



Visual Arts Education Grade 3 Curriculum

Implemented September 2012

“It is the supreme art of the teacher to awaken joy in creative expression and knowledge”

Albert Einstein

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“To engender creativity, first we must value it.”
Sternberg and Lubar, 1991

New Brunswick Department of Education and Early Childhood Development
Educational Services Division

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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.

"Our job in education is to teach children to feel together and to think for themselves, rather than think together and feel alone."
Archbishop Temple

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", is demonstrated when, "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 eight General Curriculum Outcomes (GCO's), which are common to Visual Art, Music, Drama, and Dance. The eight General Curriculum Outcomes are then grouped into three strands.

STRAND 1	STRAND 2	STRAND 3
CREATING, MAKING, AND PRESENTING	UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE AND COMMUNITY	PERCEIVING, REFLECTING, AND RESPONDING
GCO 1: Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.	GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.	GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work.
GCO 2: Students will be expected to create and/or present, independently and collaboratively, expressive products in the arts for a range of audiences and purposes.	GCO 4: 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 experiences and expression.	GCO 7: Students will be expected to understand the role of technologies in creating and responding to expressive works.
	GCO 5: Students will be expected to examine the relationship among the arts, societies, and environments.	GCO 8: Students will be expected to analyze the relationship between artistic intent and the expressive work.

"The arts humanize the curriculum while affirming the interconnectedness of all forms of knowing. They are a powerful means to improve general education."

Charles Fowler

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 Three 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. Students make vital connections between their lives and the world.

The Art-Friendly Classroom (Taken from *Teaching Art* by Rhian Brynjolson)

Art activities should be a regular part of classroom activity. This is easier to accomplish if the classroom is set up for project work. An art-friendly classroom has most or all of the following:

- A variety of art materials. Supplies for drawing, painting, printmaking, illustration, collage, and sculpture are generally available for students.
- Labelled storage containers. Keep the containers within easy reach, for organizing commonly used items and for easy clean-up.
- A variety of visuals. Have children's picture books, calendars, posters and art cards, and natural objects available, at eye-level to your students.
- A sketchbook for each student to use for their drawing and writing (Refer to Appendix D)
- Prominent displays of students' artworks and process works.
- Paint easels and/or low tables for young students which provide more space and flexibility than individual desks.
- An art centre in the corner of the classroom. The centre gives students a quiet working space with materials close at hand.
- A quiet, calm atmosphere. Art, like other subjects, requires concentration.

The routine in an art-friendly classroom includes:

- Time set aside for observational drawing.
- Art activities incorporated into core curriculum teaching.
- Longer blocks of time scheduled to complete larger/longer projects.
- Time set aside for teaching students how to clean up and care for art supplies and materials.
- Field trips to community spaces, museums, and art galleries, and classroom visits from artists

Suggestions for creating art-friendly lessons:

- Focus art activities on the recommended curriculum document
- Have students create their own art rather than “colouring in” stencilled sheets or “clip art”.

Problems with colouring sheets include:

- They do not teach useful observation skills. It would be more useful to have students look carefully at quality photographs and/or children’s book illustrations.
- Colouring sheets may convey a negative message. When students are asked to fill in colouring sheets, they may feel they are being discouraged from trying to draw a subject themselves and contribute to their lack of confidence in drawing. If students like colouring, they may enjoy colouring in their own drawings.
- They do not encourage the development of drawing skills. Students’ imaginations may be stifled. They provide students with very few opportunities to develop original ideas.
- They tend to waste time that could be used focusing on activities that effectively meet curricular outcomes and expectations.

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 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.

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.

Achievement Standards for Creating Art

Grade 3	
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 evidence of creative ideas, knowledge of processes taught and well-developed visual art works • Confidently applies and experiments with new techniques • Consistently and thoughtfully problem-solves, experiments, evolves and finds new solutions • Challenges self by taking risks, trying something new for him or her • Generally works independently and knows when to seek support • Consistently works creatively and cooperatively with others • Contributes meaningful or insightful ideas during art talks • Confidently and thoughtfully discusses why choices were made and what their creation means personally
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 evidence of creative ideas, knowledge of processes taught and well-developed works • Often applies and experiments with new techniques • Usually attempts to improve skills and techniques • Sometimes problem-solves -- experimenting, evolving and trying new solutions • Sometimes takes risks, trying something new to her or him and challenging self • Can work independently, but may need some support at times • Generally demonstrates concentration during art experiences • Generally works creatively and cooperatively with others • Usually contributes ideas during art talks • Adequately discusses why choices were made and what their creation means personally
Below Appropriate Achievement (BAA)	<p>Additional instructional support and improvement needed to meet required knowledge and skills.</p>

****The vast majority of Grade 3 students will fall within the AA achievement level****


Visual Art Achievement Standards for Responding to Art


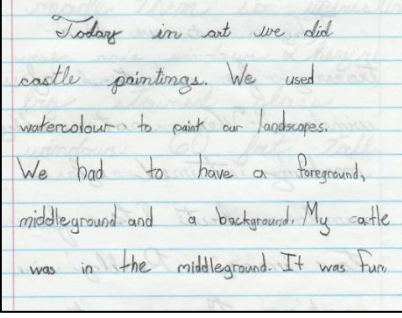
Grade 3	
Strong Achievement (SA)	<ul style="list-style-type: none"> • When looking at art, demonstrates respect using empathetic and considerate language • Consistently uses appropriate art terminology • Offers insightful responses (verbal, written, visual, kinesthetic, etc.) to own work and works of others (peers, local artists and artists from other places and times) • Consistently uses observation, description, analysis and interpretation skills, supported by evidence in the work
Appropriate Achievement (AA)	<ul style="list-style-type: none"> • When looking at art, demonstrates respect using empathetic and considerate language • Often uses appropriate art terminology • Responds (verbal, written, visual, kinesthetic, etc.) to own work and works of others (peers, local artists and artists from other places and times) • Often uses observation, description, analysis and interpretation skills
Below Appropriate Achievement (BAA)	Additional instructional support and improvement needed to meet required knowledge and skills.

****The vast majority of Grade 3 students will fall within the AA achievement level****

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.

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>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>Art Journals/Sketchbooks</p>  	<p>Encourage students to write reflectively about their visual 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: Ideas for Sketchbooks
<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 the assignment before beginning each project. Essential learnings may be posted in the classroom in child-friendly language.</p>

Student-Teacher Conversations	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.
Questionnaires or Surveys	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.
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	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 in visual arts.

The learning continuum must 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. (*Foundation for the Atlantic Canada Arts Education Curriculum*; Document 843280, page 13)

Class Time Specifications

The recommended minimum time allotment for **Grade 3 visual arts is 60 minutes weekly.**


Suggested Supplies



The following list includes many of the items necessary to teach Grade 3 Visual Arts. 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.

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

<p>Drawing Consumables Conte Wax Crayons Pencils Oil Pastels</p> <p>Water based markers Pencil crayons Ball point pens (blue and black) Permanent markers (Sharpies) India ink Erasers Colour chalk (sidewalk chalk)</p>	<p>Drawing Tools Q tips Brushes Toothpicks</p>
<p>Painting Consumables Watercolour sets – 8 colours Tempera paint: (puck form), primary colours and white, black, green Tempera paint liquid form Acrylic paints Salt Plastic wrap</p>	<p>Painting Tools Smocks – Old shirts Sponges, cotton swabs, straws, rollers, sticks, palette knives, squeeze bottles, feathers Watercolour brushes in 2-3 sizes Flat brushes #6, #8, #11 Microwave muffin tins or other palettes for tempera paint pucks Recycled containers for paint and water (baby food jars) Styrofoam trays for paint palettes</p>
<p>Printmaking Consumables Water based printing inks Styrofoam for incising and printing Stamp pads Sponges</p>	<p>Printmaking Tools Rubber brayers (ink rollers) Pieces of recycled Plexiglas, glass microwave trays, plastic placemats for rolling ink Wooden spoons for barrens Pens to incise the Styrofoam matrix</p>
<p>General Consumables Sketchbooks (student made or reasonably priced) White glue Large glue sticks Tape: masking, scotch, packing, duct</p>	<p>General Tools Rulers Metre sticks Scissors</p>

<p>Paper Cardstock Recycled paper Bond or cartridge paper Manila paper Newsprint Newspapers Construction paper (various sizes) Bristol board Inexpensive watercolour paper Rolls of Paper: white and/or kraft (brown)</p>	
<p>Sculpture Consumables Pipe cleaners Plasticine Papier-mâché paste Recycled cardboard Recycled wire Nails Scrap wood Self hardening clay Fabric scraps, socks, mittens, buttons Found objects Plaster strips Plaster of Paris Popsicle sticks</p>	<p>Sculpture Tools Hammer Plastic modelling tools Old utensils Garlic presses Cookie cutters Rolling pins Wire cutters</p>

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 computers

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, Band-aids, First Aid kits, paper towels, Bristol board (white and coloured), and kraft paper (white and brown).

A Suggestion for Parents and Guardians:



Please send to class any of the following items they can spare: Yarn, string, cast offs from craft projects, wallpaper ends, fabric, egg cartons, plastic cartons, newspaper, paper towel rolls, and most recyclables which will provide a base for an elementary visual arts program.

