Overview

Grade 6, Visual Arts: Drawing

Unit Title: Drawing It Out

The purpose of this unit is to infuse Aboriginal (First Nations, Métis, and Inuit) perspectives into the curriculum through Visual Arts. It is important to avoid replicating and producing stereotypical representations of Aboriginal peoples. Therefore, teachers need to include lessons on how contemporary Aboriginal artists create art to comment on identity, society and the world. Through this unit, students will explore and strengthen their own sense of identity, will reaffirm their value systems, and will see their place in society through experiencing Aboriginal teachings such as, The Seven Grandfather Teachings (Anishnawbe) and through the teachings embedded in Ontario's Character Education resource called, Finding Common Ground. The student's explorations, discoveries and learning will be represented through a range of drawing experiences.

Teachers are encouraged to access local and provincial resource support to Aboriginal studies and should invite Aboriginal artists, story tellers, and Elders into the classroom from their local communities wherever possible.

Curriculum: What will students learn?

Context:
Drawing can be a very immediate art form, and gives students a vehicle to express themselves, use their imagination and enhance their powers of observation. The focus of this unit is to help students understand themselves and their relationships with others and the environment. Students will begin to see how the visual arts can be a powerful way to visually talk about an issue of social justice, equity, diversity, and/or identity.

The unit will encompass an entire term and will integrate social studies (Aboriginal studies - First Nations, Métis, and Inuit) language arts, and the concepts embedded in character education.

As a springboard, the unit will be introduced through reading the Seven Grandfather Teachings (Anishnawbe). Big ideas such as world views, values, identity, relationships, ideas of connectedness, community, and (w)holism will guide the learning process. Other Aboriginal stories may be shared in order to learn about First Nations, Métis, and Inuit beliefs, values, and world views. In order to ensure that all teachers can deliver this unit, a list of suggested books to choose from is provided in Lesson One.

Summary:
An important aspect of human development is to see one's own identity in relation to others. Students will gain a deeper understanding of themselves and an acceptance of others. Students will be working with objects of personal significance, personalized text, and mark making to gain a deeper understanding of their own identities. They will combine these elements in their expressive drawings.

Drawing techniques and skills will be explicitly taught through observation and demonstration and will focus on expressive line and contour line drawing.

The final project will be a collage of text and drawn images that are based on the learning from all of the lessons. The culminating activity will integrate ideas that reflect personal values and identity and will connect student's learning to their sense of community, and place in the world.

This unit encourages students to think critically about themselves and others in the world around them in order to promote fairness, healthy relationships, and active, responsible citizens.

Students will gain a deeper awareness, understanding and respect for cultural diversity in relation to themselves and Aboriginal peoples. They will explore concepts of personal identity and cultural values, and will see how these can be represented in visual arts, through a combination of drawing, collage, and text.

Junior Drawing Overview www.osea.on.ca
Overall and Specific Expectations
Visual Arts - Grade 6

D1. Creating and Presenting
  • D1.1 create two-dimensional, three-dimensional, and multimedia art works that explore feelings, ideas, and issues from a variety of points of view
  • D1.3 use elements of design in art works to communicate ideas, messages, and understandings

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
  • D2.2 explain how the elements and principles of design are used in their own and others' art work to communicate meaning or understanding

D3. Exploring Forms and Cultural Contexts
  • D3.1 identify and describe some of the ways in which art forms and styles reflect the beliefs and traditions of a variety of communities, times, and places (e.g., art can represent ways in which people view their personal identity; contemporary Aboriginal artists use their artistic traditions to comment on identity, society, and the world; art can be a record of human experience; differences in style among different artist can be associated with a specific reason, intent, or motivation)

Assessment and Evaluation:
Ongoing assessment and feedback will occur through formal group and informal discussions and conferencing.

Anecdotal observations.
Tracking the creative progress evident in the student sketchbook.

Self-assessment.
Students will be evaluated on the process and the culminating activity.

Students will write an artist statement that reflects on their creative process and final collage.

Unit Guiding Questions
1 Why do some artists make work that expresses something about their identity?
2 How do Aboriginal artists (First Nations, Métis, and Inuit) create art to comment on identity, beliefs, values, society, and the world?
3 How can we learn about ourselves and our relationship to others and the environment through looking at, discussing and creating art?
4 What knowledge have I gained about cultural diversity through looking at art?
5 What have I learned about what values and beliefs are important to me in relation to The Seven Grandfather Teachings (Anishnawbe) and/or other Aboriginal stories as well as Character Education?
6 How does the use of text in art create and enhance meaning?
7 In what ways has this unit addressed stereotypes and helped promote a better awareness, appreciation and acceptance of the cultural values of others?
Assessment and Evaluation: How will students demonstrate their learning? (Draft)

Assessment of Learning:
- Mini Reflections at the end of each lesson
- Final Reflection and self assessments
- Display of Artwork/ Gallery walk and discussion

Assessment Checkpoint (teacher checks for understanding throughout the unit)

1. red dot / green strategy
2. self-assessment checklist
3. feedback log
4. written or verbal feedback
5. feedback log as an exit card
6. sharing and talking circles
   (e.g. using a talking stick ensures that everyone’s voice is heard)
   In Aboriginal tradition, a talking stick is held by a speaker to show that he or she has the
   right to speak without being interrupted.
7. story-telling and narratives
**Unit Lessons: How will assessment and instruction be organized for learning? (Draft)**

**Lesson 1**

**Introduction**

In this first lesson students will be introduced to how art images can express values and concepts such as: Love, Courage, Wisdom, Relationships, etc.

A variety of contemporary Aboriginal (First Nations, Métis, and Inuit) art images will be shown to reflect the diversity of styles and cultures.

Students will be introduced to *The Seven Grandfather Teachings* (Anishnawbe) through reading one of the following resources:

1. **The Seven Sacred Teachings**, Nizhwaaswi gagiikwewin.  
   By David Bouchard and Dr. Joseph Martin, MTW Publishers.  


3. **The Vision Seeker** (Hardcover), by James Whetung (Author), Paul Morin (Illustrator)

If none of the books suggested are available other stories by Aboriginal authors (First Nations, Métis, and Inuit) may be used to learn about Aboriginal beliefs, world views, values, and identities.

Other Suggestions of Aboriginal (First Nation, Métis, and Inuit) Books:

1. **A Coyote Columbus Story**, by Thomas King Illustrated by William Kent Monkman, Groundwood Books
2. **Secret of the Dance**, by Andrea Spalding, Darlene Gait (Illustrator)
3. **The Elders are Watching**, by David Bouchard (Author) and Roy Henry Vickers (Illustrator)
4. **Nokum Is My Teacher**, by David Bouchard (Author), Allen Sapp (Illustrator)
5. **This Land Is My Land**, by George Littlechild
6. **What's The Most Beautiful Thing You Know About Horses**, written by Richard Van Camp, pictures by George Littlechild
7. **Northern Lights: The Soccer Trails**, by Michael Kusugak (Author), Vladyna Krykorka (Illustrator)
8. **The Red Sash**, by Jean N Pendziwol (Author)
9. **A River Ran Wild: An Environmental History**, by Lynne Cherry
10. **Flight of the Hummingbird**, by Michael Nicoll Yahgulanaas (may also be available through YouTube)

One or more of these stories will provide the catalyst for entering into a cross-cultural dialogue about values and diversity of world views. Students will discover how these ideas can be explored and through visual arts. Character education and a variety of cultural world views will also be investigated.

The Anishnawbe believe that *The Seven Grandfather Teachings* are traditional teachings, given by know about what is important, in order to live a "good life." The teachings are: Respect, Courage, Love, Humility, Honesty, Wisdom, and Truth. Each of the Grandfathers is a lesson that is considered as a gift of knowledge.
These teachings (collectively and not individually) represent what was traditionally and still is to this day needed in order for communities to survive. The Anishnawbe have been taught that *The Seven Grandfather Teachings* can not be used in isolation. To practice one without the other would amount to practicing the opposite of that teaching. Therefore, to not love is to be fearful; to not be humble is to be self-centred; to not be honest is to be dishonest; to not be courageous is to be cowardly.

The Aboriginal peoples believe that all beings are connected to family, community, the environment, animals, and the cosmos, in sacred relationships. Everything is interconnected and interdependent. In order to be healthy, everything must be in balance and in harmony. The human being is seen as an entire whole (mentally, physically, spiritually and emotionally).

This lesson will include writing key words/values out on manilla paper using charcoal and other tools that the students will eventually draw with. Students will post them in the classroom as a reference. This will provide an opportunity for some mark making that will lead nicely into drawing. The language on the wall will continue to serve as a reminder (anchor chart) of key teachings.

Big idea(s): Values, Beliefs, Identity, Character Education, Relationships, Interdependence, Interconnectedness, Diversity, Antidiscrimination

Lesson 2

**The Expressive Characteristics of Line**

This lesson introduces students to the expressive qualities of line and provides an opportunity to explore, through drawing, their own understandings of mark making.

Students will be exploring and investigating line as an expressive element of design. They will be finding out what lines might remind us of, what they may symbolize and how they can make us feel and think.

