

# Manitoba Arts Education Curriculum Programming “Exemplars of Learning”



*This exemplar includes*



*appropriate for grades*

K

1

2

3

4

5

6

7

8

## ***Exploring painting in the style of The Group of Seven***



An Early Years  
Learning Experience



This exemplar includes student experiences in



## Visual Art

*Art Language and Tools*



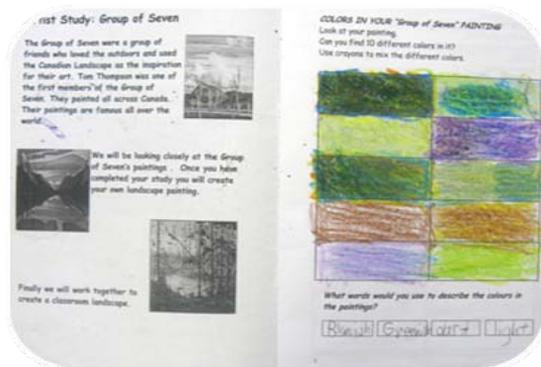
Students demonstrate understanding of and facility with visual art media, tools, and processes.

*Creative Expression in Art*



Students generate and use ideas from a variety of sources for creating art.

*Understanding Art In Context*



Students experience and develop appreciation for a variety of art forms, styles, and traditions.

*Valuing Artistic Experience*



Students analyze their own and others' artistic compositions.



***Artistry is learned. All students have artistic potential. In developing the skills, understandings, and values identified within the visual arts learning outcomes, students convert their potential to reality.***



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

# The Learning Context

## ***The Big Idea***

What makes a style? Exploring painting in the style of The Group of Seven.

***The students*** were in a multi-age Gr. 1&2 class.

## ***Prior learning***

The students had many prior classroom experiences viewing and discussing a variety of art works. Most students were able to use descriptive language for the elements of art and some students were able to describe differences between styles of art. Art was integrated into many other curriculum areas, such as Math and ELA.

## ***The Classroom Setting***

All experiences were carried out in a regular classroom setting where the children were organized into flexible table groups. Learning experiences were structured in a variety of ways: sometimes the whole class was involved in a lesson; at other times the teacher conducted mini lessons at centres or to a small group of students.

# Overview of teaching and learning experiences

## ***First the students***

- sorted a variety of art reproductions into two groups
- identified one group as “landscapes”, learned about Tom Thomson and the Group of Seven, and identified characteristics of Group of Seven landscapes
- examined collections of art reproductions, selected the one they thought was like a Group of Seven landscape, and shared their ideas with the rest of the class

## ***Next they***

- examined Group of Seven art works and recorded ideas in their art journals

## ***Then they***

- experimented with a variety of painting techniques at interactive art centres

## ***Finally the students***

- created their own paintings, in the style of the Group of Seven



# First the students

- each examined a calendar reproduction of an art work that was placed in front of them
- compared the reproduction they had been given to 3 other reproductions that had been placed in the centre of their meeting circle:  
Picture A & Picture B & Picture C
- decided which one, (A, B, or C) most resembled their own picture, and placed their own picture in row below that picture.



## ***Learning Conversation:***

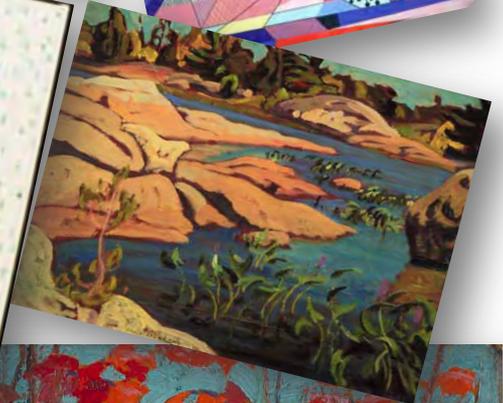
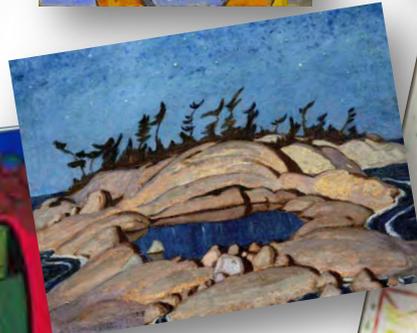
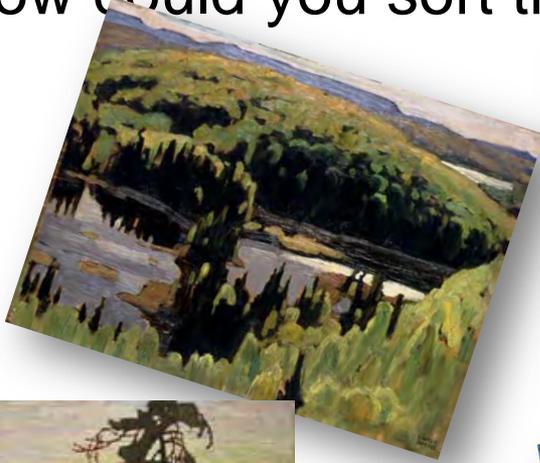
*“Look at your own picture and think about which row it should go into. I want you to decide for yourself where it should go.”*