Curriculum Outcomes

Creating, Making, and Presenting

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

Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of grade 3, students will be expected to</i></p> <p>3.1.1 explore line, shape and form, space, colour, value and texture and the principles of pattern and repetition in the visual environment</p> <p>3.1.2 create images based on sensory experiences and imagination that express a mood, feeling, or emotional response and convey personal meaning</p> <p>3.1.3 visually communicate stories, ideas, and experiences, using a variety of materials</p> <p>3.1.4 explore basic art skills, techniques, and vocabulary</p> <p>3.1.5 explore a range of materials, tools, equipment, and processes</p>	<ul style="list-style-type: none"> • Design a comic book character or superhero. • Produce several observation drawings of objects (front view, back view, side view, bird’s eye view, worm’s eye view) • Create a portrait of a classmate or yourself. • Encourage use of sketchbooks, and invite students to doodle, draw and sketch independently. Refer to Appendix D. • Have students create “gesture-drawings” to capture the shape of an object that they are observing (e.g., an animal, a tree, a figure, etc.). • Use pointillism or stippling to create a small landscape by using a marker or by applying dots of tempera using a marker or by the end of a cotton swab. • Design an exotic bird or fish using torn and cut paper collage. • Create a group mural using collage/mixed media on a chosen theme such as octopus’ garden, rainforest, or as a response to a reading, musical selection, or shared experience. • Explore transparent watercolour techniques. • Illustrate part of a story, poem, or song. Refer to Appendix F. • Scavenger hunt for a variety of textures. • Create a catalogue of lines/marks. • Create a drawing that uses a variety of lines to express an idea or feeling (s). • Create a 3D artwork using modeling clay, Plasticine, or papier-mâché. • Experiment with weaving using: paper, magazines, string and/or yarn. • Create a relief sculpture in the style of Barbara Reid, Marisol, Louise Nevelson and Catherine Hale. • Create mono-prints using Styrofoam trays, potatoes, or found objects. • Create a printed repeat pattern with Styrofoam, student created stencils, potatoes, sponges or found objects. • Create a tessellation. • Allow students time to explore and experiment with painting and colour mixing. • Have students produce two versions of their own design: one in warm colours and one in cool colours. • Create an art vocabulary word wall.

“Color is the keyboard, the eyes are the harmonies, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another, to cause vibrations in the soul.”

Wassily Kandinsky

Creating, Making, 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

- Sketchbooks and/or Art Portfolios to store/organize a selection of students' work are a way of observing student's individual progress over time. It is helpful if items filed in the portfolios are dated. Sketchbooks can be used as a visual journal where students retell, record, describe and reflect on their art-making experiences. Photographs of three-dimensional work can be stored in the portfolio. Refer to Appendix D.
- Conferences – Ongoing interaction with students to talk about their artwork, to discuss/review progress, to note strengths and areas of improvement or needed improvement, provides students with the opportunity to discuss and/or explain their processes and thinking.
- Presenting Artworks - Have students volunteer to share or present their completed artworks to the class. To help guide or facilitate discussion, have possible "Sharing Topics" listed on Chart Paper for student presenters to refer to (e.g., explain your use of line, describe your use of colour, identify your subject matter, explain how you created a certain effect...) or make a circular poster with a "spinning" arrow. Students take turns spinning, then respond to the topic chosen by the arrow with regards to their work (e.g., talk about your use of shape, talk about your use of colour, talk about your background, talk about your medium, talk about the most challenging part, talk about your favourite part...).
- Anecdotal Records - Possibilities might include noting students' ability to:
 - handle and manipulate tools such as scissors, pencils and paintbrushes, follow instructions and classroom routines, participate in and contribute to class discussions, use new art vocabulary appropriately, apply new skills, concepts and/or techniques, work independently to complete tasks, work co-operatively with others, take responsibility for cleaning up materials and personal work space, take an innovative approach to assignments.
- Art walk – Let students know that in ten minutes, they will be asked to stop midway in their art making to take a walk around the classroom to view and respond to classmates work.

Notes and Resources

Teacher Resources:

Teaching Art: A Complete Guide for the Classroom by Rhian Brynjolson

Refer to artworks by Georges Seurat (pointillism)

Art Connections 2 – Teacher Edition

How to Make Super Pop-Ups by Joan Irvine

Cornerstones Anthology 3A (I Want a Dog) by Dayal Kaur Khalsa)

Grade 3 Electronic Binder of lesson plans
<https://portal.nbed.nb.ca/tr/lr/k-12Arts/Pages/default.aspx>

Picture Books:

(May be obtained through your public library)

"Collage" picture books by Eric Carle

"Plasticine" picture books by Barbara Reid

The Castle Builder by Dennis Nolan

O Canada by Ted Harrison

The Z was Zapped by Chris Van Allsburg

*Refer to Appendix B: Examples of Picture Books

Notes:

Please refer to suggestions for assessment strategies on page viii - ix

Refer to Appendix A: "Reaching GCO Outcomes".

Websites:

Look at the art of Escher:
www.mcescher.com

Virtual Museum of Canada
www.virtualmuseum.ca

Canadian Children's Book Centre
www.bookcentre.ca

Creating, Making, and Presenting

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

Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of grade 3, students will be expected to</i></p> <p>3.2.1 create art for a variety of reasons and recognize that there are many kinds of visual arts</p> <p>3.2.2 choose, display, and describe work from their portfolio</p> <p>3.2.3 develop skills in interaction, co-operation, and collaboration through working with others in making visual images</p>	<ul style="list-style-type: none"> • Design a class logo. • Produce a painted quilt square on a theme. Assemble all of the squares to produce a class quilt. • Create one-of-a-kind greeting cards using pop-up techniques. • Produce a map of your city/village as a group project (mixed media). • Create an embossed clay tile using found objects. • Arrange a group art exhibit where students select and discuss their own piece to display. It is important that all students are included. • View and respond to art from a variety of cultures, time periods, and styles. • As a class, create a large mural using a variety of media and based on a theme (rainforest, kite flying, balloon festival, etc.).

“Art is ruled uniquely by the imagination.”

Benedetto Croce

Creating, Making, and Presenting

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

Suggestions for Assessment

Self-Assessment... (sample)

1. I shared my ideas with the group.
Yes Some No
2. I encouraged others in a positive way as we worked.
Yes Some No
3. I helped make decisions and solve problems.
Yes Some No
4. I worked in a cooperative manner.
Yes Some No
5. I helped clean up the materials and our work space.
Yes Some No

- Sketchbooks and/or Art Portfolios to store/organize a selection of students' work are a way of observing student's individual progress over time. It is helpful if items filed in the portfolios are dated. Sketchbooks can be used as a visual journal where students retell, record, describe and reflect on their art-making experiences. Photographs of three-dimensional work can be stored in the portfolio. Refer to Appendix D.
- Conferences – Ongoing interaction with students to talk about their artwork, to discuss/review progress, to note strengths and areas of improvement or needed improvement, provides students with the opportunity to discuss and/or explain their processes and thinking.
- Presenting Artworks - Have students volunteer to share or present their completed artworks to the class. To help guide or facilitate discussion, have possible "Sharing Topics" listed on Chart Paper for student presenters to refer to (e.g., explain your use of line, describe your use of colour, identify your subject matter, explain how you created a certain effect...) or make a circular poster with a "spinning" arrow. Students take turns spinning, then respond to the topic chosen by the arrow with regards to their work (eg., talk about your use of shape, talk about your use of colour, talk about your background, talk about your medium, talk about the most challenging part, talk about your favourite part...).
- Anecdotal Records - Possibilities might include noting students' ability to: handle and manipulate tools such as scissors, pencils and paintbrushes, follow instructions and classroom routines, participate in and contribute to class discussions, use new art vocabulary appropriately, apply new skills, concepts and/or techniques, work independently to complete tasks, work co-operatively with others, take responsibility for cleaning up materials and personal work space, take an innovative approach to assignments.
- Art walk – Let students know that in ten minutes, they will be asked to stop midway in their art making to take a walk around the classroom to view and respond to classmates work.

Notes and Resources

Teacher Resources:

Art Connections 2, (pages 8-9) "What is Art?"

"The Annotated Mona Lisa: A Crash Course in Art History" by Carol Strickland

"Art Explorers Series" by Joyce Raimondo

How to Make Super Pop-Ups by Joan Irvine

Art Posters

Refer to Appendix A: Reaching GCO Outcomes

Further suggestions for Learning and Teaching can be found in *Art Connections 2 Teacher Edition*.

Grade 3 Electronic Binder of lesson plans

Picture Books:

(May be obtained through your public library)

Tar Beach by Faith Ringgold

Art is.... by Bob Raczka

*Refer to Appendix B: Examples of Picture Books

Websites:

Virtual Museum of Canada
www.virtualmuseum.ca

Refer to Appendix H: Websites

Understanding and Connecting Contexts of Time, Place, and Community

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

Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of grade 3, students will be expected to</i></p> <p>3.3.1 demonstrate an awareness of visual images and their daily effects on people</p> <p>3.3.2 identify visual communication in daily life</p> <p>3.3.3 make images that reflect their culture and community</p> <p>3.3.4 explore images from a variety of historical and cultural contexts</p> <p>3.3.5 draw upon experiences from their personal, social and physical environments as a basis for visual expression</p> <p>3.3.6 describe ways they use the visual arts in school and at home</p>	<ul style="list-style-type: none"> • Students design an advertisement for their favorite toy. • Create an artwork that depicts an event or a structure in your community. • Visit an art gallery or museum. • Invite a local historian or storyteller to your classroom. Have students visually represent what they learned. • Arrange a workshop with community members to learn “lost skills” such as knitting, embroidery, quilting, woodworking, etc. • Take students on a walk around the classroom, school or community to observe examples of visual arts in their surroundings. Point out things such as: furniture design, posters, T-shirt logos, packaging, book illustrations, architecture, etc. • Produce an artwork, (collage, painting, sculpture, etc.) which illustrates an activity students enjoy doing alone or with others at school or at home. • Create individual portraits and combine into a class portrait. • Arrange a visit to your class by a local artist. • Look at connections that can be made to the Grade 3 Social Studies curriculum Unit 2: Peoples.

