

GRADE 5

A. DANCE

OVERALL EXPECTATIONS

By the end of Grade 5, students will

- A1. Creating and Presenting:** apply the creative process (see pages 19–22) to the composition of movement sequences and short dance pieces, using the elements of dance to communicate feelings and ideas;
- A2. Reflecting, Responding, and Analysing:** apply the critical analysis process (see pages 23–28) to communicate their feelings, ideas, and understandings in response to a variety of dance pieces and experiences;
- A3. Exploring Forms and Cultural Contexts:** demonstrate an understanding of a variety of dance forms, traditions, and styles from the past and present, and their sociocultural and historical contexts.

FUNDAMENTAL CONCEPTS FOR GRADE 5

Students in Grade 5 will develop or extend understanding of the following concepts through participation in various dance experiences (e.g., communicating images and ideas through movement), with particular emphasis on relationship.

ELEMENTS OF DANCE

- **body:** body awareness, use of body parts, body shapes, locomotor and non-locomotor movements, body bases, symmetry versus asymmetry, geometric versus organic shape, angular versus curved shape
- **space:** levels, pathways, directions, pattern, positive versus negative space, various group formations, proximity of dancers to one another
- **time:** tempo, rhythm (e.g., regular, irregular), pause, stillness, with music, without music, duration
- **energy:** effort, force, quality (e.g., slash, press, shrink, open)
- **relationship:** meet/part, follow/lead, emotional connections between dancers, groupings

SPECIFIC EXPECTATIONS

A1. Creating and Presenting

By the end of Grade 5, students will:

- A1.1** translate into movement sequences a variety of images and ideas from other classroom subjects, including the arts (e.g., *portray the character of a young, boisterous child from a drama by using a variety of levels, quick movements, and indirect pathways in dance; develop movement phrases based on an image from a history textbook, a newspaper article, an Aboriginal story, or a painting in visual arts class*)

Teacher prompt: “With a partner or in a group, represent this piece of Henry Moore sculpture, first using only your body, then using a piece of cloth as a prop.”

- A1.2** use dance as a language to explore, interpret, and communicate ideas derived from a variety of literature sources (e.g., *newspaper articles about sports, entertainment, or current events; stories, poems, picture books*)

Teacher prompt: “What movements, actions, or gestures can you use to clearly communicate the storyline?”

- A1.3** use movement in the choreographic form call and response in a variety of ways when creating dance pieces (e.g., *the teacher performs or calls a movement and the whole class responds; one student calls and the rest of the group responds; in partners, one student leads the movement and the other mirrors it*)

Teacher prompts: “How would you use call and response to suggest a friendly competition?”
“How can you use your body to give instructions to your partner (who is responding)?”

A1.4 use the element of relationship in short dance pieces to communicate an idea (e.g., *two dancers coming face to face to show either shared understanding or disagreement; a group of dancers holding hands to show unity*)

Teacher prompt: “How will you position yourself in relation to your partner? What movements and rhythms (e.g., regular, irregular) could you and your partner use to illustrate the benefits of teamwork?”

A2. Reflecting, Responding, and Analysing

By the end of Grade 5, students will:

A2.1 relate stories and characters in their own and others’ dance pieces to personal knowledge and experience (e.g., *explain and demonstrate how dancers’ postures and mannerisms reflect things they have observed in everyday life; describe how the dance informed, moved, or changed their own perspective on an issue*)

Teacher prompts: “Do the movements in this dance remind you of an experience in your own life?” “Are there similarities between the characters’ perspectives in the dance and those of people you know in real life? What are some of them?” “Explain how the dance affected your thinking about the topic.”

A2.2 identify the elements of dance used in their own and others’ dance pieces and explain how they help communicate a message (e.g., *describe their use of a high level, direct path, and strong movements to portray authority*)

Teacher prompt: “How did the change in speed affect the mood in the dance piece?”

