



Education and Early
Childhood Development
English Programs

Prince Edward Island Arts Curriculum

ARTS

Visual Arts
Grade 2

CURRICULUM



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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

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Vision

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

Quote

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

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

Introduction

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 Two Elementary Visual Arts curriculum.

Meeting the Needs of All Learners

Students develop and learn at different rates and in different ways. The Grade Two 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 Two 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 Two 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 Two 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 Two 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 teacher's 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 DVDs and digital images; a space in which to research different artists and artworks.; and a private space for students' 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 Two 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 Two 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 Two 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 two 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 throughout the creative process
- students need opportunities to discuss and reflect upon their work
- making connections between their own work and other cultural forms around them is a vital part of the process

Assessment

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

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 Two 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 Two 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 Two 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 co-operative 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 co-operative 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 Two 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 (FC2.1)

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 (CP2.2)
- use the elements of art and design in artworks to communicate ideas, messages, and understandings (CP2.3)
- use a variety of materials, tools, and techniques to respond to design challenges (CP2.4)

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 (RRA2.1)
- 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)
- demonstrate an awareness of the meaning of signs and symbols encountered in their daily life lives and in works of art (RRA2.3)
- identify and document their strengths, their interests, and areas for improvement as creators of art (RRA2.4)

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 (EC2.1)
- demonstrate an awareness of a variety of works of art and artistic traditions from diverse communities, times, and places (EC2.2)

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	2	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	FC2.1 (Fundamental concept, Grade 2, first SCO)	This example represents a coded specific curriculum outcome.

Column 2: Elaborations-Strategies for Learning and Teaching

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

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

**Column 3:
Tasks for Instruction and/or
Assessment**

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

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

**Column 4:
Resources and Notes**

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

STRAND ONE: FUNDAMENTAL CONCEPTS

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

Outcomes	Elaborations-Strategies for Learning and Teaching
<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> develop an understanding of the elements and principles of art and design in creating and viewing artwork (FC2.1) 	<p>Throughout the school year, grade two 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 one level. Students will be expected to identify, articulate, and use the elements and principles of art and design with the following level (degree) of understanding.</p> <p>Elements of Art and Design: Students will develop an understanding of all elements of art and design:</p> <ul style="list-style-type: none"> line: horizontal, vertical, diagonal lines; lines that show motion (e.g., pathos, curve); lines inside shapes shape and form: symmetrical shapes and forms (e.g., shapes and forms in buildings) space: overlapping of objects to show depth texture: textures of familiar objects (e.g., rough tree bark, smooth plastic plate, edged cottony fabric); illusion of texture (e.g., a rough texture created by patterns of lines); "topographical" (thick, textured paint) colour: secondary colours (such as violet, orange, and green); made by mixing equal amounts of the primary colours; blue, red, and yellow value: mixing of a tint; identification of light and dark <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 <i>repetition and rhythm</i>.</p> <ul style="list-style-type: none"> repetition and rhythm: repetition of colour and shape in patterns; random, alternating, and regular patterns in everyday objects (e.g., textiles, ceramics) and in art (e.g., works by M.C. Escher)

PEI DEPARTMENT OF EDUCATION AND EARLY CHILDHOOD DEVELOPMENT: VISUAL ARTS CURRICULUM, GRADE 2

STRAND ONE: FUNDAMENTAL CONCEPTS

Tasks for Instruction and/or Assessment

- Performance**
 - Discuss with your classmates different words that describe movement, such as running, jumping, skipping, sliding, swimming, dancing, tip toeing, shuffling, kicking. Then create an image that shows this movement through the use of lines.
 - Draw an image that shows the sky as being stormy. Use curly and pointy lines that express the motion you would see or feel. Share your image with a classmate.
 - Create a primary and secondary palette. Then use these colours to paint a picture. Share your creation with the class.
 - Create a painting using shades and tints that you have mixed. Display your image in a class exhibition.
 - Look at your surroundings and find repeat shapes and colours that create a pattern and have rhythm. Discuss what you saw with your class. Then create a print that has been inspired by your findings, using shapes and colours to create a pattern that has rhythm.
- Paper and Pencil**
 - Divide three sheets of paper with a pencil, into diagonally, vertically horizontally and vertically. Name create an image on each divided page. Compare your three images. What is different in each? What is the same? How does each image make you feel? Write about your images in your art journal.
- Presentation**
 - Look at different insects. Are they symmetrical? Print a symmetrical butterfly or another insect, such as a lady bug, bumble bee, or grasshopper. Present your image in a class exhibition.
 - Are buildings symmetrical? Do you have any in your town/city? Create a building that is symmetrical. With your classmates create a symmetrical town/city. Explain to your class how your building is symmetrical.
- Verbal Interview**
 - Pretend you are playing hide and seek. You are hiding behind a tree or a bush. Your hand is showing out from behind this tree or bush. Create an image of you playing hide and seek with your classmates. Show a hiding place with your classmates just peeking out from behind something. Share this with your class. Place this image in your portfolio. Discuss your image with the teacher during an interview.

Resources/Notes

Architectural Elements
Explanations In Art 2 by Marilyn G. Stewart and Eldon Ketter (Davis Publications, 2008)

Explanations In Art 2 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Ketter (Davis Publications, 2008).

Elements
pp. 6-7, 22-23, 63, 72-73, 92-93, 126-127, 8-11, 24-27, 48-49

Shape and Form:
50-51, 133, 135, 156-159, 162-163, 35, 51

Space:
186, 197, 64-67, 172, 68-71, 179

Colour:
12, 13

Value:
64-66, 68-71, 72-73

Value:
16-19, 132, 134-135

Principles: repetition and rhythm
+ repeating and alternating lines, shapes, and colour
pp. 58, 83, 127, 125, 155, 158-161, 128-131

Other Resources
Advantages in Art 2 Teacher's Work-Answer Riddles, Students Text, Transparencies
Friends of the Confederation Centre Art to the Schools Collection
Confederation Centre Art Gallery
Eppink
Provincial and Community Museums
www.artsofpe.ca/en

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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.

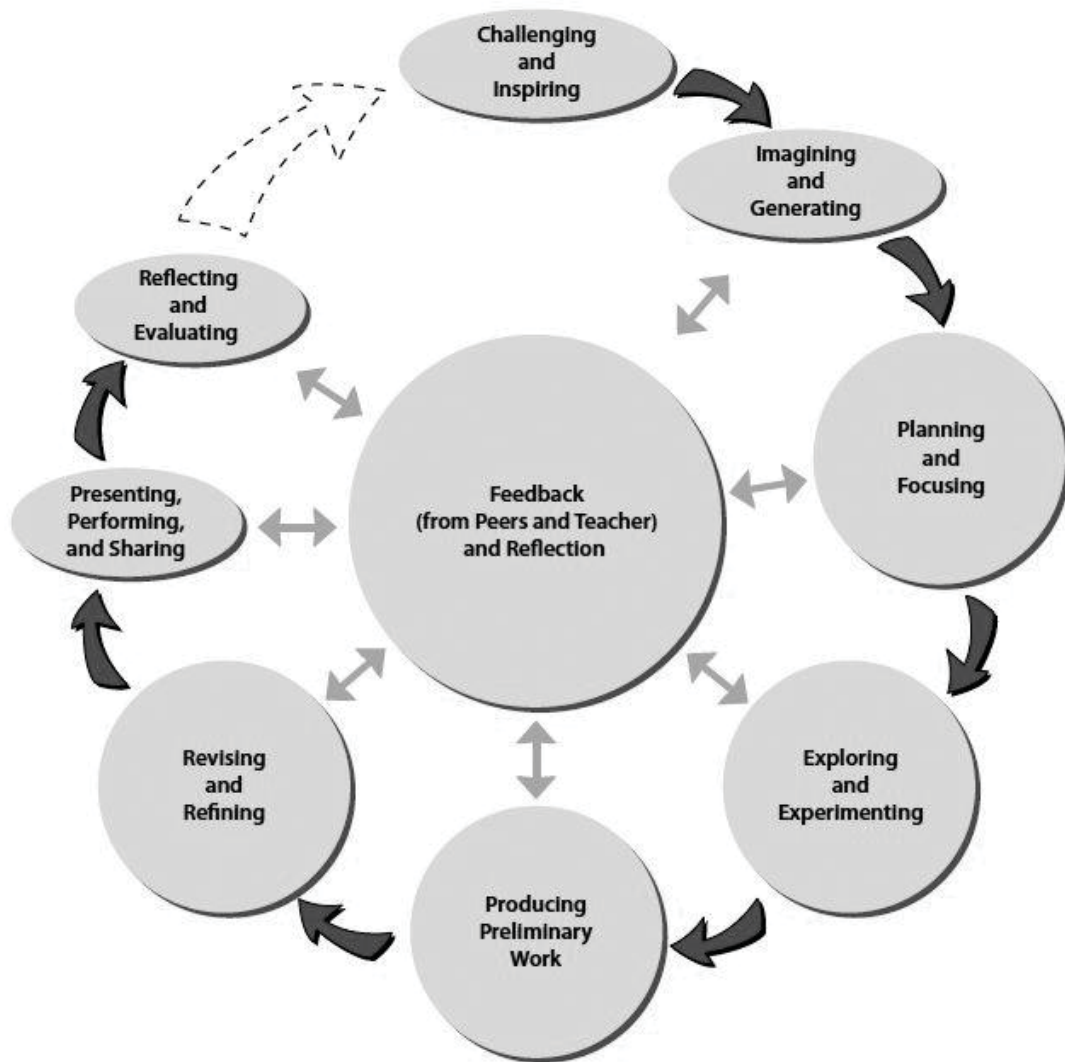
Creativity involves the invention and the assimilation of new thinking and its integration with existing knowledge. Sometimes the creative process is more about asking the right questions than it is about finding the right answer. It is paradoxical in that it involves both spontaneity and deliberate, 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, please refer to Lowenfeld and Brittain, *Creative and Mental Growth*, 8th ed., Macmillan Publishing Co., New York, 1987.

