



Visual Arts Education Grades K-2 Curriculum

May 2014

“The arts help children learn to say what cannot be said.”

-Elliot Eisner

Acknowledgements

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Rationale

Education in the arts is fundamental to the aesthetic, physical, emotional, intellectual and social growth of each 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, imagination and innovation.

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 develops and enriches aesthetic expression, citizenship, communication, personal development, problem solving, and technological fluency.

Program Requirements

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

A strong visual arts program needs to be supported by the provision of sufficient time and resources to ensure that students experience a broad range of visual arts learning experiences that are sequential, comprehensive, planned, co-ordinated, and related to the organizing strands and outcomes.

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

Skills the Visual Arts Nurture

- Visual Arts nurtures self-expression. Through creating, students develop new ways to express their own ideas, learning, perceptions, and feelings.
- Visual Arts connects students' learning with the world inside and outside the classroom.
- Visual Arts teaches students the skill of observation. Learning to be an artist means learning to "see".
- 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 play and exploration. The Visual Arts allow students freedom to explore, to risk, to try again. Making '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, critical thinking and problem solving as they learn to "work it out".

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. 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. 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. Students should find their learning opportunities maximized in the visual arts classroom.

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.

Three tenets of universal design inform this curriculum. Teachers are encouraged to follow these principles as they plan and evaluate learning experiences for their students:

- **Multiple means of representation:** provide diverse learners options for acquiring information and knowledge
- **Multiple means of action and expression:** provide learners options for demonstrating what they know
- **Multiple means of engagement:** tap into learners' interests, offer appropriate challenges, and increase motivation

For further information on *Universal Design for Learning*, view online information at <http://www.cast.org/> and in the appendices section of this document.

Assessment

Teachers make decisions about program delivery based on the results of on-going informal and formal 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 diverse range of prior experiences and skills present in any classroom. Along with achievement standards, a list of suggestions for assessment strategies is offered in this document.

Achievement Levels

Strong Achievement (SA) – strong understanding of required knowledge and skills; applies these to new situations.

Appropriate Achievement (AA) – good understanding of required knowledge and skills; applies these to some new situations.

Below Appropriate Achievement (BAA) – additional instructional support and improvement needed to meet required knowledge and skills.

Visual Arts Achievement Standards for Creating Art

Strong Achievement (SA)	<p>Strong understanding of required knowledge and skills; applies these to new situations.</p> <ul style="list-style-type: none"> • Respects and makes safe use of the tools and working space • Consistently shows strong application of processes taught • Consistently demonstrates willingness to try something new for her or him • Generally works independently and is learning how to ask for support • Consistently works creatively and cooperatively with others • Creates artworks that reflect her/his own personal experiences • Creates works that visually express her/his ideas, thoughts, responses, and/or feelings
Appropriate Achievement (AA)	<p>Good understanding of required knowledge and skills; applies these to some new situations</p> <ul style="list-style-type: none"> • Respects and makes safe use of the tools and working space • Usually shows application of processes taught • Often demonstrates willingness to try something new for her or him • Can work independently, but may need some support at times • Generally demonstrates concentration during art experiences • Generally works creatively and cooperatively with others • Can create artworks that reflect her/his own personal experiences • Can create artworks that visually express her/his ideas, thoughts, responses, and/or feelings
Below Appropriate Achievement (BAA)	<p>Additional instructional support and improvement needed to meet required knowledge and skills.</p>

Visual Arts Achievement Standards for Connecting to and Communicating about Art

Strong Achievement (SA)	<ul style="list-style-type: none"> • When looking at art, uses considerate, respectful language • Consistently uses art terminology that has been taught • Offers relevant responses (verbal, written, visual, kinaesthetic, etc.) to own work and works of others (peers, local artists and artists from other places and times) • Confidently uses observation, description, analysis and interpretation skills to discuss an artwork (Refer to Appendix D) • Contributes meaningful ideas during art talks • Confidently and thoughtfully shares descriptions, stories and/or narratives about their creations
Appropriate Achievement (AA)	<ul style="list-style-type: none"> • When looking at art, uses considerate, respectful language • Often uses art terminology that has been taught • Generally willing to respond (verbal, written, visual, kinaesthetic, etc.) to own work and works of others (peers, local artists and artists from other places and times) • Uses observation, description, analysis and interpretation skills to discuss an artwork (Refer to Appendix D) • Usually contributes ideas during art talks • Is willing to share what their creation means personally
Below Appropriate Achievement (BAA)	Additional instructional support and improvement needed to meet required knowledge and skills.


Note: The majority of students most likely will fall within the AA achievement level since there is a vast range of appropriate development within the age group.


“Perfectly ordered disorder designed with a helter-skelter magnificence.”

Emily Carr

Assessment Strategies

Effective assessment of learning requires diverse strategies that gather information in a systematic way. In planning visual arts 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 represents 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.

<p>Student Portfolios</p> 	<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>Observation</p>	<p>Watching students engaged in classroom visual arts activities gives valuable information about students' learning process and provides information including:</p> <ul style="list-style-type: none"> • students' day-to-day performance • work habits • frustrations, joys, and levels of persistence • feelings and attitudes towards visual arts • 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>Performance Assessment</p>	<p>Performance assessment allows learners to develop and apply criteria to self-assess. Teachers can help clarify assessment criteria for students with the use of rubrics and by posting Essential Learnings in the classroom in child-friendly language. Assessment criteria should be incorporated as part of the lesson.</p>
<p>Student-Teacher Conversations</p>	<p>These conversations yield valuable information about learning, 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>

Reflection	Wrap-up questions and/or discussion might follow an activity or project to determine how well the team functioned and how well individuals participated and contributed.
Peer Feedback through Group Discussion 	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.
Anecdotal Records	<p>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:</p> <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 can be used to record benchmark skills, such as holding scissors, handling a paintbrush, and/or contributing to group discussion. This form of data collection provides a snapshot of some specific learnings.

“Every child is an artist. The problem is how to remain an artist once you grow up.”

Pablo Picasso

Suggested Supplies






The following list includes many of the items necessary to teach Visual Arts. This list is neither exhaustive nor mandatory. Quality of materials is increasingly important to get desired results.

When considering materials, teachers must pay close attention to allergies/sensitivities, toxicity and manufacturer's warnings regarding proper and intended use.

<p>Drawing Consumables</p> <p>Wax Crayons</p> <p>Pencils</p> <p>Oil Pastels</p> <p>Water based markers</p> <p>Pencil crayons</p> <p>Ball point pens (blue and black)</p> <p>India ink</p> <p>Erasers</p> <p>Coloured chalk (sidewalk chalk)</p>	<p>Drawing Tools</p> <p>Q tips</p> <p>Brushes</p> <p>Toothpicks</p> <p>Nails</p> <p>Sticks/twigs</p> <p>Feathers</p>
<p>Painting Consumables</p> <p>Watercolour sets – 8 colours</p> <p>Tempera paint: (puck form), primary colours and white, black, green</p> <p>Tempera paint liquid form</p> <p>Acrylic paints</p> <p>Salt</p> <p>Plastic wrap</p> <p>Newspaper or reusable tarps to protect work space</p>	<p>Painting Tools</p> <p>Smocks – Old shirts</p> <p>Sponges, cotton swabs, straws, rollers, sticks, palette knives, squeeze bottles, feathers</p> <p>Watercolour brushes in 2-3 sizes</p> <p>Flat brushes #6, #8, #11</p> <p>Microwave muffin tins or other palettes for tempera paint pucks or covered ice cube trays for liquid tempera</p> <p>Recycled containers for paint and water (baby food jars)</p> <p>Styrofoam trays for paint palettes</p>



