



<b>LESSON PLAN: Elements of design in action</b>	
Teacher	
Grade	3, 4 or 5
Date	
Subject	Visual arts
Curriculum focus	<b>This art project aligns with the Overall Expectations of the grade 3, 4 and 5 Ontario Visual Arts Curriculum.</b> Specific expectations are high lit and include (and are not limited to) identification and use of specific elements of design; reflection with appropriate vocabulary.
Integration suggestions	Language arts, social studies
Time frame	Approximately 2 hours for the visual arts part of this project
Teaching resources provided at <a href="http://www.JudysABCs.com">www.JudysABCs.com</a>	<ol style="list-style-type: none"><li>1. Instructional video 3:43</li><li>2. Step-by-step instructional images</li><li>3. Project examples</li><li>4. Printable files</li></ol>
Method	Provided at <a href="http://www.JudysABCs.com">www.JudysABCs.com</a>
Materials	Paper, pencil, oil pastels
Student assessment	Before students start their artwork, teachers should make a grade appropriate list of elements of design to be included as marking criteria. See the lesson at <a href="http://www.JudysABCs.com">www.JudysABCs.com</a> for more details.

## Grade 3 - Ontario Visual Arts Curriculum

### OVERALL EXPECTATIONS

By the end of Grade 3, students will:

D1. Creating and Presenting: apply the creative process (see pages 19–22) to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings;

D2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences;

D3. Exploring Forms and Cultural Contexts: demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present, and their social and/or community contexts.

#### Fundamental Concepts for Grade 3

In addition to the concepts introduced in Grades 1 and 2, students will develop understanding of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.

### ELEMENTS OF DESIGN

line: variety of line (e.g., thick, thin, dotted)

shape and form: composite shapes; symmetrical and asymmetrical shapes and forms in both the human-made environment and the natural world (e.g., symmetrical: insects, flowers, skyscrapers; asymmetrical: windblown trees, some contemporary additions)

to buildings [asymmetrical façade in Daniel Libeskind's design for the Royal Ontario Museum])
space: foreground, middle ground, and background to give illusion of depth
colour: colour for expression (e.g., warm and cool colours); colour to indicate emotion; mixing of colours with white to make a range of warm and cool tints
texture: real versus visual or illusory texture (e.g., smooth surface of a ceramic work versus drawing of rough tree bark); etching by scratching through surfaces (e.g., crayon etching on a scratchboard)
value: mixing a range of light colours and dark colours

## PRINCIPLES OF DESIGN

variety: slight variations on a major theme; strong contrasts (e.g., use of different lines, shapes, values, and colours to create interest [bright or light colour values, dark colour values])

## SPECIFIC EXPECTATIONS

### D1. Creating and Presenting

D1.1 create two- and three-dimensional works of art that express personal feelings and ideas inspired by the environment or that have the community as their subject (e.g., make a symmetrical sculpture of an insect or a flower, using natural materials such as wood, pebbles, dry seed pods, feathers; draw a picture depicting a solution to the problem of litter in their community; make a painting of nature, focusing on a feature of personal interest or meaning to themselves)

Teacher prompt: "Let's look at how artist Andy Goldsworthy uses natural materials in his art. How can you use the textures and shapes of sticks, leaves, or stones to express your ideas about the natural environment?"

D1.2 demonstrate an understanding of composition, using principles of design to create narrative art works or art works on a theme or topic (e.g., use shapes of various sizes, in the foreground, middle ground, and background, to create an illusion of depth [perspective] in a painting about a make-believe world; create a mural to express a response to a community celebration, using a variety of lines and shapes; using a scratchboard that has a layer of various colours covered by india ink, make a high-contrast line drawing about a story by scratching the black surface to reveal the colours beneath the surface)

Teacher prompts: "How can you vary the thickness of lines to make your characters stand out from the background?" "How can you use colours to show your feelings about the places in your mural?"

