

Specific Curriculum Outcomes Grade 6

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>1. Explore the elements of design (line, value, colour, shape, form, texture, and space) in creating artwork.</p>	<p>Before students can apply the elements of design in their art making, they must develop an understanding of them through various learning opportunities. An effective learning strategy is observing the visual environment, including professional artists' work and natural and built environments. This ensures that students are exposed to a broad understanding of the visual environment and the diverse range of design within it. Make use of opportunities across the curriculum to extend this learning. Many visuals, including posters, book illustrations, and photographs will contain excellent content for discussing the elements of design.</p> <p>Line <i>Focus on Specific Artists</i></p> <p>There are many artists whose works are dominated by the element of line. Reproductions of their work provide ready examples of how line is used effectively in compositions.</p> <ul style="list-style-type: none"> • Joseph Stella (1877-1946) was a Futurist who tried to show movement through repetition of an image (shapes). Futurists were fascinated with geometric precision, machines, and architecture. Stella's work includes many kinds of lines and provides material for exploring repetition and how lines define shapes. Observe his work in terms of the personality of the lines used. • Joan Miro (1893-1983) was a Surrealist who used line in interesting ways to create multiple shapes floating on a background of colour. <p>Value <i>Colour Value Scale</i></p> <p>Give each student a worksheet with 12 boxes in a column, a paint brush, water, and a small amount of paint of one hue (blue, violet, or green) and some white. Students have to paint the top box with white. On their palette, they add a little of the hue to darken the white so that it is noticeable to the eye. With each addition, a sample is painted in order on the value scale. Student should see how many values of that colour they can achieve. The last colour will be the hue itself (e.g., violet).</p> <p><i>Value Search</i></p> <p>Provide students with magazines and have them search for values to match those they created in the previous activity. When one is found a sample is cut and pasted next to the appropriate value on their value scale.</p>

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<p>Observation The elements of design are learned through viewing activities and then applied in individual or group art work. When assessing recognition of the elements through viewing, determine learning through verbal responses to questions or discussion. Anecdotal notes can be used to record information about students.</p> <p>Teacher Questions</p> <ul style="list-style-type: none"> • What can you say about the types of lines in this work? • How are lines used to create pattern? • How did the artist show movement? • Comment on the length of the lines used. • What kinds of shapes do the lines create? <p>Line Sampler Develop a worksheet with nine squares. Ask students to create a design in each square illustrating some aspect of line and label each (e.g., spiraling, cross hatched, thick, thin, etc.).</p> <p>Work Samples When students have to produce samples of work as in <i>Colour Value Scales</i> and <i>Value Search</i>, collect the work and determine the degree to which students were able achieve the outcome(s) for the lesson.</p>	<p>RESOURCES</p> <p>Grade 6</p> <p>Design Elements</p> <ul style="list-style-type: none"> • Elements: pg. xviii & 184-188 in student book (SB) • Line: pg. 125 <i>organic lines</i>, 34 <i>horizon line</i> • Value: pg. 6-7, 20-21 <i>tint & shade</i> <p>NOTES Students will have been introduced to all elements of design in primary grades. By Grade 6, understanding will deepen as students are exposed to more challenging vocabulary, observations, and experiences with art materials.</p> <p>Please refer to Appendix B for further information and activities for exploring the elements of design.</p>

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<p>1. Explore the elements of design (line, value, colour, shape, form, texture, and space) in creating artwork. <i>cont'd</i></p>	<p>Colour</p> <p><i>Combining Complements</i> Guide students through a series of experiments where they combine varying amounts of complementary colours to create neutral colours. By varying the amounts of each colour they will achieve various “shades” of the neutral.</p> <p><i>Changing Intensity</i> Use acrylic paint to experiment with changing the intensity of a colour. Students will need white, black, red, yellow, blue green, orange, and violet. Choose a hue (e.g., red) and add white to it. Record the result. Add black to red and record the result. Add the complement of red (that’s green) and record the result. This can be done using several other hues.</p> <p><i>Identifying Colour Schemes</i> Collect old decorating magazines and have students find examples of the three types of colour schemes. Make class posters for each type.</p> <p><i>Transparent, Translucent, and Opaque</i> Experiment with colours to determine if colours are transparent, translucent, or opaque using watercolour or acrylic paint. Begin the experiment by painting a 2cm black stripe the length of a page using acrylic or tempera paint. When the paint is dry, brush different colours of paint across the black line. It is clearly evident which colours fall into the three categories</p> <p><i>Colour Symbolism Internet Research</i> There are many websites that address this topic. Ask students to work in groups to discover the symbolism attached to different colours. Jot notes could be taken to prepare students for a class discussion.</p>

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<p><i>Journal Entry</i> Ask students to write a journal entry on <i>Changing Intensity</i> exercise. They can describe what they learned from the experiment.</p> <p><i>Teacher Questioning</i> When students experiment with colour combinations and prepare presentations about the symbolism of colour, ask questions to determine their degree of understanding:</p> <ul style="list-style-type: none"> • Are the colours in the artwork warm or cool? How does the warm colours affect you? How does the cool colours affect you? • Is colour used to make patters? • Which artwork uses complementary colour combinations? How does the complementary colours affect you? • Which artwork is monochromatic? What other subjects can you think of that are monochromatic? • Which colours have symbolic meaning? Can the same colour have different meanings? Which ones and why? 	<p>RESOURCES</p> <p>Grade 6</p> <p>Design Elements</p> <ul style="list-style-type: none"> • Elements: pg. xviii & 184-188 in student book (SB) • Colour: pg. 20-21 <i>primary, secondary, spectrum, intermediate, tint, shade, intensity, & complementary, 22-23 analogous, complementary, split complementary, triads, monochromatic, cool neutrals, true neutrals, & warm neutrals</i> <p>NOTES Please refer to Appendix B for further information and activities for exploring the elements of design.</p>

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<p>1. Explore the elements of design (line, value, colour, shape, form, texture, and space) in creating artwork. <i>cont'd</i></p>	<p>Shape and Form <i>Use Correct Terminology</i> Differentiate between shape (an object that has two dimensions, which are height and width – ex. circle, rectangle, oval, etc.) and form (an object that has three dimensions, which are height, width, and depth – ex. cube, sphere, cylinder, etc.).</p> <p><i>Flashlight Experiment</i> Use a cardboard box and cut away two sides leaving two sides and a bottom. Paint the interior walls white. Place various simple forms in the box one at a time and shine a flashlight on the objects. Discuss how light creates highlights and shadows on the objects and cast shadows on the box. Use several objects at once and discuss what happens when a cast shadow falls on another object.</p> <p><i>Sketching Light Effects on Form</i> Ask students to quickly sketch what they observed before a new form is used. At the end of the experiments, students should have sketches detailing what happens when light is shone on the basic forms: sphere, cube, cylinder. Sketch in the shadows created by the object on the surface.</p> <p>Texture <i>Texture Sampler</i> Actual texture (tactile) can be felt through touch (e.g., when touching sculpture, tiles, or fabric). Simulated texture (visual) is felt through sight. It is created by using the elements and principles of design and would occur in two-dimensional work.</p> <p>Study simulated texture by having students use magazines, wallpaper, and gift wrap to create a sampler of at least nine different simulated textures. Label each sample with a title indicating the texture.</p> <p><i>Directed Viewing</i> Provide students with four large reproductions of artwork, two should have obvious light sources where the textures are easily identified while the other two should be dull (have less obvious light sources). Draw attention to the difference the light source makes to the simulated textures in each work.</p>

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<p>Teacher Observation During experiments with light and form observe how students answer questions.</p> <ul style="list-style-type: none"> • Are they able to provide details to support their comments? • Do they use the correct terminology? • Can they transfer learning to different objects? <p>Work Samples (for Flashlight Experiment) Collect the sketches students created during their flashlight experiments. Determine if they have properly indicated the effects of light on each individual form.</p> <p>Work Sample (for Texture Sampler) Use a texture sample to determine if students understand the concept of simulated texture.</p> <p>Teacher Questioning When students look at reproductions with different light sources and lots of texture, ask questions to determine their degree of understanding:</p> <ul style="list-style-type: none"> • Which painting has the most obvious texture? Why? • Which painting has the least obvious texture? Why? • How could this artist make the texture in this painting more obvious? • What would happen to texture if there was very little light? 	<p>RESOURCES Grade 6 Design Elements</p> <ul style="list-style-type: none"> • Elements: pg. xviii & 184-188 in student book (SB) • Shape: pg. 124-125 <i>organic & geometric</i>, 158-161 <i>two-dimensional</i> • Form: pg. 97 paper cutting methods to create forms, 158-161 <i>three-dimensional</i> • Texture: pg. 42-45 <i>visual textures, simulated textures & invented textures</i> <p>NOTES Please refer to Appendix B for further information and activities for exploring the elements of design.</p>

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<p><i>Teacher Observation</i> (for <i>Directed Viewing</i>) As students discuss how the illusion of space is created in artwork, observe how well they can identify examples and answer teacher questions listed in column 2.</p> <p><i>Teacher Questioning</i> When students look at reproductions with spacial variety, ask questions to determine their degree of understanding:</p> <ul style="list-style-type: none"> • Which artwork is two-dimensional? List the two features of 2D work. • Which artwork is three-dimensional? List the three features of 3D work. • How does an artist create a 3D sense of depth on a 2D surface? • What is the empty space around an object called? • Why is the enclosed area call that is surrounded by negative space? • What type of colours appear to advance? • What type of colours appear to recede? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <p>Design Elements</p> <ul style="list-style-type: none"> • Elements: pg. xviii & 184-188 in student book (SB) • Space: pg. 12-13 <i>foreground & background</i>, 34-35 <i>depth, linear perspective, vanishing point, horizon line, parallel, middle ground, perspective</i>, 38-41 <i>atmospheric perspective</i> <p>NOTES Please refer to Appendix B for further information and activities for exploring the elements of design.</p>

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<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>2. Explore the principles of design (balance, emphasis, unity, movement/rhythm, pattern, and contrast/variety) in creating artwork.</p>	<p>Balance is the arrangement of the parts of an artwork to give an overall sense of equality in visual weight. Symmetrical balance is easily understood when you can imagine a centre line dividing the artwork so that one half of the work will mirror the other half. Asymmetrical balance is more difficult to describe because it depends on how objects are placed to divide a composition. One large object can be offset by a large open space to create a feeling of balance. Radial balance is present whenever lines spread out evenly from a central point.</p> <p>Most compositions have an area of emphasis (area of interest or centre of interest). This area is created using variation/contrast in size, colour, texture, etc. When introducing this concept to students, make sure you choose visuals that have obvious centres of interest.</p> <p><i>Observing Unity</i> When looking at artwork, ask students to identify the elements of design (e.g., colour, texture, etc.) that are repeated throughout the work to provide a sense of unity to the composition.</p> <p>Rhythm is the repetition of lines, shapes or colours to create a feeling of visual movement. Look at various reproductions of artwork and discuss which elements are repeated to give a sense of visual movement.</p> <p>Pattern refers to the choice of lines, colours or shapes repeated over and over in a planned way.</p> <p>Contrast/Variety explores the large difference between two elements of design such as colour, shape or texture. Contrast usually adds excitement, drama, and interest to artwork.</p>