<p>Printmaking Consumables</p> <p>Water based printing inks</p> <p>Styrofoam for incising and printing</p> <p>Stamp pads</p> <p>Sponges</p> 	<p>Printmaking Tools</p> <p>Rubber brayers (ink rollers)</p> <p>Pieces of recycled Plexiglas, glass microwave trays, plastic placemats for rolling ink</p>  <p>Wooden spoons for barrens</p> <p>Pens to incise the Styrofoam matrix</p> <p>Old Plasticine or found objects (e.g. fruit, leaves) to stamp</p>
<p>General Consumables</p> <p>Sketchbooks (student made or reasonably priced)</p> <p>White glue</p> <p>Large glue sticks</p> <p>Tape: masking, scotch, packing, duct</p> <p>Non-latex gloves (allergies/sensitivities)</p>	<p>General Tools</p> <p>Rulers</p> <p>Metre sticks</p> <p>Scissors</p>
<p>Paper</p> <p>Cardstock</p> <p>Recycled paper (e.g., off-cuts from printers; pizza box lids, mat scraps from framers)</p> <p>Cartridge paper (Paper thickness is measured in pound or grams; the heavier the weight, the thicker the paper. An average, multi-purpose paper would fall in the 60-75 lb. range.)</p> <p>Manila paper (for pastel, chalk and/or crayon work)</p> <p>Newsprint</p> <p>Newspapers</p> <p>Construction paper (various sizes)</p> <p>Bristol board</p> <p>Inexpensive watercolour paper</p> <p>Rolls of mural paper: white and kraft (brown)</p> <p>Tissue Paper</p>	

Sculpture Consumables	Sculpture Tools
Pipe cleaners Modelling Clay (e.g., Plasticine, salt dough, homemade play dough) Papier-mâché paste Recycled cardboard Recycled wire Scrap wood Popsicle sticks Self-hardening clay Found objects (e.g., socks, mittens, buttons, nails)	Plastic modelling tools Old utensils Garlic presses Cookie cutters Rolling pins For Teacher Use: Wire cutter Glue gun Hammer

Classroom Equipment:

Access to running water, rags, paper towel
 Paper cutter – 24” minimum (teacher use only)
 Drying racks for paintings and prints
 Storage shelves for student work, paper and supplies
 Ventilation appropriate for materials being used
 Access to SMARTboard and computers
 Colour Wheel (e.g. poster)

Teachers: Ask the person responsible at your school for contacting Central Stores to help you order a variety of office type supplies for the current reduced fee. Items available include: file folders, masking tape, HB pencils, white erasers, sharpies, rolling markers, colour pencils, padding board, glue sticks, duct tape, correction fluid, rulers, First Aid kits, paper towels, Bristol board (white and coloured), and kraft paper (white and brown).

Suggest families send recyclables and reusables to class, such as yarn, string, cast offs from craft projects, wallpaper ends, fabric, egg cartons, plastic cartons, newspaper, paper towel rolls. Recyclables can provide a base for an elementary visual arts program.



Curriculum Outcomes

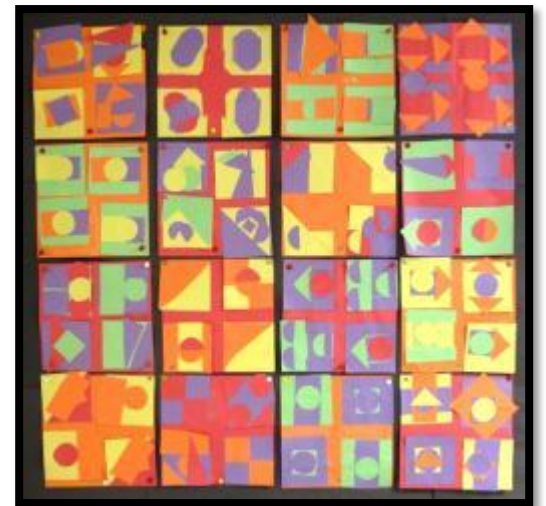
Curriculum Organization

STRAND 1	STRAND 2	STRAND 3
CREATE	CONNECT	COMMUNICATE
<p>GCO 1: Students will be expected to create, independently or collaboratively, a variety of artworks.</p> <ul style="list-style-type: none"> • 1.1 create art for a variety of reasons and recognize that there are many kinds of visual arts • 1.2 create art works based on memory, mood, feelings, imagination, and fantasy including responses to music and literature 	<p>GCO 3: Students will be expected to develop critical awareness of and value for the role of the arts in creating and reflecting culture. Students will begin to understand that visual art is a record of human experiences and expressions.</p> <ul style="list-style-type: none"> • 3.1 identify visual communication in daily life and its effects on people • 3.2 explore artworks from a variety of historical and cultural contexts • 3.3 describe how visual arts are used in school and at home 	<p>GCO 4: Students will be expected to reflect on and respond to their own and others' art works.</p> <ul style="list-style-type: none"> • 4.1 look at and respond to art in a variety of ways • 4.2 provide reasons for preferences in art works • 4.3 choose and present work from their portfolio • 4.4 use descriptive language to talk about their own work and that of their peers
<p>GCO 2: Students will be expected to explore skills, processes and materials.</p> <ul style="list-style-type: none"> • 2.1 explore the elements (colour, shape, line, value, space, form, and texture) and the principles of design with emphasis on pattern and repetition in the visual environment • 2.2 explore basic art skills, techniques, and vocabulary through a wide range of materials and available technologies • 2.3 using a variety of materials, visually communicate stories, ideas, and experiences 		

Strand 1: Create

Art Forms to consider:

- book making
- collage
- costume making
- designing
- drawing
- illustrating
- mask making
- mural making
- origami
- painting
- printmaking
- puppet making
- quilting
- sculpting
- storyboarding



GCO 1: Students will be expected to create, independently or collaboratively, a variety of artworks.

Outcomes

Students will be expected to:

K-2.1.1 create art for a variety of reasons and recognize that there are many kinds of visual arts

K-2.1.2 create art works based on memory, mood, feelings, imagination, and fantasy including responses to music and literature



“I dream my painting and then I paint my dream.”

-Vincent Van Gogh

GCO 2: Students will be expected to explore skills, processes and materials.

Outcomes

Students will be expected to:

K-2.2.1 explore the elements (colour, shape, line, value, space, form, and texture) and the principles of design with emphasis on pattern and repetition in the visual environment (Refer to “Elements of Art & Design: Mapped”, page 29)

K-2.2.2 explore basic art skills, techniques, and vocabulary through a wide range of materials and available technologies

K-2.2.3 using a variety of materials, visually communicate stories, ideas, and experiences

Paintbrush Skills:

- demonstrate correct way to hold a brush (“Just like my pencil in my printing hand.”)
- putting paint on the brush; controlling the amount of paint on the brush
- taking paint to paper
- apply different brush strokes to create lines of varying thickness and density
- rinsing the brush before changing colours
- cleaning the brush
- paintbrush storage (bristles up!)

NOTE: Paint can be applied with tools other than a brush (sponge, cardboard, paper towel, stick, straw, toothbrush).

Painting:

- choose appropriate paintbrush size
- apply paint: filling in large areas, controlling paint in small areas
- draw with paint
- paint lines of varying thickness and density, broken lines, dots, textures, smooth edges
- mix colours: mix primary colours to create secondary colours
- mix tints (add white to lighten)
- mix shades (add black to darken)
- apply paint next to previously painted areas
- paint wet-on-dry
- paint wet-on-wet
- apply paint to wet paper
- apply a wash
- blend colours
- stippling
- combing
- spattering
- dry-brush techniques
- apply paint to create texture
- combine paint and other media (e.g., resist - experimenting with painting over wax crayon and/or oil pastel)



Drawing Skills (pastel, crayon, pencil)

- apply different pressures (heavy or light)
- blending (apply dark first covered by a lighter colour)
- dotting
- using both the tip and the side
- using over and under other media (paint)
- smearing and blending (paper towel, Kleenex, Q-tips)



Paper Manipulation Skills (cutting, tearing, folding and attaching)

- holding the scissors correctly
- manipulating scissors and paper to suit desired purpose
- cutting a preconceived shape without first outlining it
- turning paper to facilitate cutting
- cutting with even strokes
- follow a sequence of simple directions, e.g., fold paper, cut along crease to make a symmetrical shape
- manipulate paper to explore and experiment with controlled tearing
- tearing paper to make shapes without first drawing them (using the thumb and index finger on each hand in short, controlled movements; try using a longer pulling motion to control the tearing)
- tear, cut, manipulate, and glue paper following a sequence of simple directions



Modeling and Constructing Skills:

The characteristics and properties of the materials used determine the modeling and constructing skills required.