D1.3 use elements of design in art works to communicate ideas, messages, and understandings (e.g., use asymmetrical cut-paper composite shapes to depict a Canadian landscape, with a clear foreground, middle ground, and background; use colour values and shapes in a "What's inside me?" painting in the X-ray style of Norval Morrisseau to create contrast between the inside and the outside of the figure)

Teacher prompts: "When creating a sense of space in your landscape, should you create the foreground, middle ground, or background first? Why?" "What colour choices did you make to create more or less contrast?" "Why do you think Tom Thomson chose to paint a windswept tree in The Jack Pine instead of a symmetrical tree? How can you use asymmetry in your own art work?"

D1.4 use a variety of materials, tools, and techniques to respond to design challenges (e.g.,

- drawing: use a variety of lines and shapes, drawn with pencil and marker, to show movement in a flipbook about weather
- mixed media: use wax crayons, oil pastels, paint resist, and materials of various textures [e.g. yarn, found objects] to depict a tree or plant above ground, and use the technique of elaboration to depict what is hidden below ground

- painting: create a watercolour or tempera painting of animals, using colour in a non-representational and expressive way
- printmaking: paint stencil prints in warm and cool colours, creating a simplified pattern inspired by a favourite fruit
- sculpture: use modelling clay to create organic forms that are inspired by nature, such as shells, seed pods, and water-worn stones, and that show some kind of metamorphosis or transformation into another form or figure)

Teacher prompts: "How can you make the shapes move more smoothly in your flipbook? Would small or big changes in movement between one page and the next work better to create smoothness?" "What do the roots of a tree or plant look like below the ground? How could you draw a plant and show its roots?" "How does the emotional impact or mood of your print change when it is printed in warm instead of cool colours?"

### D2. Reflecting, Responding, and Analysing

D2.1 express personal feelings and ideas about art experiences and images (e.g., create a poster for an exhibition, using words of different sizes and colours to show their excitement about the event; express thoughts and ideas about an art work while in role as the artist in a peer artist interview)

Teacher prompts: "What words will you choose to express your feelings about the exhibition in your poster?" "Using what you know about the artist, and looking carefully at the art work, what might the artist have said about his or her artistic choices?"

D2.2 explain how elements and principles of design are used to communicate meaning or understanding in their own and others' art work (e.g., colour value in Emily Carr's Indian Church; organic shapes to make the monsters look less frightening and

more like stuffed animals in *Where the Wild Things Are* by Maurice Sendak)

Teacher prompts: “What do you think this painting is about? What elements has the artist used to make the painting’s message clear?” “What design elements has Sendak used on this book’s cover? How have images, shapes, colours, and the letters of words been arranged on the cover to send a clear message?”

D2.3 demonstrate an awareness of the meaning of signs and symbols encountered in their daily lives and in works of art (e.g., fonts or logos that remind them of specific companies, messages, or moods; the meaning of animals such as the orca in Aboriginal clan symbols or the Inukshuk in Aboriginal art)

Teacher prompts: “Where have you seen this symbol before? What makes it eye-catching?” “Why do companies create logos?” “How many examples can you think of where the same animal represents different ideas or emotions?” “How can you draw letters that suggest the mood or content of a story or movie?”

D2.4 identify and document their strengths, their interests, and areas for improvement as creators of art (e.g., keep an art journal to record what they think they have done well in their art works, or learned about in their art works, as they complete them; use the strategy of matching word and image to share their feelings about an art work or its creation)

Teacher prompts: “What did you most enjoy doing when making your mask?” “What do you think is the most important thing in your painting?” “How can you explain to a partner why you chose to place that descriptive word or expressive emoticon on the art work?”

### D3. Exploring Forms and Cultural Contexts

D3.1 identify and describe a variety of visual art forms they see in their home, at school, in the community, and in visual arts experiences (e.g., original paintings at a community gallery, sculptures in a local park, art reproductions in offices, murals or sculptural monuments in the community, mixed media art works at arts festivals)

Teacher prompts: “Where do you see art in our community? Where could you imagine there to be more? What are some of the different roles that the visual arts play in the community?” “What is the difference between original art works and reproductions?” “Where have you seen art exhibitions in our community? What did you find there? Why do people go to museums and art galleries?”

