

# GRADE 6

# A. DANCE

## OVERALL EXPECTATIONS

By the end of Grade 6, students will:

- A1. Creating and Presenting:** apply the creative process (see pages 19–22) to the composition of 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 6

Students in Grade 6 will develop or extend understanding of the following concepts through participation in various dance experiences (e.g., communicating a variety of ideas through combined elements), with particular emphasis on body, space, time, energy, and 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, curved versus angular shape
- **space:** pathways, directions, positive versus negative space, proximity of dancers to one another, various group formations
- **time:** tempo, rhythm, pause, stillness, with music, without music, duration (e.g., short, long), acceleration/deceleration
- **energy:** effort, force, quality (e.g., flick, fold, stab, poke, flow freely)
- **relationship:** dancers to props/objects (e.g., in front of, inside, over, around), meet/part, follow/lead, emotional connections between dancers, groupings

## SPECIFIC EXPECTATIONS

### A1. Creating and Presenting

By the end of Grade 6, students will:

- A1.1** incorporate the use of props and materials (e.g., fabric, chairs, hats, hula hoops, balls, sticks) into dance pieces they create (e.g., use fabric as a shawl or an extension of an arm gesture or the movement of a ship's sail; use a stretchy fabric body bag to create abstract shapes; use an artefact like a garbage can to explore rhythm and body movement)

**Teacher prompts:** “When creating a dance, how could you use chairs to explore relationship (e.g., over, in front of, behind), shape, and levels?” “How can you use the prop (e.g., streamer, fabric) as an extension of your body to make shapes, pathways, and lines to emphasize or extend movement?”

- A1.2** use dance as a language to interpret and depict central themes in literature (e.g., develop a movement vocabulary that reinterprets themes such as good versus evil or humans versus nature; construct a dance that explores bravery in a legend or peace in a poem)

**Teacher prompts:** “What types of shapes or pathways would you use to communicate frustration?” “How could you use level to depict feelings of freedom or authority?”

- A1.3** use guided improvisation in a variety of ways as a starting point for choreography (e.g., use exercises such as mirroring, flocking, and body storming to create movement material for choreography)

**Teacher prompt:** “How can a guided improvisation like flocking expand your movement vocabulary?”

**A1.4** combine the elements of dance in different ways to communicate a variety of ideas (*e.g., combine a low level and a wavy pathway to show evasion; use the sudden, quick, and indirect movements of a dynamic orchestra conductor and translate them into a whole body expression of the music*)

**Teacher prompts:** “What elements could you combine to show that you are on a dangerous mission?” “What elements could you combine to show that you are excited? Or bored?”

## A2. Reflecting, Responding, and Analysing

By the end of Grade 6, students will:

**A2.1** construct personal interpretations of dance pieces that depict stories, issues, and themes, and explain their interpretations, using dance terminology (*e.g., write an opinion paragraph on a recorded or live community dance performance [Red Sky]; write a response journal entry on a dance piece performed by peers about a social issue [emotional or physical bullying, friendship, safety, fairness, family, inclusion, equity]*)

**Teacher prompts:** “How do we know this dance is about bullying? What elements helped make the theme clear?” “What did this dance mean to you? What themes or stories did you see in it?”

**A2.2** analyse, using dance vocabulary, how the elements of dance are used in their own and others’ dance pieces and explain how they help communicate messages and ideas (*e.g., pairing free-flowing movements with slow music suggests a dreamy mood; using low levels and quick, short movements suggests busyness; using symmetry and asymmetry conveys the idea of change or transformation*)

**Teacher prompt:** “What elements did the dancers use to communicate joy/surprise? Were the ideas clearly communicated through movement? What does the dancing suggest that couldn’t have been expressed in another way?”

**A2.3** identify and give examples of their strengths and areas for growth as choreographers and audience members (*e.g., determine how their preparations for a performance improved the performance and what they might do differently to strengthen future performances*)

**Teacher prompts:** “What skills do you need to be a choreographer? How can you hone these skills?” “How could you use a movement web to generate more ideas for your next dance?”