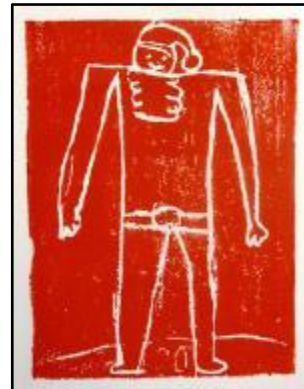
Materials may include:

- clay
- modelling clay (Plasticine, Play-Doh, homemade dough)
- papier-mâché
- wood-blocks
- cardboard box, tube, and paper sculpture
- soft sculpture (cloth)
- diorama
- wire (chenille sticks)
- natural and found objects



Printmaking:

- stamping – using fingers, hands, vegetables, clay, erasers and found objects
- stencils –using paper or thin cardboard, cut away a shape from the middle. Create prints of this shape using the stencil and paint
- rubbings – use the long edge of a ‘peeled’ crayon to create a rubbing of textured object, or of a student-made stencil



“Teaching, real teaching, is - or ought to be - a messy business.”
Harry Crews

Strand 2: Connect

Art Form Connections to Consider:

- online/virtual museums and galleries
- original art or art reproductions
- masks
- picture book illustrations
- quilts
- jewellery
- fashion design
- community and public art
- pottery
- architecture
- posters
- photography
- advertisements

Art Links to Consider:



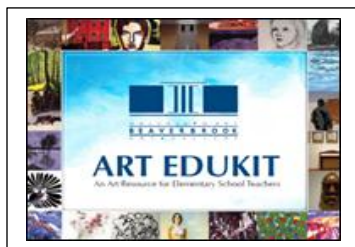
<http://www.mccainartgallery.com/>



<http://www.nbm-mnb.ca/>



<http://beaverbrookartgallery.wordpress.com/welcome/>



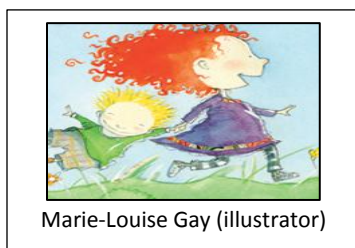
<http://www.bag-edukit.org/>



<http://www.barbarareid.ca/>



<http://www.artssmarts.ca/en/home.aspx>



Marie-Louise Gay (illustrator)

<http://marielouisegay.com/>



<http://www.museevirtuel-virtualmuseum.ca/index-eng.jsp>



<http://www.umoncton.ca/umcm-ga/>

GCO 3: Students will be expected to develop critical awareness of and value for the role of the arts in creating and reflecting culture. Students will begin to understand that visual art is a record of human experiences and expressions.

Students will be expected to:

K-2.3.1 identify visual communication in daily life and its effects on people

Example:

- make a collection of signs (e.g., McDonald's, STOP sign, Tim Horton's)

K-2.3.2 explore artworks from a variety of historical and cultural contexts

Examples:

- view and discuss works by Canadian artists, local and national (e.g., Group of Seven, Alex Colville, Mary Pratt, Fran Ward-Francis, Ned Bear, Molly Bobak, Paul-Édouard Bourque, Carol Taylor, George Fry, Suzanne Hill, Pegi Nicol McLeod...)
 - invite a local artist into the classroom
 - view and discuss a selection of masks (or images of masks) from various cultures

K-2.3.3 describe how visual arts are used in school and at home

Examples:

- Choosing colours to paint a room, photography, collecting things and displaying them, knitting, quilting, sewing, choosing artworks and posters to display on a wall, jewellery, websites, visual representations

“Art is a basic human language that is universal among cultures and across time.”
-Peter William Brown

Strand 3: Communicate

Art Sources to Consider:

- artwork (sculpture, ceramics, masks, jewellery, paintings, etc.) from artists (student artists, 'famous' artists, local professional artists, etc.)
- virtual/online galleries and museums
- original art or art reproductions (e.g., posters, postcards)
- student portfolios

GCO 4: Students will be expected to reflect on and respond to their own and others' art works.

Outcomes

Students will be expected to:

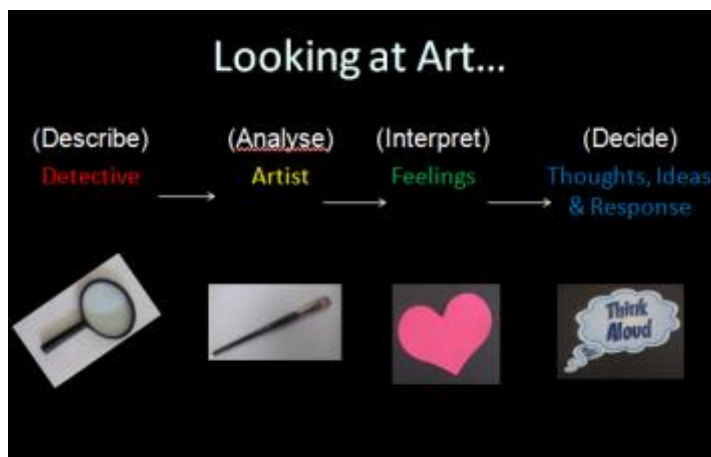
K-2.4.1 look at and respond to art in a variety of ways

Examples of guided discussion formats:

- "Visual Thinking Strategies" format to initiate discussion when viewing an artwork:
 - "Tell me what's going on in this picture."
 - "What do you see that makes you say that?"
 - "What more can we find?"

Link to ["VTS" in Action](#) for model classroom discussions

- "Describe – Analyse – Interpret – Decide" format:
 1. Be an art detective... "What do you see?"
 2. Think like an artist... "What colours did the artist use? What shapes? Lines? What seems closest? What did the artist do to make it seem close? What seems far away? Can you trace the horizon line? What takes up the most space?..."
 3. Feelings... "Let's imagine we could step into this picture. What would you hear? What would you smell? How would it make you feel?"
 4. Deciding... "Decide on a title for this artwork. What would you call it?"



K-2.4.2 provide reasons for preferences in art works



Example:

- have students categorize or sort art images (using their own sorting criteria), then describe and explain their decisions

K-2.4.3 choose and present work from their portfolio

Examples:

- “One Star/One Wish” format for presenting:
Star = “One thing I did well...”
Wish = “One thing I could have or would like to improve...”
- “Art Walk” –invite students to walk around the room to view others’ creations (e.g., mid-process, or when each student has chosen a favourite piece from his/her portfolio to share)

My Artwork	
Artist	
Title	
Date	
 star	One thing I did well...
 wish	One thing I want to improve...

K-2.4.4 use descriptive language to talk about their own work and that of their peers

Example:

- invite artists to share their work with the class (students label their work ahead of time with artist’s name, title, medium, date), then peers might respond using a ‘Two Comments (e.g., “I like the way you...”) and a Question’ (e.g., “How did you make that colour?”) format.

My Artwork	
Artist	
Title	
Medium	
Date	
What I want you to notice about my art is...	

K-2.4.5 explain the problem-solving (how and why) that occurred during the art-making process

Example:

- discussion topics may include the subject, the colours, the shapes, the placement, effects or techniques. Discussion formats may vary and include pairs, small groups, whole class, teacher conference and so on.

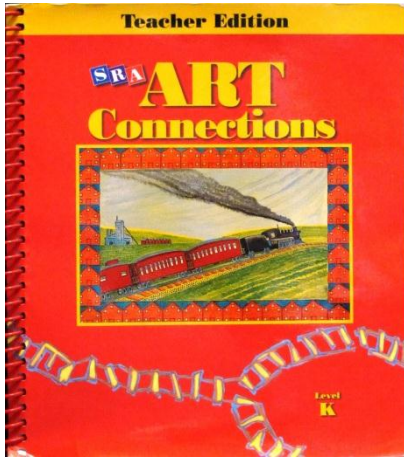
“I found I could say things with colour and shapes that I couldn’t say any other way – things I had no words for.”

