



Education and Early  
Childhood Development  
English Programs

# Prince Edward Island Arts Curriculum

# ARTS

Visual Arts  
Grade 1

# CURRICULUM



2011  
Prince Edward Island  
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# Vision

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



## Quote

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

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



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# Introduction

## Nature of Visual Arts

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

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

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

The discipline of visual arts offers us a channel through which we can express our unique thoughts and feelings. Visual arts provide 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 and experimentation.

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

## Rationale

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

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

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

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

# Program Design and Components

## Foundation Document

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

## Specific Curriculum Outcomes

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

## Meeting the Needs of All Learners

Students develop and learn at different rates and in different ways. The Grade One 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 One 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 One Elementary Visual Arts curriculum the works of visual expression are able to bypass human reason and languages to appeal to us at an emotional level.

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

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

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

## **Personal, Social, and Cultural Contexts for Learning**

The Grade One 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 One Elementary Visual Arts curriculum respects, affirms, understands, and appreciates individual and cultural/racial uniqueness in all aspects of teaching and learning.

## **Career Pathways**

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

## **Assessment**

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

# Contexts for Learning and Teaching

## The Elementary Years

The 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 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 Elementary Learner

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

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

Understanding the nature of the 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 question the answers. They develop an understanding of how human beings know and comprehend. They become thoughtful and reflective learners.

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

**Physical**

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

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

## Social

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

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

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

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

## Principles Underlying Visual Arts Education

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

## The Learning Continuum

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

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

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

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

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

## The Learning Environment

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

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

A stimulating learning environment is an ideal space to unleash a student's creative potential. An environment that provides interesting and challenging places for sense, mind, and body to rest and reflect, and which presents many different pieces of information, is one that stimulates creative thinking. Some suggested supports for stimulating surroundings and learning environments include the following:

- original art works; photos/digital artifacts/computer generated images;
- pictures of different visual artists from various times and places;
- a place for dramatizing images and presenting dramas;
- a sound station for those who use music or sound in their art work;
- an exhibition/display space for students' works (adjustable lighting is important);
- an area in which to research and develop projects; various work stations for different media, with good lighting;
- a space that has access to the outdoors, so that larger pieces such as sculptures can be safely created; an area that has access to industrial technology machinery and fabric equipment;
- a place for viewing DVDs and digital images;
- a space in which to research different artists and art works.; and
- a private space for student reviews, interviews and portfolios.

## Resource-Based Learning

Visual arts education provides students with a diverse range of experiences in order to address individual differences and provide a foundation for lifelong learning. In order to achieve these goals, access to many different learning resources is necessary. These include print materials, aural and visual stimulation materials, and other materials relevant to Grade One 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 One Elementary Visual Arts curriculum. Opportunities, such as visiting-artists programs, visual presentations, and participatory workshops, held in the school and in the community, also heighten the awareness of the important role visual arts plays in community life. It is important that participating artists be valued and recognized as professionals.

## Project Based Learning

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

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

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

## The Driving Question

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

- Who are the heroes of our community?
- When is war justified?
- What effect does population growth have on our society?
- Is watching TV beneficial or harmful to teenagers?
- How can we create a piece of media to demonstrate diversity in our school?

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

## Subject Matter Expert (SME)

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

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

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

## Project Based Learning for Visual Arts

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

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

These open-ended art experiences should include opportunities to:

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

## Equity and Diversity

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

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

To contribute to achievement of equity and quality in education, the Grade One 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 one curriculum. Students can also use drama to bring to life the motivations of minor characters who have other perspectives on the story and then create a collage or a sculpture of that character.

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

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

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

## Education for Sustainable Development (ESD)

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

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

## Visual Arts for EAL Learners

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

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

To this end:

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

## Technology

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

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

In the 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:

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

## Observation

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

## Performance

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

A visual arts curriculum encourages learning through active participation. There is a balance between process and content. It is important that assessment provide feedback on skill development throughout the Grade One Elementary Visual Arts curriculum.

Many activities referenced in this guide provide opportunities for students to reflect on their skill development, and for teachers to assess student skill development throughout the course.

## **Journal**

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

## **Interview**

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

## **Paper and Pencil**

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

## **Presentation**

The curriculum for the Grade One 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 One Elementary Visual Arts curriculum; involve the use of a variety of information-gathering strategies that allow teachers to address students' diverse backgrounds, learning styles, and needs; and provide students a variety of opportunities to demonstrate their learning.

The variety of assessment strategies should:

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

## Rubric

A rubric clearly articulates specific criteria that help support and guide students in their learning. Using a student-friendly rubric early in the learning experience will help identify the processes and content required in their art work. It supports meaningful feedback

and critique, so they can improve and refine the quality of their art work both during and at the end of the creative and critical viewing processes.

## Evaluation

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

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

### Creative Process

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

### Critical viewing process

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

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

## Reporting

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

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

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

# Curriculum Framework

## A Common Approach

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

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

## Essential Graduation Learnings

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

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

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

## Organizing Visual Arts Strands and General Curriculum Outcomes

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

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

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

The following strands and specific curriculum outcomes provide the blueprint for the design of the Grade One 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 (FC1.1)

## 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 (CP1.1)
- demonstrate an understanding of composition, using principles of art and design to create narrative art works or art works on a theme or topic (CP1.2)
- use elements of art and design in art works to communicate ideas, messages, and understandings (CP1.3)
- use a variety of materials, tools, and techniques to respond to design challenges (CP1.4)

## 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 (RRA1.1)
- explain how the elements and principles of art and design are used to communicate meaning or understanding in their own and others' art work (RRA1.2)
- demonstrate an awareness of the meaning of signs and symbols encountered in their daily lives and in works of art (RRA1.3)
- identify and explain their strengths, their interests, and areas for improvement as creators of art. (RRA1.4)

## **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 (EC1.1)
- demonstrate an awareness of a variety of art and artistic traditions from diverse communities, times, and places (EC1.2)

## How to Use the Four-Column Curriculum Spread

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

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

### Column 1: Specific Curriculum Outcomes

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

Strand	FC (Fundamental Concepts) CP (Creating and Presenting) RRA (Reflecting, Responding, and Analysing) EC (Exploration and Forms of Cultural Context)	These codes represent the various strands in each grade level for the elementary visual arts curriculum.
Grade	1	This code indicates the grade level of the elementary visual arts curriculum.
Numeral	E.g., .1	This code indicates the specific curriculum outcome number.
Example	FC1.1 (Fundamental concept, Grade 1, 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.

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.	
<p><b>Outcomes</b></p> <p><i>Students are expected to</i></p> <ul style="list-style-type: none"> <li>develop an understanding of the elements and principles of art and design in creating and viewing art work (FC1.1)</li> </ul>	<p><b>Elaborations-Strategies for Learning and Teaching</b></p> <p>Throughout the school year, grade one students will explore, experiment, identify, and demonstrate a basic understanding of the elements and principles of art and design when creating and viewing art work. They will build upon, expand, and refine their knowledge of the elements and principles from the kindergarten level. Students will be expected to identify, articulate, and use the elements and principles of art and design with the following level (degree) of understanding.</p> <p><b>Elements of Art and Design:</b></p> <p>Students will develop an understanding of all elements of art and design:</p> <ul style="list-style-type: none"> <li><b>line:</b> jagged, curved, broken, dashed, spiral, straight, wavy, zigzag lines; lines in art and everyday objects (natural and human-made)</li> <li><b>shape and form:</b> geometric and organic shapes and forms of familiar objects (e.g., geometric: circles, blocks; organic: clouds, flowers)</li> <li><b>space:</b> 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</li> <li><b>colour:</b> mixing of primary colours (red, yellow, blue); identification of warm (e.g., red, orange, yellow) and cool (e.g., blue, green, purple) 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)</li> <li><b>value:</b> light, dark</li> </ul> <p><b>Principles of Art and Design</b></p> <p>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 one will be on <i>contrast</i>.</p> <ul style="list-style-type: none"> <li><b>contrast:</b> light/dark; large/small; pure/mixed colours; near/far</li> </ul>

STRAND ONE: FUNDAMENTAL CONCEPTS	
Develop an understanding of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.	
<p><b>Tasks for Instruction and/or Assessment</b></p> <p><i>Performance</i></p> <ul style="list-style-type: none"> <li>Use a variety of <i>lines</i>, such as jagged, curved, broken, dashed, spiral, straight, wavy, zigzag in your image to create the feeling of a storm or the <i>texture</i> of an animal. You can explore lines through media, such as crayons, oil pastels, paint, printmaking, clay, or mixed media. Share your image with the class. Reflect in your art journal on how you created and used the element <i>line</i>.</li> <li>Look for <i>geometric</i> and <i>organic shapes</i> and <i>forms</i> in nature and human-made environments. Have you ever seen these types of shapes and forms used by artists? Do you use these <i>geometric</i> and <i>organic</i> shapes in your art work? Create an image(s) using <i>geometric</i> and <i>organic shapes</i> and <i>forms</i>. Share them with your class by displaying them in your classroom or hallway. Discuss your art work with your classmates.</li> </ul> <p><i>Journal</i></p> <ul style="list-style-type: none"> <li>Create a picture that shows figures and objects far away. Now add figures or objects that appear near. Describe how you did this. Record your findings in your art journal.</li> </ul> <p><i>Interview</i></p> <ul style="list-style-type: none"> <li>At different times of the year your teacher and you will discuss how you used the elements and principles of art and design in the art work kept in your <i>art portfolio</i>.</li> </ul> <p><i>Paper and Pencil</i></p> <ul style="list-style-type: none"> <li>Imagine you are a scientist exploring <i>colours</i>. Mix the <i>primary colours</i>. What colours did you create? How did you do this? Record this in your art journal. Then use these <i>colours</i> to paint a picture. Write a story about the image you created. After you have written your story describe how your <i>colours</i> helped to tell your story.</li> </ul> <p><i>Presentation</i></p> <ul style="list-style-type: none"> <li>Create the texture of an animal that is furry. You can use <i>lines, shapes, and colours</i> to create your texture. Describe the <i>lines, shapes, and colours</i> you used to create your pattern. Present your image to the class.</li> </ul> <p><i>Portfolio</i></p> <ul style="list-style-type: none"> <li>Keep a record of your art work in your portfolio. Select a piece from your <i>art portfolio</i> to write about in your art journal. Share this with your teacher and/or classmates.</li> </ul>	<p><b>Resources/Notes</b></p> <p><b>Authorized Resources</b></p> <p><i>Explorations In Art 1</i> by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)</p> <p><i>Explorations in Art 1 Fine Arts and Studio Process</i> CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)</p> <p><b>Elements</b></p> <p><b>line:</b> pp. 3-4, 8-11, 16-19, 92-93, 104-105, 152-153, 170-171</p> <p><b>shape and form:</b> pp. 12, 16-18, 46-49, 54-57, 94-96, 98-101, 112-113, 114-117, 144-147, 158-161, 170-171,</p> <p><b>space:</b> pp. 4-5, 44-45, 50-51, 54-57, 76-79, 170-171, 174-177, 188</p> <p><b>texture:</b> pp. 20-23, 24-27, 135</p> <p><b>colour:</b> pp. 64-65, 68-71, 72-73</p> <p><b>value:</b> pp. 75, 106-109, 187</p> <p><b>Principles</b></p> <p><b>contrast:</b> pp. 74-75, 128-131, 154-157</p> <p><b>Other Resources</b></p> <p><i>Adventures in Art 1</i> Teachers Wrap-Around Edition, Student Text, Transparencies Friends of the Confederation Centre Art to the Schools Collection Confederation Centre Art Gallery Eptek Provincial and Community Museums <a href="http://www.nationhood.ca">http://www.nationhood.ca</a></p>