A2.3 identify and give examples of their strengths and areas for growth as dance creators and audience members (e.g., *identify two dance phrases that they believe were effective in their performance and explain their reasons for thinking so; assess whether they responded well to peer feedback about a performance and whether they implemented it*)

Teacher prompt: “When working with a group to generate a dance piece do you feel more comfortable generating ideas or implementing the plan of the group? How can you become better at a variety of group roles?”

A3. Exploring Forms and Cultural Contexts

By the end of Grade 5, students will:

A3.1 describe, with teacher guidance, dance forms and styles that reflect the beliefs and traditions of diverse communities, times, and places (e.g., *choral dance was used to honour the god Dionysus, who was revered in ancient Greece; ballet developed to entertain the aristocracy in European courts; group and partner dances – such as the swing and the salsa – reflect various types of social interaction; dance has a symbolic celebratory role in African-American wedding rituals*)

Teacher prompt: “What are some examples of dance that are associated with special events in your family? Do you know if they are connected to beliefs and traditions in your family or community? How could you find out?”

A3.2 identify and describe some of the ways in which dance influences popular culture (e.g., *the influence of hip hop dance on people’s mannerisms and behaviour, or on fashion, magazines, and music videos*)

Teacher prompt: “How has dance influenced the music in your favourite videos?”

B. DRAMA

OVERALL EXPECTATIONS

By the end of Grade 5, students will:

- B1. Creating and Presenting:** apply the creative process (see pages 19–22) to process drama and the development of drama works, using the elements and conventions of drama to communicate feelings, ideas, and stories;
- B2. 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 drama works and experiences;
- B3. Exploring Forms and Cultural Contexts:** demonstrate an understanding of a variety of drama and theatre forms, traditions, and styles from the past and present, and their sociocultural and historical contexts.

FUNDAMENTAL CONCEPTS FOR GRADE 5

Students in Grade 5 will develop or extend understanding of the following concepts through participation in various drama experiences.

ELEMENTS OF DRAMA

- **role/character:** adopting a variety of roles; considering both the inner and outer life in developing a character; sustaining familiar and unfamiliar roles; varying position (e.g., full front, quarter, profile, full back)
- **relationship:** developing and analysing a character in terms of his/her relationships with other characters
- **time and place:** establishing a clear setting (e.g., using simple objects and props to represent time and place)
- **tension:** using audio, visual, and/or technological aids and stage effects to heighten suspense and engage the audience
- **focus and emphasis:** using drama conventions to reveal/communicate key emotions and motivations to the audience and/or to draw audience attention to specific aspects of the drama

SPECIFIC EXPECTATIONS

B1. Creating and Presenting

By the end of Grade 5, students will:

- B1.1** engage actively in drama exploration and role play, with a focus on examining issues and themes in fiction and non-fiction sources from diverse communities, times, and places (e.g., *interview story characters who represent opposing views on an issue; use role play to explore social issues related to topics such as the environment, immigration, bullying, treaties, the rights and responsibilities of the child*)

Teacher prompts: “What strategies can you use in role to give a fair hearing to different sides on

this issue?” “What drama strategy or convention can your group use to present solutions to the audience for your environmental issue?”

- B1.2** demonstrate an understanding of the element of role by selectively using some other elements of drama (e.g., *time and place, relationship*), to build belief in a role and establish its dramatic context (e.g., *select and use supporting artefacts or simple props; arrange furniture to establish setting; work with others to select or create objects to build a convincing setting, such as a character’s room or the inside of a cave; use the drama convention of thought tracking to establish a relationship between two characters*)

Teacher prompts: “What conventions or strategies could you use to show your character’s motivation to the audience? How can you show the audience the *reasons* for the character’s problem?” “How can you focus the audience on the *relationship* between these two characters instead of emphasizing one character’s dilemma?”

- B1.3** plan and shape the direction of the drama or role play by collaborating with others to develop ideas, both in and out of role (e.g., In role: *improvise possible solutions to a dramatic conflict based on ideas from discussion and personal experience*; Out of role: *brainstorm in a group to generate ideas and make artistic choices*)

Teacher prompts: In role: “What do you think I can do, as a representative of the municipal government, to address your concerns?” Out of role: “What needs to be considered when you are getting ready to play the role of a government representative? What should be said? What feelings should be expressed?” “How can you plan the movements and placement of the characters in your performance to express their feelings in relation to the government official?”

