

Manitoba Arts Education Curriculum Programming “Exemplars of Learning”



This exemplar includes



Dance



Drama



Music



Visual Art

appropriate for grades

5 6 7 8

**Northern Lights:
What do they mean to us?**

This exemplar includes student experiences in



Dance

Drama

Music

Visual Art

*Language,
Tools and
Performance
Skills*



Students develop skills and facility with drawing and painting media in visual art.



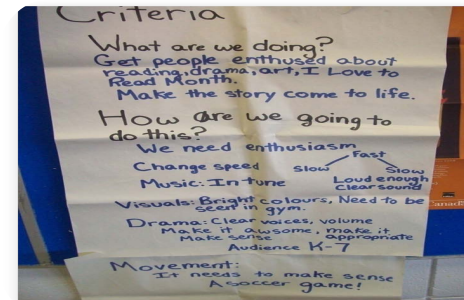
*Creative
Expression*

Students develop movement in dance, creatively integrating dance elements with their own choreographic ideas.

*Understanding
in
Context*



Students connect drama to contexts of time, place, and community, and develop understanding of how drama reflects and influences culture and identity.

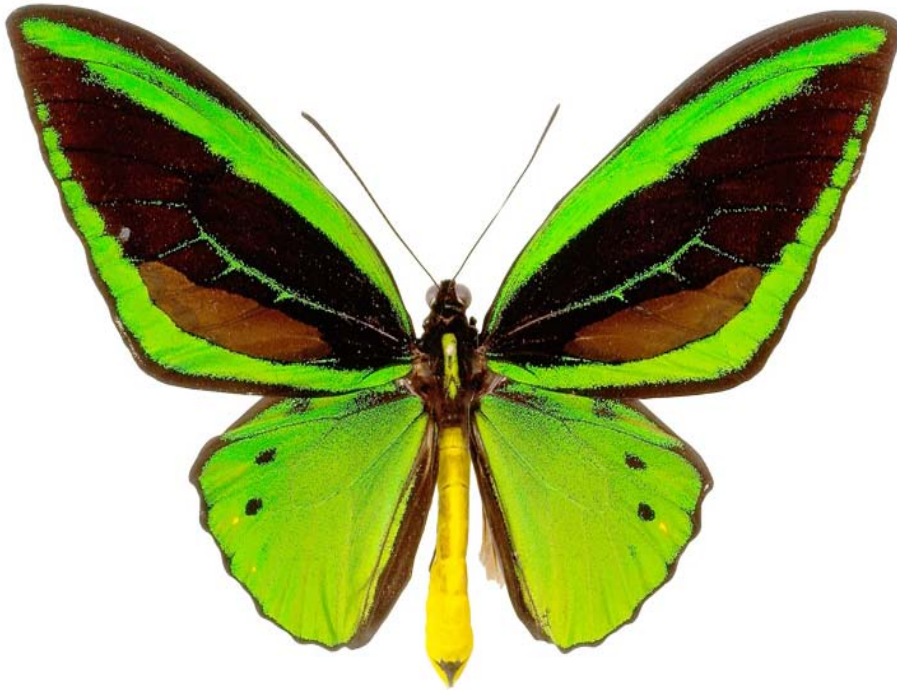


*Valuing
Experience*

Students establish, reflect on, and assess personal and group goals for extending own learning in the arts.

The Big Idea

The Northern Lights: What do they mean to us?



Young artists matter! As students become capable of perceiving, thinking, and acting within the various visual arts media, they journey into an important form of artistic literacy. In learning to communicate ideas, experiences, and feelings in ways that have no linguistic equivalent, students connect with the world and tap into their own creative capacities in new ways.

(from: Framework of Outcomes for Arts Education , The Young Artist)

The Learning Context

The students were in Gr. 8 in a rural school.

Prior learning

- All the students had previous experiences with various art media, including watercolour painting.
- Some students in the class had private music and dance instruction. These students were able to help their peers as group leaders and instructors.
- Some students required instruction in music, drama and dance techniques.

The classroom setting was a middle years art room.

Across the Curriculum

- The story [Northern Lights The Soccer Trails](#) was used as a starting point to integrate visual art with music, dance and drama to create a performance piece.
- The project was a kick-off event for *I Love to Read Month* activities for all K-7 students in the school. The project took about three weeks to prepare within an integrated ELA /Social Studies /Arts program.



