical sculpture of an insect or a flower, using natural materials such as wood, pebbles, dry seed pods, feathers; draw a picture depicting a solution to the problem of litter in their community; make a painting of nature, focusing on a feature of personal interest of meaning to themselves)

- demonstrate an understanding of composition, using principles of art and design to create narrative art works or art works on a theme or topics (CP3.2)

(e.g., use shapes of various sizes, in the foreground, middle ground, and background to create an illusion of depth [perspective] in a painting about a make-believe world; create a mural to express a response to a community celebration, using a variety of lines and shapes; using a scratchboard that has a layer of various colours covered by india ink, make a high-contrast line drawing about a story by scratching the black surface to reveal the colours beneath the surface)

- use the elements of art and design in artworks to communicate ideas, messages, and understandings (CP3.3)

(e.g., use asymmetrical cut-paper composite shapes to depict a Canadian landscape, with a clear foreground, middle ground, and background; use colour values and shapes in a “What’s inside me?” painting in the X-ray style of Norval Morrisseau to create contrast between the inside and the outside of the figure)

- use a variety of materials, tools, and techniques to respond to design challenges (CP3.4)

- **drawing:** Have students use a variety of *lines* and *shapes*, drawn with pencil and marker, to show movement in a flipbook about weather.
- **mixed media:** Invite students to use wax crayons, oil pastels, paint resist, and materials of various *textures* [e.g., yarn, found objects] to depict a tree or plant above ground, and use the technique of elaboration to depict what is hidden below ground
- **painting:** Ask students to create a watercolour or tempera painting of animals, using *colour* in a **non-representational* and expressive way
- **printmaking:** Challenge students to paint *stencil prints* in *warm* and *cool colours*, creating a simplified pattern inspired by a favourite fruit.
- **sculpture:** Ask students to use modelling clay to create *organic* forms that are inspired by nature, such as shells, seed pods, and water-worn stones, that show some kind of metamorphosis or transformation into another *form* or figure.

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 environment or that have the community as their subject (CP3.1)

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 the environment or that have the community as their subject.

- Ask students to make a *symmetrical sculpture* of an insect or a flower using natural materials, such as wood, pebbles, dry seed pods, or feathers. Invite students to express their ideas and feelings about their sculpture. Invite students to express their ideas and feelings about their sculpture.
- Invite students to draw a picture depicting a solution to the problem of litter in their community.
- Have students make a painting of nature, focusing on something that they like, find interesting, or are curious about. The painting may be about something of personal interest or something which has meaning for them, such as trees, bugs, animals, water, land, rocks, or sand dunes.
- Using the grade three agricultural unit in science as inspiration, have students create a PEI community garden with the seeds they have been given. Ask them to organize the garden in different sections. After they have planted the seeds and labeled each section, have the students create the plants that will grow from these seeds. These can be two and/or three dimensional images. Use a variety of materials and tools to create the vegetables. Have them add the living things they would find in and around the gardens in PEI. Again, use a variety of materials. Show the movement of the insect in your garden, such as hop_hop, skip_hop, skip, fly. Represent this movement of increasing pattern with colours, lines, and shapes. Ask students to reflect in their art journal on how this art experience encouraged them to express their ideas and feelings.

Teacher Prompts:

- “Let’s look at how artists Andy Goldsworthy uses natural materials in his art. How can you use the textures and shapes of sticks, leaves, or stones to express your ideas and feelings about the natural environment?”

Tasks for Instruction and/or Assessment

Presentation

- Describe the environmental *sculpture* Andy Goldsworthy created. Using his artwork as an inspiration, go outside and gather natural materials to create a *three-dimensional* environmental *sculpture* using materials, such as rocks, pebbles, cones, flowers, seeds, nuts, vegetables, twigs, feathers, leaves, berries, snow, or water. You may use the weather as part of your artwork if you like. Present your environmental *sculpture* to the class. Write about your *sculpture* in your art journal. Include your ideas and how you feel about your 3-d environmental sculpture.
- Create a storybook about plants/gardens (word text and images). Present your storybook during a young author's day. Then exhibit your book in a class display along with your community garden. At the end of the book or beginning, add a personal note/reflection about your ideas/feelings about plants/gardens.

Performance

- Pretend to take a group of tourists (maybe these people could be other students in the school or parents/guardians/family) on a tour of your community garden with your class. What information will you share with them? Talk about what plants and creatures you created in your garden with the class. Are they *two-* or *three-dimensional*? What did you do to express your ideas, feelings and knowledge?

