



Kindergarten to Grade 8 Visual Arts

Manitoba Curriculum Framework

Second Edition



KINDERGARTEN TO GRADE 8
VISUAL ARTS

Manitoba Curriculum Framework

Second Edition

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This resource is available on the Manitoba Education website at www.edu.gov.mb.ca/k12/cur/arts/visual/index.html.

Disponible en français.

Un document pour le programme d'immersion française et un document pour le programme français sont également disponibles.

Available in alternate formats upon request.

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Contributing Writers

| | |
|---|--|
| Liz Coffman Instructor | University of Manitoba |
| Carole Freynet-Gagné Independent Contractor | |
| Karen Geist-MacNeill Consultant | Louis Riel School Division |
| Bill Kristjanson Consultant and Teacher | Pembina Trails School Division |
| Lidi Kuiper Independent Contractor | |
| Natalie Labossière Independent Contractor | |
| Francine Morin Professor, Department Head Curriculum, Teaching and Learning | Faculty of Education University of Manitoba |
| Beryl Peters Instructor (until July 2009) | University of Manitoba |

First Edition 2011

Development Team Members

| | |
|--------------------|---|
| Andrea Bell Stuart | École Constable Edward-Finney School Seven Oaks School Division |
| Rhian Brynjolson | Wellington School Winnipeg School Division |
| Amy Buehler | Harrison Middle School Brandon School Division |
| Rebecca Chartrand | Aboriginal Education Consultant Winnipeg School Division Staff Officer Manitoba Teachers' Society |
| Lana Clouston | Isaac Beaulieu Memorial School Sandy Bay Ojibway First Nation |
| Isabel Jones | Montrose School Winnipeg School Division |
| Nancy Kovachik | École Powerview School Sunrise School Division |
| Pegi McGillivray | Margaret Barbour Collegiate Institute Kelsey School Division |
| Ingrid McMillan | Henry G. Izatt Middle School Pembina Trails School Division |
| Will Noseworthy | Elkhorn School Fort la Bosse School Division |
| Lisa Piatkowski | École Henri-Bergeron Louis Riel School Division |

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Manitoba Education Staff

| | |
|--|--|
| Lisa Sheridan | St. John's High School Winnipeg School Division |
| Lisa Wastesicoot | Chief Sam Cook Mahmuwee Education Centre Tataskweyak Education Authority |
| Cheryl Zubrack | Consultant Winnipeg School Division |
| Jean-Vianney Auclair Assistant Deputy Minister | Bureau de l'éducation française Division |
| Carole Bilyk Coordinator | Development Unit Instruction, Curriculum and Assessment Branch |
| Louise Boissonneault Coordinator | Document Production Services Unit Educational Resources Branch |
| Lee-Ila Bothe Coordinator (until March 2010) | Document Production Services Unit Educational Resources Branch |
| Jacques Dorge Director | Curriculum Development and Implementation Branch Bureau de l'éducation française Division |
| Chris Enns Manager | Development Unit Instruction, Curriculum and Assessment Branch |
| Darryl Gervais Director | Instruction, Curriculum and Assessment Branch School Programs Division |
| Joe Halas Project Co-leader/Consultant (until June 2009) | Development Unit Instruction, Curriculum and Assessment Branch |
| Lynn Harrison Desktop Publisher | Document Production Services Unit Educational Resources Branch |

First Edition 2011

Susan Letkemann
Publications Editor

Leanna Loewen
Consultant

Linda Mlodzinski
Manager/Consultant (until June 2011)

Aileen Najduch
Assistant Deputy Minister

Beryl Peters
Project Co-leader/Consultant

Document Production Services Unit
Educational Resources Branch

Curriculum Development and Implementation Branch
Bureau de l'éducation française Division

Development Unit
Instruction, Curriculum and Assessment Branch

School Programs Division

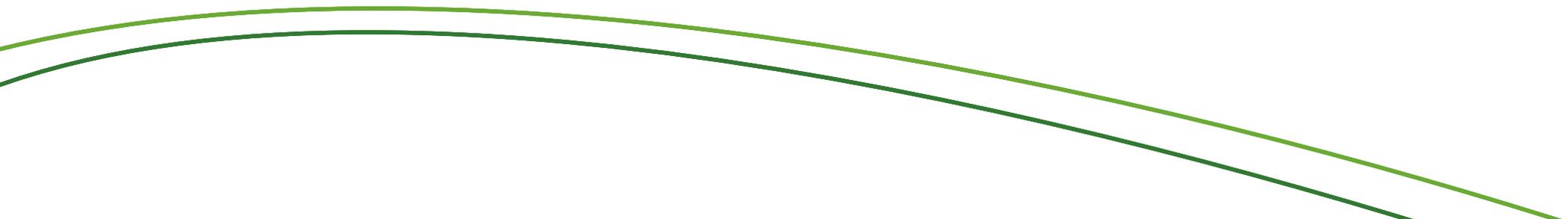
Development Unit
Instruction, Curriculum and Assessment Branch

Second Edition 2021

Manitoba Education Staff

| | |
|---|---|
| Louise Boissonneault Coordinator | Information and Web Services Unit |
| Julie Mongeon-Ferré Project Leader/Consultant | Bureau de l'éducation française |
| Florence Girouard Consultant | Bureau de l'éducation française |
| Marie-Claude McDonald Arts Education Coordinator | Division scolaire franco-manitobaine |
| Grant Moore Publications Editor | Information and Web Services Unit |
| Val Noseworthy Consultant | Professional Learning Unit |
| Beryl Peters, Ph.D. Director | Practicum and Partnerships Office, University of Manitoba |
| Marjorie Poor Publications Editor | Information and Web Services Unit |
| Lindsay Walker Desktop Publisher | Information and Web Services Unit |

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INTRODUCTION

Purpose

Kindergarten to Grade 8 Visual Arts: Manitoba Curriculum Framework (the Visual Arts Framework) provides the basis for learning, teaching, and assessment of visual arts in Manitoba schools. The Visual Arts Framework describes the learnings for visual arts education and provides a basis for the development of curriculum implementation resources for Kindergarten to Grade 8 visual arts. It is intended to assist teachers, administrators, and partners in education with implementing the visual arts curriculum and with planning professional learning.

This document provides background information and implementation guidelines pertaining to visual arts education. It presents an overview of the Visual Arts Framework, outlines the document components and organization, and identifies the four learning areas and the recursive and enacted learnings for Kindergarten to Grade 8 visual arts in Manitoba.

Background

In 2003, Manitoba Education developed a draft position statement on *The Arts in Education* (Manitoba Education and Youth) as an initial step in renewing provincial curricula for the arts. In preparing this statement, the arts educators who comprised the project team drew on current research in arts education and reviewed arts curricula from Canadian and international jurisdictions. The draft

statement was distributed to education stakeholders, along with an invitation to provide feedback about the proposed direction for curriculum renewal. Responses provided by classroom teachers, school administrators, arts specialists, arts education organizations, trustees, parents, and post-secondary faculty were published in 2004 in *Responses to The Arts in Education Survey: Summary Report* (Manitoba Education, Citizenship and Youth). Responses to *The Arts in Education* position statement were overwhelmingly positive and guided subsequent curriculum development of arts curricula in Manitoba.

In the spring of 2010, the Manitoba Education Research Network (MERN) released *A Study of Arts Education in Manitoba Schools* led by researcher Francine Morin. As a result of these publications, Kindergarten to Grade 8 frameworks for dramatic arts, visual arts, dance, and music were developed and published. Their province-wide implementation began in 2011.

In January 2011, the Western and Northern Canadian Protocol for Collaboration in Education, Kindergarten to Grade 12, (WNCP) prepared *Guiding Principles for WNCP Curriculum Framework Projects* in response to the significant changes in the ways people live and work in today's world. The Visual Arts Framework reflects the WNCP guiding principles that are required to meet the needs of today's creative economies and knowledge-based societies.

In addition, the Visual Arts Framework draws on Manitoba curriculum and support documents in various subject areas, including *Kindergarten to Grade 12 Aboriginal Languages and Cultures: Manitoba Curriculum Framework of Outcomes* (Manitoba Education, Citizenship and Youth) and *Education for a Sustainable Future: A Resource for Curriculum Developers, Teachers, and Administrators* (Manitoba Education and Training).

Arts education, including visual arts education, is important for preserving and nurturing human culture and heritage and necessary for human health and social well-being. Human health and social well-being and a sustainable environment and economy are essential and integrated components of an equitable quality of life and a sustainable future for all Canadians. *Education for a Sustainable Future* highlights community and culture, the economic viability of arts and cultural enterprises, and the preservation of heritage and culture as crucial sustainability issues and concepts.

System-wide implementation of the new Grades 9 to 12 dance, dramatic arts, music, and visual arts curriculum frameworks was initiated in the 2015/2016 school year. The Grades 9 to 12 arts curriculum frameworks informed ever-greening of the Kindergarten to Grade 8 dance, dramatic arts, music, and visual arts curriculum frameworks in 2021.

Implementation

In Manitoba, arts education is compulsory for Grades 1 to 8. The minimum recommended time allotments for arts education in Grades 1 to 8 are as follows:

- **Grades 1 to 6:** 10 percent of instructional time
- **Grades 7 and 8:** 8 percent of instructional time

Manitoba offers a distinct framework for each of the four arts education disciplines: drama, dance, music, and visual arts. Although there are common areas of learning in the four arts disciplines, each discipline is distinct and requires unique language, tools, skills, techniques, knowledge, and learnings.

The offering of four arts frameworks provides resources for rich, comprehensive, and diverse meaning making and ways of communicating through the unique literacies of dance, dramatic arts, music, and visual arts. Because the individual arts represent distinct ways of knowing, each of the arts makes a significant contribution to learners' learning and development. Learning is achieved through the variety of methods and media inherent in a specific arts discipline. Each arts framework encompasses a variety of recognized strands or options possible for each arts discipline in the Kindergarten to Grade 8 context. For example, the Dance Framework is inclusive of all dance genres, such as contemporary dance, jazz dance, ballet, hoop dancing, folk dancing, and so on.

Manitoba schools may offer one or more individual arts disciplines (dance, dramatic arts, music, and/or visual

arts). Schools have the flexibility to choose the number and combination of arts disciplines appropriate for their local context, resources, and needs. The number of arts disciplines offered in a school will depend upon available resources, allocated instructional time, staffing, and the arts implementation approach used in the school.

Educators can use a wide variety of approaches and resources for implementing arts education. For example, schools may offer arts disciplines individually as a stand-alone model, arts disciplines in combination with each other, and/or arts disciplines integrated with other subject areas.

Curriculum integration reinforces meaningful connections within and across disciplines. The arts enrich and are enriched by each other and other subject areas by affording new and deeper insights and a greater range of possibilities for communicating experience and meaning. When true integration occurs, no individual subject area is used solely to support learning in other subjects.

Educators are encouraged to integrate arts learnings with other subject areas where meaningful and appropriate, while maintaining focus on learner achievement of the arts learnings. Each arts framework is considered fully implemented only if **all four learning areas for any one arts discipline** are explored in comprehensive, substantial, and interconnected ways.

To teach any of the four arts disciplines effectively, teachers need the appropriate knowledge and skills, which can be acquired in various ways, including specialist education, pre-service and in-service education, and other professional learning opportunities.