Overview of teaching and learning experiences

First the students

- read the story [Northern Lights The Soccer Trails](#) by Michael Kusugak as an introduction to the Inuit understanding of the northern lights
- researched the northern lights,, shared personal stories of the northern lights, and viewed artworks and photographs by Canadian artists
- painted interpretations of the northern lights with water colours and inserted them into a PowerPoint presentation

Next they

- experimented with music, dance and drama to further express their ideas about the northern lights and to accompany their PowerPoint presentation

Then they

- discussed the criteria for their integrated arts project and designed a rubric for assessment of participation in the project
- created a final integrated arts performance to illustrate the story of the northern lights

Finally the students

- shared their collective creation with the K-7 students at a school assembly and videotaped their presentation
- evaluated their work, made improvements, wrote a script to follow, made a second video, wrote a final reflection, held a class celebration of their work and displayed their art at the local public library

First the students

- listened to the story and viewed the images in [Northern Lights](#) [The Soccer Trails](#) by Michael Kusugak
- researched the northern lights and collected visual references using photographs and internet images



Images from Creative Commons



In Creative Expression in Art, students generate multiple ideas and images for artmaking from personally meaningful and relevant sources (e.g., memories, observations, learning in other subject areas, cultural traditions, media and technology) 5–8 A–C1.1



The students then created a variety of watercolour paintings of the northern lights.

Instructions

Step 1: Wet on wet wash

- Prepare your watercolour paper by taping the edges onto a rigid backing.
- Make the paper damp with clean water.
- Add paint to the damp paper with the tip of your brush.
- Allow the wet colours to mix and blend.



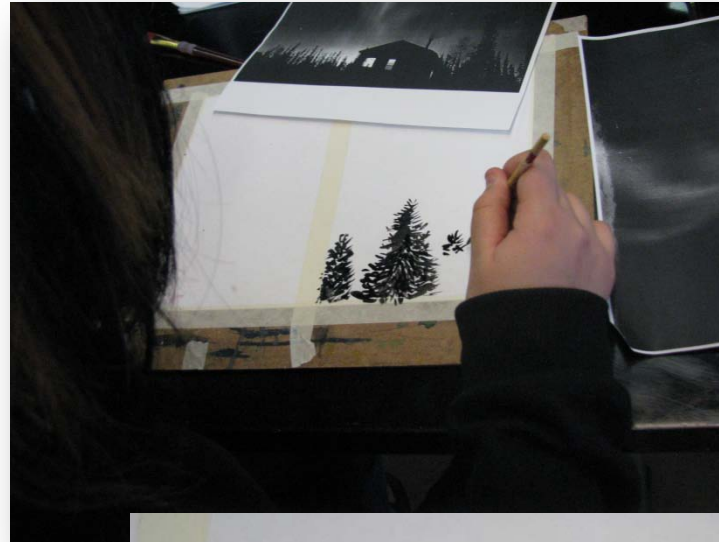
In Art Language & Tools, students use art media, tools, and processes to explore and demonstrate understanding of the elements and principles of artistic design 5–8 A–L1.1



Instructions

Step 2: Generate more ideas

- Use photo references to generate more ideas for the landscape (e.g., foreground details can create the illusion of depth in a landscape).
- Practice painting details.



In Art Language & Tools, students observe and depict variations within the art elements in a wide range of subjects (e.g., use a horizon line and perspective to create the illusion of depth in a landscape).

5–8 A–L3.1



Instructions

Step 3

Complete your watercolour painting with techniques such as:

- add details with a small brush and acrylic paint
- paint or scratch lines with with a stick or the pointed end of a brush
- spatter paint with a toothbrush



In Creative Expression in Art, students select and use art elements, principles, and media creatively to solve a range of artmaking problems. 5–8 A–C2.3



Instructions

Step 4

- Examine the work of other artists to extend your own interpretations of northern lights.
- Paint more landscapes with northern lights.



Artist: [Kingmeata Etidlooie](#)
Title: *Boaters See the Northern Lights* 1976
National Gallery of Canada



Artist: Tom Thomson
Title: *Northern Lights*
National Gallery of Canada

In Understanding Art in Context, students demonstrate awareness of the contributions of a variety of visual artists from own community, Manitoba, and Canada.

