



Ontario Art Education Association

Ontario Curriculum for The Arts, Grades 1 - 8

VISUAL ARTS **Scope and Sequence**

Overall Expectations

D1. Creating and Presenting	Grades	1	2	3	4	5	6	7	8
apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings		•							
apply the creative process to produce a variety of two- and three-dimensional art works, as well as multi-media [new or 4D] art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies							•		
D2. Reflecting, Responding, and Analyzing	Grades	1	2	3	4	5	6	7	8
apply the critical analysis to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences		•							
D3. Exploring Forms and Cultural Contexts	Grades	1	2	3	4	5	6	7	8
demonstrate an understanding of art forms, styles, and techniques from the past and present, and their social and/or community contexts		•							
demonstrate an understanding of art forms, styles, and techniques from the past and present, and their sociocultural and historical contexts					•				

The dot (•) indicates the introduction of a concept, which is then extended and reinforced in subsequent grades. Value changes indicate building on knowledge and understanding.

Elements of Design

LINE	Grades	1	2	3	4	5	6	7	8
jagged, curved, broken, dashed, spiral, straight, wavy, zigzag lines; lines in art and everyday objects (natural and human-made)		•							
horizontal, vertical, diagonal lines; lines that show motion (e.g., pointy, curvy); lines inside shapes			•						
variety of line (e.g., thick, thin, dotted)				•					
lines to indicate emotion (e.g., smooth, horizontal lines can give a feeling of peace and harmony); contour lines (e.g., edges of objects); lines of various weights; repetition of lines to create visual rhythm					•				
linear and curved hatching and cross-hatching that add a sense of depth to shape and form; gesture drawings; chenille stick sculptures of figures in action; implied lines for movement and depth						•			
lines that direct the viewer's attention; lines that create the illusion of force or movement (e.g., wavy and wiggly lines); contour drawings of objects that are not easily recognizable (e.g., crumpled paper)							•		
lines for expressive purposes; diagonal and converging lines to create depth of space; repetition of lines to create visual rhythm								•	
directional lines; one- and two-point perspective to create depth; contour drawings of figures									•
SHAPE and FORM	Grades	1	2	3	4	5	6	7	8
geometric and organic shapes and forms of familiar objects (e.g., geometric: circles, blocks; organic: clouds, flowers)		•							
symmetrical shapes and forms (e.g., shapes and forms in buildings)			•						
composite shapes; symmetrical and asymmetrical shapes and forms in both the human-made environment and the natural world (e.g., symmetrical: insects, flowers, skyscrapers; asymmetrical: windblown trees, some contemporary additions to buildings [asymmetrical façade in Daniel Libeskind's design for the Royal Ontario Museum])				•					

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free-standing forms "in the round" (e.g., Henry Moore's figurative work) and "bas relief" sculpture (e.g., masks); shapes organized in a pattern showing radial symmetry and/or in a mosaic; changes in shapes, depending on the angle or point of view (e.g., view from the top, side, bottom); positive and negative shapes (e.g., closed curve with shapes inside and outside; grouping of shapes; abstract shapes and forms				•					
symmetrical and asymmetrical shapes and forms in font and image; positive and negative shapes that occur in the environment; convex, concave, non-objective shapes					•				
exaggerated proportions, motifs, fonts; geometric (e.g., conical, pyramidal) shapes and forms						•			
various shapes and forms, symbols, icons, logos, radial balance							•		
various visual "weights" of forms (e.g. large, light-coloured forms can seem to have less weight than smaller, dark forms); complex three-dimensional constructions and motifs; gradation in size								•	
SPACE	Grades	1	2	3	4	5	6	7	8
depiction of objects in the distance as smaller and closer to the top of the art paper; shapes and lines closer together or farther apart; horizon line; spaces through, around, and inside shapes and objects		•							
overlapping of objects to show depth			•						
foreground, middle ground, and background to [show] illusion of depth				•					
positive and negative space in art work; diminishing perspective in various contexts (e.g., in vertical placement, in diminishing size, and/or in overlapping shapes); variation of size to create the illusion of depth					•				
shading and cast shadows that create the illusion of depth; atmospheric perspective; microscopic and telescopic views						•			
centre of interest (focal point) and one-point perspective; basic facial proportions; horizontal and vertical symmetry							•		
use of blue or complementary colours in shadows and shading to create depth; one- and two-point perspective; open-form versus closed-form sculpture; installations								•	
one- and two-point perspective of foreshortening to create illusory space; informal converging lines in an image creating the illusion of space; adult human figures that are seven to eight heads in height; alternative systems for representing space (see examples p. 154)									•