- B1.4** communicate thoughts, feelings, and ideas to a specific audience, using audio, visual, and/or technological aids to achieve specific dramatic effects (e.g., *shine a spotlight on a performer who is making a key point*; *use a clash of cymbals to highlight a pivotal moment*)

Teacher prompt: “What can we do to create or enhance the intended mood?”

B2. Reflecting, Responding, and Analysing

By the end of Grade 5, students will:

- B2.1** express personal responses and make connections to characters, themes, and issues presented in their own and others’ drama works (e.g., *draw a picture or write poetry to show how they see a character at the beginning and end of the drama*; *use journal writing to convey a feeling of connection to a character in a drama*)

Teacher prompts: “How did this drama/play make you feel? What does it make you wonder about? If you could speak to the playwright or another character in the drama, what would you like to ask her or him?” “What character do you relate to and why?”

- B2.2** explain, using drama terminology, how different elements are used to communicate and reinforce the intended message in their own and others’ drama works (e.g., *explain how*

specific scenes and/or relationships create tension and build up to the climax of the drama)

Teacher prompts: “What actions of the characters or performers helped them gain the empathy of the audience?” “What stage effects were used to help communicate a sense of danger?”

- B2.3** identify and give examples of their strengths, interests, and areas for improvement as drama creators, performers, and audience members (e.g., *use journals, charts, rubrics, and peer- and self-assessment charts to keep track of successful contributions, unproductive ideas or efforts, and evolving preferences in drama*; *describe how they used established criteria to evaluate their own and others’ work*; *describe how they incorporated constructive feedback into their drama work*; *assess how well they differentiated between stereotypes and authentic characters when developing roles*)

Teacher prompt: “Complete the following sentences: ‘One way I contributed to the drama was . . .’; ‘One way to improve my work next time is . . .’; ‘The part I enjoyed most was . . .’”

B3. Exploring Forms and Cultural Contexts

By the end of Grade 5, students will:

- B3.1** describe forms of process drama, theatre, storytelling, and visual representation from diverse communities around the world, and explain how they may reflect some beliefs and traditions of their communities (e.g., *identify contexts in which the spoken word is a form of drama*; *describe historical and/or contemporary examples of forms from African, Asian, and/or Central or South American societies*; *identify examples of forms that reflect alternative viewpoints within communities*)

Teacher prompts: “What does this story (play, festival, visual representation) tell us about the family and community structures of its society of origin?” “What does our response to this drama tell us about ourselves?” “How does studying drama from around the world help us understand ourselves and others?” “How are life lessons communicated through these drama traditions?”

- B3.2** demonstrate an understanding of the broader world of drama and theatre by identifying and describing the roles and responsibilities of key theatre personnel (e.g., *describe what a producer, director, actor, stage manager, set or costume designer, and/or lighting or sound technician does in a typical day and what each needs in order to complete his or her work*)

C. MUSIC

OVERALL EXPECTATIONS

By the end of Grade 5, students will:

- C1. Creating and Performing:** apply the creative process (see pages 19–22) to create and perform music for a variety of purposes, using the elements and techniques of music;
- C2. Reflecting, Responding, and Analysing:** apply the critical analysis process (see pages 23–28) to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;
- C3. Exploring Forms and Cultural Contexts:** demonstrate an understanding of a variety of musical genres and styles from the past and present, and their sociocultural and historical contexts.

FUNDAMENTAL CONCEPTS FOR GRADE 5

In Grade 5, students will build on their knowledge of the elements of music and related musical concepts that were introduced in Grades 1 to 4. Students will develop understanding of musical concepts through participation in musical experiences that involve listening, creating, and performing (e.g., singing, moving, playing instruments).