Content

The Visual Arts Framework contains the following components:

- **Introduction:** The introduction addresses the purpose of, background to, and implementation guidelines for visual arts education in Manitoba schools from Kindergarten to Grade 8, as well as outlining the content of this document.
- **Overview of the Visual Arts Framework:** The overview focuses on the landscape of the visual arts, the nature of the visual arts discipline, and the rationale for visual arts education. It also discusses learning in visual arts, describing the learning process, highlighting the transformative learning potential of visual arts education, and outlining the guiding principles for learning in visual arts.
- **Visual Arts Framework Components and Organization:** This section explains the use of the butterfly image as a metaphor for learning and as a graphic organizer for the distinct and interconnected parts of the visual arts curriculum. The body of the butterfly is shown to represent the developing young artist at the centre, with each of the four wings representing one of four interconnected learning areas. The ways in which the wings work together and individually to organize and integrate the recursive and the enacted learnings of the visual arts curriculum are also discussed. The learning areas and the recursive learnings are presented in this section, along with a guide to reading these elements and the enacted learnings.

- **Kindergarten to Grade 8 Visual Arts:** The curriculum consists of four learning areas, which are further elaborated by recursive learnings and realized through enacted learnings.

Kindergarten to Grade 8 recursive visual arts learnings are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning becomes more sophisticated, more complex, deeper, and broader with time and new experiences. Recursive learning is more than repetition, iteration, accumulation, or the notion of a spiral curriculum. The word *recursive* comes from the Latin verb *recurrere*, which means “to run back” or “to return.” Through the process of returning and reflecting back on previous learning—“a second looking—transformation, growth, development occur” (Doll).

- **Appendices:** The appendices provide developmentally appropriate supports related to key concepts addressed in some enacted learnings.
- **Glossary:** Specific terms used within the visual arts discipline are defined in the glossary.
- **Bibliography:** The resources used in the development of this document are cited in the bibliography.

OVERVIEW OF THE VISUAL ARTS FRAMEWORK

The Landscape of the Visual Arts

The Manitoba Visual Arts Framework is conceived as a full landscape of knowledge where educators and learners meet in the work of active, embodied visual arts learning.

Educators and learners are invited into the living field of visual arts education through a curriculum designed to place learners in the dynamic, complex, working culture of the visual arts. The Visual Arts Framework is built using four interrelated learning areas, connected to the learner artist at the core. Wayfinding through the visual arts environment is provided by connected sets of recursive and enacted learnings for the learning areas.

“Curricula for today’s world use ecological metaphors” (WNCP 6) to convey the notion that knowledge is dynamic and always in the process of being constructed. Curriculum frameworks are conceived as complex, organic networks organized into living fields or landscapes, rather than as fragmented pieces of knowledge pieced together in a linear fashion. Learning in the landscape of the visual arts means learning the complexities and ways of the discipline while learning how to do in the discipline. Learning the landscape, or coming to know and do in the discipline, means the ability to enter into, learn the way around, participate fully in, and make a contribution to the culture of the visual arts (WNCP).

Visual arts learning is understood to be a journey into the landscape of visual arts education. The Visual Arts

Framework provides multiple locations for learners to enter and continue lifelong transformative travels in the visual arts landscape. Learners may have various trajectories through a visual arts landscape that create “a unique point of view, a location with specific possibilities for enhancing the learning capability of [their] sphere of participation” (Wenger 197). Each learner’s unique identity, and the individual perspective it offers, is a gift to the world (Wenger 197).

The Nature of the Visual Arts Discipline

Art enriches a vibrant culture and is integral to human life. It has the power to illuminate, deepen, and broaden human experience. Art surrounds people everywhere. The work of artists, artisans, and designers has an impact on daily experience, helps define and express individual and collective identities, and shapes, reflects, and comments upon societal and cultural values.

Art is a multimodal, cross-cultural literacy and expressive art form. The ways of knowing through the visual arts include cognitive, physical, affective, intuitive, and spiritual modes. The visual arts embody and express ideas, feelings, and meaning. Art communicates within and across cultural, societal, historical, and even pre-historical contexts. It helps people appreciate and connect with others, past and present, as well as understand and celebrate their own distinctiveness.

Manitoba landscape photo: *Little Saskatchewan River Valley*, © Stan Milosevic

Rationale for Visual Arts Education

Experiences of creating and interacting with works of art and design are vital for all learners. Visual arts education develops unique, powerful, and multiple ways of perceiving, interpreting, knowing, representing, and communicating understandings about one's self and the world.

Visual artmaking and art viewing experiences teach learners to observe and think about their visual environments, apply their imaginations, think creatively, explore ideas and feelings, and develop understandings about their emerging personal, cultural, and social identities. Through art experiences, learners discover a larger world of real and imagined places, people, and ideas. Art provides a creative and intellectual playground for learners, a place of wonder and surprise, a place to learn and grow.

Learning in, through, and about the visual arts promotes open-ended, divergent, and dialogic thinking and encourages understanding and feeling mediated through body, mind, and the senses. The visual arts foster imaginative, exploratory, active, and personalized learning opportunities that engage and motivate. Learning in the visual arts enables learners to explore ambiguity, to think imaginatively, innovatively, and with flexibility and empathy, and to feel confident with uncertainty and risk.

A sustained, quality visual arts education seeks to develop the artistic dimension within all learners, enabling them to mature into visually and artistically literate adults able to enjoy, participate fully in, and think critically about and within the evolving visual culture that surrounds and exerts

influence in their lives. Visual arts education has the potential to promote responsibility and leadership and to prepare and inspire future citizens of the world to address the most critical challenges of their times.

Learning in Visual Arts

Current research, theory, and practice give direction for quality visual arts education within the visual arts landscape. Quality visual arts education, informed by guiding principles and current understandings of how learners learn, has the potential to transform learning in powerful ways.

The Learning Process

Learning is an active, embodied, and social process of constructing meaning. It is shaped by the dynamic interaction of learners' prior knowledge and new experiences. Learners construct unique understandings in many different ways, depending on their interests, experiences, and learning styles, and on personal, social, and cultural factors. Learners are motivated to become engaged learners when learning has personal and relevant meaning for them and when they have opportunities to reflect on and guide their own learning.

In the school environment, learning occurs simultaneously across and between multiple nested levels that include individual and collective learners, educators, and schools, curriculum structures, artistic and cultural communities, and disciplinary knowledge (Davis and Sumara 91). Individual, personal knowing is enfolded in and unfolded from collective knowing and activity (Davis and Sumara 65). See the illustration on the following page.

Disciplinary Ways of Knowing and Being

Artistic and Cultural Communities

Curriculum Structures

Situated Contexts

Communities of Learners and Educators

The Visual Arts Learner

The Transformative Learning Potential of Visual Arts Education

Learning in the arts, including the visual arts, has the potential to foster transformative learning. Transformative learning (Mezirow, “Transformative Learning as Discourse” 58) involves the acquisition of new knowledge and skills and the building of competence and confidence to use disorienting experiences and learning in the exploration of new perspectives, roles, and relationships that enable people to move to courses of action (Mezirow, “Transformative Learning Theory” 19). Affective ways of knowing are significant for transformative educational experiences (Taylor 10) that challenge and change the ways people view the world. Affective ways of knowing are essential to the critical reflection necessary for transformative learning (Taylor 10). The affective, embodied, and authentic ways of knowing afforded by visual arts education provide “alternative ways of knowing and being” (Butterwick and Lawrence 36) that create multiple opportunities for transformative change.

Arts-based processes have powerful transformative potential “because they tap into embodied knowing, honor emotions, and create spaces for rehearsal for action and imagining of alternative realities” (Butterwick and Lawrence 44).

Guiding Principles for Learning in Visual Arts

The following guiding principles for learning in visual arts are based on current thinking in curriculum development.

The visual arts are understood to be

- an expressive art form
- an active, embodied, living discipline
- a form of literacy with a unique set of tools and language, multimodal processes, skills, knowledge, and forms

Quality visual arts education

- affords a diverse and broad range of visual arts and visual arts experiences, participatory approaches, and ways of thinking about, learning, interpreting, and representing the visual arts
- integrates the four networked learning areas to develop concepts and skills with meaning, coherence, depth, and competency
- focuses on essential questions of why visual arts learning is important, what understandings and meanings the visual arts tools and language can communicate, what the visual arts can reveal about culture and identity, and what purpose and meaning the visual arts have for individuals and communities
- builds on prior visual arts learning in a reflective, recursive process so that new possibilities emerge and new understandings, patterns, and relationships grow deeper, richer, and more sophisticated and complex over time and through experience

- is sufficiently substantive to generate deep conceptual understanding and learning “that enables learners to make connections, reason, innovate, problem solve, critique and create” (WNCP 4)
- engages and motivates learners intrinsically and deeply in relevant, authentic, personal ways—bodily, intellectually, and aesthetically
- invites and promotes opportunities for transformative learning and living

Quality learning in the visual arts

- occurs across and between nested levels that include the individual and the collective learner (Davis and Sumara 90–91)
- connects meaningfully and dynamically to learning across subject areas and the wider local and global visual arts, artistic, and cultural communities
- includes opportunities to explore creativity, imagination, risk taking, flexibility, ambiguity, uncertainty, and learner choice
- includes collaborative, diverse knowledge-building as it works in the world (WNCP 9)

The learning environment

- provides learners with opportunities to inquire, engage in learning conversations, question, dialogue, analyze, interpret, reflect, evaluate, construct, and share meaning through multiple perspectives

- values learner voice as essential for establishing individual and collaborative directions for visual arts inquiry and learning, developing learning goals, making decisions, and building criteria for learning and assessment
- respects and values the diversity of learners and ways of coming to know within the learning community (WNCP 9)
- ensures that ongoing assessment as and for learning is central to all visual arts learning to enable learners and educators to observe, give and receive feedback, revise, refine, plan, and effectively promote and achieve growth in the visual arts
- provides learners with multiple and various ways to demonstrate understanding and achievement of visual arts learnings



VISUAL ARTS FRAMEWORK COMPONENTS AND ORGANIZATION

The Visual Arts Framework Butterfly

The Manitoba Visual Arts Framework philosophy, learning areas, and recursive learnings are represented graphically and metaphorically by the image of a butterfly.



As a graphic organizer, the butterfly image forms a diagram comprising five distinct and interconnected parts: the four wings that each connect to the fifth part, the main body in the centre. Each of the wings represents one of four learning areas into which the recursive learnings of the Visual Arts Framework have been classified. The central area or “body” of the butterfly, the part to which all the wings connect, represents the learner as a young developing artist.

The butterfly image promotes the belief, integral to the Visual Arts Framework, that every learner’s growth as an artist and artistically literate person can be realized through ongoing learning experiences that connect creative artmaking activities, technical knowledge and skill development, the building and broadening of cultural and historical understandings related to art and life, and ongoing reflective and critical thinking opportunities that focus on art and personalized learning.

The butterfly also functions as a metaphor for art and art education, alluding to transformation, self-actualization, visual beauty, and resilience. The butterfly image may stimulate many other associations by those who encounter this Visual Arts Framework; such generative thinking is fitting for a framework intended as an impetus to creative and personalized learning.

The Centre of the Butterfly

The centre of the butterfly represents the visual arts learner, who is drawing learnings from all learning areas of the visual arts curriculum to stimulate and sustain their growth, emphasizing the following ideas and relationships:

- The overarching goal of the visual arts curriculum is to support, nurture, and inspire the growth of every learner as an artist and as an artful learner.
- The learner is at the centre. The learner's own feelings, perceptions, ideas, and expressions matter immensely. It is critical that these are valued, explored, and celebrated within all art learning experiences.
- Every learner is an artist, one whose growth and learning are best facilitated within rich, open-ended, hands-on artmaking experiences.
- Artistry is learned. All learners have artistic potential. In developing the skills, understandings, and values identified within the visual arts learnings, learners convert their potential to reality.
- Young artists matter. As learners 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, learners connect with the world and tap into their own creative capacities in new ways.