*“Keep your ideas in your head and after everyone has placed their picture down, you will get to tell us why you decided to put it where you did.”*

*In Valuing Artistic Experience, students describe, with teacher guidance, own and others' artworks in terms of subject matter and art elements and media K-2 A-V2.1*



# How could you sort these pictures?



- Lawren Harris,  
• "Silent Land".
- AJ Jackson,  
• "Night, Pine Island"  
• "Red Trees Reflected in a Lake"  
• "Northern Lake"  
• "Pickerel Weed, Georgian Bay".
- Arthur Pellán,  
• "Blossoming"  
• "Young Girl in Blue Dress"  
• "Desire in the Light of the Moon"
- Pablo Picasso ,  
• "Woman in a Hat with Flowers"
- Tom Thomson,  
• "Birch Grove"  
• "Red Leaves"

The National Gallery of Canada



### **Learning Conversation:**

*“Now that all our pictures are in the groups, take a close look at the pictures. Before we decide what the groups are, is there anyone who thinks some of the pictures need to be moved to another group? Why?”*

*“What do you notice about all the pictures in the largest group? What objects, things, places, **colours, lines, shapes or textures** (see appendix) do the pictures in this group have in common?”*

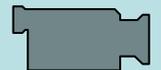
*“What name could we give each of our groups?”*

*“One name artists give to pictures like the ones in this group is ‘landscape’. Have you heard that word before?”*

*“Let me tell you about the artists who painted these landscape pictures .....”*



Select photo



for video

*In Understanding Art in Context, students identify and describe various subject categories in art (e.g., landscape, abstract, portrait) 2–4 A–U2.2*



The students generated a list of visual “clues” that could be used to help identify “Group of Seven” landscapes



***Student comments:***

**Our Clues for  
Group of Seven Art**

The painting has:

- *Hills*
- *Sky*
- *Landscape*
- *Trees*
- *Autumn colours*
- *Bright colours*

The painting :

- *Is outside*
- *Does not look like a photograph*

*You can see the paint strokes*

*In Art Language & Tools, students use the words line, colour, texture, shape, form, and space appropriately K–1 A–L1.2*



The students used the class list of clues to play “**Art Detective**”

### “**Art Detective**” Instructions

Each table group will be given four different art works. Only one is in the style of the Group of Seven. Use our clues to decide which one it is.





Students then shared their ideas with the rest of the class.

***Learning Conversation:***

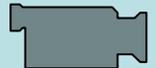
*Which one did you think was like a Group of Seven painting?"*

*"Why did you decide that?"*

*"Which one were you certain was not like a Group of Seven painting? Why not?"*



Select photo



for video

*In Art in Context, students demonstrate understanding that the visual arts exist in many different forms (e.g., painting, photography) and styles (e.g., realistic, abstract) 3–4 A–U2.1*

# Next

the students worked in their art journals. They each choose an art reproduction for individual research.

In their journals, they recorded what they noticed about:

- **colours**
- **lines**
- **shapes**
- **textures**

They also:

- compared and contrasted their art work with another art work
- recorded what they would experience through each of their senses, if they were in the place the art work depicted
- made a plan for their own work.



Artist: Tom Thomson

## The Group of Seven



## Looking at Landscapes

Name Tia

Room 124 Gr. 1

# “Looking at Landscapes” journal work



## *COLORS IN YOUR “Group of Seven” PAINTING*

Look at your painting.