## A3. Exploring Forms and Cultural Contexts

By the end of Grade 6, students will:

**A3.1** describe, with teacher guidance, types of dances used among Aboriginal peoples in the past and the present that express aspects of their cultural identity (*e.g., dances to express prayers and/or gratitude; initiation dances to mark rites of passage; shamans’ dances to assist in physical or spiritual healing; contemporary powwow dances for cultural affirmation and/or revitalization*)

**Teacher prompt:** “How would you describe the regalia and dance styles of powwow dances? How do these features help express the cultural identity and heritage of the dancers?”

**A3.2** identify and describe ways in which pop culture and the media influence our awareness, understanding, and appreciation of dance (*e.g., by making us aware of different kinds of dance and diverse uses of dance in society; by providing male role models in dance and helping us view dance as a way to have a healthy, active lifestyle*)

**Teacher prompts:** “Do you watch popular TV shows about dance? What influence do these dance shows have on you?” “What are some of the barriers and issues around popular competitive dance shows?”

## B. DRAMA

### OVERALL EXPECTATIONS

By the end of Grade 6, 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 multiple perspectives;
- 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 6

Students in Grade 6 will develop or extend understanding of the following concepts through participation in various drama experiences.

#### ELEMENTS OF DRAMA

- **role/character:** considering in depth the inner and outer life in developing a character; differentiating between authentic characters and stereotypes; using gestures and movement to convey character
- **relationship:** analysing and portraying how relationships influence character development/change
- **time and place:** establishing a clear setting; sustaining belief in the fictional setting
- **tension:** using sound, light, technology, and stage effects to heighten tension/suspense
- **focus and emphasis:** using drama conventions to reveal or communicate key emotions, motivations, perspectives, and ideas to the audience

### SPECIFIC EXPECTATIONS

#### B1. Creating and Presenting

By the end of Grade 6, students will:

- B1.1** engage actively in drama exploration and role play, with a focus on identifying and examining a range of issues, themes, and ideas from a variety of fiction and non-fiction sources and diverse communities, times, and places (*e.g., adapt roles and develop improvised scenes based on human rights issues and/or environmental issues such as species extinction; dramatize opinions about cultural appropriation; role-play historical characters; prepare a presentation about peace for Remembrance Day; use choral speaking and role playing to interpret poetry*)

**Teacher prompts:** “What do you hope to learn about this character through role playing?” “What is the theme of our drama?” “How could you use the drama conventions of hot seating

or voices in the head or thought tracking to develop a deeper understanding of a character’s intentions and motivations?”

- B1.2** demonstrate an understanding of the element of role by selectively using other elements (*e.g., time and place; relationship; tension*) to build belief in a role and establish its dramatic context (*e.g., develop a character in the context of a courtroom drama: judge, lawyer, witness, juror, the accused*)

**Teacher prompts:** “What elements are critically important to build belief in the drama?” “What will the jury be doing when the accused person enters?” “How will we know where and when the action is taking place?” “How can tension be created in this scene?” “What different points of view will be represented by the different roles?”

**B1.3** plan and shape the direction of the drama or role play by introducing new perspectives and ideas, both in and out of role (e.g., In role: *conduct a “hot seat” interview with the protagonist or antagonist*; Out of role: *make suggestions and introduce new ideas when planning a drama presentation*)

**Teacher prompts:** Out of role: “What questions might you ask when you go back into role to help us understand the emotions and motivations the character has at this key moment?” In role: “Why do you feel this way? What do you really want to see happen?”

**B1.4** communicate feelings, thoughts, and ideas to a specific audience, using audio, visual, and/or technological aids to strengthen the impact on the viewer (e.g., *use a data projector to project evocative imagery*; *use filters and gels to create unusual effects with lighting*; *use music to suggest a mood*; *use masks to highlight specific character traits*)

**Teacher prompts:** “What features of your mask have you exaggerated to allow the audience to see the character from a distance (e.g., heavy brows, large nose, large eyes, jutting chin)?” “How can you use a photograph or everyday object from another historical period to communicate an aspect of that person/time/place?” “What visual effect would emphasize what this character is feeling on the inside?”