## Time Allotment for Visual Arts, Grades 1–3

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

## The Creative Process

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

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

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

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

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

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

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

## The Creative Process

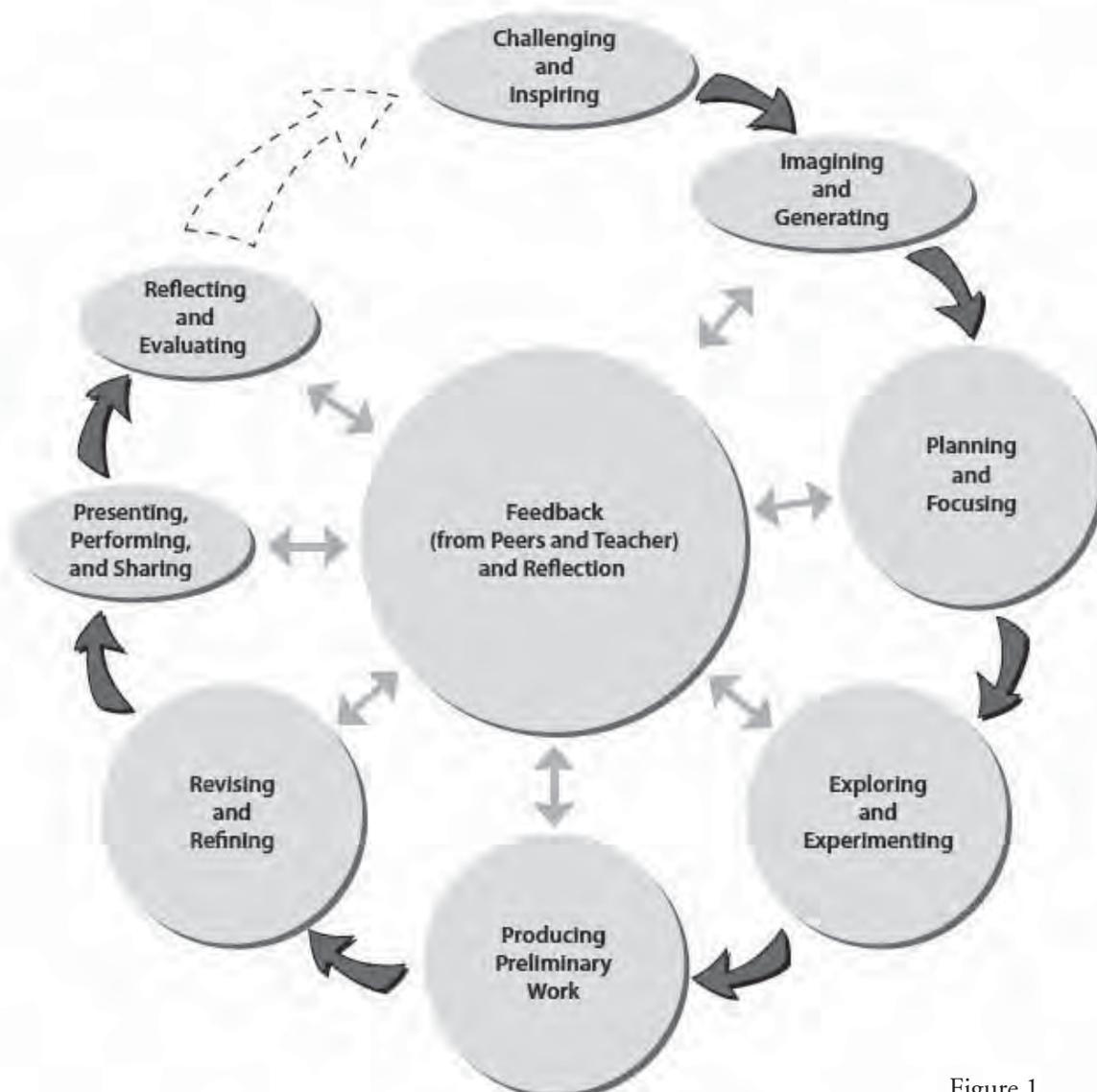


Figure 1

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



# Developmental Stages



# Artistic Development in Children

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

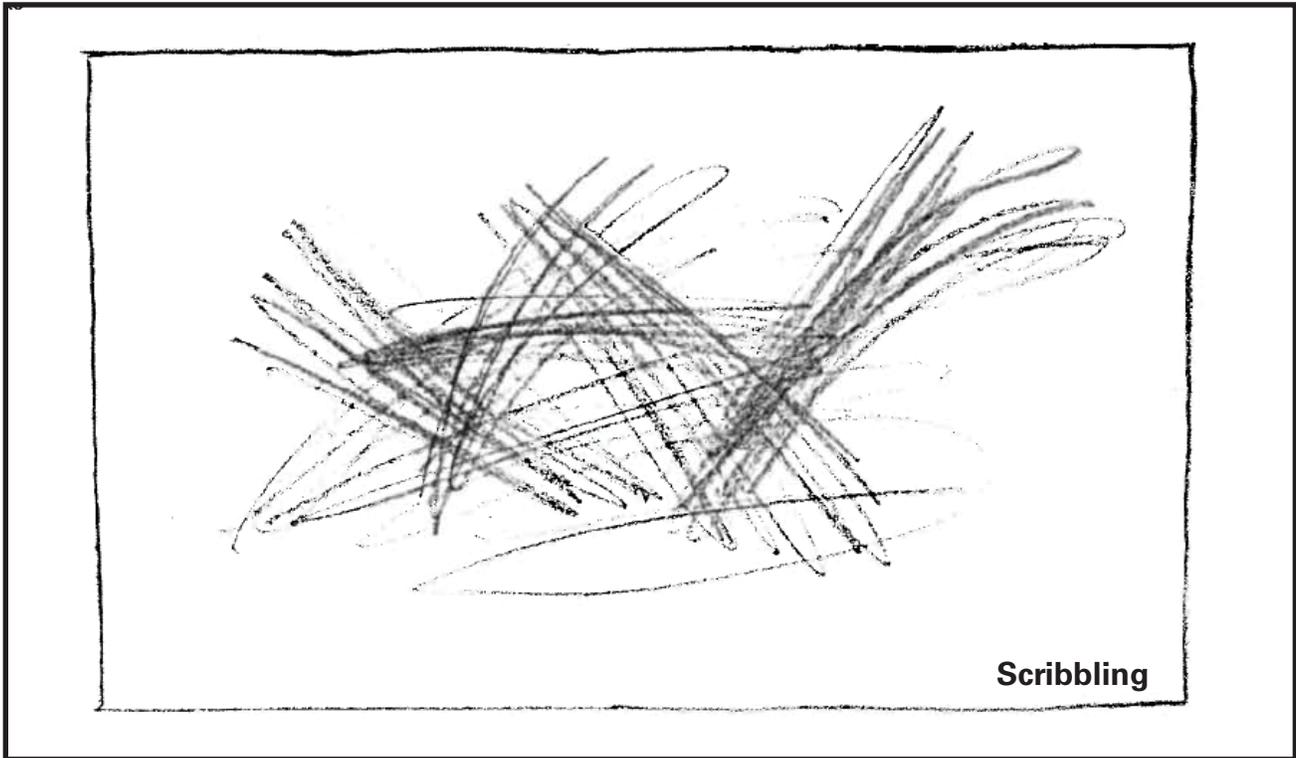
Although the development rate is different from child to child, their growth in artistic ability is constant and sequential. The art program which they experience must be planned and ordered in developmental sequences which meet their expanding needs. Classroom tasks and concept exploration activities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

## Scribbling Stage (approximately ages 2-4 years)

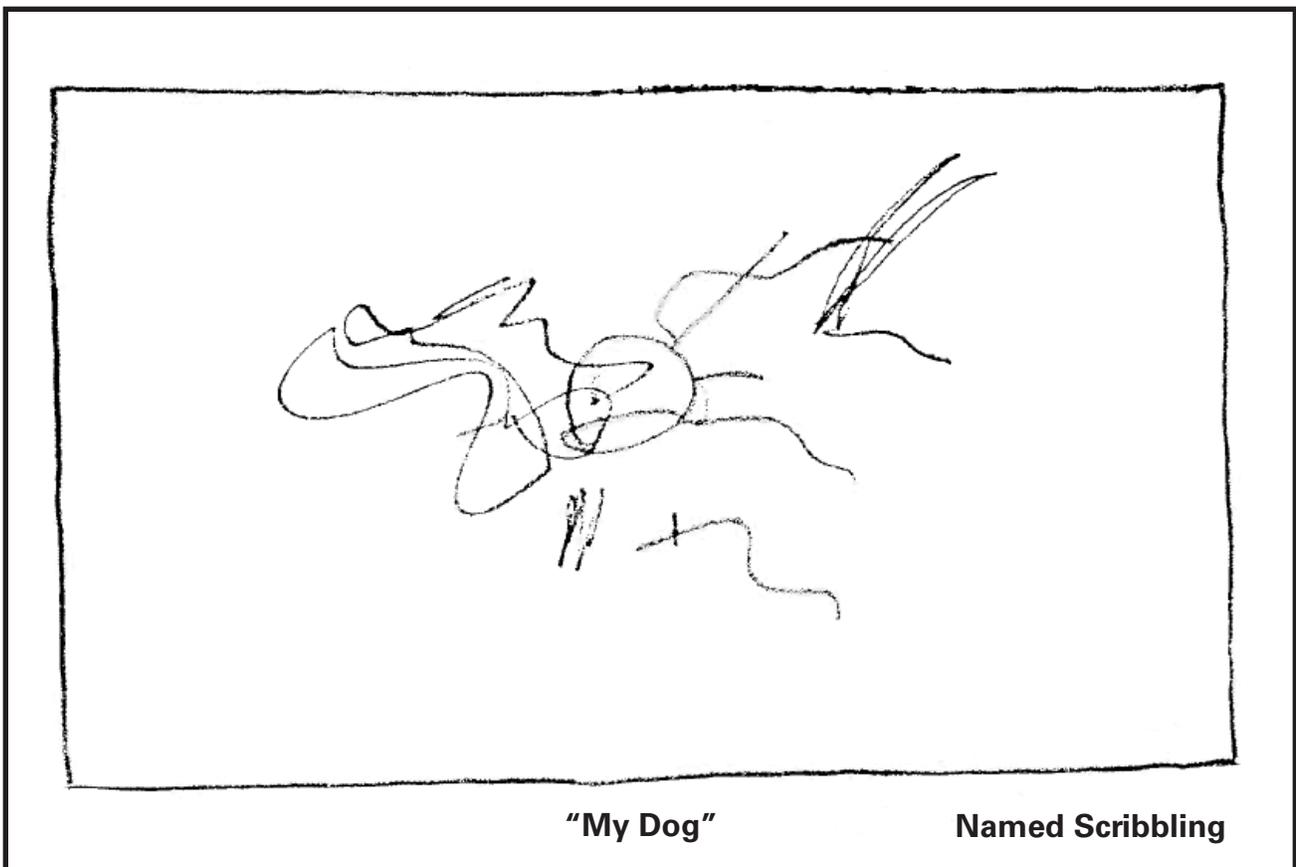
In this stage the child moves from uncontrolled scribbling to controlled mark making and finally to the "named" phase; i.e., s/he is willing to talk about the marks and relate them to things and experiences.