Understanding and Connecting Contexts of Time, Place, and Community

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

Suggestions for Assessment

- Sketchbooks and/or Art Portfolios to store/organize a selection of students' work are a way of observing student's individual progress over time. It is helpful if items filed in the portfolios are dated. Sketchbooks can be used as a visual journal where students retell, record, describe and reflect on their art-making experiences. Photographs of three-dimensional work can be stored in the portfolio. Refer to Appendix D.
- Conferences – Ongoing interaction with students to talk about their artwork, to discuss/review progress, to note strengths and areas of improvement or needed improvement, provides students with the opportunity to discuss and/or explain their processes and thinking.
- Presenting Artworks - Have students volunteer to share or present their completed artworks to the class. To help guide or facilitate discussion, have possible "Sharing Topics" listed on Chart Paper for student presenters to refer to (eg., explain your use of line, describe your use of colour, identify your subject matter, explain how you created a certain effect...) or make a circular poster with a "spinning" arrow. Students take turns spinning, then respond to the topic chosen by the arrow with regards to their work (eg., talk about your use of shape, talk about your use of colour, talk about your background, talk about your medium, talk about the most challenging part, talk about your favourite part...).
- Anecdotal Records - Possibilities might include noting students' ability to: handle and manipulate tools such as scissors, pencils and paintbrushes, follow instructions and classroom routines, participate in and contribute to class discussions, use new art vocabulary appropriately, apply new skills, concepts and/or techniques, work independently to complete tasks, work co-operatively with others, take responsibility for cleaning up materials and personal work space, take an innovative approach to assignments.
- Art walk – Let students know that in ten minutes, they will be asked to stop midway in their art making to take a walk around the classroom to view and respond to classmates work.

Self-Assessment... (sample)

1. I shared my ideas with the group.
Yes Some No
2. I encouraged others in a positive way as we worked.
Yes Some No
3. I helped make decisions and solve problems.
Yes Some No
4. I worked in a cooperative manner.
Yes Some No
5. I helped clean up the materials and our work space.
Yes Some No

Notes and Resources

Teacher Resources:

Art Connections 2 Teacher Edition (Pages 8-9)

Art Connections 2 Teacher Edition (Pages 140-143) "More About... Art History"

Refer to Appendix A: Reaching GCO Outcomes

Grade 3 Electronic Binder of lesson plans

Artist-in-Residency School Program

Beaverbrook Art Gallery EduKit:

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

Websites:

New Brunswick Art Bank

www.gnb.ca/0131/art_bank-e.asp

Artist-in-Residency School Program

http://www2.gnb.ca/content/gnb/en/services/services_renderer.201088.html

Refer to Appendix H:Websites

NB VAEA films on GNB portal

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

Understanding and Connecting Contexts of Time, Place, and Community

GCO 4: Students will be expected to respect the contribution 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.

Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of grade 3, students will be expected to</i></p> <p>3.4.1 demonstrate respect for the work of self and others</p> <p>3.4.2 examine art works from past and present cultures for various purposes (e.g. storytelling and documenting history and traditions)</p> <p>3.4.3 recognize and investigate how art is a human activity that can emerge from personal experiences</p> <p>3.4.4 demonstrate an understanding that visual art is a universal means of expression among people</p>	<ul style="list-style-type: none"> • Create a painting from a personal experience (summer vacation, losing first tooth, etc.) or an important shared experience (eg., a response to a play, concert, field trip, etc.). • Design a carpet or quilt using personal motifs or patterns. Begin by looking at examples of carpets and quilts from a variety of cultures. Examine how a pattern or motif is used. Assemble individual artworks to make a collaborative piece. • Arrange a guest visit or produce a joint project with a multi-cultural theme. • Look at art reproductions from <i>Art Connections</i> and <i>Art Image</i>. Suggestions for class discussions include: What happens next? You are travelling through the painting. What do you see? Hear? Smell? Etc. What are the characters in the painting looking at? What are they thinking? Who do you think created this and why? • View collections of art from a variety of time periods and cultures on a single theme such as children, animals, nature. Discuss the similarities and differences. • Organize a sketching trip to a local museum, art gallery, or historical settlement. Refer to Appendix D. • Look at masks from a variety of cultures. Have students create their own masks. A number of materials may be used including found objects, cardboard, papier-mâché, plaster, or clay. • Introduce students to mosaics from past cultures. Have students cut or tear paper into a variety of shapes and sizes in order to create their own mosaic of a favourite story, daily life, re-creation of an historic piece, abstract design or pattern, etc.

Understanding and Connecting Contexts of Time, Place, and Community

GCO 4: Students will respect the contribution 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.

Suggestions for Assessment

- Sketchbooks and/or Art Portfolios to store/organize a selection of students' work are a way of observing student's individual progress over time. It is helpful if items filed in the portfolios are dated. Sketchbooks can be used as a visual journal where students retell, record, describe and reflect on their art-making experiences. Photographs of three-dimensional work can be stored in the portfolio. Refer to Appendix D.
- Conferences – Ongoing interaction with students to talk about their artwork, to discuss/review progress, to note strengths and areas of improvement or needed improvement, provides students with the opportunity to discuss and/or explain their processes and thinking.
- Presenting Artworks - Have students volunteer to share or present their completed artworks to the class. To help guide or facilitate discussion, have possible "Sharing Topics" listed on Chart Paper for student presenters to refer to (e.g., explain your use of line, describe your use of colour, identify your subject matter, explain how you created a certain effect...) or make a circular poster with a "spinning" arrow. Students take turns spinning, then respond to the topic chosen by the arrow with regards to their work (e.g., talk about your use of shape, talk about your use of colour, talk about your background, talk about your medium, talk about the most challenging part, talk about your favourite part...).
- Anecdotal Records - Possibilities might include noting students' ability to:
 - handle and manipulate tools such as scissors, pencils and paintbrushes, follow instructions and classroom routines, participate in and contribute to class discussions, use new art vocabulary appropriately, apply new skills, concepts and/or techniques, work independently to complete tasks, work co-operatively with others, take responsibility for cleaning up materials and personal work space, take an innovative approach to assignments.
- Art walk – Let students know that in ten minutes, they will be asked to stop midway in their art making to take a walk around the classroom to view and respond to classmates work.
 - Students respond to their own work and the work of others through teacher directed discussions.

Notes and Resources

Picture Books:
(May be obtained through your public library)

"Getting to Know the World's Greatest Artists" series by Mike Venezia.

Notes:

Many public galleries sell reproductions, posters, postcards, etc. of the works in their gallery.

Refer to Appendix A: Reaching GCO Outcomes

Refer to: *Grade 3 Electronic Binder of lesson plans*

Beaverbrook Art Gallery EduKit:

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

Websites:

Virtual Museum of Canada
www.virtualmuseum.ca

The Beaverbrook Art Gallery
www.beaverbrookartgallery.org

New Brunswick Museum
www.nbm-mnb.ca

Canadian Heritage Information Network
www.chin.gc.ca

Association Museums New Brunswick
www.amnb.ca

Understanding and Connecting Contexts of Time, Place, and Community

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

Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of grade 3, students will be expected to</i></p> <p>3.5.1 understand that there are relationships and commonalities between the visual arts and other arts (e.g. repetition in music)</p> <p>3.5.2 view and discuss objects and images in their community</p> <p>3.5.3 demonstrate sensitivity to and respect for others and the works they create</p> <p>3.5.4 investigate artwork from the past (e.g. portraits, landscapes, social documentary) and relate it to their art</p> <p>3.5.5 explore the relationships between natural and built environments</p>	<ul style="list-style-type: none"> • Arrange a museum visit. If this is not possible create your own museum in the classroom using art reproductions from <i>Art Connections</i> and <i>Art Image</i>. Have the students visit it as if it were an actual museum. Visit a virtual gallery/museum (see Notes & Resources column). • Have students bring in family artifacts to create a class museum. • Recreate a painting using costumes, props and frames. Photograph the scene. • Have students act out an interview with a famous artist discussing their masterpiece. Record the interviews on video and play them for the class. • View films from the National Film Board (NFB) series “I Can Make Art Like...” or look at a collection of large posters or project a selection of artworks. Students will create an artwork inspired by an artist or artwork of their choice. • Read a story, legend, folktale or myth to the students. Have them create illustrations for the story. Refer to Appendix F. • Create a storyboard. Refer to Appendix E. • Create a painting based on a piece of music and/or create music as a response to a work of art. • Demonstrate to students how to respond to work of peers. For example: offer two compliments and one question about the artwork. • Students create an artwork with expressive colours. Students will not use traditional colours for objects (e.g. trees could be purple; sky-green; ocean-orange). Celebrate individual choices of unusual colour.