## B2. Reflecting, Responding, and Analysing

By the end of Grade 6, students will:

**B2.1** express personal responses and preferences and make connections to themes and issues presented in their own and others’ drama works (e.g., *describe their response to the attitudes and beliefs of specific characters in a drama*)

**Teacher prompts:** “How did this drama/play make you feel? Of what does it remind you?” “What did you like/dislike about this play? Why?” “Select one moment that you would like to revisit to change. How would you change it?” “Identify a moment in your drama when you felt fully in role.”

**B2.2** identify a favourite scene and give reasons for their preference, using correct drama terminology to describe how the elements of drama contribute to its effectiveness (e.g., *explain what elements made the final confrontation between the hero and the villain exciting to perform or watch*)

**Teacher prompts:** “How was symbolism used in this scene? How effectively did it help create a particular mood?” “Why was it important for the actor to stop in mid-sentence while speaking?”

**B2.3** identify and give examples of their strengths, interests, and areas for improvement as drama creators, performers, and audience members (e.g., *write a journal entry about a new strategy they have learned*; *write a letter to a new student about how to cope with stage fright*; *respond to interview questions about their growth and development*; *explain to the teacher how they collaborated and contributed to the group work of developing, planning, and designing a drama*)

**Teacher prompts:** “What advice about (topic X) would you give a student who is new to drama?” “What are some important skills people need to work in drama?” “Describe your own strengths in drama.” “How did you give/receive constructive feedback on ways in which space, gesture, and voice are used to communicate within a drama work? Was the feedback used to refine the drama work?” “What ideas did you submit to individual and collective decisions to develop the drama?” “How did you show a commitment to maintaining your role?”

## B3. Exploring Forms and Cultural Contexts

By the end of Grade 6, students will:

**B3.1** demonstrate an understanding of some drama and theatre themes and traditions from a variety of times, communities, and places (e.g., Aboriginal communities: *storytelling forms – the Seven Grandfather teachings, Haida tales, Medicine Wheel stories*; theatre forms – *Red Sky Performance Theatre, De-ba-jeh-mu-jig Theatre*)

**Teacher prompt:** “Different communities have different versions of this shared story. What elements are the same in many versions? What elements are different? How might we explain some of the similarities and differences?”

**B3.2** identify and describe key contributions drama and theatre make to the community (e.g., *provide opportunities for self-expression and creativity to both amateurs and professionals*; *provide employment for a wide variety of workers*; *encourage tourism*; *promote strengthening and healing in Aboriginal communities*)

**Teacher prompts:** “What careers related to theatre do not involve acting?” “In what ways can drama and theatre help build community?”

# C. MUSIC

## OVERALL EXPECTATIONS

By the end of Grade 6, 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 6

In Grade 6, students will build on their knowledge of the elements of music and related musical concepts that were introduced in Grades 1 to 5. Students will develop understanding of musical concepts through participation in musical experiences that involve listening, moving, creating, and performing (vocal and/or instrumental music).

### ELEMENTS OF MUSIC

- **duration:**  $\frac{9}{8}$  metre (oral count, with primary emphasis on “one” and secondary emphasis on “two” and “three”: “one-and-a-two-and-a-three-and-a”) and other compound metres (e.g.,  $\frac{6}{4}$ );  $\frac{5}{4}$  metre; pick-up note(s) (anacrusis); triplets; common Italian tempo marks (e.g., *allegro*, *adagio*) and others encountered in the repertoire performed
- **pitch:** ledger lines above or below the staff; major, minor, and perfect intervals (e.g. major third, perfect fifth)
- **dynamics and other expressive controls:** those encountered in repertoire (e.g., very soft [*pianissimo* – *pp*], very loud [*fortissimo* – *ff*], slurs)
- **timbre:** electronic sounds; Orff ensemble (xylophone, recorder, pitched and non-pitched percussion); other ensemble sonorities (drum line, choir, guitar, marching band)
- **texture/harmony:** layering of electronic sounds, chord progressions using I, IV, and V
- **form:** theme and variations; repeats (e.g., first and second endings)

## SPECIFIC EXPECTATIONS

### C1. Creating and Performing

By the end of Grade 6, students will:

- C1.1** sing and/or play, in tune, from musical notation, unison music and music in two or more parts from a wide variety of cultures, styles, and historical periods (e.g., *perform three- and four-part rounds by Canadian choral composers; perform pieces for Orff ensemble using recorder and pitched and non-pitched percussion; perform pieces, using technology to provide the accompaniment*)

**Teacher prompts:** “What are some ways we can use body percussion to create a four-part round?” “What would be an effective ostinato to support your melody?”