ELEMENTS OF MUSIC

- **duration:** dotted quarter note followed by an eighth note (oral prompt: “tam-ti”); dotted eighth note and sixteenth note (oral prompt: “tim-ka”); rhythms, including those with eighth notes (“ti-ti”) and sixteenth notes (“tika-tika”), in various combinations (e.g., “tika-ti, ti-tika, ti-ti, ta”); $\frac{6}{8}$ metre (oral count, with primary emphasis on “one” and secondary emphasis on “two”: “*one*-and-a-*two*-and-a-”)
- **pitch:** key signatures in the music they perform (e.g., D major, G minor), clefs used for any instruments they play
- **dynamics and other expressive controls:** dynamics and articulation encountered in music listened to, sung, and played, and their signs
- **timbre:** tone colour for particular purposes (e.g., use of trumpets for a fanfare, flutes for depicting birds, various instruments for creating specific moods)
- **texture/harmony:** part singing (homophonic or polyphonic), chord progressions using I and V
- **form:** compositions in four or more sections (e.g., AABA, ABAC [alternation between a chorus, A, and improvisations, B and C], rondo [e.g., ABACADA])

SPECIFIC EXPECTATIONS

C1. Creating and Performing

By the end of Grade 5, students will:

- C1.1** sing and/or play, in tune, from musical notation, unison and two-part music with accompaniments, from a wide variety of cultures, styles, and historical periods (e.g., *perform a recorder duet that has a variety of rhythmic and melodic patterns*)

Teacher prompts: “What are some of the challenges when playing in two parts? Brainstorm some strategies to meet these challenges.”

“What similarities and differences are there between the melodies and rhythms of the two parts you are going to perform?”

- C1.2** apply the elements of music when singing and/or playing, composing, and arranging music to create a specific effect (e.g., form, timbre: *create a rondo [ABACADA form] using a familiar song as the repeating A section, and compose short rhythmic or melodic materials for the B, C, and D sections using pitched or non-pitched percussion*)

instruments, found sounds, recorders, or body percussion)

Teacher prompts: *pitch:* “While singing the French-Canadian song ‘Bonhomme, Bonhomme,’ what patterns do you notice in the melody? [repetition, sequences]”; *timbre, form:* “What sounds will you use in the C section of your rondo and how long will this section be?”; “How will you give special attention to the elements of music that you focused on?”

- C1.3** create musical compositions for specific purposes and audiences (e.g., compose an accompaniment for a story, poem, or drama presentation to address an environmental issue such as water conservation, recycling, or planting trees; create a piece that uses a rhythmic ostinato in $\frac{3}{4}$ time and that includes both eighth and sixteenth notes; use body percussion, found sounds, voice, and non-pitched percussion instruments to vary the timbres in their work)

Teacher prompts: “What dynamic level and tempo would support the mood of this piece?” “How does your accompaniment reflect the story or poem?”

- C1.4** use the tools and techniques of musicianship in musical performances (e.g., play recorder using proper hand position and posture; sing and/or play pitches and rhythms accurately; observe markings for dynamics and articulation; interpret accidentals and key signatures through playing and/or singing; sing and/or play songs in major and minor keys)

Teacher prompts: “What strategies can you use to match your pitch to that of others in your class?” “How might you describe music sung or played without changes in dynamics?” “What happens when we perform some pitches without taking the key signature into consideration?”

- C1.5** demonstrate an understanding of standard and other types of musical notation through performance and composition (e.g., notation of rhythms of skipping songs in $\frac{6}{8}$ metre; dynamic markings, clefs, key signatures; notational software for scoring their own compositions; guitar tablature)

Teacher prompts: “How does standard notation compare with guitar tablature?” “Why do we use musical signs and symbols to communicate in the ‘language’ of music? What other symbol systems do we use to communicate with? [e.g., maps with legends, sign language, road signs, math symbols, computer language]”

C2. Reflecting, Responding, and Analysing

By the end of Grade 5, students will:

- C2.1** express detailed personal responses to musical performances in a variety of ways (e.g., describe the sounds of a steel band, using musical terminology; analyse a movement from Vivaldi’s *Four Seasons* in a think-pair-share listening activity, and describe their feelings and personal impressions; compare the mood of a piece from today and a piece from the baroque period, using Venn diagrams)

Teacher prompts: “How do you feel when you hear the music of a steel band?” “What in the ‘Spring’ movement of Vivaldi’s *Four Seasons* makes you think of spring?”