Georgia O’Keeffe

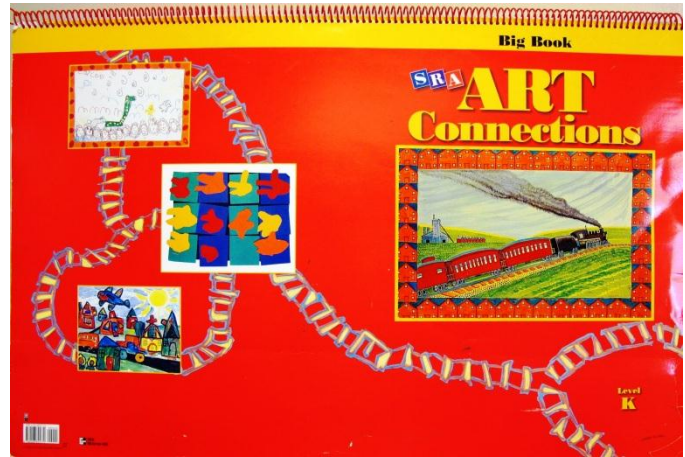
APPENDIX A: Resources Available in Schools

Kindergarten and Grade 1 Resources:

Teacher Textbook (K and 1)



Big Book



Kindergarten Binder (on GNB Portal “K-12 The Arts”)

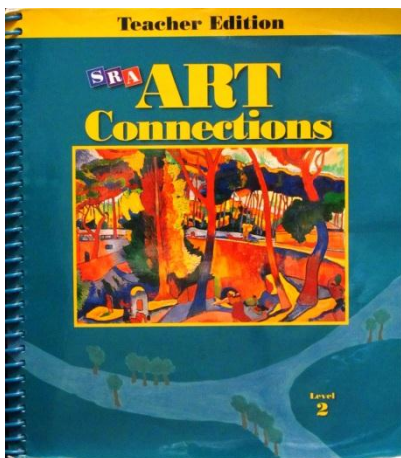
<https://portal.nbed.nb.ca/tr/lr/k-12Arts/Documents/Kindergarten%20Visual%20Arts%20Lessons%20Binder.pdf>

Grade 1 Binder (on GNB Portal “K-12 The Arts”)

<https://portal.nbed.nb.ca/tr/lr/k-12Arts/Documents/Grade%201%20Visual%20Arts%20Lessons%20Binder.pdf>

Grade 2 Resources:

Teacher Textbook (Grade 2)



Large Prints (Grade 2)



Grade 2 Binder (on GNB Portal “K-12 The Arts”)

<https://portal.nbed.nb.ca/tr/lr/k-12Arts/Documents/Grade%202%20Visual%20Arts%20Lessons%20Binder.pdf>

Document #843460 (on GNB Portal “K-12 The Arts” page)

This document identifies attitudes, knowledge, skills and understandings that students need to demonstrate by the end of grades 2, 5 and 8.

<https://portal.nbed.nb.ca/tr/cd/Documents/Elementary%20and%20Middle%20School%20Visual%20Arts%20K-8%20Curriculum%20Outcomes.pdf>

Appendix B: Picture Books Relating to Visual Arts (Consider your public library)

About Art

3D ABC – A Sculptural Alphabet by Bob Raczka

Art is... by Bob Raczka

Artful Reading by Bob Raczka

Art's Supplies written & illustrated by Chris Tougas

Adventures in Cartooning: How to Turn Doodles into Comics by James Sturm, Andrew Arnold and Alexis Frederick-Frost

Beautiful Oops by Barney Saltzberg

Can You Hear It? by Dr. William Lach and The Metropolitan Museum of Art (includes CD)

Emily's Art by Peter Catalanotto

How Artists See Weather? by Colleen Carroll

I Ain't Gonna Paint No More! written by Karen Beaumont and illustrated by David Catrow

ISH written & illustrated by Peter H. Reynolds

Inuksuk Journey: An Artist at the Top of the World written & illustrated by Mary Wallace

Museum Shapes by the Metropolitan Museum of Art

No One Saw: Ordinary Things Through the Eyes of an Artist by Bob Raczka

Painting the Wind written by Patricia and Emily MacLachlan and illustrated by Katy Schneider

Picturescape written & illustrated by Elisa Gutiérrez

Seen Art? written by Jon Scieszka and illustrated by Lane Smith

Sky Color written & illustrated by Peter H. Reynolds

Sky Tree: Seeing Science through Art written & illustrated by Thomas Locker

The Art Lesson written & illustrated by Tomie dePaola

The Big Orange Spot written & illustrated by Daniel Pinkwater

The Day the Crayons Quit written by Drew Daywalt and illustrated by Oliver Jeffers

The Dot written & illustrated by Peter H. Reynolds

The Red Book written & illustrated by Barbara Lehman (gallery visit; wordless)

What is Line? ("Get Art Smart" series) by Susan Markowitz-Meredith

What is Shape? ("Get Art Smart" series) by Tea Benduhn

What is Space? (“Get Art Smart” series) by Susan Markowitz Meredith

What is Colour? (“Get Art Smart” series) by Tea Benduhn

What is Texture? (“Get Art Smart” series) by Stephanie Fitzgerald

What is Form? (“Get Art Smart” series) by Susan Markowitz-Meredith

White Rabbit’s Colour Book written & illustrated by Alan Barker

Artists & Art History

Capturing Joy – The Story of Maude Lewis written by Jo Ellen Bogart and illustrated by Mark Lang (Nova Scotian folk artist)

Claude Monet - Sunshine & Waterlilies (Smart About Art series) by True Kelley

Dali and the Path of Dreams written by Anna Obiols and illustrated by Subi

Emily Carr’s Attic by Diane Carmel Léger and Michael Léger

Emily’s Art by Peter Catalanotto

Getting To Know the World’s Greatest Artists series by Mike Venezia

(Series includes Botticelli, Bruegel, Calder, Cassatt, Cézanne, Chagall, da Vinci, Dali, Degas, Delacroix, Theotokopoulos/El Greco, Gauguin, di Bondone, Goya, Homer, Hopper, Kahlo, Klee, Lange, Lawrence, Lichtenstein, Magritte, Matisse, Grandma Moses, O’Keeffe, Picasso, Pippin, Pissarro, Pollock, Raphael (Sanzio), Rembrandt, Remington, Renoir, Finggold, Rivera, Rockwell, Rousseau, Seurat, Titian, Toulouse-Lautrec, Van Gogh, Velázquez, Vermeer, Warhol, Whistler, Wood)

Henri Matisse - Drawing with Scissors (Smart About Art series) by Jane O’Connor

Here’s Looking at Me: How Artists See Themselves by Bob Raczka

I am Marc Chagall written & illustrated by Bimba Landmann (mixed media with found objects)

Katie Meets the Impressionists by James Mayhew

Linnea in Monet’s Garden by Christina Bjork and Lena Anderson

More than Meets the Eye: Seeing Art with All Five Senses by Bob Raczka

Name That Style: All About ISMS in Art by Bob Raczka

No One Saw... Ordinary Things through the Eyes of an Artist by Bob Raczka

Pablo Picasso- Breaking All the Rules (Smart About Art Series) by True Kelley

Picturescape written & illustrated by Ella Gutiérrez (features Canadian artists and artworks)

Pierre Auguste Renoir - Paintings that Smile (Smart about Art series) by True Kelley

Uncle Andy’s written & illustrated by James Warhola (Andy Warhol)

Unlikely Pairs: Fun with Famous Works of Art by Bob Raczka

Vincent’s Colours by The Metropolitan Museum of Art

Vincent van Gogh - Sunflowers & Swirly Stars (Smart about Art series) by Joan Holub

Where in the World? By Bob Raczka

On Colour

Hailstones & Halibut Bones: Adventures in Poetry & Colour written by Mary O'Neill and illustrated by John Wallner

Mouse Book written & illustrated by Ellen Stoll Walsh

My Many-Coloured Days written by Dr. Seuss and illustrated by Steve Johnson and Lou Fancher

The Black Book of Colour written by Menena Cottin & Rosana Faria

White Rabbit's Colour Book written & illustrated by Alan Barker

Architecture

Architects Make Zigzags: Looking at Architecture from A to Z by Roxie Munro

Iggy Peck, Architect by Andrea Beaty and illustrated by David Roberts

Roberto the Insect Architect written & illustrated by Nina Laden

On Illustration & Illustrators

A Caldecott Celebration: Seven Artists and Their Paths to the Caldecott Medal by Leonard S. Marcus