Can you find 10 different colors in it?

Use crayons to mix the different colors.



*What words would you use to describe the colours in the paintings?*

Blueish Greenish dark light



*In Understanding Art in Context, students demonstrate awareness of specific works of art and design from various times, places, social groups, and cultures 3–4 A–U1.2*

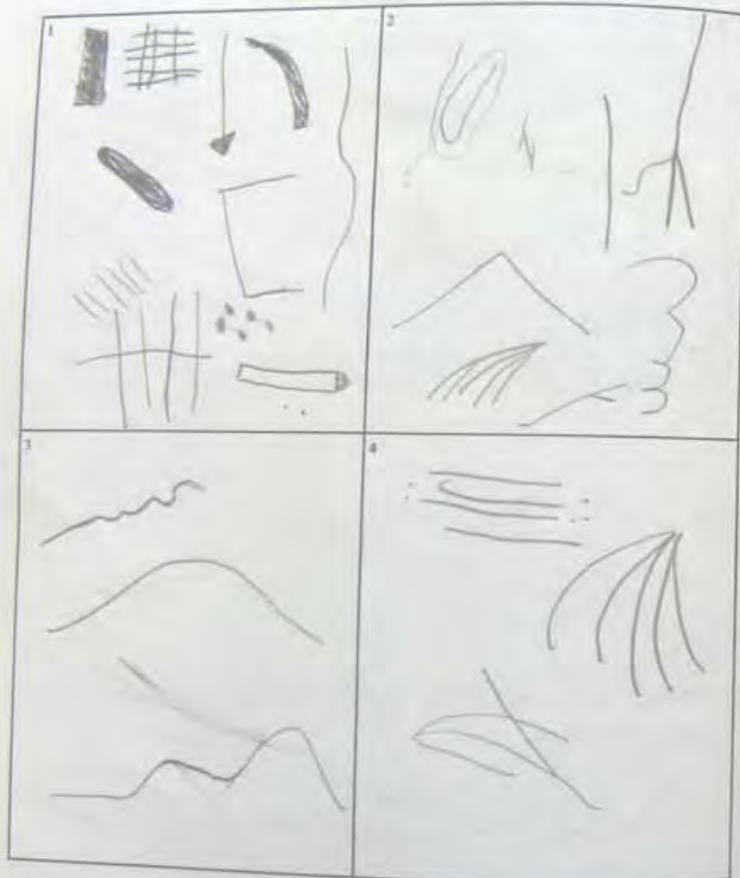
# “Looking at Landscapes” journal work

## *LINES* in your “Group of Seven” painting

Look at your painting.

Use your finger to trace over some of the lines in your painting.

Draw the lines.

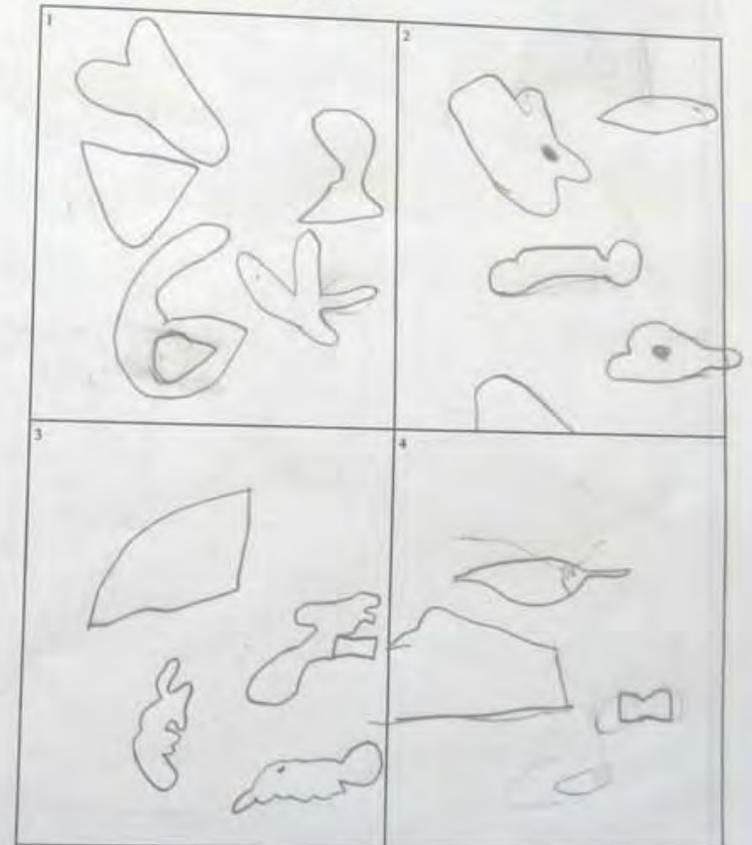


## *SHAPES* in your “Group of Seven” painting

Look at your painting.