Pencil and paper

- Inspired by your garden, write a poem or a song in your art journal and present it to the class. Remember to include what gave you the idea for your poem/song? How does this make you feel?

Journal

- Write about your art experience in your art journal. Were you able to communicate the information/ideas talked about? How? What did you like best about your artwork today? Did you find something challenging? What would you do if you could add or change something on your **multi-media* creation? How do you feel about your artwork? How do you think others will feel about your artwork?

Resources/Notes

Authorized Resources

Explorations In Art 3 by Marilyn G Stewart and Eldon Katter (Davis Publications, 2008)

Explorations In Art 3 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

pp.
5, 7, 19-19, 24-27, 31, 54-57, 73, 75, 78-79, 95, 100-101, 103, 125,127, 138-139, 168-169

Environmental Art: Andy Goldsworthy, *Passages*, New York: Harry N.Abrams, 2004 (page R65)

Other Resources

Adventures in Art 3 Teachers Wrap-around edition, Student Text and Transparencies

Google: Andy Goldsworthy images

Friends of Confederation Centre Art to the Schools Collection

Confederation Centre Art Gallery

Eptek

Provincial and Community Museums
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 principles of art and design to create narrative art works or art works on a theme or topic (CP3.2)

Elaborations-Strategies for Learning and Teaching

Students will be expected to demonstrate an understanding of composition, using principles of art and design to create a narrative art works or art works on a theme or topic.

- Invite students to use *shapes* of various sizes, in the *foreground*, *middle ground*, and *background* to create an illusion of *depth* [*perspective*] in a painting about a make-believe world.
- Have students create a mural to express a response to a community celebration, using a variety of *lines* and *shapes*.
- Ask students to use a *scratchboard* that has a layer of various *colours* covered by *india ink*. Have them make a high-contrast *line* drawing about a story by scratching the black surface to reveal the colours beneath the surface.

Teacher prompts:

- “How can you vary the thickness of *lines* to make your characters stand out from the *background*?”
- “How can you use *colours* to show feelings about the places in your mural?”
- How did you use the elements to create variety in your art work?

Tasks for Instruction and/or Assessment

Presentation

- Create a story of you playing at sledding, skating, running with other people using paint. What kinds of *lines, shapes, or colours* will you use to create movement? Where will you place people in the picture in the *background, middle ground, foreground*? Will you *overlap* them? Does your picture look *balanced*? Describe what you did to a classmate. Then exhibit your picture in a class exhibition.
- Look at pictures of PEI in the fall, winter, spring, and summer. Discuss their composition and talk about how the elements are arranged. Then create an image of the landscape in PEI using various *colours* of paint to depict the *background, middle ground, and foreground*. After you have created your image, present it to the class and explain your composition. Did your class give you feedback? What was it? What did you like about your picture? If you were to change one thing what would it be? Reflect on your painting and the class feedback in your art journal.

Paper and Pencil

- Listen to a marching band song from your music program. Create a *collage* of this marching band in a parade. Imagine what *colours, shapes, lines, textures* you would use to create a *rhythm* for the picture. What direction is the band going in? Are the figures overlapping? Where are they in the picture? Create your image using a variety of materials. Present your artwork to the class. Explain how you used colours, shapes, lines and textures to create rhythm in your art work. Then have a marching band parade in your classroom. Do you feel like the marching band in your *collage*? Write about this in your art journal.

Interview

- Create a drawing of a warm day at the beach. Think of what might be happening at the beach that day. Are people swimming? Are people playing on the beach? Are people just relaxing? Are they eating? Are there any animals there? What are they doing? Arrange your drawing using *colours, lines, shapes, textures* to tell your beach story. Exhibit your picture in the hallway. Put a sheet of paper with the question; “What do you see happening on my beach day?” Ask people to write what they see. Share this feedback with your teacher in an interview. During the interview/conversation tell your teacher how you arranged the colours, lines, shapes, and textures to tell the story.

Portfolio

- Select artworks from your *art portfolio* that demonstrates an understanding of *composition*, using principles of art and design to create a narrative artworks or art on a theme or topic. Share with your teacher these artworks and the principles of art and design you used to create your artworks.