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<p><i>Group Review Questions</i> Use a class activity to determine the degree of knowledge students have about the principles of design. Use several large reproductions, indicated by number and prepare a series of questions depending on what is contained in the visuals, for example:</p> <p>Which picture has:</p> <ul style="list-style-type: none"> • symmetrical balance? • asymmetrical balance? • unity created by repeating shapes? • unity through the use repeated colours? • the most obvious example of emphasis? • emphasis created by the use of colour and texture? • rhythm created through the use of line? • the most variety in the use of elements? <p><i>Emphasis and Unity Rubric</i> Use a rubric to evaluate students’ response to identifying the principles of emphasis and unity in artwork:</p> <p>3 Effectively used principles of design to create an interesting composition; successfully developed an area of interest and created unity through repetition.</p> <p>2 Showed a basic understanding of principles of design; area of interest needs further development; unity needs enhancement.</p> <p>1 Showed little evidence of any understanding of the principles of design; no area of interest created or unity not addressed.</p>	<p>RESOURCES <i>Grade 6</i> Design Principles</p> <ul style="list-style-type: none"> • Principles: pg. xix & 189-190 in student book (SB) • Balance: pg. 94-95 <i>asymmetrical & symmetrical</i> • Emphasis: pg. 82-83, 128-131 <i>center of interest</i> • Unity: pg. 32-61 (unit 2 on Harmony) • Pattern: pg. 46-49 • Contrast/Variety: pg. 6-7 <p>NOTES Please refer to Appendix B for further information and activities for exploring the principles of design.</p>

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<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>3. Use a combination of the elements and principles of design in art making.</p>	<p><i>Crayon Prints</i> Draw a composition on white paper emphasizing line, texture, balance, and repetition. Props should be provided to support students’ observations and attention to detail. When the drawings are completed, take a second piece of paper and apply a heavy layer of chalk. The chalk is then covered with a heavy layer of crayon. Place the pencil drawing over the crayon/chalk sheet and use a pen to trace over the drawing while pressing hard. When you lift off the drawing there will be two prints.</p> <p><i>Mixed Media Landscape</i> Choose a landscape for class viewing and discussion (e.g., Winslow Homer, John Constable, or Van Gogh) of the elements and principles found in the work. Draw attention to the sizes and placement of objects, overlapping, and changes in value to create form. Provide various types of paper and encourage students to create the model landscape by cutting out objects and arranging them in a composition. When objects have been glued down, encourage student to use oil pastels to enhance their landscape.</p> <p><i>Magazine Montage</i> Invite students to use old magazines to create a montage of photographs and text to support a theme or topic (e.g., eyes, food, anger, happiness etc.). Discuss what elements and principles of design should be considered to create a strong composition (e.g., colour, line, texture, use of space, contrast, proportion, etc.). Remind students to try their compositions a number of ways before gluing the pieces in place.</p> <p><i>Mystery Paintings</i> Read aloud a teacher prepared description of an artwork. As the description is read, each student records the vocabulary used that relates to the elements and principles of design. The class discusses the description, then each student creates a work based on the description. Display students’ work and view it together with the original artwork, discussing the similarities and differences in the effects created.</p>

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<p><i>Written Description</i></p> <p>When students create a composition, ask them to summarize in point form what elements and principles they have included:</p> <ul style="list-style-type: none"> • I used a variety of elements (e.g., shapes, lines, colours). • I made use of the space by placing shapes in the foreground and background. • The shapes in the background are smaller. • I used shapes that overlap. • I created an area of emphasis. • I used contrast (lights and darks) in the area of emphasis. • I used shapes, lines, and/or colours to move the viewer's eyes around my work. • I created a unified composition. <p><i>Student Portfolios (Self-Assessment)</i></p> <p>Have students keep a large portfolio for storing all artwork created. A second smaller portfolio is needed for showcasing selected work. The showcase portfolio will include student reflection about artwork or art learning. Choose several questions from the following to prompt reflection:</p> <ul style="list-style-type: none"> • What did I learn from this project? • What materials did I use? • What pleased me most about this project? • What would I change if I did it again? • What elements of design did I use? • What principles of design did I use? • What did I learn that I didn't know before? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Studio Exploration</i>: pg. 8, 16, 24, 38, 46, 54, 68, 76, 84, 98, 106, 114, 128, 136, 144, 158, 166, 174 <p>NOTES</p> <p>Although lesson plans are often designed to focus on one particular element or principle of design, students need many opportunities where they can combine their new learning to create more complex compositions. This allows them to orchestrate their learning and to pick and choose elements and principles to create personal artwork. Opportunities to respond to the works created by a class provide a forum where students can view the work of others and discuss the elements and principles used.</p>

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<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>4. Experiment with a variety of art materials, tools, and processes.</p>	<p>Experimentation is critical in the creation of visual art. Students need time to interact with new materials, to discover how they can be handled, to find what works and what doesn't, and to connect to past experiences. The word <i>experiment</i> indicates that this is learning in the moment where you are free to respond and follow new leads that arise. The creation of a completed final product is not the focus in an experimentation. After experimentation students can be given a block of time to share what they have learned.</p> <p><i>Printmaking Experiments</i></p> <p>Students develop a plate using a printmaking process (e.g., incised Styrofoam, clay tile, collagraph, etc.). Provide students with various types of paper (tissue, manila, rice paper, brown paper, coffee filters, newsprint, etc.) to use to make their transfer. Have them choose three types of paper to make their transfers and glue each result into their art journals. A written response should summarize their findings. Discuss and compare results with the class.</p>

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<p>Observation Since experimentation is an active process and might not lead to the creation of one final product, observation as students create is a logical assessment strategy. Watch to see which students:</p> <ul style="list-style-type: none"> • try a variety of approaches • build on what they are learning • appear flexible in their thinking • become less dependent over time <p>Work Samples If students keep anecdotal notes about what they have discovered through their experimentation, these notes can act as work samples to document learning.</p> <p>Rating Scale Use a rating scale to evaluate students’ understanding and ability to experiment during the creative process of art making:</p> <p>2 fully met 1 partially met 0 not met</p> <ol style="list-style-type: none"> 1. Applies knowledge from the lesson to create work. 2. Experiments with ideas and materials. 3. Creates work that is individual (original). 4. Develops the assigned theme. 	<p>RESOURCES Grade 6</p> <ul style="list-style-type: none"> • Contour drawing: pg. 4-5 • Gesture drawing: pg. 14-15 • Realism & Abstraction: pg. 14-15 • Additive & subtractive sculpture methods: pg. 46-49 • Coil method: pg. 102-103 • Non-objective: pg. 124-125 • Surrealistic: pg. 128-131 • Resist process: pg. 144-147 <p>NOTES Please refer to pages 312-318 in Appendix C for suggestions in organizing an art classroom and recipes for art materials.</p>

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<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>5. Demonstrate and apply knowledge of basic art skills, techniques, processes, and language.</p>	<p>Painting</p> <p>Students need time to explore the materials used in painting. Talk about the size and types of brushes and experiment to discover what kinds of lines each can make. Discuss matching the size of a brush and the size of the paper to cover it efficiently. What happens to coverage and lines when paint is thin vs. thick? Experiment with different painting techniques without the stress of producing a product. Once students have gained some proficiency in using the techniques, encourage their application in creating an artwork.</p> <ul style="list-style-type: none"> • Dry brushing (dipping the bristles of a brush in paint and removing most of the paint on a paper towel before using it on paper) is an excellent technique for creating texture or adding highlights to dry paint. • Stippling (dipping the bristles of a brush in paint and pouncing it up and down on paper to create different effects) can also be used to create clouds, trees, flower heads, etc. • Sponging (dipping a sponge in paint and applying to paper) can create many of the effects of stippling but it is easier when you want to cover large areas. Sponging is often used to create textures. • Wet-on-wet (applying paint to paper and then going into the same wet area with another colour) allows the artist to blend and change colours on the paper. <p>Talk about the use of paint with other art materials to create mixed media pieces. Can paint cover other materials? Can other materials like oil pastel cover paint? Talk about their discoveries.</p> <p>Examine artwork created from different time periods and look at how paint is applied. Experiment using paint and brushes in different ways to create a unique work.</p>

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<p><i>Individual Journal Entry</i> After a specific lesson is taught, ask students to list the important things that they learned while listening and making their artwork.</p> <p><i>Student Reflection</i> When students have completed an art work by painting, check their understanding of materials and processes by asking them to examine their work and defend their actions. The prompts would depend on what was created:</p> <ul style="list-style-type: none"> • choice of particular brush sizes • specific choices of materials (e.g., crayon vs. paint) • painting techniques used • consistency of paint • style of painting used <p><i>Rubric (for Painting)</i> Use a rubric to evaluate student's painting techniques and ability to experiment during the creative process:</p> <p>3 Painting is engaging. It contain a special feature or quality the makes the work stand out.</p> <p>2 Painting is competently developed and presented. Some features are more effective than others.</p> <p>1 Painting is partially developed and predictable in content.</p>	<p><i>RESOURCES</i> <i>Grade 6</i></p> <ul style="list-style-type: none"> • Painting: pg. 20-23, 36-37 watercolour, 36 <i>opaque & transparent</i>, teacher resource painting reference section pg. R14

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<p>5. Demonstrate and apply knowledge of basic art skills, techniques, processes, and language. <i>cont'd</i></p>	<p>Drawing is an extension of seeing. It enables students to perceive, synthesize, and discriminate. Students will be more interested in drawing if the choice of subject matter is interesting and age appropriate (e.g., toys, contents of their pockets, caps, sneakers, skates, baseball mitt, bottles, bones, nuts, twigs, dried flowers, feathers, sea shells, etc.). Students can also draw from the landscape outside the school, while on a field trip, from models, and even from their imagination. Drawing from life may be easier for some children since they have a reference point from which they can use to improve their observation skills. Drawing from the imagination may be difficult for other students and can cause some degree of frustration.</p> <p><i>Drawing and Realism</i></p> <p>In upper elementary, most students are concerned with creating realistic images in painting and drawing. To support this stage of development, students will need opportunities to look closely at their world and translate the information into drawings. Suggestions include:</p> <ul style="list-style-type: none"> • Do several contour drawings of an object displayed in the classroom. Allow different perspectives by assigning a time and then moving the object so students have a different view. • Have students examine and discuss the characteristics of an object for several minutes then put the object away and have students draw what is remembered. Bring the object back and let students add additional details. • Ask students to draw themselves by looking in a mirror. • Draw a family member from memory then draw the person again by referring to a photograph. <p><i>Art Journals</i></p> <p>Students need many opportunities to sketch. Using art journals in free time provides opportunity for the development of drawing skills. Sketches often lead to work in other media. Encourage students to combine information from several sketches to make a new work.</p> <p><i>Mix It Up</i></p> <p>Collect pictures of animals. Challenge students to create a new breed of animal by combining characteristics of at least two other animals. Provide a choice of sketching pencils, coloured pencils, conté, or charcoal. Encourage the use of stippling, hatching and cross hatching as shading techniques to create form.</p>