Teachers may choose to do one or all of the activities in this lesson in order to get students engagin with the idea of lines.

Students will begin to investigate and explore the power of line. They will look at various reproductions of contemporary works of Aboriginal (First Nations, Métis, and Inuit) art to help them identify and explore how these artists have used line in art. Artists may include Jane Ash Poitras, Carl Beam, Robert Houle, Gerald R. McMaster, and Norval Morrisseau.

Students will work individually and in small groups to explore and experiment with ways to combine expressive lines.

Lesson 3

**An Introduction to Contour Line Drawing**

In this lesson, students will be introduced to the idea of contour line drawing. They will investigate the differences and similarities between symbol drawing, sketching and contour line drawing.

The culminating activity will be based upon a series of contour line drawings using pencil, oil pastels and watercolours. The contour drawing exercises described in this unit may also be used as a sketchbook activities and/or as warm ups for other art lessons.
Lesson 4

**Drawing Significant Objects**

Students will select one 3 three-dimensional object of personal significance that connects back to the teachings in lesson one. (e.g. a cultural symbol that represents love, a favourite childhood toy that represents trust, a gift that represents honesty, a trophy or a medal that represents courage, etc...). The object will represent a story from the student's life and therefore will capture something about the student's identity.

The object will become the content for a visual study. Students will create a series of drawings using a variety of drawing tools on opaque, translucent and transparent paper and materials. Students will start with a realistic style as the foundation. Students will develop and collect a range of drawings of their object of significance, as seen from varying perspectives, to be later used in a layered collage.

**Collage and the Use of Text in Art**

The concept of collage will be introduced by viewing artists' collages that embed text, e.g. Jane Ash Poitras, Robert Houle, Carl Beam.

Students will investigate how text can be used in the making of art to express a variety of ideas. Students will explore the use of text in art by writing free form poetry and using words that express their values and beliefs. Students will have an opportunity to write in their first languages, including English. Words/text can either be grouped or isolated. Students will select drawings and text that they wish to include in their collages to reflect who they are.

Lesson 5

**Reflection, Sharing, and Display**

This lesson will be the culminating activity to reflect and share their learning. Students will be asked to demonstrate their learning with a display and artist statements that reflect an understanding of the artistic process.
## Critical Learning
Description of the big ideas that need to be learned in the unit.

In a diverse society, Aboriginal (First Nations, Métis, and Inuit) perspectives on character education offer useful insights into positive character development, in relevant and meaningful ways, that enhance the character education programs within our public school systems.

As a jumping off point, students will gain an understanding of how *The Seven Grandfather Teachings* (Anishnawbe) are about relationships and are interconnected.

Teachers will have an opportunity to choose from a wide variety of Aboriginal (First Nations, Métis, and Inuit) stories as a way to begin discussions about beliefs, world views, values, and ideas. Many options are listed in the overview.

Students will learn about diverse Aboriginal (First Nations, Métis, and Inuit) cultural perspectives, values, and ideas through a variety of stories and imagery. Students will explore their own personal beliefs, values and identities in relation to character education and Aboriginal perspectives through visual arts and text.

Students will analyze, investigate, respond to, and discuss how diverse images can express concepts and values such as love, courage, honesty, respect, and responsibility, etc.

## Guiding Questions
Open-ended questions for deeper thinking.

How do *The Seven Grandfather Teachings* (Anishnawbe) (love, respect, truth, honesty, wisdom, courage, and humility) connect to our own life experiences and that of others? Explain.

What values do we share in an increasingly diverse society?

What does character education mean, and where and how do we learn this?

Why are values important to the social fabric of a society?

Where do I have to exhibit courage, honesty, truth, and wisdom, etc. in everyday life?

How can different art images express ideas of love, truth, courage, relationship, etc...?
Curriculum Expectations

Overall Expectations:

- **D2. Reflecting, Responding, and Analysing:** apply the critical analysis process 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.

Learning Goals

By the end of the lesson students will be able to:

- describe and discuss The Seven Grandfather Teachings, and its value system and will be able to connect these themes to character education.

- articulate the values that resonate with themselves and the set of values that are important to their own respective cultures and identities.

- gain a better understanding of themselves and an acceptance of others

Specific Expectations:

- **D2.1** interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey

- recognize and demonstrate an understand of how art can convey beliefs and traditions, personal identity, and record human experiences.

- connect qualities such as humility, courage, and truth to a story in their own lives and will see how this can provide the key imagery for their final collage.
### Instructional Components

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<thead>
<tr>
<th>Prior Knowledge and Skills</th>
<th>Terminology</th>
<th>Materials</th>
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<tbody>
<tr>
<td>Students knowledge of Aboriginal peoples and Character Education will vary. Teachers will assess what students know through the following strategies and questions:</td>
<td>Values (personal, familial, societal, and cultural)</td>
<td>Chart paper</td>
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<td><strong>KWL chart:</strong></td>
<td>Sacred</td>
<td>Post-it notes</td>
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<td>What do I know about Aboriginal (First Nations, Métis, and Inuit) peoples? (BLM)</td>
<td>Traditional</td>
<td>Fine markers</td>
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<td>What do I know about <em>The Seven Grandfather Teachings</em> and the Anishnawbe?</td>
<td>Contemporary</td>
<td>Cue cards - card stock</td>
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<td>What values do I see as being shared among different cultures?</td>
<td>Balance</td>
<td>Only use a palette of black, grey, and white.</td>
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<td>What do I know about Character Education?</td>
<td>Interconnected</td>
<td>Newspapers, magazines, old encyclopedias, National Geographic magazines and/or other images that are pre-selected by teachers, (avoid glossy fashion magazines unless they provide images that are required to support the message)</td>
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<td>Culture</td>
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<td>Stereotype</td>
<td>A variety of black, grey, white paper, and manilla paper</td>
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<td>Bias</td>
<td>Pencil, charcoal, graphite, india ink, and black marker, white chalk, etc..</td>
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<td>Inclusive</td>
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<td>Antidiscrimination</td>
<td>Glue - glue sticks</td>
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<td>Respect</td>
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*teachers should not assume that some of the words above are familiar to all students; they may wish to reduce this list once they get to know their students better*

The Vision Seeker, by James Whetung (Author), Paul Morin (Illustrator) The Vision Seeker video also available

(See the overview for an expanded list of story books)

Diverse contemporary Aboriginal (First Nations, Métis, and Inuit) art images conveying beliefs, values, and ideas. (Please see Minds On, Lesson 1)

also visit:
Centre for Contemporary Canadian Art
www.ccca.ca
(First Nations, Inuit Artists)

If teachers are not able to get a copy of The Seven Grandfather Teachings, they can choose stories from the from the suggested book list (see overview). These also address Aboriginal cultural beliefs, world views, values, ideas, and identities.
Big Idea: Relationship, Interconnectedness, Values, and Identity

Teachers may choose one or more from the follow list of activities:

Activity 1

Divide students into 7 groups and assign each group with one of the following concepts: Wisdom, Love, Respect, Bravery, Honesty, Humility, Truth.

Students create a "T chart" on chart paper with makers (an example is provided in the appendix). They label the "T chart" with the assigned trait and label the two sides: "Looks Like" and "Does Not Look Like." The students brainstorm words/phrases to complete the two chart sections. Ask the group to agree on a definition for their concept expressed in their own words, and to decide if any other words/phrases from the "T chart" might fit their word's definition. (Words/phrases from the "T chart" may fit more than one word's definition.) Students may address some example that relate to their own experiences or that of others and the world.

The group should agree on one person who will be the spokesperson for the group. This students should read the group's definition and share one point that caused controversy during the process of arriving at a consensus.

This activity will contextualize the introduction of the Seven Grandfather Teachings and character education.

Post the charts in the class to be used as anchors and for future reference throughout the unit. The Seven Grandfather Teachings will be explored in more detail as students deepen their understanding. These charts may also provide text to be used later on in their collages and for the investigation of line.
Activity 2

Have students sit in a circle, and with an elbow partner discuss, one at a time, the following questions. Teachers may wish to time each question so that the sharing is intuitive and succinct.

What is required to have a successful day at school? Name three things.
What will be required to have a satisfying life (day) when I am an adult? Name three things.

What role does (respect, responsibility, etc...) play in having a successful day at school?
What role does (respect, responsibility etc.) contribute to picturing a satisfying adult life?

Have students share their thought and ideas in a talking circle. Explain to students that talking circles are an integral part of Aboriginal cultures, and attentive listening is as important as speaking. A talking stick is held by a speaker to show that he or she has the right to speak without being interrupted. Students have the right to pass. Talking circles ensures that everyone’s voice is heard. Record the sharing into a mind map on chart paper(s). Now ask students to identify the values and character traits that were shared. (Post the mind map(s) in the class as an anchor and for future reference).
Encourage students to share their stories and personal narratives with the rest of the group if they wish.

Activity 3

The teacher will conduct a read aloud with one of the suggested books about the Seven Grandfather Teachings:

3. The Vision Seeker (Hardcover), by James Whetung (Author), Paul Morin (Illustrator) - The Vision Seeker video also available.