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

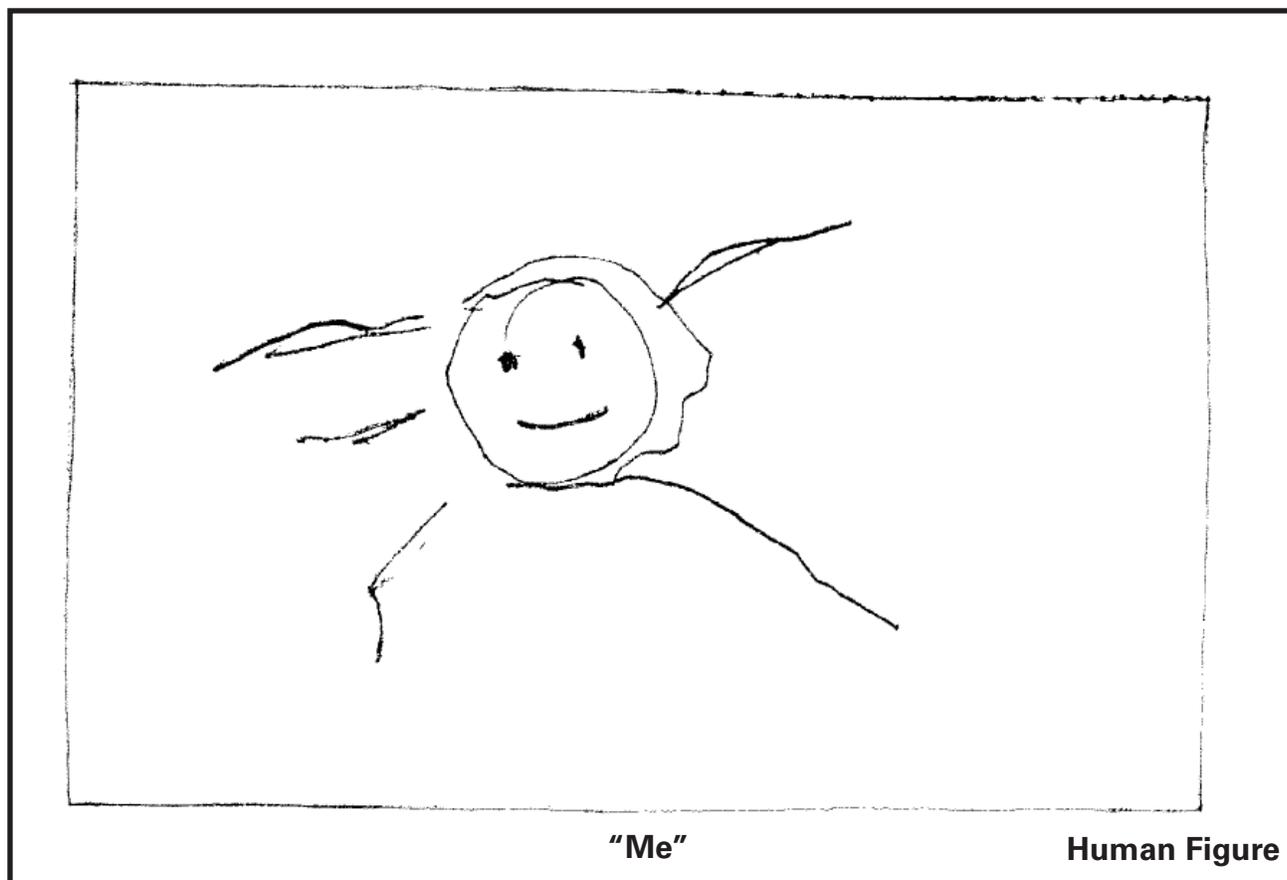
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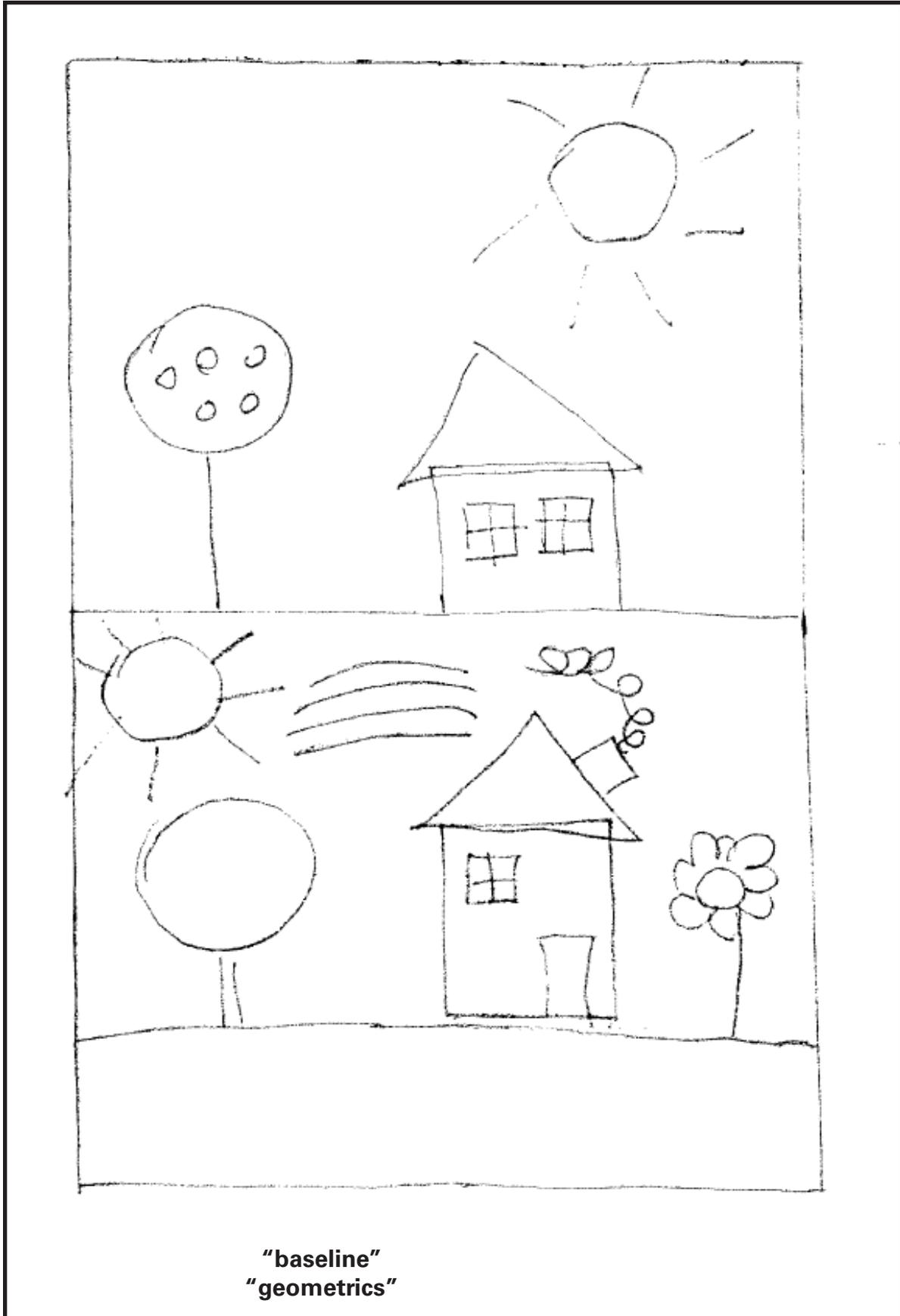


## Preschematic Stage (approximately ages 4-7 years)

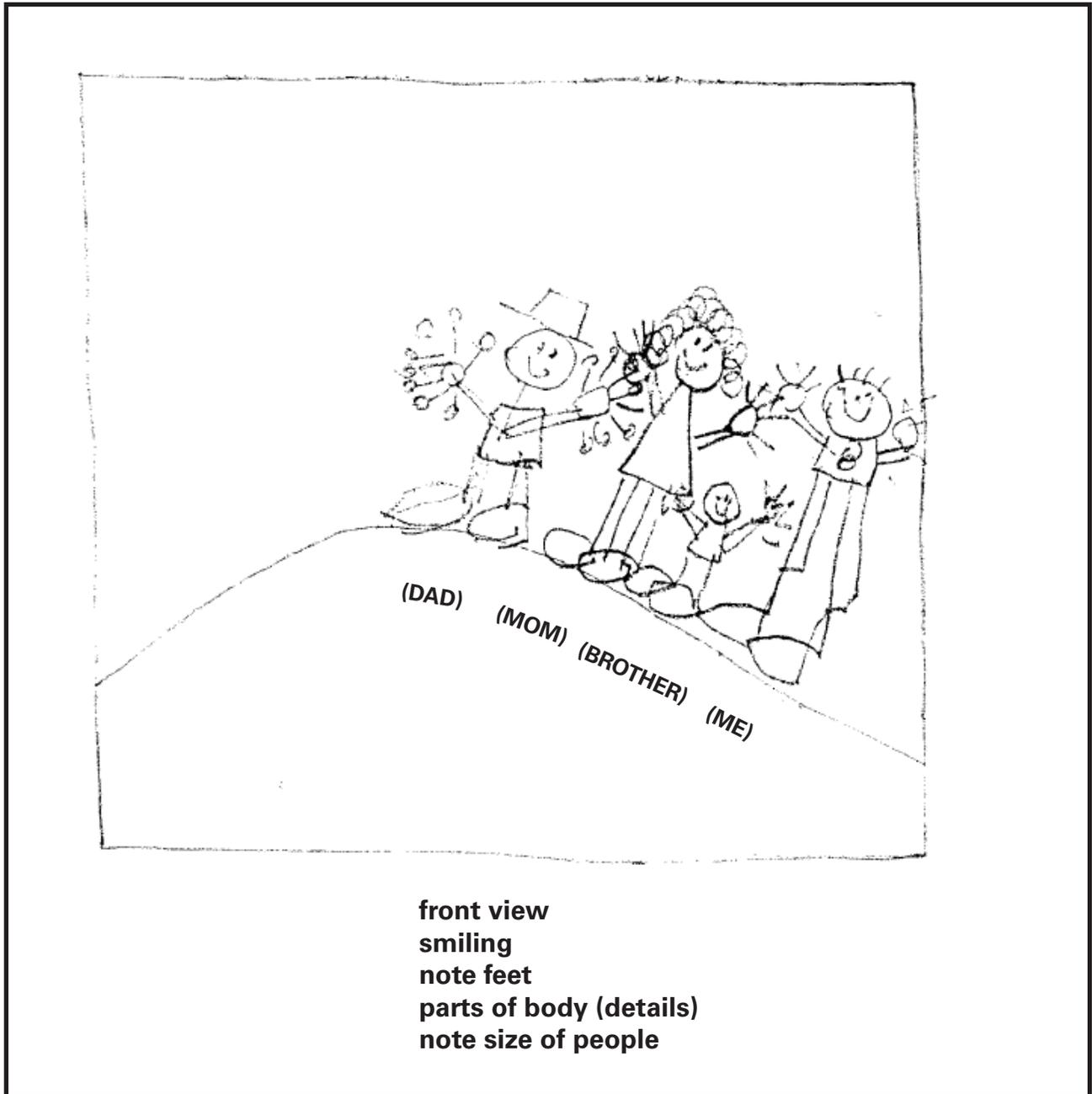
Graphic communication begins at this stage; children consciously make forms which relate to their environment. There is now a relationship between the child's intention and product.