As learners learn to generate ideas, identify and solve artistic problems with imagination and flexibility, and communicate effectively in more ways, they journey toward becoming creative, artistically literate adults and citizens who will truly enrich their own lives and the lives of their future communities.

The Wings Working Together

When the centre of the visual arts butterfly connects with the four wings, new relationships emerge. Each wing represents one of the learning areas into which the recursive and enacted learnings are organized. While the body of the butterfly evokes a holistic view of the learner as a young artist, the wings working together articulate a range of learnings that collectively support a path to comprehensive and balanced learning in visual arts.

In the Visual Arts Framework, the learning areas are

- Making
- Creating
- Connecting
- Responding

Although each learning area presents a distinct set of recursive learnings, the areas are not intended to be realized in isolation. Just as real wings work synchronously with each other, the learning areas are intended to function together by integrating the recursive learnings.

Visual arts language and practices (Making) are connected to how they may be used to create (Creating), what understandings and significance the language and practices can communicate through diverse contexts (Connecting), and how critical reflection about visual arts transforms learning and develops identity and agency (Responding).

The Wings Individually

The organization of learnings into distinct, interrelated learning areas, or wings, is intended to give a clear outline of the knowledge, skills, and attitudes learners are expected to demonstrate in visual arts at various grades. Each of the four learning areas contains the following components:

Learning area

Each learning area begins with a statement of the overall learning intent of the area or wing and outlines important practices and competencies in visual arts learning.

Recursive learnings

Recursive learnings further elaborate the learning areas across Kindergarten to Grade 8. They are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning across grades becomes more sophisticated, more complex, deeper, and broader with time and new experiences and applications.

Enacted learnings

Enacted learnings represent multiple and diverse ways to enact the recursive learnings. They inform instructional design, teaching, and assessment. They are possible sources of evidence of recursive learnings in visual arts.

Learning Areas

The Visual Arts Framework identifies the following four learning areas, along with a statement summarizing the overall learning intent of each area:

Making (M)

The learner develops language and practices for making visual art.

Creating (CR)

The learner generates, develops, and communicates ideas for creating visual arts.

The Visual Arts Learner

Connecting (C)

The learner develops understandings about the significance of the visual arts by making connections to various contexts of times, places, social groups, and cultures.

Responding (R)

The learner uses critical reflection to inform visual arts learning and to develop agency and identity.

Recursive Learnings

The recursive learnings that relate to the four learning areas (M, CR, C, R) in the Visual Arts (VA) Framework are identified below.

Making (M)

The learner develops language and practices for making visual art.

- VA-M1** The learner demonstrates understanding of the elements and principles of artistic design in a variety of contexts.
- VA-M2** The learner demonstrates understanding of and facility with visual arts media, tools, and processes.
- VA-M3** The learner develops skills in observation and depiction.

Creating (CR)

The learner generates, develops, and communicates ideas for creating visual art.

- VA-CR1** The learner generates ideas for creating art using a variety of sources.
- VA-CR2** The learner develops original artworks, integrating ideas and art elements, principles, and media.
- VA-CR3** The learner revises, refines, and shares ideas and original artworks.

Connecting (C)

The learner develops understandings about the significance of the visual arts by making connections to various contexts of times, places, social groups, and cultures.

- VA-C1** The learner experiences and develops an awareness of artists and artworks from various times, places, social groups, and cultures.
- VA-C2** The learner experiences and develops an awareness of a variety of art forms, styles, and traditions.
- VA-C3** The learner demonstrates an understanding of the roles, purposes, and meanings of the visual arts in the lives of individuals and in communities.

Responding (R)

The learner uses critical reflection to inform visual arts learning and to develop agency and identity.

- VA-R1** The learner generates initial reactions to visual art experiences.
- VA-R2** The learner observes and describes art experiences.
- VA-R3** The learner analyzes and interprets art experiences.
- VA-R4** The learner constructs meaning and applies new understandings from art experiences.

Guide to Reading the Visual Arts Framework



MAKING (M)

The learner develops language and practices for making visual art.

RECURSIVE LEARNINGS

VA-M1
The learner demonstrates understanding of the elements and principles of artistic design in a variety of contexts.

VA-M2
The learner demonstrates understanding of and facility with visual arts media, tools, and processes.

VA-M3
The learner develops skills in observation and depiction.

MAKING (VA-M1)

The learner demonstrates an understanding of the elements and principles of artistic design in a variety of contexts.

The learner is able to

| Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|---|---------|---|---------|
| use art media, tools, and processes to explore and demonstrate an understanding of the elements and principles of artistic design | | | |
| 5-8 VA-M1.1 | | | |
| Appendix B: Elements of Artistic Design | | | |
| Appendix C: Principles of Artistic Design | | | |
| describe, in detail, the characteristics of art elements observed in artworks and in the natural and constructed environment | | | |
| 5-6 VA-M1.3 | | | |
| analyze how specific principles of design can be applied to the organization of art elements in artworks | | demonstrate an integrated understanding of the elements and principles of artistic design in analyzing visual components in artworks and in the natural and constructed environment | |
| 5-6 VA-M1.4 | | 7-8 VA-M1.4 | |
| use appropriate art vocabulary to explain the use of art elements and principles in own compositions | | | |
| 5-8 VA-M1.8 | | | |

Learning Area

Each learning area begins with a statement of the overall learning intent of the area or wing.

Recursive Learnings

Recursive learnings further elaborate the learning areas across Kindergarten to Grade 8. They are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning across grades becomes more sophisticated, more complex, deeper, and broader with time and new experiences and applications.

Enacted Learnings

Enacted learnings represent multiple and diverse ways to enact the recursive learnings. They inform instructional design, teaching, and assessment. They are possible sources of evidence of recursive learnings in visual arts.

Codes

The codes identify the

- target grade(s) in which the enacted learning will be met
- arts education discipline
- learning area
- recursive learning
- enacted learning

Example:

5-8 VA-M1.1

5-8 Grade(s)

VA Visual arts discipline

M Learning area

1 Recursive learning number

1 Enacted learning number

Note: Some enacted learning numbers do not apply to all grades.

Appendices

Key concepts related to some enacted learnings are explained in greater detail in the appendices.



RECURSIVE LEARNINGS





MAKING (M)

The learner develops language and practices for making visual art.

RECURSIVE LEARNINGS

VA-M1

The learner demonstrates an understanding of the elements and principles of artistic design in a variety of contexts.

VA-M2

The learner demonstrates an understanding of and a facility with visual arts media, tools, and processes.

VA-M3

The learner develops skills in observation and depiction.

MAKING (VA-M1)

The learner demonstrates an understanding of the elements and principles of artistic design in a variety of contexts.

The learner is able to

| Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
|---|--|--|---|-------------|
| Elements of Art | | | | |
| use art media, tools, and processes to explore and demonstrate an awareness of the elements of art: line, colour, texture, shape, form, and space | | K-2 VA-M1.1 | use art media, tools, and processes to explore and demonstrate an understanding of the elements of art: line, colour, texture, shape, form, and space | |
| | | | 3-4 VA-M1.1 | |
| use the words <i>line, colour, texture, shape, and space</i> appropriately | | K-1 VA-M1.2 | use the words <i>line, colour, texture, shape, form, and space</i> appropriately; demonstrate the understanding that they comprise the elements of art | |
| | | | 2-4 VA-M1.2 | |
| describe lines, colours, textures, and shapes observed in artworks and in own surroundings | | K-1 VA-M1.3 | identify and describe lines, colours, textures, shapes, forms, and spaces in artworks and in own surroundings | |
| | | | 2-4 VA-M1.3 | |
| Principles of Design | | | | |
| describe various patterns in terms of repeating and varying elements | | K-1 VA-M1.4 | apply the words <i>pattern, variety, and repetition</i> appropriately in various visual contexts, including discussions of artworks | |
| | | | 2-4 VA-M1.4 | |
| create simple patterns using art media | use repetition and variety to create and modify patterns using various art media | | | |
| K VA-M1.5 | | | | 1-4 VA-M1.5 |
| | | identify and describe contrasting elements in art images and objects and in the natural and constructed environment, and manipulate elements to create contrast and emphasis using art media | | |
| | | | | 2-4 VA-M1.6 |
| | | identify and describe examples of symmetry and asymmetry in own surroundings and in art images and objects | demonstrate an understanding of visual balance as a principle of design and create different kinds of balance in own artmaking using two- and three-dimensional media | |
| | | 2 VA-M1.7 | 3-4 VA-M1.7 | |

Appendix A: Elements of Art and Appendix C: Principles of Artistic Design

MAKING (VA-M1)

The learner demonstrates an understanding of the elements and principles of artistic design in a variety of contexts.

The learner is able to

| Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|---|---------|---|---------|
| use art media, tools, and processes to explore and demonstrate an understanding of the elements and principles of artistic design | | | |
| 5-8 VA-M1.1 | | | |
| <i>Appendix B: Elements of Artistic Design</i> | | | |
| <i>Appendix C: Principles of Artistic Design</i> | | | |
| describe, in detail, the characteristics of art elements observed in artworks and in the natural and constructed environment | | | |
| 5-6 VA-M1.3 | | | |
| analyze how specific principles of design can be applied to the organization of art elements in artworks | | demonstrate an integrated understanding of the elements and principles of artistic design in analyzing visual components in artworks and in the natural and constructed environment | |
| 5-6 VA-M1.4 | | 7-8 VA-M1.4 | |
| use appropriate art vocabulary to explain the use of art elements and principles in own compositions | | | |
| 5-8 VA-M1.8 | | | |

MAKING (VA-M2)

The learner demonstrates an understanding of and a facility with visual arts media, tools, and processes.

The learner is able to

| Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
|---|---------|---------|---|---------|
| practise safe and appropriate use of various art media, tools, and processes | | | | |
| K-4 VA-M2.1 | | | | |
| describe own use and experience of art media, tools, and processes, using appropriate terminology | | | describe and compare a wide range of art materials, tools, and processes, using appropriate terminology | |
| K-2 VA-M2.2 | | | 3-4 VA-M2.2 | |
| | | | demonstrate an understanding of oral, written, graphic, and modelled instructions for art media, tools, and processes | |
| | | | 3-4 VA-M2.4 | |
| Appendix D: Art Media, Tools, and Processes | | | | |

MAKING (VA-M2)

The learner demonstrates an understanding of and a facility with visual arts media, tools, and processes.

The learner is able to

| Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|--|---------|--|---------|
| demonstrate safe and appropriate use and maintenance of a wide range of art media, tools, and processes | | | |
| 5–8 VA–M2.1 | | | |
| demonstrate facility with a variety of techniques for using art media (e.g., blending chalk pastels, painting wet on wet, hand-building with clay) | | | |
| 5–8 VA–M2.2 | | | |
| integrate knowledge of different art media to create multimedia* or mixed-media** images and/or objects | | | |
| *Multimedia Artworks: a wide range of visual and non-visual media are combined in works such as installation art, performance art, kinetic sculpture, and works using technology | | | |
| **Mixed-Media Artworks: more than one art medium is used in a finished artwork, such as a work that combines painting and sculpture | | | |
| 5–8 VA–M2.3 | | | |
| demonstrate an understanding of oral, written, graphic, and modelled instructions to develop practical knowledge of and skills in a range of two- and three-dimensional media | | extend and refine artmaking skills independently in personally selected media (e.g., practising techniques, exploring graphics software potential, conducting research about particular art media, tools, and processes) | |
| 5–6 VA–M2.4 | | 7–8 VA–M2.4 | |

Appendix D: Art Media, Tools, and Processes

MAKING (VA-M3)

The learner develops skills in observation and depiction.