Resources/Notes

Authorized Resources

Explorations In Art 3 by Marilyn G Stewart and Eldon Katter (Davis Pulications, 2008)

Explorations in Art 3 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

pp.
8-11, 18-19, 26-27, 45, 70-71,
78-79, 86-87, 95, 100-101, 116-117,
141, 157, 160-161

Other Resources

Adventures in Art 3 Teacher’s Wrap-around edition, Student Text and Transparencies
Friends of Confederation Centre Art to the Schools Collection
Confederation Centre Art Gallery
Eptek
Provincial and Community Museums
www.nationhood.ca

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

Outcomes

Students are expected to

- use the elements of art and design in artworks to communicate ideas, messages, and understandings (CP3.3)

Elaborations-Strategies for Learning and Teaching

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

- Invite students to use *asymmetrical* cut-paper *shapes* to depict a *collage* of a Canadian *landscape*, with a clear *foreground*, *middle ground*, and *background*.
- Have students use *colour values*, and *shapes* in a “What’s inside me?” painting in the X-ray style of Norval Morriseau to create *contrast* between the inside and the outside of the figure.

Teacher prompts:

- “When creating a sense of *space* in your *landscape*, should you create the *foreground*, or *background* first? Why?”
- “What *colour* choices did you make to create more or less *contrast*?”
- “Why do you think Tom Thompson chose to paint a windswept tree in *The Jack Pine* instead of a *symmetrical* tree?”
- “How can you use *asymmetry* in your own art work?”

Tasks for Instruction and/or Assessment

Performance

- Brainstorm about different *textures* you find in nature. Like a tree, plant, soil, rocks, or animals. Create a picture of a farm using **mixed-media* to create the illusion of *texture* in your image. Discuss with a partner what ideas each texture communicates.
- Create a *self-portrait* using modelling clay. Look at the form of your head. Look at the shapes of your eyes, nose, mouth, teeth, ears. Look at the *lines* your hair or eyebrows make. If you are using coloured modelling clay think of your eyes, hair, and skin colours. What kind of mood are you in? Think of how you will express this. Create an image that tells the story of you. Present your *self-portrait* to the class. Explain how the shapes, lines, and colours communicate a message or idea about yourself.
- Create a picture of a robotic animal. What would you do to have people know it is a robot not a real animal? What *colours, shapes, lines, texture* would you use to communicate the ideas that it is a robot?

Presentation

- In a *print* create a picture of a stormy day. Use *lines* to convey the feeling and look of the storm. Present your artwork to the class. Make noises in your presentation that portray the sound of the storm. Did the class think your image looked stormy? Why? Did your choices of *lines* communicate your storm? What type of line did you use to create a storm?
- Imagine an imaginary world of ice cream and candy. What *colours, shapes, lines, and textures* would you use to explain the flavour of your favourite ice cream or candy? Create this flavour experience for a class book. Then create a written component to go with your picture. Explain how you used the elements of art and design to communicate an idea, message, and understanding. Share the book with other students in the school.

Pencil and Paper

- You are a super human! You are x-ray person! You can see the x-ray of people and animals and can save their lives. Draw a picture of an x-ray animal you saw. Use different *lines, shapes, colours, and values* to depict this picture. Exhibit your drawing in a class display. Place a blank sheet of paper underneath your drawing so your classmates can make comments about your x-ray picture. Were they able to tell what it was? Write a story about your image. Does the image and written story tell the same story? Do they both communicate the same idea, message and understanding?

Portfolio

- Keep an **art portfolio*. Choose two images that you think best use the elements of art and design to communicate ideas, messages, and understandings. Display them in a class exhibition. Be ready to explain how the elements communicate their ideas, messages, and understandings.

Resources/Notes

Authorized Resources

Explorations In Art 3 by Marilyn G Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 3 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

pp.

5, 7, 8-11, 13, 35, 37, 38-41, 49, 51-53, 56-57, 70-71, 81, 97, 100-101, 116-117, 125, 133, 143, 165, 168-169, 174-177

Other Resources

Adventures in Art 3 Teacher's Wrap-around edition, Student Text and Transparencies
Friends of Confederation Centre Art to the Schools Collection
Confederation Centre Art Gallery
Eptek
Provincial and Community Museums
www.nationhood.ca

Google:

Canadian Inuit artist, Norval Morriseau, images
Canadian artist, Tom Thompson, *The Jack Pine*, image

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 respond to design challenges (CP3.4)

Elaborations-Strategies for Learning and Teaching

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

- *drawing*: Have students use a variety of *lines* and *shapes*, drawn with pencil and marker, to show movement in a flipbook about weather.
- *mixed media*: Invite students to use wax crayons, oil pastels, paint resist, and materials of various *textures* (e.g., yarn, found objects) to depict a tree or plant above ground, and use the technique of elaboration to depict what is hidden below ground.
- *painting*: Ask students to create a watercolour or tempera painting of animals, using *colour* in a **non-representational* and expressive way.
- *printmaking*: Challenge students to paint *stencil prints* in *warm* and *cool colours*, creating a simplified pattern inspired by a favourite fruit.
- *sculpture*: Ask students to use modelling clay to create *organic* forms that are inspired by nature, such as shells, seed pods, and water-worn stones, that show some kind of metamorphosis or transformation into another *form* or figure.