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Assessment Strategies	Resources/Notes
<p><i>Art Journals as Work Samples</i> If students have been using their art journals in free time for sketching, these products can be observed to determine the presence/use of the drawing skills that have been practised. A simple rating scale can be used to record the degree of learning.</p> <p>3 = highly successful 2 = somewhat successful 1 = not successful</p> <p><i>Observation and Anecdotal Notes</i> When students draw from observation (e.g., selected objects, animal images) look for evidence that they:</p> <ul style="list-style-type: none"> • Sustain their focus on the images. • Are making visual discoveries (noticing and discovering detail). • Compare details of their drawings to details in the original image. • Are beginning to consider different points of view (e.g., inside and outside). • Use a variety of lines. • Use value to define forms. 	<p>RESOURCES <i>Grade 6</i></p> <ul style="list-style-type: none"> • Drawing: pg. 4-15, 34-35, teacher resource drawing reference section pg. R14 • Collage: pg. 24-27 • Bookmaking: pg. 76-79 • Photomontage: pg. 128-131 • Batik: pg. 144-147, teacher resource fibre art reference section pg. R18

Creating, Making, and Presenting

1. Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>5. Demonstrate and apply knowledge of basic art skills, techniques, processes, and language. <i>cont'd</i></p>	<p><i>Name Portraits</i> This activity is a really a self portrait using design. Students will need a large sheet of white paper (11 x 17”), a pencil, and colour markers. Explore ways to make letters that have doubled lines to allow for colour and design within each. Students will use the letters in their name to fill the page in a random fashion. Colour markers are used to fill in letters and negative spaces with design that represent the student’s life/personality.</p> <p><i>Gestural Drawings</i> Gestural lines record a figure’s movement or actions. These lines are often created as a preparation for an artwork. In gestural drawings:</p> <ul style="list-style-type: none"> • details are often omitted because the idea is to work rapidly • often more than one idea is included (may show two choices for a leg position) • erasures are not made • sometimes gestural lines are continuous <p><i>Printmaking</i> Printmaking provides opportunities for students to:</p> <ul style="list-style-type: none"> • produce multiple images • experiment with various materials and mark-making effects • manipulate images from one print to the next print <p>There are four main types of printmaking processes. These include:</p> <ul style="list-style-type: none"> • relief printing: the artist cuts away areas of the block that she does not want to print. The remaining raised areas will print. • intaglio printing: the artist etches a design into a surface (usually metal) with a cutting tool and then applies paint/ink into the etching or incision, which will show up on paper when pressure is applied on the etched surface. • lithography: an image is created on a flat surface (usually a limestone) using an oil crayon. The stone is treated with water and then ink, which only adheres to the oil drawing because water and oil do not mix. • serigraphy: a direct printmaking method that does not result in a reversed image. Through an opening cut in paper, fabric, plastic sheets, or a silk screen, the artist uses a squeegee to force ink directly onto a piece of paper through the stencil.

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Assessment Strategies	Resources/Notes
<p><i>Drawing Rubric</i> This rubric can be adjusted depending on what the focus of a lesson might be:</p> <p>4 Uses varied line quality consistently. Accurately drawn, no errors in proportion. Additional elements are present and described to a high degree.</p> <p>3 Uses varied line quality in several places. Looks realistic; may have some errors in proportion. Contains good details but not highly rendered.</p> <p>2 Slight variation in line quality. Looks out of proportion, may be misshapen. Detail minimal; little elaboration.</p> <p>1 Line quality lacks variety or is missing. Out of proportion; badly misshapen. Very sparse detail.</p> <p><i>Printmaking Checklist</i> While students are engaged in printmaking activities, use a checklist to determine their understanding. Items could include:</p> <ul style="list-style-type: none"> • understands the printmaking process (an image is transferred from one surface to another) • prepares plate with precise lines • applies paint/ink consistently • explores a range of possibilities (repeating, overprinting, changing colours) • manipulates materials with ease • obtains a clean transfer <p><i>Product Self Assessment</i> Once students have created several prints using various techniques, ask students to record on the back of each work one comment describing what was learned from creating the print and one comment describing what change would be made if the process was repeated.</p>	<p><i>RESOURCES</i> <i>Grade 6</i></p> <ul style="list-style-type: none"> • Printmaking: pg. 50-51 stamp printing, 52-53 stencil printing, 54-47 relief printing, 154-155 monoprint, teacher resource printmaking reference section pg. R16

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>5. Demonstrate and apply knowledge of basic art skills, techniques, processes, and language. <i>cont'd</i></p>	<p><i>Making Eraser Prints</i> White rectangular erasers are a good size for carving. Begin by doing a drawing on paper in a space the same size as the eraser. Straight lines are easiest to carve and keep the drawing simple. Use carbon or other transfer paper to apply the design to the eraser. If letters are part of the design they have to be reversed. (If so do the original design on tracing paper and flip it before applying.) Use an X-acto knife to cut away the parts of the eraser that won't be printed. Use a pen to mark the portions to be cut away. When the design is completed, press it upside down on a stamp pad to ink it. Create a composition by repeating the design to fill the space on the paper.</p> <p>Paper is one of the most accessible art materials. This is a material that is also recycled in many homes. Teachers can take advantage of this by encouraging students to bring in various types of papers for the paper box (e.g., gift wrap, coloured envelopes, greeting cards, coloured stock, construction paper, glossy paper, ends of wallpaper, tissue papers, etc.).</p> <p><i>Paper Manipulation</i> Apply paper manipulation skills to:</p> <ul style="list-style-type: none"> • create freestanding sculpture (e.g., stapling, tying, taping, slotting, folding, curling, bending, scoring, etc.) • design two-dimensional compositions • create pop-ups (e.g., stapling, tying, taping, slotting, folding, curling, bending, scoring etc.)

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p><i>Class Treasure Hunt</i></p> <p>Once students are exposed to various paper manipulation skills, organize a treasure hunt using images from magazines or photocopies of work from student portfolios. Print various statements on strips of paper, draw a student’s name, and have the student choose one of the strips. The strip can be attached to the board under the appropriate visual. Ideas to include on the strips could be:</p> <ul style="list-style-type: none"> • straight line folding • bent to create zigzag lines • curled paper • paper woven to create a design • overlapping shapes • paper attached by slotting or gluing • decorative paper technique used (fringing, pinking etc.) 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • Collage: pg. 24-27, teacher resource mixed media reference section pg. R15 • Bookmaking: pg. 76-79 • Maskmaking: pg. 84-87 • Paper sculpture: pg. 96-97, teacher resource paper reference section pg. R16, Photomontage: pg. 128-131

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>5. Demonstrate and apply knowledge of basic art skills, techniques, processes, and language. <i>cont'd</i></p>	<p><i>Mystery Sculptures</i> Ask students to list as many materials for sculpture as they can, including unusual materials. Put all ideas on a chart and decide which are easily accessible in school or from home. Place all the choices into a container and have each student draw five suggested material cards. Using these materials they must create an interesting sculpture. Cards are returned to the container for the next draw. Allow student to use any connecting materials such as nails, glue, or string that they need to complete the task. Following the creation, invite them to write about their decisions in their art journals. To complete these sculptures students may bring materials from home.</p> <p><i>Line Sculpture</i> Look at and discuss the use of line in Picasso drawings, Alex Calder wire sculptures, or any other references where line is an obvious element of the composition. Invite students to use wire or pipe cleaners to create line sculptures.</p> <p><i>Environment Sculptures</i> Take students on a walk in the area around the school. On the walk they have to collect materials that they can later use to create a small sculpture. Discuss what they might find before leaving on the walk. Provide bags for student to collect materials (e.g., twigs, pebbles, leaves, larger sticks, wrappers, pinecones, dried plants). The work of Andy Goldsworthy, an environmental sculptor, would be interesting to look at before students collect materials.</p> <p><i>Masks</i> Display masks from a variety of cultures. Discuss how the elements and principles of design have been used expressively in the masks (e.g., to show fear, awe, anger). Invite each student to use some of the elements and principles observed to create a mask that expresses an emotion.</p>

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p><i>Written Self-Assessment</i></p> <p>Description</p> <ul style="list-style-type: none"> • Describe your sculpture mentioning shapes, colours, and texture. • How was the sculpture made? • What feelings do you have about this sculpture? <p>Analysis</p> <ul style="list-style-type: none"> • Which art elements are most important in this work? • What is the centre of interest in this work? How did you make it stand out? • Where do you see pattern/repetition in the work? • How has the feeling of balance been created? <p>Interpretation</p> <ul style="list-style-type: none"> • What is your sculpture about? • How does the title of this sculpture add to its meaning? • What feelings, thoughts, or ideas does this artwork suggest to you? <p>Evaluation</p> <ul style="list-style-type: none"> • What part of this project was your favorite? • What is the best aspect of your sculpture? • What might you change about the artwork? <p><i>Teacher Questions for Observation (for Masks)</i></p> <ol style="list-style-type: none"> 1. Did students integrate planning into their mask design? How? 2. Did students exhibit creativity by applying embellishments? 3. Did students exhibit craftsmanship in applying materials to create the form? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • Sculpture: pg. 16-19, 46-49, teacher resource sculpture reference section pg. R17 • Ceramics: pg. 44-45 • Bookmaking: pg. 76-79 • Basket-weaving: pg. 102-103 • Pottery: pg. 104-109 • Jewellery design: pg. 140-141 • Weaving: pg. 142-143, teacher resource fibre art reference section pg. R18 • Maquette: pg. 166-169 • Puppet: pg. 172-173

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>6. Make effective choices about tools and materials in the creation of art.</p>	<p><i>Student Choices</i></p> <p>When lesson plans are designed, the importance of making choices needs to be taken into consideration. It is possible to allow some choice in every lesson. Sometimes it might be a simple choice of paper colour or media (e.g., pastel or colour pencils). At other times you can allow free rein with subject matter choice. Periodically students need to have broader choices where the entire artwork is self-directed (e.g., content, media).</p>

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Assessment Strategies	Resources/Notes
<p><i>Oral Presentation</i></p> <p>Ask students to choose an artwork from their portfolio that shows something new they learned about and share it with their classmates. Observe their responses to determine what process or material they focus on and how well they can explain their learning.</p>	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • Teacher resource reference section <i>Introducing Media and Techniques</i> pg. R14-R19 <p>NOTES</p> <p>Please refer to Appendix G for information about safety in the visual arts.</p>

Creating, Making, and Presenting

2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>7. Develop observation skills and sensitivity to the visual environment.</p>	<p>Visual skills are developed over time in a number of diverse situations. This is an ongoing outcome which will remain important throughout a student’s art development. Information needed to create visual art is gathered visually. Students need opportunities to engage in directed viewing activities where the teacher provides prompts to help students focus on aspects of the scene or object that might otherwise be ignored. At the elementary level, students should be encouraged to recognize subtle differences in the appearance of people, animals, plants, and the various objects evident in their surroundings.</p> <p><i>Repeated Exposures</i> The teacher chooses an object from the environment and shows it to students for five seconds then hides it. Students record a list of what they remember. The teacher shows the object again and students add to their list of observations indicating new entries. After a third exposure students discuss the results of the activity.</p> <ul style="list-style-type: none"> • What was the most commonly remembered detail? • How many details did you remember after one exposure? • Did anyone notice something that nobody else did? • Can anyone suggest a way to take in more information with the first viewing? <p><i>Guided Observation</i> Present an object to students. It should be something that has enough details that it would need scrutiny to remember all the information about it. Start with global observations and work toward more and more detail. Lead student in their observations using the following format:</p> <ul style="list-style-type: none"> • Value: Is this light or dark? • Shape/Form: Trace the outline of the object with your eyes. Are there other shapes/forms within the large shape/form? What does the shape/form remind you of? • Colour: Observe the colour(s). Is it bright or dull? Describe the colour in words. • Texture: What would it feel like if you touched it? How was the texture created? • Line: What kinds of lines do you see? Describe the lines. How were they created?