- C1.2** apply the elements of music when singing and/or playing, composing, and arranging music to create a specific effect (e.g., *compose a piece in the theme and variations form, using a well-known song for the theme to engage the listener; change the metre of a familiar eight-bar melody and describe the effect of the change; remove tone bars on a xylophone to create a pentatonic tonality, and then improvise a pentatonic response on the xylophone to a call played on a recorder*)

**Teacher prompts:** “How will you change your theme to create a set of variations?” “What effect will changing the metre of ‘Frère Jacques’ have on the music?” “Explain why your composition should (or should not) include an introduction or coda.”

- C1.3** create musical compositions for specific purposes and audiences (e.g., write a melodic composition reflecting a piece of art of their own or by another, such as Norval Morrisseau or Emily Carr; create a rhythmic composition using non-pitched percussion to accompany a First Nation legend, story, or poem; with a partner, compose a song to promote Canada to the rest of the world)

**Teacher prompts:** “What do the lines in the painting tell you about the direction the pitches should move in?” “How could the rhythm of the syllables in your name be used as the rhythmic base for your composition?” “What is the purpose of selecting specific timbres in your accompaniment of a First Nation legend?”

- C1.4** use the tools and techniques of musicianship in musical performances (e.g., conduct pieces in duple and triple metres, listen for balance and blend when singing and/or playing, interpret musical markings and Italian terms during performance)

**Teacher prompt:** “What are the musical characteristics that you intend to demonstrate in your performance? How will you demonstrate them?”

- C1.5** demonstrate an understanding of standard and other types of musical notation through performance and composition (e.g., perform music that includes ledger lines, triplets, simple and compound metres; use original graphic or symbolic systems to represent vocal and instrumental sounds and musical ideas)

**Teacher prompts:** “What are the steps you need to follow in order to read and interpret this music?” “What are the similarities and differences between this devised notation system and standard notation?”

## C2. Reflecting, Responding, and Analysing

By the end of Grade 6, students will:

- C2.1** express detailed personal responses to musical performances in a variety of ways (e.g., write a critical review of a live or recorded performance; write analyses of works they have listened to in a log or journal; create a drawing or graphic representation of their initial reaction to a song)

**Teacher prompts:** “What do you think is the mood of this piece and how is it created?”

“Using musical terms, how would you describe the overall form and effect of the music?”

- C2.2** identify the elements of music in the repertoire they perform, listen to, and create, and describe how they are used (e.g., describe the way in which dotted rhythms, the sound quality of brass instruments, higher pitches, loud dynamics, and accented articulation combine to suggest music that introduces royalty)

**Teacher prompts:** “How would you describe the rhythm?” “What are the primary instruments used by the composer?” “How is the music organized?”

- C2.3** identify and give examples of their strengths and areas for improvement as composers, musical performers, interpreters, and audience members (e.g., reflect on their first draft of an original composition and incorporate suggestions from their peers into their final piece)

**Teacher prompts:** “What type of behaviour would you expect from your audience if you were playing a solo for the class?” “How can you improve your performance next time?”

## C3. Exploring Forms and Cultural Contexts

By the end of Grade 6, students will:

- C3.1** identify and describe ways in which awareness or appreciation of music is affected by culture and the media (e.g., people attend concerts of music that they know and like or have found out about through the media; people can be influenced to buy products that are advertised with music that they relate to)

**Teacher prompts:** “What style of music – for example orchestral, jazz, pop, rock, funk, rap, or hip hop – would you use to advertise a new video game? Why?” “Explain the appeal of using rap music to address issues of oppression and identity among Aboriginal youth.”