Artist to Artist: 23 Major Illustrators Talk to Children about Their Art by the Eric Carle Museum of Picture Book Art

Picture Books to Have on Hand as Examples of Drawing, Line, Space, Colour and etc.:

A Lullaby for New Brunswick by Jennifer Aikman-Smith and illustrated by Chris Browne (New Brunswick)

A Northern Lullaby by Nancy White Charlstrom and illustrated by Leo & Diane Dillon

Alexander and the Terrible, Horrible, No Good, Very Bad Day by J. Viorst and illustrated by Ray Cruz (drawing; hatching)

Blueberries for Sal written & illustrated by R. McCloskey

Changes written & illustrated by Anthony Browne

Chester by Mélanie Watt (Canadian) (illustrating)

Falling Up written & illustrated by Shel Silverstein (drawing; line)

Frog Goes to Dinner written & illustrated by Mercer Mayer (drawing; hatching)

Hailstone & Halibut Bones : Adventures in Poetry & Colour by Mary O'Neill and illustrated by John Wallne (colour)

Happy! By Romero Britto (line, shape, colour & pattern)

Harold and the Purple Crayon written & illustrated by Crockett Johnson (drawing; line)

I Wish I Were a Butterfly by J. Howe and illustrated by Ed Young

If You're Not from the Prairie by D. Bouchard and illustrated by Henry Ripplinger (Canadian) (space; landscape)

Jumanji written & illustrated by Chris Van Allsburg (drawing; value)

Like Jake and Me written by Mavis Jukes and illustrated by Lloyd Bloom

Make Way for Ducklings written & illustrated by R. McCloskey (drawing)

My Many-Coloured Days by Dr. Seuss and illustrated by Steve Johnson & Lou Fancher (colour)

Millions of Cats written & illustrated by Wanda Ga'g (drawing)

Not a Box written & illustrated by Antoinette Portis

Not a Stick written & illustrated by Antoinette Portis

O Canada Lyrics to national anthem illustrated by Ted Harrison (stylized; colour; landscape)

On My Beach There are Many Pebbles written & illustrated by L. Lionni (drawing; shading)

One Wish written & illustrated by Frances Wolfe (Canadian) (painting)

Painting the Town written & illustrated by Denise Minnerly (mixing colours, NYC architecture)

Posy! By Linda Newberry and illustrated by Cathering Rayner

Purple, Green and Yellow by R. Munsch and illustrated by Helene Desputeaux (Canadian)

Rosie and Michael by J. Viorst and illustrated by Lorna Tomei (drawing; hatching; cross-hatching)

Round Trip written & illustrated by Ann Jonas (space; shape; positive/negative)

Shapes, Shapes, Shapes written & illustrated by Tana Hoban

Strega Nona: An Old Tale written & illustrated by Tomie de Paola

Tar Beach by Faith Ringgold (painting on fabric)

The Balloon Tree by Phoebe Gillman (Canadian) (painting; borders)

The Black Book of Colour by Menena Cottin & Rosana Faria (colour; texture)

The Castle Builder written & illustrated by Dennis Nolan (drawing, stippling/pointillism...)

The Lazy Bear written & illustrated by Brian Wildsmith

The Line Sophie Drew by Peter & Sophie Barrett

The Mitten written & illustrated by Jan Brett (painting, borders...)

The Mysteries of Harris Burdick written & illustrated by Chris Van Allsburg
(title & captions only; also available in large print format)

The Shape Game written & illustrated by Anthony Browne

The Wing on a Flea written & illustrated by Ed Emberley (shape)

Sky written & illustrated by Ariane Dewey (colour, shape...)

The Z Was Zapped: A Play in 26 Acts written & illustrated by C. Van Allsburg (drawing; value)

Tikta'Liktak Retold & illustrated by James Houston (drawing; value)

Toes in My Nose written by Sheree Fitch and illustrated by Molly Lamb Bobak (New Brunswick)

When you Were Small by Sara O'Leary and illustrated by Julie Morstad (Canadian) (drawing; hatching; colour wash)

Where I Live written & illustrated by Frances Wolfe (Canadian) (painting)

Where the Sidewalk Ends written & illustrated by Shel Silverstein (drawing; line)

Where the Wild Things Are written & illustrated by Mercer Mayer (drawing; hatching)

Would They Love a Lion? written & illustrated by K. MacDonald Denton

Zoom Away by T. Wynne-Jones and illustrated by Eric Beddows (Canadian) (drawing)

Zoom Upstream by T. Wynne-Jones and illustrated by Eric Beddows (Canadian) (drawing)

Zoom at Sea by T. Wynne-Jones and illustrated by Eric Beddows (Canadian) (drawing)

Novel: ***The Invention of Hugo Cabret*** by Brian Selznick

Picture Books Featuring Collage

Frederick written & illustrated by Leo Lionni

It's Mine written & illustrated by Leo Lionni

Matthew's Dream written & illustrated by Leo Lionni

Mister Seahorse written & illustrated by Eric Carle

Pie in the Sky written & illustrated by Lois Ehlert

RRRalph written & illustrated Lois Ehlert

Red Leaf, Yellow Leaf written & illustrated by Lois Ehlert

The Grouchy Ladybug written & illustrated by Eric Carle

The Very Hungry Caterpillar written & illustrated by Eric Carle

The Very Quiet Cricket written & illustrated by Eric Carle

Picture Books Featuring Watercolour

- A Morning to Polish and Keep*** by J. Lawson and illustrated by Sheena Lott (Canadian)
- A Promise is a Promise*** by Robert Munsch & Michael Kusugak (Canadian)
- A Salmon for Simon*** by Betty Waterton and illustrated by Ann Blades
- Back to the Beach Sea*** by H. Jardine Stoddart (New Brunswick)
- Barn Dance*** by Bill Martin, Jr. & John Archambault and illustrated by Ted Rand
- East to the Sea*** by H. Jardine Stoddart (New Brunswick)
- Foggy Cat*** by Glenda Thornton and illustrated by Robert Lyon (New Brunswick)
- Grandpa*** written & illustrated by John Burningham
- Hey, Get Off Our Train*** written & illustrated by John Burningham
- Lollipopsicles*** by Gretchen Kelbaugh and illustrated by Judi Pennanen (Canadian)
- Looking for Loons*** by Jennifer Lloyd and illustrated by Kirsti Anne Wakelin
- Loon Summer*** by Barbara Santucci and illustrated by Andrea Shine
- My Home Bay*** by Anne Laurel Carter and illustrated by Lea & Alan Daniel (Canadian)
- Owl Moon*** by Jane Yolen
- Return to the Sea*** by H. Jardine Stoddart (New Brunswick)
- Saint Francis*** written & illustrated by Brian Wildsmith
- Secret Place*** written by Eve Bunting and illustrated by Ted Rand
- Stella and Sam series*** by Marie-Louise Gay (Canadian)
- Stringbean's Trip to the Shining Sea*** by Vera B. Williams
- The Fabulous Song*** by Don Gillmor and illustrated by Marie-Louise Gay (Canadian)
- The Ghost Eye Tree*** by Bill Martin, Jr. & John Archambault and illustrated by Ted Rand
- The Pirates of Captain McKee!*** by Julie Lawson and illustrated by Werner Zimmermann (Canadian)
- The Snow Queen (Hans Christian Andersen's)*** written by Naomi Lewis and illustrated by Christian Birmingham
- The Tale of Peter Rabbit*** written & illustrated by Beatrix Potter
- The Third-Story Cat*** written & illustrated by Leslie Baker
- The Wall*** by E. Bunting and illustrated by Ronald Himler
- Water*** written & illustrated by Frank Asch

Picture Books Featuring Plasticine

Effie written by Beverley Allinson and illustrated by Barbara Reid (Canadian)

Have You Seen Birds? written by Joanne Oppenheim and illustrated by Barbara Reid (Canadian)

One Gray Mouse written by Katherine Burton and illustrated by Kim Fernandes (Canadian)

Perfect Snow written & illustrated by Barbara Reid (also includes ink drawings/thumbnails)
(Canadian)

Picture a Tree written & illustrated by Barbara Reid (Canadian)