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

# Preschematic Stage (approximately ages 4-7 years)



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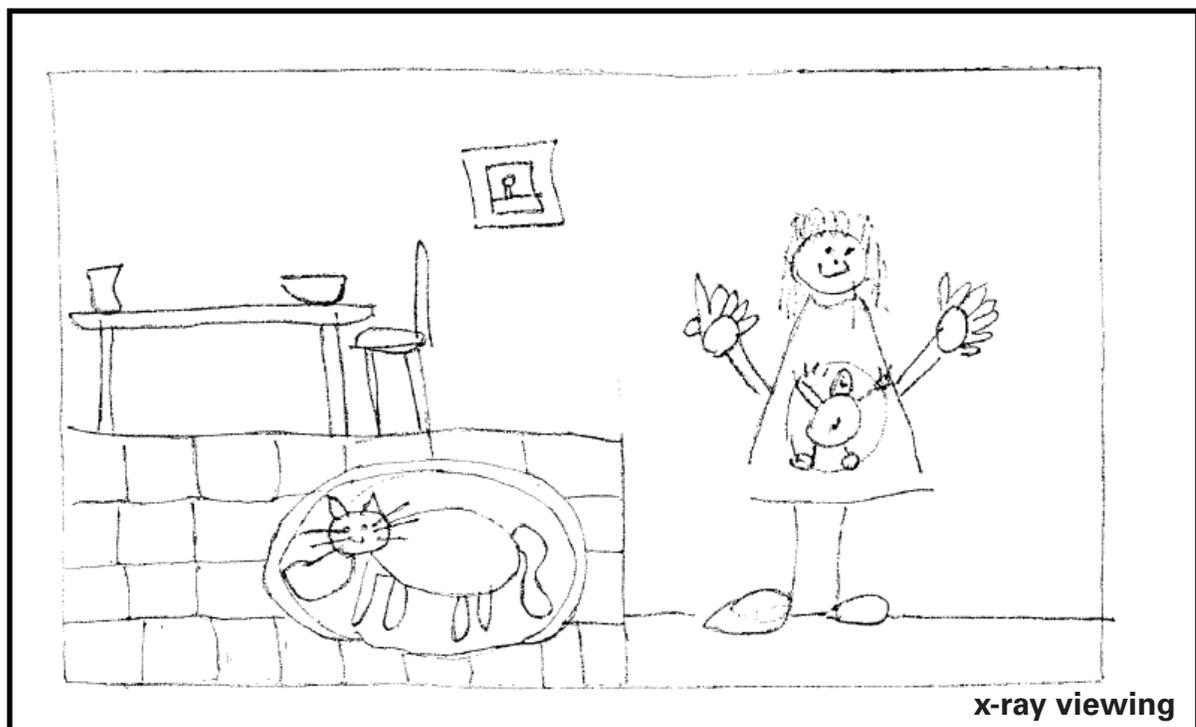
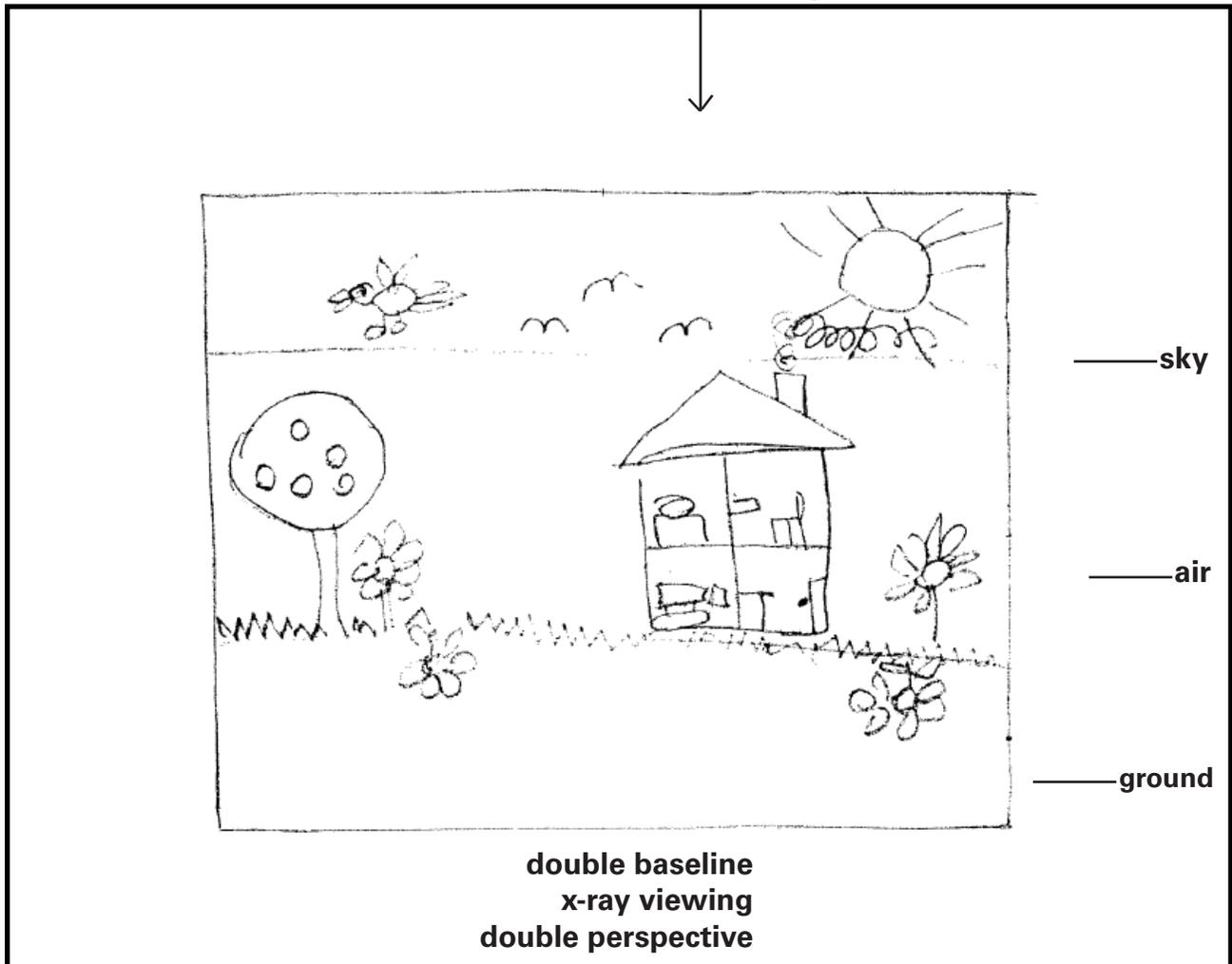


## Schematic Stage (approximately ages 7-9 years)

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

## Schematic Stage (approximately ages 7-9 years)

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





# **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)		
Students will 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 develop an understanding of the elements and principles of art and design in creating and viewing artwork (FC1.1)</i></p> <p><b>Elements of Art and Design:</b></p> <p>Students will develop an understanding of all elements of art and design:</p> <ul style="list-style-type: none"> <li>• <b>line:</b> jagged, curved, broken, dashed, spiral, straight, wavy, zigzag lines; lines in art and everyday objects (natural and human-made)</li> <li>• <b>shape and form:</b> geometric and organic shapes and forms of familiar objects (e.g., geometric: circles, blocks; organic: clouds, flowers)</li> <li>• <b>space:</b> 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</li> </ul>	<p><i>Students are expected to develop an understanding of the elements and principles of art and design in creating and viewing artwork (FC2.1)</i></p> <p><b>Elements of Art and Design:</b></p> <p>Students will develop an understanding of all elements of art and design:</p> <ul style="list-style-type: none"> <li>• <b>line:</b> horizontal, vertical, diagonal lines, lines that show motion (e.g., pointy, curvy); line inside shapes</li> <li>• <b>shape and form:</b> <i>symmetrical shapes</i> and <i>forms</i> (e.g., shapes and forms in buildings)</li> <li>• <b>space:</b> overlapping of objects to show depth</li> </ul>	<p><i>Students are expected to develop an understanding of the elements and principles of art and design in creating and viewing art work (FC3.1)</i></p> <p><b>Elements of Art and Design:</b></p> <p>Students will develop an understanding of all elements of art and design:</p> <ul style="list-style-type: none"> <li>• <b>line:</b> variety of the line (e.g., thick, thin, dotted)</li> <li>• <b>shape and form:</b> 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> wind-blown trees, some contemporary additions to buildings [<i>asymmetrical</i> facade in Daniel Libeskind's design for the Royal Ontario Museum])</li> <li>• <b>space:</b> foreground, middle ground, and background to give illusion of depth</li> </ul>

<b>Strand One: Fundamental Concepts (FC) (continued)</b> <b>Students will develop understanding of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.</b>		
Grade 1	Grade 2	Grade 3
<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> <li><b>colour:</b> mixing of primary colours (red, yellow, blue); identification of warm (e.g., red, orange, yellow) and cool (e.g., blue, green, purple)</li> <li><b>texture:</b> textures of familiar objects (e.g., fuzzy, prickly, bumpy, smooth); changes in 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)</li> <li><b>value:</b> light, dark</li> </ul> <p><b>Principles of Art and Design:</b> 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</i>, and <i>movement</i>) but the focus in Grade 1 will be on contrast.</p> <ul style="list-style-type: none"> <li><b>contrast:</b> light/dark; large/small; pure/mixed colours</li> </ul>	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> <li><b>colour:</b> secondary colours (such as violet, orange, and green; made by mixing equal amounts of the primary colours; blue, red, and yellow)</li> <li><b>texture:</b> 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); *<i>impasto</i> (thick, textured paint)</li> <li><b>value:</b> mixing of a tint; identification of light and dark</li> </ul> <p><b>Principles of Art and Design:</b> 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</i>, and <i>movement</i>), but the focus in Grade 2 will be on <i>repetition and rhythm</i>.</p> <ul style="list-style-type: none"> <li><b>repetition and rhythm:</b> 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)</li> </ul>	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> <li><b>colour:</b> 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</li> <li><b>texture:</b> 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)</li> <li><b>value:</b> mixing a range of light and dark colours</li> </ul> <p><b>Principles of Art and Design:</b> 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</i>, and <i>movement</i>) but the focus in Grade 3 will be on <i>variety</i>.</p> <ul style="list-style-type: none"> <li><b>variety:</b> use slight variations on a major theme; strong contrasts (use of <i>different lines, shapes, values, and colours</i> to create interest [bright or light <i>colour values</i>; dark <i>colour values</i>])</li> </ul>

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

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

Grade 1	Grade 2	Grade 3
<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> <li>create two- and three-dimensional works of art that express feelings and ideas inspired by <u>personal experiences</u> (CP1.1)</li> </ul> <p><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></p> <ul style="list-style-type: none"> <li>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)</li> </ul> <p><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>	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> <li>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)</li> </ul> <p><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></p> <ul style="list-style-type: none"> <li>demonstrate an understanding of composition, using principles of art and design to create narrative works or art works on a theme or topic (CP.2.2)</li> </ul> <p><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>	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> <li>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)</li> </ul> <p><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></p> <ul style="list-style-type: none"> <li>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)</li> </ul> <p><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></p>

<b>Strand Two: Creating and Presenting (CP) (continued)</b> <b>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.</b>		
Grade 1	Grade 2	Grade 3
<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> <li>use the elements of art and design in artworks to communicate ideas, messages, and understandings (CP1.3)</li> </ul> <p><i>(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)</i></p> <ul style="list-style-type: none"> <li>use a variety of materials, tools, and techniques to respond to design challenges (CP1.4)</li> <li><b>drawing:</b> Ask students to use wax crayon or oil pastel <i>lines</i> on coloured paper to express their responses to different kinds of music or <i>rhythm</i>.</li> <li><b>mixed media:</b> Invite students to use torn paper and textured materials to create a <i>landscape collage</i> of a playground that includes a horizon line.</li> </ul>	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> <li>use the elements of art and design in artworks to communicate ideas, messages, and understandings (CP2.3)</li> </ul> <p><i>(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)</i></p> <ul style="list-style-type: none"> <li>use a variety of materials, tools, and techniques to respond to design challenges (CP2.4)</li> <li><b>drawing:</b> 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 by Canadian artists such as Emily Carr or Tom Thompson).</li> <li><b>mixed media:</b> Have students use acrylic paint over <i>textured</i> materials (e.g., burlap, cardboard) to make expressive organic 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).</li> </ul>	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> <li>use the elements of art and design in art works to communicate ideas, messages, and understandings (CP3.3)</li> </ul> <p><i>(e.g., use asymmetrical cut-paper composite shapes to depict a Canadian landscape, with a clear foreground, middle ground, and background; use colour values and shapes in a “What’s inside me?” painting in the X-ray style of Norval Morrisseau to create contrast between the inside and the outside of the figure)</i></p> <ul style="list-style-type: none"> <li>use a variety of materials, tools, and techniques to respond to design challenges (CP3.4)</li> <li><b>drawing:</b> Have students use a variety of lines and shapes, drawn with pencil and marker, to show movement in a flipbook about weather/</li> <li><b>mixed media:</b> 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.</li> </ul>

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

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

Grade 1	Grade 2	Grade 3
<ul style="list-style-type: none"> <li>• <b>painting:</b> 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.</li> <li>• <b>printmaking:</b> Invite students to use cut sponge or cardboard and paint stamping to make a pattern of <i>geometric</i> and <i>organic</i> shapes.</li> <li>• <b>sculpture:</b> Challenge students to use glued or taped scrap wood to build a wood block <i>sculpture</i> of an imaginary geometric machine.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>painting:</b> Ask students to make a tempera painting depicting friends playing games, using a limited *<i>palette</i> of colours.</li> <li>• <b>printmaking:</b> 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.</li> <li>• <b>sculpture:</b> Invite students to make insect shapes and habitat features, using wood, twigs, raffia, corn husks, and other natural materials, to explore science concepts.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>painting:</b> Ask students to create a watercolour or tempera painting of animals, using colour in a *<i>non-representational</i> and expressive way.</li> <li>• <b>printmaking:</b> 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.</li> <li>• <b>sculpture:</b> 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.</li> </ul>

<b>Strand Three: Reflecting, Responding, and Analysing (RRA)</b> <b>Apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art expressions.</b>		
Grade 1	Grade 2	Grade 3
<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> <li>express personal feelings and ideas about art experiences and images (RRA1.1)</li> </ul> <p><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></p> <ul style="list-style-type: none"> <li>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)</li> </ul> <p><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>	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> <li>express feelings and ideas about art experiences and images (RRA2.1)</li> </ul> <p><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></p> <ul style="list-style-type: none"> <li>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)</li> </ul> <p><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 bark, smooth plastics, and ridged corduroy; elaboration and variation to create variety in otherwise symmetrical buildings)</i></p>	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> <li>express personal feelings and ideas about art experiences and images (RRA3.1)</li> </ul> <p><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 art work while in role as the artist in a peer artist interview)</i></p> <ul style="list-style-type: none"> <li>explain how elements and principles of art and design are used to communicate meaning or understanding in their own or others’ art work (RRA3.2)</li> </ul> <p><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></p>