“You learn to draw by drawing.”

Mick Maslen

Understanding and Connecting Contexts of Time, Place, and Community

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

Suggestions for Assessment

- Sketchbooks and/or Art Portfolios to store/organize a selection of students' work are a way of observing student's individual progress over time. It is helpful if items filed in the portfolios are dated. Sketchbooks can be used as a visual journal where students retell, record, describe and reflect on their art-making experiences. Photographs of three-dimensional work can be stored in the portfolio. Refer to Appendix D.
- Conferences – Ongoing interaction with students to talk about their artwork, to discuss/review progress, to note strengths and areas of improvement or needed improvement, provides students with the opportunity to discuss and/or explain their processes and thinking.
- Presenting Artworks - Have students volunteer to share or present their completed artworks to the class. To help guide or facilitate discussion, have possible "Sharing Topics" listed on Chart Paper for student presenters to refer to (e.g., explain your use of line, describe your use of colour, identify your subject matter, explain how you created a certain effect...) or make a circular poster with a "spinning" arrow. Students take turns spinning, then respond to the topic chosen by the arrow with regards to their work (e.g., talk about your use of shape, talk about your use of colour, talk about your background, talk about your medium, talk about the most challenging part, talk about your favourite part...).
- Anecdotal Records - Possibilities might include noting students' ability to:
 - handle and manipulate tools such as scissors, pencils and paintbrushes, follow instructions and classroom routines, participate in and contribute to class discussions, use new art vocabulary appropriately, apply new skills, concepts and/or techniques, work independently to complete tasks, work co-operatively with others, take responsibility for cleaning up materials and personal work space, take an innovative approach to assignments.

Art walk – Let students know that in ten minutes, they will be asked to stop midway in their art making to take a walk around the classroom to view and respond to classmates work.

Notes and Resources

Teacher Resources:

Getting into Art History by Annie Smith

Musicians who based music on artworks – Debussy, Kandinsky, Prokofiev, Peggy Smith (NB artist paints live at New Brunswick symphony performances)

Art Image poster collection

Art Connections large print collections, overhead collections

Look at the work of Ted Harrison, André Derain, Norval Morrisseau, Picasso (during blue and rose periods), de Vlaminch, Philip Iverson, Marianne von Werefkin and so on... for usage of expressive colours.

Grade 3 Electronic Binder of lesson plans

Refer to Appendix A: Reaching GCO Outcomes

Picture Book:

(May be obtained through your public library)

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

Websites:

Refer to Appendix H: Websites

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

National Film Board (NFB)
www.nfb.ca

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

Museum of Civilization – Children's Art Collection and Exhibitions
www.civilization.ca

Perceiving, Reflecting, and Responding

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

Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of grade 3, students will be expected to</i></p> <p>3.6.1 suggest reasons for preferences in art works</p> <p>3.6.2 apply simple criteria to identify main ideas in original art work of others</p> <p>3.6.3 use descriptive language to talk about their own work and that of their peers</p> <p>3.6.4 recognize that the elements of art can be organized according to the principles of design</p> <p>3.6.5 explain how they make decisions during the art-making process</p> <p>3.6.6 recognize that people can respond emotionally to what they see</p>	<ul style="list-style-type: none"> • Organize frequent “Art talks” for your students. These can be teacher- or student-directed discussions about artworks created by professional artists or student artists. • Invite a local artist to share their work with your class. • A formal approach for engaging students in examining and critiquing an artwork encourages students to observe and interact more fully with a work of art before making quick judgements or jumping to conclusions. This format invites students to participate in a process of enquiry, withholding judgement about a work of art until after thoughtful consideration. Look at a variety of artworks. <p>Invite students to:</p> <ol style="list-style-type: none"> 1. Describe: Think like a detective and simply list what you see. 2. Analyse: Think like an artist and consider the use of the elements of art and principles of design (e.g. What kind of line did the artist use? Do you see mostly organic or mostly geometric shapes? What colours did the artist use? What takes up the most space? What appears to be the closest to us? etc.). 3. Interpret: What ideas and feelings are evoked by this work? (e.g. If you could walk into this painting, what would you hear? What would you smell? Choose an adjective to describe how this artwork makes you feel. What feeling or idea has the artist conveyed to you? Why did the artist create this work?) Interpretation evolves when impressions are supported by concrete evidence in the work. 4. Consider context/background Information: Research and/or share information about the artwork (title, medium, date...) and the artist (name, location, background). 5. Respond and reflect: What is your favourite part of this work and why? What title would you give to this artwork? Does this work of art remind you of any other works you have seen? What did the artist do best: tell a story, make it look realistic, express a mood or feeling, or create an interesting design? Why do you think this work might be important? Have you learned anything about this artwork that you’d like to try in your own work? <p>Refer to Appendix G.</p>

Perceiving, Reflecting, and Responding

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

Suggestions for Assessment

- Have students present their artwork. Look at and discuss their art production, plans, focusing on their intentions, possibilities, technical problems or obstacles, and solutions.
- Student response (oral or written): _____
 1. The project I worked on was _____.
 2. The art materials I used were _____.
 3. One problem I had in doing this project was _____.
 4. I tried to solve or fix this problem by _____.
 5. Next time I would _____.
- Sketchbooks and/or Art Portfolios to store/organize a selection of students' work are a way of observing student's individual progress over time. It is helpful if items filed in the portfolios are dated. Sketchbooks can be used as a visual journal where students retell, record, describe and reflect on their art-making experiences. Photographs of three-dimensional work can be stored in the portfolio. Refer to Appendix D.
- Conferences – Ongoing interaction with students to talk about their artwork, to discuss/review progress, to note strengths and areas of improvement or needed improvement, provides students with the opportunity to discuss and/or explain their processes and thinking.

Notes and Resources

Teacher Resources:

Art Connections Large Print collections

Art Connections Overhead collections

Art Image poster collections

Collections of art posters, art cards, postcards, calendar images

Magazine publications such as *Scholastic ART* and *SchoolArts*

Drawing and Painting Activities: Using Masterpieces as Inspiration by Kay Alexander (Clear Productions)

Books about artists' lives and works: e.g., *Getting to Know the World's Greatest Artists* series by Mike Venezia

Art Explorer Series:

Express Yourself! (Expressionism)

Imagine That! (Surrealism)

Picture This! (Impressionism)

Make It Pop! (Pop Art)

What's The Big Idea? (Abstract Art)

Refer to Appendix G: Responding to Art

Refer to: *Grade 3 Electronic Binder of lesson plans*

Websites:

Refer to Appendix H: Websites

The Beaverbrook Art Gallery

www.beaverbrookartgallery.org

New Brunswick Museum

www.nbm-mnb.ca

Art Gallery of Nova Scotia

www.agns.gov.ns.ca

Guggenheim Museum (New York)

www.learningthroughart.org

"*Learning Through Art*" with sample video clips of guided discussion with a Gr. 3 class looking at art:

Go to: Educators

Click on: Classroom videos

Perceiving, Reflecting, and Responding

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

Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of grade 3, students will be expected to</i></p>	<p>Students can engage in the analysis process in a large group, or in small groups.</p>
<p>3.6.1 suggest reasons for preferences in art works</p>	<ul style="list-style-type: none"> Classify or sort images of artworks (e.g., art cards or small reproductions) by establishing and describing their own criteria, such as subject matter (e.g., “These are all portraits and these are all landscapes,”), elements of art and/or principles of design (e.g., “We sorted by use of warm or cool colours”), or emotional response (e.g., “These works make me feel calm and these artworks make me feel excited.”).
<p>3.6.2 apply simple criteria to identify main ideas in original art work of others</p>	<ul style="list-style-type: none"> Display a variety of large prints or posters of works of art in the classroom. Have a selection of adjectives pre-printed on cards (e.g., happy, suspicious, dizzy, peaceful, mysterious, quiet, agitated, frightened, angry, uncertain, joyful, confused, gentle...), along with some blank cards and markers for students who opt to record their own adjective. Invite students to choose an adjective that best describes one of the artworks and place the word beside the artwork. This can provide an entry point for discussion about emotional responses to art, demonstrating that people might respond differently to artworks. Concrete evidence in the work of art can be referenced to support students’ responses (e.g., one student might describe the artwork as “sad because the artist used lots of blue”; another student might describe it as “sad because the room is empty; nobody is there”, and another student might describe the same artwork as “calm because of the soft blue, lack of activity in the scene, and frequent use of curvy, horizontal lines.”)
<p>3.6.3 use descriptive language to talk about their own work and that of their peers</p>	<ul style="list-style-type: none"> Create a word web, concept map, or visual organizer to record students’ responses to a work of art.
<p>3.6.4 recognize that the elements of design can be organized according to the principles of design</p>	<ul style="list-style-type: none"> Use visual journals or sketchbooks that combine visuals and text as a place to sketch, doodle, make notes, plan, word web, experiment, reflect, ponder, revise and take risks during the art-making process. Refer to Appendix D.
<p>3.6.5 explain how they make decisions during the art-making process</p>	<ul style="list-style-type: none"> Look at artworks of a similar genre, topic or theme. How are they different? How are they similar? How does the way each artist created the picture affect the feeling, mood or message of the artwork? A Venn diagram may be used. Use a Venn diagram to identify similarities and differences between two works of art on a related theme or subject (e.g., Compare and contrast a portrait by Rembrandt with a portrait by Picasso, or a landscape by Maud Lewis with a landscape by Cornelius Krieghoff).
<p>3.6.6 recognize that people can respond emotionally to what they see</p>	

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

- Have students present their artwork. Look at and discuss their art production, plans, focusing on their intentions, possibilities, technical problems or obstacles, and solutions.
- Student response (oral or written): _____ .
 6. The project I worked on was _____ .
 7. The art materials I used were _____ .
 8. One problem I had in doing this project was _____ .
 9. I tried to solve or fix this problem by _____ .
 10. Next time I would _____ .
- Sketchbooks and/or Art Portfolios to store/organize a selection of students' work are a way of observing student's individual progress over time. It is helpful if items filed in the portfolios are dated. Sketchbooks can be used as a visual journal where students retell, record, describe and reflect on their art-making experiences. Photographs of three-dimensional work can be stored in the portfolio. Refer to Appendix D.
- Conferences – Ongoing interaction with students to talk about their artwork, to discuss/review progress, to note strengths and areas of improvement or needed improvement, provides students with the opportunity to discuss and/or explain their processes and thinking.