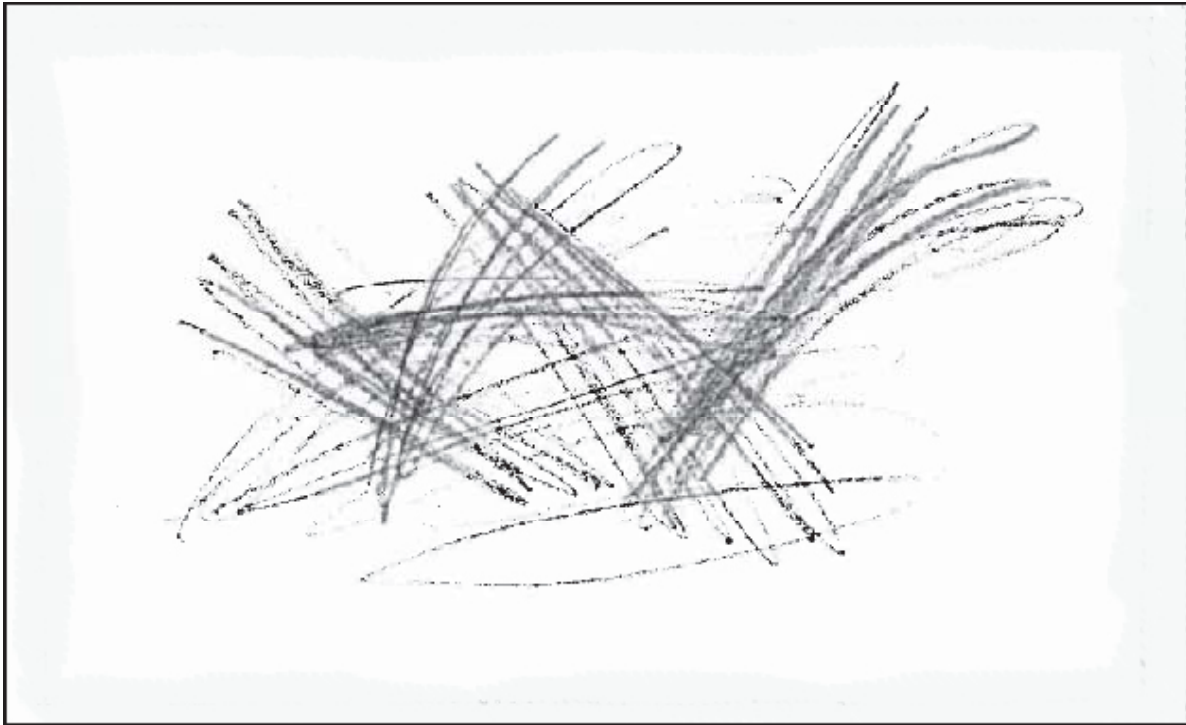
Although the development rate is different from child to child, their growth in artistic ability is constant and sequential. The art program which they experience must be planned and ordered in developmental sequences which meet their expanding needs. Classroom tasks and concept exploration activities 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.
- Very early experiences are not attempts at picture making, therefore 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)

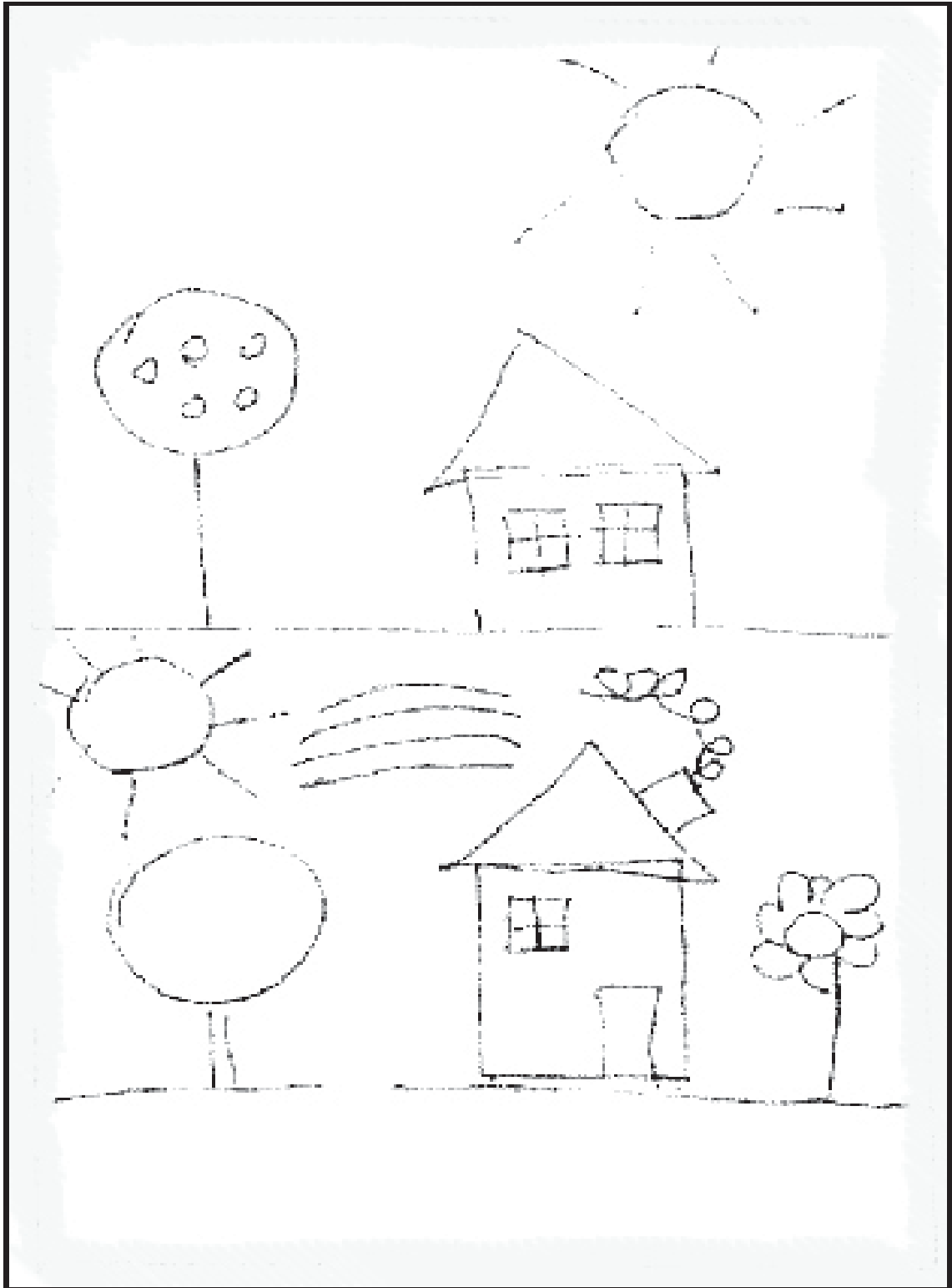


"Me"