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p><i>Observation and Questioning</i> During discussion and directed viewing, teachers can observe the degree to which various students are sensitive to the information available to them visually. Students who are less aware should have more opportunities to receive directed questioning to help them focus better.</p> <p><i>Work Sample</i> When using the <i>Repeated Exposure</i> activity, collect student papers to determine the degree of improvement with each viewing.</p>	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • Unit 1 <i>Day-to-Day Observation</i>: pg. 2-31 • <i>Inspiration from Our World</i> sections throughout the six units <p>NOTES Although we all take in information through our senses, we do not automatically take in and process all the information that is available to us. Learning to see helps students become astute observers of their visual environment and contributes greatly to their ability to represent ideas visually.</p> <p>Please refer to pages 298-311 in Appendix C for suggestions in organizing for art instruction.</p>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>8. Use experiences from their personal, social, and physical environments to create art.</p>	<p>An artist’s work stems from many sources but all inspiration is personal to the artist. It is important to provide students with meaningful opportunities to create artwork. Sometimes work can be related to personal feelings or special events, friends or family, or events in the community. Other works may result from an exploration of the physical environment (e.g., seascapes, clouds, forests). The important thing to remember is to encourage variety in the experiences students tap into for inspiration.</p> <p><i>Ideas List</i> Brainstorm a list of ideas under each category (personal, social, physical environment) and post it in the classroom for prompts when students are having difficulty coming up with an idea. As the class views the work of other artists, additional ideas can be added to the list. Students can also keep personal lists in their art journals.</p> <p><i>Peer Discussion</i> When opportunities are provided for students to self select topics for art making, encourage groups of students to discuss their ideas and identify if they come from personal, social, or the physical environment.</p> <p><i>Black and White Landscapes</i> On a field trip observe different landscapes. Take time for students to do a pencil sketch of something of interest to them. Also take a series of digital photos of scenes students are interested in. Print copies of the photos in black and white and use them and their pencil sketches to create a black and white landscape using paint, pastels, or collage.</p>

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p><i>Art Journals</i></p> <p>If students are using journals on a regular basis to record interests and collect pictures, writings etc. that interest them, this information can be assessed to provide evidence of what interests them personally and how much is evident in their personal work.</p>	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Inspiration from Our World</i> sections throughout the six units.

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>9. Create art for a variety of audiences and purposes.</p>	<p><i>Cross Curricular Creations</i> Consider creating art in other subject areas to expose students to range of experiences:</p> <ul style="list-style-type: none"> • Listen to a piece of music and create work based on the experience, display in the music room or at a school concert • Create humorous paintings to share with a primary grade • Make artwork in social studies to commemorate an important person or event • Create art for a community event (e.g., winter festival) • Study traditional mat hooking practiced by local artisans and work on a class mat based on student designs • Design a product (decorative or functional) for a class play • Create work based on a book illustrator or community artist to illustrate stories • Frequently choose personal topics for art making <p><i>Artist Placemats</i> Have students design a placemats or a gift for an artist based upon knowledge gained through an artist study.</p> <p><i>Tessellation</i> Display some of the work of M.C. Escher and, as a class, discuss tessellation. Have students develop simple shape combinations for tessellated patterns, which may be used for wrapping paper or cards. The Escher study can be related to mathematical principles.</p>

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p><i>Observation and Response</i></p> <p>Review and respond to the images students collect and create. Look for evidence of growth in:</p> <ul style="list-style-type: none"> • imagination (images developed from stories and from listening to music) • development of images from different sensory experiences • visual discoveries (evidence of looking closely) • transformation of objects (common objects changed in some way) • exploration of different points of view • expansion of ideas 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>People Make Art: Why?</i>: pg. xii-xiii • To tell stories and communicate with others: pg. 62-63, 84 • Narrative art: pg. 72-73 • Illustration: pg. 74-75 • To remember: pg. 156-157 • To celebrate: pg. 178-181 <p>NOTES</p> <p>Over the course of a year, ensure that students create artwork for a variety of purposes. Just as in writing, students should be aware of why they are creating and who the audience will be.</p> <p>Art can be created for a variety of purposes:</p> <ul style="list-style-type: none"> • to create personal meaning • to tell stories • to express emotional response • to communicate ideas or messages • to engage the senses • to respond to other images • to entertain • to create a product • to reflect their culture and community • to document an important event • to explain the unknown • to commemorate important people or events • to create a more favourable environment • to remember the past

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>10. Collaborate with others during the creative process to examine a variety of art forms.</p>	<p><i>Student Discussion</i> Throughout the year, students need many opportunities to gather in small groups to examine art forms. Sometimes this discussion can revolve around student work, other times it can focus on the work of professional artists.</p> <p><i>Form and Function</i> Ask students to contribute to a class image file, including photographs and magazines ads that depict designed objects in which both form and function are important (e.g., shoes, furniture, glassware, cars, etc.). After discussing the examples students provided, challenge them to work in groups to design a product where form and function support each other.</p> <p><i>Egyptian Art</i> Encourage students to use a variety of print and non-print resources to find materials about ancient Egyptian art. Display the examples and discuss and identify attributes (e.g., flat surface, frontal, and profile poses). Challenge student to develop a set of characters using chalk pastel to represent an event in their lives.</p> <p>Many of the viewing and responding games that are included in Appendix D provide a structure for examining art forms.</p>

Creating, Making, and Presenting

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Assessment Strategies	Resources/Notes
<p><i>Group Assessment Rating Scale</i> Use a rating scale to evaluate students’ ability to work together and cooperatively during the creative process:</p> <p>3 = To a great degree 2 =Somewhat 3 = Very little</p> <p>We worked together to complete our task. We considered the feelings of others in the group. We filled our assigned roles in the group. We listened to the opinions of others. We made sure the group gave its best effort.</p>	<p>RESOURCES <i>Grade 6</i></p> <ul style="list-style-type: none"> • Judy Chicago: pg. 153 • Architecture: pg. 98-101 <p>NOTES Many of the viewing and responding games that are included in Appendix D provide a structure for examining art forms.</p>

Creating, Making, and Presenting

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>11. Use safety considerations when handling art making tools and materials.</p>	<p><i>Discussing Safety</i> Discuss and practice the safe handling and storage of art materials and tools. This focus is ongoing from primary grades. As students mature, more complex issues can be addressed. Classify safety learning into three areas:</p> <ol style="list-style-type: none"> 1. understanding label information 2. selecting safe art materials 3. general safety concerns <p>Ask students to brainstorm classroom routines for appropriate handling of materials and to create a poster to illustrate them.</p> <p><i>Hazardous Materials Search</i> Suggest that students research art materials and processes that have been found hazardous in the last 50 years (e.g., asbestos, aerosol cans, lead and titanium paint, plaster of Paris) have them explain, using correct vocabulary, why these materials are considered hazardous and if they are still used today. If so what safety precautions need to be taken when using them?</p> <p>Please refer to Appendix G for further information on art classroom safety.</p>

Creating, Making, and Presenting

2. Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Assessment Strategies	Resources/Notes
<p><i>Teacher Questioning</i></p> <p>Whenever a lesson requires the use of materials or actions that could cause unsafe working conditions, pose a series of questions to determine if students understand the risk.</p> <ul style="list-style-type: none"> • Describe how you will use a particular tool in a safe manner. • After using the tool(s) and work space, what will you do to make it a safe for others? • Can you describe the dangers associated with using this tool? • Why did you make this choice in use of this material? • What do you do when you see others use a tool in a unsafe manner? • Can you locate the first aid kit/eye wash station? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • Teacher resource reference section <i>Safety in the Art Class</i> pg. R13 • Art Safety: pg. 182 <p>NOTES</p> <p>Please refer to Appendix G for further information on art classroom safety.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>12. Describe ways the visual arts are used in their home, school, and community.</p>	<p><i>Scrapbook</i> Students can work in groups to do drawings, record words, cut pictures from local magazines, newspapers, etc. and compile a page to be included in a class scrapbook. If this is created by punching holes and using large circular rings, other topics can be added as the year progresses (e.g., artists in the community, careers in the arts, etc.).</p> <p><i>Develop a School Art Profile</i> Send groups of students to different classrooms in the school to do a survey of the ways visual arts are used in the classroom they are visiting. Prepare a list of things to look for beforehand. Compile the information when the class interviews are over. Suggest to the principal ways that the visual arts can become more prominent in the school.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p><i>Work Sample</i> If students create a scrapbook in groups the work created can be used to assess their understanding of the ways the visual arts are used in the community.</p> <p><i>Observation</i> As students engage in various activities focused on the ways we use visual images, watch and listen to determine the extent of their understanding.</p> <ul style="list-style-type: none"> • Have they developed a variety of examples? • Is there diversity in the examples? • Can they give reasons for their choices? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Inspiration from Our World</i> sections throughout the six units • <i>What is art? Art is...:</i> pg. x-xi • <i>Art in Daily Life:</i> pg. R32 in teacher resource