Teacher prompts:

- “How can you make the *shapes* move more smoothly in your flipbook? Would small or big changes in movement between one page and the next work better to create smoothness?”
- “What do the roots of a tree or plant look like below the ground? How could you draw a plant and show the roots?”
- “How does the emotional impact or mood of your print changes when it is printed in *warm* instead of *cool colours*?”

Note to Teachers:

Throughout art activities observe the variety of materials, tools, and techniques which each student used to create/design a work of art.

Tasks for Instruction and/or Assessment

Performance

- Create a watercolour or tempera painting of barnyard animals that could live in a barn on the planet Pluto. Use *colours* in a non-representational and expressive way. What materials, tools, and techniques did you use to design your painting?
- Create an engraving or *monoprint* with expressive *lines* that depict a *self-portrait*. What qualities of line did you use?

Presentation

- Pretend you are a lobster, skunk, worm, blue heron, or coyote and move around the room the way they would. Do they hop, jump, crawl, swim, fly, slither, or run? Then create a picture book about the ways animals move about using a *variety* of *lines* and *shapes*, drawn with pencil and marker. Present your book to the class.
- Use wax crayons, oil pastels, *paint resist*, and materials of various *textures* (e.g., yarn, found objects) to depict an x-ray picture of an animal or person. Discuss your image with the class. Then display your image in a class exhibition. Invite other classes in to tour your artwork. Have them comment on the exhibition in a guestbook. As a class, discuss your audience's comments.

Paper and Pencil

- Why do you think an environmental artist create artworks? Become an environmental artist: use found and recycled materials to assemble a robot that will take care of our planet Earth. Write about your environmental robot in your art journal.

Resources/Notes

Authorized Resources

Explorations In Art 3 by Marilyn G Stewart and Eldon Katter (Davis Publications, 2008)

Explorations In Art 3 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

pp.

drawing:

5,7, 8-11, 13, 15, 23, 35, 51, 65, 83, 84-87, 95, 98-101, 103, 135, 144-147

mixed media:

21, 24-27, 35, 68-71, 76-79, 81, 95, 98-101, 105, 113, 143, 155, 157, 158-161, 163, 174-177

painting:

45, 46-49, 53, 57, 73, 114-117, 133, 133-139

printmaking:

23, 67, 127, 128-131, 141, 165

sculpture:

17-19, 37, 38-41, 75, 106-109, 111, 166-169, 171, 173

Other Resources

Adventures in Art 3 Teacher's Wrap-around edition, Student Text and Transparencies
 Friends of Confederation Centre Art to the Schools Collection
 Confederation Centre Art Gallery
 Eptek
 Provincial and Community Museums
www.nationhood.ca

*Remove pages 75-76 and replace with
Strand Three: Reflecting, Responding and
Analysing Divider page from Strategic
Marketing*

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 3*Students are expected to*

- express personal feelings and ideas about art experiences and images (RRA3.1)

(e.g., create a poster for an exhibition, using words of different sizes and colours to show their excitement about the event; express thoughts and ideas about an artwork while in role as the artist in a peer artist interview)

- explain how elements and principles of art and design are used to communicate meaning or understanding in their own and others' art work (RRA3.2)

(e.g., colour value in Emily Carr's Indian Church; organic shapes to make the monsters look less frightening and more like stuffed animals in Where the Wild Things Are by Maurice Sendak)

- demonstrate an awareness of the meaning of signs and symbols encountered in their daily lives and in works of art (RRA3.3)

(e.g., fonts or logos that remind them of specific companies, messages, or moods; the meaning of animals such as the orca in Aboriginal clan symbols or the Inukshuk in Aboriginal art)

- identify and document their strengths, their interests, and areas for improvement as creators of art (RRA3.4)

(e.g., keep an art journal to record what they think they have done well in their art works, or learned about in their artworks, as they complete them; use the strategy of matching word and image to share their feelings about an art work or its creation)

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

Outcomes

Students are expected to

- express personal feelings and ideas about art experiences and images (RRA3.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to express personal feelings and ideas about art experiences and images.

- Invite students to create a poster for an exhibition using words of different sizes and colours to show their excitement about an event.
- Have students express their thoughts and ideas about an artwork while in role as the artist in a peer artist interview.