D3.2 demonstrate an awareness of a variety of works of art and artistic traditions from diverse communities, times, and places (e.g., a picture book that tells a story about people and the time and place in which they work, play, and build their community; George Littlechild’s book *This Land Is My Land*; Daphne Odjig’s historical mural *The Indian in Transition*; Jacob Lawrence’s paintings of African-Americans working, playing, and interacting; classical Greek sculptures of sports figures, and contemporary sports sculptures, such as the fans in Michael Snow’s *The Audience*)

Teacher prompts: “Why do you think people create art work about their communities?” “What is the difference between telling a story in a painting and telling a story with words?” “What stands out for you in this art work?” “Which image do you relate to most? Why?” “What other art works are you reminded of?” “How would the image and message change if they were shown from a different point of view or in another style?”

## Grade 4 - Ontario Visual Arts Curriculum

### OVERALL EXPECTATIONS

By the end of Grade 4, students will:

D1. Creating and Presenting: apply the creative process (see pages 19–22) to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings;

D2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences;

D3. Exploring Forms and Cultural Contexts: demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present, and their sociocultural and historical contexts.

Fundamental Concepts for Grade 4

In addition to the concepts introduced in Grades 1 to 3, students will develop understanding of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.

### ELEMENTS OF DESIGN

line: lines to indicate emotion (e.g., smooth, horizontal lines can give a feeling of peace and harmony); contour lines (e.g., edges of objects); lines of various weights; repetition of lines to create visual rhythm

shape and form: free-standing forms “in the round” (e.g., Henry Moore’s figurative work) and “bas relief sculpture” (e.g., masks); shapes organized in a pattern showing radial symmetry and/or in a mosaic; changes in shapes, depending on the angle or point of

view (e.g., view from the top, side, bottom); positive and negative shapes (e.g., closed curve with shape inside and outside); grouping of shapes; abstract shapes and forms
space: positive and negative space in art work; diminishing perspective in various contexts (e.g., in vertical placement, in diminishing size, and/or in overlapping shapes); variation in size to create the illusion of depth
colour: monochromatic colour scheme; colour emphasis through variations in intensity (e.g., subdued colours next to bright, intense colours); advancing colour
texture: texture elaboration (e.g., embossing, piercing, pinching, pressing, scoring, scraping); texture quality (e.g., matte, sheen); low relief in collographs
value: mixing of shades; variations in value to create emphasis (contrast in value)

## PRINCIPLES OF DESIGN

emphasis: use of colour intensity, contrast in value, placement and size of shapes, and/or weight of line to create a particular focal point

## SPECIFIC EXPECTATIONS

### D1. Creating and Presenting

**D1.1** create two- and three-dimensional works of art that express feelings and ideas inspired by their interests and experiences (e.g., a comic strip or a storyboard featuring a space voyage; an oil pastel drawing of peers in sports or dance poses; a painted still life of objects related to a hobby)

Teacher prompts: “How can you make your classmates look as if they are participating in a sport? Can you ‘freeze’ them in a dynamic sports pose? How can you position them to show them in action, as in Ken Danby’s goalie in *At the Crease?*” “How can you arrange and cluster the objects to create a focal point with the emphasis on the most important ones?”

**D1.2** demonstrate an understanding of composition, using selected principles of design to create narrative art works or art works on a theme or topic (e.g., a collaborative mural depicting a historical or an imaginary landscape in which objects and figures placed in the foreground create areas of emphasis, and objects placed in the background show diminishing size; a relief print of a seascape in which shapes that are similar, but are different in size or colour, give the work both unity and variety)

Teacher prompts: “How can you create emphasis in your art work by varying the value, width, and weight of your lines? In what other ways could you show emphasis?” “How can you repeat values of a colour in several places in your image to create unity?”

**D1.3** use elements of design in art works to communicate ideas, messages, and understandings (e.g., create a poster using colour and cropping of space to propose a solution to climate change; use contour lines of various weights in a charcoal gesture drawing of a person to capture the impression of movement; create a paper sculpture portrait of a favourite comic character that explores positive and negative space, using techniques of folding, scoring, fringing, and crimping)

Teacher prompts: “How can you use contrast, emphasis, or variety to capture students’ attention and communicate your message?” “How would using recognizable symbols make your communication clearer or stronger?”