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>13. Explore images from a variety of times and cultures to understand connections with their own time and place.</p>	<p>Directed Viewing Students need opportunities to view a range of art works from different times and cultures, by different artists using diverse media. Teacher questioning can focus discussion and help students understand the connections among the works of different artists and how they reflect the time and place in which they lived.</p> <p>Theme: Narrative Art Works of art that tell a story are called narratives; their subject matter may be derived from literature, the bible, mythology, history, or current events. Narratives may be designed to teach, enlighten, or inspire, and often carry moral, social, or patriotic messages.</p> <p>Use works such as those listed below to examine how different artists explored narrative in art making over several centuries:</p> <ul style="list-style-type: none"> • Jacob Lawrence, <i>Daybreak, A Time to Rest</i>, 1967 • Thomas Hart Benton, <i>Letter from Overseas</i>, 1943 • Eastman Johnson, <i>What the Shell Says</i>, 1875 • George Stubbs, <i>Haymaking</i>, 1785 • Jan Vermeer, <i>Girl Asleep at a Table</i>, 1657 • Sanzio Raffaello, <i>St. George Fighting the Dragon</i>, 1505 <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Assessment Strategies	Resources/Notes
<p>Student Questioning Encourage students to pose questions about works of art that are displayed for class discussion. The questions the student answers will reveal their ability to recognized connections in the works displayed.</p> <p>Journal Entry Ask students to write a short entry to explain what can be learned from a particular image being studied.</p> <p>Teacher Questioning Describe it</p> <ul style="list-style-type: none"> • What is the subject of the artwork? <p>Relate it</p> <ul style="list-style-type: none"> • Does it remind you of other works of art or books that you know? <p>Analyze it</p> <ul style="list-style-type: none"> • What can you tell about the person/event shown in this painting? • Are there any clues about how the person lived or where? <p>Interpret it</p> <ul style="list-style-type: none"> • What is happening in the picture? How did the artist arrive at that idea? • Why do you think the artist created this work? • Describe the artist’s view of the world. <p>Evaluate it</p> <ul style="list-style-type: none"> • What grabs your attention in the work? Why? • Why do you think other people should see this work of art? 	<p>RESOURCES Grade 6</p> <ul style="list-style-type: none"> • Unit <i>Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 <p>NOTES Teachers can keep a categorized list of images that have been used in lessons and discussion. This is an easy way to see where gaps exist in the visual selections.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>14. Identify and discuss the visual effect of the elements and principles of design in the natural and built environments.</p>	<p><i>Garden Designs</i> Provide small groups of students with pictures of various gardens. Groups have to make a list and explain the elements and principles of design they see in their garden pictures.</p> <p><i>Group Sampler</i> In small groups, students collect images from magazines that illustrate the elements and principles of design in the natural and built environment. Each group is responsible for creating a collage from the collected images and labeling it. Group collages can be posted and discussed.</p> <p><i>World Images</i> Access free use images that can be used with a digital presentation to explore how the elements and principles of design are used in the natural and built environments. Choose from: cities, natural world, material culture, etc.</p> <p><i>Virtual Trip Around NL</i> Remove landscape images from NL tourist information guides to obtain one for each student in the class. Students have to look at their photos and describe them using the elements and principles of design. This activity could also be done in pairs.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p><i>Elements and Principles Checklist</i> Share the rating scale with students before they begin the activity. Students find examples to fit the criteria listed. What is included in the list can be determined by the teacher.</p> <p>Students will find examples of:</p> <ul style="list-style-type: none"> <input type="checkbox"/> various types of texture <input type="checkbox"/> center of interest <input type="checkbox"/> effective use of space <input type="checkbox"/> symmetrical balance <input type="checkbox"/> unity created by repeating shape <input type="checkbox"/> unity created by repeating colour <input type="checkbox"/> emphasis created by the use of colour or texture <input type="checkbox"/> rhythm created through the use of line <p><i>Collage Rating Scale</i> Use a rating scale to evaluate a student's ability to experiment during the creative process to create a collage:</p> <p>3 = Outstanding 2 = Satisfactory 1 = Underdeveloped</p> <ul style="list-style-type: none"> <input type="checkbox"/> Subject of collage is identifiable <input type="checkbox"/> Collage includes images and text <input type="checkbox"/> A centre of interest is created <input type="checkbox"/> Space is used in an interesting way <input type="checkbox"/> Information included is accessible to viewer 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • Design in the built environment: pg. 92-101, interior design 110-111 • Design in the natural environment: pg. 112-113 landscape architecture, <i>Close to Nature</i> 38-39 • Unit 2, <i>Connecting With Nature</i>: pg. 32-61 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>15. Investigate the roles of artists in their community.</p>	<p><i>Class Visitors</i> Schools can gain access to artists through visiting artist funding programs. This will enable students to meet and talk with visual artists about their role in the community. This experience can be very meaningful.</p> <p><i>What if?</i> Ask students to think how the world would be different if there were no artists. This activity encourages critical and creative thinking.</p> <p><i>More Than Meets the Eye</i> After a class has studied a range of art-related careers, form small groups. Each group proposes a situation, location, or activity (e.g., skiing, restaurant, video games, making a CD, an election campaign) and challenges other groups to name as many ways as possible that an artist could be involved.</p> <p>Please refer to Appendix H for a listing of possible careers available to those trained in the visual arts.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Assessment Strategies	Resources/Notes
<p>Observation As students participate in the activities designed to bring their attention to the different roles artists play in the community, observe to determine if they have a broad understanding that artists add to the cultural, economic, and social aspects of community life.</p> <p>Teacher Questioning During discussion, the teacher can pose specific questions to determine the degree of student understanding of the role of artists in the community:</p> <ul style="list-style-type: none"> • How do artists make the community a better place to live? • Can artists change how we think about things? Give an example. • Do you think artists provide jobs/work for other people (e.g., framers, commercial gallery owners, web-site developers, foundries, etc.)? 	<p>RESOURCES</p> <p>Grade 6</p> <ul style="list-style-type: none"> • Artist profiles found throughout: pg. 3 Limbourg Brothers, 31 Isabel Bishop, 33 Jim Devevan, 61 Emily Carr, 63 Judith Schaechter, 91 Aaron Douglas, 93 David Adjaye, 121 Sally Dominguez, 123 Andy Warhol, 151 Courtney Gold, 153 Judy Chicago, 181 Maya Lin • <i>Artist Biographies</i>: pg. R38 in teacher resource <p>NOTES In rural areas, it might be necessary to consider community in a larger context (e.g., nearest large centre or the province as a whole). Because this outcome is best addressed in meaningful situations (e.g., visitors, newspaper articles, etc.) it will be ongoing throughout the school year.</p> <p>Investigate online the Dept. of Education's Cultural Connections artists in the schools programs (Visiting Artist Program, School Touring Program, <i>ArtsSmarts</i>, etc.).</p> <p>Please refer to Appendix H for a list of possible careers available to those trained in the visual arts.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>16. Research potential careers available to those trained in the visual arts.</p>	<p><i>Art Career Categories</i> Encourage students to use print and electronic resources to research art-related careers. Ask students to record their findings on sentence strips, placing them in random order. The class brainstorms art career categories and places the sentence strips under the appropriate headings.</p> <p><i>Mystery Careers</i> Encourage students to use print and electronic resources to research art-related careers, using the information gathered through their research, students develop a <i>Who am I?</i> card about an art career. Students gather in groups of six to read their cards to their group who tries to guess the mystery career.</p> <p>Please refer to Appendix H for a list of possible careers available to those trained in the visual arts.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p><i>Work Sample Assessment (for Mystery Careers)</i></p> <p>3 Offers insightful description to present the career; clues are well organized.</p> <p>2 Offers basic description to present the career; clues may be disorganized.</p> <p>1 Description is brief; clues are confusing or not evident.</p> <p><i>Checklist for Observation</i></p> <p>In the work students complete in their exploration of careers in the arts, observe to see if the following understandings are indicated:</p> <p>— Does the list contain variety is in the types of careers presented (do they span many areas, fine arts, applied arts, cultural workers)?</p> <p>— Have students listed careers that are not mainstream (not known to students before they researched)?</p> <p>— Is there gender equity in what is represented?</p>	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> Refer to teacher resource section, <i>Careers in Art</i>: pg. 29, 59, 89, 119, 149, 179 <p>NOTES</p> <p>Please refer to Appendix H for a list of possible careers available to those trained in the visual arts.</p>

Understanding and Connecting Contexts of Time, Place, and Community

3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>17. Examine artwork made for various purposes from past and present cultures.</p>	<p>History and Art Have students research the time and events portrayed in a historical work (e.g., Francisco Goya’s, <i>January 1806</i>; Pablo Picasso’s, <i>Guernica</i>). As a class discuss how art is used portray and influence society. Ask questions such as:</p> <ul style="list-style-type: none"> • What is the artist’s message? • What do you think the impact of the image was at the time it was created? • Is the impact the same now? <p>Artwork Comparison Present students with a selection of art prints representing three different artists from the same period and culture (e.g., Van Gogh, Seurat, and Gauguin). Discuss the cultural and historical context of the images, relating them to the beliefs and values of that time and place.</p> <p>Portraits of Women Through History Collect five or six images of portraits representative of different centuries, countries, and classes. View them and pose a series of questions to draw out the connection among the images.</p> <ul style="list-style-type: none"> • Jan Vermeer, <i>Girl With a Pearl Earring</i>, 1665 • William Hogarth, <i>Shrimp Girl</i>, 1775 • John William Waterhouse, <i>Lady of Shalott</i>, 1888 • Henri Matisse, <i>Purple Robe</i>, 1937 • Helen Parsons Shepherd, <i>Sunday Morning</i>, 1962 <p>Possible questions for viewing:</p> <ul style="list-style-type: none"> • When do you think these people lived? What can you tell about women at that time? How did you reach that conclusion? (e.g., clothes, backgrounds) • Are there any objects in the painting/photograph? Why do you think the artist included them? • How do you feel about the people in the portrait? • Do the colours tell you anything about the people? • Would you like to meet any of these people? Why? • Do you think the artist liked these people? (Mention that portraits are often painted as commissions and the artist might not know or even like the people being painted.) • Are any of these portraits the same? Why? • Which portrait is the most unique? Why? <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Assessment Strategies	Resources/Notes
<p><i>Directed Viewing</i> As the class is engaged in directed viewing activities, observe:</p> <ul style="list-style-type: none"> • how well the questions are answered • who is interested in answering • the level of understanding evident • the types of connections that are made • the types of questions students pose <p><i>Group Assessment Questions</i> Group questioning based on a range of artwork provides teachers an opportunity to see how well students can apply the understanding gained from various other activities focusing on directed viewing.</p> <p>Lay out a range of artwork that have different themes (e.g., family portrait, historical event, humorous content, narrative, decorative objects, etc.). Ask who can find an artwork that:</p> <ul style="list-style-type: none"> • celebrates beauty in interior design? • shows how people dressed long ago? • shows what it is like to live before the age of cars and television? • shows a different kind of family? • increases our understanding of past events? • examines the unknown? • celebrates a special holiday? • shows what is important to people? • shows ways children are the same? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Teaching Art with a Global Perspective</i>: pg. R28-31 in teacher resource • <i>Unit Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 • <i>Guiding Responses to Art</i>: pg. R24 in teacher resource <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>17. Examine artwork made for various purposes from past and present cultures. <i>cont'd</i></p>	<p><i>Egyptian Art</i> Use the Internet to review facts about Ancient Egypt. Students can take a gallery tour and see ancient artifacts. Explore the system of hieroglyphics which represented words or sounds and see how they were used on cartouches (oval shaped emblems of papyrus or stone with the name of a king or queen inscribed). Invite students to design their own cartouches using hieroglyphics.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

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Assessment Strategies	Resources/Notes
<p><i>Work Sample - Student Summaries</i></p> <p>Post a suitable artwork on the board and ask students to make a list of all the things that can be learned from viewing the artwork. When the summaries are evaluated teachers can determine the kinds of connections students are making.</p>	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Teaching Art with a Global Perspective</i>: pg. R28-31 in teacher resource • <i>Unit Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 • <i>Guiding Responses to Art</i>: pg. R24 in teacher resource <p>NOTES</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