- C2.2** identify the elements of music in the music they perform, listen to, and create, and describe how they are used (e.g., timbre: describe how brass instruments are used in a marching band; duration: clap dotted rhythm patterns in a fanfare, describe how a slow tempo contributes to the mood of a funeral march, describe the use of syncopation in rhythms in Latin American music; form and texture: graphically portray the layering of melodies in a round; dynamics: relate the soft or loud sounds in a ballad to the meaning of the text)

Teacher prompts: “Why do you think the composer chose specific instruments for this work?” “Are short or long notes being used primarily? How does the rhythm affect the overall energy of the piece?” “What is the range of dynamics being used?” “How might we describe the mood of this piece? Why?”

- C2.3** identify and give examples of their strengths and areas for growth as musical performers, creators, interpreters, and audience members (e.g., balancing the volume of their own singing part in relation to the volume of another singing part; using expressive controls while playing recorder; providing peer feedback in preparation for a musical performance; writing a reflection on a live or recorded musical performance)

Teacher prompts: “If you are singing a round, what do you need to do when the second group comes in?” “How do you know if you are blending with the other singers/players in your performing group?” “How are the ways we respond to a performance at a symphony concert different from the ways we respond to a rock concert or sporting event?”

C3. Exploring Forms and Cultural Contexts

By the end of Grade 5, students will:

C3.1 identify and describe some of the key influences of music within contemporary culture (*e.g., describe the use of music in film and advertising; identify effects of musical trends on young people's musical tastes; describe examples of fusion in different musical styles and genres*)

Teacher prompt: "I'm going to play a musical excerpt from a movie or television show. While it is playing, imagine what kind of action would take place, what the setting is, who the characters are, and what dialogue would occur while this music is played in the background."

C3.2 demonstrate an awareness of the use of music and musical instruments in various traditions, from early times to today (*e.g., describe the use of the drum in various cultures, including Aboriginal cultures, and at various times around the world in ceremonial and celebratory music*)

Teacher prompts: "How was the drum used in early civilizations? Was its use similar to or different from its usage now?" "Why is the drum used in so many cultures?" "How is the drum used now in various African countries?"

D. VISUAL ARTS

OVERALL EXPECTATIONS

By the end of Grade 5, students will:

- D1. Creating and Presenting:** apply the creative process (see pages 19–22) to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings;
- D2. Reflecting, Responding, and Analysing:** apply the critical analysis process (see pages 23–28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences;
- D3. Exploring Forms and Cultural Contexts:** demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present, and their sociocultural and historical contexts.

FUNDAMENTAL CONCEPTS FOR GRADE 5

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

ELEMENTS OF DESIGN

Students will develop understanding of all elements of design.

- **line:** linear and curved hatching and cross-hatching that add a sense of depth to shape and form; gesture drawings; chenille stick sculptures of figures in action; implied lines for movement and depth
- **shape and form:** symmetrical and asymmetrical shapes and forms in front and image; positive and negative shapes that occur in the environment; convex, concave, non-objective shapes
- **space:** shading and cast shadows that create the illusion of depth; atmospheric perspective; microscopic and telescopic views
- **colour:** complementary colours, hue, intensity (e.g., dulling, or neutralizing, colour intensity by mixing the colour with a small amount of its complementary hue)
- **texture:** textures created with a variety of tools, materials, and techniques; patterning
- **value:** gradations of value to create illusion of depth, shading

PRINCIPLES OF DESIGN

Students will develop understanding of all principles of design (that is, contrast, repetition and rhythm, variety, emphasis, proportion, balance, unity and harmony, and movement), but the focus in Grade 5 will be on proportion.