5–8 A–U1.5

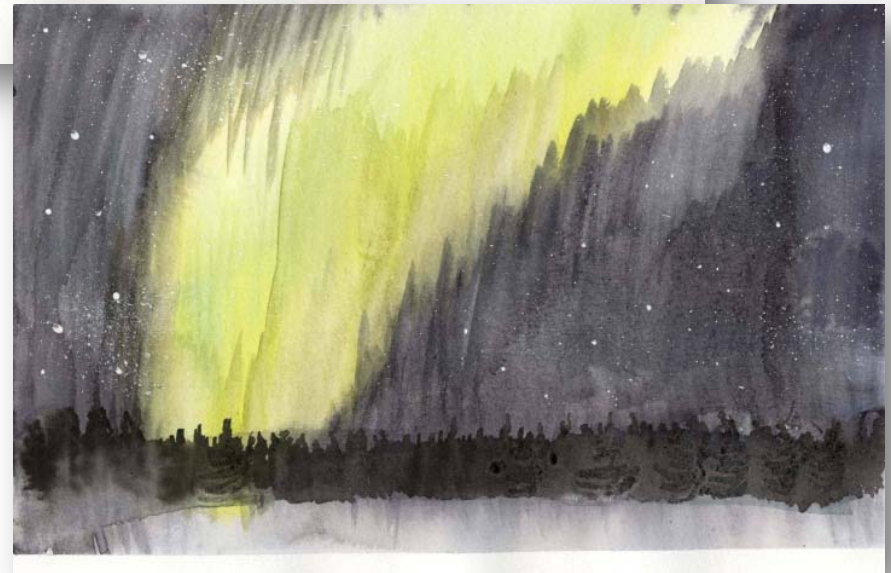


“Northern Lights” by Manitoba artist Anne Snihor

In Understanding Art in Context, students engage thoughtfully with artworks from various times, places, and peoples. K-8 A-U1.1



After the students completed their water colour paintings of the northern lights they each chose one of their paintings to be part of a PowerPoint presentation to be projected on the back wall of the stage as part of their performance piece.



[View additional student work:
Northern Lights Watercolours slide
show](#)

In Creative Expression in Art, students finalize and share their original artworks. A-C3 AND *Students* contribute to the curatorial process, collaborating with others to select and share individual and group artworks 5–8 A–3.3



Next the students

- chose the art discipline they wanted to work in for the Northern Lights presentation: Visual, Music, Dance or Drama. They made their choices based on their personal interests and experience.
- met in arts discipline working groups to develop their ideas for the project
- shared ideas with all groups across the four arts disciplines. They agreed to follow a three part format for the presentation.

Northern Lights Presentation

Part 1

Darkness before the northern lights appear at night.

Part 2

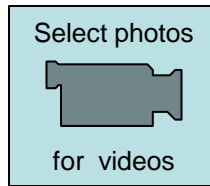
Northern lights come out accompanied by lively music and dance.

Part 3

Northern lights fade away along with music and dancers.



Working groups



Then

the students discussed and established criteria for how each discipline should be presented in the final performance.



In Valuing Artistic Experience, students collaborate in establishing appropriate criteria for assessing and guiding own learning in artmaking and viewing experiences (e.g., How will I know what I have learned? What does success look like?) . 5-8 A-V4.2

Criteria

What are we doing?

Get people enthused about reading, drama, art, I Love to Read Month.

Make the story come to life.

How are we going to do this?

We need enthusiasm

Change speed

Music: In tune

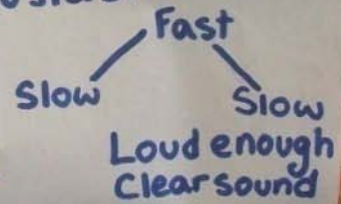
Visuals: Bright colours, Need to be seen in gym.

Drama: Clear voices, volume
Make it awesome, make it make sense appropriate

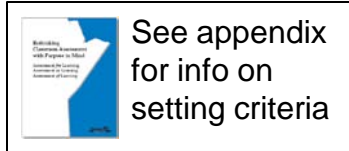
Audience K-7

Movement:

It needs to make sense
A soccer game!