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

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

Grade 1	Grade 2	Grade 3
<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> <li>demonstrate an awareness of the meaning of signs and symbols encountered in their daily lives and in works of art (RRA1.3)</li> </ul> <p><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> <ul style="list-style-type: none"> <li>identify and document their strengths, their interests, and areas for improvement as creators of art (RRA1.4)</li> </ul> <p><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 the art works)</i></p>	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> <li>demonstrate an awareness of the meaning of signs and symbols encountered in their daily lives and in works of art (RRA2.3)</li> </ul> <p><i>(e.g., symbols and shapes related to school, travel, and the arts; sports or institutional logos; symbols from art works or heritage crafts of family or community significance)</i></p> <ul style="list-style-type: none"> <li>identify and document their strengths, their interests, and areas for improvement as creators of art (RRA2.4)</li> </ul> <p><i>(e.g., identify what is interesting about a work they have produced; identify what they feel they have done well and what they would do differently next time to improve)</i></p>	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> <li>demonstrate an awareness of the meaning of signs and symbols encountered in their daily lives and in works of art (RRA3.3)</li> </ul> <p><i>(e.g., fonts or logos that remind them of specific companies, messages, or moods; the meaning of animals such as the orca in Aboriginal clan symbols or the Inukshuk in Aboriginal art)</i></p> <ul style="list-style-type: none"> <li>identify and document their strengths, their interests, and areas for improvement as creators of art (RRA3.4)</li> </ul> <p><i>(e.g., keep an art journal to record what they have done well in their art works, or learned about in their art works, as they complete them; use the strategy of matching word and image to share their feelings about an art work or its creation)</i></p>

<p><b>Strand Four: Exploring Forms and Cultural Contexts: (EC)</b></p> <p><b>Demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present, and their social and/or community contexts.</b></p>		
Grade 1	Grade 2	Grade 3
<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> <li>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)</li> </ul> <p><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></p> <ul style="list-style-type: none"> <li>demonstrate an awareness of a variety of works of art and artistic traditions from diverse communities, times, and places (EC1.2)</li> </ul> <p><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>	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> <li>identify and describe a wide variety of visual art forms they see in their home, at school, in the community, and in visual arts experience (EC2.1)</li> </ul> <p><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></p> <ul style="list-style-type: none"> <li>demonstrate an awareness of a variety of works of art and artistic traditions from diverse communities, times, and places (EC2.2)</li> </ul> <p><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>	<p><i>Students are expected to</i></p> <ul style="list-style-type: none"> <li>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)</li> </ul> <p><i>(e.g., original paintings at a community gallery, sculptures in a local park, art reproductions in offices, murals and sculptural monuments in the community, mixed media art works at arts festivals)</i></p> <ul style="list-style-type: none"> <li>demonstrate an awareness of a variety of works of art and artistic traditions from diverse communities, times, and places (EC3.2)</li> </ul> <p><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 <a href="#">This Land Is My Land</a>; Daphne Odjig’s historical mural The Indian in Transition; Jacob Lawrence’s paintings of African-Americans working, playing, and interacting; classical Greek sculptures of sports figures, and contemporary sports sculptures, such as the fans in Michael Snow’s The Audience)</i></p>

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

TOP

# Kindergarten Visual Arts Concept Map

RIGHT SIDE



- pinching
- pulling
- squeezing
- twisting
- pounding
- rolling
- folding
- cutting
- modeling
- stamping

## 3-D Modeling

**Line...**

straight curved

**thick** thin

long short

diagonal

horizontal

VERTICAL

## MIDDLE

**SHAPES**



## Patterns



BOTTOM

## MEDIA

- drawing
- mixed media
- painting
- printmaking
- sculpture



## COLOURS:



## TEXTURES:



LEFT SIDE

TOP

# 1st Grade Visual Arts Concept Map

"inspired by personal experiences"

## MEDIA

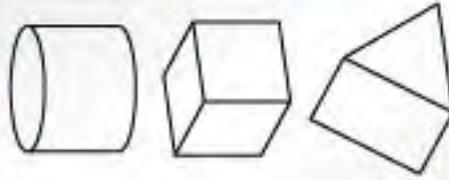
- ★ drawing
- ★ mixed media
- ★ painting
- ★ printmaking
- ★ sculpture

## COLOUR WHEEL

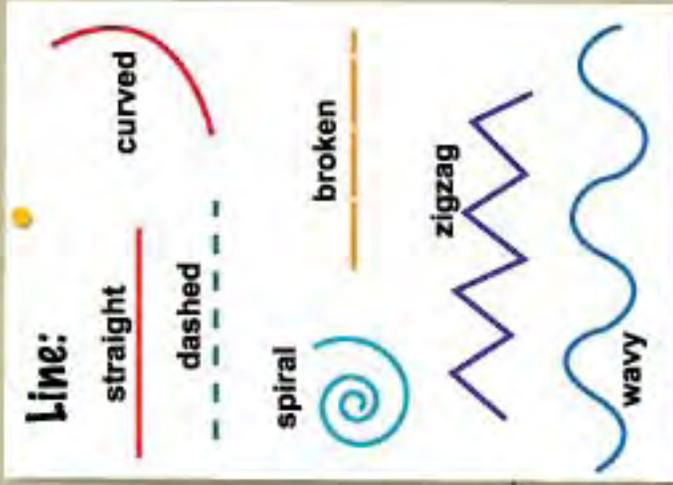


Primary Colours:  
Red, Blue & Yellow

RIGHT SIDE



### 3-D FORMS



## MIDDLE

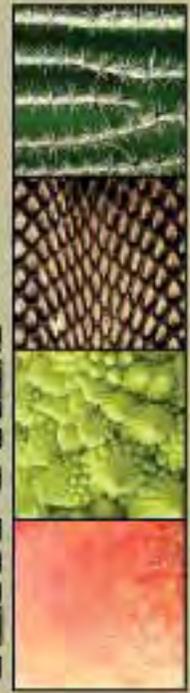


Landscape



Portrait

## TEXTURES:



LEFT SIDE

BOTTOM

# 2nd Grade Visual Arts Concept Map

"inspired by activities in their community or observations of nature"

## MEDIA

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



## PATTERN & SEQUENCE



## TEXTURES:



## CULTURAL STUDY

Prince Edward Island Artists and Artworks

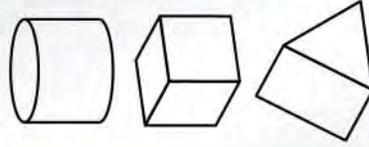
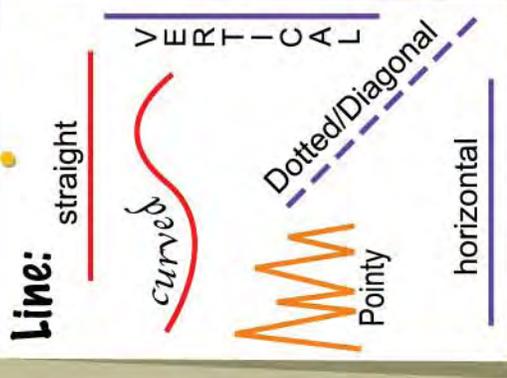


## SHAPES



## Principles of Design

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



## 3-D FORMS

## 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
- **Resources:** *Explorations in Art 1*: Teacher's wrap-around edition and Fine Arts and Studio Process, CD Rom.

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

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

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

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

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

scissors

pencils (H2 B6)

sponges

rulers

crayons

coloured pencils

newsprint

construction paper

manilla paper

mural paper

coloured tissue paper

bristol board (for art portfolio)

masking tape

modeling clay

glue (stick, liquid)

plasticine

string

journal

sketch pad

erasers

oil pastels (set of various colours and set of black)

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

found objects

natural materials

tissue rolls

yarn

cardboard

seeds

beads

fabric

pipe cleaners

magazines

tin foil

coloured mylar

sticks and wooden rods

thread/ spool

paper bags

egg cartons

styro foam trays

ice cream/yogurt

straws

toothpicks

containers

stir sticks

ribbon

rubberbands

buttons

laces

sequins

- Glossary: Please note that italicized words may be found in the glossary of *Explorations In Art 1*.
- Words that are italicized with a \* may be found in the appendix of this document.

# **Grade 1**

## **Specific Curriculum Outcomes**



# STRAND ONE

## Fundamental Concepts (FC)





**Strand One: Fundamental Concepts (FC)**

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

**Grade 1**

*Students are expected to*

- develop an understanding of the elements and principles of art and design (FC1.1)

**Elements of Art and Design:**

- **line:** jagged, curved, broken, dashed, spiral, straight, wavy, zigzag lines; lines in art and everyday objects (natural and human-made)
- **shape and form:** geometric and organic shapes and forms of familiar objects (e.g., geometric: circles, blocks; organic: clouds, flowers)
- **space:** 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
- **colour:** mixing of primary colours (red, yellow, blue); identification of warm (e.g., red, orange, yellow) and cool (e.g., blue, green, purple)
- **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

**Principles of Art and Design**

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

- **contrast:** light/dark; large/small; pure/mixed colours

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

## Outcomes

*Students are expected to*

- develop an understanding of the elements and principles of art and design in creating and viewing art work (FC1.1)

## Elaborations-Strategies for Learning and Teaching

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

### Elements of Art and Design:

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

- **line:** jagged, curved, broken, dashed, spiral, straight, wavy, zigzag lines; lines in art and everyday objects (natural and human-made)
- **shape and form:** geometric and organic shapes and forms of familiar objects (e.g., geometric: circles, blocks; organic: clouds, flowers)
- **space:** 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
- **colour:** mixing of primary colours (red, yellow, blue); identification of warm (e.g., red, orange, yellow) and cool (e.g., blue, green, purple)
- **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

### Principles of Art and Design

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

- **contrast:** light/dark; large/small; pure/mixed colours; near/far

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

## Tasks for Instruction and/or Assessment

### *Performance*

- Use a variety of *lines*, such as jagged, curved, broken, dashed, spiral, straight, wavy, zigzag in your image to create the feeling of a storm or the *texture* of an animal. You can explore lines through media, such as crayons, oil pastels, paint, printmaking, clay, or mixed media. Share your image with the class. Reflect in your art journal on how you created and used the element *line*.
- Look for *geometric* and *organic shapes* and *forms* in nature and human-made environments. Have you ever seen these types of shapes and forms used by artists? Do you use these *geometric* and *organic* shapes in your art work? Create an image(s) using *geometric* and *organic shapes* and *forms*. Share them with your class by displaying them in your classroom or hallway. Discuss your art work with your classmates.

### *Journal*

- Create a picture that shows figures and objects far away. Now add figures or objects that appear near. Describe how you did this. Record your findings in your art journal.

### *Interview*

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

### *Paper and Pencil*

- Imagine you are a scientist exploring *colours*. Mix the *primary colours*. What colours did you create? How did you do this? Record this in your art journal. Then use these *colours* to paint a picture. Write a story about the image you created. After you have written your story describe how your *colours* helped to tell your story.

### *Presentation*

- Create the texture of an animal that is furry. You can use *lines*, *shapes*, and *colours* to create your texture. Describe the *lines*, *shapes*, and *colours* you used to create your pattern. Present your image to the class.

### *Portfolio*

- Keep a record of your art work in your portfolio. Select a piece from your *\*art portfolio* to write about in your art journal. Share this with your teacher and/or classmates.

## Resources/Notes

### Authorized Resources

*Explorations In Art 1* by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

*Explorations in Art 1 Fine Arts and Studio Process* CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

### *Elements*

#### *line:*

pp. 3-4, 8-11, 16-19, 92-93, 104-105, 152-153, 170-171

#### *shape and form:*

pp. 12, 16-18, 46-49, 54-57, 94-96, 98-101, 112-113, 114-117, 144-147, 158-161, 170-171

#### *space:*

pp. 4-5, 44-45, 50-51, 54-57, 76-79, 170-171, 174-177, 188

#### *texture:*

pp. 20-23, 24-27, 135

#### *colour:*

pp. 64-65, 68-71, 72-73

#### *value:*

pp. 75, 106-109, 187

### *Principles*

#### *contrast:*

pp. 74-75, 128-131, 154-157

### Supplementary Resources

*Adventures in Art 1* Teachers Wrap-Around Edition, Student Text, Transparencies  
Friends of the Confederation Centre Art to the Schools Collection  
Confederation Centre Art Gallery  
Eptek  
Provincial and Community Museums  
<http://www.nationhood.ca>



# STRAND TWO

## Creating and Presenting (CP)





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

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

**Grade 1**

*Students are expected to*

- create two and three-dimensional works of art that express feelings and ideas inspired by personal experiences (CP1.1)

*(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)*

- 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)

*(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])*

- 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 determine solutions to design challenges (CP1.4)

- **drawing:** Ask students to use wax crayon or oil pastel *lines* on colour paper to express their responses to different kinds of music or *rhythm*.
- **mixed media:** Invite students to use torn paper and textured materials to create a *landscape collage* of a playground that includes a horizon line.
- **painting:** Have students create \*paint resist that are made with wax crayon on paper, using rubbing plates that use a variety of textures (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 geometric and organic shapes.
- **sculpture:** Challenge students to use glued or taped scarp wood to build a wood block sculpture of an imaginary geometric machine.