Human Figure

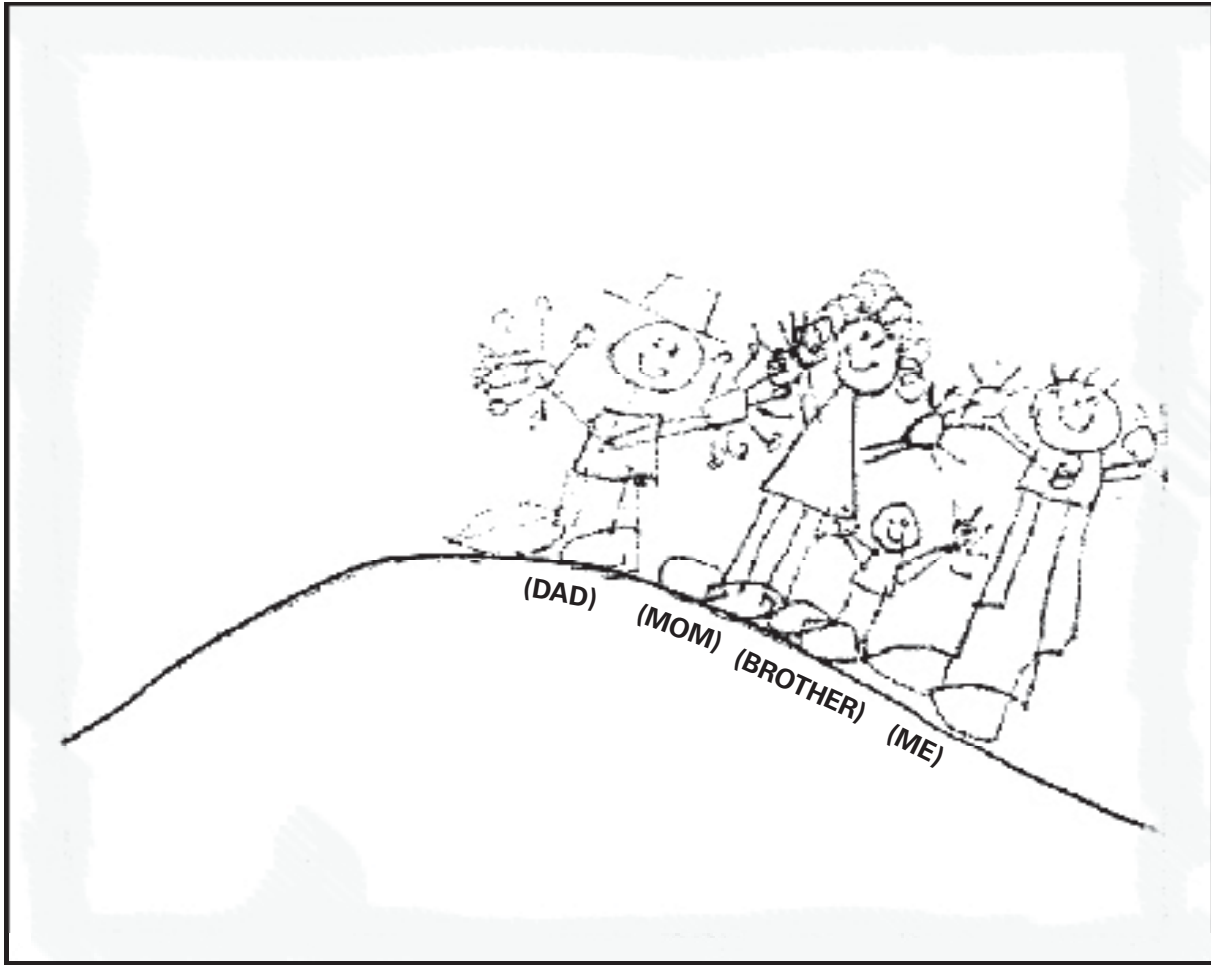
Preschematic Stage (approximately ages 4-7 years)

- 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)

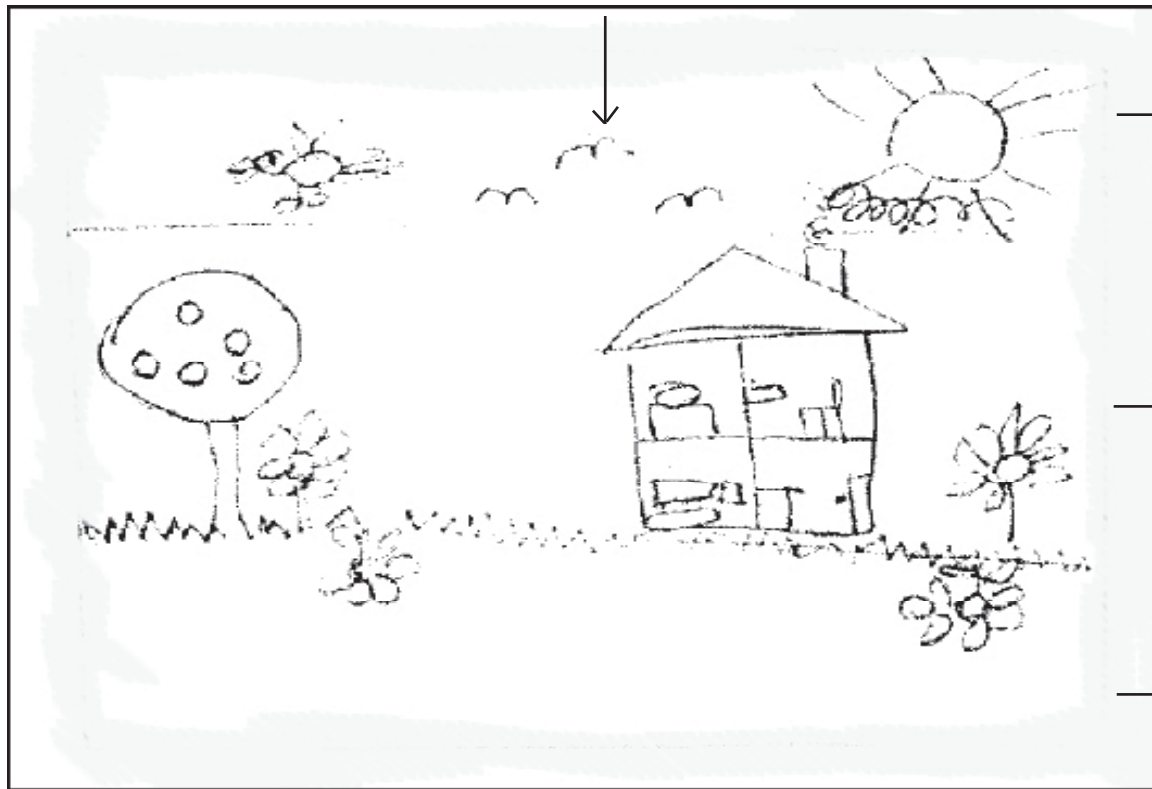
note size of people

Schematic Stage (approximately ages 7-9 years)

- During this stage, most children develop schemas - 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.

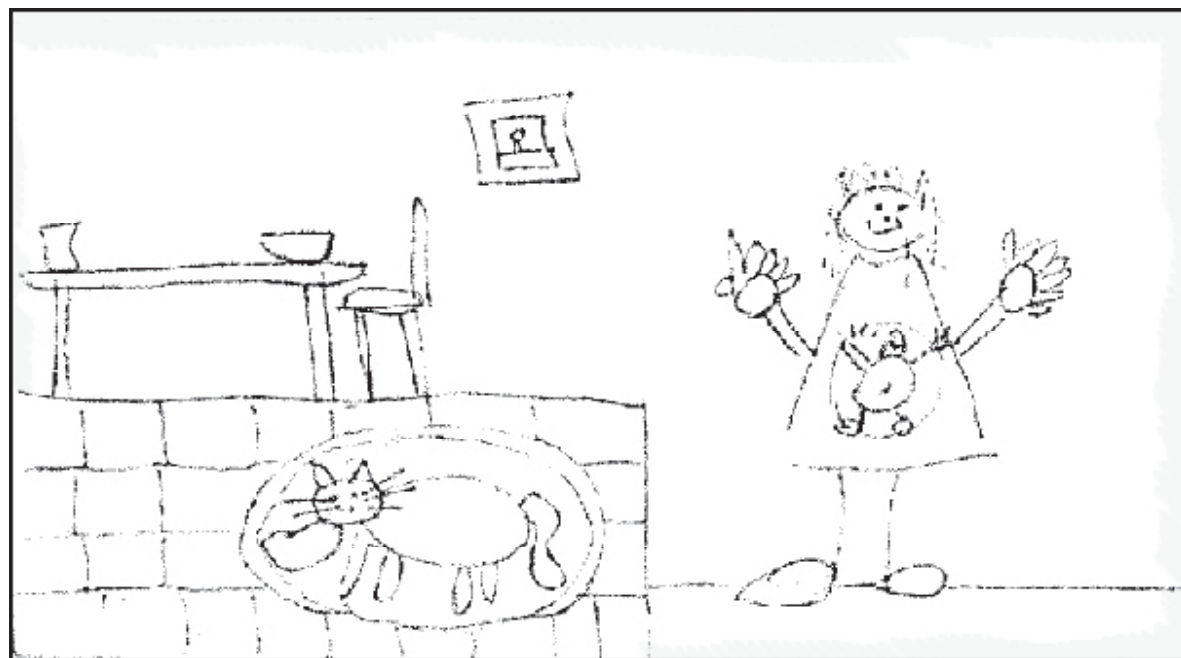
Schematic Stage (approx. age 7-9 years)