Notes and Resources

Teacher Resources:

Art Connections Large Print collections

Art Connections Overhead collections

Art Image poster collections

Collections of art posters, art cards, postcards, calendar images

Magazine publications such as *Scholastic ART* and *SchoolArts*

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Books about artists' lives and works (May be obtained through your public library):

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Art Explorer Series:

Express Yourself! (Expressionism)

Imagine That! (Surrealism)

Picture This! (Impressionism)

Make It Pop! (Pop Art)

What's The Big Idea? (Abstract Art)

Refer to Appendix G: Responding to Art

Websites:

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www.beaverbrookartgallery.org

New Brunswick Museum

www.nbm-mnb.ca

Art Gallery of Nova Scotia

www.agns.gov.ns.ca

Guggenheim Museum (New York):

www.learningthroughart.org

Refer to Appendix H: Websites

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	Suggestions for Learning and Teaching
<p><i>By the end of grade 3, students will be expected to</i></p> <p>3.6.1 suggest reasons for preferences in art works</p> <p>3.6.2 apply simple criteria to identify main ideas in original art work of others</p> <p>3.6.3 use descriptive language to talk about their own work and that of their peers</p> <p>3.6.4 recognize that the elements of design can be organized according to the principles of design</p> <p>3.6.5 explain how they make decisions during the art-making process</p> <p>3.6.6 recognize that people can respond emotionally to what they see</p>	<ul style="list-style-type: none"> • Have students respond by creating their own expression in a genre, topic or theme. For example, look at a variety of: landscapes, abstracts, portraits, garden scenes by different artists. Invite students to create their own artwork on a theme. • Display several large prints in a room to create the experience of visiting an art gallery. • Create an artwork showing what happens before or after the artwork they are viewing. • Reinterpret a historical artwork using a modern context (e.g., create the figure in modern dress)

“Art is literacy of the heart.”

Elliot Eisner

Perceiving, Reflecting, and Responding

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

Suggestions for Assessment

- Presenting Artworks - Have students volunteer to share or present their completed artworks to the class. To help guide or facilitate discussion, have possible "Sharing Topics" listed on Chart Paper for student presenters to refer to (e.g., explain your use of line, describe your use of colour, identify your subject matter, explain how you created a certain effect...) or make a circular poster with a "spinning" arrow. Students take turns spinning, then respond to the topic chosen by the arrow with regards to their work (e.g., talk about your use of shape, talk about your use of colour, talk about your background, talk about your medium, talk about the most challenging part, talk about your favourite part...).
- Anecdotal Records - Possibilities might include noting students' ability to:
 - handle and manipulate tools such as scissors, pencils and paintbrushes, follow instructions and classroom routines, participate in and contribute to class discussions, use new art vocabulary appropriately, apply new skills, concepts and/or techniques, work independently to complete tasks, work co-operatively with others, take responsibility for cleaning up materials and personal work space, take an innovative approach to assignments.
- Art walk – Let students know that in ten minutes, they will be asked to stop midway in their art making to take a walk around the classroom to view and respond to classmates work.

Notes and Resources

Refer to Appendix A: Reaching GCO Outcomes

Refer to: *Grade 3 Electronic Binder of lesson plans*

Refer to: Refer to Appendix H: Websites

Further suggestions for Learning and Teaching can be found in *Art Connections 2 Teacher Edition*

Beaverbrook Art Gallery EduKit:

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

"The arts teach children that problems can have more than one solution and that questions can have more than one answer."

Elliot Eisner

Perceiving, Reflecting, and Responding

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

Outcomes

By the end of grade 3, students will be expected to

3.7.1 use safety considerations when handling art-making tools and materials

3.7.2 solve simple design problems (e.g. show 3-D space on a flat surface), using available technologies

3.7.3 make choices and decisions about tools and materials in the creation of art objects

Suggestions for Learning and Teaching

Note: The term “technologies” covers a broad range of meanings. Technologies is not limited to “high-tech” but also includes “low-tech” technologies such as print making, paper sculpture, perspective techniques and other art making processes.

- Teach and model safety issues around art materials, tools, and techniques.
- Create a pop-up card or page for a picture book.
- Introduce techniques for creating the illusion of space or distance on a flat surface. This could include:
 - Placement - images intended to appear closer, or in the foreground, are often placed near the bottom of the page and images intended to appear further, or in the background, are placed near the top of the page;
 - Size - objects appear larger when they are closer;
 - Overlap - objects that appear further away are partially hidden by objects that are closer;
 - Detail - the closer an object, the more observable detail; further away, detail may not be clearly seen
 - Converging Lines or Linear Perspective - parallel lines appear to meet in the distance;
 - Colour or Atmospheric Perspective - bright colours seem closer, colours in the distance appear less vivid.
- Create work based on a theme allowing the students to choose their subject and appropriate materials (e.g. season, my community, animals, creatures, peace, etc.).
- Display and discuss students’ work at various stages of the process to encourage questions, feedback and explanation of artistic decisions.
- Experiment with a variety of tools when applying paint: various sizes of brushes, rollers, sticks, cotton swabs, palette knives, squeeze bottles, fingers, feathers, straws, sponges, etc. Discuss characteristics of the tools and the effects they create. Have these materials available for future painting activities so that students can select tools that will suit their needs/intent.
- Create an online Art Gallery of student work
- Digital photography – students dress up and re-enact famous or historical artworks. Photograph these tableaux.
- Create artwork to illustrate a text (e.g. student’s own writing: poem, story, “shared experience”, or teacher read poetry or story). Artwork could include: Plasticine relief sculpture, torn paper collage, construction with found objects, etc. Scan or digitally photograph the work to assemble as a class book. Refer to Appendix E and Appendix F.

Perceiving, Reflecting, and Responding

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

Suggestions for Assessment

- Peer assessment – include two compliments and a question.
- For assessment purposes, build a portfolio of artworks for each student. Make sure students keep some artwork at school. Some suggestions include:
 - Create a digital portfolio
 - For drawings, when time permits, invite students to create two works, one for their portfolio and one to share at home.
 - For printmaking, create a small numbered edition of prints, being sure to keep one in the portfolio

Notes and Resources

Teacher Resources:

How to Make Super Pop-Ups by Joan Irvine and illustrated by Barbara Reid

Art Explorer Series:

Express Yourself! (Expressionism)

Imagine That! (Surrealism)

Picture This! (Impressionism)

Make It Pop! (Pop Art)

What's the Big Idea? (Abstract Art)

Refer to: *Grade 3 Electronic Binder of lesson plans*

Refer to Appendix A and *Art Connections 2 and 4 Teacher Edition* for further suggestions on Learning and Teaching

- Refer to Appendix A: Reaching GCO Outcomes
- Further suggestions for Learning and Teaching can be found in *Art Connections 2 Teacher Edition*

Picture Books:

(May be obtained through your public library)

The Memory Stone by Anne Louise MacDonald

What It Feels Like to Be a Building by F. Wilson

“The arts teach students to think through and within a material.”

Elliot Eisner

Perceiving, Reflecting, and Responding

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

Outcomes	Suggestions for Learning and Teaching
<p><i>By the end of grade 3, students will be expected to</i></p> <p>3.8.1 recognize that images are developed for a variety of purposes, and discuss their own intentions in creating art objects</p> <p>3.8.2 discuss their own visual images to share their intentions</p> <p>3.8.3 describe how people’s experiences influence their art</p> <p>3.8.4 view and discuss the works of others and consider the intentions of those who made them</p>	<ul style="list-style-type: none"> • Throughout the school year, draw attention to a variety of images in our environment such as advertisements, picture book illustrations, packaging, comic strips, posters, television ads, etc. Identify the medium used by the artist, his/her intent or message, and the audience. • Before beginning an artwork, create a rough sketch or consider a plan. Share the plan and discuss intentions with a partner or the teacher. Guided questions might help elicit responses. For example, “What colours do you plan to use for the background?” (dark blue and black); “Why?” (I want this picture to look scary.); “Where have you placed the tree?” (in the foreground); “Why?” (because I want it to be the most important part of the picture. The boy is afraid of the tree. I want it to look big.) • Choose an everyday object such as book bag, lunch box, shoes, chair, bed, plate, etc. Look at several examples. Discuss the characteristics. Discuss the materials used in each example, the intended use and construction methods. Design your own with a specific theme or purpose. Can be drawn or constructed. • Invite student volunteers to share an artwork with the class, describing artistic choices that were made and why (e.g., colour selection, placement of objects, kind of lines, use of space, size...). In turn, listen respectfully and respond in a thoughtful manner to other student artists describing their work. Questions asked are informed and relevant. • Give an existing artwork a different title and defend your choice (can be oral or written). Then have the students recreate it in an entirely different media. • Have students create a drawn self-portrait. Then, have them recreate a second self-portrait using an entirely different media such as: torn paper, Plasticine, paint marker, pastel. The 2nd pose can be different from the first. • Share some biographical information about an artist. Show some of the artist’s work. Discuss how his or her life experiences influenced their artwork. • After looking at a work of art, ask the students to describe what they see. Refer to Appendix G.