Teacher prompts:

- “What words will you choose to express your feelings about the exhibition in your poster?”
- “Using what you know about the artist, and looking carefully at the artwork, what might the artist have said about his or her artistic choices?”

Tasks for Instruction and/or Assessment

Performance

- Create a picture book with word text about cultural celebrations in your community. What kind, size, and colour of font will you use to express the celebration? What will the images look like? Does the font and image express the feeling you want?
- Create a poster on saving the planet. What would you do with your poster to make people want to save the Earth? How did you express your ideas and feelings?

Presentation

- Look at the painting, *Three Musicians*, created by artists Pablo Picasso. Imagine you are one of his friends painted in the picture. (Please note, if you like you could even dress up in costume like the musicians in the painting for this assessment activity.) Write up questions you might ask him after he finished the painting. How do you think he might answer you? Have him explain how he expressed his ideas and feelings. Have one of your classmates pretend to be Pablo Picasso. Use your questions to interview him.
- It's time to pretend; imagine you are the artist Emily Carr or Robert Harris. You are being interviewed by a gallery curator about your artwork. Explain to the art gallery curator what your artwork is about. Express your feelings and ideas about your art work.
- Pretend you are in a time machine and can go back to any time in history, to interview any artist you want. Who would you pick? What would you ask them, and what do you think they might answer?
- Choose an artist or artwork that you like? Is there something about your ideas and feelings in your own artwork that connects to this artist or artwork? Explain why or why not.

Pencil and Paper

- Look at the artwork by an illustrator from your language arts program. Pretend you are an interviewer (journalist) from a radio or TV station. What questions would you ask this illustrator? Write these questions up in your art journal. Share them with your class. In your art journal explain your feelings and ideas about the artwork and the interview with the artist.

Resources/Notes

Authorized Resources

Explorations In Art 3 by Marilyn G Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 3 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

pp.

10-11, 18-19, 26-27, 31, 40-41, 48-49, 56-57, 61, 70-71, 78-79, 86-87, 91, 100-101, 108-109, 116-117, 121, 130-131, 138-139, 146-147, 151, 160-161, 168-169, 176-177, 181

Three Musicians by Pablo Picasso, Page 69

Other Resources

Adventures in Art 3 Teacher's Wrap-around edition, Student Text and Transparencies
Friends of Confederation Centre Art to the Schools Collection Confederation Centre Art Gallery

Eptek

Provincial and Community Museums
www.nationhood.ca

Google:

Canadian artists:

Robert Harris, Confederation Centre images
Emily Carr images

See grade three language arts resources:

[Easy Steps to Getting a Dog](#) by Melanie Joye, illustrated by Chum McLeod

[Steven Writes a Story](#) by Myrna Neuringer Levy, illustrated by Jackie Snider

[Hare and Turtle: Two Pourquoi Tales](#), retold by Marilyn Helmer, illustrated by Amanda Woodward

[How a Carousel Came to North Bay](#) by Maria Hayes, illustrated by Alana Machnicki

[The Legend of the Dreamcatcher](#) by Kathleen K. Coleclough, illustrated by C.J. Taylor

[Louis Cyr Champion of Strongmen](#) text and illustration by Paul Rivoche

[Solomon's Tree](#) by Andrea Spalding, illustrated by Janet Wilson

[Plantizilla](#) by Jerdine Nolen, illustrated by David Catrow

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

Outcomes

Students are expected to

- explain how elements and principles of art and design are used to communicate meaning or understanding in their own and others' artwork (RRA3.2)

Elaborations-Strategies for Learning and Teaching

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

- Have students view and talk about the colour *value* in Emily Carr's *Indian Church*.
- Invite students to create *organic shapes* to make the monsters look less frightening and more like stuffed animals in Where the Wild Things Are by Maurice Sendak.

Teacher Prompts:

- “What do you think this painting is about? What elements has the artist used to make the painting's message clear?”
- “What design elements has Sendak used on this book cover? How have images, shapes, colours, and the letters of words been arranged on the cover to send a clear message?”

Tasks for Instruction and/or Assessment

Presentation

- Create a poster on save the Earth. What colours will you use to create the message? Explain to the class why you chose these colours. Do the colours communicate the meaning you wanted?
- Create an image of a rabbit falling down a rabbit hole. Use shapes and lines, textures and colours that communicate the feeling of falling. Explain to the class how your image communicates falling to an audience.
- Look at the oil painting, *I and the Village*, by Marc Chagall. What do the tints, shades, and colours communicate in the painting?

Paper and Pencil

- In your art journal write about a piece from your portfolio. Describe how the elements and principles communicated the message you wanted others to understand.