The students



- designed a rubric to use in assessing their own behavior and involvement in the project. The rubric was first used after viewing the performance video.
- made suggestions to improve the project. For example, a frozen walrus head to serve as soccer ball was designed to swing across the stage on a pulley and a longer dance segment was added.
- used the rubric again after improvements were made and made more suggestions for additional improvements

Name: _____
Project: _____
Date: _____

Rubric Descriptors

0	1	2	3	4	5
Absent	Breathing	Moving	Taking Part	Help out with extras	Above and beyond
Negative Influence		Negative Attitude	Neutral Attitude	Participate	Leadership Role
			O.K Performance	Positive Attitude	Encouraging Attitude
				Enthusiastic Performance	Lots of effort
					Beyond Excellence in Performance
1. Planning				/5	
2. Work				/5	
3. Performance (Individual)				/5	
4. Performance (Group)				/5	

Comments

Impression:

Strengths:

Improvements:

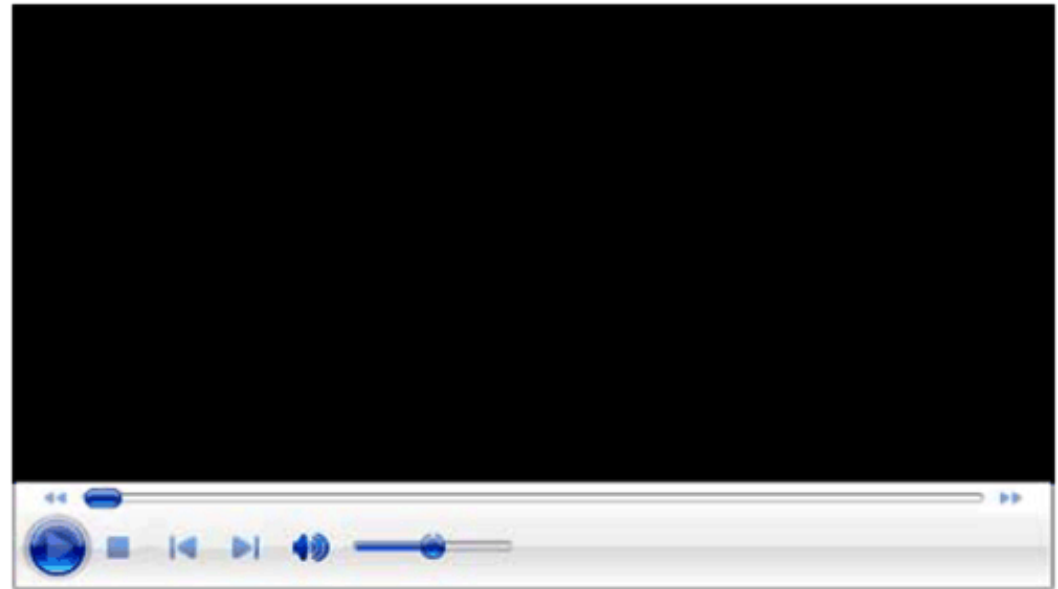
Teacher's Copy _____
Student Copy _____

Total: /20



Finally the students

- videotaped their final version of their integrated arts project, “***The Northern Lights***”
- wrote a final reflection on the value and meaning the project had for them and offered suggestions for future learning
- had a class celebration of their successful collaboration work , complete with ice-cream and a free choice art class
- displayed their northern light water colours and artist statements at the local library for three weeks



Select above



for video

In Creative Expression in Art, students finalize and share their original artworks. A-C3

In Valuing Artistic Experience, students assess their learning in creating and experiencing art. A-V4

Commentary: Students



Student Comments (class response):

Teacher's question: *"What are the advantages and disadvantages of performing for an audience?"*

The advantages of an audience: *"We work harder to get it done. It is fun. You have the audience response and video to see flaws and areas to improve."*

The disadvantages of an audience: *"There's more pressure with an audience and the teacher took over control of project."* (For the second video, a group of students representing each art discipline wrote a script for everyone to follow to lessen the need for the teacher as director.)

Advantage of having no audience:

"We don't mess up so much."

"There is no criticism from the audience."



Commentary: Students



Student Comments (Individual responses) :

“ I liked the process of the Northern Lights project because we learned much more than we would have in a normal art lesson and we had more control.”

“ I like doing art this way because I understand it more.”

“ There were still a few bugs to figure out in the end.”

“ I liked this project because we sort of had some control where most projects you are told what to do.”

“I usually get stage fright but I felt it was just like a practice without an audience.”

“ It was fun and we got a chance to see what we were good at.”

“ Our strength as a group was we all took part, put lots of effort into the project and improved our positive attitudes.”