The learner is able to

| Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
|---|---------|---------|--|--|
| observe, talk about, and use various art media to depict visual details in a wide range of subjects (e.g., plants, animals, people, objects) found in images and in life (e.g., in natural and constructed environment) | | | observe, talk about, and use various art media to depict visual details and general characteristics (e.g., gestures, relative proportions) in a wide range of subjects found in images and in life | |
| draw and paint, demonstrating the understanding that lines can depict the edges of observed, recalled, or imagined shapes and forms | | | use contour lines to depict the edges of observed, recalled, or imagined shapes and forms | use primary and secondary contour lines to depict the edges observed, recalled, or imagined around and within subjects |
| K-1 VA-M3.2 | | | 2-3 VA-M3.2 | 3-4 VA-M3.1 4 VA-M3.2 |
| <i>Appendix E: Depiction</i> | | | | |

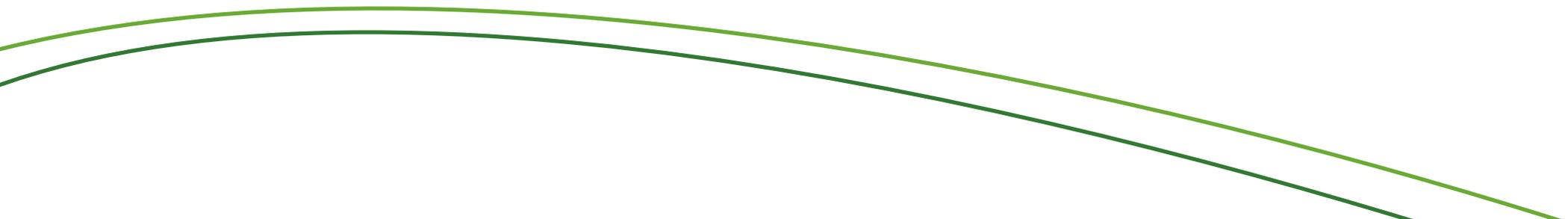
MAKING (VA-M3)

The learner develops skills in observation and depiction.

The learner is able to

| Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|---|---------|---|---------|
| <p>observe and depict variations within the art elements in a wide range of subjects (e.g., depict the effects of light and shadow with tonal charcoal drawing; mix a range of observed natural colours with tempera paint; use a horizon line, converging lines, and linear perspective to create the illusion of depth in a landscape; apply a range of textures to a clay sculpture)</p> <p style="text-align: right;">5–8 VA–M3.1</p> | | | |
| <p>demonstrate a facility with a variety of observational drawing strategies (e.g., use contour drawing to notice and depict the edges of forms; use a viewfinder to frame a composition; use a magnifying glass to observe and draw close-ups; use gesture drawing to show movement)</p> <p style="text-align: right;">5–6 VA–M3.2</p> | | <p>make appropriate choices of observational drawing strategies for own artmaking</p> <p style="text-align: right;">7–8 VA–M3.2</p> | |
| <p>demonstrate an understanding of how to achieve accuracy in representing a wide range of observations (e.g., proportion in drawing or modelling the human figure and face; overlapping forms in a still life; depth in a landscape; scale and perspective in representing structures)</p> <p style="text-align: right;">5–8 VA–M3.3</p> | | | |
| <p>demonstrate an understanding of how to modify representation in two- and three-dimensional artworks (e.g., caricatured or exaggerated figures or faces; abstracted images or forms; X-ray views; impressionistic, expressionistic, or cubist interpretations of subject matter)</p> <p style="text-align: right;">5–8 VA–M3.4</p> | | | |

Appendix E: Depiction





CREATING (CR)

The learner generates, develops, and communicates ideas for creating visual art.

RECURSIVE LEARNINGS

VA-CR1

The learner generates ideas for creating art using a variety of sources.

VA-CR2

The learner develops original artworks, integrating ideas and art elements, principles, and media.

VA-CR3

The learner revises, refines, and shares ideas and original artworks.

CREATING (VA-CR1)

The learner generates ideas for creating art using a variety of sources.

The learner is able to

| Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
|--|---------|---------|--|---------|
| draw inspiration from personal experiences and relevant sources (e.g., feelings; memories; imagination; themes; observations; visual stimuli; learning in other subject areas; poems; stories; music; daily, family, or community life) to ignite ideas and questions for art creation | | | | |
| K-4 VA-CR1.1 | | | | |
| consider other arts disciplines (dance, dramatic arts, media arts, music) and other subject areas to inspire and trigger ideas for art creation | | | | |
| K-8 VA-CR1.2 | | | | |
| generate multiple ideas for artmaking through exploration and observation of others' (peers' and artists') use of art elements, principles, and media | | | | |
| K-8 VA-CR1.3 | | | | |
| engage in collaborative idea generation/brainstorming as inspiration for art creation | | | | |
| K-8 VA-CR1.4 | | | | |
| | | | collect visual and other information for use in stimulating and developing own art ideas | |
| | | | 2-4 VA-CR1.5 | |

CREATING (VA-CR1)

The learner generates ideas for creating art using a variety of sources.

The learner is able to

| Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|---|---------|---------|---------|
| draw inspiration from personal experiences and relevant sources (e.g., feelings; memories; imagination; themes; observations; visual stimuli; learning in other subject areas; cultural traditions; personal responses to current events, social and environmental issues, media and technology) to ignite ideas and questions for art creation | | | |
| | | | |
| consider other arts disciplines (dance, dramatic arts, media arts, music) and other subject areas to inspire and trigger ideas for art creation | | | |
| | | | |
| generate multiple ideas for artmaking through exploration and observation of others' (peers' and artists') use of art elements, principles, and media | | | |
| | | | |
| engage in collaborative idea generation/brainstorming as inspiration for art creation | | | |
| | | | |
| collect and explore a wide range of visual and other resources for use in stimulating and developing own ideas for artmaking | | | |
| | | | |

CREATING (VA-CR2)

The learner develops original artworks, integrating ideas and art elements, principles, and media.

The learner is able to

| Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | |
|---|---------|---------|---|---------|------------------------------|
| experiment with art elements, principles, and media to test and elaborate ideas | | | | | K-8 VA-CR2.1 |
| make appropriate decisions about the selection and use of art media, elements, and subject matter in solving artmaking problems | | | make ongoing decisions about the use of art media, elements, and subject matter on the basis of own purpose or intent for artmaking | | K-2 VA-CR2.2 3-4 VA-CR2.2 |
| describe own decisions about the selection and use of art elements while working to solve artmaking problems | | | explain own decisions about the selection and use of art media, elements, and subject matter in own ongoing artmaking | | K-2 VA-CR2.3 3-4 VA-CR2.3 |
| incorporate serendipitous discoveries into own creative work, as appropriate | | | | | K-4 VA-CR2.4 |
| develop and extend artmaking ideas individually and in collaboration with others | | | | | K-8 VA-CR2.5 |

CREATING (VA-CR2)

The learner develops original artworks, integrating ideas and art elements, principles, and media.

The learner is able to

| Grade 5 | Grade 6 | Grade 7 | Grade 8 | |
|---|---------|---------|---------|--------------|
| experiment with art elements, principles, and media to test and elaborate ideas | | | | K-8 VA-CR2.1 |
| use design strategies to visualize artmaking solutions and plan related processes (e.g., drawing storyboards, planning diagrams, creating preparatory images or objects, manipulating digital images) | | | | 5-8 VA-CR2.2 |
| select and use art elements, principles, and media creatively to solve a range of artmaking problems (e.g., to represent the texture of dragon skin, explore and choose effective media and techniques) | | | | 5-8 VA-CR2.3 |
| recognize serendipitous discoveries and incorporate them into own creative work, as appropriate | | | | 5-8 VA-CR2.4 |
| develop and extend artmaking ideas individually and in collaboration with others | | | | K-8 VA-CR2.5 |

CREATING (VA-CR3)

The learner revises, refines, and shares ideas and original artworks.

The learner is able to

| Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
|---|--|---|---|--------------|
| share artworks in progress to inform revisions | | | | K-4 VA-CR3.1 |
| revise and refine own artworks on the basis of established criteria | | | | K-4 VA-CR3.2 |
| | | finalize own artworks (e.g., make appropriate decisions as to whether own work is “finished”) | | 2-4 VA-CR3.3 |
| contribute parts to group artworks K VA-CR3.4 | work collaboratively to create and share group art projects, with teacher guidance 1-2 VA-CR3.4 | | work collaboratively to create and share group art projects 3-4 VA-CR3.4 | |
| contribute ideas for creating “artist statements” to display with own artworks in a variety of contexts | | | | K-4 VA-CR3.5 |
| contribute to group decisions about the display of artworks for various audiences K-2 VA-CR3.6 | | | participate creatively and constructively in preparing art displays 3-6 VA-CR3.6 | |

CREATING (VA-CR3)

The learner revises, refines, and shares ideas and original artworks.

The learner is able to

| Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|---|---------|--|--------------|
| select and share artworks in progress to inform revisions | | | 5–8 VA–CR3.1 |
| revise, refine, and finalize own artworks on the basis of appropriate criteria | | | 5–8 VA–CR3.2 |
| contribute to the curatorial process, collaborating with others to select and share individual and group artworks | | | 5–8 VA–CR3.3 |
| create appropriate “artist statements” to display with own artworks in a variety of contexts | | | 5–8 VA–CR3.4 |
| participate creatively and constructively in preparing art displays | | demonstrate knowledge of and select appropriate settings and/or contexts (e.g., publication, community exhibition, school website, public installation) in which to present own artworks and “artist statements” | 7–8 VA–CR3.5 |
| 3–6 VA–CR3.5 | | | |





CONNECTING (C)

The learner develops understandings about the significance of the visual arts by making connections to various contexts of times, places, social groups, and cultures.

RECURSIVE LEARNINGS

VA-C1

The learner experiences and develops an awareness of artists and artworks from various times, places, social groups, and cultures.

VA-C2

The learner experiences and develops an awareness of a variety of art forms, styles, and traditions.

VA-C3

The learner demonstrates an understanding of the roles, purposes, and meanings of the visual arts in the lives of individuals and in communities.

CONNECTING (VA-C1)

The learner experiences and develops an awareness of artists and artworks from various times, places, social groups, and cultures.

The learner is able to

| Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
|--|---------|---------|---|---------|
| engage thoughtfully with artworks from various times, places, and peoples | | | | |
| K-8 VA-C1.1 | | | | |
| recall and describe (verbally or in other ways) own experiences of individual artworks | | | demonstrate an awareness of specific works of art and design from various times, places, social groups, and cultures (include art and design from past and present and from global, Canadian, and Manitoban cultures, including First Nations, Inuit, and Métis) | |
| K-2 VA-C1.2 | | | 3-4 VA-C1.2 | |
| describe works of art and design experienced first-hand in own community | | | describe works of art and design experienced first-hand in own community and the places and venues (e.g., galleries, places of worship, public buildings, parks) where these experiences occurred | |
| K-2 VA-C1.3 | | | 3-4 VA-C1.3 | |
| make basic distinctions between actual artworks and reproductions (e.g., art posters) | | | | |
| K-2 VA-C1.4 | | | | |

CONNECTING (VA-C1)

The learner experiences and develops an awareness of artists and artworks from various times, places, social groups, and cultures.