4. Students will be expected to respect the contributions of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>18. Communicate an understanding that the visual arts have and show a history.</p>	<p><i>Focus on Dates</i> The date when a work is created is very important to its interpretation. Always present the date when discussing various works and try to put the work in the context of what has been previously discussed.</p> <p><i>Timeline Game</i> Provide students with six images of works from different times in history. Post them on the board and number them. Ask students to look at them and reorder them from oldest to newest. After students have had a chance to think about the task, ask one student to come up and record the pictures on the board according to his/her sequence. Discuss the decision.</p> <p><i>Questions About Artists' Work</i> Choose an artist that created during a certain period in history. Show several of this artist's works. Ask students to pose a series of questions about the work. Choose another artist who worked in another century. Use the initial questions to examine the work by the second artist. Are the questions relevant? If not... why?</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

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Assessment Strategies	Resources/Notes
<p>Work Sample The <i>Timeline Game</i> will provide an opportunity for students to have to apply information they have learned about art history and its connection to the world in which it was created. This game can be played many times using different pictures to allow every student to have an opportunity to organize works according to their time of production.</p> <p>Observation As students discuss the different images that represent the long history of art, listen to determine if they use vocabulary that indicates an understanding of changes in art styles over time. Do they:</p> <ul style="list-style-type: none"> • ask questions about when a work was created • make connections to other artists who lived at that time • note similarities in prominent styles • connect certain works to important events in history • draw conclusions based on similarity in images • use work from one century to reference another century 	<p>RESOURCES Grade 6</p> <ul style="list-style-type: none"> • <i>Teaching Art with a Global Perspective</i>: pg. R28-31 in teacher resource • <i>Unit Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>19. Investigate art styles from a variety of historical and cultural contexts.</p>	<p>Movements in art refer to a philosophy or a style in painting or sculpture that is followed by a group of artists over a set period of time. There are many different art movements/styles evident in the history of art in Europe and America during the 19th and 20th centuries in particular. Some of the more prominent styles and artists who created/ followed them are:</p> <ul style="list-style-type: none"> • Minimalism (1970+) Carle Andre, Agnes Martin, Robert Ryman • Impressionism (1874+) Berthe Morisot, Claude Monet, Camille Pissarro, Mary Cassatt • Cubism (1908 +) Juan Gris, Georges Braque, Pablo Picasso • Fauvism (1905+) Andre Derain, Raoul Dufy, Maurice de Vlaminck • Surrealism (1924+) Salvador Dali, Max Ernst, Rene Magritte • Expressionism (1905+) Edvard Munch, Paul Klee, Martha Marshall • Pop art (1952+) Andy Warhol, David Hockney, Claes Oldenburg <p><i>Style Gallery</i> Set up a classroom gallery demonstrating four or five styles of painting (e.g., Impressionist, Expressionist, Fauvism, Minimalism, etc.). Have each student choose a favorite and indicate it to peers. Ask students to form groups based on similar preferences and define and defend their choices to the class.</p> <p><i>Art Style By Example: Cubism</i> Show students several visuals of Picasso’s cubist images. Through discussion, draw out the characteristics of cubism including:</p> <ul style="list-style-type: none"> • Cubist style emphasizes the flat, two-dimensional surface of the picture plane; traditional techniques of perspective are not used • objects are fragmented, with several sides seen simultaneously • there is no consistent light source

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Assessment Strategies	Resources/Notes
<p>Observation The following questions will help teachers determine if students have an understanding of art styles from a variety of social, historical, or cultural contexts:</p> <ul style="list-style-type: none"> • Do they realize that the history of art is divided into movements? • Can they connect different artists to a certain style/movement? • Can they point out the characteristics of different styles? • Can they organize several of the major art styles along a continuum? • Can they match an image to an art style? <p>Cubist Criteria When students are discussing Cubist work, pay attention to determine if they are using the criteria and vocabulary that identify Cubism:</p> <ul style="list-style-type: none"> • uses multiple views • flat, no depth evident, perspective omitted • no light source present 	<p>RESOURCES Grade 6</p> <ul style="list-style-type: none"> • <i>Teaching Art with a Global Perspective</i>: pg. R28-31 in teacher resource • <i>Unit Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p>19. Investigate art styles from a variety of historical and cultural contexts. <i>cont'd</i></p>	<p><i>Art Style By Example</i> Use the following structure to teach about different art styles/ movements. Use the format below for Impressionism, but find visuals to support other styles including Cubism, Expressionism, Pop Art, etc.</p> <p><u>Impressionism</u> Show students several visuals of Claude Monet’s Impressionistic art. Through discussion, draw out that Impressionist styled art looks fuzzy up close but appears more realistic when viewed at a distance. Discuss how Monet applied his paint to get that effect. Look at colours that were used as well as the type of scenes that were represented. Try to highlight most of the characteristics of Impressionism:</p> <ul style="list-style-type: none"> • subjects selected from aspects of everyday life (e.g., nature, landscapes, people, and buildings) • focus on the color and shade of a subject, using vibrant, light colours that were often mixed directly on the canvas • attempt to capture the surroundings of the moment, providing an "impression" of a scene using quick, spontaneous brushstrokes, which are not concerned with depicting detail • required speed on the part of the creator because working outdoors meant changing light with continually affected the colour, texture, and shape of things <p>Provide a number of other visuals, some of which represent Impressionism. Have students select those that fit this style and support their choices by indicating the characteristics evident.</p>

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Assessment Strategies	Resources/Notes
<p><i>Work Sample</i> Provide three pieces of artwork representative of major movements studied. Develop a worksheet listing the artist and title of the work. Ask the student to identify the movement the work is an example of and explain why it fits this movement.</p>	<p>RESOURCES Grade 6</p> <ul style="list-style-type: none"> • <i>Teaching Art with a Global Perspective</i>: pg. R28-31 in teacher resource • <i>Unit Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>20. Investigate the contributions made by visual artists.</p>	<p><i>Canadian Women Artists</i> Assign pairs of students one of the Canadian artists on the Celebrating Women’s Achievements website. Students have to produce a one page collage based on the artist’s life and work. Additional research will be needed. http://www.collectionscanada.ca/women/index-e.html</p> <p>On this site you will find a selection of exceptional Canadian women who have made outstanding contributions to Canadian society and the world. Some of the visual artists are Mary Pratt, painter; Janet Cardiff, audio instillations, Liz Magor, sculptor and photographer; and Daphne Odjig, painter.</p> <p><i>Ongoing Discussion</i> Each time an artist is introduced to the class during a lesson, provide as much information as possible about the artist. This will provide students with many opportunities to build their knowledge of the contributions that various artists have made to the field of art.</p> <p><i>Notice Board</i> Collect stories of local and international artists who have contributed to society. Post stories on a real or online bulletin board. Discuss with the students the posted examples that could include artists who have created artwork commemorating important events or people, political activism, or providing viewers with an opportunity to enjoy or contemplate nature or a built environment.</p>

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Assessment Strategies	Resources/Notes
<p><i>Directed Questions</i></p> <p>Whenever artists are discussed during a lesson, ask a series of questions to determine if students have made connections between the knowledge provided and the contributions artists have made to the field of visual art.</p> <ul style="list-style-type: none"> • How has this artist contributed to environmental sustainability? • What particular group or individual did this artist make this (series of) artwork for? • What story does this artwork tell? • Based on this body of work, what do you think the artist wants us to learn? • What connection might this artist have with our present society or culture? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • Artist profiles found throughout: <ul style="list-style-type: none"> pg. 3 Limbourg Brothers pg. 31 Isabel Bishop pg. 33 Jim Devevan pg. 61 Emily Carr pg. 63 Judith Schaechter pg. 91 Aaron Douglas pg. 93 David Adjaye pg. 121 Sally Dominguez pg. 123 Andy Warhol pg. 151 Courtney Gold pg. 153 Judy Chicago pg. 181 Maya Lin • <i>Artist Biographies</i>: pg. R38 in teacher resource • <i>Art in Daily Life</i>: pg. R32 in teacher resource

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>21. Demonstrate an awareness that artwork can be studied according to its context.</p>	<p><i>Themes in Art</i></p> <p>Develop with students an idea such as good/evil or heroism, and have them brainstorm a range of responses to the idea. Compare and contrast responses with artists’ depictions over time and culture.</p> <p>Other themes common in art: Fantasy: imagination, inner worlds Time: passage of time, cycles of life, memory Cityscape: city life Religion and spirituality: beliefs and values Slice of life: people at work or play Figure: portrait Power and authority Identity Collections Beauty Nature</p> <p><i>Student Curated Exhibition</i></p> <p>Using the Internet, research the titles of various exhibitions being held in prominent galleries and museums. Discuss how curators might decide on a theme and what work will be included. Ask students to create a curated exhibition for the school using available reproductions. Once a theme has been decided, provide a range of art reproductions for students to examine. Ask them to choose one for a class exhibition and prepare a card that provides information about the work to be posted.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

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Assessment Strategies	Resources/Notes
<p>Questioning Post a series of visuals on the board and ask students to think how these works could be examined and what kind of topics could be explored. Once categories have been established, break students up into small groups and assign each group a category for which they have to develop four questions. Categories might include design, theme, style of work, setting, why the work was created, etc. Groups will trade questions with each other who will in turn answer the questions.</p> <p>Observe:</p> <ul style="list-style-type: none"> • the depth of understanding needed to answer the questions • how representative the questions are in terms of the context of the categorized artwork • how well the questions are answered by students 	<p>RESOURCES</p> <p>Grade 6</p> <ul style="list-style-type: none"> • <i>Teaching Art with a Global Perspective</i>: pg. R28-31 in teacher resource • <i>Unit Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 • <i>Guiding Responses to Art</i>: pg. R24 in teacher resource • <i>Art Criticism</i>: pg. xx <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

5. Students will be expected to examine the relationship among the arts, societies, and environments.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>22. Identify and consider the sources of ideas and influences which affect their work.</p>	<p><i>Art Journals</i> Encourage students to collect pictures, ideas, words they enjoy, titles for works, photos, etc. in their art journals. Set up situations where the art created is based on what students have collected in their art journals. If they also keep a general journal in writing, some of these ideas can also be reflected in art. This is a very concrete way of showing how our experiences are reflected in what we create in art.</p> <p><i>Individual Influences</i> Ask students to think about the kind of work they like to produce and why they are interested in it. What are their decisions based on?</p> <ul style="list-style-type: none"> • activities they enjoy • places they have visited • things they collect • people they know • events that happened in their lives • novels, poetry, movies • artwork seen • class discussion • concerns • environment <p><i>Writing Artist Statements</i> Ask students to write a short artist statement to accompany a piece of artwork to be displayed on the school web-site. Provide a format for the writing such as the following:</p> <ul style="list-style-type: none"> • What subjects do you prefer? Why? • What processes and techniques do you use? Why? • How is your work different from others? • Who or what inspires you? • Why do you like to make art?

