



Visual Arts Education Grade 6 Curriculum

Implemented September 2012

Acknowledgements

The Department of Education wishes to acknowledge the thoughtful contribution of the following members of the Middle Level Visual Arts Curriculum Development and Advisory Committee in the development of the *Visual Arts Education Curriculum: Grade Six* document.

Adam Young, District 2
Chris Browne, District 18
Jane Trainor, District 2
Michael McEwing, District 14
Terra Moulard, District 2
Tone Meeg, District 18
Darren Wong, District 2
Susan Srivastava, Retired
Rolene Betts, Department of Education

Pilot teachers who field tested the draft curriculum document and provided invaluable feedback include:

Tenie Boudreau, School District 2
Heidi Patullo Bundschuh, School District 8
Lindsay Hart, School District 16
Joyce Kuzyk, School District 17
Donna MacKay, School District 15
Jeff McGinn, School District 10
Roberte Melanson, School District 18
Alison Sollows-Astle, School District 14
Cathie Wilson, School District 6

New Brunswick Department of Education
Educational Programs and Services

2012

Skills the Visual Arts Nurture

- Visual Arts nurtures self-expression. Students gain new methods of communication and literacies through which they can express their own ideas, learning, perceptions, and feelings.
- Visual Arts connects students' learnings with the world outside the classroom. Through the arts, students explore social issues and develop a civic awareness.
- Visual Arts teaches students the skill of observation. Learning to be an artist means learning to "see", going beyond expectations, presumptions, and stereotypes, and observing what is actually before them.
- Visual Arts teaches students to envision. Through art, students make visual representations of what is visible, what is perceived, and what is imagined.
- Visual Arts teaches students to innovate through exploration. The Visual Arts allow students freedom to explore, to risk, to try again. Permission to make mistakes may lead to remarkable innovation.
- Visual Arts teaches students to reflect and self-evaluate.
- Visual Arts teaches students there is more than one solution to a problem. Students develop an appreciation for other points of view.
- Visual Arts teaches students that even small differences can have large effects.
- Visual Arts teaches students to collaborate. Through group projects, students learn to negotiate, to develop creative solutions and to participate as a team member.
- Visual Arts teaches students the value of persistence. Through critical thinking and problem solving they learn to "work it out".

Rationale

(As expressed in *Foundation for the Atlantic Canada Arts Education Curriculum*)

Education in the arts is fundamental to the aesthetic, physical, emotional, intellectual, and social growth of the individual. It provides students with unique ways of knowing, doing, living, and belonging in the global community. It also has a key role in the development of creativity and imagination.

Through arts education, students come to understand the values and attitudes held by individuals and communities. Learning in the arts contributes to an empathetic worldview and an appreciation and understanding of the relationship among peoples and their environments.

Education in the arts and learning in other subject areas through the arts develop the Atlantic Canada essential graduation learnings: aesthetic expression, citizenship, communication, personal development, problem solving, and technological competence.

Curriculum Organization

Within the curricula there are various organizational strata. At the broadest level are six Essential Graduation Learnings (EGL's). Essential Graduation Learnings are statements describing the knowledge, skills, and attitudes expected of all students who graduate from high school. They are not unique to one specific subject or discipline. Rather, Essential Graduation Learnings are relevant to all subject areas. They function as the overarching framework into which all curricula fits.

One of the Essential Graduation Learnings, "Aesthetic Expression", states, "Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts." This EGL is divided into General Curriculum Outcomes (GCO's), which are common to Visual Art, Music, Drama, and Dance. The General Curriculum Outcomes are then grouped into three strands.

STRAND 1	STRAND 2	STRAND 3
CREATING AND PRESENTING	UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE AND COMMUNITY	PERCEIVING, REFLECTING, AND RESPONDING
GCO1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and process of the arts.	GCO3: Students will be expected to examine the relationship among the arts, societies and environments.	GCO6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' work.
GCO2: Students will be expected to create and/or present, independently and collaboratively, expressive products in the arts for a range of audiences and purposes.	GCO4: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.	GCO7: Students will be expected to analyze the relationship between artistic intent and the expressive work.
	GCO5: Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression.	

Universal Design for Learning (UDL)

The New Brunswick Department of Education and Early Childhood Development stresses the need to design and implement projects and lessons that provide equal opportunities for all students according to their abilities, needs and interests. Teachers are aware of and make adaptations to accommodate the diverse range of learners in their classes. In order to adapt to the needs of all learners, teachers create opportunities that permit students to have their learning styles addressed. When making instructional decisions, teachers consider individual learning needs, preferences and strengths, as well as the abilities, experiences, interests, and values that learners bring to the classroom. Students should find their learning opportunities maximized in the visual arts classroom.

While this curriculum guide presents specific outcomes for each unit, it is acknowledged that students progress at different rates. Teachers provide activities and strategies that accommodate student diversity, recognizing and celebrating students as they develop and achieve.

Teachers articulate high expectations for all students and ensure that all students have equitable opportunities to experience success. Teachers adapt classroom organization and environment, teaching strategies, assessment practices, time, and resources to address students' needs and build on their strengths.

Program Characteristics

The Visual Arts Education Curriculum: Grade Six program contributes to a multi-disciplinary, interrelated school curriculum. While being engaged in art education, students learn more than art content and skills. As with any creative endeavour, many thought processes, learning strategies, and ways of expression are refined and transferred to other aspects of life. Art education offers unique experiences from which a better understanding of the world can emerge. Students who are engaged in such a program have the opportunity to develop a comprehensive awareness, appreciation, and understanding of personal life experiences and events.

The Visual Arts Education Curriculum: Grade Six curriculum guide provides students with a means to acquire a developmentally appropriate comprehensive art education through the three strands of General Curriculum Outcomes. The first strand is Creating/Making and Presenting. The second strand is Understanding and Connecting Contexts of Time, Place, and Community. The third strand is Perceiving, Reflecting, and Responding. Teachers must continually work at balancing the delivery of the art program.

Assessment

Teachers make decisions about program delivery based on the results of ongoing formal and informal assessment processes. With timely applications of assessment strategies, teachers can determine what outcomes and experiences need increased emphasis. The assessment process shapes the learning activities of the future. An environment of acceptance, openness, and encouragement is the basis of objective assessment.