The learner is able to

| Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|---|---------|---------|---------|
| engage thoughtfully with artworks from various times, places, and peoples | | | |
| | | | |
| identify, describe, and compare works of art and design from various times, places, social groups, and cultures (include art and design from past and present and from global, Canadian, and Manitoban cultures, including First Nations, Inuit, and Métis) | | | |
| | | | |
| identify, share, and discuss examples of art and design experienced first-hand in own community and the places and venues (e.g., galleries, places of worship, public buildings, parks) where these experiences occurred | | | |
| | | | |
| demonstrate an awareness of the contributions of a variety of visual artists from own community, Manitoba, Canada, and various global contexts | | | |
| | | | |

K-8 VA-C1.1

5-8 VA-C1.2

5-8 VA-C1.3

5-8 VA-C1.5

CONNECTING (VA-C2)

The learner experiences and develops an awareness of a variety of art forms, styles, and traditions.

The learner is able to

| Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
|---|---------|-------------|---------|--|
| demonstrate the understanding that the visual arts exist in many different forms (e.g., drawing, painting, sculpture, applied art such as architecture, graphic design) | | K-2 VA-C2.1 | | demonstrate the understanding that the visual arts exist in many different forms (e.g., sculpture, photography, ceramics) and styles (e.g., realistic, abstract) |
| demonstrate the understanding that artworks can be categorized according to common characteristics | | K-1 VA-C2.2 | | identify and describe various subject categories in art (e.g., landscapes, portraits, still life) |
| | | | | 2-4 VA-C2.2 |
| recognize that visual art is an art form, along with dance, dramatic arts, literary arts, and music | | | | K-4 VA-C2.3 |

CONNECTING (VA-C2)

The learner experiences and develops an awareness of a variety of art forms, styles, and traditions.

The learner is able to

| Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|--|---------|---------|---------|
| identify and characterize a variety of visual art forms (e.g., painting, sculpture, photography, ceramics, installation art, applied arts and design, performance art) | | | |
| 5-8 VA-C2.1 | | | |
| demonstrate an awareness of general characteristics of art within groups (e.g., cultural, social, historical, art movements) | | | |
| 5-8 VA-C2.2 | | | |
| describe and compare qualities of different art forms (e.g., dance, drama, literary arts, music, visual arts) within similar social, cultural, or historical groups | | | |
| 5-8 VA-C2.3 | | | |

CONNECTING (VA-C3)

The learner demonstrates an understanding of the roles, purposes, and meanings of the visual arts in the lives of individuals and in communities.

The learner is able to

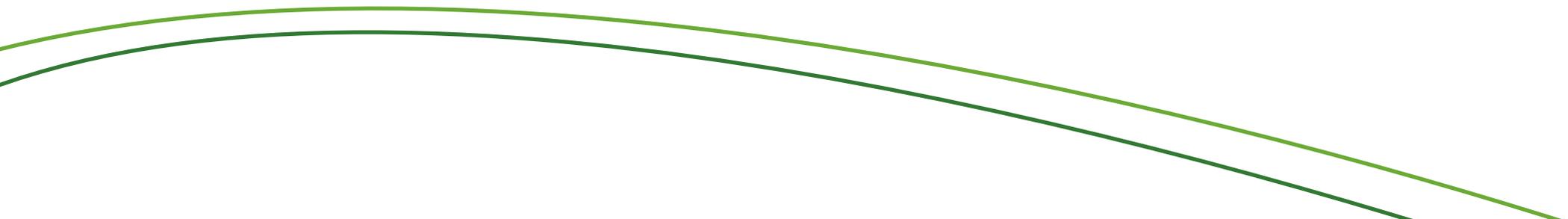
| Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
|---|---------|---------|--|---------|
| demonstrate an understanding of ways in which artists and designers contribute to the quality of everyday life | | | demonstrate the understanding that many everyday objects (e.g., toys, clothes, magazines, cars, buildings) are designed by people with artistic training | |
| | | | K-2 VA-C3.1 | |
| | | | 3-4 VA-C3.1 | |
| demonstrate an awareness of the intended meanings and/or purposes of artworks encountered in own viewing and artmaking experiences | | | | |
| K-4 VA-C3.3 | | | | |
| demonstrate an appreciation of art as a means of experiencing and exploring own and others' lives (e.g., feelings, values, stories, events, cultures) | | | | |
| K-4 VA-C3.4 | | | | |
| demonstrate an awareness of ways in which visual arts reflect, influence, and shape issues and events, as well as traditions, values, beliefs, and identities of individuals and groups | | | | |
| K-4 VA-C3.5 | | | | |
| engage and/or interact appropriately with artworks in a variety of settings | | | | |
| K-8 VA-C3.7 | | | | |

CONNECTING (VA-C3)

The learner demonstrates an understanding of the roles, purposes, and meanings of the visual arts in the lives of individuals and in communities.

The learner is able to

| Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|---|---------|---------|-------------|
| demonstrate an understanding of the multiple roles and purposes of art and design in society (e.g., personal fulfillment, social commentary, religious expression, commercial persuasion, status) | | | 5–8 VA–C3.1 |
| examine and explain own purposes for making art | | | 5–8 VA–C3.2 |
| demonstrate an understanding of the intended meanings and/or purposes of artworks encountered in own viewing and artmaking experiences | | | 5–8 VA–C3.3 |
| demonstrate an appreciation of art as a means of experiencing the world and understanding the perspectives of others | | | 5–8 VA–C3.4 |
| demonstrate an understanding of ways in which visual arts reflect, influence, and shape issues and events, as well as traditions, values, beliefs, and identities of individuals and groups | | | 5–8 VA–C3.5 |
| demonstrate an awareness of the impact of context on artists and their art (e.g., consider personal, social, cultural, geographical/ environmental, historical contexts) | | | 5–8 VA–C3.6 |
| engage and/or interact appropriately with artworks in a variety of settings | | | K–8 VA–C3.7 |
| describe a variety of careers in art and design | | | 5–8 VA–C3.8 |





RESPONDING (R)

The learner uses critical reflection to inform visual arts learning and to develop agency and identity.

RECURSIVE LEARNINGS

VA-R1

The learner generates initial reactions to visual art experiences.

VA-R2

The learner observes and describes art experiences.

VA-R3

The learner analyzes and interprets art experiences.

VA-R4

The learner constructs meaning and applies new understandings from art experiences.

RESPONDING (VA-R1)

The learner generates initial reactions to visual art experiences.

The learner is able to

| Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
|--|---------|---------|---------|-------------|
| take time to perceive visual arts experiences before sharing opinions and making judgments | | | | K-8 VA-R1.1 |
| make personal connections to previous experiences with visual art and other art forms | | | | K-8 VA-R1.2 |
| express first impression of own and others' artwork (e.g., thoughts, feelings, intuition, associations, questions, experiences, memories, stories, connections to other disciplines) | | | | K-8 VA-R1.3 |

RESPONDING (VA-R1)

The learner generates initial reactions to visual art experiences.

The learner is able to

| Grade 5 | Grade 6 | Grade 7 | Grade 8 | |
|--|---------|---------|---------|-------------|
| take time to perceive visual arts experiences before sharing opinions and making judgments | | | | K-8 VA-R1.1 |
| make personal connections to previous experiences with visual art and other art forms | | | | K-8 VA-R1.2 |
| express first impression of own and others' artwork (e.g., thoughts, feelings, intuition, associations, questions, experiences, memories, stories, connections to other disciplines) | | | | K-8 VA-R1.3 |

RESPONDING (VA-R2)

The learner observes and describes art experiences.

The learner is able to

| Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
|--|---------|---------|---------|-------------|
| discern details about art elements, principles, techniques, and media | | | | K-8 VA-R2.1 |
| use appropriate visual art vocabulary to observe and describe visual arts experiences | | | | K-8 VA-R2.2 |
| recognize different noticings and build common understanding about visual arts | | | | K-8 VA-R2.3 |
| demonstrate the understanding that detailed observation and reflection inform artistic thinking, appreciation, and production (e.g., use detailed observations of others' art to develop and design own creative work) | | | | K-8 VA-R2.4 |

RESPONDING (VA-R2)

The learner observes and describes art experiences.

The learner is able to

| Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|--|---------|---------|-------------|
| discern details about art elements, principles, techniques, and media | | | K-8 VA-R2.1 |
| use appropriate visual art vocabulary to observe and describe visual arts experiences | | | K-8 VA-R2.2 |
| recognize different noticings and build common understanding about visual arts | | | K-8 VA-R2.3 |
| demonstrate the understanding that detailed observation and reflection inform artistic thinking, appreciation, and production (e.g., use detailed observations of others' art to develop and design own creative work) | | | K-8 VA-R2.4 |

RESPONDING (VA-R3)

The learner analyzes and interprets art experiences.

The learner is able to

| Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | |
|--|---------|---|---------|---------|-------------|
| analyze how art elements communicate meaning | | | | | K-8 VA-R3.1 |
| reflect on and share personal responses (e.g., feelings, thoughts, images) evoked by art experiences | | reflect, share, and explain personal responses (e.g., feelings, thoughts, images) evoked by art experiences | | | 2-4 VA-R3.2 |
| K-1 VA-R3.2 | | | | | |
| examine others' interpretations to understand diverse perspectives and inform new thinking about art | | | | | K-8 VA-R3.3 |
| co-construct criteria to critically analyze and evaluate artworks and experiences | | | | | K-8 VA-R3.4 |

Appendix F: Sample Analytical Questions

RESPONDING (VA-R3)

The learner analyzes and interprets art experiences.

The learner is able to

| Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|--|---------|---------|-------------|
| analyze how art elements are related, organized, and used to communicate meaning | | | 5–8 VA–R3.1 |
| share and justify interpretations of own and others' artworks | | | 5–8 VA–R3.2 |
| examine others' interpretations to understand diverse perspectives and inform new thinking about art | | | K–8 VA–R3.3 |
| co-construct criteria to critically analyze and evaluate artworks and experiences | | | K–8 VA–R3.4 |
| <i>Appendix F: Sample Analytical Questions</i> | | | |

RESPONDING (VA-R4)

The learner constructs meaning and applies new understandings from art experiences.