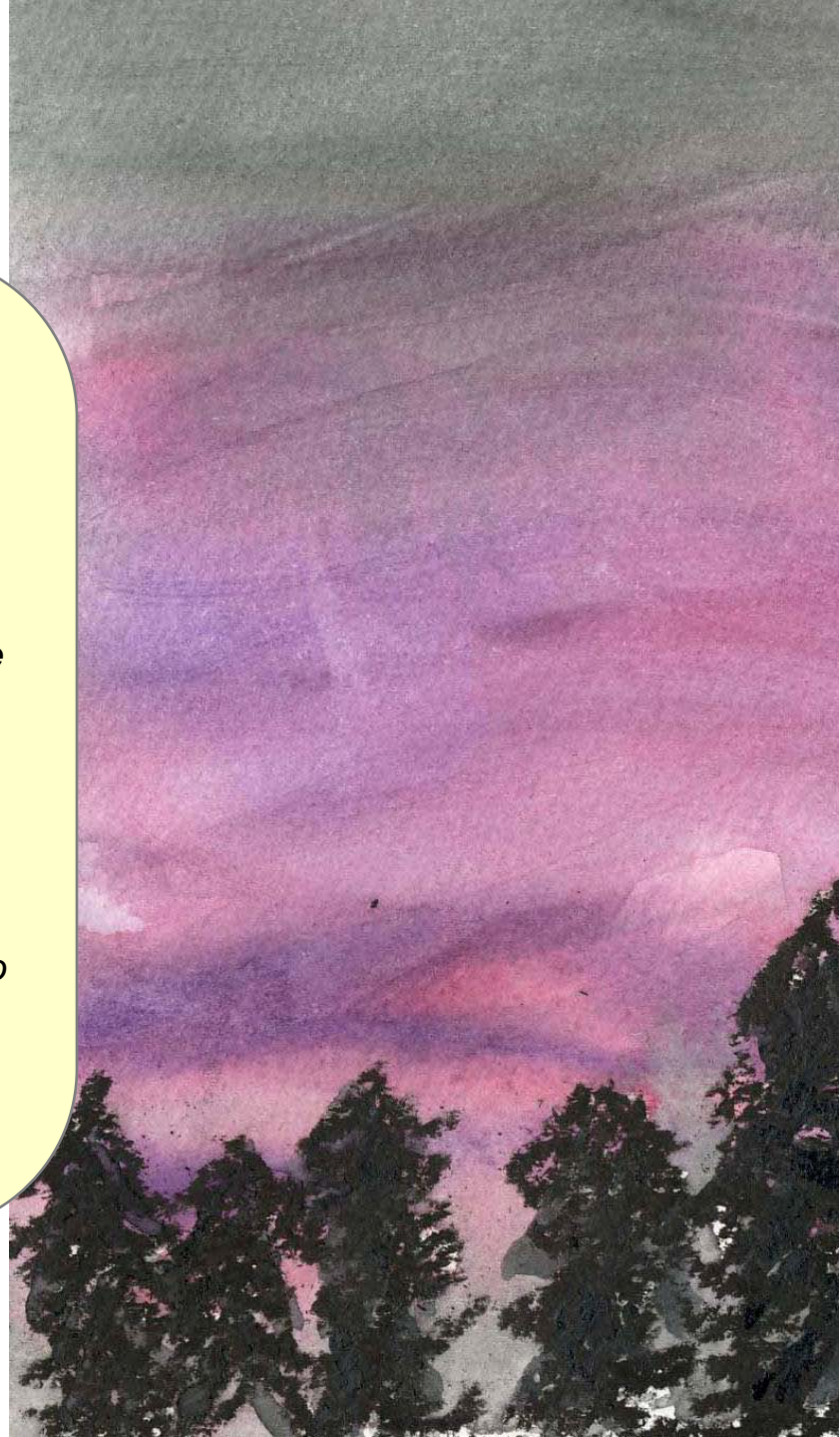
Commentary

Teacher Comments:

“Integrating the four arts disciplines for the project provided many opportunities for the students to choose an area in the arts they were comfortable with, an important consideration for middle years students who are developing a sense of self-identity. It is also a non-threatening way for students to develop their confidence to work in different art areas in the future.”

“I was impressed with the students’ commitment to the project and their peaceful collaboration and willingness to take on leadership roles.”

“The valuing work provided opportunities for students to accurately assess their work and make constructive suggestions for improvement. After they viewed the video of their performance they were very willing to do further work to extend and enrich their presentation.”



Commentary

Teacher Comments:

"I have also observed an improvement in the students' problem solving skills in later art work projects , evidence of their 'growth as artists and artful learners'."

Helpful hint for class management:

"It is often difficult in projects such as this to have all students equally engaged all the time. To keep class time productive I had the students complete an individual novel study at the same time. If they did not have work to do on the project, they worked on their novel study. They handled the two activities well."