Portfolio

- Choose an artwork from your portfolio that you feel demonstrate how the elements and/or principles communicate the meaning of your ideas, thoughts, and feelings.
- Look at the image of a marching band in your portfolio. Explain how repeat colours and shapes create a pattern that gives a feeling of movement and rhythm.

Resources/Notes

Authorized Resources

Explorations In Art 3 by Marilyn G Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 3 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

pp.
10-11, 18-19, 26-27, 31, 40-41, 48-49, 56-57, 61, 70-71, 78-79, 86-87, 91, 100-101, 108-109, 116-117, 121, 130-131, 138-139, 146-147, 151, 160-162, 168-169, 176-177, 181

Other Resources

Adventures in Art 3 Teacher's Wrap-around edition, Student Text and Transparencies
Friends of Confederation Centre Art to the Schools Collection
Confederation Centre Art Gallery
Eptek
Provincial and Community Museums
www.nationhood.ca

Google:

Canadian artist, Emily Carr's, *Indian Church*
Marc Chagall, *I and the Village*, page 72

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

Outcomes

Students are expected to

- demonstrate an awareness of the meaning of signs and symbols encountered in their daily life lives and in works of art (RRA3.3)

Elaborations-Strategies for Learning and Teaching

Students are expected to demonstrate an awareness of the meaning of signs and *symbols* encountered in their daily life lives and in works of art.

- Have students view and discuss fonts and logos that remind them of specific companies, messages, or mood.
- Invite students to view and discuss the meaning of animals, such as the orca in Aboriginal clan *symbols*; Inukshuk in Inuit art; or petroglyphs in Mi'kmaq artwork.

Teacher Prompts:

- “Where have you seen this *symbol* before? What makes it eye-catching?”
- “Why do companies create logos?”
- “How many examples can you think of where the same animal represents different ideas or emotions?”
- “How can you draw letters that suggest the mood or content of a story or movie?”

Tasks for Instruction and/or Assessment

Performance

- Look at the symbols worn by you and your classmates. Make a list of these symbols. Then create a new logo for a new kind of sneakers. Share your logo and its meaning with a classmate.
- Look at animal logos and *symbols* that represent sport teams. Name some with your classmates. Then individually, in pairs, or small groups, create a new animal team logo for the game quidditch now played at a number of universities in Canada. (This was the game played in J.K. Rowling's books.) Be ready to explain the meaning of the team logo to the class.
- Look at the lettering for the movie *Superman*. Discuss how the lettering symbolizes the movie. Look at lettering in other movie poster, then create lettering that symbolizes one of your favourite movies. Share the meaning of the lettering with a classmate.

Presentation

- Make a *collage* of logos that you see advertised in magazines. Present your logo *collage* to your classmates. Share the meaning of your collage.
- Look at food packaging. The packaging is a symbol/logo in itself. Design a new box of cereal or candy bar wrapper. Exhibit your new packaging in a class display. Do you think that your packaging will attract people's attention? How? What is the meaning of the symbols/logo?

Paper and Pencil

- Look at the *symbols* and logos use on PEI roads and street. As a class, make a list of these logos (i.e., blue heron). Create a logo for your road or street. Write in your art journal about your logo and what it means.

Portfolio

- Choose an artwork from your **art portfolio* that uses symbols and signs. Discuss this artwork with your teacher in an interview. Explain what these symbols and signs mean.

Resources/Notes

Authorized Resources

Explorations In Art 3 by Marilyn G Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 3 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

pp.
62-65, 68-71, 82-83, 148, 167, 175

Other Resources

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Friends of Confederation Centre Art to the Schools Collection
Confederation Centre Art Gallery
Eptek
Provincial and Community Museums
www.nationhood.ca

Do an Internet search for Levi Canon's artwork (PEI Aboriginal artist) See Journey On curriculum document for grade three technology outcomes, A3.1 and A3.2.

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

Outcomes

Students are expected to

- identify and document their strengths, their interests, and areas for improvement as creators of art (RRA3.4)

Elaborations-Strategies for Learning and Teaching

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

- Have students keep an art journal to record what they think they have done well in their artworks, or learned about in their artworks, as they complete them.
- Invite students to use the strategy of matching word and image to share their feelings about an artwork or its creation.
- Ask students to keep an **art portfolio* that they can use to review, reflect, and share the artwork they have created.

Teachers prompts:

- “What did you most enjoy doing when making your *mask*?”
- “What do you think is the most important thing in your painting?”
- “How can you explain to a partner why you chose to place that descriptive word or expressive emotion on the artwork?”