The learner is able to

| Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
|--|---------|---------|---------|-------------|
| justify own preferences, ideas, and interpretations about art | | | | K-4 VA-R4.1 |
| recognize and respect that individuals and groups may have different preferences, ideas, interpretations, and opinions about art | | | | K-4 VA-R4.2 |
| make informed choices for decision making about art | | | | K-4 VA-R4.3 |

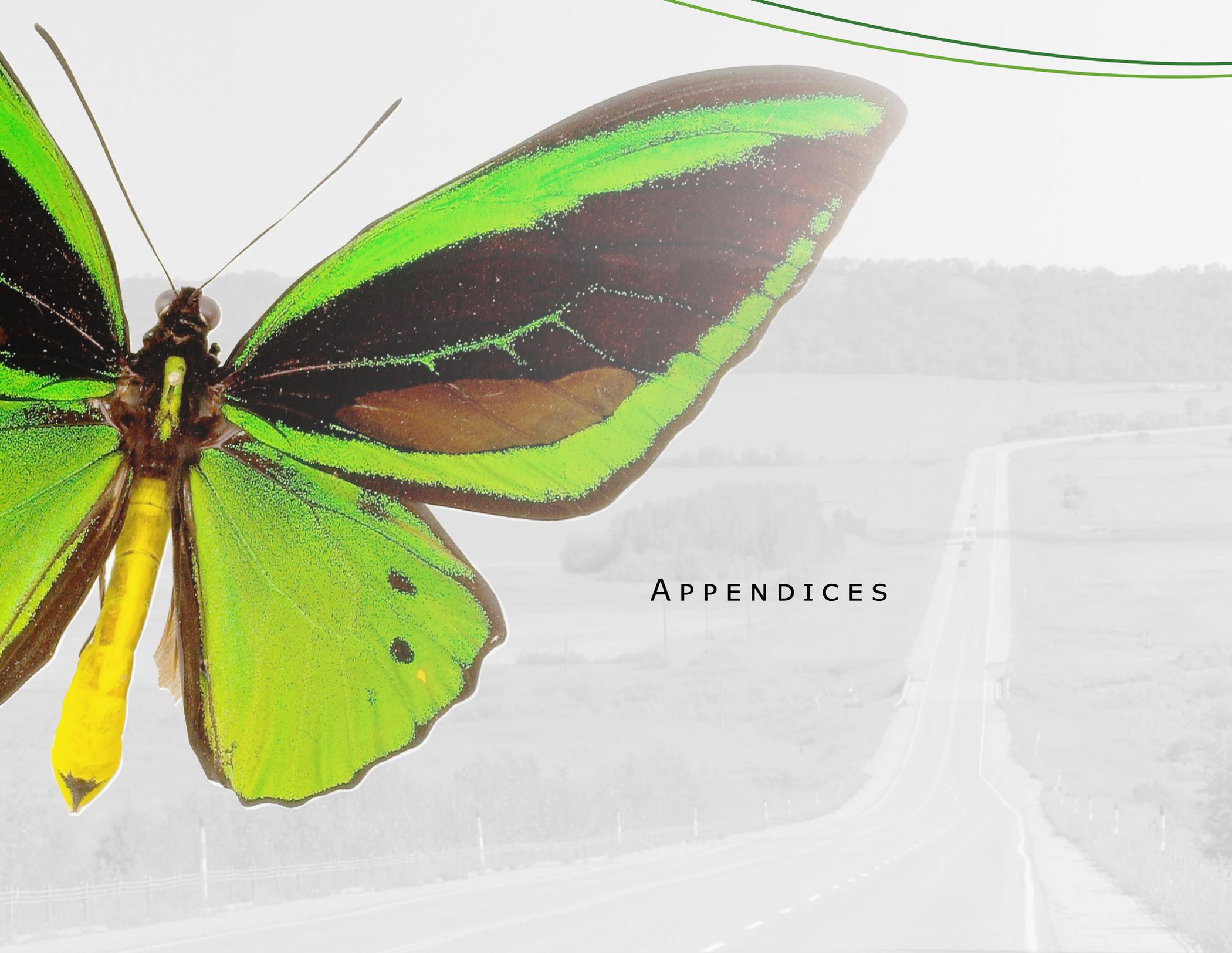
RESPONDING (VA-R4)

The learner constructs meaning and applies new understandings from art experiences.

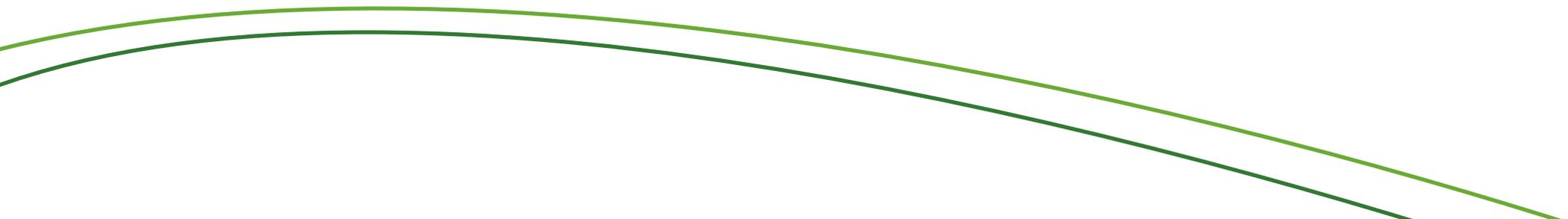
The learner is able to

| Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|---|---------|---------|---------|
| justify own preferences, ideas, interpretations, decisions, and evaluations about art | | | |
| | | | |
| recognize and respect that individuals and groups may have different preferences, ideas, interpretations, opinions, and evaluations about art | | | |
| | | | |
| make informed judgments and choices for decision making and evaluation | | | |
| | | | |
| identify ways that art contributes to personal, social, cultural, and artistic identity | | | |
| | | | |





APPENDICES



INTRODUCTION

The appendices in the Visual Arts Framework provide developmentally appropriate supports related to key concepts identified in selected enacted learnings. The following appendices provide support for developing skills and understandings related to elements of art; elements and principles of artistic design; art media, tools, and processes; depiction; and analysis:

- Appendix A: Elements of Art
- Appendix B: Elements of Artistic Design
- Appendix C: Principles of Artistic Design
- Appendix D: Art Media, Tools, and Processes
- Appendix E: Depiction
- Appendix F: Sample Analytical Questions

Although a grade-appropriate sequence of knowledge and skill development is suggested, these concepts and skills are understood to be part of a continuum of visual arts learning, with entry points that will depend on the backgrounds and previous experiences of individual learners and on the meaningful context of the learning. Skills, knowledge, and conceptual understandings suggested for one grade are also important for subsequent grades. Learning in visual arts is understood to be recursive; art language, tools, skills, and conceptual understandings grow deeper, richer, more sophisticated, and more complex over time and through experience.

APPENDIX A: ELEMENTS OF ART

| Element | Kindergarten to Grade 2 | Grades 3 and 4 |
|-----------------------|--|---|
| <i>Line</i> | <ul style="list-style-type: none"> line weight (e.g., thick/thin, light/heavy, varied) line character (e.g., physical and emotive qualities) | <ul style="list-style-type: none"> contour lines (e.g., primary, secondary, cross) implied lines |
| <i>Colour</i> | <ul style="list-style-type: none"> tints and shades (e.g., alter the value of colours with white or black) primary colour as the basis for mixing secondary and other colours warm and cool colours | <ul style="list-style-type: none"> the colour wheel complementary colours analogous colours colour intensity (e.g., add grey, add complementary colour) |
| <i>Texture</i> | <ul style="list-style-type: none"> physical characteristics (e.g., rough, smooth, fuzzy) texture rubbings textured media | <ul style="list-style-type: none"> visual and actual textures (e.g., create, manipulate) |
| <i>Shape and Form</i> | <ul style="list-style-type: none"> geometric and organic shapes soft and hard edges | <ul style="list-style-type: none"> positive and negative shapes symmetrical and asymmetrical shapes and forms |
| <i>Space</i> | <ul style="list-style-type: none"> depth (near and far) picture plane (top, bottom, right, left) | <ul style="list-style-type: none"> positive and negative spaces foreground, middle ground, background |

APPENDIX B: ELEMENTS OF ARTISTIC DESIGN

| Element | Grades 5 to 8 |
|-------------------------|--|
| <i>Line</i> | <ul style="list-style-type: none"> line types: primary and secondary contours, gesture, line as value (e.g., 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) |
| <i>Colour and Value</i> | <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 or associative qualities (e.g., peaceful, energetic, angry, juicy, fresh) |
| <i>Texture</i> | <ul style="list-style-type: none"> actual texture: texture that can be felt through touch (e.g., the actual grain on wood) visual texture: texture that is implied through line, colour, and shape (e.g., the image of 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) |
| <i>Shape and Form</i> | <ul style="list-style-type: none"> shapes are two-dimensional (2-D) and have length and width forms (solids) are three-dimensional (3-D) and have volume (length, width, and depth) descriptors for the physical qualities of shapes and forms (e.g., 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 _____) |
| <i>Space</i> | <ul style="list-style-type: none"> pictorial space: the space represented in a 2-D image actual space: in 3-D 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 (e.g., the use of a horizon line and/or converging lines, as in linear perspective, can suggest a deep space) colour (e.g., warm and bright colours seem to come forward, cool colours seem to recede) shape (e.g., shapes can appear to overlap, diminishing sizes of repeating shape can appear to be further away) texture (e.g., objects represented with greater texture and visible detail may appear to be closer than objects with less texture and detail) pictorial spaces may be described in terms of spatial zones (e.g., 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) |

APPENDIX C: PRINCIPLES OF ARTISTIC DESIGN

| Principle | |
|--|---|
| <i>Balance</i> | <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 various characteristics (e.g., symmetrical, approximately symmetrical, asymmetrical, radial) |
| <i>Contrast</i> | <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 |
| <i>Emphasis and Focal Point</i> | <ul style="list-style-type: none">■ emphasis occurs when an art element, or a combination of elements, attracts more attention in a composition than other elements■ an artist may create a strong focal point in a work by emphasizing a particular element |
| <i>Movement</i> | <ul style="list-style-type: none">■ artists can create real movement (e.g., in a kinetic sculpture, a video), compositional movement (e.g., the way the parts of an artwork are arranged to “lead the eye” from one place to the next), and representational movement (e.g., the depiction of a figure in motion) |
| <i>Proportion</i> | <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) |
| <i>Pattern and Rhythm</i> | <ul style="list-style-type: none">■ pattern is the repetition of art elements, or combinations of art elements, in a recognizable organization■ visual rhythm refers to the sense of movement that may be created through the repetition, alteration, and progression of elements |
| <i>Harmony and Unity</i> | <ul style="list-style-type: none">■ harmony occurs when art elements appear to work together in a pleasing way (the opposite of discord, as when colours clash)■ unity refers to the sense of wholeness that a composition may achieve when all the elements combine in a harmonious way |
| <i>Variety</i> | <ul style="list-style-type: none">■ variety 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 D: ART MEDIA, TOOLS, AND PROCESSES

| Media/ Tools/ Processes | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grades 5 to 8 |
|-------------------------------|--|---------|--|---|---------|--|
| 2-D Media | | | | | | |
| <i>Drawing</i> | <ul style="list-style-type: none"> oil and chalk pastels pencils, crayons, markers wash drawings (water-soluble markers and water) crayon and paint resist | | | <ul style="list-style-type: none"> pen and ink use calligraphic lines | | <ul style="list-style-type: none"> scratch board, charcoal computer graphics |
| <i>Painting</i> | <ul style="list-style-type: none"> fingerpaints tempera paint and brushes/rollers on various surfaces (e.g., different papers, fabrics) | | <ul style="list-style-type: none"> acrylic paint: mix colour gradations, properly clean permanent media and brushes | <ul style="list-style-type: none"> watercolour: use transparent and opaque colours background treatment | | <ul style="list-style-type: none"> acrylic and watercolour paints and associated and advanced techniques paint paper, board, and cloth surfaces with various media, including fabric dyes large and small brushes, rollers, and assorted painting tools colour mixing: secondary and tertiary colours use colour value and intensity gradations |