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 personal experiences (CP1.1)

## 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 personal experiences.

- Invite students to create a tempera painting that communicates their feelings about a special occasion or event, such as a fair or a parade that they have experienced.
- Ask students to construct a sculpture of their favourite musical instrument made with found objects.
- Have students paint a watercolour of their favourite part of the schoolyard.
- Challenge students to create an assemblage in which images and objects from home and school are used to represent special memories.

### Teacher prompts:

- “How does your art work reflect your feelings? Which colours could you use to show happiness or excitement?”
- “Why did you choose to paint this part of the schoolyard?”

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

## Tasks for Instruction and/or Assessment

### *Presentation*

- Create an image of a happy day. You can use *resist painting* using crayons and tempera or you could use found objects to create a sculpture. Present your art work to your class and describe how you created an image that tells of your happy day.
- You have just come from the gym where you were running. Imagine what it would be like to run on the moon. Paint a picture of you running on the moon. Display your painting in a class exhibition and present your picture. Tell your classmates how your painting looks like you are running on the moon.

### *Performance*

- Listen to marching music. Then pretend you are in a marching band. March around the room to the music. Create a drawing that shows you marching in the band. Discuss with a classmate what it feels like.
- Your school is going to build a new playground. What is your favourite piece of equipment on the playground? If you could create a new piece of play equipment for the playground, what would it be? Construct an imaginary schoolyard by creating a *collage*. You can use different kinds of paper, twigs, string, and glue to make your image.

### *Paper and Pencil*

- Bring an object from home to create a class *\*mixed-media* mural of fond memories. Choose something that you think best represents you. Discuss with your class why your object has fond memories. How will you use other materials like paint and paper with your piece from home to be part of this project? Write in your art journal about the finished piece. Do you think your part in the creation tells of your fond memory well? Why?

## Resources/Notes

### Authorized Resources

*Explorations In Art 1* by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

*Explorations in Art 1 Fine Arts and Studio Process* CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

pp. 5, 8, 16, 19, 24, 26, 35, 75-79, 84-87, 116-17, 122-127, 132-139, 140-143, 163

### Supplementary Resources

*Adventures in Art 1* Teachers Wrap-Around Edition, Student Text, Transparencies  
Art to the Schools Collection  
Confederation Centre Art Gallery  
Eptek  
Provincial and Community Museums  
<http://www.nationhood.ca>

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

## Outcomes

*Students are expected to*

- demonstrate an understanding of composition using principles of art and design to create narrative art works or art works on a theme or topic (CP1.2)

## Elaborations-Strategies for Learning and Teaching

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

- Ask students to draw an approaching storm using a variety of *lines* to create *contrast* (dashed, jagged, curved, and spiral).
- Have students create 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).
- Challenge students to create a *landscape* using *lines* and *colours* to create *shapes* to define different parts of the land and sky. Then have them create *patterns* in each shape to add *variety*.

### Teacher prompts:

- “How can you vary your *lines* to create *contrast* between the area of the image that is storm and the area of calm?”
- “How can you use levels and positioning of your sculpture’s limbs and body to compose a *sculpture* that is visually interesting on all sides and that shows a variety of *forms*?”

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

## Tasks for Instruction and/or Assessment

### *Paper and Pencil*

- Create a painting using dark and light colours. Where did you choose to use the darker colours? Where did you choose to use the lighter colours? Why? Is there a contrast in your painting when you use the dark and light colours? When you used dark and light colours, what did it do to your painting? Describe this in your art journal.

### *Performance*

- Create a drawing of plants in a garden, or in a pot, or under water, or in a fish tank using coloured pencils or markers. Use both large and small shapes in your drawing. Describe the effect that large and small shapes have on the drawing. Does it give the picture *contrast*? Share your image with a classmate.
- Create a fancy cake or cookies for a pretend party. Make it out of coloured plasticine. Use a *pattern* to decorate your cake or cookies. Present your cake or cookies at this pretend party. Write in your art journal about your decoration and the *patterns* you decided to use.

### *Presentation*

- Create a *sculpture* of your favourite pet animal out of *papier mâché*. Create texture with tempera paint. Use *lines*, *shapes*, and *colours* that are arranged in a way that people will think that the skin is real on the pet. Present your pet to the class. Describe the texture on your pet. Share how you did it.
- Create a plate of “healthy” food by using a paper plate, coloured plasticine, coloured pipe cleaners, coloured tissue, scissors, and glue. It could be a fruit, vegetable, or sweet plate. Arrange your food in a way that looks yummy. Place the objects on the plate so it looks appealing. Present your food plate to the class.

## Resources/Notes

### Authorized Resources

*Explorations In Art 1* by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

*Explorations in Art 1 Fine Arts and Studio Process* CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

pp. 15, 37, 45, 50-51, 67, 116-117, 122-123, 160-161, 163

### Supplemental Resources

*Adventures in Art 1* Teachers Wrap-Around Edition, Student Text, Transparencies  
 Art to the Schools Collection  
 Confederation Centre Art Gallery  
 Eptek  
 Provincial and Community Museums  
<http://www.nationhood.ca>

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

### Outcomes

*Students are expected to*

- use the elements of art and design in art works to communicate ideas, messages, and understandings (CP1.3)

### Elaborations-Strategies for Learning and Teaching

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

- Challenge students to create a *pattern* of broken, wavy, and zigzag lines to make the bark of a tree look rough in a drawing.
- Have students work on the size and arrangement of organic shapes in a painting of flowers to create the impression that various flowers are at different distances from the viewer.

#### Teacher prompts:

- “What kinds of *lines* would you use to show *texture*?”
- “Look carefully at the arrangement of these flowers. How do you have to place them and change their shapes in a painting to show that some of them are closer and some farther away?”

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

## Tasks for Instruction and/or Assessment

### Presentation

- A *\*storyboard* is a wonderful way to tell a story. Listen to a story, then create a story folder. In each pocket will be part of the story. You should have 3-4 images to tell the story from the beginning to the end. Use *colours, lines, shapes, and textures* to communicate your story. Present your *\*storyboard* to the class.
- It is winter outside. Use dark and light *colours* and *values* that will make people feel cold. Present your images to the class.
- Use lines and colours to create a night picture. Create a little song that can be used with your image to present your ideas to the class. After everything is done critically view your work; describe your work; analyse your work; interpret your work; and evaluate your work.

### Performance

- Look at things in nature like plants, trees, or animals. What details to you see? What colours to you see? What lines and shapes do you see? What is the texture? Pick something from nature and create an image using these elements to communicate a visual understanding of the natural world around you.

### Journal

- Create a *monoprint* of a *landscape*. Use a variety of *lines* to create your image. Share your picture with the class. Find another picture of a landscape that is not like yours. In your art journal write about how you used lines to create your ideas in your monoprint.

### Paper and Pencil

- Your class is going to have an exhibition on self-portraits. Create your *self-portrait* using *lines, shapes, colours, and textures* in a *collage*. Write up a little story of ideas about yourself and place it under your picture. Invite other classes and/or your parents/guardians to view your art work. There will be a viewer's book, so the audience can give feedback. Your class will review the feedback. Then write in your art journal how you feel about the exhibition.
- Create a robot that will be your friend. Use many different lines, shapes, forms, and colours to show your ideas of what robot friend is. Then write something that your robot might say. Share this with a classmate.

### Portfolio

- From your portfolio choose an artwork that you feel best uses the elements of art and design to tell your story, message, idea, and/or feelings.

## Resources/Notes

### Authorized Resources

*Explorations In Art 1* by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

*Explorations in Art 1 Fine Arts and Studio Process* CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

pp. 5, 13, 19, 27, 45, 67, 69, 92-95, 102-105, 116-117, 126-127, 132-135, 138-139, 160-161, 168-169

### Supplementary Resources

*Adventures in Art 1* Teachers Wrap-Around Edition, Student Text, Transparencies  
Art to the Schools Collection  
Confederation Centre Art Gallery  
Eptek  
Provincial and Community Museums  
<http://www.nationhood.ca>

Please see pp. 176-177 in *Explorations for Art 1* for robot theme.

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 (CP1.4)

## Elaborations-Strategies for Learning and Teaching

Students are expected to use a variety of materials (clay, pastels, paint brushes, scissors), tools, and techniques (drawing, mixed media, painting, printmaking and sculpture) to respond to design challenges, such as:

- **drawing:** Ask students to use wax crayons or oil pastel *lines* on coloured paper to express their responses to different kinds of music or *rhythm*.
- **mixed media:** Invite students to use torn paper and textured materials to create a *landscape collage* of a playground that includes a horizontal line.
- **painting:** Have students create *\*paint resist* that are made with wax crayon on paper, using rubbing plates that use a variety of *textures* (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 *geometric* and *organic* shapes.
- **sculpture:** Challenge students to use glued or taped scrap wood to build a wood block *sculpture* of an imaginary geometric machine.

### Teacher prompts:

- “When you hear the drumbeat in the music, think about how you could have a beat with different kinds of *lines*.”
- “What techniques or tools can you use to make the *texture* (e.g., wood bark) look real on your paper?”
- “How can you move the pieces of materials in your *sculpture* to make different openings or spaces in it?”

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

## Tasks for Instruction and/or Assessment

### *Presentation*

- Go outside and look and touch trees. What do they look like? What do they feel like? Then look at images that artists have created. What have they done to create the surface of the tree? Now it's time for you to create a tree(s). You can use pencils, crayons, oil pastels, and a variety of paper to create your tree. Present your picture to the class. Describe how you have created the *texture* for your tree(s) with the materials and tools you have used.
- Use white crayons or oil pastels, sponges, and black or dark blue *\*wash* create a night scene. Present your night time *\*crayon/pastel resist* to the class. Describe what materials you used and what you did to create your picture.
- Create a *mask* using paper, yarn, string, odds and ends, glue, tape, and staples. Look at pictures of animals and create a *mask* that represents one of these animals. You may also want to consider creating wings or tails if an animal has them. Discuss with a partner, the materials, tools, and techniques you used to create your animal mask. Then through a dance of the movement of the animal present your creation.

### *Performance*

- Create a collage of building(s). The building(s) can be from anywhere in the world, any time, or totally imaginary. Use a variety of paper and glue. Then when you have finished this take a sheet of tin foil and place it over your *collage* image and fold it around the picture. Then rub it, so you can see the image that your created underneath. (If you like, you can even use liquid shoe polish to pick up the *lines* and *shapes* of your *collage*.) Describe the materials, tools, and techniques used to create your collage to the class.

### *Journal*

- Use plasticine, pencil/stick, and paint to create a stamping print for a mad hatter's tea party table cloth. Then use it for an exciting party. As a class, arrive in costume. Then write in your art journal about the experience. Describe the materials, tools, and techniques used to create the table cloth.

### *Portfolio/Interview*

- Select artworks from your portfolio that best represent drawing, painting, *\*mixed-media*, *printmaking*, sculpture. Discuss your experience with these different tools, materials, and techniques in an interview with your teacher.

## Resources/Notes

### Authorized Resources

*Explorations In Art 1* by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

*Explorations in Art 1 Fine Arts and Studio Process* CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

#### *drawing:*

pp. 5, 15, 23, 37, 43, 45, 67, 95, 125, 134, 141, 163, 165

#### *mixed media:*

pp. 12, 15, 16-19, 35, 135

#### *painting:*

pp. 65, 67, 71, 105, 108-109, 135

#### *printmaking:*

pp. 7, 11, 21, 97, 100-101

#### *sculpture:*

pp. 24-27, 48-49, 103, 116-117, 142, 147, 171, 176-177

### Supplementary Resources

*Adventures in Art 1* Teachers Wrap-Around Edition, Student Text, Transparencies  
Art to the Schools Collection  
Confederation Centre Art Gallery  
Eptek  
Provincial and Community Museums  
<http://www.nationhood.ca>



# STRAND THREE

Reflecting, Responding and  
Analysing (RRA)





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

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

**Grade 1**

*Students are expected to*

- express personal feelings and ideas about art experiences and images (RRA1.1)

*(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)*

- 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)

*(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)*

- demonstrate an awareness of the meaning of signs and symbols encountered in their daily lives and in works of art (RRA1.3)

*(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)*

- identify and document their strengths, their interests, and areas for improvement as creators of art (RRA1.4)

*(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)*

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

## Outcomes

*Students are expected to*

- express personal feelings and ideas about art experiences and images (RRA1.1)

## Elaborations-Strategies for Learning and Teaching

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

- Have students describe feelings evoked by the use of colours in a painting, such as *Inside the Sugar Shack* by Miyuki Tanobe or *Starry Night* by Vincent Van Gogh.
- Invite students to use drama to respond (express their feelings and ideas) to a community art work viewed during a neighbourhood walk or gallery/museum visit. For example, have them make-believe that they are characters, objects, or elements in the artwork. Ask them to act out the events that they see or create conversations between the people in a picture. Invite them to become pieces of sculpture or create frozen tableaux of images.
- Ask students to describe the ways in which an artists' representation of an event relates to their own experiences.