Use your personal frame to zoom in on the shapes or objects in your painting.

Draw the shapes or objects.



*In Creative Expression in Art, students search for and discover ideas for artmaking through observation of others' (peers' and artists') use of art elements, principles, and media 2–4 A–C1.3*

# “Looking at Landscapes” journal work

Choose 2 Group of Seven paintings. What things are the same?

What things are different? Look closely at colours, lines and shapes.



trees  
close up

birds  
looks  
Water  
purple  
far away

SKY  
blue  
yellow  
hills  
Strokes  
skin colour

# “Looking at Landscapes” journal work

Imagine you are inside your finished painting.

Sand

I hear



Waves

Wind

I see



Trees

Water

rocks islands

Sand

Sky

I touch

Water  Sand trees

Gravel ilinde

Write and draw your ideas.

9 in tree

I smell



fresh Bress

I move

Swim



play

Work

climb

Log

Inside, I feel

happy

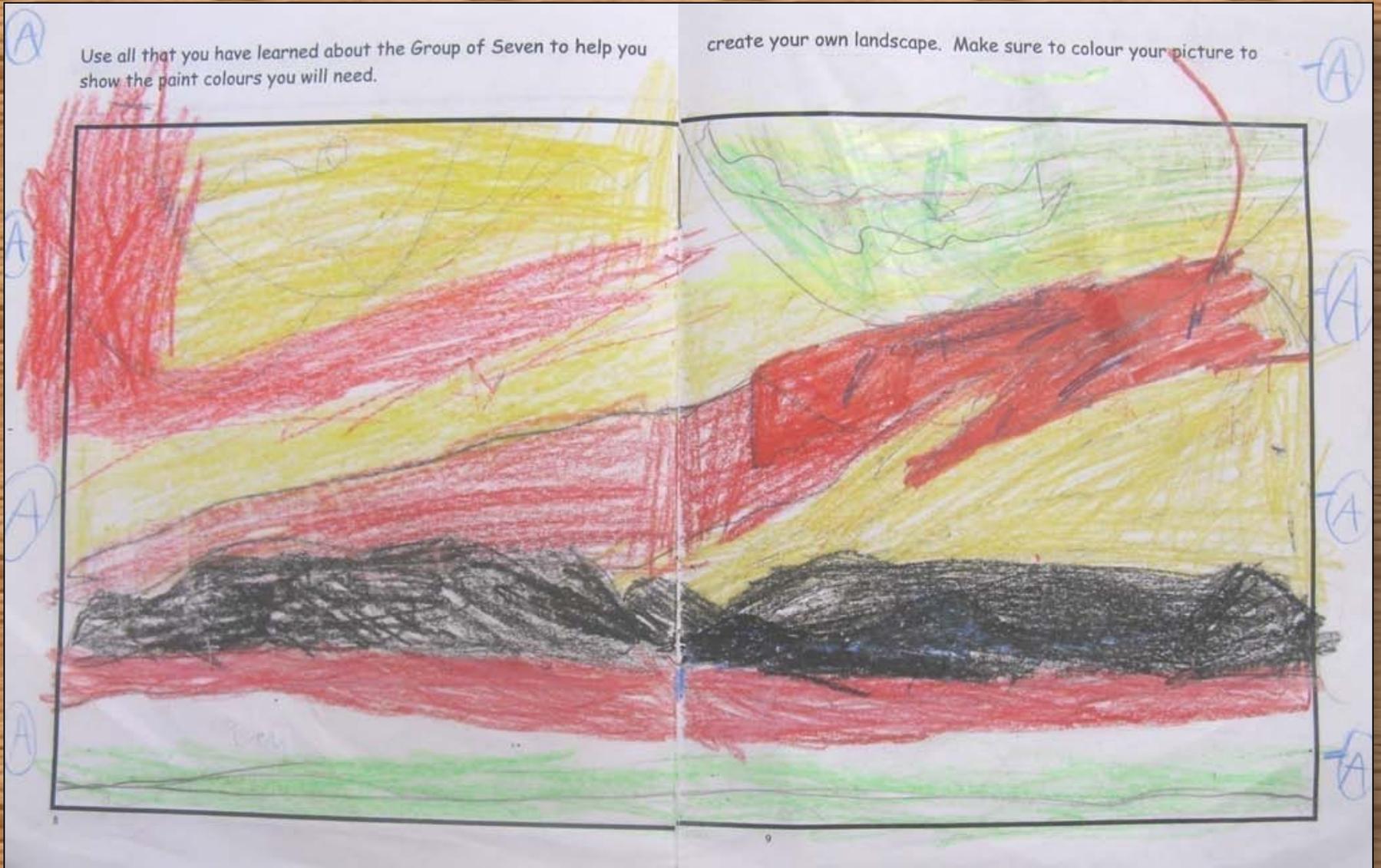


injoyed

great trimendis  
time

*In Valuing Artistic Experience, students reflect on and share ideas about meaning in own and others' artworks (e.g., what an artwork is about, what feelings it evokes, what it could be used for) K-1 A-V3.1*

# “Looking at Landscapes” journal work





**Then** the students worked at centres and developed skills with drawing and painting media & techniques.

**Exploratory  
Centres:**

Adding black  
Adding white

Sketching

Mixing Colours

Making different  
brush strokes

Using different  
brushes





## Adding white, Adding black

The students added small amounts of black to a colour, and small amounts of a colour to white to further their understanding of tints and shades.



*In Art Language & Tools, students demonstrate understanding of and facility with visual art media, tools, and processes A-L2*



## Mixing Colours

They experimented mixing colours with red, yellow & blue to further their understanding of primary and secondary colours.