If teachers do not have a copy of the text, one of the following stories by an Aboriginal author from the book list (in the appendix) can be read. Go through the process of shared reading. During shared reading, students focus on both the images and the text to make predictions and to generate meaning. Most shared readings begin with a 'picture walk' in which the teacher guides students through a preview of the story, asking questions to elicit words and phrases that are used in the text. The book is then read to students and predictions are checked against the text of the story. While reading think aloud about the values, character traits, and beliefs addressed present in the text. Using "Think, Pair, Share" ask students to share what they think personal, familial, societal, and cultural values are from the examples given in the text, and/or from making connections to their own prior knowledge.

(If teachers do not have access to the books on the list, teachers may also choose another story, preferably addressing Aboriginal content and written by an Aboriginal author, etc.. where there is a teaching - moral or lesson taught/learned that will point students to one's value system.)

After the story ask students to contribute their ideas to a collective chart of values that students believe are important to society. These values will guide one through living a 'good life' and support people to make responsible and caring decisions. These decisions will have a positive impact on their relations and the environment.

Brainstorm as a class why people may share personal values. Post the chart paper in the room to be used as an anchor and for future reference.

**Selection of Possible Guiding Questions**
Teachers may record one question at the top of a paper and distribute a range to the class. Students could work in partners to respond to the question they receive.

**A. How do The Seven Grandfather Teachings (Anishnawbe) - (love, respect, truth, honesty, wisdom, courage, and humility) connect to our own life experiences and that of others? Explain.**
B. What values do we share in an increasingly diverse society?
C. What does character education mean, and where and how do we learn this? How and what do we learn outside of school? Explain and provide example.
D. Why are values important to the social fabric of a society?
E. Where do I have to exhibit courage, honesty, truth, and wisdom, etc. in everyday life?
F. What is the main message of the story?
G. What are some of the key values beliefs conveyed in the story?
H. What are the teachings in the story, and how do the teachings relate to the other teaching in the story?
I. What is the story telling you about how to live a "good life?" Explain.
J. What did you find interesting about the story and what did you learn about Aboriginal peoples? Explain.
K. What relationships between other peoples' beliefs and values can you draw upon?
L. How can developing such qualities as respect and responsibility equip people as world citizens who contribute to the common good?

Activity 4

With an elbow partner, discuss why values change from time to time.
e.g., not being concerned about being late for school, but making sure to be on time for a sports game, a movie, or meeting up with a friend, etc.

The teacher may provide other grade/age appropriate examples of how we demonstrate our values in every day life. Additional scenarios can be generated from student discussion. Students then share their thoughts and ideas with the class.
Example of a scenario: Imagine you are in line at the store and you find $10 on the floor. What will you do? This kind of sharing needs context and trust.
Activity 5

A variety of contemporary Aboriginal (First Nations, Métis, and Inuit) images of art works by both female and male artists will be placed on a few tables in the room. Students will be asked to go to various tables and to provide intuitive responses to the work by writing key words (about values/character traits that they feel describe the image). Text from the anchor charts and mind maps that are posted in the classroom may provide ideas.

Students will write these key words on post it notes and place them around the image they are responding to. Students will then select some of these words and copy them out on manilla paper using charcoal (or other tools that they will eventually draw with) and post them in the classroom. Encourage students to alter the text (e.g. use very large text, use very small text, hold the drawing tool on the side, press hard with the drawing tool, use jagged letters etc.). This writing activity is a kind of mark making and provides a warm up for drawing. The language on the wall will continue to serve as a reminder (anchor chart) of key teachings.

A list of possible contemporary female and male Aboriginal (First Nations Métis, and Inuit) artists:
(suggested artworks and websites are provided in the appendix)

Annie Pootoogook
Bill Reid
Carl Beam
Christi Belcourt
Daphne Odjig
George Littlechild
Jane Ash Poitras
Joane Cardinal-Schubert
Kristy Cameron
Norval Morrisseau
Michael Nicoll Yahgulanaas - Haida Manga
Pitseolak Ashoona
Rebecca Belmore
Robert Houle
Gerald R. McMaster
**Action!**

Approximately 90 minutes

The teacher will introduce the concept of how societal values form the basis of cultural traditions and practices and model the process with a think aloud and will record two values on chart paper. Students will brainstorm the societal values that they feel help to maintain the kind of society that they want to live in. The teacher will record the contributions from the students on chart paper. This will be posted in the class for reference.

Have students in groups make a chart of The Seven Grandfather Teachings with the positive side of the societal values on one side and their corresponding opposites on the other side: Love/Fear; Humility/Self-centredness; Honesty/Deceit; Courage/Cowardice; Wisdom/Ignorance; Respect/Disrespect.

Now have them write other values that they first brainstormed as a class. Then see how these are rooted in love, humility, honesty, courage, wisdom, respect. Now have students follow the same procedure and write out corresponding opposites. The teacher will further explain that every culture has developed its own value systems and provide an example. The students will do a think/pair/share about what they think happens when different societies meet? What happens when these values conflict? This activity could be supported by current story in the media to read aloud to get students seeing this.

Have students reflect on their self-concept in a journal/sketchbook. Teachers should model through a ‘think aloud’ the kinds of reflections that students may record/draw into their sketchbooks, e.g. as they recall a memory from elementary school where someone exhibited a negative and or positive character trait.

Students may write and/or draw their reflections (e.g. cartoon strips that re-tell an interaction/memory from their earlier years in elementary school where a classmate may have demonstrated negative and or positive character traits)
Students can write about some of the values that they have in common with their friends.
Possible teacher prompts:
What values may others have that make you feel comfortable/uncomfortable?
What are the similarities in values that you have with your friends, classmates, family, etc...?
How does one’s actions help to define their character? Explain

Approximately 2 Hours

Interview a grandparent or other elderly person about what life was like when they were young and how people treated each other. What values are important to them?

Students will represent these values with a drawing/collage using a ‘Role on the Wall’ drama activity done with a visual arts approach.
This is where silhouette of the head of the person that they interview will be made (this can be a profile or straight on) and the values, character traits and/or personal memories can be written and/or drawn inside the head. Support systems (e.g. family, friends, belief system etc.) are written along the perimeter of the silhouette and barriers and challenges are written in the background.

Students can either draw the head directly on the paper or cut out the shape and affix it to the ground. Text from newspaper headlines or magazines may be collaged in and/or words may be directly written with the drawing tools used earlier. Students may choose to write in their first languages, including English.
Students are encouraged to use a palette of neutral colours and tones such as black, grey, and white. They could introduce colour in order to emphasize a word or phrase. Messages that are most important may appear larger; others may be hidden (private) or repeated for emphasis.
Students can use pencil, charcoal, white chalk, graphite, india ink, and black marker. Students will be asked to consider ways to frame and crop the text.
They will have an opportunity to discuss their work.
Students will have an opportunity to share their thoughts and ideas about the activities in a talking stick circle and may share what they thought to be some of the common threads/themes in the process.

These activities provide opportunities to develop social skills, such as skills in conflict resolution, self-control, collaboration, and empathy. They can also learn to take creative risks in a safe environment.

**Next Lesson Connection:**
Through the writing activities and Role on the Wall consolidation, students will have experimented with a variety of lines, drawing tools, mark making, text and some collage. These experiences will prepare them to consider, create and compose their final collage.

Remind students that character traits, values and concepts explored so far can actually be represented using emotive lines.

For example:
- Love = calm, balance, warmth, passion, big (may be light, large, free-flowing lines)
- Fear = anxious, agitated, irritated, small (may appear as dark, angular, tiny lines)

Teachers will need to determine based on student readiness, how much time should be spent brainstorming additional examples.
Appendix
J.D.L.1.1

Bibliography and Suggested Resources

The following three books specifically address The Seven Grandfather Teachings:


If the above books cannot be obtained, other stories by Aboriginal authors (First Nations, Métis, and Inuit) can also be used to learn about Aboriginal beliefs, values, and identities. Please refer to the tables below. All of the books are available through: [http://www.goodminds.com/](http://www.goodminds.com/)

All of the books listed below are alphabetically ordered by title and cover concepts that connect to character education.