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



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

x-ray viewing



Overview

Grades 1-3

Overview for Grades 1-3
(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 1	Grade 2	Grade 3
<p><i>Students are expected to</i> develop an understanding of the elements and principles of art and design in creating and viewing artwork (FC1.1)</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"> • <i>line</i>: jagged, curved, broken, dashed, spiral, straight, wavy, zigzag lines; lines in art and everyday objects (natural and human-made) • <i>shape and form</i>: geometric and organic shapes and forms of familiar objects (e.g., geometric: circles, blocks; organic: clouds, flowers) • <i>space</i>: depiction of objects in the distance as smaller and closer to the top of the art paper; shapes and lines closer together or far apart; horizon lines; spaces through, inside, and around shapes and objects • <i>colour</i>: mixing of primary colours (red, yellow, blue); identification of warm (e.g., red, orange, yellow) and cool (e.g., blue, green, purple) 	<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"> • <i>line</i>: horizontal, vertical, diagonal lines, lines that show motion (e.g., pointy, curvy); lines inside shapes • <i>shape and form</i>: <i>symmetrical shapes</i> and <i>forms</i> (e.g., shapes and forms in buildings) • <i>space</i>: overlapping of objects to show depth • <i>texture</i>: <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) • <i>colour</i>: <i>secondary colours</i> (such as violet, orange, and green; made by mixing equal amounts of the primary colours; blue, red, and yellow) • <i>value</i>: mixing of a <i>tint</i>; identification of light and dark 	<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"> • <i>line</i>: variety of the line (e.g., thick, thin, dotted) • <i>shape and form</i>: 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]) • <i>space</i>: foreground, middle ground, and background to give illusion of depth • <i>texture</i>: 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)

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

Grade 1	Grade 2	Grade 3
<ul style="list-style-type: none"> • texture: textures of familiar objects (e.g., fuzzy, prickly, bumpy, smooth); changes in texture; a pattern of lines to show texture (e.g., the texture of a snake’s skin); transfer of texture (e.g., placing a piece of paper over a textured surface and then rubbing the paper with wax crayon) • value: light, dark <p>Principles of Art and Design: Students will develop understanding of all principles of design (that is <i>contrast, repetition, and rhythm, variety, emphasis, proportion, balance, unity and harmony, and movement</i>), but the focus in Grade 1 will be on <i>contrast</i>.</p> <ul style="list-style-type: none"> • contrast: light/dark; large/ small; pure/mixed 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 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"> • 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</i>, dark <i>colour values</i>])

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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 1	Grade 2	Grade 3
<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>personal experiences</u> (CP1.1) (<i>e.g., a tempera painting that communicates their feelings about a special occasion or event, such as a fair or a parade; a sculpture of a favourite musical instrument made with found objects; a watercolour painting of a favourite part of the schoolyard; an assemblage in which images and objects from home and school are used to represent special memories</i>) - demonstrate an understanding of composition, using principles of art and design to create narrative art works or art works on a theme or topic (CP1.2) (<i>e.g., a drawing of an approaching storm that uses a variety of lines to create contrast [dashed, jagged, curved, spiral]; a cardboard or papier-mâché sculpture of a mythical animal in a dynamic pose that uses surface materials to show a contrast in texture [fuzzy yarn; coarse, prickly sawdust]</i>) 	<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) (<i>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</i>) - 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) (<i>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</i>) 	<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) (<i>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</i>) - 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) (<i>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</i>)

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Grade 1	Grade 2	Grade 3
<ul style="list-style-type: none"> - use the elements of art and design in artworks to communicate ideas, messages, and understandings (CP1.3) (e.g., a pattern of broken, wavy, and zigzag lines to make the bark of a tree look rough in a drawing; size and arrangement of organic shapes in a painting of flowers to create the impression that the various flowers are at different distances from the viewer) - use a variety of materials, tools, and techniques to respond to design challenges (CP1.4) <ul style="list-style-type: none"> • drawing: Ask students to use wax crayon or oil pastel lines on coloured paper to express their responses to different kinds of music or <i>rhythm</i>. • mixed media: Invite students to use torn paper and textured materials to create a <i>landscape collage</i> of a playground that includes a horizon line. • painting: Have students create <i>*paint resist</i> that are made with wax crayon on paper, using rubbing plates that use a variety of <i>textures</i> (e.g., bumpy, wavy) to create imaginary creatures inspired by the artistic style of Eric Carle. • printmaking: Invite students to use cut sponge or cardboard and paint stamping to make a pattern of <i>geometric</i> and <i>organic</i> shapes. 	<ul style="list-style-type: none"> - use the elements of art and design in artworks to communicate ideas, messages, and understandings (CP2.3) (e.g., use tints of a colour to create light areas for <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>) - use a variety of materials, tools, and techniques to respond to design challenges (CP2.4) <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 Thompson). • 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. 	<ul style="list-style-type: none"> - use a variety of materials, tools, and techniques to respond to design challenges (CP3.4) <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. • 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.

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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 1	Grade 2	Grade 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 (RRA1.1) <i>(e.g., describe feelings evoked by the use of colours in the painting Inside the Sugar Shack by Miyuki Tanobe or The Starry Night by Vincent van Gogh; use drama to respond to a community art work viewed during a neighbourhood walk; describe the ways in which an artist's representation of an event relates to their own experiences)</i> - explain how elements and-or illness in PEI, Canada, United States; red is associated with stopping [traffic lights] in PEI, Canada, and United States, luck in China, success in Cherokee culture, mourning in South Africa) - explain how elements and principles of art and design are used to communicate meaning or understanding in their own and others' art work (RRA1.2) <i>(e.g., explain how repeated lines and shapes are used to depict the texture of snake, lizard, leopard, or dinosaur skin; classify images on a topic, and, focusing on a dominant element, use the images to explain that there are many different ways of approaching the same subject)</i> 	<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> 	<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>

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Grade 1	Grade 2	Grade 3
<ul style="list-style-type: none"> • <i>sculpture</i>: Challenge students to use glued or taped scrap wood to build a wood block <i>sculpture</i> of an imaginary geometric machine. 	<ul style="list-style-type: none"> • <i>printmaking</i>: 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. • <i>sculpture</i>: Invite students to make insect shapes and habitat features, using wood, twigs, raffia, corn husks, and other natural materials, to explore science concepts. 	

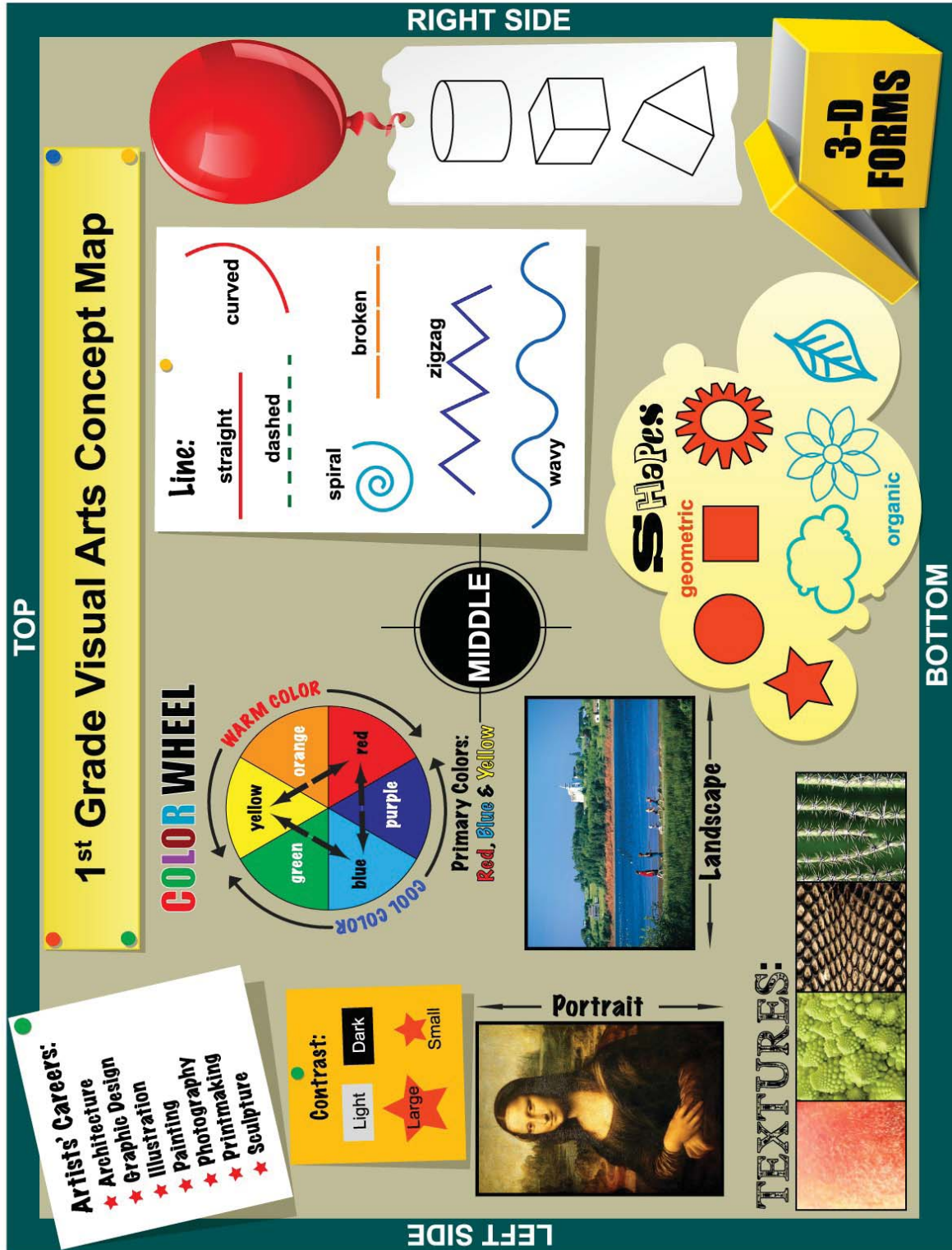
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Grade 1	Grade 2	Grade 3
<p>- demonstrate an awareness of the meaning of signs and symbols encountered in their daily life lives and in works of art (RRA1.3) <i>(e.g., green is associated with nature and sometimes with envy or illness in PEI, Canada, United States; red is associated with stopping [traffic lights] in PEI, Canada, and United States, luck in China, success in Cherokee culture, mourning in South Africa)</i></p> <p>- identify and document their strengths, their interests, and areas for improvement as creators of art (RRA1.4) <i>(e.g., discuss what they think is good about works in their art folder during conferences with their teacher; do a think-pair-share on their favourite part of one of their art works)</i></p>	<p>- demonstrate an awareness of the meaning of signs and symbols encountered in their daily life lives and in works of art (RRA2.3) <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) <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>- demonstrate an awareness of the meaning of signs and symbols encountered in their daily life lives and in works of art (RRA3.3) <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) <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>