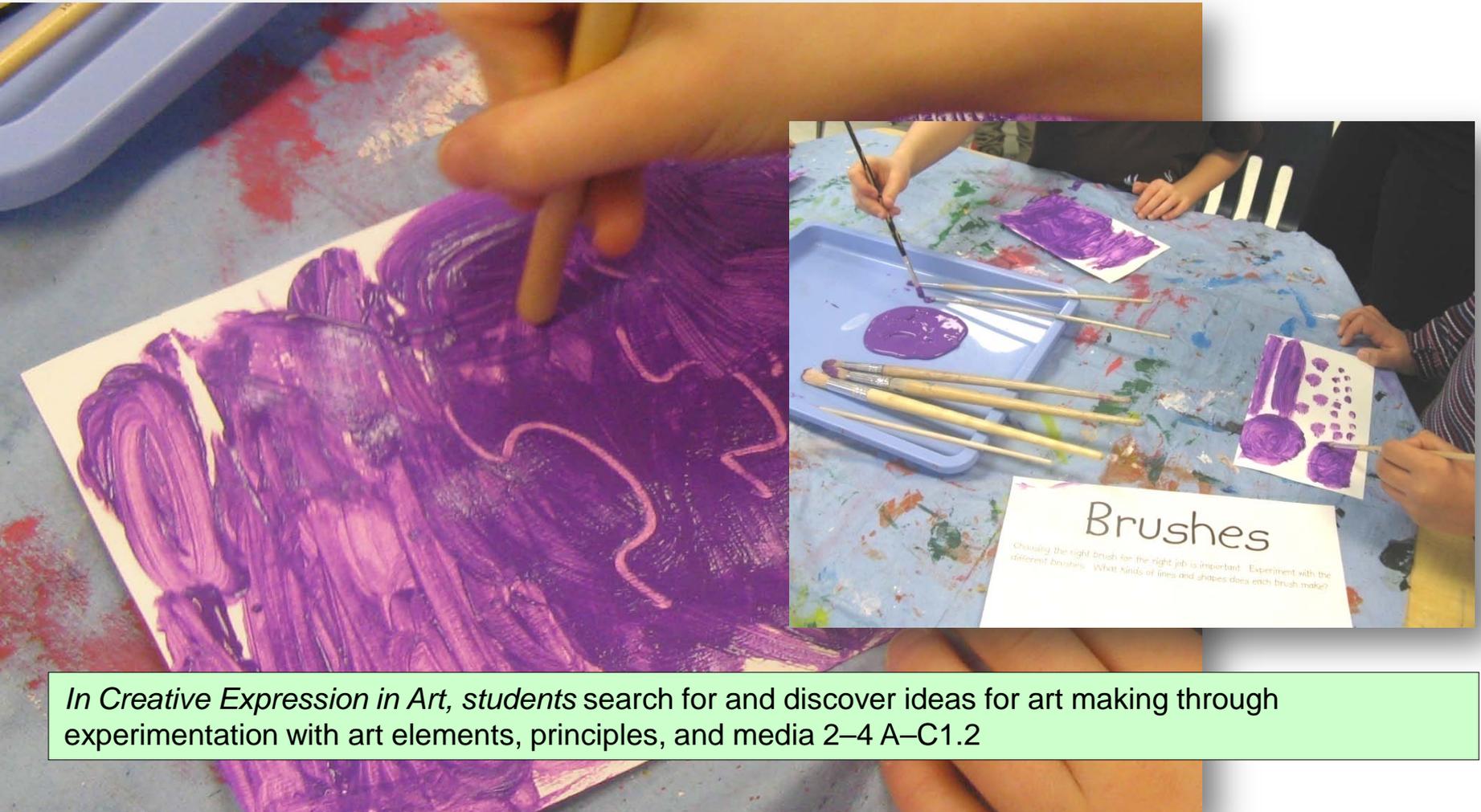


*In Art Language & Tools, students demonstrate understanding of and facility with visual art media, tools, and processes A–L2*



## Brushes

They used small, medium & large brushes and experimented making lines with the pointed end of the brush to further their understanding of the many ways to use a brush.



*In Creative Expression in Art, students search for and discover ideas for art making through experimentation with art elements, principles, and media 2–4 A–C1.2*



## Brush Strokes

They made long & short, thick and thin brushstrokes to further their understanding of painting techniques.



*In Creative Expression in Art, students search for and discover ideas for art making through experimentation with art elements, principles, and media 2–4 A–C1.2*



## Sketching

They referred to their journals and drew a plan for their own landscape painting onto a sheet of watercolour paper.



*In Art Language & Tools, students demonstrate understanding of the elements and principles of artistic design in a variety of contexts. A-L1*



# Finally the students

- took turns working in small groups at the classroom painting centre to complete their final work, a landscape painting “In the style of the Group of Seven”
- applied what they had learned at the exploratory centres to their own landscape paintings



*In Creative Expression in Art students, search for and discover ideas for artmaking through observation of others' use of art elements, principles, and media 2–4 A–C1.3*

Students understood that colour mixing was easier to control when light colours were mixed and used first, before using dark or dull colours. For most students, this meant painting the sky first.