<table>
<thead>
<tr>
<th>Title:</th>
<th>As Long as the Rivers Flow: A Last Summer Before Residential School,</th>
</tr>
</thead>
<tbody>
<tr>
<td>Author:</td>
<td>Larry Loyie</td>
</tr>
<tr>
<td>2nd Author:</td>
<td>Constance Brissenden</td>
</tr>
<tr>
<td>Grade Level:</td>
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<tr>
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<tr>
<td>Nation:</td>
<td>Subarctic, Cree</td>
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### Coyote Columbus Story

**Title:** Coyote Columbus Story  
**Author:** Thomas King  
**Grade Level:** One, Two, Three Four, Five, Six, Seven, Eight, Nine  
**ISBN Number:** 978-0-88899-830-9  
**Publication Date:** 2007  
**Publisher:** Douglas and McIntyre  
**Nation:** Multiple Nations  
**# of Pages:** 32  
**Subject:** Children - Fiction, Humour, Literature, Stereotypes

### Coyote's New Suit

**Title:** Coyote's New Suit  
**Author:** Thomas King  
**Grade Level:** Four, Five, Six, Seven  
**ISBN Number:** 978-1-55470-239-8  
**Publication Date:** 2009  
**Publisher:** Key Porter Books  
**Nation:** Not Applicable  
**# of Pages:** 40  
**Subject:** Character Education, Children - Fiction, Literature  
**Character Ed:** Self-Control/Discipline, Trustworthiness
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<tr>
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<tr>
<td>Author:</td>
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<tr>
<td>2nd Author:</td>
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| **Title:**       | Seven Sacred Teachings of White Buffalo Calf Woman, hardcover e |          |
| Author:         | David Bouchard              |          |
| 2nd Author:     | Joseph Martin               |          |
| Grade Level:    | Six, Seven, Eight, Nine, Ten, Adult Education |          |
| ISBN Number:    | 978-0-9784327-5-1           |          |
| Publication Date: | 2009                       |          |
| Publisher:      | MTW Publishers              |          |
| Nation:         | Subarctic, Cree, Métis, Ojibwe |          |
| # of Pages:     | 31                         |          |
| Subject:        | Character Education, Children - Non-Fiction, French, Language, Sacred/Spiritual Traditions |          |
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<th><strong>Title</strong></th>
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<td><strong>Grade Level</strong></td>
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<td><strong>Nation</strong></td>
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<td><em>River Ran Wild: An Environmental History</em></td>
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<td><strong>Author:</strong></td>
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### Title: Mishomis Book: The Voice of the Ojibway

**Author:** Edward Benton-Banai  
**Grade Level:** Five, Six, Seven, Eight, Nine, Ten, Eleven, Twelve, College, University, Adult Education  
**ISBN Number:** 978-0-8166-7382-7  
**Publication Date:** 2010  
**Publisher:** Indian Country Communications  
**Nation:** Woodland, Ojibwe  
**# of Pages:** 114  
**Subject:** Character Education, Children - Non-Fiction, Cultural/Traditional Lifestyle, History, Legends, Oral History/Traditions, Sacred/Spiritual Traditions  
**Character Ed:** Courage, Honesty, Humility, Love, Truth, Respect, Wisdom

### Title: The Elders Are Watching

**Author:** David Bouchard  
**2nd Author:** Roy Henry Vickers  
**Grade Level:** Six, Seven, Eight, Nine, Ten, Eleven, Twelve  
**ISBN Number:** 1-55192-110-3  
**Publication Date:** 2003  
**Publisher:** Raincoast Books  
**Nation:** Pacific NW  
**# of Pages:** 55  
**Subject:** Art, Character Education, Environment, Poetry  
**Character Ed:** Caring, Gratefulness, Respect, Responsibility, Thankfulness, Truth, Wisdom
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<td>ISBN Number:</td>
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### Drawing it Out

#### Lesson One

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<tr>
<td>Author:</td>
<td>David Bouchard</td>
</tr>
<tr>
<td>2nd Author:</td>
<td>Pam Aleekuk</td>
</tr>
<tr>
<td>3rd Author:</td>
<td>Patsy Paul-Martin</td>
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Title: Nokum is My Teacher, hardcover ed
Author: David Bouchard
Grade Level: One, Two, Three, Four, Five, Six
ISBN Number: 0-88995-367-8
Publication Date: 2006
Publisher: Red Deer Press
Nation: Plains, Cree
# of Pages: 32
Subject: Character Education, Children - Fiction, Education, Language, Literature, Poetry
Character Ed: Caring, Kindness, Love, Reasoning, Respect, Wisdom

Title: The Secret of Your Name: Proud to be Métis, hardcover ed
Author: David Bouchard
2nd Author: Norman Fleury
Grade Level: Four, Five, Six, Seven, Eight, Nine, Ten, Eleven, Twelve, Adult Education
ISBN Number: 978-0-88995-439-7
Publication Date: 2010
Publisher: Red Deer Press
Nation: Innu, Métis, Menominee, Ojibwe
# of Pages: 35
Subject: Art, Biography, Character Education, Children - Non-Fiction, Language, Literature, Poetry
Character Ed: Citizenship, Generosity, Humility, Respect, Truth, Wisdom
**Title:** The Song Within My Heart,  
Author: David Bouchard  
Grade Level: One, Two, Three, Four, Five, Six  
ISBN Number: 1-55192-559-1  
Publication Date: 2002  
Publisher: Raincoast Books  
Nation: Plains, Cree  
# of Pages: 32  
Subject: Art, Character Education, Children - Fiction, Literature, Music & Dance, Poetry  
Character Ed: Caring, Love, Obedience, Patience, Respect, Wisdom  
Description:  

---

**Title:** Stones, Bones and Stitches: Storytelling Through Inuit Art, hardcover ed  
Author: Shelley Falconer  
2nd Author: Shawna White  
Grade Level: Six, Seven, Eight, Nine, Ten  
Publication Date: 2007  
Publisher: Tundra Books  
Nation: Arctic, Inuit  
# of Pages: 48  
Subject: Art, Biography, Character Education, Children - Non-Fiction
### Title: *This Land Is My Land, paper ed*

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<th>George Littlechild</th>
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### Title: *When the Spirits Dance, hardcover ed*

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<th>Author</th>
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Appendix J.D.L.1.2, Suggested Aboriginal Artists

Suggested Aboriginal Artists (First Nations, Métis, and Inuit) to research. The following list is arranged in alphabetical order by first name. The artists are suggested and not restricted to this list. There are many websites to source images and information. Teachers should supervise this with students.

Annie Pootoogook
Bill Reid
Carl Beam
Christi Belcourt
Daphne Odjig
George Littlechild
Jane Ash Poitras
Joane Cardinal-Schubert
Kristy Cameron
Michael Nicoll Yahgulanaas - Haida Manga
Norval Morrisseau
Pitseolak Ashoona
Rebecca Belmore
Junior Drawing Unit

Title of Unit: Drawing It Out

Critical Learning

Students will begin to see how character traits and values, brainstormed in the first lesson, can be expressed in artworks.
Through the Creative Process they will discover how line can emote different feelings.

For example:
Love = calm, balance, warmth, passion, light, big
Fear = anxious, agitated, dark, small
Anger = red, vertical, angular

Students will experiment with how words can actually be represented using line and when combined with other processes such as drawing, painting and collage they will contribute or alter the overall message of an artwork.

Guiding Questions

Open-ended questions for deeper thinking.
What are some of the different qualities of line? (thick, thin, delicate, angular etc.)
How can line be used in art to direct the viewer’s attention?
How can line be used to create an illusion of movement and pattern?
How can line be used in drawing to express feelings and emotions?
How do some artists use line as a part of their approach to expressing an idea, thought or feeling?
How can we combine intuitive mark making, planned line drawings and other media to create artwork that is based on an idea?

Curriculum Expectations

List overall and specific expectations that are addressed.

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

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;

Learning Goals

By the end of this lesson students will be able to:
- create drawings in the form of murals and storyboards to expresses feelings and communicate some life experiences
- demonstrate understanding of expressive qualities of line through their own exploration
- identify how artists use line to create movement and pattern in their artworks
Creating and Presenting

**D1.1** create two-dimensional, three-dimensional, and multimedia art works that explore feelings, ideas, and issues from a variety of points of view

**D1.3** use elements of design in art works to communicate ideas, messages, and understandings

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

Reflecting, Responding and Analyzing

**D2.1** interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey
### Instructional Components

<table>
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<tr>
<th>Prior Knowledge and Skills</th>
<th>Terminology</th>
<th>Materials</th>
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<tbody>
<tr>
<td>This could also include instructional strategies. Students need to be familiar with the elements of design including line.</td>
<td>Non-representational Abstract Variety Doodle Pattern Viewfinder Elements of Design Line (e.g. radiating, thin, repeating, bouncing, graceful, wavy, jagged, furry, dotted, heavy, thick, )</td>
<td>Chart paper (for brainstorming different types of line, i.e., thin, wavy, jagged, thick, curved, etc...) A variety of art reproductions including Aboriginal and non-Aboriginal artworks. Ideally these will be in large format but could be calendar images, art magazine images and/or copyright free images from the Internet. acetate and/or tracing paper oil pastels, crayons, chalk overhead markers meter sticks, charcoal, pencils tempera paint (limit palette) white candles (to draw with) large brown/white kraft paper water colour crayons variety of synthetic brushes view finders clear tape</td>
</tr>
</tbody>
</table>

A list of materials and explanations are provided for each lesson.
Planning with the End in Mind

This lesson introduces students to the expressive qualities of line and provides opportunities for students to explore, through drawing, their own understandings of mark making. Students will discover how by varying the qualities of line, artists can represent ideas and feelings in their work.

Students will look at various reproductions of artworks by Aboriginal and non-Aboriginal artists in order to help them identify and explore line in art. A list of suggested artists and artworks are included in the attached appendix. Teachers are encouraged to include other works that they feel will support this investigation of line. This may be a combination of Aboriginal and non-Aboriginal artists.