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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 1	Grade 2	Grade 3
<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 (EC1.1) <i>(e.g., illustrations in picture books, designs of various toys, patterns on clothing or other textiles, classroom visits by artists, student displays at their school, visits to galleries)</i> - demonstrate an awareness of a variety of works of art and artistic traditions from diverse communities, times, and places (EC1.2) <i>(e.g., iconic architecture they have seen either in pictures or in real life, such as the Province House, the Eiffel Tower, the Taj Mahal; comics from different countries; decorations or patterns on crafts or old artefacts; contemporary and ancient clay sculptures; paintings of family or community events from different cultures or from previous eras)</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 (EC2.1) <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>


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




3rd Grade Visual Arts Concept Map

“inspired by environment or that have the community as their subject”


3-D FORMS



NEGATIVE & POSITIVE SPACE
Negative/Positive Design



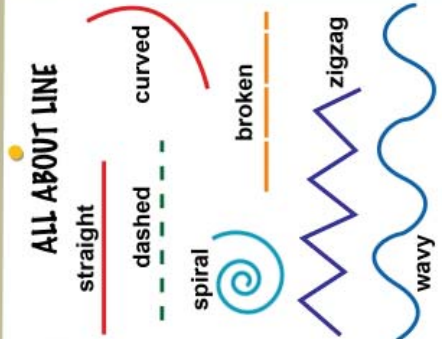
Perception/Illusion



Symmetry

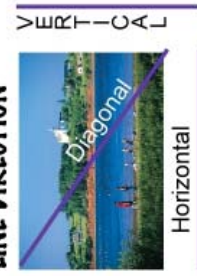
ALL ABOUT LINE

straight, curved, dashed, broken, spiral, zigzag, wavy



LINE DIRECTION

Vertical, Diagonal, Horizontal

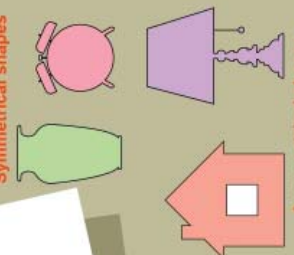


ILLUSION OF DEPTH

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

CULTURAL STUDY


Prince Edward Island and Canadian Artists and Artworks



MEDIA

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


COLOUR THEORY



Primary: Red, Yellow, Blue
Secondary: Orange, Green, Purple
Tertiary/Intermediate: Red-orange, Red-purple, Blue-purple, Blue-green, Yellow-green, Yellow-orange

Warm Colour: Red, Yellow, Orange
Cool Colour: Blue, Purple, Green

PATTERN & SEQUENCE



ab123ab123ab123ab123ab123

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 2: Teacher's Wrap-around* edition Fine Arts and Studio Process, CD Rom
- 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.
- The following are art supplies to consider for a successful art program:

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	rubberbands
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 2

Specific Curriculum Outcomes

STRAND ONE

Fundamental Concepts (FC)



Strand One: Fundamental Concepts (FC)

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

Grade 2*Students are expected to*

- develop an understanding of the elements and principles of art and design (FC2.1)

Elements of Art and Design:

Students will develop an understanding of all elements of art and design:

- *line*: horizontal, vertical, diagonal lines, lines that show motion (e.g., pointy, curvy); lines inside shapes
- *shape and form*: symmetrical shapes and forms (e.g., shapes and forms in buildings)
- *space*: overlapping of objects to show depth
- *texture*: textures 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); **impasto* (thick, textured paint)
- *colour*: *secondary colours* (such as violet, orange, and green; made by mixing equal amounts of the primary colours; blue, red, and yellow)
- *value*: mixing of a *tint*; identification of light and dark

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 2 will be on repetition and *rhythm*.

- *repetition and rhythm*: repetition of colour and shape in *patterns*; random, alternating, and regular *patterns* in everyday objects (e.g., textiles, ceramics) and in art (e.g., works by M.C. Escher)

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

Outcomes

Students are expected to

- develop an understanding of the elements and principles of art and design in creating and viewing artwork (FC2.1)

Elaborations-Strategies for Learning and Teaching

Throughout the school year, grade two 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 one level. Students will be expected to identify, articulate, and use the elements and principles of art and design with the following level (degree) of understanding.

Elements of Art and Design:

Students will develop an understanding of all elements of art and design:

- **line:** horizontal, vertical, diagonal lines, lines that show motion (e.g., pointy, curvy); lines inside shapes
- **shape and form:** *symmetrical shapes* and *forms* (e.g., shapes and forms in buildings)
- **space:** overlapping of objects to show depth
- **texture:** *textures* 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); **impasto* (thick, textured paint)
- **colour:** *secondary colours* (such as violet, orange, and green; made by mixing equal amounts of the primary colours; blue, red, and yellow)
- **value:** mixing of a *tint*; identification of light and dark

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 2 will be on *repetition* and *rhythm*.

- **repetition and rhythm:** repetition of colour and shape in *patterns*; random, alternating, and regular *patterns* in everyday objects (e.g., textiles, ceramics) and in art (e.g., works by M.C. Escher)

Tasks for Instruction and/or Assessment

Performance

- Discuss with your classmates different words that describe movement, such as running, jumping, skipping, sliding, swimming, dancing, tip toeing, sledding, biking, kicking. Then create an image that shows this movement through the use of *lines*.
- Draw an image that shows the sky as being stormy. Use curvy and pointy *lines* that express the motion you would see or feel. Share your image with a classmate.
- Create a *primary* and *secondary* palette. Then use these *colours* to paint a picture. Share your creation with the class.
- Create a painting using *shades* and *tints* that you have mixed. Display your image in a class exhibition.
- Look at your surroundings and find repeat *shapes* and *colours* that create a *pattern* and have *rhythm*. Discuss what you saw with your class. Then create a print that has been inspired by your findings, using shapes and colours to create a *pattern* that has *rhythm*.

Paper and Pencil

- Divide three sheets of paper with a pencil; one diagonally, another horizontally and another vertically. Now create an image on each divided page. Compare your three images. What is different in each? What is the same? How does each image make you feel? Write about your images in your art journal.

Presentation

- Look at different insects. Are they *symmetrical*? Paint a symmetrical butterfly or another insect, such as a lady bug, bumble bee, or grasshopper. Present your image in a class exhibition.
- Are buildings *symmetrical*? Do you have any in your town/city? Create a building that is *symmetrical*. With your classmates create a *symmetrical* town/city. Explain to your class how your building is *symmetrical*.

Portfolio/Interview

- Pretend you are playing hide and seek. You are hiding behind a tree or a bush. Your head is showing out from behind this tree or bush. Create an image of you playing hide and seek with your classmates. Show a hiding place with your classmates just peeking out from behind something. Share this with your class. Place this image in your portfolio. Discuss your image with the teacher during an interview.

Resources/Notes

Authorized Resources

Explorations In Art 2 by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Explorations In Art 2 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008).