*In Valuing Artistic Experience*, students with teacher guidance, described and analyzed their own and others' artworks in terms of subject matter and art elements and media K-2 A-V2.1

They also reflected on and shared ideas about meaning their artworks (e.g., what an artwork is about, what feelings it evokes)

K-1 A-V3.1





The students shared their work at a school wide art evening and display



[View student paintings](#)

*In Creative Expression, students finalize and share their original artworks. A C-3*



# Appendix: Resources

## **Print & non print:**

A collection of art reproductions (eg: art calendars)

- Include enough reproductions for each child to have at least one reproduction to examine and sort.
- About half of the collection of reproductions should be of Canadian landscapes done in the style of Tom Thomson and the Group of Seven
- The other half should be a selection of works done in other styles (abstract, non representational, super realism), other media (photography, printmaking, drawing), and/or other subject matter (portraits, still life).



# Appendix: Resources

## **Art tools and materials**

- Chart paper, marker

## **Drawing:**

- Art journal or plain paper, pencils, coloured pencils, crayons

## **Painting:**

- Assorted natural or synthetic bristle brushes (small, medium & large)
- Liquid tempera paint and/or acrylic paint (paints should be creamy & thick)
- Assorted papers for experimentation
- White paper for the final painting: cartridge paper, manilla tag, card stock, Bristol board or watercolour paper (paintings could also be made on corrugated cardboard or pieces of wood)



# Appendix: Resources

## References from The National Gallery of Canada:

Lawren Harris,  
• *“Silent Land”*.

AJ Jackson,  
• *“Night, Pine Island”*  
• *“Red Trees Reflected in a Lake”*  
• *“Northern Lake”*  
• *“Pickerel Weed, Georgian Bay”*.