Students will engage in physical representations of line and do a series of small group activities where they will represent lines that emulate different feelings and ideas. Teachers may choose one or more of the following activities.

Whole Group/ Small Group
Let's do Line - Activity One
This activity is meant as a warm-up to get students moving and thinking about the physicality of line.
Ask students how they might represent line with their bodies. The teacher should model this by showing the word vertical and then standing upright with arms outstretched.

- Have students stand up and spread out from one another and facing away from each other (if students stand in a circle with the backs to the centre then they won't be as self-conscious about who may be watching them.)
- Have students begin using their fingers, hands and arms to represent different kinds of line
- Instruct students that you will use a tambourine, chime or clapping sound to signal students to change to a new line; challenge them to do this in silence
- Using one word at a time (horizontal, diagonal, vertical, straight, jagged, wavy, curly etc) have students model lines with their bodies. Remind them to think about their torso as well as their arms and legs; think about using different levels in space as well
- In small groups have students combine a few different types of line to create a line tableau using different levels

Critical Learning/
Guiding Questions
- What are some of the qualities of line?
- How can line direct the viewer’s gaze?
- How does line create the illusion of movement?
- How is line used to create pattern?
- How is line used in drawing to express feelings and emotions?

Key Vocabulary:
- Post descriptive line words on a word wall so students will be able to refer to them as needed.

Materials
- Blank index cards, chart paper, black board or overhead projector with line descriptors (wavy, jagged, diagonal)

Examples:
- Modeling
  - Modeling means the teacher assumes responsibility to demonstrate the use of and the thinking behind the strategy.

Shared Practice
- Shared practice means that the teacher provides explicit instruction and feedback as the students participate in the strategy.

(AfL) Assessment for Learning: Assess and provide oral feedback on effectiveness of students’ choices.
Activity 2
Looking at Art

Introduction
This activity gets students actively looking at and engaging with art work from a variety of different artists.

- Have small groups of students look at art reproductions. (ideally poster or calendar sized images that can fit on desks)
- Give them a minute or so to investigate different lines and patterns the artist has used in his/her art.
- Using permanent marker or oil pastel on acetate or crayons and marker on tracing paper have students trace line patterns they see on their art reproduction, taking turns.
- Using the vocabulary of line have them describe as many different types of line they can find in the art.
- Students can share their findings about the use of line by posting their tracings and descriptive words.

Debriefing Questions
How did it feel to represent different kinds of lines? Have students consider the various tensions in their bodies, where something felt strong or weak etc.
How would you define line? (e.g. marks made that can vary in direction, widths, lengths etc.)
How do some artists capture movement and feeling with line? (through the use of different widths, colours, repetition etc)
How do certain drawing materials effect the quality of the line? (e.g. pressing hard with charcoal can make a dark, heavy, moody line)

Assessment For Learning - observation and anecdotal notes on how students respond to vocabulary of line

Extension:
Have students work in pairs or small groups with one person representing a type of line with their hands or body and have another student use only lines to capture the quality of line on paper.

Materials
art reproductions
(see list at beginning of lesson).
acetate and/or tracing paper
Oil pastels
wax crayons
overhead markers

Debriefing Questions
Do any of these lines show movement or rhythm?
Can you find a pattern to the lines used?
Why do you think the artist used these kinds of lines, what was he/she trying to evoke?
How does the artist use line to create a feeling of movement? What journey does your eye take as it follows the pathways of line around the composition? Does the line seem to be moving slowly or fast? If it had a particular sound, what would it sound like? How has the artists used line and the repetition of shape and colour to create a sense of rhythm and the illusion of movement? How does the artist convey a particular emotion through this art work?"

Assessment of learning Informal observation Anecdotal/mental notes on students observation and understanding of use of line
Approximately 90 minutes

Can line express a feeling?
Introduction:
Students will create a large mural of lines expressing a range of emotions using a variety of different media.
As a whole group, teachers should briefly demonstrate using a Think Aloud strategy, each station so students will have an idea of how to use and combine the materials. When student hear the thought process vocalized they will have a greater understanding. The processes should be demonstrated in an open ended way so that students do not imitate what the teacher does. This will provide the scaffolding necessary to create a rich and diverse finished product.

Here are a few examples of some of the experiential centers for students to explore line:
1. Tape a piece of charcoal to the end of a meter stick and have students make lines that seem panicked, confused, irritated.

2. Put a blindfold with a set of ear phones attached to a CD player playing music. Using water colour crayons and water, have students draw continuous lines that follow the rhythm or melody of the music. Using the blindfold is optional.

3. Create lines using their less dominant hand (left hand if they are right handed) to create lines that seem bored, sleepy, calm, excited etc. Represent certain lines in slow motion and fast motion and notice the differences.

4. Create lines with white candle wax to express a feeling of freedom, happiness, contentment etc. Apply a coloured tempera wash over the lines. Complete this drawing using a strong coloured chalk pastel. This final layer of lines should evoke a contrasting feeling such as depression, repression, enslavement etc.

Set up the centers with step-by-step instructions (anchor charts) the different media, as well as a list of emotions and ideas that the students are to represent at each station.

Have students work in groups of 3-5. Each group will rotate to each centre in order to experience and explore different media.

This activity should be timed allowing approximately 7-10 minutes per station.

Teachers should invite students to do this in silence so they can think independently and experiment freely without the distraction of conversations.

Set up groups of desks or work on the floor using large pieces of mural paper. Students will rotate around the various centers leaving the paper at each rotation so that other students can respond to the work of their peers. Teachers may place a few layers of paper at each station in case students run out of room to explore. At the end of the rotation, provide time for students time to make finishing touches on the mural that they end with. These may include connecting a series of lines, adding additional lines in a colour that creates an area of emphasis etc.) Remind students that these are group murals and therefore will represent individual experiences and feelings. Every contribution is valid in its own way and has a role in this collaborative piece. The end result will be line murals that emote a variety of different feelings.

Self/Pear Reflection
Post the different line murals around the room and discuss the groups use of line to convey emotions (what is similar, what treatments are different?) what does this say about us?

How did you feel working on and responding to other people’s art work?
Approximately 45 minutes

Whole Group - Conceptual Understanding
Using the exploration done in Lesson One, discuss with students some of the initial concepts and ideas about values and culture. Re-read and or paraphrase the story that started this unit. Read aloud in a circle, listening for the big ideas and then record these onto chart paper.
Post line murals around the room and have students look carefully at each one.
Post words from lesson one around the room and invite students to add to the list.
The word list should include:
sacred, traditional, values, virtues, character traits, respect, balance, interconnected, culture, love, trust, honesty, truth, humility, courage, wisdom, character, relationships, community, respect, empathy responsibility, kindness, caring, teamwork, fairness, co-operation, integrity, perseverance, community and diversity.

Have students choose 1 or 2 sections of the mural that they really like or that really speaks to them and have them connect this section to a word from the list.
Students will then trace and cut out the section(s) they have chosen. Viewfinders should be used for this part of the activity. Have students record the word that relates to their section of the mural on the transparency (acetate) and affix it to their section of the mural.
Students should then post their finished product around the class and discuss the display.
Have students complete a reflection based upon the activity that will be assessed.
You may want to also assess the finished piece that is displayed.

Materials
- murals from previous activity
- view finders (frames made by folding a paper in half and cutting out the centre) 8.5x11
- oil pastels
- acetate transparencies
- clear tape
- list of emotive words, possibly character words or perhaps relating vocabulary words in other areas of the curriculum for example: optimism, caring, frightened, bored, excited, love, courage, laughter, hope, truth, loyalty, anger, disgust, aggressive, etc.

Assessment of Learning
- individual reflection to be done for an initial assessment in their art journals or notebooks:

1. Using what you now know about line, describe the section of mural you chose to cut out. Why did you choose this particular section? Be specific.

2. How does the word you chose relate to the mural section you chose?

3. Describe the impact this art work might have on a viewer passing by.

Next Lesson Connection
This lesson will teach students that lines and marks created with different materials will can have an intended expressive quality. By reflecting and experimenting, students will feel more confident when asked to make more formalized drawings activities such as using contour line. Adding text to their work will be a spring board to future lessons in this unit that involves integrating text, poetry and collage.
Appendix J.D.L.2.1, Line Express, Suggested Artists to Look At

Line Express: Suggested Artists to Look At

1. Franz Kline (Abstract Expressionism)
-known as an "action painter" because of his seemingly spontaneous and intense style, focusing less, or not at all, on figures or imagery focusing less, or not at all, on figures or imagery, but on the actual brush strokes and use of canvas. Suggested work: Painting Number 2, 1954

2. Kathy Kollwitz (German Abstract Expressionist)
-mostly figurative work, lots of heavy line, emotes sense of sadness, work in charcoal, mostly black and white. Suggested work: Plowing, Sharpening the Scythe, Arming in the Vault, Outbreak, After the Battle

3. Vassily Kandinsky (Russian painter, abstract)
-playful use of line, relates to music and line and colour, abstract
Suggested work: Composition VII 1913, Composition IV 1911, Transverse Line 1923

4. Betty Goodwin (Canadian Painter/Printmaker)
-lots of figurative work, black and white, strong use of line in oil paint and etching

5. Willem de Kooning (Dutch Abstract Expressionist)
-aggressive use of line, expresses a lot of movement. Suggested work: Woman V (1952-53), Study for "Woman I" 1952

6. Jane Ash Poitras (Aboriginal, Canadian)
-use of collage and text in works and mixed media, use of line to direct the viewer’s attention, ideas of layering
Suggested work: Sea Shaman, Smoke a Sign of Fire, Sacred Life.