| Media/ Tools/ Processes | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grades 5 to 8 |
|---------------------------------|--|---------|--|---------|---------|--|
| 2-D Media (continued) | | | | | | |
| <i>Printmaking/ Rubbing</i> | <ul style="list-style-type: none"> stamping, imprinting, monoprinting texture rubbing | | | | | |
| | | | <ul style="list-style-type: none"> polystyrene foam tray relief printing: apply and roll paint or ink and pull prints by hand | | | <ul style="list-style-type: none"> polystyrene foam and collagraph plates wood and linocut reliefs stencil techniques simple printing press |
| <i>Collage/ Mosaics</i> | <ul style="list-style-type: none"> collage (e.g., tissue paper, fabric, natural and manufactured objects) paper mosaics, images, building patterns | | | | | |
| | | | | | | <ul style="list-style-type: none"> assemble and glue cut, torn, or found shapes or objects, papers, fabrics, natural and manufactured materials and objects various and unusual media for collages relief assemblages collage extended to 3-D form |

| Media/ Tools/ Processes | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grades 5 to 8 |
|-------------------------------|--------------|---------|---|---------|---------|---|
| 3-D Media | | | | | | |
| <i>Modelling</i> | | | | | | <ul style="list-style-type: none"> ■ 2-D and 3-D images and figures with modelling clay (commercial or homemade) ■ 3-D modelling clay figures for claymation; realistic animal or human portraits and figures |
| <i>Pottery</i> | | | <ul style="list-style-type: none"> ■ joining techniques, slab- and coil-building techniques ■ safety considerations; proper care, storage, and cleanup of materials and tools | | | <ul style="list-style-type: none"> ■ hand-building techniques with natural clay; modelling forms; adding texture and detail ■ large hand-built clay vessels combining slab, coil, and modelling ■ abstract sculpture or relief tiles, potter's wheel |
| <i>Sculpture</i> | | | <ul style="list-style-type: none"> ■ assemblage (found object sculptures) ■ papier-mâché techniques | | | <ul style="list-style-type: none"> ■ paper or cardboard sculptures ■ snow sculpture ■ natural materials ■ papier mâché or plaster cloth on a wire armature ■ found object transformations |

| Media/ Tools/ Processes | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grades 5 to 8 |
|-------------------------------|--------------|---------|---------|---------|---------|--|
| 3-D Media (continued) | | | | | | |
| <i>Dioramas</i> | | | | | | <ul style="list-style-type: none"> models of real or imaginary spaces or places; built on a flat surface or inside a 3-D form scale models |
| <i>Architecture</i> | | | | | | <ul style="list-style-type: none"> drawings, floor plans, models of structures and buildings design and build a model of a community |
| Other | | | | | | |
| <i>Applied Design</i> | | | | | | <ul style="list-style-type: none"> research world cultures and apply traditional approaches to media and design to own work beadwork, jewellery, interior design, functional objects (e.g., toys, cars, furniture) integrate traditional and personal design elements into own work (e.g., study cultural symbols, create cloth banner block printed with traditional and personal symbols) |

| Media/ Tools/ Processes | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grades 5 to 8 |
|-------------------------------|--------------|---------|---------|---------|---------|---|
| Other (continued) | | | | | | |
| <i>Photography</i> | | | | | | <ul style="list-style-type: none"> ■ proper care and handling of camera ■ viewfinding ■ techniques for using a still camera (digital and/or analogue) <ul style="list-style-type: none"> ■ manage digital files <ul style="list-style-type: none"> ■ edit digital files ■ create storyboards ■ print (digital) and care for photographs ■ manage and edit own photo files |
| <i>Video</i> | | | | | | <ul style="list-style-type: none"> ■ use a video camera ■ manage and edit own video files |
| <i>Textiles</i> | | | | | | <ul style="list-style-type: none"> ■ fabric and fibre: sewing and weaving <ul style="list-style-type: none"> ■ weaving, appliqué, quilting, wearable art ■ dyeing techniques: batik, printing and painting on cloth |
| <i>Mixed Media</i> | | | | | | <ul style="list-style-type: none"> ■ found and recycled materials ■ assemblage (found object sculptures) ■ combinations of different installation art ■ kinetic art, performance art, and conceptual art |

| Media/ Tools/ Processes | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grades 5 to 8 |
|--------------------------------------|--------------|---------|---------|---------|---------|---|
| Other (continued) | | | | | | |
| <i>Graphic Design and Book Craft</i> | | | | | | <ul style="list-style-type: none"> ■ zigzag and single-signature books ■ single-page layout of text and image ■ altered books ■ cloth-bound hardcover single-signature books ■ multiple-page layouts of text and images ■ computer publishing |
| <i>New Media</i> | | | | | | <ul style="list-style-type: none"> ■ The contemporary art world is full of examples of artists pushing boundaries and using unexpected materials for artistic expression. Learners should have opportunities to experience and respond to such ideas in their own artmaking. |

APPENDIX E: DEPICTION

| Kindergarten to Grade 3 | Grades 4 to 8 |
|--|--|
| <ul style="list-style-type: none">■ see and describe the world and own depictions of it primarily in terms of subject matter (what the thing is) | <ul style="list-style-type: none">■ begin to see and think about own subjects and depictions in terms of component art elements (e.g., characteristics of colour and shape, kinds of lines) |
| <ul style="list-style-type: none">■ begin to understand that the drawing surface can represent the area within own field of view (as a sort of “window”) | <ul style="list-style-type: none">■ extend elements of own paintings and/or drawings to the edges of the work to imply space beyond (e.g., things “enter” and “exit” the edges of compositions) |
| <ul style="list-style-type: none">■ begin to look back and forth from the subject to the drawing surface and add details when drawing | <ul style="list-style-type: none">■ begin to look back and forth from the subject to the hand while continuously drawing from observation (i.e., continue to draw even when eyes leave the drawing and focus on the subject) |
| <ul style="list-style-type: none">■ begin to recognize and represent overlapping objects | <ul style="list-style-type: none">■ begin to use relative size, placement, and/or overlapping to create the appearance of depth in own images (e.g., foreground, middle ground, background) |
| <ul style="list-style-type: none">■ begin to consider and make choices of point of view when “framing” the subject (e.g., in photography, thinking about camera angle and distance from the subject) | <ul style="list-style-type: none">■ begin to use point of view in a purposeful way (e.g., choose a close-up to emphasize a facial expression or a certain texture; paint a “bird’s-eye view” to represent a vast area) |

APPENDIX F: SAMPLE ANALYTICAL QUESTIONS

The following questions may be appropriate to use with learners when observing and discussing artworks with them. Learners should first take time to look closely at and think about, draw, or describe the work in some detail. If learners are cognizant of what elements are active in the work, they are better prepared to think about how the elements have been organized by the artist.

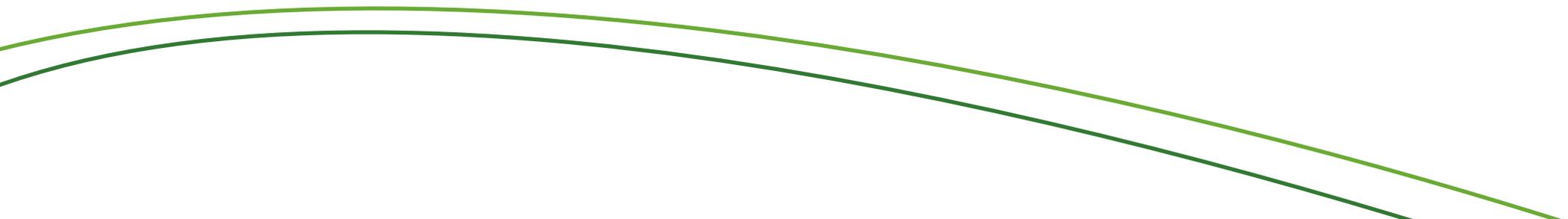
Focus on only one or two questions per session, and choose questions that are suitable to the work learners will view. As learners become more confident with this level of discussion, encourage them to participate in the selection of questions. Eventually, learners will be able to ask and answer appropriate analytical questions whenever they encounter works of art that interest them.

Sample Questions

- Which colours did the artist use the most? Which colour did the artist use the least? Which colours stand out the most, and why do you think so?
- Which shapes are repeated or echoed in the work? Which shapes are similar and which are different from all the rest?
- What other elements are repeated (e.g., lines, textures)? Which are varied?
- What is the focal point—that is, which one thing attracts your eye the most? Which elements did the artist arrange to make that one thing stand out?
- As your eyes move around in the work, where do they go? Does the artist lead your eyes on a path? Do other viewers follow it in the same way?
- How has the artist divided up the space of the picture? Are things spread out, or are they grouped closely in one particular area?
- Are elements in the artwork balanced symmetrically or asymmetrically?



GLOSSARY



GLOSSARY

The following terms are provided for clarification and understanding of selected terminology used in Manitoba's Kindergarten to Grade 8 visual arts curriculum and resources. These terms are not intended to be exhaustive. Educators are encouraged to consult the recommended visual arts resources for additional and alternative terminology.

analogous colours

Colours located next to one another on the colour wheel (e.g., blue and violet, orange and red).

art forms

Broad categories of art (e.g., visual art, dance, dramatic arts, music); classifications of action and materials by which an artwork is made (e.g., printmaking, sculpture, drawing).

artist statement

A concise written or spoken summary of an artist's intentions, materials, processes, influences, background, and/or reasons for making an artwork; what an artist would like a viewer to know about their art.

art style

The qualities of an artwork that indicate its author or context (e.g., time, place, culture, art media and technique, situation, ideology, group of artists); recognized art styles include abstraction, impressionism, expressionism, realism, and so on.

art tradition

The cultural context in which art is made or used.

asymmetrical balance

Balance in an asymmetrical composition that may be achieved by creating equal visual weight or effect between different parts or elements of a composition (e.g., a large, blue square on one side of an image, balanced by a pair of small, bright red circles on the other side).

asymmetry

The elements or parts of a composition that are different or unequal in size, shape, and/or position compared to other elements or parts; differing design of image on one half or side of a composition from that of the other half or side.

background

The area in a composition that appears to be behind the subject; the elements in the composition that appear to be furthest from the viewer.

balance

A principle of design concerned with the balance of visual weight carried by elements in an artwork; created when visual elements are symmetrically or asymmetrically arranged to produce the effect of equal visual weight or importance, or harmonious design and/or proportion, by offsetting or balancing position, shape, colour, lightness, and darkness.

collage

An art form using various and multiple media (e.g., fabric, organic materials, found objects, photographs, newspapers, printed text, illustrations, digital media, painted or drawn areas) arranged on a flat surface.

colour

The visual effect caused by the reflection or absorption of a specific wavelength of light; an element of design consisting of the properties of hue, value, intensity, and temperature; the process of mixing, adding, and balancing hues in a composition.

colour intensity

Intensity of colour that results from using a pure (unmixed) hue, using saturated (undiluted) colour, or from placing a colour next to its complementary colour.

colour wheel

The circular arrangement of pure hues, based on how the paint pigments of primary colours mix to produce secondary colours (red, violet, blue, green, yellow, orange), and may also include tertiary colours. (See also *primary colours*, *secondary colours*, and *tertiary colours*.)

complementary colours

Colours located opposite from one another on the colour wheel (e.g., red and green, orange and blue); colours that appear to intensify each other when juxtaposed.

contour line

A line that describes and defines the edges, ridges, or outline of a subject, shape, or form.

contrast

A principle of design that provides emphasis, visual interest, and effect through juxtaposition of marked differences of one or more elements of design (e.g., colour, shape, lightness, darkness) and a variety of differing elements in a composition.

cool colours

Colours associated with water or ice (e.g., blue, green); colours containing blue; colours that appear to recede in comparison with warmer colours. (See also *warm colours*.)