**D1.4** use a variety of materials, tools, and techniques to determine solutions to design challenges (e.g.,

- drawing: make contour drawings of overlapping objects that are easily recognizable [e.g., a piece of fruit, a shoe, a glove, a pitcher], using soft graphite drawing pencils [e.g., primary printers] and depicting the objects from different points of view [e.g., from the front, the back, the side]

- mixed media: make a collage to depict a dream, using cut and torn paper, tissue paper, and found objects in contrasting shapes with a focus on positive and negative space

- painting: use tempera paint and a range of monochromatic colour values to represent the emotional state of a character at a critical moment in a story that they have written or read

- printmaking: use low-relief found objects [e.g., lace, textured leaves, and tin foil] to make a collograph in which texture and shape are used to create the composition, and embellish the final inked print with oil-pastel drawing

- sculpture: make a clay or papier mâché mask featuring exaggeration for dramatic effect and textures made by embossing, piercing, pinching, pressing, and/or scraping)

Teacher prompts: “From which point of view was it most challenging to draw that object? Why?” “How have you used monochromatic colour to create a mood in your painting?” “How can you increase the number of different textures that you can apply to the mask to give the surface more variety?”

### D2. Reflecting, Responding, and Analysing

**D2.1** interpret a variety of art works, and identify the feelings, issues, themes, and social concerns that they convey (e.g., express their response to student drawings on a classroom gallery walk; identify artistic techniques that are used to influence the viewer; in role as a famous artist, write a journal entry or letter identifying the artist’s compositional choices and intentions)

Teacher prompts: “If an artist such as David Blackwood changed the contrast and value in his prints, how might they suggest a different mood or feeling?” “How might different people experience and interpret the same object or image?”

D2.2 analyse the use of elements and principles of design in a variety of art works, and explain how they are used to communicate meaning or understanding (e.g., the use of texture and negative space in Henry Moore’s abstract forms to suggest natural objects or figures; the use of tints and shades to explore vivid colour in Alma Thomas’s aerial view paintings; the use of bright colours and rounded shapes in children’s advertising to get their attention and convey a friendly feeling)

Teacher prompts: “How important are negative shapes in an art work? Why?” “What message is the artist conveying by distorting and abstracting the subject?” “Who is the poster directed towards? How has the artist used different elements to appeal to his or her audience?”

D2.3 demonstrate awareness of the meaning of signs, symbols, and styles in works of art (e.g., symbols representing luck; fonts typically used in marketing; heraldic symbols; aboriginal totems around the world; Egyptian hieroglyphics)

Teacher prompts: “How many good luck symbols can we list?” “What symbols are used in ‘Good Luck’ greeting cards?” “Why do some fonts attract your attention to products and messages more than other fonts?” “What does this Old English font make you think of?” “Why did knights put symbols on their shields?”

D2.4 identify and document their strengths, their interests, and areas for improvement as creators and viewers of art (e.g., review notes and sketches they have made during a visit to a public gallery, and summarize what tends to interest them when they look at art; after a classroom gallery walk, identify what they think are the most useful of the comments and suggestions that their classmates had written on sticky notes and placed on their art work)

Teacher prompts: “Reflecting on what you have learned, what would you do differently if you were to use a similar medium, process, or theme?” “What do you notice first when you look at works of art? What do you consider when you give yourself time to think before deciding whether you like an art work?”

### D3. Exploring Forms and Cultural Contexts

D3.1 describe how visual art forms and styles represent various messages and contexts in the past and present (e.g., images that promote businesses, events, or festivals; paintings in art galleries that enrich, challenge, and engage viewers; picture books and graphic novels that inform and entertain; traditional and contemporary purposes of Aboriginal sculpture)

Teacher prompts: “What is the role of visual arts in our community? How can this role be expanded?” “What is the difference between the role of the artist and the role of the viewer?” “Where in our community do people see works of art?”

D3.2 demonstrate an awareness of a variety of art forms, styles, and traditions, and describe how they reflect the diverse cultures, times, and places in which they were made (e.g., wax-resist batik as a national art form in Indonesia; masks used in the celebrations of various cultures; symbols, motifs, and designs on totem poles; radial symmetry in patterns in Islamic art; contemporary and historical oil paintings in an art gallery)

Teacher prompts: “Where do they hold arts and crafts festivals in our community? What new art forms and art ideas did you see there that you’d never seen before?” “Why do people make masks? How were they used in the past and how are they used today?”