When determining how well a student has learned a concept, process, or skill, teachers consider the vast array of learning styles present in any classroom. Along with achievement standards, a list of suggestions for assessment strategies is offered in this document. As well, the teacher's edition of *A Personal Journey* contains extensive rubrics and other evaluative tools, including suggestions for assessment at the end of every unit.

It is recommended that teachers develop their own rubrics for specific assignments. Students may be included in the creation of the rubrics. Students should be made aware of the rubric's criteria before beginning a project.

Assessment Strategies

Effective assessment of learning requires diverse strategies that gather information in a systematic way. Many strategies, including the following, can be used as formative as well as summative assessment. In planning art experiences, use a broad, balanced range of strategies that will give students multiple opportunities to demonstrate what they know, value, and can do. The following represent a variety of ways in which students and teachers can assess learning. Teachers use assessment opportunities to reflect upon the effectiveness of their instructional design and incorporate student feedback into their planning of subsequent learning experiences.

Pre-assessment	Use pre-assessment strategies to determine students' current skill level or knowledge of concept. For example: questioning techniques and observation of initial drawings may be used
Student Portfolios	<p>Portfolios are a useful way to organize and protect student work. The portfolio is a powerful assessment tool representing a rich source of authentic information on progress and best efforts.</p> <p>The portfolio may include:</p> <ul style="list-style-type: none"> • samples of work such as paintings, drawings, or prints in progress as well as best efforts • samples of reflective writing or sketches from a journal • responses to own or others' work • personal questions or comments about viewing experiences • explanations of steps and processes used and difficulties encountered • media products, including pictures, photographs, lists of resources

INTRODUCTION

<p>Observation</p>	<p>Watching students engaged in classroom art activities gives valuable information of students' learning process and provides information about:</p> <ul style="list-style-type: none"> • students' day-to-day performance • work habits and attitudes towards art • frustrations, joys, and levels of persistence • feelings and attitudes towards art • ability to work independently and collaboratively in making art • preferred learning styles • development of students' ideas and understandings
<p>Questioning</p>	<p>The kinds of questions teachers ask send powerful messages to students about what is valued in the learning process. High-level, open-ended questions challenge students to think critically. Open-ended questions allow students to organize and interpret information, make generalizations, clarify and express their own thinking, understand concepts, and demonstrate originality and creative ability.</p>
<p>Art Journals/Sketchbooks</p>	<p>Encourage students to write reflectively about their arts experiences and to sketch ideas that may be used for future work. These journals and sketchbooks can be used by students and teachers to assess learning that has taken place and to set goals for future work.</p> <ul style="list-style-type: none"> • Refer to Appendix D
<p>Peer Feedback through Group Discussion</p>	<p>On-going, meaningful conversations about concepts, ideas, and works in progress are essential in order that students have opportunities to find and develop their voices, to practise respectful listening, and to celebrate one another's work.</p>
<p>Performance Assessment</p>	<p>Performance assessment allows learners to develop and apply criteria to assess performance of the task. One of the ways in which teachers can help clarify assessment criteria for students is through the use of rubrics. Rubrics add structure to the assessment process by describing the criteria used to assess student performance. They can be developed by teachers or students individually or as a group. They may provide a fixed measurement scale or simply a means for reflective response to general criteria. Students must be aware of the criteria being used to assess before beginning each project. Essential learnings may be posted in the classroom in student-friendly language.</p>
<p>Student-Teacher Conversations</p>	<p>These conversations yield valuable information about learning habits, feelings, and attitudes. They provide immediate opportunities for looking at work to date and suggesting new directions. They allow for on-the-spot teaching and goal setting.</p>
<p>Questionnaires or Surveys</p>	<p>A questionnaire or survey might follow an activity or project to determine how well the team functioned and how well the individual participated and contributed. These may be developed independently or collaboratively by teachers and students.</p>

Anecdotal Records	Anecdotal records may include comments, questions, and observations. They provide direct information on how and what students are learning throughout the process. They can be collected while students are: <ul style="list-style-type: none"> • engaged in open-ended tasks • working in small or large group activities • participating in a celebration of their work • engaged in conversations with the teacher or with one another about their learning • responding to the work of others
Checklists	Checklists used in conjunction with other assessments give the teacher and learner a useful strategy for focusing on specific tasks.

Program Requirements

The quality of instruction, the amount of time on task and a supportive school culture each directly affect student achievement.

The learning continuum must be supported by the provision of sufficient time and resources to ensure that students experience a broad range of arts learning experiences that are sequential, comprehensive, planned, co-ordinated, and related to the organizing strands and outcomes. (*Foundation for the Atlantic Canada Arts Education Curriculum*; Document 843280, page 13)

The recommended minimum time allotment for Grade 6 visual arts is 60 minutes weekly.

Suggestions for Achievement Levels

Outstanding Performance	95 – 100%	Outcomes are consistently demonstrated with independence to an outstanding level - exceeds expectations.
Very Good Performance	85 – 94%	Outcomes are consistently demonstrated with independence to a high level.
Good Performance	75 – 84%	Outcomes are demonstrated with occasional help to a competent level.
Satisfactory Performance	65 – 74%	Outcomes are demonstrated with occasional help to a basic level.
Weak Performance	60 – 64%	Outcomes are occasionally demonstrated to a marginal level with frequent help.
Unsatisfactory Performance	Below 60%	Outcomes are rarely demonstrated, even with teacher support.

Displaying Student Art

It is most important to display the work of young artists as often as you can and in as many places as possible. Children feel a great sense of pride and accomplishment whenever they see their work displayed.

Whether you use formal display panels or showcases, or whether you place art on the walls throughout the school, it does not really matter. What is important is to display every student's work (not just the best) and to change the displays frequently. Be sure the art display goes beyond the classroom and immediate area and into the foyer, the cafeteria, staff room, or the office.

The display of children's art is really an art experience in itself. Having an "Art Show" encourages us to explore aesthetics: balance, unity, variety, texture, and space are just a few concepts we consider when preparing an Art Show.

Involve the students themselves; encourage them to mount, title and arrange the display. If the displays around the school are consistently changing, there should be plenty of opportunity for everyone to take part. Students usually enjoy decorating their school. A few helpful suggestions and some thoughtful supervision will ensure a pleasing and worthwhile display.