7. Norval Morrisseau (Aboriginal, Canadian Painter)
-strong sense of line to create movement in his work, father of the "Woodland" style
Suggested work: Merman 1989

7. Julian Schnabel (American)
-large scale works with expressive use of line, some representational and non-representational, use of text in work. Suggested work: Hope, Red

8. Jackson Pollock (American Abstract Expressionist)
-experimentation with lots of different media and line
Suggested work: No. 5, 1948, The Moon-Woman Cuts the Circle (1943), Blue Poles: Number II, 1952
Junior Drawing Unit

**Title of Unit: Drawing It Out**  
**Lesson Three**

**Critical Learning**

In this lesson, students will be introduced to the idea of contour line drawing. They will be asked to investigate the differences and similarities between drawing from memory and observation and will practice using contour line in a series of exercises.

**Guiding Questions**

- What is contour line and how can it help us to see differently?
- How can we differentiate between symbols, sketching and contour line drawings?
- How does contour line drawing help our observations skills and our ability to really see?

**Teachers should consider the following:**

**Drawing from Memory**

Ask students to consider how people would typically draw the sun, a flower or a house.

(e.g. for a sun we draw a circle with radiating straight lines; for a flower we draw a circle for the centre and a series of long oval petals radiating from the middle; for a house we draw a square as a base with a triangle for the roof; we may draw a bird in the shape of a flattened letter 'm' etc).

Explain to students that drawing how something really looks is about developing perception skills and training our eyes to truly 'see'.

**Drawing from Observation**

Drawing from observation involves very careful and constant looking and the skill to deconstruct what is being drawn by seeing a combination of shapes such as rectangles, circles, and ovals.

Connecting a series of lightly drawn broken lines is one approach that may be easier then trying to draw continuous lines.

**Drawing with Contour Line**

The skill to draw with one continuous line that captures the essence and outline of the subject.

The final project will be based upon a series of observation and contour line drawings using pencil, oil pastels and watercolors.

Please note that students need lots of practice with contour line drawings in order for them to feel successful. In addition to the practice provided in this lesson, contour line drawings may be done as a short warm-up at the start of any lesson and may also be assigned for extra practice at home.
Curriculum Expectations

**Overall Expectations:**

**D1. Creating and Presenting:** apply the creative process (see pages 19–22) to produce art works in a variety of traditional two- and three-dimensional forms, as well as multimedia art works, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies;

**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.

**Specific Expectations**

D1.1 create two-dimensional, three-dimensional, and multimedia art works that explore feelings, ideas, and issues from a variety of points of view

D1.3 use elements of design in art works to communicate ideas, messages, and understandings

D2.1 interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey

D2.2 explain how the elements and principles of design are used in their own and others’ art work to communicate meaning or understanding

**Learning Goals**

By the end of this lesson students will be able to:

- differentiate between drawing from memory and drawing from observation

- use contour line to represent an object

- recognize the difference between a symbol for something and an actual object or item

- practise and apply ideas about observational drawing
### Instructional Components

<table>
<thead>
<tr>
<th>Prior Knowledge and Skills</th>
<th>Terminology</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discussion of values and character education.</td>
<td>Contour line</td>
<td>Objects of significance will need to be collected (e.g. a favorite toy</td>
</tr>
<tr>
<td>An understanding expressive line.</td>
<td>Blind Contour</td>
<td>kept from childhood, a branch from</td>
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<tr>
<td>This lesson will take place over several days, periods, classes etc. in order to</td>
<td>Positive Space</td>
<td>the tree in their front yard, a</td>
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<tr>
<td>practice the different drawing techniques and to produce a body of work from which to</td>
<td>Negative Space</td>
<td>shoelace from their favorite pair of</td>
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<tr>
<td>draw when creating their final collage.</td>
<td>Organic shape</td>
<td>shoes etc.).</td>
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<tr>
<td></td>
<td>Contour</td>
<td>Teachers will need to support</td>
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<tr>
<td></td>
<td>Line, Shape</td>
<td>students who may not have access</td>
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<tr>
<td></td>
<td>Symbolic images</td>
<td>to objects that they can bring to</td>
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<td></td>
<td>Resist technique</td>
<td>school.</td>
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<td></td>
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<td>Consider a community walk or</td>
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<td></td>
<td></td>
<td>collect school items such trophies,</td>
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<td></td>
<td></td>
<td>old sports equipment etc. to ensure that all students have something</td>
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<td>to work from.</td>
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<td></td>
<td>Natural/ Found objects (e.g. stones, branches, leaves, feathers, shells,</td>
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<tr>
<td></td>
<td></td>
<td>bones, pine cones, collected in</td>
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<tr>
<td></td>
<td></td>
<td>good conscience etc). pencils, pen/markers, variety of</td>
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<tr>
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<td>large paper, oil pastels, watercolour paint and brushes.</td>
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</tbody>
</table>
Activity 1: Draw what you see
Students will be investigating 3 different types of drawing using their object of significance that was collected on their community walk, that they brought to school or the object that the teacher provided. Remind students of the difference between symbol drawings, sketches and contour line drawings.

Symbols:
What we draw from memory such as the sun in the corner of the page, big puffy white clouds, trees that may resemble circles with a scalloped edge on two parallel lines etc.

Sketching:
drawing the object with close observation using fluid lines that come off the paper but can be corrected and done in a way that students can look back and forth between the paper and their object.

Contour line drawing:
A contour is the line which defines a form or edge - an outline. Contour drawing is the place where most beginners start, following the visible edges of a shape. The contour describes the outermost edges of a form, as well as dramatic changes of plane within the form. It is a type of line which shows the important interior ridges and edges, or contours.

Students will be asked to do regular reflections on their work in order for them to track their understanding and progress.

Discuss with students the ideas of symbols. What are symbols? Why do we use symbols? What place do symbols have in drawing (e.g. they are the first drawings of our childhood, they are easily recognizable images)
If time permits have students draw and compare their symbols of various objects (an evergreen tree, the sun, flowers, birds etc) what is similar/different about them?

- On one section of their paper, have students draw their object of significance from memory. This will probably take about 5 – 10 minutes.
- On the third section of paper, have students look at the object and draw it with as much detail as possible. This sketch will probably take about 5-10 minutes
- Discuss the differences between the objects. Which one do they think is more successful and why.
- Have the students sign and date both drawings and note their feelings about their drawing in one or two sentences

Which do they like best? Which would they be willing to share? Which one would they change and why?
**Action!**

<table>
<thead>
<tr>
<th>Approximately minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Model on the board or on chart paper a drawing of a flower from memory and a have students observe a flower in real life. Have them note the difference between the two. Explain that a contour drawing is a continuous line that slowly</td>
</tr>
<tr>
<td>Change the angle of the object and attempt the drawing a few more times having students date and sign each of their attempts.</td>
</tr>
</tbody>
</table>

Contour means "outline" and students will be developing their observation skills by studying the exterior edges of their objects and representing what they see through drawing.

Explain to students that they are going to behave like scientists - paying very close attention to what they are drawing - watching every little curve and bend - following every detail on their object.

Have students refer to their drawings of their object from memory. Have students work on the third section of their paper from the previous activity. Explain that contour captures the details of the outside edges of the object.

- Have students place their object of significance in front of them and slowly with their finger trace the outline of their object
- Now they can repeat the same process with their pencil on paper. Let students know that they should be spending more time looking at their object that the paper they are drawing.
- Begin with a focal point on the object and continue to concentrate as if the eyes were drawing the image. The pencil/pen, once placed on the paper stays there moving in a slow line development until the entire contour is completed. Eyes focus from object to paper without any head movement.
- Take your time. Allow 5-10 minutes to complete the drawing.

Assessment of Learning and for learning

Have students reflect on their first attempt at contour line drawing. What did they notice?

Note: the more students practice contour line drawing the more successful they will become. Allowing 5-10 minutes every day or every other day will greatly improve students observation skills.
**Consolidation**  
**Approximately 90 minutes**

This is termed by some as the culminating activity and any related reflective components.

After investigating the properties of contour line and practicing contour line drawing using their object of significance as an inspiration, students will create a contour line drawing using watercolour resist.

Students are to select some of their best drawings and reflect on why they feel they are successful. Talk about the drawings they chose with a partner and then select one to complete with watercolours.

Encourage students to use more than one drawing. They will be given an opportunity to overlap the series they choose. This will result in something rather abstract, but it may push the notion of expressive line and the results will likely be quite strong.