Elements

pp.

line:

6-7, 22-23, 63, 72-73, 92-93, 126-127, 8-11, 24-27, 48-49

shape and form:

50-51, 153, 155, 156-159, 162-163, 35, 51

space:

186, 197, 64-67, 172, 68-71, 173

texture:

12, 13

colour:

64-64, 68-71, 72-73

value:

16-19, 132, 134-135

Principles:

repetition and rhythm

- repeating and alternating *lines*, *shapes*, and *colours*

pp. 58, 83, 127, 125, 155, 158-161, 128-131

Other Resources

Adventures in Art 2 Teacher's Wrap-Around Edition, Students Text, Transparencies

Friends of the Confederation Centre Art to the Schools Collection

Confederation Centre Art Gallery

Eptek

Provincial and Community Museums

www.nationhood.ca

STRAND TWO

Creating and Presenting (CP)



Strand Two: Creating and Presenting (CP)

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

Grade 2

Students are expected to

- create two- and three-dimensional works of art that express feelings and ideas inspired by activities in their community or observations of nature (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)

- use the elements of art and design in artworks to communicate ideas, messages, and understandings (CP2.3)

(e.g., use tints of a colour to create light areas for -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)

- use a variety of materials, tools, and techniques to respond to design challenges (CP2.4)

- ***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 *depth of *space*, 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 Thompson).
- ***mixed media***: Have students use acrylic paint over *textured* materials (e.g., burlap, cardboard) to make expressive *organic* shapes, using a combination of traditional techniques (**blending*, **glazing*, **sgraffito*, **scumbling*, **impasto*) and experimental techniques (use of sponges, fingers, sticks, feathers, masking tape).
- ***painting***: Ask students to make a tempera painting depicting friends playing games, using a limited **palette* of colours.
- ***printmaking***: Challenge students to make a *print* 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.

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 activities in their community or observations of nature (CP2.1)

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 activities in their community or observations of nature.

- Invite students to create a streetscape *collage* with children playing using paint, pastels, and various kinds of paper (newspaper, magazines).
- Ask students to create small glue-line *prints* that shows illusory *texture* or represent a *pattern* they have seen on insects in the schoolyard or garden.

Teacher prompt:

- “Let’s look at how *collage* is used to show aspects of community in books, such as *Snowballs* by Lois Ehlert, *The Snowy Day* by Ezra Keats, or the artwork, *The Block* by Romare Bearden. What kinds of details can you see? What materials in these images might you like to use in your neighbour *collage*?”
- “How can you use a variety of diagonal, vertical, and horizontal lines to show the *patterns* and body parts on the insect?”

Tasks for Instruction and/or Assessment

Performance

- Pick a book in your classroom that shows something happening in a community. Discuss what you see and hear in this story. Does this happen in your community? Create a *collage* that portrays something happening in your community. Share your *collage* with a classmate. Then display your work in the class exhibition.

Journal

- Pretend you are an animal in the sea, forest, or sky. Create an animal *mask* for the creature you are. Then create a dance that shows your animal's movement. In groups, move as the animal you are portraying. Write about being an animal in the sea, forest, or sky in your art journal.

Presentation

- Look at an insect. Where does it live? Paint the place your insect lives. Then create your insect with plasticine or clay. Present your two- and three-dimensional art work to the class.
- Read a book about a snowy or sunny day in a neighbourhood. With other classmates, create a small play. Then create puppets that will portray the characters in your play. Perform your play for others in the school or parents/guardians. What did the puppets show tell about your community?

Portfolio/Interview

- Select two- and three-dimensional artworks from your **art portfolio* that you feel best represents your work. Share with your teacher how these artworks were inspired by your community and nature.

Resources/Notes

Authorized Resources

Explorations In Art 2 by Marilyn G Stewart and Eldon Katter (Davis Pulications, 2008)

Explorations In Art 2 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

pp:

5, 7, 13, 21, 23, 34-35, 37-41, 43, 45-49, 68-71, 84-87, 98-101, 125, 127, 133, 135, 141, 143, 155, 165, 167-169

Other Resources

Adventures in Art 2, Teacher's Wrap-Around Edition, Students Text, Transparencies
 Friends of the 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 (CP2.2)

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.

- Have students use repetition of *colour* throughout an image that communicates a story, such as a celebration of happiness using bright colourful balloons repeated throughout the painting; or maybe it is a wet, rainy day and there are grey and black umbrellas used throughout the painting to create a gloomy day.
- Ask students to create a computer image of animals hiding and peeking out from behind trees and plants using overlapping shapes. Then have them create a collage of the same image. Invite the students to present both artworks to the class.
- Invite students to 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.

Teacher Prompts:

- “When you *overlap* these *shapes*, which one looks farthest away?”
- “How can you arrange and place shapes of sizes throughout your *pattern* to make a more varied image?”

Tasks for Instruction and/or Assessment

Performance

- Create a visual story about crabs and lobsters crawling over one another on the bottom of the sea. Are they fighting over food? Share with a classmate how the overlapping of the lobsters and crabs tells your story. Display your artwork in a class exhibition.

Presentation

- Create an undersea picture that uses repeat shape and colours for plants and fish to tell a story. Share this story with your class.
- Create a picture of a fall story. Tell the story through stamping repeat shapes and colours. Show the leaves gently falling or blowing around like they are dancing. Explain to the class how the leaves dancing create a rhythm.

Journal

- Use a repeat form of ants to tell a story about an anthill. Write about your anthill story in your art journal.
- Pick a book you like. Look at the pictures in the book. How did the illustrator use the principles of art and design, such as repetition and rhythm to tell his/her story? Create your own visual storybook using repetition and rhythm. Maybe your story is about a snowflake or a flower. Write a story to go with your visual story.

Portfolio

- Choose an artwork from your *art portfolio that shows how the principles of art and design are used to tell a story. Display this image in a class exhibition.

Resources/Notes

Authorized Resources

Explorations In Art 2 by Marilyn G Stewart and Eldon Katter (Davis Publications, 2008)

Explorations In Art 2 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

pp.
50-51, 66-67 (movement), 96-97,
106-109, 126-127, 128-131, 170-173

Other Resources

Adventures in Art 2 Teacher's Wrap-Around Edition, Students Text, Transparencies
Friends of the 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 (CP2.3)

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 *tints of colour* to create light areas for *emphasis* in collaborative mural of favourite places in the neighbourhood.
- Ask students to use a simple action *pose* to modify form in a *sculpture* of a part of a pet or another animal made in modelling clay.

Teacher Prompts:

- “How can you use *colour* and arrangement in the images and pictures in a mural to emphasize the most important personal *landmarks* along the way to school?”
- “If you want to make this painting ‘feel’ like a hot summer day, what kinds of *colour* would you need to repeat?”
- “How could you use squeezing, pinching, and pulling techniques to make the legs and head of the sculpture of the pet look as if they were moving?”

Tasks for Instruction and/or Assessment

Performance

- Look at pictures of Prince Edward Island in the spring, summer, fall, and winter. Then choose one season that you like best. Paint a picture of you playing in this season using *colour*. Explain to your class how you used *colour* to tell your seasonal story.
- Create an image about an adventure you had. Through the use of *lines*, *shapes*, *texture*, and *colour* show what you think was important to tell in your picture.

Presentation

- Using *lines* give a clay figure/creature movement, such as walking, running, swimming, flying, or pouncing. Explain to your class what you did to get this look. Does the figure/creature communicate the movement you wanted? Display your artwork in an exhibition called, “Wow! See That Line Move.”

Journal

- Using tints and *shades* create a mood for a drawing that shows a dog or cat lost. Write a story about your picture.
- Using bright *colours* to create an image of a happy event. Write in your art journal about the colours you used to create this happy image.

Portfolio

- Select artwork(s) from your **art portfolio* that show(s) how the elements of art and design communicate messages, ideas, and understandings. Display your chosen artwork in a class exhibition. Invite other students in your school to view your artworks. Have a guest book for responses to your exhibition. Discuss with your classmates the feedback.

Resources/Notes

Authorized Resources

Exploration In Art 2 by Marilyn G Stewart and Eldon Katter (Davis Publications, 2008)

Exploration In Art 2, Fine Arts and Studio Process by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Pgs:

8-11, 13, 15, 16-19, 23, 24-27, 38-41, 68-71, 73, 110-111, 135, 146-147, 160-161, 165, 167-169, 173

Other Resources

Adventures in Art 2, Teacher’s Wrap-Around Edition, Students Text, Transparencies
 Friends of the 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 a variety of materials, tools, and techniques to respond to design challenges (CP2.4)

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:** 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 *depth of space*, and basing the drawing on observation of real trees and trees in a variety of artwork (e.g., works created by Canadian artists, such as Emily Carr or Tom Thompson).
- **mixed media:** Have students use acrylic paint over *textured* materials (e.g., burlap, cardboard) to make expressive *organic* shapes, using a combination of traditional techniques (**blending, *glazing, *sgraffito, *scumbling, *impasto*) 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 *palette* of colours.
- **printmaking:** Challenge students to make a *print* 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.

Teacher prompts:

- “What materials could you use for building your bugs?”
- “How could you hold the parts together?”
- How will the mood of the *print* change if you print it on different kinds of paper (bond, construction, giftwrap) or *colours* of paper (*warm and cool*)?”

Tasks for Instruction and/or Assessment

Performance

- Using **pastel resist* technique create a drawing of you dreaming at night. Share your drawing with the class.
- Explore tempera paint by creating a picture of a *landscape* in community. Place plants, trees, and/ or houses near and far in the picture. Display your artwork in the classroom. What was it like to paint with the tempera paint?
- Create *stencil* of leaves, flowers, trees, butterflies, worms, and bees. Then create a class mural of spring using your *print*. Repeat printing your *stencil* in different places of the mural.