List of Supplies

The following list includes many of the items necessary in order to teach this course. This list is neither exhaustive nor mandatory. Teachers may not need all items listed if the projects they choose to present do not require them. Conversely, teachers may need additional materials and supplies to complete projects they choose to present to reach the desired curricular outcomes. Please refer to pages R38 and R39 in the core resource for further supply suggestions.

Teachers should request, from the supplier, a safety data sheet for materials that have any degree of toxicity. This data sheet should be kept in the classroom.

<p>Drawing Consumables</p> <p>Range of drawing pencils – HB, 2B, 4B, 6B Charcoal and/or conte Oil pastels Chalk pastels Assorted coloured markers Black permanent markers (e.g. Sharpie) Pencil crayons (quality brands) Ball point or felt tip drawing pens Liquid India ink Erasers – white vinyl and kneaded Blending stumps or tortillons</p>	<p>Drawing Tools</p> <p>Pen handles Drawing nibs</p>
<p>Painting Consumables</p> <p>Watercolour sets – 8 colours minimum. Tempera paint (e.g. red, yellow, blue, green, black, white, etc.) Acrylic paints</p>	<p>Painting Tools</p> <p>Watercolour brushes in 2-3 sizes Hog hair brushes in various sizes(e.g. #6,#8 round brushes, #11 flat brush, etc.) Containers for water Watercolour mixing palettes Containers for paint (muffin tins, egg cartons, paper plates, plastic trays, etc.)</p>
<p>Printmaking Consumables</p> <p>Printing inks (water based if possible) Stamp pads Printing blocks such as “Soft Kut” and/or Styrofoam printing plates</p>	<p>Printmaking Tools</p> <p>Linoleum cutter handles and blades Rubber brayers (ink rollers) Plexiglass Printing press and/or barens</p>
<p>Sculpture Consumables</p> <p>Earthenware clay Glazes Wire Cardboard Papier mâché Plaster of Paris Plasticine/modeling clay (quality brands)</p>	<p>Sculpture Tools</p> <p>An assortment of clay tools Pottery kiln (installed to code specifications)</p>

<p>Technology</p> <p>Digital camera (class set) Tripod Computer Projector Projection screen Smartboard Memory stick (class set)</p>	<p>Software Tools</p> <p>Artchives Free, downloadable art software: www.theopendisc.com/education www.getpaint.net</p>
<p>General Consumables</p> <p>Felt White glue Glue sticks Masonite Tape: masking, scotch, packing, duct</p>	<p>General Tools</p> <p>Rulers (metric and standard) Meter sticks Scissors X-acto knives Manual pencil sharpeners (each student should have their own <u>metal</u> sharpener) Electric Sharpener (teacher)</p>
<p>Paper</p> <p>Tissue Paper Bond/cartridge paper (12"x18"; 18"x24") Manila paper Newsprint Assorted construction paper Bristol board Mayfair paper or coverstock Watercolour paper</p>	

Classroom Equipment:

- Access to running water and paper towels
- Paper cutter that can accommodate 24" paper
- Drying racks for paintings and prints
- Storage shelves for student work, paper and supplies
- Locked storage area for knives and other tools
- Adjustable lighting
- Ventilation appropriate for materials being used
- Access to computers for research and design assignments
- *All paper products are in standard measurement so rulers should be in dual measurement.

Curriculum Outcomes

Creating and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

By the end of grade 6, students will be expected to

6.1.1 create imagery that demonstrates an understanding of the expressive qualities of the elements and principles of design

6.1.2 demonstrate and apply knowledge of basic art skills, techniques, processes, and language

6.1.3 experiment with a variety of materials, tools, equipment, and processes

6.1.4 develop and create imagery that draws upon observation, imagination, memory, and the interpretation of sensory experiences

6.1.5 solve design problems by making use of the elements and principles of design, using a variety of technologies

6.1.6 select and use a variety of tools and technological processes in creating art objects

Suggestions for Learning and Teaching

- Introduce Students to the Elements of Art.
- Introduce the Principles of Design.

Drawing:

- Contour Line Drawing:
 - Blind and modified contour drawing (refer to: *The New Drawing on the Right Side of the Brain* by Betty Edwards)
 - Contour line drawings based on observation (e.g. still life)
- Gesture Drawing.
- Figure Drawing with attention to proportions (e.g. facial, body).
- Create the illusion of depth (e.g. overlapping placement, size, and linear perspective, etc.).
- Create abstract drawings using line and colour.
- Create value drawings of simple forms. This is a good way for students to learn about different values and blending techniques using a variety of materials.
- Have students keep a sketchbook which they use regularly.

Painting

- Review how to properly set up and clean up.
- Review basic brush concepts.
- Review painting techniques.
- Explain the properties of different paints.
- Have students work with a variety of colour techniques and theories.

Printmaking

- Stamping – using found objects.
- Stencils – sponge stamps or design your own.
- Stamping:
 - Explore additive techniques such as collographs and using glue.
 - Explore subtractive techniques using potatoes and styrofoam.
- Relief Printing:
 - Found objects
 - Card prints and rubbings
 - Styrofoam prints
 - Relief surfaces
 - Monoprints
 - Positive and Negative space
 - Reversal process

Creating and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Suggestions for Assessment

Progress in studio work may be assessed in a number of ways:

- Completed work can be compared to a number of previewed standards such as student examples and rubrics.
- Pre-assessment, formative progress of student ability
- A final mark may include a participation component.
- Work (hardcopy or digital) may be gathered in a portfolio which showcases the student's strengths, favourite accomplishments, growth, etc.

Information and skills can be assessed in the form of **review, questions, discussions, self-reflection, self evaluation, reports, presentations and traditional testing.**

Sketchbooks and journals periodically collected and marked.

Student art work may be assessed according to the following criteria:

- Suggested outcomes
- Technical competence
- Attention to detail
- Observational skills
- Degree of independence
- Expressiveness
- Growth
- Work habits

Given that most work will be completed during class time, participation may be assessed according to the following criteria:

- Time on task
- Listening skills
- Preparedness
- Care of the work space
- Proper use of materials

Notes and Resources

Carefully articulate behaviour expectations and proper use, care and maintenance of art equipment.