"Most of all I was impressed with how easily the students claimed ownership of the project and their willingness to keep working at the project until it met their own criteria for successful learning."





Commentary: Future Learning

Teacher Comments:

“Require students to work in a new art discipline area.”

“Also have the students try to play on instruments the music they created using the internet program Jam Session.”

“Have students write more reflections during the project as a check that the process is of benefit to each student.”

“Develop students’ skills as directors and producers so that they maintain meaningful ownership of the project.”

“Insure that project work is completed in a timely fashion so that students do not find the process tedious.”

“Encourage students to be aware of and to attend collaboration works by professional artists.”

“Trust that students engaged in meaningful art projects will be focused and committed artists.”



Appendix: Resources

Tools and materials

- Watercolour supplies.
- Musical instruments
- Sound and light equipment.
- Drama props and costumes

Print & non-print

Northern Lights The Soccer Trails by Michael Kusugak

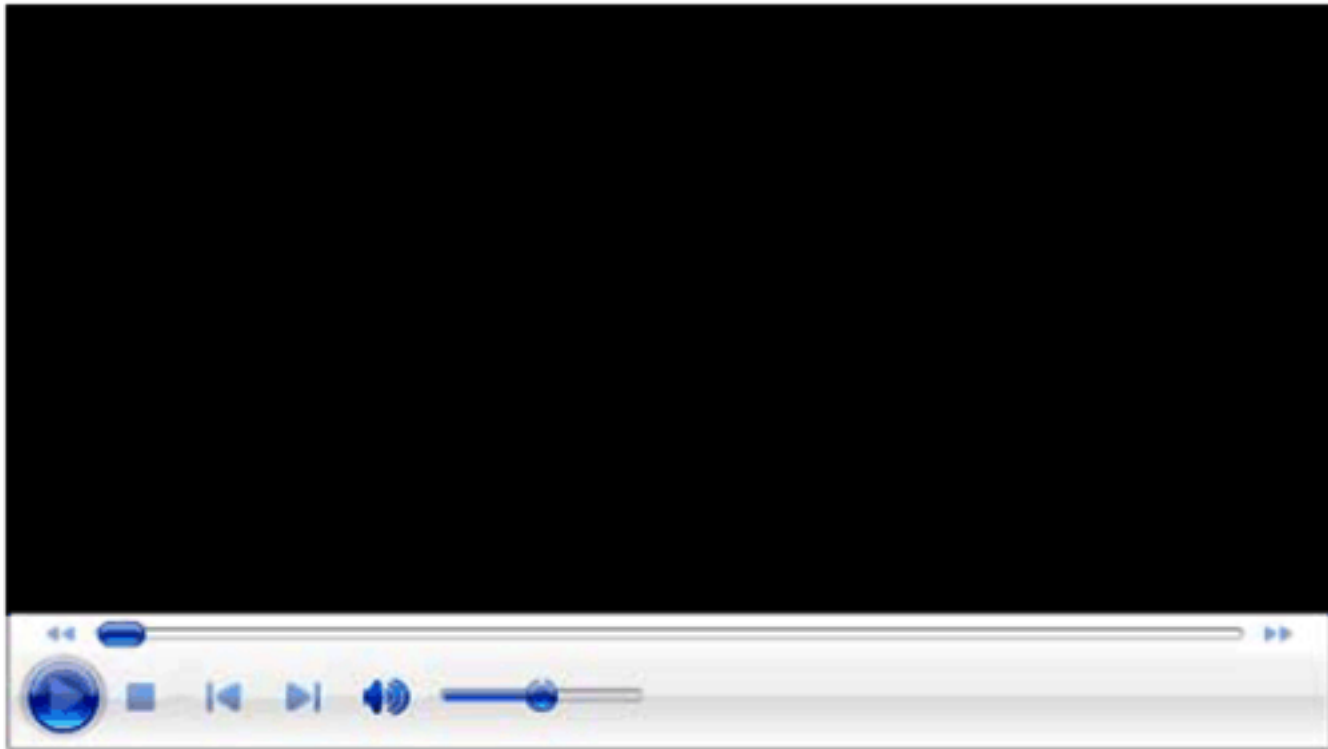
Artwork done by Canadian artists of northern lights ie., Tom Thomson and Manitoba artist, Anne Shidor


Images of northern lights

Internet program: Jam Session for composing music.

Available at the end of this Power Point is a watercolour painting demonstration of Northern Lights.