### Teacher prompts:

- “Why might someone want to visit this place? If you could talk a walk in this picture, where would you go?”
- “Where would you place yourself if you were in this picture? Who might live or work here?”
- “What story does this art work tell?”
- “What do you think this artwork story is about?”

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

## Tasks for Instruction and/or Assessment

### *Presentation*

- Look at seasonal paintings created by artists, such as the Group of Seven. What colours, lines, and shapes did they use? Where did they use tints (light value) and (dark value) shades? Did the artist(s) use warm and cool colours? How did their paintings make you feel? Can you imagine being in their pictures?
- Look at Ted Harrison's paintings. Describe his pictures to the class. Analyse how the colours, lines, and shapes are used. Interpret how the Ted Harrison's paintings make you feel. Do they make you feel happy? Why? Do you like his paintings?
- Choose an art work you have seen in class. Explain to the class why you chose this art work. What is it made of? What elements of art and design are being used? How does the art work make you feel? Why?

### *Paper and Pencil*

- Write a story and then illustrate it, or create an image and then write a story. Explain to a classmate what inspired your story and picture. How does it make you feel? Do you think others will feel the same way about your art works?

### *Journal*

- Make-believe that you are in one of Maurice Sendak's drawings from the book *Where the Wild Things Live*. What is it like? Create a hat or a mask that you could use if you were in this book as a character. Present your artwork in an exhibition. What did others say about your ideas for your hat or mask? Record your feedback in your art journal.
- Look at a sculpture in your community. Why do you think it is there? Is it important to have it there? What is it made of? Who put it there? How does it make you feel? How might it make others feel? Record your findings in your art journal.
- Visit a gallery or museum. In your journal describe your visit. What was there? What was your favourite piece? Why? What was your least favourite piece? Why? Write a letter to a friend about your experience. Describe how the artworks made you think and feel.

### *Performance*

- Choose a piece of music that you think goes with Deigo Rivera's, *La Pinata*. Can you see yourself in this picture? Are you running around too like the other children? How does this make you feel?
- How does a cat move? How does a dog move? In your class move like a cat and dog. Create a painting that shows how it feels to be a cat or dog. Describe to your class how it feels to move like a cat and dog in your painting.
- From your home, bring an object or decoration that has meaning for you. Share with your classmates why it does have meaning for you. Display your piece in a class collection called "This Means a Lot to Me".

## Resources/Notes

### Authorized Resources

*Explorations In Art 1* by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

*Explorations in Art 1 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, 60-63, 70-71, 74, 78-79, 86-87, 100-101, 108-109, 116-117, 130-131, 138-139, 146-147, 160-161, 168-169, 176-177, 181

### Supplementary Resources

*Adventures in Art 1* Teachers Wrap-Around Edition, Student Text, Transparencies  
Art to the Schools Collection  
Confederation Centre Art Gallery  
Eptek  
Provincial and Community Museums  
<http://www.nationhood.ca>

(See p. 149 in *Explorations in Art 1* for Diego Rivera's, *La Pinata*)

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

## Outcomes

*Students are expected to*

- explain how elements and principles of art and design are used to communicate meaning or understanding in their own and others' artwork (RRA1.2)

## 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.

- Invite students to explain how repeated *lines* and *shapes* are used to show the *texture* of a snake, lizard, leopard, or dinosaur skin.
- Have students 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. For example a story day. Invite students to create a stormy day through the element of colour. Then have them create a stormy day through the element of line.

### Teacher prompts:

- “What did you do in your drawing to help people understand what you mean or what you are thinking here?”
- “What kinds of *shapes* do you see? How can you use some of these *shapes* to make a *collage* that depicts the music, a musical instrument, and the mood of the music?”

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

## Tasks for Instruction and/or Assessment

### *Presentation*

- Use bright, *warm colours* to create a happy day. Explain how colour communicates meaning to the class. Display your artwork in a hallway exhibition.
- Look at the artwork of Jan Brett. Explain how she uses the elements and principles of art and design to communicate meaning in her artwork.

### *Performance*

- Use *tints* and *shades* to create a dark, cold, blowy, stormy day. Find or make sounds to go with your picture. Present your creation to the class. Explain how you used tints and shades to create the image and the sound of your picture.
- Look at the painting *Starry Night* by Vincent van Gogh. What elements and principles of art and design does he use? How do they make the painting look?

### *Interview*

- Create a sports drawing like skating, hockey, running, flying kites, swimming, soccer, or baseball. Have some figures near in the picture and others far. Describe in your interview with your teacher how you used these elements to communicate understanding of the sport.

### *Journal*

- Create a turtle with clay or plasticine. Use a stick or pencil to carve *patterns of lines* and *shapes* to create the *texture* on your turtle. Write in your art journal how your turtle looked after you finished. Write about the elements and principles you used to communicate understanding of your artwork. Describe your favourite thing about your turtle and what you would change if you could.
- Create a party hat using *colours*, *form*, *shapes*, *textures*, and *lines*. Make sure that it has *balance*, *pattern*, and *variety*. Wear your hat to a Mad Hatter's tea party. Write a story about the party in your art journal. Explain how elements and principles of art and design made the viewer/yourself know/understand that your hat is a special one.

## Resources/Notes

### Authorized Resources

*Explorations In Art 1* by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

*Explorations in Art 1 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, 60-63, 70-71, 74, 78-79, 86-87, 100-101, 108-109, 116-117, 130-131, 138-139, 146-147, 160-161, 168-169, 176-177, 181

### Supplementary Resources

*Adventures in Art 1* Teachers Wrap-Around Edition, Student Text, Transparencies  
Art to the Schools Collection  
Confederation Centre Art Gallery  
Eptek  
Provincial and Community Museums  
<http://www.nationhood.ca>

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

## Outcomes

*Students are expected to*

- demonstrate an awareness of the meaning of signs and *symbols* encountered in their daily lives and in works of art (RRA1.3)

## Elaborations-Strategies for Learning and Teaching

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

- Invite students to demonstrate an awareness of how green is associated with nature, growth, being aware of/or good to the environment, and sometimes with envy or illness in Prince Edward Island, Canada, or United States.
- Ask students to demonstrate an awareness of how red is associated with stopping (traffic lights) in Prince Edward Island, Canada, and the United States, luck in China, success in Cherokee culture, and mourning in South Africa.

### Teacher prompts:

- “What are some examples of special *colours* used for different festivals?”
- “Does our school have its own *colours* or a *symbol*? Why do you think the school chose those *colours* or that *symbol*?”

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

## Tasks for Instruction and/or Assessment

### *Performance*

- Create a hat using the colours that symbolize school.
- Paint a picture of your neighbourhood. Use signs and traffic lights to show how cars and people are able to move about with these signs and *symbols*.
- Look at different festivals in your community or around the world. What kinds of *symbols* and *colours* do they use? What do they mean? Create a banner that represents one of these festivals.

### *Presentation*

- Create a card that uses *colour* and *symbols* that captures the meaning of a special occasion such as a birthday or holiday. Present your card to the class. Could they tell what your card was about before you even told them? How did they do this? What *symbols* and *colours* did you use to create meaning?

### *Journal*

- Create a *symbol* for your class. Write in your journal about this symbol. What *lines*, *shapes*, and *colours* did you use to express meaning?

## Resources/Notes

### Authorized Resources

*Explorations In Art 1* by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

*Explorations in Art 1 Fine Arts and Studio Process* CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

pp. 72-75, 110-111

### Supplementary Resources

*Adventures in Art 1* Teachers Wrap-Around Edition, Student Text, Transparencies  
 Art to the Schools Collection  
 Confederation Centre Art Gallery  
 Eptek  
 Provincial and Community Museums  
<http://www.nationhood.ca>

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

## Outcomes

*Students are expected to*

- identify and document their strengths, their interests, and areas for improvements as creators of art (RRA1.4)

## 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 discuss what they think is good about their works in their art folder during conferences with their teacher. They could create a rating scale using such descriptive words as: super/wow, okay/yep, oops/uh-oh.
- Invite students to do think-pair-share on their favourite part of one of their art works.

### Teacher prompts:

- “Tell me something you like about your artwork. What did you want to express in it?”
- “Close your eyes. When you open them, tell me the first place your eye goes. What did you put in that part of the image so your eye will go there? What part would you change if you could?”
- “What other details can you add to your *sculpture* to make it look as if it is moving? What did you learn from your work?”

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

## Tasks for Instruction and/or Assessment

### *Performance*

- Display your artwork in class, school, and community exhibitions. Identify what interests you about your artwork. What do you think is the best thing about your artwork?

### *Journal*

- Write in your art journal and record your ideas, feelings, and stories about your artwork. Tell what interests you about your work. What do you think is the least interesting part?
- Use guest books, response cards, or PB wikis for feedback from viewers.

### *Portfolio*

- Keep an *art portfolio* so that you can talk about and select pieces for exhibitions, displays, and interviews.

### *Presentation*

- Throughout the school year, present and discuss your work with the class, classmates, teacher, school, parents/guardian, community.
- Present your artwork in a class exhibition. Explain how you created your image. Did it tell the story you wanted? What would you change if you could?

## Resources/Notes

### Authorized Resources

*Explorations In Art 1* by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

*Explorations in Art 1 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

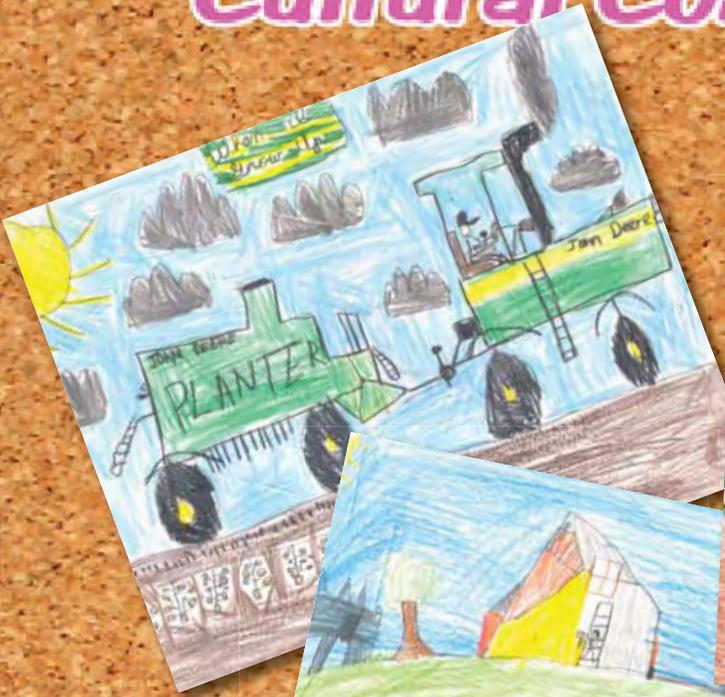
### Supplementary Resources

*Adventures in Art 1* Teachers Wrap-Around Edition, Student Text, Transparencies  
 Art to the Schools Collection  
 Confederation Centre Art Gallery  
 Eptek  
 Provincial and Community Museums  
<http://www.nationhood.ca>



# STRAND FOUR

## Exploring Forms and Cultural Context (EC)





**Strand Four: Exploring Forms and Cultural Contexts (EC)****Demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present, and their social and/or community contexts.****Grade 1***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 (EC1.1)

*(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)*

- demonstrate an awareness of a variety of works of art and artistic traditions from diverse communities, times, and places (EC1.2)

*(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)*

**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 (EC1.1)

## 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.

- Ask students to identify and describe illustrations in picture books.
- Invite students to identify and describe designs of various toys, patterns in clothing, or other textiles (such as flooring, tiles, wallpaper, rugs, jewellery).
- Have students to discuss the variety of art forms artists-in-education use to create their artwork.
- Invite students to visit student displays at their school and identify and describe the variety of visual art forms they see.
- Invite students to identify and describe the various art forms that they see in visiting art collections.
- Have students visit art galleries and museums to view the artwork. Invite them to identify and describe the many art forms that they see.