- *Adventures in Art*, Chapman
- *Art Synectics*, Roukes
- *Design Synectics*, Roukes
- *Art A Personal Journey*, Katter and Stewart
- *Art and Illustration for the Classroom*, Brynjolson
- *The New Drawing on the Right Side of the Brain*, Edwards
- *Discovering Canadian Art*, Bennett and Hall
- *The Annotated Mona Lisa*, Strickland
- *Drawing for Older Children and Teens*, Brookes
- *Painter's Wild Workshop*, Loscutoff
- *Draw Real People*, Hammond
- *Draw Real Animals*, Hammond
- *Arts and Activities* (magazine)
- *Schoolarts* Magazine
- Internet

Materials:

- Drawing mannequins
- Charcoal

Creating and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

By the end of grade 6, students will be expected to

6.1.1 create imagery that demonstrates an understanding of the expressive qualities of the elements and principles of design

6.1.2 demonstrate and apply knowledge of basic art skills, techniques, processes, and language

6.1.3 experiment with a variety of materials, tools, equipment, and processes

6.1.4 develop and create imagery that draws upon observation, imagination, memory, and the interpretation of sensory experiences

6.1.5 solve design problems by making use of the elements and principles of design, using a variety of technologies

6.1.6 select and use a variety of tools and technological processes in creating art objects

Suggestions for Learning and Teaching

Refer to page xxxiii in *A Personal Journey* for a suggested Five-Step Process for creating an artwork.

Mixed Media

- Collage
- Resist – pastels, scratch art or scraffito.
- Found object assemblage

Three Dimensional

- Discuss sculpture in the round and relief sculpture
- Create wire sculptures
- Discuss vocabulary and clay techniques – slab, slip, score coil and pinch
- Papier-mâché
- Modeling clay/plasticine
- Paper clay, which is composed of “Weathershield” insulation and papier-mâché glue (can be substituted for clay)
- Create mobiles and masks
- Assemble natural found material

- Copy an historical image using a radically different medium, for example, create a 3-dimensional version of a painting or repeat a previously completed project using a different technology/material.

- Use Photostory, Digital Storytelling or Powerpoint to:
 - Present an aspect of Art History
 - Create an instructional presentation
 - Create a storyboard for a video

- Use available technologies (printmaking, digital photography, computers, etc.) to create:
 - a poster for a school event
 - a package for a fictitious product
 - a personal logo
 - a book, CD or magazine cover

Have students make informed choices regarding art media, tools and technologies, by matching art processes with desired results.

Creating and Presenting

GCO 1: Students will explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Suggestions for Assessment

Refer to assessment rubric Appendix A.1

Students may be assessed using some of the following criteria:

- Degree of independence
- Presentation of material – clarity, organization, originality, communication
- Participation in discussions
- Level of engagement
- Technical competence
- Attention to detail
- Observational skills
- Expressiveness
- Evidence of reflection
- Peer assessment (class critique, exit sheets, comment cards)
- Self-assessment

Progress in studio work may be assessed in a number of ways:

- Completed work can be compared to a number of previewed standards such as student examples and rubrics.
- Pre-assessment, formative progress of student ability
- A final mark may include a participation component.
- Work (hardcopy or digital) may be gathered in a portfolio which showcases the student's strengths, favourite accomplishments, growth, etc.

Information and skills can be assessed in the form of review, questions, discussions, self-reflection, self-evaluation, reports, presentations and traditional testing.

Notes and Resources

Carefully articulate behaviour expectations and proper use, care and maintenance of art equipment.

- *Adventures in Art 6*, Unit 3 (p.p. 88-103) Chapman
- *Art Synectics*, Roukes
- *Design Synectics*, Roukes
- *Teaching Art*, Brynjolson (Part 3, Part 6 and Appendices A, C, D)
- *Art A Personal Journey*, Katter and Stewart
- *Art and Illustration for the Classroom*, Brynjolson
- *The New Drawing on the Right Side of the Brain*, Edwards
- *Discovering Canadian Art*, Bennett and Hall
- *The Annotated Mona Lisa*, Strickland
- *Drawing for Older Children and Teens*, Brookes

Grade 6 *Electronic Binder of lesson plans*

<https://portal.nbed.nb.ca/tr/lr/k-12Arts/Pages/default.aspx>

- Internet: explore information about Andy Goldsworthy and others who create from natural found materials

Free, downloadable art software:

www.theopendisc.com/education

www.getpaint.net

Creating and Presenting

GCO 2: Students will create and/or present, independently and collaboratively, expressive artworks in the arts for a range of audiences and purposes.

Outcomes

By the end of grade 6, students will be expected to

6.2.1 construct personal meaning and communicate it through their artwork

6.2.2 choose, display, and describe work from their own portfolio

6.2.3 acknowledge and respect individual approaches to and opinions of art

6.2.4 collaborate with others to examine a variety of art forms during the creative process

Suggestions for Learning and Teaching

- Design your own advertising and/or packaging for a product. (See pg. 84 of *Art: A Personal Journey* for a sample lesson.).
- Have a group of students plan, design and possibly execute a mural for an area in the school.
- Use “memories” as a “springboard” for a work of art.
- Investigate how a single idea can be developed and visually expressed in many ways and directions according to the personal meaning desired to be communicated.
- Students reflect on works of art in their personal portfolios. From this portfolio, have students choose a number of works to display along with an accompanying artist’s statement for each. (Refer to Appendix C for sample artist statements). Feature a different student’s artwork weekly.
- Students volunteer to present their artwork to the class. Have the class offer both positive comments and questions about the artwork. Discuss appropriate and respectful analysis. (See *a Personal Journey*, pp. R12-R17).
- In groups, select various visual art forms (e.g., drawing, mixed media, sculpture) to express ideas about youth and identity.
- Students compare/contrast and discuss different artist’s styles and common themes using: portraits, landscape, still life, sculpture, and so on).

Creating and Presenting

GCO 2: Students will create and/or present, independently and collaboratively, expressive artworks in the arts for a range of audiences and purposes.

Suggestions for Assessment

Did the artwork meet the intended outcome? Refer to Appendix A.1 for an example of an Assessment Rubric.

Students complete a self-assessment:

- Did I stay on task?
- Did I share ideas?
- Did I contribute positively to the group?
- What was my responsibility within the group?
- Did I fulfil my responsibility within the group?

Students complete an assessment of the group dynamic:

- Did we stay on task?
- Did we share ideas?
- Did I contribute positively to the group?
- What were our responsibilities within the group?
- Did I feel I had a voice within the group?

To develop an Artist's Statement refer to Appendix C for examples.