Perceiving, Reflecting, and Responding

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

Suggestions for Assessment

- Student responses: (oral or written)
 1. The subject or topic for my artwork was _____.
 2. I tried to express or show this by using _____.
 3. The think I want you to notice about this work is _____.
 4. The thing that pleases me most about my artwork is _____.
 5. I would like to improve or get better at _____.
- Make anecdotal observations based on students' oral presentation and engaged participation during "art talks".

Notes and Resources

Teacher Resources:
(May be obtained through your public library)

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

Arts Explorer Series:
Express Yourself! (Expressionism)
Imagine That! (Surrealism)
Picture This! (Impressionism)
Make It Pop! (Pop Art)
What's the Big Idea? (Abstract Art)

Observe artists' sketchbooks (Online or hard copies); Refer to Appendix D: Ideas for Sketchbooks

Refer to: *Grade 3 Electronic Binder of lesson plans*

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

Picture Books:
(May be obtained through your public library)

Artist to Artist: 23 Major Illustrators Talk to Children about their Art by Eric Carle.

Refer to Appendix A: Reaching GCO Outcomes

"The Arts are fundamental resources through which the world is viewed, meaning created, and the mind developed."

Elliot Eisner

Appendices

APPENDIX A:

Reaching GCO Outcomes with “Art Connections”

GCO1 Outcomes:

Lessons/Activities From “Art Connections 2”

Unit 1 Lesson 3 “Lines Can Show Feelings”
Unit 1 Lesson 5 “Geometric Shapes”
Unit 2 Lesson 1 “Construct a 3D Building”
Unit 2 Lesson 3 “Human Clay Forms”
Unit 2 Lesson 5 “Objects in Space”
Unit 3 Lesson 3 “Light Values”
Unit 3 Lesson 4 “Dark Values”
Unit 3 Lesson 5 “Warm or Cool Scene”
Unit 4 Lesson 5 “Showing Patterns”
Unit 4 Lesson 6 “Visual Patterns”
Unit 5 Lesson 3 “Formal Balance”
Unit 6 Lesson 2 “Variety”

GCO2 Outcomes:

Art Connection 2 Unit 5, Lesson 2 “Formal Balance in Bodies”
Weave a belt that has colour emphasis.

Art Connections 2 Unit 6, Lesson 5 “Balancing Harmony and Variety”
Draw or carve a tile for a class mural.

GCO3 Outcomes:

Art Connection 2 Unit 5, Lesson 6 “Masks with Texture”
Design a mask.

GCO4 Outcomes:

Art Connections 2 Unit 1 Lesson 6
Create a shadow puppet with free-form shapes (story telling).

GCO5 Outcomes:

Art Connections 2 Unit 1 Lesson 4 “Active Lines”
Painting to the music

Art Connections 2 Teacher Edition (Pages 140-143) “More About... Art History”

Art Connections 2 Teacher Edition (Pages 144-147)

GCO6 Outcomes:

Art Connections 2 Unit 4 Lesson 4 “Floral Designs”
Design a floral motif Styrofoam print.

Art Connections 2 Unit 4 Lesson 6 “Showing Collections”
Design a sculpture using patterns.

Art Connections 2 Unit 6, Lesson 2 “Variety”
Design a collage with variety.

Art Connections 2 Unit 6, Lesson 4 “Harmony and Unity of Colours”.
Create a harmonious picture.

GC07 Outcomes:

Art Connections 2 Unit 5 Lesson 5 “Texture and Emphasis”

Weave a belt that has colour emphasis.

Darken your classroom. Draw a familiar object as it looks in the dark (*SRA Art Connection Level 2*; Unit 3, Lesson 4).

Art Connections 2 Unit 2 Lesson 5 “Objects in Space”

Arrange and paint a still life using overlapping.

Teacher may use *Art Connections 4* if available.

GC08 Outcomes:

Art Connections 2 Unit 3 Lesson 3 “Light Values”

Create a mood picture.

Painting is just another way of keeping a diary.

Pablo Picasso

Appendix B: Picture Books **(May be obtained through 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

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

How Artists See Weather? by Colleen Carroll

I Ain't Gonna Paint No More! by Karen Beaumont; 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

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

Painting the Wind written by Patricia & Emily MacLachlan; illustrated by Katy Schneider

Picturescape written & illustrated by Elisa Gutiérrez (wordless; inspired by regions of Canada & Canadian artists; www.picturescape.ca)

Seen Art? by Jon Scieszka; illustrated by Lane Smith

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

The Art Lesson written & illustrated by Tomie dePaola

The Big Orange Splot written & illustrated by Daniel Pinkwater

The Dot written & illustrated by Peter H. Reynolds

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

Art History

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

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

Emily Carr's Attic by Diane Carmel Léger & 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

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

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

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

Picturescape by Ella Gutierrez (features Canadian artworks)

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

Pablo Picasso - Breaking All the Rules (Smart about Art series) by True Kelley

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

On Colour

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

My Many-Coloured Days by Dr. Seuss; illustrated by Steve Johnson & Lou Fancher

The Black Book of Colour by Menena Cottin & Rosana Faria

Architecture

(Note: relates to Gr. 3 Science Unit 4: Physical Science: Materials & Structures)

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

Iggy Peck, Architect by Andrea Beaty; 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 (ISBN 978-0-399-24600-5)

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, etc.

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

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

APPENDICES

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)
Harold and the Purple Crayon written & illustrated by Crockett Johnson (drawing; line)
I Wish I Were a Butterfly by J. Howe; illustrated by Ed Young
If You're Not from the Prairie by D. Bouchard; illustrated by Henry Ripplinger (Canadian) (space; landscape)
Jumanji written & illustrated by Chris Van Allsburg (drawing; value)
Like Jake and Me written by Mavis Jukes; illustrated by Lloyd Bloom
Make Way for Ducklings written & illustrated by R. McCloskey (drawing)
Millions of Cats written & illustrated by Wanda Ga'g (drawing)
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)
Purple, Green and Yellow by R. Munsch; illustrated by Helene Desputeaux (Canadian)
Rosie and Michael by J. Viorst; illustrated by (drawing; hatching; cross-hatching)
Round Trip written & illustrated by Ann Jonas (space; shape; positive/negative)
Strega Nona: An Old Tale written & illustrated by Tomie de Paola
The Balloon Tree by Phoebe Gillman (Canadian) (painting; borders)
The Castle Builder written & illustrated by Dennis Nolan (drawing, stippling/pointilism...)
The Lazy Bear written & illustrated by Brian Wildsmith
The Line Sophie Drew by Peter & Sophie Barrett
The Mitten written & illustrated by Jan Brett (Canadian?) (painting, borders...)
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; illustrated by Molly Lamb Bobak (New Brunswick)
When you Were Small by Sara O'Leary; 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; illustrated by Eric Beddows (Canadian) (drawing)
Zoom Upstream by T. Wynne-Jones; illustrated by Eric Beddows (Canadian) (drawing)
Zoom at Sea by T. Wynne-Jones; illustrated by Eric Beddows (Canadian) (drawing)

Picture Books Featuring Collage

The Very Quiet Cricket written & illustrated by Eric Carle

The Very Hungry Caterpillar written & illustrated by Eric Carle

Mister Seahorse written & illustrated by Eric Carle

The Grouchy Ladybug written & illustrated by Eric Carle

It's Mine written & illustrated by Leo Lionni

Frederick written & illustrated by Leo Lionni

Matthew's Dream written & illustrated by Leo Lionni

Picture Books Featuring Watercolour

A Morning to Polish and Keep by J. Lawson; illustrated by Sheena Lott (Canadian)

A Promise is a Promise by Robert Munsch & Michael Kusugak (Canadian)

A Salmon for Simon by Betty Waterton; illustrated by Ann Blades

Back to the Beach Sea by H. Jardine Stoddart (New Brunswick)

Barn Dance by Bill Martin, Jr. & John Archambault; illustrated by Ted Rand

East to the Sea by H. Jardine Stoddart (New Brunswick)

Foggy Cat by Glenda Thornton; illustrated by Robert Lyon (New Brunswick)

Lollipopsticks by Gretchen Kelbaugh; illustrated by Judi Pennanen (New Brunswick)

Looking for Loons by Jennifer Lloyd; illustrated by Kirsti Anne Wakelin

Loon Summer by Barbara Santucci; illustrated by Andrea Shine

My Home Bay by Anne Laurel Carter; 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; 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; illustrated by Marie-Louise Gay (Canadian)

The Ghost Eye Tree by Bill Martin, Jr. & John Archambault; illustrated by Ted Rand

The Pirates of Captain McKee! by Julie Lawson; illustrated by Werner Zimmermann (Canadian)

The Snow Queen (Hans Christian Andersen's) written by Naomi Lewis; 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; illustrated by Ronald Himler

Water written & illustrated by Frank Asch

Picture Books Featuring Plasticine

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

The Party written & illustrated by Barbara Reid (Canadian)

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

Subway Mouse written & illustrated by Barbara Reid (Canadian)

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

Have You Seen Birds? By Joanne Oppenheim; illustrated by Barbara Reid (Canadian)

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

Resources for Information on Authors, Illustrators & Picture Books

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

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

Some book suggestions are from *The Arts as Meaning Makers: Integrating Literature and the Arts Throughout the Curriculum* by Claudia E. Cornett and Katharine L. Smithrim (2001); *Art & Illustration for the Classroom: A Guide for Teachers & Parents* by Rhian Brynjolson (1998), and SRA Art Connections Teacher Editions.