Subway Mouse written & illustrated by Barbara Reid (Canadian)

The Fox Walked Alone written & illustrated by Barbara Reid (Canadian)

The Party written & illustrated by Barbara Reid (Canadian)

T'was the Night Before Christmas illustrated by Barbara Reid (Canadian)

Resources for Information on Authors, Illustrators & Picture Books

Canadian Children's Book Centre (www.bookcentre.ca)

The Magic Suitcase (www.magicsuitcase.ca) (Canadian)

Appendix C: Teacher References (Consider your public library)

Papier-Mâché for Kids – Sheila McGraw

Teaching Art: A Complete Guide for the Classroom – Rhian Brynjolson (Excellent Glossary)
(former title: *Art & Illustration for the Classroom: A Guide for Teachers and Parents*)

Drawing & Painting Activities: Using Masterworks as Inspiration – Kay Alexander (Consultant)

Playing with Plasticine – Barbara Reid

Make Your Own Inuksuk – Mary Wallace

Making Prints – Deri Robins

Altered Books, Collaborative Journals, and Other Adventures in Bookmaking – Holly Harrison

Usborne *The Children's Book of Art* – Rose Dickins

Hooked on Drawing – Illustrated Lessons & Exercises for Grades 4 and up – Sandy Brooke

Drawing With Children – Mona Brookes

Make Your Own Inuksuk – Mary Wallace

The Usborne Introduction to Art – Rose Dickins and Mari Griffith

The Usborne Book of Art Ideas – Fiona Watt

The Jumbo Book of Art – Irene Luxbacher

Discovering Great Artists – MaryAnn Kohl

The Usborne Book of Art (internet linked) – Rosie Dickins

The Usborne Complete Book of Art Ideas – Fiona Watt

A Work of Art – Marilyn Barnes

Starting Points in Art: Vibrant and Colorful Ideas for Outstanding Art and Design – Marilyn Barnes

Draw Me a Story – *An Illustrated Exploration of Drawing as Language* – Bob Steele

How to Teach Art, Grades 1-6 – publisher Evan-Moor

Children Making Art – Michael Seary

DK Eyewitness Books

Getting to know the World's Great Artist Series – Mike Venezia

Getting Into Art History – Annie Smith

How to Make Super Pop-Ups – Joanne Irvine

123 I Can Paint! Irene Luxbacher

123 I Can Draw! Irene Luxbacher

123 I Can Sculpt! Irene Luxbacher

123 I Can Collage! Irene Luxbacher

123 I Can Make Prints! Irene Luxbacher

The Usborne Book of Famous Paintings – Rosie Dickens, Philip Hopman etc.

On Illustration and Illustrators

A Caldecott Celebration: Seven Artists and Their Paths to the Caldecott Medal – Leonard S.

Marcus

Artist to Artist: 23 Major Illustrators Talk to Children about Their Art – the Eric Carle Museum of Picture Book Art

Magazine Resources

Scholastic ART (magazine publication by Scholastic Canada)

schoolarts (by Davis Publications) www.davisart.com/Portal/SchoolArts/SAdefault.aspx

Online Resource

Beaverbrook Art gallery EduKit: <http://www.bag-edukit.org/BAGEduKitInteractiveEnglish.pdf>

APPENDIX D: Responding to Art

Teacher directed discussions and responses can take place in reference to any created art works: student's personal work, the work of their classmates, and artworks created by professional artists, which have been reproduced in *Art Connections* and *Art Image* posters or elsewhere.

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 artwork? Are they alike or different?

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

Analyse 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) is used for?

Why do you suppose this 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?

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 artwork? 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 E: Websites

Beaverbrook Art Gallery visual arts educator resource:

<http://www.bag-edukit.org/BAGEduKitInteractiveEnglish.pdf>

“I can make Art” site: http://www.nfb.ca/film/i_can_make_art_like_emily_carr

The National Film Board of Canada (NFB) for videos on Canadian artists and art movements: www.nfb.ca

Visit virtual galleries and art museums:

Art Gallery of Nova Scotia www.artgalleryofnovascotia.ca

Art Gallery of Ontario, Toronto www.ago.net

Beaverbrook Art Gallery www.beaverbrookartgallery.org

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

Canadian Museums Association www.museums.ca

Canadian Museum of History; Children’s Art Exhibit and Collections www.civilization.ca

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

Galerie d’art Louise et Reuben Cohen <http://www.umoncton.ca/umcm-ga/>

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

National Gallery of Canada, Ottawa, ON www.national.gallery.ca

New Brunswick Art Bank http://www2.gnb.ca/content/gnb/en/departments/thc/culture/content/arts/art_bank.html

New Brunswick Galleries and Museums/Association Museums New Brunswick www.amnb.ca

New Brunswick Museum – “Hear to See It” program www.nbm-mnb.ca

Royal British Columbia Museum www.royalbcmuseum.bc.ca

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

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

Vancouver Art Gallery www.vanartgallery.bc.ca

Other Resources:

Canadian Children’s Book Centre Website – www.bookcentre.ca/

CSEA (Canadian Society for Education through Art) <http://www.csea-scea.ca/>

Department of Education and Early Childhood Development Portal (Learning Resources; The Arts)
<https://portal.nbed.nb.ca/tr/lr/k-12Arts/Pages/default.aspx>

NBVAEA (New Brunswick Visual Arts Educators Association)

Appendix F: Art Supply Contact List

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

74 McCaul Street
Toronto, ON, M5T 3K2
1-800-591-1615
<http://www.yelp.ca/biz/above-ground-art-supplies-toronto>

The Art Shack

102 St. George St.
Moncton, NB, E1A 1H1
506-855-7422
1-888-855-7422
www.artshack.ca

B&B School Supplies

Phone: (506) 857-9175
Fax: (506) 858-1100
bobcormier@bb.ca
<https://www.bb.ca/index.php>

Covey Basics

896 Prospect Street
Fredericton, NB, E3B 1T8
506-458-8333
1-800-442-9707
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

Dragonfire Pottery and Supplies

10 Akerley Blvd, Unit #25
Dartmouth, NS, B3B 1J4
902-466-6847
1-855-887-1663 (toll free)
www.atlanticpottery.com

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

Scholar's Choice

700 St. George Blvd.
Moncton, NB, E1E 2C6
1-800-265-1065
<http://www.scholarschoice.ca>

School Specialty

Unit 200, 551-268th Street
Langley, BC, V4W 3X4
1-866-519-2816
www.schoolspecialty.ca/artseducation.jsp

Spectrum Educational Supplies Limited

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, K1R 6K7
1-800-567-6794
www.wallacks.com

Appendix G: Glossary

(Adapted with permission from the Province of Nova Scotia, Department of Education, *Visual Arts Primary - 6 (2000)*).

abstract - an image that reduces a subject to its essential visual elements (e.g., lines, shapes, colours)

acrylic - a plastic painting medium that can be used like watercolours or oils, a water-based paint that becomes permanent when dry

aesthetic - pertaining to a distinct category of understanding that incorporates intellectual, sensory, and emotional involvement in a response to the arts; of or relating to a sense of what is beautiful, attractive, or "artistic"; what is considered aesthetic varies greatly in different contexts

after-image - a visual sensation or image that is sustained after its external cause has been removed

architect - a person who designs and creates plans for buildings, groups of buildings, or communities

architecture - the design of buildings, such as homes, offices, schools, and industrial structures

art elements - the visual tools artists use to create art, including line, shape, colour, texture, form, value, and space; also referred to as elements of design

art forms - classification of artworks (painting, sculpture, installation, drawing, etc.)

art principles - the planned use of the art elements to achieve a desired effect. Principles include: pattern, balance, emphasis, movement, harmony, proportion, rhythm, unity and variety

artist's statement - a written or spoken account concerning the aims, influences, and statements of the artist's work, often printed in art catalogues

assemblage - a three-dimensional collage often constructed of found objects and involving mixed media

asymmetrical - uneven and irregular

avant-garde art - the style of contemporary art at any time; the newest form of expression and experiment, farthest from traditional ways of working; art that transgresses accepted norms (social, aesthetic ...)