Journal

- Discuss what it means to be a good keeper of the land. Then create a picture using paint, fabric, pebbles, twigs, and drawing tools (mixed-media) to create a picture about being good to the land. Write about your **mixed media* image in your art journal.
- Create a dinosaur running or eating out of clay or plasticine. Use a variety of tools to make textures for the skin of your dinosaur. Then create the environment where the dinosaur would have lived with mural paper, coloured tissue, string, yarn, sticks, twigs, pebbles, sand, paint, coloured markers, pencils, pastels, glue, and scissors. Use plasticine and paint to make a stamp to create the dinosaur's footprints. Then set up your display for viewing. On a card put your name as the artist, your topic/title, and write about your dinosaur. Place this card with your artwork.

Portfolio/Interview

- Find examples of drawing, painting, **mixed-media*, *printmaking*, and *sculpture* in your portfolio. Discuss with your teacher how you used the various materials, tools, and techniques in your creations.

Resources/Notes

Authorized Resources

Explorations In Art 2 by Marilyn G Stewart and Eldon Katter (Davis Publications, 2008)

Explorations In Art 2 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

pp.

drawing:

5,8-11,23, 37, 45-49, 95, 105, 113, 125, 127, 133, 143, 155, 165

mixed media:

21, 35, 52-54, 81, 97, 98-101, 111, 136-139, 163, 166-169, 173

painting:

13, 14, 16-19, 24-27, 38-41, 43, 46-49, 67, 73, 75

printmaking:

54-57, 68-71, 83, 106-109, 135, 171

sculpture:

76-79, 84-87, 103, 114- 117, 141, 144-147, 157-161, 174-177

Other Resources

Adventures in Art 2 Teacher's Wrap-Around Edition, Students Text, Transparencies
 Friends of the Confederation Centre Art to the Schools Collection
 Confederation Centre Art Gallery
 Eptek
 Provincial and Community Museums
www.nationhood.ca

STRAND THREE

Reflecting, Responding and
Analysing (RRA)



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

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

Grade 2*Students are expected to*

- express personal feelings and ideas about art experiences and images (RRA2.1)

(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)
- 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)

(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)
- demonstrate an awareness of the meaning of signs and symbols encountered in their daily lives and in works of art (RRA2.3)

(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)
- identify and document their strengths, their interests, and areas for improvement as creators of art (RRA2.4)

(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)

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 (RRA2.1)

Elaborations-Strategies for Learning and Teaching

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

- Ask students to explain why they prefer a work by one artist over another. Explain to a partner how well an artwork reflects their personal knowledge and prior experience.

Teacher prompts:

- When you look at paintings created by Canadian artists, such as Lawren Harris from the Group of Seven, what personal experiences does it remind you of?”
- If the people in the painting could talk, what would they say?”
- How is this artist’s representation of winter different from (or the same) your own experience of winter?”

Tasks for Instruction and/or Assessment

Performance

- Choose a favourite book that you think has wonderful illustrations. Describe to your class why you like this artist's work. Create an image that is inspired by this book.
- Look at a piece of *sculpture* in an art gallery, book, or museum. What do you think the *sculpture* is about? Can you pretend that you are this piece of *sculpture*? Act the *sculpture* out? Do you need words or can you use your body to act out this artwork?

Presentation

- Think of a time that you were playing with your friends. Can you find an artwork that shows a story of friends playing? Is it like your experience playing with friends? Is it different? How? Share your experience with the class.
- Look at the artwork of Canadian artist, Ted Harrison. Have you ever seen a sky like that where you live? Do you think this is how the skies look up North? Share your thoughts and ideas with the class.
- Look at the *landscape* artwork of the Group of Seven. Have you ever seen *landscape* like this? Where? Why do you think their paintings look like this? Create your own Prince Edward Island *landscape*. Share your image with a classmate.
- Create a song that tells about an artwork that you like. If you like to perform, present it to the class.

Journal

- After looking at an artist's work, choose one of her/his pieces to describe. Tell why you like it? Is it the subject matter? Is it the *colours, lines, or shapes*? Is it the *movement, patterns, or rhythm* you like? Is it the material the artist chose? Create your own image using your chosen artwork as inspiration. Write about your favourite artwork and the piece you created in your art journal.

Resources/Notes

Authorized Resources

Explorations In Art 2 by Marilyn G Stewart and Eldon Katter (Davis Publications, 2008)

Explorations In Art 2 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

PP-

2-3, 10-11, 18-19, 26-27, 31, 40-41, 48-49, 56-57, 61-63, 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

Other Resources

Adventures in Art 2 Teacher's Wrap-Around Edition, Students Text, Transparencies
 Friends of the Confederation Centre Art to the Schools Collection
 Confederation Centre Art Gallery
 Eptek
 Provincial and Community Museums
www.nationhood.ca

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

Outcomes

Students are expected to

- explain how elements and principles of art and design are used to communicate meaning or understanding in their own and others' artwork (RRA2.2)

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.

- Ask students to use different colours for achieving different effects, such as sunny, *warm colours* for a beach or *cool colours* for a wet forest.
- Challenge students to depict various *textures* such as rough tree bark, smooth plastics, and ridged corduroy.
- Invite students to explore and use elaboration and variation to create *variety* in otherwise *symmetrical* buildings.

Teacher prompts:

- “How has the artist used elements of art and design to express anger, happiness, sadness, or excitement?”
- “What catches your attention in this painting?”
- “What do you think is the most important thing in this work?”
- “How did the artist use the elements to make you see what is important to him or her?”
- “How can you tell if what’s in this picture is close or far away?”
- “How do you feel about this painting?”
- “What has the artist done to make you feel this way?”

Tasks for Instruction and/or Assessment

Presentation

- Look at the artwork of Robert Harris. What colours does he use? What *tints* and *shades* does he use?
- Look at the painting of *Iris*, by Vincent van Gogh. Do you see *lines* and *colours*? Where are they in the painting? Do you like how he used them? Why?
- Create a drawing of a tree. Did you create the *texture* of the bark of the tree? What did you do to create this?
- Create a picture of a celebration. What colours and lines did you use? Do you think your use of lines and colours worked well in the picture? If you could add a *line* or another *colour*, what might they be?
- Look at the group *sculpture* of *folk artist, Bradford Naugler called The Fathers of Confederation. What do you think of the *forms*? Is there much *movement*? Why? How do the *forms* make you feel?

Journal

- As a class, pretend you are Emily Carr painting pictures in a windy *landscape*. Look at the trees, mountains, and sky in her paintings. Look at the lines she uses to create movement. Paint a picture using a variety of *lines* to express how the wind looked and felt in Emily's paintings. As a class, share your windy images. How did each of you use *lines*? Write about this art experience in your art journal.

Portfolio/Interview

- Choose an artwork from your *art portfolio that displays the use of one or more of the following elements of art and design; *colour, line, shape, form texture, and value*. Share your thoughts about any of these elements that are found in your image in an interview with your teacher.

Resources/Notes

Authorized Resources

Explorations In Art 2 by Marilyn G Stewart and Eldon Katter (Davis Publications, 2008)

Explorations In Art 2 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

Other Resources

Adventures in Art 2 Teacher's Wrap-Around Edition, Students Text, Transparencies
 Friends of the Confederation Centre Art to the Schools Collection
 Confederation Centre Art Gallery
 Eptek
 Provincial and Community Museums
www.nationhood.ca

Google: Emily Carr images

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 (RRA2.3)

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 create symbols and shapes related to school, travel, and the arts. For example, look at school mascots or symbols to represent the school; look at road and traffic signs such as places to eat, or rest; look at art symbols, such as tragedy and comedy or signs/symbols used in art centres to give directions.
- Ask students to view and discuss sports logos used for hockey, swimming, soccer, or basketball; or institutional logos used for food brands or clothing. Have them choose a sport, a food or a clothe item and have them design a logo for that particular group or item. Invite them to share their work with the class or other classes in the school.
- Ask students to explore and use symbols from artworks or heritage crafts of family or community significance. Have them look at artisans artwork. Have they signed it? Is there an identifying symbol used? (e.g., dishes, ornaments, handmade crafts, signatures like the artist, Picasso or Kier Kenny, or art organizers, such as Confederation Centre of the Arts, or heritage buildings).

Teacher prompts:

- “What symbols have you seen that are connected to dance, drama, music, or visual arts?”
- “Let’s look at these sport posters. What familiar symbols did the designers use?”
- “Why would these particular symbols have attracted your attention or gotten their ideas across?”

Tasks for Instruction and/or Assessment

Performance

- Do you have different names for your hockey, soccer, or baseball teams? Create a symbol for one of these teams in your community.

Presentation

- Create symbols for signs in your school yard. Make a list of signs that you might need. Is there anything there now? Use colour, lines, and shapes to make your signs. Explain your signs for the school yard with your classmates.
- Pretend you are going to a musical performance. Create a logo for this music show. There will be all different kinds of music there. Your logo will be on signs and shirts. Present your logo to the class.
- Look at signs, symbols, and logos that you see in your community. Discuss how these are used. Create your own symbol(s). Share your symbol(s) with the class.

Journal

- Create a logo for a boat tour that goes around the Island. Exhibit your logo in a class display. Write about your boat tour logo in your art journal.