## Grade 5 - Ontario Visual Arts Curriculum

### OVERALL EXPECTATIONS

By the end of Grade 5, students will:

D1. Creating and Presenting: apply the creative process (see pages 19–22) to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings;

D2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences;

D3. Exploring Forms and Cultural Contexts: demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present, and their sociocultural and historical contexts.

#### Fundamental Concepts for Grade 5

In addition to the concepts introduced in Grades 1 to 4, students in Grade 5 will develop understanding of the following concepts through participation in a variety of hands-on, open-ended visual arts experiences.

### ELEMENTS OF DESIGN

line: linear and curved hatching and cross-hatching that add a sense of depth to shape and form; gesture drawings; chenille stick sculptures of figures in action; implied lines for movement and depth

shape and form: symmetrical and asymmetrical shapes and forms in font and image; positive and negative shapes that occur in the environment; convex, concave, non-objective shapes



space: shading and cast shadows that create the illusion of depth; atmospheric perspective; microscopic and telescopic views
colour: complementary colours, hue, intensity (e.g., dulling, or neutralizing, colour intensity by mixing the colour with a small amount of its complementary hue)
texture: textures created with a variety of tools, materials, and techniques; patterning
value: gradations of value to create illusion of depth, shading

## PRINCIPLES OF DESIGN

proportion: the relationship of the size and shape of the parts of a figure to the whole figure; the scale of one object compared to its surroundings, with indications of how close and how large the object is (e.g., figures with childlike proportions that are approximately “five heads high” and adult figures that are approximately “seven or eight heads high”); caricature; use of improbable scale for imaginary settings and creatures)

## SPECIFIC EXPECTATIONS

### D1. Creating and Presenting

D1.1 create two- and three-dimensional art works that express feelings and ideas inspired by their own and others' points of view (e.g., a painting based on a photo montage about children's rights and responsibilities; a coloured line drawing of an underwater setting or the view from an airplane that addresses environmental awareness by showing the interconnectedness of ecosystems; a painting of someone in a particular situation in which empathy for him or her is created through characterization)  
 Teacher prompts: “How can you use size and shape in your painting to express your feelings or point of view about the importance of the different images in your montage?” “How does our impression of the world change when we look at it from a bird's-eye view rather than a worm's-eye view? How can you use a particular point of view in your painting (not necessarily these) to create a particular impression?”

D1.2 demonstrate an understanding of composition, using selected principles of design to create narrative art works or art works on a theme or topic (e.g., create an abstract painting using different proportions of complementary colours; create a simple sculpture of a human form that depicts an emotional response and shows awareness of proportion and negative space [in the style of Barbara Hepworth]; create an impression of depth and space by neutralizing colour intensity and brightness in a landscape painting [atmospheric perspective])  
 Teacher prompts: “How have you used colour to create a point of emphasis and a sense of space?” “How will you use your in-class sketches of student poses to help you decide on the emotion to express with the position of the figure?” “How did you dull the colours to show things that are in the distance?”

D1.3 use elements of design in art works to communicate ideas, messages, and understandings (e.g., a series of three relief prints that use a glue-line relief print process to illustrate the beginning, middle, and end of a story; a poster that presents solutions to stereotyping, bias, or bullying, using angle of view; a graffiti-style mural that addresses a community issue, using convex shapes that lead the eye with implied lines)  
 Teacher prompts: “How did you use asymmetrical geometric shapes to simplify the text and image? How did the use of proportion and scale change your message when your poster had faces that were larger than life?” “Which elements and principles of design did you use to focus and simplify the text and image in the mural? How did you use gradations of value to create the illusion of depth in your designs?”

D1.4 use a variety of materials, tools, and techniques to determine solutions to design challenges (e.g.,  
 • drawing: coloured pencils to create a caricature of a celebrity that exaggerates facial features and uses linear shading and cast shadows  
 • mixed media: a composite image that uses photographs, photocopies, transfers, images, and selected opaque and transparent materials to reflect their self-identity  
 • painting: tempera paint or watercolour pencils using unusual colours or perspectives to suggest a fantasy world  
 • printmaking: a relief print transferred from a textured surface, made with glue lines, craft foam, cardboard, paper, or string glued to board, using shapes to create a graphic design that explores pattern in a non-objective op art style  
 • sculpture: a human figure or an imaginary creature made from clay, using basic hand-building methods such as making the piece with coils or slabs of clay or by pinching and pulling the clay)  
 Teacher prompts: “How could you make the lines in your caricature more fluid and the shapes more expressive?” “How are the images you used in your art work and their placement and composition symbolic of how you see yourself?”