Refer to corresponding assessment rubrics in *A Personal Journey*.

Important elements for student presentation of completed projects: clarity, organization, originality, and communication.

Notes and Resources

- *Adventures in Art*
Chapman
- *Art Synectics* - Roukes
- *Design Synectics* Roukes
- *Art and Illustration for the Classroom* Brynjolson
- *Art from Many Hands*
- *Discovering Canadian Art*
Bennett and Hall
- *The Annotated Mona Lisa*
Strickland
- *Art A Personal Journey*
Katter and Stewart
- *Getting into Art History*
Annie Smith

- *Arts and Activities*
(magazine)

- Guide to writing/
developing an artist's
statement – see Appendix
C

Examples of Themes:

- Matisse/Chuck Close
(Portraits)
- Van Gogh/Constable
(Landscapes)
- Cezanne/Picasso (Still
Life)
- Calder/Rodin (Sculptures)

Understanding and Connecting Contexts of Time, Place and Community

GCO 3: Students will examine the relationship among the arts, societies, and environments.

Outcomes

By the end of grade 6, students will be expected to

6.3.1 investigate the relationship between the visual arts and other subjects

6.3.2 draw upon objects and images from their own community as a starting point for their own art work

6.3.3 recognize that our response to art is strongly influenced by our experiences

6.3.4 identify and discuss the visual effect of the elements and principles of design in the natural and built environment

6.3.5 consider the moral and ethical issues involved in reproducing work

Suggestions for Learning and Teaching

- After discussions with teachers of other content subjects, incorporate art activities into interdisciplinary units.
- Explore how an historical period (Baroque for example) is expressed through a variety of human activities (visual art, music, literature, architecture).
- Compare and contrast two historical time periods in the above manner.
- Students design a monument for their community (Make a link with a guest speaker or a member of the community).
- Use a work of art as a catalyst for a class debate. For example, Barnett Newman's *Voice of Fire* or Keith Haring's *Graffiti*.
- Explore the elements of art and principles of design using examples of local architecture and/or local parks.
- Artists in the past learned to paint by reproducing the old masters. Have students compare "copying for the purpose of studying" to "forgery".
- Explore how art can affect or influence an environment; find examples where the installation of a public sculpture has created controversy (e.g., Louise Bourgeois' *Maman* at the National Gallery; Peter Powning's *Nest* in Moncton).
- Students might examine the relationship among the arts, society and the environment through:
 - Research
 - Field notes
 - Journal entries
 - Sketchbook assignments
 - Guest Speakers
 - Field Trips
 - Studio projects (individual, small group, whole class)
 - Class discussions and debates
 - Presentations

Understanding and Connecting Contexts of Time, Place and Community

GCO 3: Students will examine the relationship among the arts, societies, and environments.

Suggestions for Assessment

Refer to assessment rubrics Appendix A.2

Participation may be assessed according to the following criteria:

- Time on task
- Listening skills
- Preparedness
- Care of the work space
- Proper use of the materials
- Degree of independence

Student art work may be assessed according to the following criteria:

- Technical competence
- Attention to detail
- Observation skills
- Degree of independence
- Expressiveness
- Growth
- Work habits

Notes and Resources

- *A Personal Journey*, Stewart and Katter
- *The Annotated Mona Lisa*, Strickland
- *The Guerilla Girls Bedside Companion to the History of Western Art*
- *Explorations in Art*, Chapman
- *Discovering Canadian Art*, Bennett and Hall
- *A Collaboration with Nature*, Goldsworthy

Keith Haring (Graffiti Artist)
www.haring.com

National Gallery of Canada
www.gallery.ca

Beaverbrook Art Gallery EduKit:
<http://www.beaverbrookartgallery.org/main-e.asp>

Understanding and Connecting Contexts of Time, Place and Community

GCO 4: Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

By the end of grade 6, students will be expected to

6.4.1 develop observation skills and sensitivity to the visual environment

6.4.2 investigate how visual communication systems are a part of everyday life

6.4.3 use experiences from their personal, social, and physical environments as a basis for visual expression

6.4.4 understand the past events, the way people live, and the visual arts influence on another

6.4.5 demonstrate an awareness of how visual art is used in their school and community

6.4.6 investigate the roles of artists in their community and potential careers available to those trained in the visual arts

Suggestions for Learning and Teaching

- Students create a resume for a famous artist.
- Visit art related venues online or in person.
- Invite artists to visit your class to speak about their work and career.
- Have students maintain a sketchbook or a journal.
- Demonstrate skill in organizing the elements of art to create images that convey a personal message and provide evidence of observational skills.
- Students recognize and describe the principles of design in the world around them (balance, emphasis, repetition, pattern, movement and so on).
- Practice careful observation in various settings depicting a variety of subjects.
- Create a stencil print using symbols that reflect daily life. View and discuss the symbols and images that are part of daily life, such as stop signs, arrows, handicap signs, and computer symbols.
- Demonstrate how symbols and other images can be used to convey meaning (e.g., create a visual statement about personal and/or cultural identity).
- Have students research and design a poster pertaining to an important topic within the school and/or community.
- Create artwork that expresses ideas about identity and how it is influenced (e.g., cultural heritage, pop culture, peer groups, personal and family interests, gender, etc.)
- Introduce the many careers associated with and using the arts.

Understanding and Connecting Contexts of Time, Place and Community

GCO 4: Students will demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Suggestions for Assessment

This strand concerns itself with the relationship between art and the environment. Students might examine their environment using the following formats:

- Research
- Journal entries, field notes
- Sketchbook assignments
- Field trips
- Studio projects (individual, small group, whole class)
- Class discussions
- Presentations

Students may be assessed using some of the following criteria.

- Degree of independence
- Presentation of material – clarity, organization, originality, communication
- Participation in discussions, on field trips, in small groups, with guest speakers

Refer to assessment rubrics Appendices A.1 and A.2

Notes and Resources

- *Adventures in Art* Chapman
- *Art Synectics*, Roukes
- *Design Synectics*, Roukes
- *Art and Illustration for the Classroom*, Brynjolson
- *Art from Many Hands*
- *Discovering Canadian Art*, Bennett and Hall
- *The Annotated Mona Lisa*, Strickland
- *Arts and Activities* (magazine)
- *A Personal Journey*, Katter and Stewart, Unit 2
- *Getting into Art History*, Smith

Beaverbrook Art Gallery

EduKit:

<http://www.beaverbrookartgallery.org/main-e.asp>

Understanding and Connecting Contexts of Time, Place and Community

GCO 5: Students will respect the contribution to the arts of individuals and cultural groups in local and global contexts, and understand the value of the arts as a record of human experience and expression.