creative process

The ongoing process of exploring, generating, selecting, developing, refining, reflecting, and communicating ideas in and through art. (The creative process can apply to any domain, but here the focus is on visual art.)

cross-contour lines

Horizontal and/or vertical lines that move across a subject to suggest form and volume.

cross-hatching

A technique using two or more crossed sets of repeated parallel lines to create darker value, texture, and/or pattern in a drawing.

curate

Performing the work of a curator; the work done in a gallery or museum to select artwork or artifacts, plan exhibitions, and create displays for public viewing.

depiction

The process of making a representation of a subject, or communicating an idea visually; a representation of a concept or subject in visual form.

depth

The distance from front to back of a three-dimensional artwork; an imaginary measurement from the viewer's eye into the implied space created within two-dimensional (flat) artwork; an illusion of depth created by using perspective, overlapping forms, scale, colour, and placement of elements within a composition.

elements of design

Basic visual and tactile parts of a composition; the design elements of visual art are line, colour and value, texture, shape and form, and space.

focal point

A principle of design or part of a composition on which a viewer's attention is focused; created by using elements such as contrast, directional lines, the unusual or unexpected, isolation, convergence, location, recognizable subjects, and so on.

foreground

What appears to be in front of other elements in a composition and attracts attention first; the elements that appear to be closest to the viewer; the area in a landscape composition that is often closest to the bottom of the picture plane.

form

An element of design referring to the properties of a three-dimensional object, a geometric solid (e.g., sphere, cube, rectangular prism, cone, pyramid), or an organic form. (See also *art form*.)

found objects

Everyday and non-standard objects used to create artwork.

geometric shape

A regular, two-dimensional (flat), enclosed area on geometric figures (e.g., square, triangle, rectangle, circle, octagon).

hatching

Repeated, closely spaced parallel lines used to create value, texture, and/or shading in a drawing.

hue

Any colour in the light spectrum in its pure state.

implied line

A row or column of distinct elements; a linear pattern that creates a path for the eye to follow through a visual field.

intensity

The brightness or dullness of a pure colour or hue.

line

An element of design; a mark made by pulling a drawing tool (e.g., pencil) across a surface; a representation of the edges or contours of a subject.

line character

The qualities of a line (e.g., direction, fluidity, thickness, straightness, brokenness, colour). Variations in line quality can add interest to a drawing and convey information and emotion (e.g., a jagged contour line may convey that the subject is furry, while a fluid line can indicate a calm mood).

line weight

The heaviness or lightness of a line; can refer to the importance of a line (i.e., how much it stands out in a composition). A line's weight (how much it is noticed) depends on its thickness, blackness (or brightness of colour), or active (scribbled) character.

media

The plural form of art medium; materials used to create an artwork (e.g., paint, clay, paper, fabric, charcoal, organic and found materials). (See also *mixed media* and *multimedia*.)

medium

The singular form of two- or three-dimensional art materials or media used to create artwork.

middle ground

The area in a composition that appears to be between the foreground and the background; the elements that appear to be in the middle distance in the image.

mixed media

The variety of materials or substances (e.g., paint, collage) used within one artwork. (See also *media* and *multimedia*.)

monochromatic

Having one colour. Variation is achieved by diluting the colour, or mixing tints and/or shades, to achieve lighter and darker values of the same hue.

mosaic

Artwork created with small pieces of media (e.g., paper, tile, glass, beads, coloured stones, found objects).

multimedia

The variety of media used in domains such as electronics, technologies, video, recorded music, and so on. (See also *media* and *mixed media*.)

negative shape

Areas around and between parts of a two-dimensional subject (e.g., the triangular shapes created between the spokes of a drawing of a bicycle). Negative space and negative shape are often used interchangeably; however, negative shapes are two-dimensional, while negative spaces may include both two- and three-dimensional forms.

negative space

Areas surrounding or enclosed by a subject (e.g., the spaces between and around the branches of a tree).

organic shape

An object or a representation with irregular, free-flowing, or ovoid contours; often a natural shape (e.g., a leaf, a puddle).

pattern

A principle of design in which one or more elements are sequentially repeated (e.g., a row of geometric shapes, a patchwork of alternating colours).

picture plane

The actual surface (e.g., paper, canvas) used for a representational two-dimensional artwork.

positive shape

An enclosed area that represents a two-dimensional subject rather than its surrounding area (e.g., the circular shape of a pizza, rather than the triangular shape left by a missing slice). Positive shape and positive space are often used interchangeably; however, positive space is more inclusive, as it includes both two- and three-dimensional forms.

positive space

A two- or three-dimensional shape or form that represents a subject rather than its surrounding space (e.g., the branches of a tree, rather than the spaces between the branches). Positive shape and positive space are often used interchangeably; however, positive space is more inclusive, as it includes both two- and three-dimensional forms.

primary colours

The three colours from which other colours may be mixed: red, yellow, and blue; cannot be created by mixing other colours. Electronic media may use other systems (e.g., cyan blue, magenta, yellow, and black [CMYK]).

principles of design

Schema by which the elements in artwork are planned, organized, and analyzed; the design principles include balance, contrast, emphasis and focal point, movement, proportion, repetition, pattern and rhythm, harmony and unity, and variety.

repetition

A principle of design in which one or more elements in a composition are repeated to create unity in the artwork.

secondary colours

Colours that can be made by mixing two primary colours (e.g., yellow + red = orange; red + blue = violet; yellow + blue = green).

shade

Black (or another neutral dark value) added to a colour to produce a darker value of the same hue (e.g., blue + black = dark blue); to add darker values or shadows to an area of a composition (e.g., adding cross-hatching in a drawing).

shape

An element of design; the two-dimensional, enclosed area defined and described by elements such as colour, value, line, and/or texture. two-dimensional shapes may be representations of geometric objects (e.g., square, triangle, circle, octagon) or organic objects with irregular or varying contours (e.g., leaf, puddle).

space

An element of design; the area or depth of field suggested in an image (e.g., the space suggested in a landscape painting as a result of the use of linear perspective, colour, overlapping forms, scale); the area around, between, above, below, and contained within images or elements of an artwork.

symmetry

A mirror image; balance or repetition of one part of a form, image, or composition to another.

tertiary colours

Colours derived from mixing two primary colours unequally, equivalent to mixing a primary colour with a secondary colour (e.g., blue-green, red-violet).

texture

An element of design; tactile quality, or how a material feels to the touch (e.g., bumpy, furry, smooth); marks made to represent the surface quality of a subject (e.g., using repeated pencil marks to indicate fur); recreating a surface quality by adding three-dimensional materials (e.g., textured paint, tactile collage materials).

texture character

The quality of a texture (e.g., furry, smooth, bumpy, spiky).

thumbnail sketch

A small, quick drawing used to describe an idea or a gesture, or to plan a composition.

tint

White added to a colour to produce a lighter value of the same hue (e.g., white + blue = light blue).

tone

Black and white (grey) added to a pure hue.

unity

A principle of design; created when elements are arranged to give an artwork the feeling of coherence, integrity, wholeness, and oneness.

value

The lightness or darkness of a colour or hue.

variety

A principle of design concerned with providing contrast, or interrupting a predictable placement or pattern; used to create tension or visual interest.

visual art

A creative work experienced visually (e.g., painting, drawing, photograph); may also be tactile (e.g., sculpture, collage), or include multimedia or drama (e.g., installation, performance art).

visual art tools

Items used to apply and manipulate art media. Artmaking may require a wide variety of tools (e.g., paintbrushes for painting, carving tools for relief printmaking, hammers and other woodworking tools for sculpture, computer software for graphic design).

visual balance

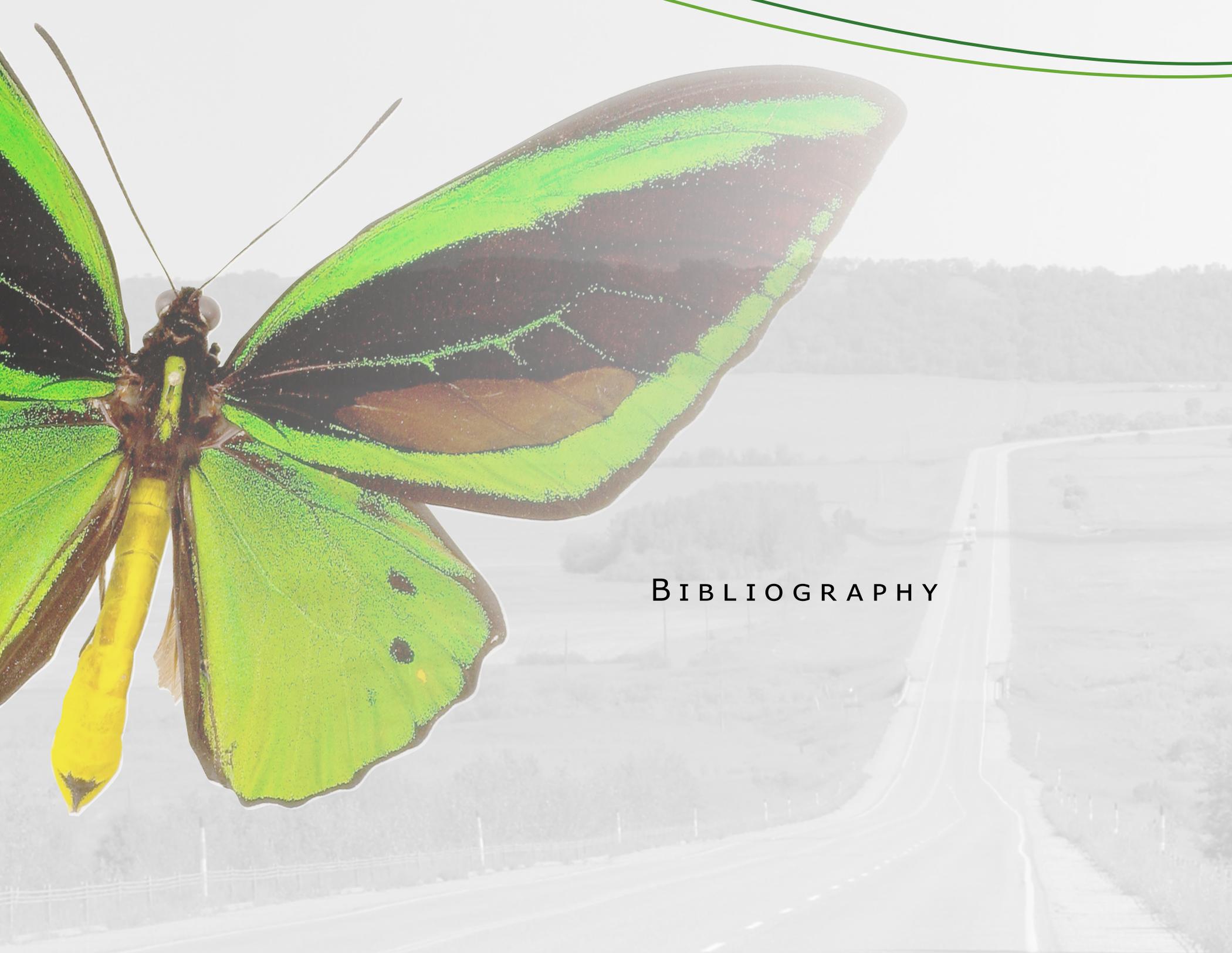
See *balance*.

volume

The space within a three-dimensional form or a solid.

warm colours

Colours associated with heat or fire; colours containing yellow, orange, and red; colours that appear to recede in comparison to warm colours. (See also *cool colours*.)



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