background - those portions or areas of a composition that are perceived as being behind the primary or dominant subject matter or point of focus on an image

balance - a principle of art and design concerned with the arrangement of one or more elements in an artwork so that they give a sense of equilibrium in design and proportion

bas-relief - a form of sculpture wherein elements project into space from a background or ground plane

brayer - a small roller used to ink relief blocks for printmaking

canvas - a fabric or surface on which an artist applies paint

cartoon - usually refers to a humorous way of drawing; originally a full size preparatory drawing for a large wall or ceiling painting or tapestry

centre of interest - the part of a work that first draws the viewer's attention

ceramics - any objects made from clay products and fired at a high temperature

collage - a two-dimensional image formed by gluing such materials as paper, cloth, photos to a flat surface

colour - an element of art and design that pertains to a particular hue; one or any mixture of pigments; colour has three attributes: hue, intensity, and value

hue: the six pure colours—red, orange, yellow, green, blue, violet; primary colours—red, yellow, blue; secondary colours—green, violet, orange, made by mixing two primary colours together

intensity: the degree of strength or saturation of a colour; refers to the brightness or dullness of a hue (colour)

value: the lightness or darkness of a colour; the value of a colour is changed by adding white or black; shape, line, and texture affect the value contrasts

neutral: tones of black, white, and grey; earth tones refer to those pigments made from natural minerals or different colours of earth

shade: one of the hues plus black

tint: one of the hues plus white

analogous colours: three colours that are next to each other on the colour wheel such as red, red-orange, and orange; analogous colours can produce a harmonious effect

complementary or contrasting colours: colours opposite each other on the colour wheel (If you mix two primary colours together to get a secondary colour, that colour is the complement of the primary colour you didn't use. For example, if you mix red and blue to get purple, yellow is its complementary colour. When complementary colours are placed side by side, they have a strong effect on each other.)

cool colours: blue, green, and violet as well as colours containing a predominant amount of blue, green, or violet

warm colours: yellow, orange, and red, as well as colours containing a predominant amount of yellow, orange and red

monochromatic: consisting of variations of a single colour

composition - the organization of form in a work of art; general term often refers to the relation of shape, line, and colour across the flat, two-dimensional surface of a painting

conceptual art - art in which the idea presented by the artist is considered more important than the finished product, if there is one.

context - circumstances influencing the creation of visual art, including social, cultural, historical, and personal circumstances

constructed environment - human-made surroundings (buildings, bridges, roads, classrooms, etc.)

constructivism - a style of 20th-century art that stresses the three-dimensional, abstract arrangement of metals, glass, wire, plastics, etc.

contour drawing - a single line drawing that defines the inner or outer forms (contours) of the subject

contrast - a principle of art and design that juxtaposes strongly differing uses of one or more of the elements for effect

creative process - an ongoing and circular process of exploration, selection, combination, refinement, and reflection to create dance, drama, music, or visual artwork

critique - constructive assessment of the effectiveness of a work or the appropriateness of choices made by a creator or performer, based on established criteria appropriate for a given context (e.g., student or professional work, polished performance, or work-in-progress)

cubism - a style of art in which the subject is broken and reassembled in an abstract form, emphasizing geometric shapes

depth - real or simulated distance from the point of an image that seems closest to the viewer to the point that seems farthest from the viewer; simulated depth can be created by perspective, overlapping, size, tone values, and colours

design - in visual arts, the organized arrangement, for a purpose, of one or elements and principles such as line, colour, or texture

distortion - an image-development strategy used to misrepresent and pull out of shape some or all of the components of an artwork

docent - a person trained as a guide and lecturer to conduct groups through an art gallery or museum

etching - a printmaking technique that transfers the inked image to paper from lines cut in a metal or plastic plate; process needs a strong press

expressionism - any style of art in which the artist tries to communicate strong, personal, and emotional feelings; characterized by strong colours, brush marks, and tool marks

fauvism - a style of painting in France in the early 20th century in which the artist communicates feelings through bright intense colour ("fauves" referred to "wild beasts")

figurative - realistic or at least recognizable painting of a human subject or inanimate object

firing - the heating of ceramic clay in a kiln to harden the clay object

fixative - a substance that is sprayed over charcoal, pastel, or pencil drawings to adhere permanently to the paper and to prevent smearing

form - an element of three-dimensional design (cube, sphere, pyramid, cylinder, and free flowing) enclosing volume; contrasts with the design element shape, which is two-dimensional (flat)

foreground - that which appears at the front of the picture plane in a painting

found objects - a natural object or artefact not originally intended as art; found and considered to have aesthetic value

fresco - a painting technique in which artists apply coloured pigment to a wet plaster wall; a type of wall painting

geometric - shapes and forms that are regular and precise; shapes or forms that are based on geometric structures—squares, circles, triangles, rectangles, cones, cubes, pyramids, cylinders

icon - a sacred painting or image usually done in enamel or egg tempera paint

illusion - a representational appearance of reality created by the use of various painterly techniques

impasto - a painting technique; a thick application of paint that makes no attempt to look smooth

impressionism - a 19th-century art movement in which painters attempted to capture candid glimpses of their subjects through spontaneous brushwork and an emphasis on the momentary effects of sunlight on colours; artists aimed at achieving an impression of reality rather than a photographic representation of their subject

kiln - an oven-like piece of equipment used for firing clay objects at high temperatures

landscape - a drawing from or based on nature in which scenery is the predominant form

layouts - sketches of rough ideas or compositional plans for an artwork

loom - a framework or machine for interweaving yarns or threads into a fabric

line - an element of design that may be two-dimensional (pencil and paper), three-dimensional (wire or rope), or implied (the edge of a shape or form)

mass media - means of communicating to large numbers of people (radio, television, magazines, etc.)

medium (plural media) - a material used to create artwork

middle ground - the part of a painting that lies between the foreground and background

mixed media - a two-dimensional technique that uses more than one medium; e.g., a crayon and watercolour drawing

mobile - moveable and balanced sculpture, suspended from above, that turns and rotates as it is touched by moving air

mosaic - an image composed of many small, separate pieces of material such as glass, clay, marble, or paper

movement - a principle of design that refers to the arrangement of parts in a drawing to create a slow-to-fast flow of your eye through the work

op art - optical art; a style of art (mid-20th century) that uses optical illusions of many types; composed to confuse, heighten, or expand visual sensations

opaque - material that will not let light pass through; the opposite of transparent

palette - a surface used for mixing colours; also refers to the colours an artist has chosen to use in a particular painting

papier-mâché - a technique for working with paper and glue or paste to form three-dimensional sculptures or reliefs

pastels - pigment sticks such as chalk or oil pastels used in colour drawing

pattern - a design made by repeating a motif at regular intervals

performance art - "live art" or action art; creation of an art form requiring interdisciplinary media, settings, and performers

picture plane - the entire painting surface

pigment - a colouring matter, often powder, that is mixed with water, oil, or another binder to make paint

point of view - the angle from which the viewer sees an object or scene; an artist may elect to paint an object from the front, back, side, top (bird's-eye), bottom, or three-quarter point of view

pointillism - a style of painting developed in France in the 19th century in which paint is applied to canvas in small dots of colour

pop art - a style of art in which the subject matter features images from popular culture—advertising, cartoons, or commercial art

portrait - a piece of artwork featuring a person, several people, or an animal, that is intended to convey a likeness or feeling of character or appearance

printmaking - any of several techniques for making multiple copies of a single image; some examples are woodcuts, etchings, and silk-screen prints

proportion - a comparative size relationship among several objects or among the parts of a single object or person

repetition - principle of art and design in which one or more of the elements of an image appear again and again for effect

rhythm - a principle of design that indicates a type of movement in an artwork or design often by repeated shapes or colours

rococo - an 18th-century style of art following the baroque, featuring decorative and elegant themes and styles

rubbing - a technique that transfers surface texture to paper by placing the paper over the textured surface and rubbing the top of the paper with a crayon or a pencil

rubric - one example of an assessment tool that identifies and describes the criteria used for teacher, self, or group assessment of student work

sculpture - a carving, construction, casting, or modelled form done in three dimensions— height, width, and depth

shape - an element of design described as two-dimensional and enclosing area; shape can be divided into two basic classes: geometric (square, triangle, and circle) and organic (irregular in outline)