Appendix: Painting Demonstration: Northern Lights with water colours



Select above

for video

Key Concepts: Elements and Principles of Artistic Design for Grades 5 to 8

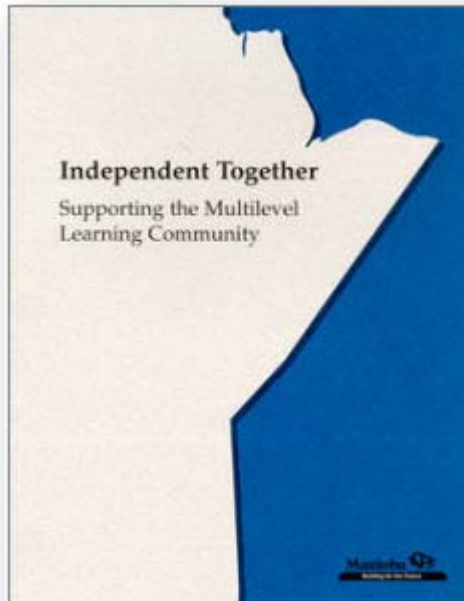
Elements of Artistic Design	
Line	<ul style="list-style-type: none"> - line types: primary and secondary contour, gesture, line as value (hatching, cross-hatching), implied lines - line weight (e.g., thick, thin, light, heavy, varied) - line direction (e.g., horizontal, vertical, diagonal, spiral) - physical characteristics (e.g., straight, curved, zigzag, undulating) - emotive or associative characteristics (e.g., powerful, tentative, delicate, skyline, branching lines)
Colour & Value	<ul style="list-style-type: none"> - colour wheel: primary, secondary and tertiary hues - colour values: light and dark, tints and shades - intensity: bright and dull - colour relationships: complementary, analogous, monochromatic - emotive, associative qualities (e.g., peaceful, energetic, angry, juicy, blah, fresh)
Texture	<ul style="list-style-type: none"> - actual texture (texture that can be felt through touch as in the actual wood grain on a plank of wood) - visual texture (texture that is implied through line, colour, and shape, as in the image of a wood grain on a plastic tabletop) - physical characteristics (e.g., rough, smooth, jagged, wavy, prickly) - emotive or associative characteristics (e.g., cozy, feathery, gentle, bold, earthy, industrial)
Shape & Form	<ul style="list-style-type: none"> - shapes are two dimensional (2D) and have length, and width - forms (solids) are three dimensional (3D) and have volume (length, width, and depth) - descriptors for the physical qualities of shapes and forms include: geometric, organic, symmetrical/asymmetrical, positive/negative) - shapes may also be described using other elements (e.g., a blue shape with jagged edges, a smooth form) or by associative characteristics (e.g., a delicate shape, a natural form, shaped like a)
Space	<ul style="list-style-type: none"> - pictorial space: the space represented in a two dimensional image - actual space: in three dimensional objects or in the environment, space is the emptiness or volume between, around, above, below and within - pictorial space may give the illusion of depth through the use of <ul style="list-style-type: none"> ▪ line: for example, the use of a horizon line and/or converging lines (as in linear perspective) can suggest a deep space ▪ colour: warm & bright colours seem to come forward, cool colours seem to recede ▪ shape: shapes can appear to overlap; diminishing sizes of repeating shape can appear to be further away ▪ texture : for example, objects represented with greater texture and detail may appear to be closer than objects with less texture and visible detail - spaces may be described in terms of spatial zones: foreground, middle ground, background - spaces may also be described in terms of physical, emotional and associative qualities (e.g., shallow, deep, airy, claustrophobic, vast, cluttered)

Principles of Artistic Design

Balance	<ul style="list-style-type: none">- balance refers to the way art elements are arranged to create a sense of stability or equilibrium in a composition- balance may have the following characteristics: symmetrical, approximately symmetrical, asymmetrical, radial balance
Contrast	<ul style="list-style-type: none">- contrast refers to differences between art elements arranged in proximity to each other- highly contrasting elements can create drama or excitement in a work, while the absence of contrast can create a calming, peaceful effect
Emphasis and focal point	<ul style="list-style-type: none">- emphasis occurs when an art element, or combination of elements attract more attention in a composition- an artist may create a strong focal point in a work by emphasizing a particular element
Movement	<ul style="list-style-type: none">- artists can create real movement (as in a kinetic sculpture, or video), compositional movement (e.g. the way the parts of an artwork may be arranged to “lead the eye” from one place to the next), and representational movement (e.g., the depiction of a figure in motion)
Proportion	<ul style="list-style-type: none">- proportion is the relationship in size of parts to one another, and to the whole- depicting things in accurate proportion to each other may create realism- proportions can be exaggerated or distorted for expressive purposes (e.g., caricatures)
Pattern and rhythm	<ul style="list-style-type: none">- pattern is the repetition of art elements, or combinations of art elements in a recognizable organization- visual rhythm the sense of movement that may be created through the repetition, alteration, and progression of elements
Harmony and unity	<ul style="list-style-type: none">- harmony occurs when art elements appear to work together in a pleasing way (the opposite of discord, as in when colours clash)- unity refers to the sense of wholeness that a composition may achieve when all the elements combine in a harmonious way
Variety	<ul style="list-style-type: none">- is the inclusion of differences in the elements of a composition- variety may be thought of as a principle that offsets unity to create interest