Understanding and Connecting Contexts of Time, Place, and Community

5. Students will be expected to examine the relationship among the arts, societies, and environments.

Assessment Strategies	Resources/Notes
<p>Observation Look for evidence that students are able to make connections between their experiences and the artwork they see and create.</p> <p>Encourage and note:</p> <ul style="list-style-type: none"> • fluency in speaking about images • information about times and places as sources of images • comments that compare an artwork to others • art ideas used from a variety of sources <p>Rubric for Journal Entry Use this rubric to evaluate a student’s understanding of the creative process through the use of an art journal:</p> <p>3</p> <ul style="list-style-type: none"> • Offers thoughtful comments to support the art • Discusses choices of elements and principles of design in detailed terms • Discusses where inspiration (source of ideas) comes from <p>2</p> <ul style="list-style-type: none"> • Offers descriptive comments to support the art • Discusses choices of elements and principles of design in general terms • Provides basic information about inspiration <p>1</p> <ul style="list-style-type: none"> • Offers basic comments with little or no description • May not discuss elements or principles of design • No information is provided about inspiration 	<p>RESOURCES</p> <p>Grade 6</p> <ul style="list-style-type: none"> • Unit <i>Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 • <i>Guiding Responses to Art</i>: pg. R24 in teacher resource • Unit 3, <i>Stories: Ideas and Expression</i> pg. 62-91 • <i>Inspiration from Our World</i> sections throughout the six units

Understanding and Connecting Contexts of Time, Place, and Community

5. Students will be expected to examine the relationship among the arts, societies, and environments.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>23. Recognize that the viewer's response to art is strongly influenced by their experiences.</p>	<p>The range and degree of sophistication in response to artwork is directly connected to the kinds of experiences students have had both generally and specifically.</p> <ul style="list-style-type: none"> • General information, which is background knowledge gained outside the classroom (e.g., when talking about how colours fade and get closer to the sky colour in landscapes, a student might reference that they noticed this when taking a ride in a car). • Specific art information, which are experiences directly related to art (e.g., students might reference visiting the National Art Gallery in Ottawa and seeing paintings by the Group of Seven). <p>Brainstorming</p> <p>When students have had several minutes to view an image, record their first responses to it. Each time, ask the student why they have that particular response. The aim is to connect the response to background experiences. It is also important to identify the range of responses to one image and how this is created by our varying experiences.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

5. Students will be expected to examine the relationship among the arts, societies, and environments.

Assessment Strategies	Resources/Notes
<p><i>Teacher Observation</i> During class discussions, observe the responses students make to art images. In particular:</p> <ul style="list-style-type: none"> • Do students make comments spontaneously or do they need prompts? • What types of comments are made? • Do the comments reference personal experiences? • What types of experiences are referenced? <p><i>Journal Entry</i> Ask students to respond to an artwork in writing. Pose a series of questions that will help them structure their entries.</p>	<p><i>RESOURCES</i> <i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Unit Connections</i>: pg. 28-29, 58-59, 88-89, 118-119, 148-149, 178-179 • <i>Art Criticism</i> sections: pg. 11, 19, 27, 31, 41, 49, 57, 61, 71, 79, 87, 91, 101, 109, 117, 121, 131, 139, 147, 151, 161, 169, 177, 181 <p><i>NOTES</i> Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Understanding and Connecting Contexts of Time, Place, and Community

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>24. Consider the moral and ethical issues involved in copying artwork.</p>	<p>Many of the issues about art and copyright are complex, but students need to become aware at an early age that there are moral and ethical issues concerning the use or copying of another’s work. Students learn about copyright over time in real situations. Teachers can provide many opportunities to raise questions about this issue. The level of understanding about copyright will increase with continuous exposure in successive grades.</p> <p><i>Make Yours Different</i> One of the best ways to avoid students copying ideas is to consistently remind them that art is about making your work different/individual.</p> <ul style="list-style-type: none"> • Praise students who take a different approach/step outside of what the rest of the class has created. • Look at different artist’s work and comment on what makes this artist different from other artists the class has studied. • If you notice two students whose work is very similar, conference with each and ask, “What else could you add to make your work different?” <p><i>Discussion and Role Playing</i> Describe a scenario where someone else takes your idea and uses it. Ask students how they would feel if this happened to them. Discuss options. Ask students to brainstorm other examples. Choose several and have students role play how they would deal with the problem.</p> <p><i>Altering Famous Images</i> Display famous images, such as the Mona Lisa that have been altered for various purposes (e.g., posters, magazines, t-shirts). Have students select another well-known image to copy and alter in a similar manner. Discuss the legal and ethical implications of copying and altering images. Check copyright laws before the discussion.</p>

Understanding and Connecting Contexts of Time, Place, and Community

5. Students will be expected to examine the relationship among the arts, societies, and environments.

Assessment Strategies	Resources/Notes
<p><i>Observation</i> Look for evidence of student understanding as this topic is being discussed. Also observe if students are making the connection with their own work. Students who are depending on ideas from another student have not really processed the ethical issues around copying.</p> <p><i>Journal Entry</i> After role playing activities invite students to make a short journal entry to summarize what they have learned about copying the work of others.</p>	<p>RESOURCES <i>Grade 6</i></p> <ul style="list-style-type: none"> • Popular images: pg. 122-123 • Photomontage: pg. 128-131

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>25. Respectfully view and discuss, using descriptive language, as they analyze and interpret artwork.</p>	<p>Art Compliments Have students' names on cards and place them in a container. Ask one student to draw a name and this will be the first person to post his/her work. Draw another name. This student gives a compliment about the work posted starting with the phrase, "One thing I like about your work is.... because...". Encourage each artist to say <i>thank-you</i>. Separate the names drawn to enable everyone to have a turn over time.</p> <p>Student Curated Exhibition Arrange opportunities for display of student artwork throughout the school. Give students the responsibility of choosing which artwork they will include in the exhibition. Students can also write about their work and post it as part of the exhibition.</p> <p>Same – Different When work is completed, pair students to look at what they have created. Each student shares one way the work is the same and one way it is different.</p> <p>Student Newsletter Guide students in the production of an art newsletter to send home to parents. It could include illustrated written materials, artwork, poetry, reviews of student exhibitions, personal responses, etc.</p> <p>Blue Ribbons Create blue ribbons out of construction paper and give one to each student. A student draws a classmate's name from a box, looks at the student's artwork on display and prepares the blue ribbon with, "One thing I really like about your work is..." and attaches it to the work.</p> <p>Listening Game Provide pairs of students with four art reproductions, postcard size. Ask one partner to view and describe an artwork in terms of what is observed (e.g., subject, media, theme, style) to a partner who is facing the other way. The listener must choose the correct work when all the details have been given. Change partners.</p> <p>A Critical Eye Post one large reproduction for all students to see. Put children in pairs and ask each to write a short description of the piece. Organize the student in sets of six, read the descriptions aloud and decide who has provided the most descriptive statement. Each of the descriptions chosen by the group could be read to the class.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Assessment Strategies	Resources/Notes
<p>Observation As students participate in various activities that provide opportunities to talk about their own art or the art of others, observe how they go about doing this.</p> <p>Do they:</p> <ul style="list-style-type: none"> • make positive comments without prompting? • provide positive comments when asked to do so? • do they provide suggestions if there are problems? • provide support if a fellow student is stuck or disheartened about their work? <p>Writing about Artwork Self-assessment Work with students to develop a simple frame they can use to comment on their work:</p> <ul style="list-style-type: none"> • In this work, I would like you to notice how I used... • I tried to... • I think I was partly/fully successful, because... • I am proud that... <p>Group Share Peer Assessment Group students in small groups. Each student must present an image to the group. Each member of the group in turn identifies one strength of the piece and one area of improvement. The owner of the piece also provides one strength as well as an area for improvement (e.g., "I liked the way I used a small brush for the fur"; "I think the trees look stiff so I would try to make them look like they are swaying next time.")</p> <p>Anecdotal Diary Teachers can keep an anecdotal diary or binder:</p> <ul style="list-style-type: none"> • to record highlights of conversations with and between students • to record observations of student's level of connections with their own work and their interest in the work of others <p>Note, for example:</p> <ul style="list-style-type: none"> • the level of questions asked • the range of responses offered • the variety of descriptive language used 	<p>RESOURCES Grade 6</p> <ul style="list-style-type: none"> • <i>Art Criticism</i> sections: pg. 11, 19, 27, 31, 41, 49, 57, 61, 71, 79, 87, 91, 101, 109, 117, 121, 131, 139, 147, 151, 161, 169, 177, 181 • <i>Guiding Responses to Art</i>: pg. R24 in teacher resource