With their selected drawing(s), trace all the lines in white oil pastel or crayon and be sure to press hard.

Spritz paper with water bottle or wipe with a damp sponge and clean water to ensure that the watercolour paint will bleed. Students will paint the paper ensuring there is no white space left. Students will enjoy the magic of seeing their white expressive lines appear.

Students should apply a light wash and use only one or two colours.

**Materials**

Contour drawings from previous classes, Drawing paper (9x24”), White oil pastels or crayons, watercolour paints or tempera paint, brushes, water bottle, sponges

Assessment for learning – rubric and self assessment

Reflection questions:
1. What is contour line drawing and how is it different from sketching?
2. How does contour line drawing help us see better?
3. What happened when we paint over oil pastels? Why?
4. Describe some elements of design that are in your work. How do they relate to your composition?
5. What do you think is successful in your work? Explain.
6. If you could do something again what would it be and why?

Resource Books on Contour Line:
Cook, Ande. *Art Starters*, Davis Publications, Massachusetts, U.S.A

Edwards, Betty, Tarcher, Jeremey P. *The New Drawing on the Right Side of the Brain*

Barron’s Line and Shading in Drawing, Barron’s Educational Series Inc. United States
Next Lesson Connection

Students have now had a lot of exposure and time to experiment with line and drawing materials. They will be able to use this knowledge and understanding to connect to contour and expressive line drawing to a multi-layered collage. The drawings will be useful in the culminating lesson of the collage.
Junior Drawing Unit

**Title of Unit:** Drawing It Out

<table>
<thead>
<tr>
<th>Critical Learning</th>
<th>Guiding Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will continue the drawing process using one object of personal significance that has certain values attributed to it. Students will have an opportunity to learn about themselves in relation to others through the process of discussing and creating artwork that is based on a subject that has personal meaning.</td>
<td>Open-ended questions for deeper thinking.</td>
</tr>
<tr>
<td>Students will describe some of the ways in which their art reflects their beliefs and will learn that art can represent something about one's personal identity and can even be a record of human experience.</td>
<td>What can objects say about individuals, values, and beliefs?</td>
</tr>
<tr>
<td>A variety paper and materials that are opaque, translucent and transparent will be used. Students will learn about different properties and effects when drawing with a variety of tools onto different surfaces.</td>
<td>How can I use a specific object in my drawing in order to make a statement about my own values and identity?</td>
</tr>
<tr>
<td>Students will begin to experiment with collage and will use text, images, drawings, and personal memorabilia in their piece to create a culminating artwork that sends a visual message.</td>
<td>Can drawing significant objects and placing them in a collage with text create an autobiography or a personal narrative?</td>
</tr>
<tr>
<td></td>
<td>What effects can be produced by drawing on opaque, translucent, and transparent paper and materials?</td>
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<tr>
<td></td>
<td>What happens when a series of drawings on these surfaces are layered?</td>
</tr>
<tr>
<td></td>
<td>What is a collage?</td>
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<td></td>
<td>How can text in a collage further enhance or alter the meaning?</td>
</tr>
</tbody>
</table>
Curriculum Expectations

List overall and specific expectations that are addressed.

Overall Expectations:

Specific Expectations:

D1. Creating and Presenting
   • D1.1 create two-dimensional, three-dimensional, and multimedia art works that explore feelings, ideas, and issues from a variety of points of view
   • D1.3 use elements of design in art works to communicate ideas, messages, and understandings

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
   • D2.2 explain how the elements and principles of design are used in their own and others’ art work to communicate meaning or understanding

D3. Exploring Forms and Cultural Contexts
   • D3.1 identify and describe some of the ways in which art forms and styles reflect the beliefs and traditions of a variety of communities, times, and places (e.g., art can represent ways in which people view their personal identity; contemporary Aboriginal artists use their artistic traditions to comment on identity, society, and the world; art can be a record of human experience; differences in style among different artists can be associated with a specific reason, intent, or motivation)

Learning Goals

By the end of the lesson students will be able to:

- use drawing techniques to create a series of drawings, from varying perspectives
- layer their drawings in order to produce a variety of intended effects.
- express an understanding of themselves and others through objects of personal and cultural significance
- demonstrate an understanding of how ‘texts’ can enhance and influence the meaning of an artwork.
### Instructional Components

#### Prior Knowledge and Skills

This could also include instructional strategies.

Student will have had practise making contour drawings and experimenting with expressive lines.

Students will recognize that objects can hold memories, personal and cultural beliefs that inform one’s identity, values, and beliefs.

Students will recognize that art reflects ways in which people view their personal identity. They will also know that contemporary Aboriginal artists use their artistic traditions to comment on identity, society, and the world.

Students will also understand that art can be a record of human experience.

#### Terminology

- Significant object
- Realistic
- Representational
- Opaque
- Translucent
- Transparent
- Collage

#### Materials

- Opaque, translucent and transparent paper and materials, e.g. velum, tracing paper, acetate, etc...
- Adhesive
- Gel Medium
- Glue sticks
- Scissors
- Charcoal
- Coloured inks, india ink
- Graphite, hard and soft - H, HB and primary
- Gum erasers
- Chalk pastels
- Oil pastels
- Pencil crayons
- Newspapers, magazines
- Words/phrases students have generated in previous lessons
- photocopies of photos, papers, articles and any other memorabilia on a paper surface that they can use in their collage
Unit Title: Drawing it Out

Minds On

Approximately 90 minutes

These should be the awareness and engagement activities around the topic. They can be whole class (e.g., modeling) or small group activities (e.g., shared practice).

Individual

Students will be asked to each choose one three-dimensional significant object (a cultural symbol, a favourite childhood toy, a gift, etc.). It will be the 'seed' to further explore a subject through a variety of drawings which will be included in their final collage.

Sitting in a circle, students will have an opportunity to voluntarily share the object they chose and tell a brief story about its' significance, and how they attribute particular values and character traits with the meaning of the object. The object will be connected to an event, experience, memory and/or feeling.

For some students this may remind them of 'show and share' from primary grades. An atmosphere of trust and respect must be in place.

Modelling/Whole Class

The teacher will share the story of his/her significant object and will demonstrate a variety of contour drawings on different kinds of paper.

Close attention should be paid to how opaque, translucent, and transparent drawing surfaces combined with different drawing tools can be used to build up a layered image

i.e. begin with a contour drawing of a childhood toy using permanent marker on acetate; draw the object again from a birds-eye point of view and use pink oil pastel on grey construction paper etc.

Grade 6 Visual Arts

Examples:

Modeling

The teacher will demonstrate an model the process throughout in a Think Aloud.

Shared Practice

The teacher will provide ongoing feedback through the drawing process using student work. Students will do a walk around at various intervals.

(AFL) Assessment for Learning: The teacher will provide oral feedback on the effectiveness of the student choices. Every student's work will be very different as the activity is open ended and personal in nature.
**Action!**  
**Approximately 2 hours**

Whole Class/Looking at Art:
Students will have an opportunity to view and discuss the work of artists both Aboriginal and non-Aboriginal that use objects in their work, including collage with textthinking and discussion. As a source of inspiration to make personal statements. For example:

Joane Cardinal-Schubert  
Jane Ash Poitras  
Mary Todd Beam  
Nick Bantock  
Juan Gris  
Greg Curnoe  
Claes Oldenberg  
Marcel Duchamp  
Rene Magritte  
Yoko Ono  
Rebecca Belmore  
Joyce Wieland  
Jenny Holzer

Combining images and text with the student's series of drawings will make it easier to represent a 'value' - to tell a visual story that captures the event, experience, memory and/or feelings connected to this value.

Example:
**Courage**

Begin with a story where this quality showed up in a students life. This will be based on a memory. List as many objects and images that could be collected to visually tell this story.

Using a Think Aloud, describe how this might look by mapping out an example for students.

Example: A student brings in a piece of sports equipment because for them it represents the 'courage' it took to try out for the team. They include a photocopy of their team picture and a photocopy of the game schedule along with a page out of the sports section of the paper that shows a professional team that they are inspired by. They include the word courage and a part of a sentence from their journal/sketchbook that they recorded when they were asked to reflect on a time that they displayed one of the qualities from the Seven Grandfather Teachings and from the ideas generated in previous discussions.

Individual and Small Group

Students discuss, think about, and write their thoughts, ideas, feelings, an/or stories about their object and its' many possible meanings. Teachers should encourage sharing in small groups, and students should record these thoughts in their journals/sketchbooks.
Individual
Students can create a mind map of words/phrases that describe and represent the meaning of their object on selected paper with particular drawing materials that they choose. Students can use this in their collage.

Individual
Students start with the drawing of a significant object and then build an image collection that will later be combined with their drawings to create a collage. Students will include text and images (photocopies of pictures, photocopies of special papers/articles, cut out images, and any other memorabilia that they can use in their collage, etc.) that will help to build and tell their ‘story’.

Students are encouraged to integrate the words/drawings and mark-making experiences they had and collected from previous lessons in the unit. They should also take time to talk to their families about any clans, symbols, flags, or crests that might be representative of their personal family history that they wish to include. These may be enlarged or reduced multiple times on the photocopier to provide a wider range of options for manipulation.