Appendix C: Teacher References **(May be obtained through your public library)**

- Papier-Mache for Kids* – Sheila McGraw
- Teaching Art: A Complete Guide for the Classroom* – Rhian Brynjolson
- Drawing & Painting Activities: Using Masterworks as Inspiration* – Kay Alexander (Consultant)
- Art Explorers Series (including: *Express Yourself!* and *Imagine That!*) – Joyce Raimondo and Watson – Guptill Publications/New York (Scholastic Books)
- 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
(Kids Can Press)
- Discovering Great Artists* – MaryAnn Kohl
- The Usborne Book of Art* (internet linked) – Rosie Dickins
- The Usborne Complete Book of Art Ideas* – Fiona Watt (best for the generalist: big, bright, easy to use)
- A Work of Art* – Marilyn Barnes (well illustrated with student art)
- 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
- Art & Illustration for the Classroom: A Guide for Teachers and Parents* – Rhian Brynjolson
- 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

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

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

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

Appendix D: Ideas for Sketchbooks



Figure 1 – Making a Sketchbook



Figure 2 – Purchase an Inexpensive Sketchbook



Figure 3 – Sample Student Cover for Sketchbook



Figure 4 – Sample Student Cover for Sketchbook

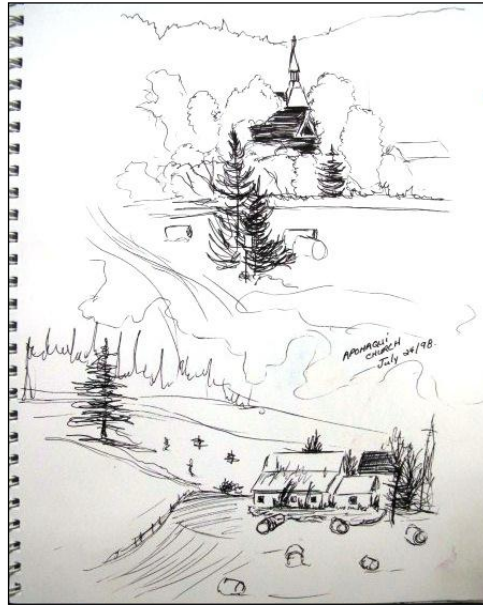


Figure 5 – Sketchbook Sample – Pencil



Figure 6 – Sketchbook Sample - Watercolour

With permission from H. Jardine Stoddart

Appendix E: Storyboarding



Figure 1 – Sample Storyboard

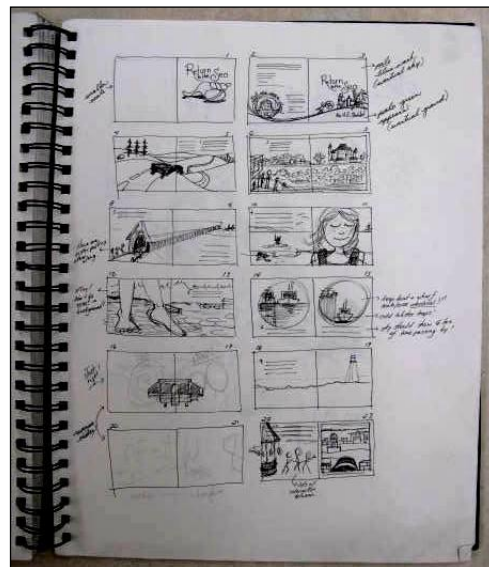


Figure 2 – Storyboard Sketchbook

With permission from H. Jardine Stoddart

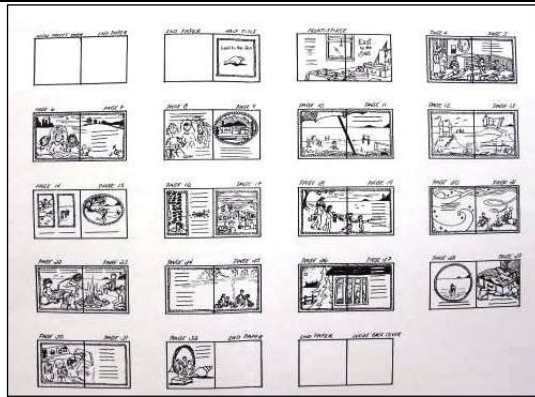


Figure 3 – Storyboard Submitted to Publisher

With permission from H. Jardine Stoddart

APPENDIX F: Comprehensive Drawing

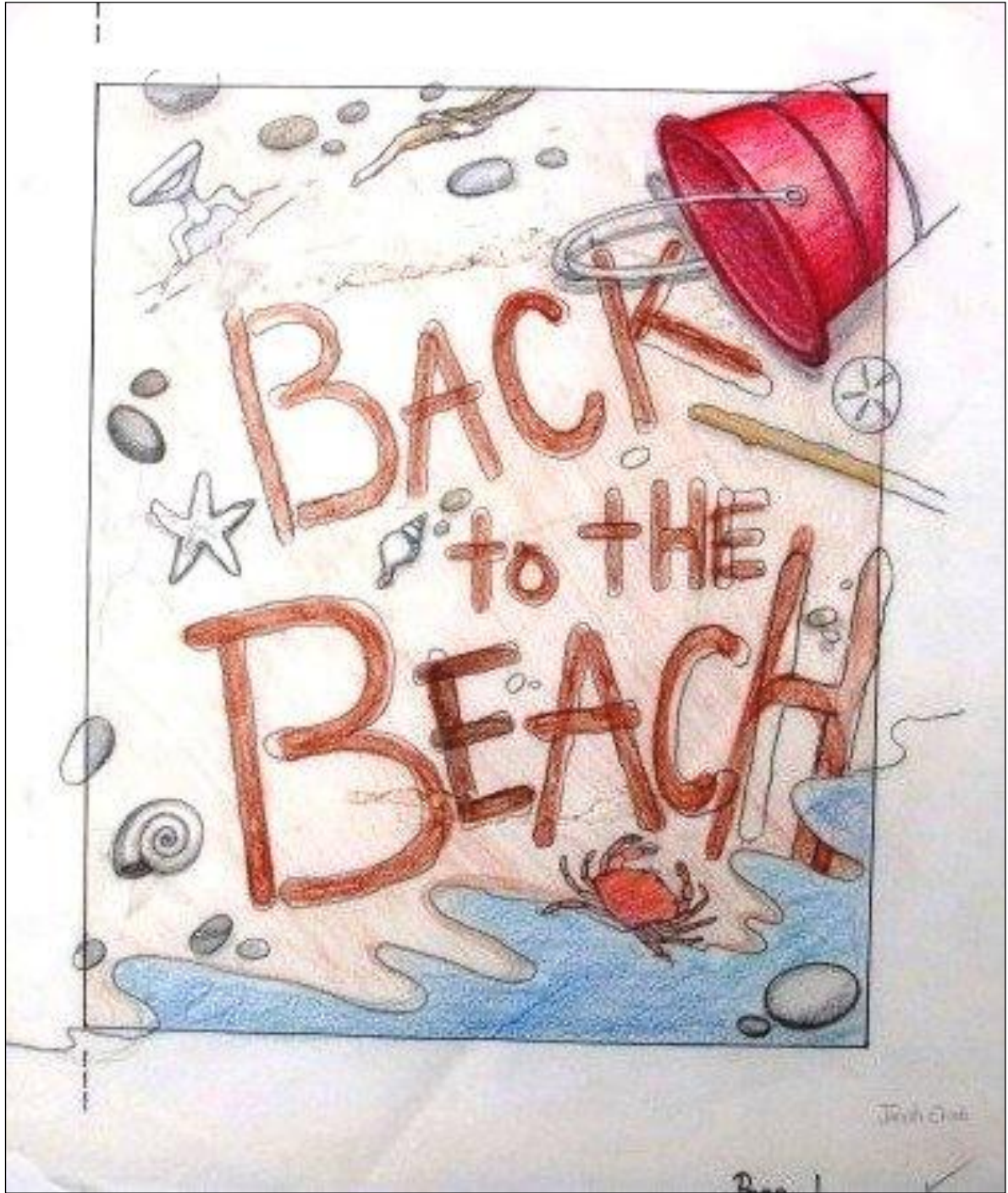


Figure 1 – Comprehensive Drawing

With permission from H. Jardine Stoddart

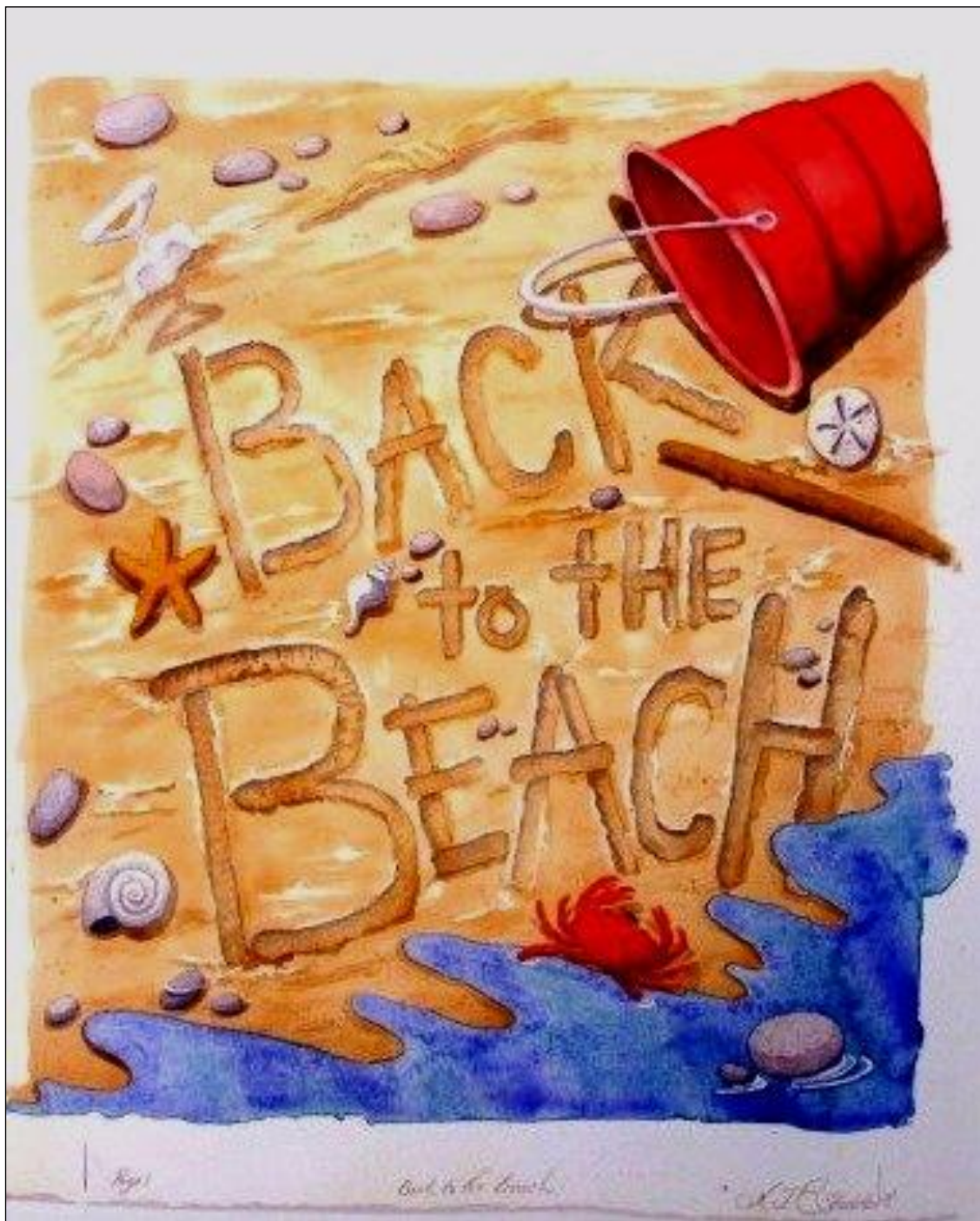


Figure 2 – Final Artwork

With permission from H. Jardine Stoddart



Figure 3 – Spread Comprehensive Drawing

With permission from H. Jardine Stoddart