- C3.2** compare some aspects of the music of one culture and/or historical period with aspects of the music of another culture and/or historical period (e.g., compare selected characteristics of music from the baroque and classical periods, using a Venn diagram; write a review of music from another society, comparing the music of that society with the music with which they are familiar)

**Teacher prompts:** “In what ways is popular music from other cultures different from or similar to North American popular music?” “Which elements of music seem to be common in all cultures?”

# D. VISUAL ARTS

## OVERALL EXPECTATIONS

By the end of Grade 6, students will:

- 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.

## FUNDAMENTAL CONCEPTS FOR GRADE 6

In addition to the concepts introduced in Grades 1 to 5, students in Grade 6 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:** lines that direct the viewer’s attention; lines that create the illusion of force or movement (e.g., wavy and wiggly lines used in op art); contour drawings of objects that are not easily recognizable (e.g., crumpled paper)
- **shape and form:** exaggerated proportions, motifs, forms; geometric (e.g., conical, pyramidal) shapes and forms
- **space:** centre of interest (focal point) and one-point perspective; basic facial proportions; horizontal and vertical symmetry
- **colour:** the colour wheel; tertiary colours; colour for expressive purposes; colour for creating naturalistic images
- **texture:** textures created with a variety of tools, materials, and techniques (e.g., gouged marks in a soft-lead pencil print)
- **value:** shading that suggests volume; gradation

### 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 6 will be on balance.

- **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., light or neutral colours appear lighter in “weight” than dark or brilliant colours; warm colours seem to expand, cool colours seem to contract; transparent areas seem to “weigh” less than opaque areas)



## SPECIFIC EXPECTATIONS

### D1. Creating and Presenting

By the end of Grade 6, students will:

**D1.1** create two-dimensional, three-dimensional, and multimedia art works that explore feelings, ideas, and issues from a variety of points of view (e.g., *art work inspired by the motifs in other art forms [dance, music] or by hopes and dreams; a mixed-media piece or one-minute video “short” about adaptation and survival; a still-life painting that offers a social commentary on fast-food packaging*)

**Teacher prompts:** “How does the music make you feel? Now, close your eyes and try to see the music. How does what you hear, feel, and see (e.g., an abstract painting by Wassily Kandinsky) influence what you create?” “How will you convey the movement of the dancer in your sculpture?” “How will you edit the text and images in your art work to capture the viewer’s attention and convey your ideas?” “How can you compose your image to represent a particular point of view?”

**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., *use a larger area of a lighter tint and a smaller area of a darker tone of one colour in an asymmetrically balanced painting; use repetition, simplification, and exaggeration of proportion and shape to create a sense of rhythm in a graphite-and-pastel drawing of musical instruments and their shadows*)

**Teacher prompts:** “How have you used line and the repetition of shape and colour to create a sense of rhythm and the illusion of movement? What else could you repeat to create rhythm?” “How can you use small areas of brilliant, warm colour to visually balance large areas of either neutral or cool colours?”

**D1.3** use elements of design in art works to communicate ideas, messages, and understandings (e.g., *a design of a letter of the alphabet using shapes, symbols, colour, and font style to represent a selected animal and its habitat; a DVD cover design or movie poster that uses line, shape, space, colour, and value to communicate information about the content*)

**Teacher prompts:** “How can colour be used in your letter design to separate your letter shape from the background?” “What images will you select and will they symbolize something in your design?” “How would you change the

images and colours in your poster to appeal to younger students?” “What is the message of your work, and how has it been conveyed to the audience?”

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

- drawing: *use charcoal to create a shaded drawing of the exaggerated details of a face, a figure, or natural objects [e.g., shells, pods] on earth-toned papers [e.g., tan construction paper]*
- mixed media: *create a collage that uses a limited colour palette by cutting, pasting, and layering to combine images, symbols, textured papers, and text about consumerism or cultural pride*
- painting: *use a variety of paint techniques [e.g., blending, scumbling, glazing] in a mural of a landscape or cityscape incorporating stylistic elements from contemporary pop culture*
- printmaking: *cut and gouge a variety of lines and marks to enhance the background and negative spaces in a softoleum, linoleum, or block print that depicts an endangered animal species*
- sculpture: *create an assemblage on a topic or theme, using found objects that are painted or otherwise unified through colour, in the style of a sculpture by Louise Nevelson*
- technology: *create a digital photo montage that represents aspects of environmentalism*

**Teacher prompts:** “How can you arrange photographs to create balance and harmony in your collage or montage?” “How can you manipulate the relationship of shape or form in your collage by gluing some paper flat and some in relief?”