Outcomes

By the end of grade 6, students will be expected to

6.5.1 demonstrate respect for the uniqueness of the works created by self and others

6.5.2 investigate art styles from a variety of social, historical, and cultural contexts

6.5.3 communicate an understanding that the visual arts have and show a history

6.5.4 develop awareness of the ethnic diversity, cultural uniqueness, and influence of the visual arts in our society

6.5.5 increase their understanding of the contributions of various artists, past and present, to the field of visual art

6.5.6 demonstrate an awareness that many works of art can be studied according to their context

Suggestions for Learning and Teaching

- Create an art project, inspired by a particular style or period, that includes the social, historical, and cultural contexts.
- With the students, investigate a particular theme throughout art history such as: portraiture, clothing, animals, etc.
- Construct a visual timeline to be posted in the classroom. Assign students a specific art movement (Cave Art, Post Modernism, etc.), have them represent it visually and post it chronologically on the timeline. Refer to pages R33- R35 and pages 286- 291 in *A Personal Journey* (Teacher's Edition).
- Invite guest speakers /artists to talk about and demonstrate artwork from varying cultures (First Nations, Inuit, Acadian, Metis, etc).
- Identify ways that Aboriginal (First Nations, Inuit and Metis) artists express cultural identity in contemporary work; make connections between traditional expressions of cultural identity (e.g., quill work) and contemporary artists.
- Compare traditional and contemporary visual arts expressions from specific cultural groups (e.g., Acadian, Icelandic, Aboriginal, Chinese etc.).
- Model an appropriate response to works of art that you may or may not find personally appealing. Refer to Appendix B for a suggested process for evaluating the art. This could be followed by a debate in which students have an opportunity to model respectful responses to an artwork.
- Invite people from different art fields (e.g., illustrators, animators, graphic designers, story boarders, jewellery designers, potters, fashion designers, photographers, videogame designers, architects, etc.) to explain the influence of the visual arts in their careers. Refer to page R37 in *A Personal Journey* (Teacher's Edition).
- Art may be created for many reasons: social commentary, documentation, decorative, conceptual exploration, self-expression, commissioned, political, etc. Have students create two artworks with different objectives; one could be to announce a school event and another could be a response to a current social issue.

Understanding and Connecting Contexts of Time, Place and Community

GCO 5: Students will respect the contribution to the arts of individuals and cultural groups in local and global contexts, and understand the value of the arts as a record of human experience and expression.

Suggestions for Assessment

- Refer to Appendix B for an example of appropriate responses to art.
- It is recommended that teachers develop their own rubrics for specific assignments. Refer to Appendices A.1-A.2 and select all relevant categories for developing your own rubric. Students should be made aware of the rubric's criteria before beginning a project or they may be involved in its creation.
- Portfolios may contain:
 - Notes
 - Comments
 - Questions
 - Rough Sketches
 - Critiques of their own and others' works
 - Research
 - Essays
 - Video and audio recordings
 - Notebooks
 - Photographs
 - Journal(s)
 - Various examples of student's artwork

Notes and Resources

- Each unit in *A Personal Journey* includes a subsection entitled "Global View"
- *The Guerilla Girls Bedside Companion to the History of Western Art* by Guerilla Girls

Perceiving, Reflecting and Responding

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

Outcomes

By the end of grade 6, students will be expected to

6.6.1 analyse preferences for selected works of art

6.6.2 analyse others' artwork to form conclusions about formal properties, cultural contexts, and intent

6.6.3 use descriptive art language to analyse, interpret, and respond to their own and others' work

6.6.4 examine artworks to determine how elements and principles of design were used

6.6.5 recognize the relationship between seeing, feeling, and thinking by analysing and interpreting their own and others' work

Suggestions for Learning and Teaching

- Have students use an Art Analysis approach to study works of art by masters, their peers and themselves (See Appendix B and p.xxxii *A Personal Journey*; Appendix B).
- Have students compare their initial reaction to a work of art with their final judgment following their analysis.
- Have students analyse their portfolios to determine their own strengths and weaknesses.
- Develop a glossary of art terms. (See *Teaching Art* p. 302 and *Personal Journey* p. R58)
- Create a pamphlet for an art museum. Students could act as curators as they select and present a collection of works based on style, artist, period, or theme. Students will explain the reasons for their preferred selections.
- Examine the work of a variety of specific cultures from the perspective of the Elements and Principles of Design. (See Elements and Principles of Design section in *Personal Journeys* pgs. 276-283 and Art as a Global Perspective in *Personal Journey* p. R32)
- As a class, compare students' personal analyses of a selected artwork to formal statements from the artist. For example, students prepare a written response to Picasso's *Guernica* prior to discussing the paintings historical significance.
- Students will select an artwork which they 'do not like'. Using an art analysis approach, have students explain their feelings about and response to the work.
- Teacher will model how to respond to artwork using appropriate art language. Students will then practice responding to peer artworks. See "Peer Assessment" suggestion on next page.
- Students recognize that decision-making and problem-solving are essential to the creative process, and apply to own artwork.
- Describe own critical and creative thinking, decision-making, and problem-solving processes.
- Students respond to an artwork by responding to:
 - "This is what I see"
 - "This is what I feel"
 - "This is what I think"

Perceiving, Reflecting and Responding

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

Suggestions for Assessment

This strand concerns itself with the understanding, appreciation and criticism (analysis) of art works. Students might participate in the following activities:

- Notes, questionnaires and written responses
- Journal entries, field notes
- Studio projects (Individual, small group, whole class)
- Class discussions
- Presentations

Students may be assessed using some of the following criteria.

- Degree of independence
- Presentation of material – clarity, organization, originality, communication
- Participation in discussions
- Level of engagement
- Technical competence
- Attention to detail
- Observational skills
- Expressiveness
- Evidence of reflection

Refer to Appendix A.2 Assessment Rubric

Peer assessment: Have students provide a positive comment on a classmate's completed artwork using art language as previously modelled by the teacher.