Individual
Have students do a piece of reflective writing. They re-tell the story where their object plays a role. This can be written in their journals and or on a separate piece of paper. The writing can either be typed out or hand written and can be used in their collage later on.

As an extension or as a choice students may choose can write a free verse poetry writing about the values that are attributed to their significant object. The teacher will model the process. Students will start with a web of associated words and concepts, that will act as a catalyst for their poetry. Students will be encouraged to select some of this text to include later in their artworks. - part of a poem, selected words, etc...
Students will be encouraged to include their own first languages and to collect words from other sources, i.e., magazines and newspapers.

Student/Teacher Conference
Teachers will confirm that each student has collected a sufficient variety of materials.

Students should sketch out a rough plan for their composition. Students will then begin to experiment with how to arrange all materials in a visually powerful way. They should experiment and get feedback before deciding on a final composition.

Stages of the Creative Process should be discussed and referred to.
Creating, Revising, and Presenting:
Challenging/Inspiring - Students create drawings and text inspired by their significant objects. Students will include a carefully selected collection of images and texts.
Imagining/Generating - Students discuss, brainstorm and write about values and their significant objects.

Planning/Focusing:
Students make choices about the drawing materials.

Exploring/Experimenting - Students experiment with different materials that are open-ended and producing preliminary work.

Revising/Refining - Students share their preliminary work with peers and share opinions and input to help shape work.
Reflecting, Responding, and Analysing:
Students reflect on the meaning of their work and the creative process. Students are provided with opportunities to view and discuss art work from a variety of time periods, including the work of contemporary Aboriginal (First nations, Metis, and Inuit) artists. Students describe, analyse, and interpret the art works, framed by values and concepts. Provide feedback that would inform choices students make during the creative process.

<table>
<thead>
<tr>
<th><strong>Consolidation</strong></th>
<th><strong>Approximately 2 hours</strong></th>
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This is termed by some as the culminating activity and any related reflective components.

Students will select the drawings, images and text and create their final collages. During and after the final collage is composed students may choose to include more line drawing and/or other expressive marks to connect or emphasize some areas.

**Next Lesson Connection**
When students have completed their collages, they will have an opportunity to share, discuss, and exhibit their work. They will have a lot of process work to access and reflect upon for this sharing.
Appendix J.D.L.4.1, Objects, Collage and Text: A Suggested List of Artists to Look At

The following list is of Aboriginal and non-Aboriginal that use objects and collage and text as a source of inspiration to make personal statements. They are alphabetically ordered by first name. Teachers are encouraged to expand this list and should preview any websites that students may access.

Claes Oldenberg

Greg Curnoe

Jane Ash Poitras

Jenny Holzer

Joyce Wieland

Juan Gris

Marcel Duchamp

Mary Todd Beam

Nick Bantock

Rebecca Belmore

Rene Magritte

Yoko Ono
Critical Learning

This lesson will be the culminating activity where students will reflect on their creative process and final work.

Students will be asked to demonstrate their learning through a display that includes artist statements.

Guiding Questions

Open-ended questions for deeper thinking.

What is an artist statement?

Why write and artist statement?

Who is an artist statement for?

How does talking about the process in art making further our understanding of ourselves and the art we create?

Curriculum Expectations

List overall and specific expectations that are addressed.

Learning Goals

By the end of the lesson students will be able to:

- use their understandings of line, and drawing to express ideas and feelings about themselves in relation to specific character traits and values

- express their ideas about art work (their own and others)

- critically examine the impact this artwork may have on the viewer

Overall Expectations

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.

Specific Expectation

D2.1 interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey

D2.2 explain how the elements and principles of design are used in their own and others’ art work to communicate meaning or understanding

D2.4 identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art

D3.1 identify and describe some of the ways in which which art forms and styles reflect the beliefs and traditions of a variety of communities, times, and places (e.g., art can represent ways in which people view their personal identity; contemporary Aboriginal artists use their artistic traditions to comment on identity, society, and the world; art can be a record of human experience; differences in style among different artists can be associated with a specific reason, intent, or motivation)
Instructional Components

Prior Knowledge and Skills
This could also include instructional strategies.
This lesson is the culminating activity that solidifies students learning and understanding of line, drawing, collage, experimentation, the role of the imagination and their process of art making. They will need the language and understanding from the previous lessons to complete this final lesson.

Terminology
sharing circle
artist statement
visualization

Materials
See lesson notes for specific materials for the activities.

- index cards (2-3 per student)
- markers, paper for placemat activity

Unit Title: Drawing It Out Lesson 5
Grade 6

Approximately 90 minutes
Pause and Ponder

Minds On

These should be the awareness and engagement activities around the topic. They can be whole class (e.g., modeling) or small group activities (e.g., shared practice).

Sharing Circle
Students sit in a circle with their object of significance/inspiration in front of them and their collage that they have been working on.

Visualization exercise (5 minutes)
Students will get in touch with their experiences that led them to create this final piece of art (see appendix for some visualization exercises that can be adapted to fit your classroom)

Example of what a teacher might say:
Close your eyes and think back to when we first started our drawing unit. What memories do you have of our first lesson about the Seven Grandfather Teachings? How can you relate their ideas to your life?

"Thinking about line, what surprised you most about line and how it can be used? Can you remember your favorite drawing tool, your favorite exercise using line? What is contour line? How did learning to create contour line drawings help you see things better? Did anything happen that disappointed you in this unit or in any of the lessons? What did you learn from these?

Take a few moments to remember your favourite and most successful experiences from the unit.

Ask students to record their thoughts and then to write down three statements or memories from their artistic process experience (e.g. I remember lines can hold tension, I remember that contour line drawing can really captured my object, I discovered that I can create non-representational art that means something to me).

The teacher may choose to use an anchor chart on the wall that captures these questions for students to reflect on, and students can respond in their sketchbooks or onto an index card.

Encourage students to do this in 'silence'.

Have students share with their elbow partner some of their memories and ask for any volunteers who want to share with the whole group.

Junior Drawing Lesson 5 www.osea.on.ca
Large or Small Group Discussion
It is important that there is a facilitator for each group to lead the discussion in a positive and meaningful way.

Students will introduce themselves, their work, and their object. Teachers will need to support any shy students to communicate about their work (2-3 statements would be sufficient)

Invite students to talk about their work. Ask them to explain some of their process, some problems they encountered and solved and what they feel it represents about them. (see prompts in appendix). Students may read some of what they recorded from the visualization activity.

Once a student has introduced their work, peers may want to comment on each others work. Record and display prompts for students to use to guide the discussion. It may be helpful to make one statement about what they think is really successful about the art work and also one question they have for the artist.

Students should record some of the comments and questions they hear and should consider including these in their artist statements.

**Action!**

Approximately 90 minutes

Small Group Activity
Have a variety of different artist statements available for students to read. They may read individually or with a partner. Teachers will need to provide a range of examples from different artists.

Students work in groups to complete a place mat activity where they will respond to the different statements. This involves providing large blank paper with areas designated to record ideas (one area for each student). The centre of the placemat is reserved for the ideas that the students have in common.

Guiding questions to help write their own statements may include:
Why do we need and artist statement?
What do they have in common?
What are some things included in artist statements?
What do they tell you about the artist?

After students have responded to the above questions they need to highlight the responses that their group agree on and record these in the centre of the placemat.
Creating An Artist Statement
Students will write a one paragraph artist statement to be posted beside their artwork. The artist statement needs to be an honest reflection of the student's thoughts and should provide some insights into the processes used to create the artwork.

Students will need a significant amount of time to do peer and self editing before the final product is posted with the artwork.

Once this is complete involve students in curating an exhibit of everyone's work somewhere in the school and/or community.

Next Lesson Connection
Teachers may choose to extend the written artist statement lesson to include a creative writing unit where poems are written that express their experience and message.
Appendix J.D.L.5.1
Guidelines for Class Critique and Sharing Circle

Things to remember:
Art and the creation of art is a very personal process. Each person is sensitive about what he or she has created and why he or she has created it. It is very important to feel safe and comfortable to talk about this personal work.
Reminder: Do not share anything that feels uncomfortable
Always listen and respond with an open mind.
Ask respectful questions and participate in a thoughtful critique, as this is an important part of the learning process.
Be sure to ask questions that are non-judgmental.

Inappropriate Question/Response:
I like your work. It is very pretty.
I don’t like the way you ...
You should have ...

Prompts for student critique
Suggestions on how to talk about your work:
Re-read self-reflections as this will help you speak about your work.
  ·  This is my work and it represents me by …
  ·  I’m really proud of the way I …
  ·  A problem I had was … I solved it by …
  ·  My work makes me feel … because
  ·  One thing I would like to change is … because
  ·  I would like to learn more about …

Suggestions for how to talk about other’s work:
  ·  This is very interesting to me because …
  ·  This makes me think about / this reminds me of …
  ·  I am confused about …
  ·  How did you …
  ·  What were you thinking when you …
  ·  I really notice …
  ·  The focal point is …
  ·  This makes me feel … because