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

SPECIFIC EXPECTATIONS

D1. Creating and Presenting

By the end of Grade 5, students will:

D1.1 create two- and three-dimensional art works that express feelings and ideas inspired by their own and others' points of view (e.g., a painting based on a photo montage about children's rights and responsibilities; a coloured line drawing of an underwater setting or the view from an airplane that addresses environmental awareness by showing the interconnectedness of ecosystems; a painting of someone in a particular situation in which empathy for him or her is created through characterization)

Teacher prompts: "How can you use size and shape in your painting to express your feelings or point of view about the importance of the different images in your montage?" "How does our impression of the world change when we look at it from a bird's-eye view rather than a worm's-eye view? How can you use a particular point of view in your painting (not necessarily these) to create a particular impression?"

D1.2 demonstrate an understanding of composition, using selected principles of design to create narrative art works or art works on a theme or topic (e.g., create an abstract painting using different proportions of complementary colours; create a simple sculpture of a human form that depicts an emotional response and shows awareness of proportion and negative space [in the style of Barbara Hepworth]; create an impression of depth and space by neutralizing colour intensity and brightness in a landscape painting [atmospheric perspective])

Teacher prompts: "How have you used colour to create a point of emphasis and a sense of space?" "How will you use your in-class sketches of student poses to help you decide on the emotion to express with the position of the figure?" "How did you dull the colours to show things that are in the distance?"

D1.3 use elements of design in art works to communicate ideas, messages, and understandings (e.g., a series of three relief prints that use a glue-line relief print process to illustrate the beginning, middle, and end of a story; a poster that presents solutions to stereotyping, bias, or bullying, using angle of view; a graffiti-style mural that addresses a community issue, using convex shapes that lead the eye with implied lines)

Teacher prompts: "How did you use asymmetrical geometric shapes to simplify the text and image? How did the use of proportion and

scale change your message when your poster had faces that were larger than life?" "Which elements and principles of design did you use to focus and simplify the text and image in the mural? How did you use gradations of value to create the illusion of depth in your designs?"

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

- drawing: coloured pencils to create a caricature of a celebrity that exaggerates facial features and uses linear shading and cast shadows
- mixed media: a composite image that uses photographs, photocopies, transfers, images, and selected opaque and transparent materials to reflect their self-identity
- painting: tempera paint or watercolour pencils using unusual colours or perspectives to suggest a fantasy world
- printmaking: a relief print transferred from a textured surface, made with glue lines, craft foam, cardboard, paper, or string glued to board, using shapes to create a graphic design that explores pattern in a non-objective op art style
- sculpture: a human figure or an imaginary creature made from clay, using basic hand-building methods such as making the piece with coils or slabs of clay or by pinching and pulling the clay)

Teacher prompts: "How could you make the lines in your caricature more fluid and the shapes more expressive?" "How are the images you used in your art work and their placement and composition symbolic of how you see yourself?"

D2. Reflecting, Responding, and Analysing

By the end of Grade 5, students will:

D2.1 interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey (e.g., use an image round-table technique to compare interpretations of emotions suggested by abstract forms or figures in art work; sort and classify a variety of art images, such as Nigerian, Egyptian, Mayan, and Chinese sculptures, to determine common subjects or themes)

Teacher prompts: "When you look at how Constantin Brancusi makes the human form abstract in his sculptures, what do the shapes remind you of?" "What different emotions

does the pose of this art work suggest to you? If the figure in the art work could come to life, what would it say to you?" "How is proportion used to convey importance?"

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

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

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

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

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

Teacher prompts: "Why is the medium you have picked the best choice for your narrative line drawing?" "How does the choice of media

and tools change how the same subject matter is perceived?" "Do you think good art needs to take a long time to make? Why or why not?" "What did you find when you compared your work with the ways in which different artists have expressed ideas about themselves in self-portraits (e.g., self-portraits by Vincent Van Gogh, Frida Kahlo, Andy Warhol)?"

D3. Exploring Forms and Cultural Contexts

By the end of Grade 5, students will:

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

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

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

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