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COLOUR	Grades	1	2	3	4	5	6	7	8
mixing of primary colours (red, yellow, blue); identification of warm (e.g., red, orange) and cool (e.g., blue, green) colours		•							
secondary colours; mixing of colours with a limited palette			•						
colour for expression (e.g., warm & cool colours); colour to indicate emotion; mixing of colours with white to make a range of warm and cool tints				•					
monochromatic colour scheme; colour emphasis through variations in intensity (e.g., subdued colours next to bright, intense colours); advancing colour					•				
complementary colours, hue, intensity (e.g., dulling, or neutralizing, colour intensity by mixing the colour with a small amount of its complementary hue)						•			
the colour wheel; tertiary [or intermediate] colours; colour for expressive purposes; colour for creating naturalistic images							•		
analogous colours; transparent colour created with watercolour or tissue paper decoupage; creating multi- [new or 4D] media using RGB or CMYK colour models								•	
tertiary [intermediate] colours; contrast of colour; absence of colour									•
TEXTURE	Grades	1	2	3	4	5	6	7	8
texture of familiar objects (e.g., fuzzy, prickly, bumpy, smooth); changes in texture; a pattern of lines to show texture (e.g., snake's skin); transfer of texture (e.g., crayon rubbings)		•							
textures of familiar objects (e.g., tree bark, plastic plate, corduroy fabric); illusion of texture; impasto (thick, textured paint)			•						
real vs. illusory texture (e.g., smooth surface of a ceramic work vs. drawing of rough tree bark); etching by scratching through surfaces (e.g. crayon etching)				•					
texture elaboration (e.g., embossing, piercing, pinching, pressing, scoring); texture quality (e.g. matte, sheen); low relief in collagraphs					•				
textures created with a variety of tools, materials, and techniques; patterning						•			
textures created with a variety of tools, materials, and techniques (e.g., softoleum prints)							•		
textures created with a variety of tools, materials, and techniques (e.g., textured landscapes)								•	

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real and illusory textures that appear in the environment									
VALUE	Grades	1	2	3	4	5	6	7	8
light, dark		•							
mixing of a tint; identification of light and dark			•						
mixing a range of light colours and dark colours				•					
mixing of shades; variations in value to create emphasis (contrast in values)					•				
gradation of value to create illusion of depth, shading						•			
shading that suggests volume; gradation							•		
shading (e.g., modulation, stumbling, stippling)								•	
cross-hatching to suggest volume and shadows; variation & increased gradation in values									•

Principles of Design

	Grades	1	2	3	4	5	6	7	8
CONTRAST: light/dark; large/small; pure/mixed colour		•							
REPETITION and RHYTHM: repetition of colour and shape in patterns; random, alternating, and regular patterns in everyday objects (e.g. textiles, ceramics) and in art (e.g., works by M.C. Escher)			•						
VARIETY: slight variations on a major theme; strong contrasts (e.g. use of different lines, shapes, values, and colours to create interest [bright / light colour values, dark colour values])				•					
EMPHASIS: use of colour intensity, contrast in value, placement, and size of shapes, and/or weight of line to create a particular focal point					•				
PROPORTION: the relationship of the size and shape of the parts of a figure to the whole figure; the scale of one object compared to its surroundings, with indications of how close and how large the object is (see examples p. 117)						•			

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BALANCE: arrangement of the elements of design to create the impression of equality in weight or importance (e.g., a formal or symmetrical arrangement produced through distribution of shapes; an informal or asymmetrical arrangement produced through use of colour); colour concepts to be used in creating balance (e.g., see examples p. 128)							•		
UNITY and HARMONY: radial balance (e.g., mandala); similarity (e.g., consistency and completeness through repetition of colours, shapes, values, textures or lines); continuity (e.g., treatment of different elements in a similar manner); alignment (e.g. arrangement of shapes to follow an implied axis); proximity (e.g., grouping of related items together)								•	
MOVEMENT: actual lines to lead the viewer's eye (e.g. solid lines, dotted lines); subtle or "implied" paths using shape, value, and/or colour (e.g., an invisible path created by leading the eye from large shapes to small shapes, from shapes in dark colours to shapes in lighter colours, from familiar shapes to unfamiliar shapes, from colour to no colour); actual action (e.g., kinetic sculpture, animation); implied action (e.g., an invisible path created by an arrow, a gaze or a pointing finger; the "freeze frame" effect of an object in motion...)									•

Specific Expectations

D1. Creating and Presenting									
D1.1	Grades	1	2	3	4	5	6	7	8
creative two- and three-dimensional works of art that express feelings and ideas inspired by personal experiences		•							
creative two- and three-dimensional works of art that express feelings and ideas inspired by activities in their community or observations of nature			•						
creative two- and three-dimensional works of art that express personal feelings and ideas inspired by the environment or that have the community as their subject				•					
creative two- and three-dimensional works of art that express feelings and ideas inspired by their interests and experiences					•				
creative two- and three-dimensional works of art that express feelings and ideas inspired by their own and others' points of view						•			
creative two-dimensional, three-dimensional, and multimedia art works that explore feelings, ideas, and issues from a variety of points of view							•		