Norval Morrisseau,  
• *“Artist and Shaman between Two Worlds”*

Arthur Pellan,  
• *“Blossoming”*  
• *“Young Girl in Blue Dress”*  
• *“Desire in the Light of the Moon”*

Pablo Picasso ,  
• *“Woman in a Hat with Flowers”*

Tom Thomson,  
• *“Birch Grove”*  
• *“Red Leaves”*  
• *“Sunset 1915”*

**The National Gallery of Canada**



# Appendix:

## Key Concepts: Elements of Art for Kindergarten to Grade 4

Element	K-2	3-4
<b>Line</b>	Line weight (thick/thin, light/heavy, varied) Line character (physical and emotive qualities)	Contour lines (primary, secondary, cross)  Implied lines
<b>Colour</b>	Manipulating tints and shades (altering the value of colours with white or black, and by thinning) Primary colour as the basis for mixing secondary and other colours Warm and cool	The colour wheel Complimentary colours Analogous colours Manipulating colour intensity (adding grey/adding complimentary colour)
<b>Texture</b>	Texture character Texture rubbings Textured media	Creating and manipulating visual and real textures
<b>Shape and Form</b>	Geometric/organic Soft and hard edges	Positive/negative shapes Symmetrical/asymmetrical shapes and forms
<b>Space</b>	Depth (near and far) Picture plane (top/bottom/right/left)	Positive/negative spaces Foreground/middle ground/background



# Appendix: Resources

## The Group of Seven

Visit above link for National Gallery of Canada, Cybermuse: Lesson Plans for Teachers

### **The Group of Seven**

[Introduction](#)

[Activities](#)

[Artworks and Artists](#)

[Chronology](#)

[See and Compare](#)

[Glossary](#)

This lesson offers a general introduction to the original members of the Group of Seven and Tom Thomson, who was never officially part of the Group but had a lasting influence on its members.

**Title:**

**The Group of Seven**

**Theme:**

**Canadian paintings by the Group of Seven**

**Summary:**

In the 1910s, Tom Thomson, an artist and avid outdoorsman, revolutionized the way we view the Canadian landscape. He had a brief career, a mere five years because he died in 1917, but he introduced a group of painters from Toronto to Algonquin Park. Like him, they were captivated by that unique wilderness. Thomson became an inspiration to those artists, who later formed the Group of Seven.

# Appendix: Manitoba Education Resources

## Independent Together: Supporting the Multilevel Learning Community



For more information, see:

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

### Constructing Criteria for Quality Art making

(adapted from: Constructing Criteria for Quality Journal Writing 2.5)

- Students and teachers identify and share exemplars of quality art works related to planned task and outcomes. Examples can be from art history, contemporary art, examples found on the internet and selections from their own portfolios or journals.
- Students discuss and identify the powerful qualities of these exemplars . Asking students to identify the qualities of successful art works calls on them to think critically and fosters ownership of their own ideas.
- Students participate in a variety of guided and exploratory art experiences. They discuss and reflect on their learning and then generate specific criteria for their final artmaking and art works .
- As work progresses, students and teachers use these criteria to provide feedback. Students to use the criteria as a reference in self-assessment, reflection, and goal setting.
- Criteria are not static. Guide students to refine and revise these criteria over time, continually raising the bar..”

•[Independent Together](#), p 2.5

## Constructing Student-Generated Criteria for Quality Work

BLM 2

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

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

### Criteria for Quality Work

Met (M)

Not Yet Met (NY)

\*  
\*  
\*

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

### Independent Together: Supporting the Multilevel Learning Community : BLM 2

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

# Why was this exemplar a valuable learning experience?

## *Art Language and Tools*

Students demonstrated understanding of and facility with visual art elements and drawing and painting media.

## *Creative Expression in Art*

Students individually and collaboratively generated, developed, and communicated ideas in their landscape paintings. The paintings became a synthesis of all the students had learned in art language, media, context and valuing.

## *In Visual Art*

## *Understanding Art in Context*

Students connected landscape painting to contexts of time, place, and community, and developed understanding of how art reflects and influences our Canadian culture and identity.

## *Valuing Artistic Experience*

Students analyzed, reflected on, and constructed meaning in response to their own work and to other works by Canadian and International artists.