sketch - a quick drawing that catches the immediate feeling of action or the impression of a place; probably not a completed drawing but may be a reference for later work

space - negative space: the area around the objects in a painting and the space around the solid parts of a sculpture; positive space: the objects in a work and not the background or the space around them

still life - an arrangement of inanimate objects as a subject for painting or drawing

style - the distinctive features that characterize the way an artist works

subjective - qualities or states of mind that evoke personal, emotional, or introspective imagery; lacking objective reality

surrealism - a style of art prominent in the first half of the 20th century, developed in response to the ideas of psychologists at the time; some surrealists represent dreamlike or fantasy images in a representational way; others use more abstract forms to represent the subconscious

symmetry - the placement of the same elements on the opposite side of a dividing line in such a way that they form a mirror image of each other; this arrangement results in formal or symmetrical balance

tableau - an art form involving components that are arranged on a table like setting; a stage like arrangement of elements within a miniature environment

texture - the quality of a surface, usually characterized by its roughness or smoothness; can refer to both the visual and tactile quality of a surface

transparent - the quality of an object or paper that allows objects to be seen clearly through it, such as cellophane

unity - a principle of design that relates to the sense of oneness or wholeness in a work of art

vanishing point - a point in the distance where parallel lines appear to meet

view finder - a cardboard viewer in which the shape of the paper or canvas is cut out of scale; held up at arm's length by the artist who views the scene through it in order to establish what will be drawn or painted and roughly where it will be on the canvas

wash - a thin or very watery coating of paint

watercolour - transparent or semi-transparent water-soluble paint

Elements of Art and Design: Mapped for Grades K – 5

Elements of Art & Design	Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
Line	-name and celebrate different kinds of line (e.g. straight, curvy, thick, broken...) in art and the environment	-play with different kinds of line in art and the environment (e.g. with modelling clay, pipecleaners, paint...)	-use different kinds of line with intentionality (e.g. thick/bold, broken vs. continuous...)	-use <u>directionality</u> of line for a variety of purposes (e.g. to suggest movement, speed, emotion...)	-use contour lines -use lines to show pattern, and to show rhythm -explore expressive quality of line (e.g. horizontal lines to evoke calmness; zigzag lines to represent excitement)	- use linear perspective (eg. one-point perspective) - use hatching and cross-hatching for texture, value, form
Shape (2D)	-explore geometric and organic shapes in art and the environment	-identify geometric and organic shapes in art and the environment -create	-combine basic shapes to create images (e.g. triangles, squares, circles, etc. to create a building; organic shapes to create a landscape...)	-create with geometric and organic shapes -create the illusion of depth by adjusting the size of shapes (e.g. objects appear larger in the foreground)	- identify and create with symmetrical and asymmetrical shapes	-explore radial symmetry and asymmetry -explore tessellation
Space	-describe and play with spatial awareness (big vs. small, boundaries and borders...) -introduce horizon line	-experiment and identify "off-the-page", where an image extends beyond the page	- experiment with overlap of objects	- identify and describe foreground, middle ground, and background	-identify and describe positive and negative space -explore techniques to create the illusion of depth (e.g. placement, size, overlap, detail...)	-experiment with techniques to create the illusion of depth (e.g. linear perspective, atmospheric perspective, shading and shadows...)
Texture	-describe and play with texture (eg. soft, rough) of familiar objects	-explore transfer of texture (eg. rubbings)	-experiment with creating texture (e.g. pinching, scoring, pressing, brush techniques...)	-create and describe real versus illusory texture -explore impasto to represent and create texture	-experiment with and identify patterns of line to show texture	-represent and create texture using a variety of tools, techniques, materials, and patterns
Colour	-know the primary colours -describe your colour choices	-introduce the colour wheel -know the primary & secondary colours -experiment with mixing colours	-mix primary colours to create secondary colours -identify & use warm & cool colours for effect	-explore relationships of colour on a colour wheel -identify & recognize complementary colours	-consider and describe your intentions regarding colour choices -experiment monochromatic colour schemes	-understand relationships of colour on a colour wheel -explore expressive use of colour
Value	-notice lights and darks in artworks (e.g. illustrations)	-notice lights and darks in artworks (e.g. illustrations)	-mix tints (to lighten) and shades (to darken)	-mix and experiment with tints (light) and shades (dark)	-mix and experiment with tints (light) and shades (dark) -use variation in value	-experiment with gradations of value (e.g. shading, stippling, hatching, cross-hatching...)
Form (3D)	-manipulate materials to create sculptures (e.g. with blocks, found objects, clay...)	-name geometric and organic forms in art and the environment -extend sculptural exploration	-create sculptural works representative of a community (e.g. human-built, natural and/or imaginary)	-describe and construct 3D works using a variety of tools, materials and techniques	-create 3D works (sculpture in the round, bas relief, masks...) -explore qualities such as stability, balance (e.g. mobiles)	-explore symmetry and asymmetry -deepen understanding of and experience with 3D constructs/works

*These charts are intended as guides only. The Elements and Principles of Art & Design are pervasive, so the teaching of these concepts is not limited to specific grade levels, and once taught, should continue to be reviewed and revisited in following years.

Visual Arts “LOOK FORs”

Kindergarten – Grade 5

Classroom Space/Environment	Student Expectations	Teacher Expectations
<ul style="list-style-type: none"> ✓ Has a safe, relaxed atmosphere free from excessive distraction (such as loud music) enabling students to concentrate ✓ Harmonious verbal exchange can be indicative of learning ✓ Has a rich supply of art materials to meet curricular outcomes, consumable (e.g. clays, paints, papers, glues, pastels) and non-consumable (e.g. pencil sharpener, 24” paper cutter, large garbage bin, recycle bin, bulletin boards) ✓ Has ample work space (e.g. paint easels and low tables for younger students; table space or individual desks for older students) ✓ Arranged for easing student flow and movement, allowing easy access and minimizing congestion (e.g. at sink, materials, sharpener, drying rack) ✓ Has rich visuals available to students (e.g. picture books, colour wheel, access to SMARTboard, posters, calendars, art cards, natural objects such as leaves, stones, etc.) ✓ Includes an ongoing display of student artwork (consider various venues/formats) ✓ Has accessible shelf space and labeled art materials and supplies (promotes student use and participation in clean-up) ✓ Has a closed or locking cupboard (or storage boxes) for storing more occasional, expensive or fragile materials ✓ Has a sink (or pails of water) for painting and clean up ✓ Has a large window for natural light ✓ Has tiled, not carpeted, floor areas (spills are easier to clean up) 	<ul style="list-style-type: none"> ✓ Understands the purpose of the lesson relevant to the learning outcome(s) (Create, Connect, Communicate; e.g., “I can...”) ✓ Feels accepted and safe to grow and progress ✓ Is engaged (discusses, explores, experiments with materials, takes risks, makes ‘mistakes’, reflects) ✓ Demonstrates safe classroom procedures and routines ✓ Knows there is more than one answer or response ✓ Explores freely, pursuing creative solutions ✓ Develops an appreciation for other points of view and responds respectfully to the work of others ✓ Uses appropriate art vocabulary 	<ul style="list-style-type: none"> ✓ Bases instruction and assessment on Visual Arts Education curriculum ✓ Provides a well-balanced art program including all three curricular strands (Create, Connect, Communicate) ✓ Uses appropriate art vocabulary ✓ Ensures that every student in the class attends (‘pull-out’ should not interfere with student’s art time) ✓ Emphasizes process over product ✓ Encourages rich, thinking visual art experiences and avoids stereotypical images, rote activities or colouring sheets. ✓ Encourages problem solving, uniqueness, multiple perspectives, diversity and divergent thinking ✓ Demonstrates new skills/techniques, but avoids presenting finished samples (intimidates and stifles creativity) ✓ Establishes safe classroom procedures and routines (e.g. distribution of materials, handling scissors, clean-up) ✓ Incorporates a variety of formats for learning (e.g. collaboration, independent work) ✓ Models and nurtures positive attitude, persistence, stamina (e.g. ‘mistakes’ as opportunities for learning and growth) ✓ Attentive to and accepting of individual student growth and progress ✓ Makes some art materials accessible and available (for early finishers, free time or indoor recess)