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create art works, using a variety of traditional forms and current media technologies, that express feelings, ideas, and issues, including opposing points of view								•	
create art works, using a variety of traditional forms and current media technologies, that express feelings, ideas, and issues and that demonstrate an awareness of multiple viewpoints									•
D1.2	Grades	1	2	3	4	5	6	7	8
demonstrate an understanding of composition, using principles of design to create narrative art works or art works on a theme or topic		•							
demonstrate an understanding of composition, using selected principles of design to create narrative art works or art works on a theme or topic					•				
demonstrate an understanding of composition, using multiple principles of design and the "rule of thirds" to create narrative art works or art works on a theme or topic								•	
demonstrate an understanding of composition, using multiple principles of design and other layout considerations such as compositional triangles to create narrative art works or art works on a theme or topic									•
D1.3	Grades	1	2	3	4	5	6	7	8
use elements of design in art works to communicate ideas, messages, and personal understandings		•							
use elements of design in art works to communicate ideas, messages, and personal understandings for a specific audience and purpose								•	
D1.4	Grades	1	2	3	4	5	6	7	8
use a variety of tools, materials, and techniques to respond to design challenges: drawing, mixed media, painting, printmaking, sculpture		•							
use a variety of tools, materials, and techniques to determine solutions to design challenges: drawing, mixed media, painting, printmaking, sculpture					•				
use a variety of tools, materials, techniques, and technologies to determine solutions to design challenges: drawing, mixed media, painting, printmaking, sculpture							•		
use a variety of tools, materials, techniques, and technologies to determine solutions to increasingly complex design challenges: drawing, mixed media, painting, printmaking, sculpture, [new or 4D media]								•	

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D2. Reflecting, Responding, and Analyzing									
D2.1	Grades	1	2	3	4	5	6	7	8
express their feelings and ideas about art works and art experiences		•							
express their feelings and ideas about art works			•						
express personal feelings and ideas about art experiences and images				•					
interpret a variety of art works, and identify feelings, issues, themes, and social concerns that they convey					•				
D2.2	Grades	1	2	3	4	5	6	7	8
explain how elements and principles of design are used to communicate meaning or understanding in their own and others' art work		•							
analyze the use of elements and principles of design in a variety of art works, and explain how they are used to communicate meaning or understanding					•				
explain how elements and principles of design are used in their own and others' art work to communicate meaning or understanding						•			
analyze ways in which elements and principles of design are used in a variety of art works to communicate a theme or message, and evaluate the effectiveness of their use on the basis of criteria generated by the class									•
D2.3	Grades	1	2	3	4	5	6	7	8
demonstrate an awareness of signs and symbols encountered in their daily lives and in works of art		•							
demonstrate an awareness of the meaning of signs and symbols encountered in their daily lives and in works of art				•					
demonstrate awareness of the meaning of signs, symbols, and styles in works of art					•				
demonstrate an understanding of how to read and interpret signs, symbols, and style in works of art						•			

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D2.4	Grades	1	2	3	4	5	6	7	8
identify and document their strengths, their interests, and areas for improvement as creators of art		•							
identify and document their strengths, their interests, and areas for improvement as creators and viewers of art					•				
identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art						•			
D3. Exploring Forms and Cultural Contexts									
D3.1	Grades	1	2	3	4	5	6	7	8
identify and describe visual art forms that they see in their home, at school, in their community, and in visual arts experiences		•							
describe how visual art forms and styles represent various messages and contexts in the past and present					•				
describe how forms and styles of visual and media arts represent various messages and contexts in the past and present						•			
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							•		
identify and describe some of the ways in which art forms and styles reflect the beliefs and traditions of a variety of cultures and civilizations								•	
identify and explain some of the ways in which artistic traditions in a variety of times and places have been maintained, adapted or appropriated									•
D3.2	Grades	1	2	3	4	5	6	7	8
demonstrate an awareness of a variety of works of art from diverse communities, times, and places		•							
demonstrate an awareness of a variety of works of art and artistic traditions from diverse communities, times, and places			•						

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demonstrate an awareness of a variety of art forms, styles, and traditions, and describe how they reflect the diverse cultures, times, and places in which they were made				•				
demonstrate an awareness of ways in which visual arts reflect the beliefs and traditions of a variety of peoples and of people in different times and places					•			
demonstrate an understanding of key contributions and functions of visual and media arts in various contexts at both the local and national levels						•		
demonstrate an understanding of the function of visual and media arts in various contexts today and in the past, and of their influence on the development of personal and cultural identity							•	
identify and analyze some of the social, political, and economic factors that affect the creation of visual and media arts and the visual and media arts community								•

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