Notes and Resources

- *Adventures in Art 6*, page 38
- *Puzzles About Art*, Battin
- *Art Synectics*, Roukes
- *Design Synectics*, Roukes
- *The Annotated Mona Lisa*, Strickland
- *A Personal Journey*, Katter and Stewart p.164
- *Getting into Art History*, Smith
- *Do You See What I See? The Art of Illusion*, Wenzel
- *Discovering Canadian Art*, Bennett and Hall pp. 86-90
- *Teaching Art*, Brynjolson

- *Arts and Activities (magazine)*
- *SchoolArts* (magazine)

- Refer to page xxxii "Art Criticism" in *A Personal Journey*

- Refer to Appendix B

Perceiving, Reflecting and Responding

GCO 7: Students will analyse the relationship between artistic intent and the expressive work.

Outcomes

By the end of grade 6, students will be expected to

6.7.1 recognize that art imagery is developed for a variety of purposes, and discuss their own intentions and intentions of others in creating art objects

6.7.2 identify and discuss the source of ideas behind their own work

6.7.3 discuss and describe artistic processes in the art work of others

6.7.4 consider the various sources of ideas and influences which affect their work

Suggestions for Learning and Teaching

- Expose students to a variety of artists through videos, DVDs, books, online and so on.
- Field trips to actual or virtual museums.
- Students maintain a working journal as a daily/ weekly reflection on their work.
- Reflect, analyse, and make connections between the original subject, topic or inquiry question and subsequent visual art explorations.
- Students complete an analysis of an artwork with emphasis on Interpretation and Evaluation (See Appendix B and p. xxxii *A Personal Journey*).
- Students create an artist's statement to accompany their own artwork. See Appendix C.
- Students maintain a sketchbook as part of the artistic process. Refer to *Teaching Art*, Brynjolson
- Explore the intentions of artists from different cultures.
- Explore the use of symbols in First Nations art.
- Discuss artists that use symbols in their work to convey specific messages (see Unit 6, Explorations in *Art - A Personal Journey* as a guide to examining artistic intent and purpose).
- Reflect on how images, elements of art and principles of design can be organized to convey meaning and identity in art (e.g., What messages or ideas do our art works convey?).
- Investigate how visual artists and popular media manipulate the elements of art and principles of design to achieve their intentions; students apply this understanding to their own work.
- Students will plan, create and reflect upon an artwork which uses symbols to convey a specific message.

Perceiving, Reflecting and Responding

GCO 7: Students will analyse the relationship between artistic intent and the expressive work.

Suggestions for Assessment

Refer to assessment rubric Appendix A.2

Students may be assessed using some of the following criteria:

- Degree of independence
- Presentation of written material – clarity, organization, originality, communication
- Participation in class discussions
- Level of engagement
- Technical competence
- Attention to detail
- Observational skills
- Expressiveness
- Evidence of understanding

Formative assessment may take the form of teacher/student discussions around inspiration and intent.

Notes and Resources

- Alexander Nikita
- *Personal Journey Unit 6*: discusses the artist as a messenger who uses symbols
- “*Getting to Know the World’s Greatest Artists*” Mike Venezia, Books and DVDs
- NFB videos: “I Can Make Art”
A series of six short films with a kid’s-eye view on a diverse group of Canadian visual artists:
 - Maud Lewis (folk artist)
 - Emily Carr (painter)
 - Marcelle Ferron (abstract painter/stained glass artist)
 - Andrew Qappik (graphic designer/printmaker)
 - Ron Noganosh (sculptor and installation artist)
 - Kai Chan (sculptor)

APPENDICES

Appendix A.1

It is recommended that teachers develop their own rubrics for specific assignments. Students might be a part of the rubric's development, or at least should be made aware of the rubric's criteria before beginning a project.

STUDIO WORK	Outstanding/ Very Good	Good	Satisfactory	Weak/Unsatisfactory
Completion	Student goes beyond completion looking for mastery. Project exceeds expectations.	Work is of consistent high quality. Time taken to identify weaknesses and implement improvements.	Work is completed to minimal standards with little or no reworking.	Work is incomplete, appears rushed.
Control of Materials	Materials used as instructed and demonstrated, with a high degree of sophistication and creativity.	Materials used as instructed and demonstrated, with a high level of control.	Materials used as instructed and demonstrated, with basic control	Inappropriate, unsafe use of materials with little or no control
Elements of Art (Use of line, shape, color, form, space, texture, value,)	Elements used with sophistication and creativity; engages the viewer.	Displays a good understanding of the Elements; engages the viewer.	Displays basic understanding of the Elements.	Elements appear to have been ignored.
Principles of Design (balance, contrast, emphasis, composition, unity, movement, rhythm, pattern)	Principles used with sophistication and creativity to enhance the impact of the artwork.	Principles used consciously to direct viewer's attention.	Some evidence of visual planning.	Principles appear to have been ignored. Composition seems haphazard.
Independence	Seeks suggestions for refinement of work.	Rarely requires assistance and for the most part works independently.	Requires periodic assistance.	Requires constant supervision and help.
Observation	Strives for mastery.	Very good likeness to subject.	Basic likeness to subject.	Shows no likeness to subject.
Attention to Detail	Sophisticated.	Consistent.	Limited.	Lacking.
Expressive Ability	Sophisticated.	Consistent.	Limited.	Lacking.
Sketchbook Use	Used frequently and independently to plan, practice and reflect.	Often used to plan and practice.	Limited or inconsistent use; used only when required.	Little evidence of use.

Appendix A.2

Art Concepts	Outstanding/ Very Good	Good	Satisfactory	Weak/Unsatisfactory
Written Assignments	Vivid, descriptive, and insightful interpretive language.	Descriptive and interpretive language.	Limited descriptive and interpretive language.	No ability to describe or interpret.
Presentations	Dynamic presentation of information exceeds requirements.	Engaging presentation; accurate information.	Adequate presentation and information.	Poorly presented and lacking information.
Discussion	Provides insight and raises meaningful questions.	Asks questions. Actively engaged	Somewhat engaged. Responds to directed questions.	Does not participate.
Self Reflection	High quality and insightful observations.	Consistent, accurate and thoughtful observations.	Limited observations.	Little to no observations.
Field Trip	Enthusiastic participation. Exceeds expectations for behavior.	Asks questions. Actively engaged.	Somewhat attentive.	Disruptive and inattentive.
Evidence of Understanding Art Concepts	Ideas and suggestions show high-level understanding; able to make connections	Ideas and suggestions show understanding.	Limited understanding of basic facts.	No evidence of understanding.