Portfolio

- Choose an artwork from your portfolio that displays a symbol or logo. Share with your teacher the meaning of your symbol or logo.

Resources/Notes

Authorized Resources

Explorations In Art 2 by Marilyn G Stewart and Eldon Katter (Davis Publications, 2008)

Explorations In Art 2 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

PP.
50-53, 54-57, 110-111, 112-113

Other Resources

Adventures in Art 2 Teacher's Wrap-Around Edition, Students Text, Transparencies
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Eptek
Provincial and Community Museums
www.nationhood.ca

Symbols from sport teams (poster, clothing)
Symbols/trademarks from grocery items, clothing, furniture, ornaments
Symbols/signs that identify specific landmarks
Building signs (e.g., the big "M"/Golden Arches)
Symbols used by artisans and artists to identify their artwork.
Symbols used throughout books to specifically identify or code something.
Map legends
Road signs
Movie posters

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 (RRA2.4)

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 identify what is interesting about a work they have produced from their **art portfolio*.
- Ask students to identify what they feel they have done well and what they would do differently next time to improve.
- Invite students to reflect and keep a journal and portfolio of their artwork.

Teacher prompts:

- “Look at your artwork and consider it using a ‘one star/one wish’ approach. Write down one thing you did well as an artist and draw a star beside it and one thing you could have improved on and put the word ‘wish’ beside it.”
- “Why do some of your artworks appeal more to you than others?”
- How do you plan an artwork? What do you need to think about before you start working on it?”

Tasks for Instruction and/or Assessment

Portfolio

- In your portfolio keep your artwork so you can reflect and share with others.
- Choose an artwork from your portfolio that you feel is your:
 - best artwork
 - favourite artwork
 - most challenging artwork
 - most surprising artwork
 - most exciting artwork
 - most fun artwork
 - most satisfying artwork
 - learned the most artwork
- Explain the reasons for your choices.

Journal

- In your art journal reflect and write about your artwork, experiences, thoughts, feelings, and ideas.
- Create a painting of a snowy day. Describe your painting to the class. Explain how you used the elements and principles of art and design to create your image. How does your image make you feel? How did it make others feel? What is your favourite part? What would you change or add to your picture? Write about this art experience in your art journal.
- Create a plan for a clay/plasticine bird. Is the bird flying; sitting in a nest; pulling out worms or eating bugs; floating on water? What will the feathers look like? What will you do first, then next. Write about your plan in your art journal. Then reflect on your final artwork in your art journal. Are you pleased with your work? Explain.

Resources/Notes

Authorized Resources

Explorations In Art 2 by Marilyn G Stewart and Eldon Katter (Davis Publications, 2008)

Explorations In Art 2 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008).

pp.
10, 18, 26, 31, 40, 48, 56, 70, 78, 86,
100, 108, 116, 130, 138, 146, 160,
168, 176

Other Resources

Adventures in Art 2 Teacher's Wrap-Around Edition, Students Text, Transparencies
Friends of the Confederation Centre Art to the Schools Collection
Confederation Centre Art Gallery
Eptek
Provincial and Community Museums
www.nationhood.ca

STRAND FOUR

Exploring Forms and Cultural Context (EC)



Strand Four: Exploring Forms and Cultural Context (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*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 (EC2.1)

(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)

- demonstrate an awareness of a variety of works of art and artistic traditions from diverse communities, times, and places (EC2.2)

(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)

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 (EC2.1)

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.

- Have students identify and describe the design of everyday items, such as clothing, jewellery, dishes, furniture, sinks, tubs, tools, cars, trucks, boats, or tractors.
- Ask students to identify and describe picture books.
- Invite students to discuss the variety of art forms art educators or artist-in-residence use to create their art work, such as printmaking, painting, drawing, sculpting, goldsmithing, metalsmithing, woodworking, candlemaking, papermaking, bookmaking, fabric art, film-making, digital art, photography, or theatrical props/costumes/backdrops.
- In a school visit have students identify and describe community artworks such as sculpture, architecture, and murals.
- Have students identify and describe Aboriginal designs in dancing regalia.
- Have students identify and describe artworks in student exhibitions and community art.

Teacher prompts:

- “What has the designer done to plan a playground that children will enjoy? (Eliot River Children’s Park) Why might someone want to play there?”
- “Where in our community have you seen works of art? What do they look like? What are they made of? What do they add to our community?”
- “If you could make a public artwork, what would you make and where would you place it?”

Tasks for Instruction and/or Assessment

Presentation

- Look at the playground at your school or playground. Is there play equipment that physically challenged or visually challenged children can use? Describe how it was designed?
- Find artwork in your community. What did you find? Where was it? Why is it there? Describe what it looks like.
- Go to a local gallery, museum, or art festival. What forms of artworks did you see? What was it made of? Why do you think it was created? Who created it? What do you think the artist was trying to say? Is it important to have this artwork in your community? Why?
- Find artworks in your house. Describe these artworks to your class or bring them if you can. Why do you have them in your house? What are they made of? Is it important for you to have this in your home? What would it be like not to have it there?
- An artist has come to your class. He/she has just showed you some of his/her artwork. Describe the artwork. What is it made of? Why do you think the artist made it? Is art important to the artist? Why? Is art important to people? Why? Is art important to you? Why?
- If you could have a piece of artwork put in your school, what would you choose? Why? Where would you put it? How would you use it in your school?

Resources/Notes

Authorized Resources

Explorations In Art 2 by Marilyn G Stewart and Eldon Katter (Davis Publications, 2008)

Explorations In Art 2 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

Beatrix Potter, Page 121

pp.

31, 52-53, 55, 77, 94-97, 99, 103, 115, 144-145, 152-154, 158-159, 162-163, 166-167, 173-175, 181

Other Resources

Adventures in Art 2 Teacher's Wrap-Around Edition, Students Text, Transparencies

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Eptek

Provincial and Community Museums
www.nationhood.ca

See grade two language arts resources:

Antonio's Music by Joanna Emery, illustrated by Sue Todd

The Desk by Cynthia Dusselt, illustrated by Deborah Turney Zagwyn

Journey of Water Drop by Christine Webster, illustrated by Amanda Woodward

The North Wind and the Sun, An Aesop's Fable, Retold by Marilyn Helmer, illustrated by Sue Todd

Zest For Life by Timolin Daniel, illustrated by Barbara Gregory

Ruler of the Courtyard by Rukhsana Khan, illustrated by R. Gregory Christie

The Thing I Saw Last Night by Deb Loughead, illustrated by Graham Ross

ME and MR. MAH by Janet Wilson, illustrated by Janet Wilson

We are Wolves by Molly Grooms, illustrated by Lucia Guarnotta

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 (EC2.2)

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 explore depictions of nature, of people doing things together, or of people at work. Then have them paint a picture that illustrates what it is they have seen and understood.
- Invite students to discuss and create miniature paintings from India.
- Ask students to view Aboriginal textiles, ceramics, and petroglyphs. Have them create an artwork that reflects their learnings.
- Invite students to view contemporary Inuit drawings of life in the North, by Annie Pootoogook. Then have them create a drawing of their community using drawing tools.

Teacher prompts:

- “How can you tell if a picture shows celebration or a quiet moment?”
- “Which painting reminds you of your life?”
- “Why do artists paint pictures of people at work or at play?”
- “What are some special traditions in your family, community, or school? How is art part of these traditions?”

Tasks for Instruction and/or Assessment

Performance

- An Island Aboriginal artist has come to your class. He/she has talked about his/her artwork. Has nature influence the artwork? What materials did the artist use? What was the message of the artwork? How was it used? Create an artwork of your own that is about nature.
- Visit buildings in your community. Who built them and why? Did/do celebrations take place in them? Did/do they happen often? Why? Create a collage that describes the buildings in your community.

Presentation

- Look at the artwork of Island artists. Do they show farming, fishing, or people visiting our Island? Create a drawing or painting about the Island you see. Present your image to the class.
- Artists take pictures of people or paint pictures of people in their community. The people are important to their community/culture. Create a portrait of the people in your community. Present your portrait to the class. Write about your choice of people in the picture.
- Create a structure that will host a celebration. Describe the building and celebration to the class.

Journal

- Do you have special celebrations/traditions you celebrate with your family. Create an image that tells a story of your family's special celebration/tradition. Share your artwork with the class. Display your work in a class exhibition. Write about your artwork in your art journal.

Portfolio/Interview

- Select a piece from your portfolio that tells a story of a special event/celebration/tradition. Talk about this artwork with your teacher. Describe how this artwork tells about an important event/celebration/tradition.

Resources/Notes

Authorized Resources

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Explorations In Art 2 Fine Arts and Studio Process CD Rom by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

pp.

2-7, 12, 14, 17, 22-23, 28-29, 32-36, 39, 44-45, 50, 58-59, 62-67, 80-81, 88-89, 118-119, 124-127, 137, 140-143, 148-149, 151, 178-179

Other Resources

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 Confederation Centre Art Gallery
 Eptek
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Glossary

Glossary

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

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.