### D2. Reflecting, Responding, and Analysing

By the end of Grade 6, students will:

**D2.1** interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey (e.g., *describe Ted Harrison’s use of line, colour, brushstrokes, and rhythm to create a feeling of movement and excitement; compare the themes and the emotions conveyed in selected Western animations and in Japanese animations such as those by Hayao Miyazaki*)

**Teacher prompts:** “How does the artist convey a particular emotion through this art work?” “How does each comic style use facial expression, body language, and colour to express

emotion? How have current media technologies influenced the expression of ideas in animations and comics?"

**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., *identify the point of view or gaze of the main subject, and explain how it is used to influence an intended audience of an art work or a media work; explain how Kenoujuak Ashevak's use of formal balance (symmetry) in The World Around Me conveys a sense of harmony in nature; explain how a rough texture can be used to represent strength, anger, or something unpleasant*)

**Teacher prompts:** "How could you show the same message in another art form, such as a sculpture, a digital medium, or a painting?" "How does Bill Reid's *The Raven and the First Men* depict the relationship of form to its surroundings through the use of positive and negative space?"

**D2.3** demonstrate an understanding of how to read and interpret signs, symbols, and style in art works (e.g., *symbolism for sending messages and telling stories in Egyptian hieroglyphs, Agawa rock paintings, or graffiti art; symbols on currency or in advertisements that have specific national or other connotations; meanings associated with colour in different cultures [white dresses symbolize purity in Western culture but mourning and death in some Asian cultures]*)

**Teacher prompts:** "What are some of the feelings and ideas associated with Canadian symbols (e.g., maple leaf, beaver), and what are some of the things that they say about us as a nation?" "What assumptions do you make about a product when its advertisement shows a man and woman holding hands? How can designers change the image to manipulate those assumptions?"

**D2.4** identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art (e.g., *reflect on challenges and successes in the form of an artist's statement; maintain a sketchbook or collection of ideas and images for art works; do peer reviews of each other's art works, using a checklist of criteria created by the class to help them identify areas that need revision, and provide suggestions*)

**Teacher prompts:** "How did you adapt these new ideas, situations, media, materials, processes, or technologies to help you convey your ideas?" "How did you use imagination, observation, and the study of other art works to help you develop your ideas?" "How did

you negotiate designs with other members of the group and agree on the techniques, ideas, and composition you used?" "How did you approach the challenges you faced in making sure your sculpture was interesting to look at from more than one side? What would you do differently next time?"

### D3. Exploring Forms and Cultural Contexts

By the end of Grade 6, students will:

**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*)

**Teacher prompts:** "How do contemporary artists use the influences of various global and/or historical art forms to explore ideas and themes that have personal relevance?" "How does Jane Ash Poitras' combining of autobiographical elements, traditional Cree iconography, text, photographs, newspaper clippings, and painted elements address ideas about identity and acculturation?" "Describe some of the differences and similarities between the depictions of men and the depictions of women in historical and contemporary art works."

**D3.2** demonstrate an understanding of key contributions and functions of visual and media arts in various contexts at both the local and the national levels (e.g., *community art schools or programs provide opportunities for creative expression and instruction by and for both amateurs and professionals; a wide variety of workers are employed by arts industries such as advertising, design, movie making, and broadcast media; artists contribute to Canada's economy by providing both goods and services*)

**Teacher prompts:** "In what ways do the visual arts contribute to the economies of urban and rural communities?" "In what ways are the visual arts involved in international trade?" "What are the various professions or careers that have a basis in visual arts, and what education is required? How can we find out more about these careers?"