Tasks for Instruction and/or Assessment

Paper and Pencil

- At the beginning of the year create a list of adjectives and adverb with your classmates that could be used to describe artwork. Every month add to this list. Use these descriptive words to match with your artwork.

Interview

- Select three pieces from your art journal that you feel are important to you. Share this with a classmate or teacher.

Portfolio

- Select pieces of artwork from your **art portfolio* that best demonstrate your growth in:
 - the use of elements and principles
 - creating and telling a story, theme, or topic through a visual image
 - exploration of materials and techniques
 - the use of imagination and innovation
 - creating *two-dimensional* and *three-dimensional* art pieces.
 - problem-solving

Use these pieces to talk about your artwork during a discussion about your artwork with others.

Resources/Notes

Authorized Resources

Explorations In Art 3 by Marilyn G Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 3 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

PP:
10, 18, 26, 40, 48, 56, 70, 78, 86,
100, 108, 116, 130, 138, 146, 160,
168, 176

Other Resources

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Confederation Centre Art Gallery
Eptek
Provincial and Community Museums
www.nationhood.ca

*Remove pages 87-88 and replace with
Strand Four: Exploring Forms and Cultural
Contexts Divider page from Strategic
Marketing*

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 3*Students are expected to*

- identify and describe a variety of visual art forms they see in their home, at school, in the community, and in visual arts experiences (EC3.1)
(e.g., original paintings at a community gallery, sculptures in a local park, art reproductions in offices, murals or sculptural monuments in the community, mixed media art works at arts festivals)
- demonstrate an awareness of a variety of works of art and artistic traditions from diverse communities, times, and places (EC3.2)
(e.g., a picture book that tells a story about people and the time and place in which they work, play, and build their community; George Littlechild's book This Land Is My Land; Daphne Odjig's historical mural The Indian in Transition; Jacob Lawrence's paintings of African-Americans working, playing, and interacting; classical Greek sculptures of sports figures, and contemporary sports sculptures, such as the fans in Michael Snow's The Audience)

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

- identify and describe a variety of visual art forms they see in their home, at school, in the community, and in visual arts experiences (EC3.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to identify and describe a variety of visual art forms they see in their home, at school, in the community, and in visual arts experiences.

- Invite students to view and discuss original paintings at a community gallery, sculptures in a local park, art productions in offices, murals, or sculptural monuments in the community, mixed media artworks at arts festivals.

Tasks for Instruction and/or Assessment

Performance

- In your class, brainstorm about artworks that you may find in homes, schools, churches, offices, parks, galleries, museums, hospitals, rinks, and government buildings. Why are they there? What do they look like? What are they made of? Who made them? Who bought them?
- Look at the stained glass artwork in churches across PEI. Describe what it looks like. Describe how it makes the building feel? How does it make people feel?
- Artworks are display in hospital. Have you ever been in a hospital? Have you ever seen artwork in a hospital? Describe the artwork you have seen. Why do you think it is important to have artwork in an hospital?

Presentation

- Look at the life size *sculpture* of Sir John A. MacDonald sitting on the bench in Charlottetown on Queen Street. Who is he? Describe what he looks like? Why is he located there? Describe the effect this *sculpture* has on people passing by? Who bought the piece? Why? Create a drawing or painting of how people react to the Sir John A. MacDonald's life size *sculpture*. Present and explain your drawing or painting to your class.
- Think of local festivals in your community. Identify pieces of artwork you would find there and describe them to the class.
- Go to a theatre production identify the artwork you see throughout the performance. Share and describe your artwork findings with your class when you get back in class. As a class, make a list of your findings.
- Confederation Centre and Province House are both pieces of artwork. They are architectural artwork. Describe what the two buildings look like. Explain how they differ or are the same. What effect do you think these two buildings have on people who live here and people who visit? Do you have buildings in your neighbour that you would consider pieces of art? Identify them and explain why you think of them as artworks?

Paper and Pencil

- Visit an art gallery or museum. Identify artworks that tell about your past or present. With a teammate choose one of the artworks that you find particularly interesting. What is the story about? What is it made of? Who made it? Why? Why do you think it is in this place? Write about and describe the artwork you chose in your art journal. Share this with your class in a class discussion when you get back from the gallery/museum.