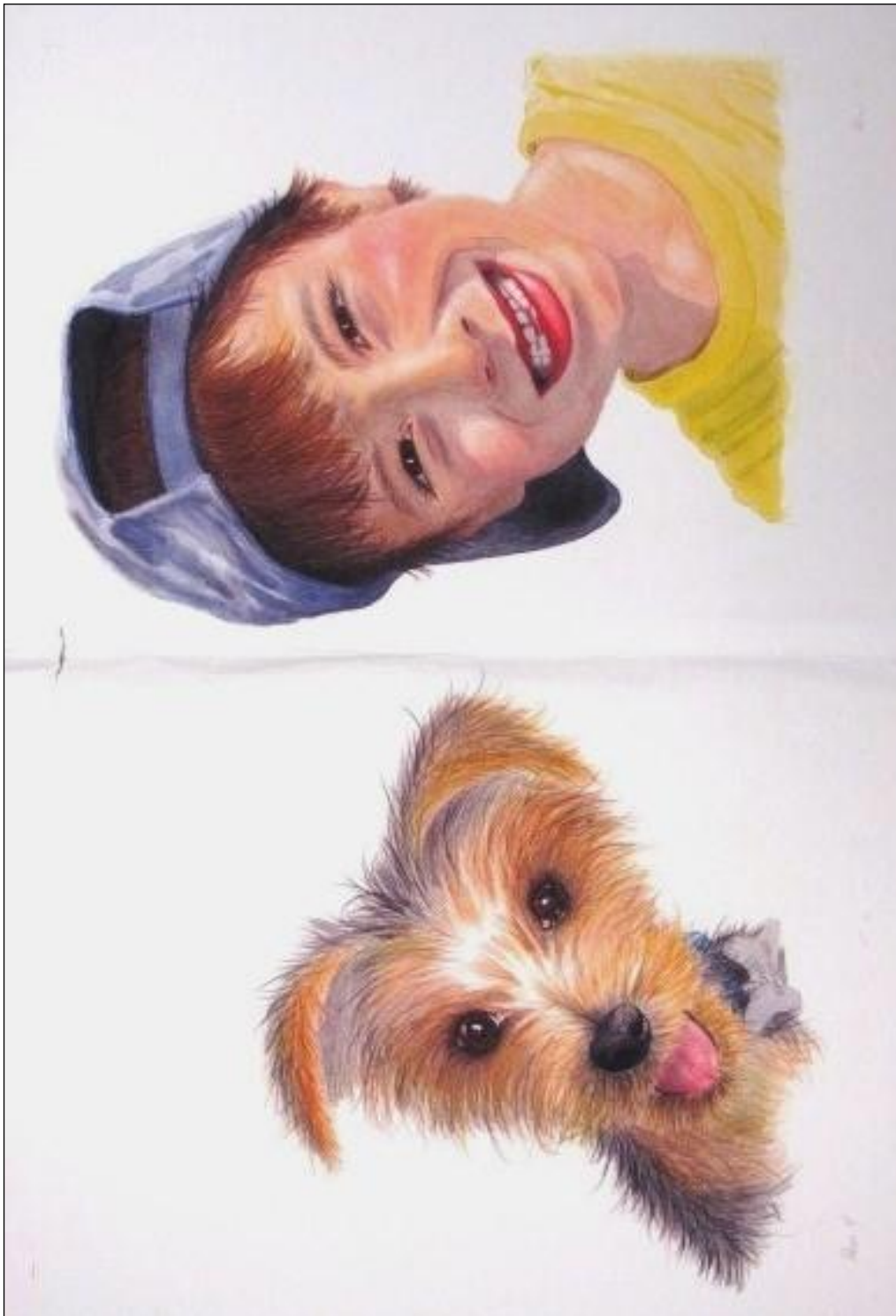


Figure 4 – Spread Final Artwork

With permission from H. Jardine Stoddart

APPENDIX G: 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?

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) 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 H: Websites

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

www.nfb.ca

“I can make Art” site – <http://onf.ca/webextension/icanmakart/en/epi-marcelle.html>.

Beaverbrook Art Gallery visual arts educator resource www.bag-edukit.org

A great UDL site: <http://udltechtoolkit.wikispaces.com>

Visit virtual galleries and art museums:

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

Canadian Museums Association www.museums.ca

Canadian Clay & Glass Gallery, Waterloo, ON

www.canadianclayandglass.ca

Museum of Civilization

Children’s art Exhibit and Collections www.civilization.ca

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

The Rooms, St. John’s, 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, Ontario www.mcmichael.ca

Canadian Children’s Book Centre Website – www.bookcentre.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.artgalleryofnovascotia.ca or www.agns.gov.ns.ca

New Brunswick Galleries and Museums

Association Museums New Brunswick

www.amnb.ca

New Brunswick Museum – “Hear to See It” program

www.nbm-mnb.ca

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

The Beaverbrook Art Gallery www.beaverbrookartgallery.org

Galerie d’art Louise er Reuben – Cohen

Other Resources:

CSEA (Canadian Society for Education through Art)

NBVAEA (New Brunswick Visual Arts Educators Association)

Université de Moncton – Champlain Library (Inuit Art Collection)

Department of Education and Early Childhood Development Portal (Teaching Videos on NB Artists)

<https://portal.nbed.nb.ca/Teacher/Default.aspx>

Appendix I: 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 and Early Childhood
Development)
-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
<http://www.scholarschoice.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, K1R 6K7
1-800-567-6794
Contact: David Lidbetter
Email: david.lidbetter@wallacks.com
www.wallacks.com