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>26. Suggest reasons for preferences in artwork.</p>	<p><i>Preferences</i> Provide a picture file of art reproductions. Give students time to choose a reproduction they like. Organize students in small groups. Students share the chosen artwork and provide reasons why they were chosen.</p> <p><i>Sales Pitch</i> Ask students to choose an artwork they like. List all the things they like about it. Use the information to develop a sales pitch for the work.</p> <p><i>Preference Strips</i> Post three visuals on the board and number them. Give each student a strip of paper. Students have to choose a visual and provide written support for their preference. When everyone is finished, take turns reading their responses to the class and posting their strip next to the appropriate visual. When all have had a turn, look at the pattern that has emerged and discuss it.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Assessment Strategies	Resources/Notes
<p><i>Questioning</i></p> <p>As students engage in activities that encourage their preferences in artwork, observe and pose questions to determine how well they can indicate their preference and support their choices:</p> <ul style="list-style-type: none"> • What kinds of reasons do they give for their preferences (based on subject matter, elements, feelings, etc.)? • Are they willing to be individual in their choice or is there a tendency to follow the group? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Art Criticism</i> sections: pg. 11, 19, 27, 31, 41, 49, 57, 61, 71, 79, 87, 91, 101, 109, 117, 121, 131, 139, 147, 151, 161, 169, 177, 181 • <i>Guiding Responses to Art</i>: pg. R24 in teacher resource <p>NOTES</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>27. Examine the work of artists to determine how they have used the elements and principles of design.</p>	<p>Questioning for Student Feedback Develop with the class and post a list of questions to assist students in discussing and providing feedback about artwork. For example:</p> <ul style="list-style-type: none"> • What is the centre of interest in this work? • What has the artist done to make it stand out? • What other elements of design are used? • Where has the artist used contrast? • Is there any evidence of repetition? • What kind of balance has been used? <p>Design Strategies Select three examples of work by Canadian artists (e.g., Emily Carr, Christopher Pratt, Cornelius Krieghoff, James W. Morrice, Clarence Gagnon, William Kurelek, Norval Morrisseau, etc.) Discuss what design strategies the artists used to convey particular aspects of Canadian life and why they chose those strategies.</p> <p>Group Questions Display a work by a well-known artist. Form small groups. Assign each group one of the principles or elements and ask them to brainstorm questions about the way that the element or principle is used in the specific work. Have groups present their questions to the class for review and feedback. Then create charts or posters of questions their classmates can use to prompt discussion of one another's work.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Assessment Strategies	Resources/Notes
<p>Observation Since this outcome will be addressed throughout the year, there are many opportunities to gauge student achievement. During discussion note students who are struggling with the terminology of the elements and principles of design. In future classes observe and support these students as they are discussing or creating new work. Some students need to hear the vocabulary a number of times in different situations before they become comfortable with its use.</p> <p>Journal Entry Have students look at artwork and write about how the artist uses elements and principles to express feelings or moods. Ask how they might change the elements and principles to express different feelings.</p> <p>Journal Entry Rubric</p> <p>3</p> <ul style="list-style-type: none"> • provides a thorough description of the subject matter • names/describes all obvious elements and principles • states an opinion using two or more reasons <p>2</p> <ul style="list-style-type: none"> • names and describes the obvious aspects of the subject matter • names/describes the most obvious elements and principles • states an opinion and gives one reason <p>1</p> <ul style="list-style-type: none"> • names/describes one or two aspects of the subject matter • identifies one or two elements • states an opinion but gives no support 	<p>RESOURCES</p> <p>Grade 6</p> <ul style="list-style-type: none"> • <i>Art Criticism</i> sections: pg. 11, 19, 27, 31, 41, 49, 57, 61, 71, 79, 87, 91, 101, 109, 117, 121, 131, 139, 147, 151, 161, 169, 177, 181 • <i>Guiding Responses to Art</i>: pg. R24 in teacher resource • <i>Unit Vocabulary and Content Review</i>: pg. 30-31, 60-61, 90-91, 120-121, 150-151, 180-181 <p>NOTES Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others’ expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>28. Recognize the relationship between feeling and thinking when experiencing art.</p>	<p><i>An Active Art Environment</i></p> <p>Students are in an excellent environment to make the connection between seeing, feeling, and thinking about art when they are exposed to art classes that provide:</p> <ul style="list-style-type: none"> • many opportunities to talk about the artwork of self and others • time and opportunities to keep an artist journal • talk about personal inspiration and processes for creating art • opportunities to observe and analyze what they see <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Assessment Strategies	Resources/Notes
<p><i>Observation and Questions</i></p> <p>During activities in which various types of work based on the same theme are compared observed student comments. Do they reflect an understanding that there is a great deal of variety in how different people perceive and understand the same experience?</p> <p>Use questioning to determine the degree of understanding about this:</p> <ul style="list-style-type: none"> • How are all these works the same? • Why do you think the artists created these works? • What differences do you see in the works? • Why are the works different? • What do you think is the most important about this topic? • How would you show that in your artwork? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Write About Art & Aesthetic Thinking</i> sections: pg. 30, 60, 90, 120, 150, 180 • <i>Art Criticism</i> sections: pg. 11, 19, 27, 31, 41, 49, 57, 61, 71, 79, 87, 91, 101, 109, 117, 121, 131, 139, 147, 151, 161, 169, 177, 181 <p>NOTES</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>29. Acknowledge and respect individual approaches to and opinions of art.</p>	<p><i>Similarities</i> Choose reproductions of artwork based on a common theme and discuss the similarities and differences in how the various artists expressed their feelings and ideas. Include examples of different media (fiber art, sculpture, paintings, etc.).</p> <p><i>Word Web</i> Make a word web with student responses in brainstorming activities to show how people often see and think about things differently.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Assessment Strategies	Resources/Notes
<p><i>Oral Presentation and Checklist</i></p> <p>As children share and display their artwork in various settings, note the extent to which they:</p> <ul style="list-style-type: none"> • Treat their own work with respect • Show interest in the work of other • Are willing to share and talk about their work • Speak respectfully about their work and the work of others 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Art Criticism</i> sections: pg. 11, 19, 27, 31, 41, 49, 57, 61, 71, 79, 87, 91, 101, 109, 117, 121, 131, 139, 147, 151, 161, 169, 177, 181 <p>NOTES</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>30. Choose, display, and describe work from their own portfolios.</p>	<p><i>Student Curated Exhibition</i></p> <p>Portfolios provide valuable evidence of student learning and encourage student self-assessment. Provide opportunities for students to choose work for display. As part of this process students can write or talk about the chosen work. Provide a structured format initially and narrow the focus of consideration. Possible prompts include:</p> <ul style="list-style-type: none"> • Why did you choose this sample? • What do you think is strong or the best about this artwork? • How could you make this work better? • What did you learn from creating this work? • What does this work show about you? <p><i>Gallery Walk</i></p> <p>Have the class participate in a gallery walk. Ask some students to act as the artists, choosing for display several of their own works that show growth and development. The others observe the artwork and discuss with the artists the use of elements and principles of design.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

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Assessment Strategies	Resources/Notes
<p><i>Rating Scale – Teacher Portfolios Observation</i> Use this rating scale to evaluate a student’s ability to self-assess in the process of reflection and to make an informed point of view:</p> <p>3 = Consistently 2 = Usually 3 = Rarely</p> <ul style="list-style-type: none"> • chooses a diverse range of work • explains why work is chosen • makes decisions in a timely manner • uses descriptive language to explain choice • chooses appropriate example based on teacher direction <p><i>Work Sample</i> If students are asked to record why they are choosing a certain piece of art for display or for their show portfolio, the writing can be used to assess student ability to describe the work and support their choices.</p>	<p><i>RESOURCES</i> <i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Portfolio Tip</i> sections throughout teacher resource: pg. 11, 41, 77, 101, 131, 159 <p><i>NOTES</i> Please refer to page 14 in this guide for descriptions of <i>process</i> and <i>product</i> portfolios.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

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Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>31. Solve design problems by making use of the elements and principles of design, using a variety of technologies.</p>	<p>In teaching art, technology has a number of applications:</p> <ul style="list-style-type: none"> • as a creative tool (e.g., using a computer paint program to create an image) • as a storage and presentation tool (e.g., Power Point) • to explore virtual environments online (e.g., students and teachers can visit and create virtual museums and exhibitions) <p>The following art programs can be used in the elementary classroom</p> <ul style="list-style-type: none"> • Specialized paint programs like <i>Kid Pix</i> and <i>Fine Artist</i> use sounds and special effects to make the creation of computer images more exciting and fun • <i>Print Shop</i> can be used to create banners, posters, and greeting cards <p><i>Drawing Program Patterns</i></p> <p>Have student view a variety of patterns from many cultures, taking note of particular characteristics, details, use of symbolism. Challenge students to use a computer drawing program to develop intricate patterns of their own, representing themes of personal interest or significance. These patterns can be printed and used to create borders for writing, to decorate class books, or to make collages.</p> <p><i>Digital Camera Records</i></p> <p>Use a digital camera to record students as they move through the process of art making (e.g., making prints). As a class review the photographs and suggest labels that define the process. Organize the photographs and labels to create a class book that describes different art processes. Add to the book as new processes are learned.</p>

Perceiving, Reflecting, and Responding

7. Students will be expected to understand the role of technologies in creating and responding to expressive works.

Assessment Strategies	Resources/Notes
<p>Observation Observe students as they explore the use of different technologies to solve problems. If the problem is individually defined by the student look to see:</p> <ul style="list-style-type: none"> • How readily do they seek solutions? • Did the solution work? • Is the solution effective? <p>If the design solution is suggested by the teacher, you might ask:</p> <ul style="list-style-type: none"> • Did the student follow the instructions? • How quickly was the problem solved? • Did the student extend the exploration beyond the lesson instructions? 	<p>RESOURCES Grade 6</p> <ul style="list-style-type: none"> • <i>Web Connection</i> and <i>Computer Option</i> sections throughout teacher resource: pg. 11, 19, 23, 27, 39, 47, 55, 69, 77, 81, 85, 89, 101, 103, 105, 109, 111, 117, 127, 131, 133, 135, 141, 147, 161, 165, 169, 177

Perceiving, Reflecting, and Responding

8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>32. Discuss their own and others' intentions for creating an artwork.</p>	<p><i>Art Circles</i> Meet regularly in an art circle to share and talk about artwork at various stages of the process. Students can talk about what has been done, what they plan to do next and why the work is being created. The focus is on active discussion. This de-emphasizes the notion that the final product is all important and serves to broaden students' choices through ongoing dialogue.</p> <p><i>Questions to Determine Intentions</i> Whenever art (created by students or professionals) is viewed for class discussion use as series of questions to focus students. If you want students to think about the intentions of the artist use questions such as:</p> <ul style="list-style-type: none"> • What materials are used? How have they been used? • Is this a good choice of materials for this work? • How does the artist make you interested in the work? • Why do you think the art was made? <p><i>Artist Statements</i> When work of contemporary artists is used for viewing and discussion, it is quite possible that an artist statement could be found online. An artist statement usually focuses on the how and why of an artist's work. Collect several artist statements (from artist websites) that address sources of ideas/influences that affect their art creation. Read them to students and discuss how each artist's work is motivated.</p> <p><i>Sharing Special Work</i> Each student chooses one artwork from their portfolio for presentation to a group and prepares jot notes about why the work was created. After students have presented their work to the group, questions can be asked to clarify intent.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Assessment Strategies	Resources/Notes
<p><i>Observation</i></p> <p>As students engage in art circles or work presentations to share and talk about their work, notice if they can:</p> <ul style="list-style-type: none"> • describe the process they are using • elaborate on decisions they had to make • identify a problem they encountered and ask for help • summarize where the ideas for the work came from • pose questions or make comments about the work of others 	<p><i>RESOURCES</i></p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • This outcome is addressed in most of the <i>Studio Exploration</i> sections. <p><i>NOTES</i></p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Specific Curriculum Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of Grade 6, students will be expected to:</i></p> <p>33. Describe how they and others made an artwork.</p>	<p><i>Class Discussion</i> As visuals are used to support art lessons in various classes, always include a discussion of the process the artist has used to create the work. Over time students will become adept at identifying and describing processes.</p> <p><i>How-to Books</i> When teaching artistic processes (e.g., printmaking, clay sculpture, paper sculpture, etc.) find books that discuss/describe the processes. Finding ones that are well illustrated will help students understand the process better. Connect the information in such books to the artwork observed in class. How-to books provide both a sequential description of the process while at the same time providing specific vocabulary.</p> <p><i>The Creative Process</i> Invite local artists or crafts people to class to describe their creative processes and demonstrate the image-development strategies they use to produce a final product (e.g., sketches, photographs, watercolours, maquettes, models). Have students record what they observe in their journals and select one of the strategies to use in their own artwork.</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

Perceiving, Reflecting, and Responding

8. Students will be expected to analyse the relationship between artistic intent and the expressive work.

Assessment Strategies	Resources/Notes
<p><i>Teacher Questioning</i></p> <p>During directed discussions pose questions for class consideration. These should focus on the manner in which a work might have been created (the following are not in sequential order):</p> <ul style="list-style-type: none"> • What materials were used to create this work? • Do you think any tools were required to create this work? • If you wanted to create a work like this how would you go about it? • Do you have any questions about how this work was created? • Can you think of any other ways the artist could have gotten the same effect? • Do you think the artist used this process successfully? <p>Observe what students are focusing in on:</p> <ul style="list-style-type: none"> • Are they making connections to past learning (processes already discussed)? • Can they surmise how the artist might go about getting this effect? • Can they make decisions about the effectiveness of the process used? 	<p>RESOURCES</p> <p><i>Grade 6</i></p> <ul style="list-style-type: none"> • <i>Art Criticism</i> sections: pg. 11, 19, 27, 31, 41, 49, 57, 61, 71, 79, 87, 91, 101, 109, 117, 121, 131, 139, 147, 151, 161, 169, 177, 181 <p>NOTES</p> <p>Please refer to Appendix D for further information on activities for viewing and responding to art.</p>