Appendix: Manitoba Education Resources

Independent Together: Supporting the Multilevel Learning Community



For more information, see:

[Independent Together:
Supporting the Multilevel
Learning Community](#)

“Constructing Student-Generated Criteria for Quality Work

The process of constructing student-generated criteria for *quality work* is a four- to six-week learning-teaching sequence. Develop only three to five criteria to reflect the targeted learning outcomes or essential learnings. Keep in mind that “less is more.”

- Clarify the purpose of a task and target the appropriate learning outcome(s).
- Share “exemplary” models of quality work.
- Guide students to identify and respond to “What’s powerful?” from a model or exemplar.
- Invite students to share “What’s powerful?” from their own work.
- Discuss “What is quality work?” Record responses on a class experience chart.

- Continue to chart responses over several days/weeks to “see” the differences and gain a grounded sense of the qualities, characteristics, and development of the criteria.
- Use charted responses to Sort and Predict the BIG ideas (significant aspects of the task, essential questions, skills or behaviours being assessed). Repeat this process throughout the theme or unit over four to six weeks to enhance and deepen reflective thinking and raise expectations for quality work.
- Post a checklist and have students use the checklist or T-chart for self-assessment and peer assessment. Use the same criteria for monitoring observations and summative assessments.
- Revise criteria constantly as learning becomes more sophisticated, *always raising the bar.* .”

Independent Together BLM2

Constructing Student-Generated Criteria for Quality Work

BLM 2

The process of constructing student-generated criteria for *quality work* is a four- to six-week learning-teaching sequence. Develop only three to five criteria to reflect the targeted learning outcomes or essential learnings. Keep in mind that “less is more.”

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- Share “exemplary” models of quality work.
- Guide students to identify and respond to “What’s powerful?” from a model or exemplar.
- Invite students to share “What’s powerful?” from their own work. Discuss “What is quality work?”
- Record responses on a class experience chart : EG: *A quality _____ looks/sounds like:*
- Continue to chart responses over several days/weeks to “see” the differences and gain a grounded sense of the qualities, characteristics, and development of the criteria.
- Use charted responses to Sort and Predict the BIG ideas (significant aspects of the task, essential questions, skills or behaviours being assessed). Repeat this process throughout the theme or unit over four to six weeks to enhance and deepen reflective thinking and raise expectations for quality work.
- Post a checklist or T-chart such as the following:

Criteria for Quality Work

Met (M)

Not Yet Met (NY)

*
*
*

- Have students use the checklist or T-chart for self-assessment and peer assessment. Use the same criteria for monitoring observations and summative assessments.
- Revise criteria constantly as learning becomes more sophisticated, *always raising the bar.*

Independent Together: Supporting the Multilevel Learning Community : BLM 2

Adapted, by permission, from Kathleen Gregory, Caren Cameron, and Anne Davies, *Setting and Using Criteria: For Use in Middle and Secondary School Classrooms* (Merville, BC: Connections Publishing, 1997), 7-14.

Why was this exemplar a valuable learning experience?

Language, Tools and Performance Skills

In this exemplar, students demonstrated understanding of and facility with visual art elements, principles, and media. Later, when they planned, rehearsed and performed “The Northern Lights” they developed facility with dance techniques, demonstrated musicality through dance and demonstrated understanding of the theatrical elements that contribute to drama.

Creative Expression

Throughout this exemplar students individually and collaboratively generated, developed, and communicated ideas in creating art and in creating and performing dance, music and drama.



Understanding in Context

Students experienced and developed awareness of contemporary and historical Canadian artists and artworks.

Valuing Experience

Students analyzed, reflected on, and constructed meaning in response to their own artistic productions and performances .