### D2. Reflecting, Responding, and Analysing

D2.1 interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey (e.g., use an image round-table technique to compare interpretations of emotions suggested by abstract forms or figures in art work; sort

and classify a variety of art images, such as Nigerian, Egyptian, Mayan, and Chinese sculptures, to determine common subjects or themes)

Teacher prompts: “When you look at how Constantin Brancusi makes the human form abstract in his sculptures, what do the shapes remind you of?” “What different emotions does the pose of this art work suggest to you? If the figure in the art work could come to life, what would it say to you?” “How is proportion used to convey importance?”

D2.2 explain how the elements and principles of design are used in their own and others’ art work to communicate meaning or understanding (e.g., packaging designs [cereal boxes, drink packaging] that use complementary colours create an impression different from that created by packages that use other colour schemes; Alexander Calder’s mobiles and Piet Mondrian’s paintings use colour, line, and geometric shape to create an impression of movement; colour, line, and pattern are used to convey a story in the illuminated manuscript of the Ramayana)

Teacher prompts: “How does the use of colour engage the viewer and help sell the product? Which colour scheme do you think is most effective in persuading the buyer, and why?” “How does Mondrian’s Broadway Boogie Woogie use colour, line, and shape to create an impression of movement?” “How have artists arranged shapes, lines, patterns, and colours to create a sense of order and rhythm?” “How do the details on the characters help the viewer focus on and understand the story?”

D2.3 demonstrate an understanding of how to read and interpret signs, symbols, and style in art works (e.g., Carl Ray’s paintings use symbols in the Woodland style of Aboriginal art to tell a story; Picasso’s cubist portraits use stylistic features from African masks; a tiger is used in Asian art to signify bravery)

Teacher prompts: “Why are creatures such as the thunderbird or eagle associated with the idea of power and privilege in some art works?” “In what ways are some of Picasso’s art works inspired by African masks?” “How do Group of Seven paintings show the influence of a variety of modernist styles (Impressionism, post-Impressionism, and art nouveau)?”

D2.4 identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art (e.g., use of appropriate terminology in talking about their own art work; discussion of others’ ideas with sensitivity and respect; provision of reasons for their artistic choices in a diary entry in their art journal or sketchbook)

Teacher prompts: “Why is the medium you have picked the best choice for your narrative line drawing?” “How does the choice of media and tools change how the same subject matter is perceived?” “Do you think good art needs to take a long time to make? Why or why not?” “What did you find when you compared your work with the ways in which different artists have expressed ideas about themselves in self-portraits (e.g., self-portraits by Vincent Van Gogh, Frida Kahlo, Andy Warhol)?”

### **D3. Exploring Forms and Cultural Contexts**

D3.1 describe how forms and styles of visual and media arts represent various messages and contexts in the past and present (e.g., sculptural monuments to honour people in the past such as war veterans; promotion of ideas or products on film, television, and the Internet in everyday life)

Teacher prompts: “What is the relationship between form and purpose in this sculpture?” “How do you know that an advertisement is intended for you and your friends? What elements of design are being used to attract your attention to a product and make that product desirable?”

D3.2 demonstrate an awareness of ways in which visual arts reflect the beliefs and traditions of a variety of peoples and of people in different times and places (e.g., the use of contemporary Aboriginal art to support cultural revitalization; the use of images on ancient Greek vases to reflect narratives of daily life, legends, and war; the relationship between public art and its location; exhibitions of the art of local artists in local festivals; displays and exhibitions of art works in galleries and museums)

Teacher prompts: “How does the work of Baffin Island printmakers reflect ways in which Inuit life has changed over time and how they preserve stories?” “How is art a reflection of personal, local, or cultural identity?” “Whose voices or beliefs are not represented in this exhibition?” “How can community groups advocate for the arts?”