Resources/Notes

Authorized Resources

Exploration In Art 3 by Marilyn G Stewart and Eldon Katter (Davis Publications, 2008)

Explorations in Art 3 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

PP:
2-7, 9, 12-14, 25, 32-36, 39,
44-45, 50-55, 61, 62-63, 66, 69, 72,
79, 80-81, 83, 85, 91-95, 99, 103,
112-113, 121, 126-127, 132-135, 141,
151, 154, 156-158, 166-167

Other Resources:

Adventures in Art 3 Teacher's Wrap-around edition, Student Text and Transparencies
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Confederation Centre Art Gallery
Eptek
Provincial and Community Museums
www.nationhood.ca

Google:

- Sir John A. MacDonald sculpture (Prince Edward Island on the corner of Queen Street and Richmond Street) by Michael Halterman
- Confederation Centre of the Arts Building
- Province House located in Prince Edward Island

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 a variety of works of art and artistic traditions from diverse communities, times, and places (EC3.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to demonstrate an awareness of a variety of works of art and artistic traditions from diverse communities, times, and places.

- Have students demonstrate an awareness of a picture book that tells a story about people and the time and place in which they work, play, and build their community, such as George's Littlechild's book *This Land is My Land*; Daphne Odjig's historical mural *The Indian in Transition*; Jacob Lawrence's paintings of African-Americans working, playing and interacting; classical Greek sculptures of sports figures, and contemporary sports sculptures, such as the fans in Michael Snow's *The Audience*.

Teacher prompts:

- “Why do you think people create artwork about their communities?”
- How do people express their *culture's* traditions?
- “What is the difference between telling a story with words?”
- “What stands out for you in this artwork?”
- “Which image do you relate to most? Why?”
- “What other artworks are you reminded of?”
- “How would the image and message change if they were shown from different point of view or in another style?”

Tasks for Instruction and/or Assessment

Performance

- Find artworks that depict Island landscape. After your class has discussed them, create a landscape picture of where you live. Then place your landscape picture in a time capsule so grade three students in five years time can open it up and see what landscape was surrounding you when you were in grade three.

Presentation

- Find books with illustrations that tell stories about PEI. Create a painting that tells a story about the PEI you live in. Share this with your class.
- Look at the Sir John A. MacDonald sculpture located on Queen Street in Charlottetown. He is consider an important part of an event in Prince Edward Island. His sculpture tells a story about our Island. What is it? Can you think of other important figures that could tell a story about PEI. Create a clay sculpture figurine of person that you think tells a story about this Island. (e.g., various Island cultures, fishers, farmers, educators, artists, business people, children/youth). Display your figurine with a small write up telling the story. Invite schoolmates to your exhibition.
- Create masks that represent different cultures and traditions in PEI. Then display the multi-cultured masks in an installation (mural collage). You may want to place the masks through a multi-cultured ceremony using traditional dance steps for placing the masks.
- Look at artworks at Confederation Centre Art Gallery. Notice how each art piece is about being a Canadian. The artworks tell of stories of people, things, land, time, traditions, and events. Create a piece of artwork about you being an Islander in Canada. Share you artwork with the class.

Paper and Pencil

- Look at the oil painting, *School Trustees*, by Robert Harris. What is the story about? Who is in it? Where is it taking place? When did it take place? Write about this story in your art journal.

Resources/Notes

Authorized Resources

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pp.

2-3, 6-7, 12-13, 15, 28-29, 32, 34-35, 39, 50-51, 53, 58-59, 61, 69, 72, 74-77, 88-89, 92-93, 94, 96, 99, 102-107, 110, 118-119, 122-125, 134-139, 148-149, 162-165, 170-171, 178-179

Jacob Lawrence: Pg. 25, 62, 63

Other Resources

Adventures in Art 3 Teacher's Wrap-around edition, Student Text and Transparencies

Friends of Confederation Centre Art to the Schools Collection

Confederation Centre Art Gallery

Eptek

Provincial and Community Museums

www.nationhood.ca

Google: Canadian artists

- Daphne Odjig's *The Indian in Transition*;

- Michael Snow's, *The Audience*

- Robert Harris's, *School Trustees*

Google:

- Sir John A. MacDonald sculpture (Prince Edward Island on the corner of Queen Street and Richmond Street) by Michael Halterman

See language arts resources:

See grade three language arts resource:

- [How a Carousel Came to North Bay](#) by Maria Hayes, illustrated by Alana Machnicki

- [The Legend of the Dreamcatcher](#) by Kathleen K. Coleclough, illustrated by C.J. Taylor

- [Louis Cyr Champion of Strongmen](#) text and illustration by Paul Rivoche

- [Solomon's Tree](#) by Andrea Spalding, illustrated by Janet Wilson

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.

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.

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

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.

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

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

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

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.

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

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

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

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.

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

india ink—A type of ink used by artists. Originally the ingredients were found in India, thus the name India Ink.