Appendix B

When looking at a work of art, students might be asked to:

Describe it. (Elements of art—generally the what of art)

What kinds of things do you see in this artwork?

What words would you use to describe this artwork?

How would you describe the lines in this artwork? The shapes? The colours? What does this artwork show?

Look at this artwork for a moment. What observations can you make about it?

How would you describe this artwork to a person who could not see it?

How would you describe the people in this picture? Are they like you or different?

How would you describe (the place depicted in) this artwork?

Analyze it. (Principles of art—generally the how of art)

Which objects seem closer to you? Further away?

What can you tell me about the colours in this artwork?

What colour is used the most in this artwork?

What makes this artwork look crowded?

What can you tell me about the person in this artwork?

What can you tell me about how this person lived? How did you arrive at that idea?

What do you think is the most important part of this artwork?

How do you think the artist made this work?

What questions would you ask the artist about this work, if s/he were here?

Interpret it. (The why of art)

What title would you give to this artwork?

What do you think is happening in this artwork?

What do you think is going on in this artwork?

What do you think this artwork is about?

Pretend you are inside this artwork:

What do you think this (object) was used for?

Why do you suppose the artist made this artwork?

What do you think it would be like to live in this artwork?

Information (who, what, when)

Identify the artist.

What is the title of the work?

When was it completed?

Does this additional information broaden your initial interpretation of the work? How?

Evaluate it.

What do you think is good about this artwork? What is not so good?

Do you think the person who created this did a good job? What makes you think so?

Why do you think other people should see this work of art?

What do you think other people would say about this work? Why do you think that?

What would you do with this work if you owned it?

What do you think is worth remembering about this artwork?

Appendix C

Examples of Artist's Statements

<http://www.artiseducation.org/10/10Year/toolkits/downloads/ArtistStatementToolKit.pdf>

www.princetonol.com/groups/iad/files/Pam-Artist.htm

Appendix D

Websites

Free, downloadable Art software available at:

www.theopendisc.com/education

www.getpaint.net

Teaching Art, Brynjolson, Appendix D (Software for Graphic Design)

The incredible Art Department www.incredibleart.org

National Gallery of Canada www.gallery.ca/; Cybermuse

Keith Haring www.haring.com

The National Film Board of Canada www.nfb.ca; search “I Can Make Art Like” for films of students working in the style of various Canadian artists

Canadian Museums Association www.museums.ca

Canadian Clay and Glass Gallery, Waterloo, ON www.canadianclayandglass.ca

Museum of Civilization www.civilization.ca

Confederation Centre of the Arts, Charlottetown, PEI www.confederationcentre.com

The Rooms, St. John, NF www.therooms.ca

Art Gallery of Ontario, Toronto www.ago.net

Royal Ontario Museum, Toronto www.rom.on.ca

McMichael Canadian Art Collection, Kleinburg, ON www.mcmichael.ca

Winnipeg Art Gallery www.wag.mb.ca

Vancouver Art Gallery www.vanartgallery.bc.ca

Royal British Columbia Museum www.royalbcmuseum.bc.ca

Art Gallery of Nova Scotia www.agns.ednet.ns.ca

Association Museums New Brunswick www.amnb.ca

New Brunswick Art Bank www.gnb.ca/0131/art_bank-e.asp

The Beaverbrook Art Gallery www.beaverbrookartgallery.org

Heil Brunn timeline of Art History www.metmuseum.org/toah/

Teaching Art, Brynjolson, Appendices E and F (Includes useful websites and Online Resources)

Link to District Portal <https://portal.nbed.nb.ca/tr/Pages/default.aspx>

Appendix E

Art Supply Contact List

**Above Ground Art Supplies
(Ontario College of Art & Design)**

74 McCaul Street
Toronto, ON, M5T 3K2
1-800-591-1615
www.abovegroundartsupplies.com

The Art Shack

370 Acadie/Acadia Ave.
Dieppe, NB, E1A 1H1
506-855-7422
1-888-855-7422
www.artshack.ca

Atlantic Pottery Supply

Dartmouth, NS
1-877-227-2529
www.atlanticpottery.com

B & B School Supplies

Phone: (506) 857-9175
Fax: (506) 858-1100
bobcormier@bb.ca

Central Stores

(via Dept. of Education)
-ask school office for catalogue and ordering info
for government bulk-purchased office supplies
such as pencils, erasers, masking tape, rulers,
Sharpies, etc.

Covey Basics

896 Prospect Street
Fredericton, NB, E3B 1T8
506-458-8333
1-800-442-9707
Sharon Sisco, Sales Representative, Ext. 671
www.coveybasics.com

Curry's Art Supply Store Ltd.

490 Yonge Street
Toronto, ON, M4Y 1X5
1-800-268-2969
www.currys.com

De Serres

1546 Barrington Street
Halifax, NS, B3J 3X7
902-425-5566
1-800-565-1545
www.deserres.ca

Endeavour's Art Supplies

412 Queen Street,
Fredericton, NB
506-455-4278
1-800-565-0422
www.artstuff.ca

ESL Art Supplies

150 Union Street
Saint John, NB, E2I 1A8
506-633-1539

Michaels

80 McAllister Drive
Saint John, NB
693-7700
www.michaels.com

Pottery Supply House

1120 Speers Road
Oakville, ON, L6L 2X4
1-800-465-8544
www.pshcanada.com

Scholars Choice

700 St. George Blvd.
Moncton, NB, E1E 2C6
506-854-4925
1-800-249-8888
www.teachers.scholarchoice.ca

School Specialty

Unit 200, 551-268th Street
Langley, BC, V4W 3X4
1-800-775-4051
www.schoolspecialty.ca/artseducation.jsp

Spectrum Educational Supplies Limited

150 Pony Drive
Newmarket, ON, L3Y 7B6
1-800-668-0600
www.spectrumed.com

Tern Art Supplies

874 Queen Street West
Toronto, ON, M6J 1G3
416-537-7338
www.ternart.com

Wallacks Art Supplies

250 City Centre Avenue
Bay 216
Ottawa, ON, K1 R 6K7
1-800-567-6794
Contact: David Lidbetter
Email: david.lidbetter@wallacks.com
www.wallacks.com