### Teacher prompts:

- “What do you think about having a variety of art on display in the classroom? What kinds of art forms could be displayed?”
- “Why do people have art in their homes? What kinds of art have you seen in homes?”
- “What reaction do you get from others when you display your art works? Talk about some of the art work you have done.”
- “Who is an artist? What do artists do? What everyday objects do they make or design?”

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

## Tasks for Instruction and/or Assessment

### *Presentation*

- Choose a favourite toy and talk about its design.
- Do you have wallpaper in your house? Design a wallpaper of your own using *printmaking* techniques. Present your wallpaper to the class.

### *Journal*

- Look at the clothes that you, your classmates, and friends wear. How are they designed? How are they decorated? Identify the colours, texture, lines, and shape used. Write about this in your art journal.
- Look at the variety of art forms that your teacher uses to inspire you to create artwork. Do you have a favourite one? What is it?

### *Paper and Pencil*

- Identify and describe the various art forms that you see from visiting art collections in school and the community. Make a list of the art forms you see and discuss it with your classmates. Identify and describe the various art forms your teacher uses to inspire you to create artwork. Do you have a favourite one? What is it?

### *Performance*

- Visit art galleries and museums and view the artwork. Identify and describe the many art forms that you see. Visit student displays at your school and identify and describe the variety of visual art forms you see.
- Identify and describe illustrations in picture books, such as *Come Home Bailey*, *I Am Big*, *I Can Draw*, *My Picture*, *Going Swimming*, *Memories*, *Come On Rain*, *Mrs Chicken And The Hungry Crocodile*, *Muncha! Muncha! Muncha!*, *Sailor: The Hangashore Newfoundland Dog*.

### *Portfolio*

- Look at the different art forms you have in your *\*art portfolio*. Pick out two of your favourite art pieces from your portfolio. Write up a little story about why these two art pieces are your favourite. In an interview with your teacher, discuss your artworks and story.

## Resources/Notes

### Authorized Resources

*Explorations In Art 1* by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

*Explorations in Art 1 Fine Arts and Studio Process* CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

pp. 62-63, 80-81, 88-89, 140-143, 168-170

### Supplementary Resources

*Adventures in Art 1* Teachers Wrap-Around Edition, Student Text, Transparencies  
 Art to the Schools Collection  
 Confederation Centre Art Gallery  
 Eptek  
 Provincial and Community Museums  
<http://www.nationhood.ca>

**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 (EC1.2)

## Elaborations-Strategies for Learning and Teaching

Students are expected to demonstrate an awareness of a variety of works of art (e.g., painting, crafts, architecture, photography, sculpture, digital art/multi-media, mixed media, and printmaking) and artistic traditions (e.g., cultural techniques, the types of materials chosen, cultural designing styles) from diverse communities, times, and places.

- Invite students to discuss the *iconic* buildings (architecture) they have seen either in pictures, or in real life, such as Province House, Confederation Centre of the Arts, CN Tower, Eiffel Tower, or the Taj Mahal. Have them discuss how these structures come from diverse communities, times, and places. Ask the students to describe buildings in their town/city/province. Have them talk about what they look like and what materials were used. Invite students to discuss who built them, for what purpose, and when they were built. Then have students create an image that reflects their discussion about the buildings in their community.
- Invite students to view, identify, and discuss decorations or patterns on crafts or old artefacts. Have them demonstrate an awareness of how these art forms represent artistic traditions from diverse communities, times, and places. Ask them to create an art form such as pottery, weaving, rug hooking, or mosaics using these decorations or patterns.
- Challenge students to explore contemporary (such as David Gilhooly, Joe Fafard or Sweet and Sour Gargoyles by Island artists, Leslie Kwiatkowski, Candy Gallant, and Josh Dymment) and ancient (such as Greek African, Etruscan, Aboriginal, or Honoré Daumier) clay sculptures. Have them create a sculpture that has been inspired by one of these are pieces.
- Have students look at paintings of families or different events from going on in the pictures and where they take place. Have the students discuss who they think the families are and where they live. Ask them to give reason for their thoughts and ideas. Were there any visual cues used in the pictures? If so, what?

### Teacher prompts:

- “How does the artist show that people in the past played games, had families, and made things that had personal meaning to them?”
- “What kinds of art have you made to remember a special time, person, or place?”
- “How can you use objects and images created by artists to inspire your own art making?”
- “Do you tell stories and share ideas and feeling in your art making like artists do?”

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

## Tasks for Instruction and/or Assessment

### *Presentation*

- Look at a painting about sports or games. What do these art works tell us about people? Why do you think a picture like this is important to an artist or audience? Create a painting of a sport or a game that you think is important. Present your painting to the class and talk about it.

### *Performance*

- Create a card such as a greeting card or collector card to celebrate a special time.
- Look at hats and the clothes that are used for special events. Create a hat and clothes for a special event.

### *Journal*

- Buildings are an art form that represent and display artistic traditions of a time, place, and people. They are created with a certain look (design) and choice of materials. Find a building in your community that you think represents an artistic tradition of time, place, and people. Create a collage of this building. Write a piece in your art journal about this building. Make sure to write about how old it is, how it looks, what it is made of, who had it built, and how it was used. Then talk to a classmate about your collage.

### *Paper and Pencil*

- Look at portraits by Robert Harris. Who are the people in the portrait? What are they doing? Why do you think he created this picture? Create a *portrait* of a family member or someone in your community. Write a story about the person that you chose.

## Resources/Notes

### Authorized Resources

*Explorations In Art 1* by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

*Explorations in Art 1 Fine Arts and Studio Process* CD ROM by Marilyn G. Stewart and Eldon Katter (Davis Publications, 2008)

pp. 9, 19, 25, 28-29, 39, 47, 58-59, 77, 85, 88-89, 107, 118-119, 124-125, 137, 148-149, 159, 162-165, 167, 175, 178-179

### Supplemental Resources

*Adventures in Art 1* Teachers Wrap-Around Edition, Student Text, Transparencies  
Art to the Schools Collection  
Confederation Centre Art Gallery  
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Provincial and Community Museums  
<http://www.nationhood.ca>



**Appendix**

**Creative Development in the  
Kindergarten Integrated Curriculum**



## Creative Development

Creative Development is an essential part of a child's development. In addition to pleasure and satisfaction, creative development is a way for children to respond to and interpret their real and imagined world; a vehicle through which children may express curiosity, feelings, and understandings; and a context in which children may discover and appreciate aspects of their cultural heritage and that of others.

Through movement, drama, music, art, and play, we share with one another our creativity and individuality. As young children explore and experience the world around them, they learn to respond thoughtfully and sensitively to their environment. They develop personal creativity through which they enrich, deepen, and extend their thinking, language, learning, and communication.

In the Prince Edward Island Kindergarten Integrated Curriculum, creative development is more than a subject area, it is an important tool that children can use across the curriculum. Providing children with opportunities to express themselves creatively supports their growing understanding in all areas of learning. Activities should be integrated not only to support learning expectations in other areas, but also to accept and support the diverse learning styles, interests, uniqueness, and abilities of individual children. Exposure to and involvement in a variety of creative activities will provide young children with the foundation for lifelong interest in, and an appreciation of, the arts.

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**Creative Development in the Kindergarten Integrated Curriculum**

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**Outcomes**

*By the end of kindergarten, children will*

- 1.1 express ideas and feelings creatively through music and movement

**Elaborations-Strategies for Learning and Teaching**

1.1 Music in a kindergarten program promotes appreciation and enjoyment of music in all its forms.

Music activities for kindergarten children may include

- opportunities throughout the daily program for singing.
- opportunities for children to listen to a variety of music (classical, traditional, instrumental, cultural, modern, local artists, etc.) to encourage awareness and appreciation of music.
- responding to music through a variety of mediums:
  - painting
  - dancing/moving - children could use wind kites, streamers, scarves, ribbons, etc. Children could also be encouraged to move fast, slow, like an animal, etc.
  - musical instruments - bought (rhythm sticks, triangle, etc.) or made (shakers, drums, etc.)

Invite family members or others who can play musical instruments to share their music that reflects different cultures.

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**Creative Development in the Kindergarten Integrated Curriculum**

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**Tasks for Instruction and/or Assessment**

1.1 Observe and note

- children's involvement when participating in music and movement activities
- can they hear the beat or rhythm in music and clap/snap/tap to the music?
- children expressing themselves creatively in play.

Take pictures of children dancing, moving, playing in dramatic play, acting out stories, doing puppet plays, etc. for their portfolio.

**Resources/Notes**

*Joyful Learning in Kindergarten,*  
p. 107

*Warm Up to Big Books*

## Creative Development in the Kindergarten Integrated Curriculum

**Outcomes**

*By the end of kindergarten, children will*

- 1.2 express ideas and feelings creatively through artistic expression

**Elaborations-Strategies for Learning and Teaching**

1.2 Art is the process of visual expression and creation. It can result in a drawing, a painting, a print, or three-dimensional products, such as sculptures and collages. It is important that children be allowed freedom to express themselves through art everyday. The following are some suggestions.

Provide opportunities for children to explore freely in a well-stocked art centre including recycled and natural material.

- tools - variety of paint brushes, sponges, scissors, markers, crayons, stamps, stencils, etc.
- materials - paper of different sizes, textures, and colours, magazines, catalogues, natural and recycled materials, etc.
- processes - finger painting, tearing, crumpling, glueing, cutting, mixing, etc.

Have children respond to literature through paintings, play dough creations, drawings, preparing props for role-playing, etc.

Allow children the opportunity to explore and discuss different elements of design - colour, line, shape, texture and form, e.g., child talk: "I used a wiggly line." "I made a rubbing of my leaf." "I cut a zigzag line." "I made different shapes with play dough." "I glued seeds to my picture to make it bumpy." "I used leaves, twigs, and torn paper to make my picture." "We used blocks and boxes to make a sculpture like the one in the book." "I made a print with my sponge."

Talk about and point out techniques used by an illustrator in a picture book (e.g., photographs, plasticine art, drawings, paintings, black and white pictures, collage, etc.).

Invite local artists or visit an art gallery to expose children to a variety of art work.

Provide opportunities for children to represent their creations, e.g., draw their block creation as a record to do the same block structure the next day (SS3.1), self portraits (SS1.1). See also *Investigations: Counting Ourselves and Others - Choice Time*, p. 25. Reproduce pattern block creations with paper patterns.

Display children's creations.

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**Creative Development in the Kindergarten Integrated Curriculum**

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**Tasks for Instruction and/or Assessment**

1.2 Observe and note children's engagement in the art process. Do they visit the art centre? Do they talk about and share with others their creations?

- Do the children use their own ideas when creating? Do they follow the lead of a friend?
- Do they use old materials in a new way?
- Do they explore with different materials?

As it is difficult to add children's 3-D creations (plasticine, blocks, box creations, etc.) to their portfolios, take pictures to add to it.

**Resources/Notes**

*Joyful Learning in Kindergarten,*  
p. 107

*Warm Up to Big Books*

## Creative Development in the Kindergarten Integrated Curriculum

### Outcomes

*By the end of kindergarten, children will*

- 1.3 represent and express ideas and feelings creatively through play

### Elaborations-Strategies for Learning and Teaching

1.3 While some children may engage in art or music activities, others will express themselves creatively through a variety of play activities. These include, but are not limited to, dramatic play, sand/water, blocks, puppets, and acting out stories.

The development of self-concept and self-esteem plays an important role in learning to recognize and accept others and their differences. Educators can support this by adding props and accessories that represent ethnic, gender, social, and cultural diversity to various learning centres, e.g., blocks/boxes to build different kind of houses, dress-up clothes, food representing different cultures.

To foster children's creativity, educators regularly change materials in learning centres. For example, snow/ice can be added to the water table, a variety of boxes can be added to the block centre, props can be added to the reading centre, etc.

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**Creative Development in the Kindergarten Integrated Curriculum**

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**Tasks for Instruction and/or Assessment**

1.3 Observe and note children expressing themselves creatively in play.

Observe and note how children use materials and resources creatively in play.

Take pictures of children playing in dramatic play, acting out stories or doing puppet plays for their portfolio.

**Resources/Notes**

*Joyful Learning in Kindergarten*



# Glossary



# Glossary

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

