

GRADE 2

A. DANCE

OVERALL EXPECTATIONS

By the end of Grade 2, students will:

- A1. Creating and Presenting:** apply the creative process (see pages 19–22) to the composition of simple dance phrases, 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 and styles from the past and present, and their social and/or community contexts.

FUNDAMENTAL CONCEPTS FOR GRADE 2

Students in Grade 2 will develop or extend understanding of the following concepts through participation in various dance experiences (e.g., exploring pathways, directions, and shapes to alter familiar activities), with particular emphasis on body and space.

ELEMENTS OF DANCE

- **body:** body awareness (e.g., awareness of where one is in space in relation to objects in class), use of body zones (e.g., the right side of the body only versus the left side only), use of body parts (e.g., arms, legs, fingertips, torso), shapes, locomotor movements (e.g., running, galloping, crawling, creeping), non-locomotor movements (e.g., jumping, turning), body bases (e.g., knees as base, back as base)
- **space:** levels (e.g., middle level, expanding movements), pathways (e.g., straight, curvy, zigzag), directions (e.g., diagonal), size of movement
- **time:** freeze, tempo (e.g., stop/start, sudden, quick, sustained), rhythm (e.g., even, uneven)
- **energy:** force, quality (e.g., exploding, bouncing, shaking, smooth, delicate)
- **relationship:** (e.g., shadowing with a partner)

SPECIFIC EXPECTATIONS

A1. Creating and Presenting

By the end of Grade 2, students will:

- A1.1** develop short movement phrases inspired by a variety of activities in their community (e.g., riding a bike; movements from sports, yoga, or playground games/activities) and incorporating different pathways (e.g., straight, curvy), directions (e.g., forward, back, sideways, diagonal), and shapes (e.g., big/small shapes, shapes created individually and with partners)

Teacher prompts: “What body movements do you make when you are sweeping a floor? Can we make the sweeping action smaller? Can two people come together and use both bodies to create the sweeping motion?” “Can you make the action of washing a window bigger?”

Can you do it while travelling (locomotor movement)? Can you do the action on a different level?” “How can we do this action travelling in a different direction?”

- A1.2** use dance as a language to represent the main ideas in poems and stories, with a focus on body and space (e.g., use arm movements to suggest a cheering crowd; use a circle pathway to suggest the relationship among several characters; use a smooth and delicate sequence of expanding movements to suggest a butterfly emerging from a cocoon)

Teacher prompt: “Using what we know about movement, stillness, levels, and pathways, how could we use dance to represent the main idea in the story we just read?”

A1.3 create distinct beginnings and endings for dance phrases in a variety of ways (e.g., *having a moment of silence at the beginning and end of a dance phrase; freezing at the end of a dance phrase; starting and ending in similar or contrasting shapes; dimming the lights to signal the end of a dance phrase*)

Teacher prompt: “What could you do to signal to the audience that your dance work is finished?”

A1.4 use a variety of locomotor and non-locomotor movements to depict creatures and objects in the world around them (e.g., *depict a large animal with torso, arms, and legs that creeps along at a low level; change movements to interpret the motions of various animals represented by the different musical sections of Camille Saint-Saëns’s Carnival of the Animals*)

Teacher prompts: “Can you demonstrate what kind of movements a tree makes in the wind?” “What kind of non-locomotor movements can we use to create a picture of a forest environment? What levels would we use? What shapes should our bodies take to create a picture of the trees and the sun and the wind and the animals?”

A2. Reflecting, Responding, and Analysing

By the end of Grade 2, students will:

A2.1 describe the similarities between their own dance phrases and those of others (e.g., *similarities in the shapes, pathways, levels, and locomotor or non-locomotor movements used in one another’s dance phrases*)

Teacher prompt: “Was there anything in the dance phrase we just saw that reminds you of movements you’ve done in your own dance phrase?”

A2.2 identify, using dance vocabulary, the elements of dance in their own dance phrases and those of others, and describe how each element is used to communicate meaning (e.g., *describe how various aspects of body [shapes, body parts, locomotor and non-locomotor movements] and space [levels, direction] are used to depict crashing waves*)

Teacher prompt: “When we were pretending that our fingertips were the rain in the story we just read, what type of pathway did our

arms make? Straight? Wavy? Zigzag? Were we moving our arms quickly or slowly? Why did we use that particular pathway and that speed? How would the rain be different if we used other pathways and a very different speed?”

A2.3 identify and give examples of their strengths and areas for growth as dance creators and audience members (e.g., *describe to a partner what they do well; identify specific movements, stops, and turns that were effective in their dance*)

Teacher prompts: “What dance movements do you like to do most? Why? Show me.” “What dance element do you need to practise more?” “Do you think viewing dances makes you a better dancer? Why?”

A3. Exploring Forms and Cultural Contexts

By the end of Grade 2, students will:

A3.1 describe, with teacher guidance, a variety of dances from communities around the world that they have seen in the media, at live performances and social gatherings, or in the classroom (e.g., *folk dances, ceremonial dances, dances of worship, theatrical dances, social dances*)

Teacher prompt: “When we watched the video of Irish dancing, a few students mentioned that the dancers don’t use their arms when they dance. Did anyone notice anything else? Are arms used in some of the other dance forms that we saw?”

A3.2 identify various reasons why people dance in daily life and various contexts in which they do so (e.g., *to socialize [Bangra], to dance for the earth [at powwows], to celebrate [Jewish wedding ritual], for exercise [hip hop], to tell stories [ballet], to relate history [West African dance]*)

Teacher prompt: “In the DVD we viewed of dances from Bali, why do you think the dancers were moving so slowly and smoothly? For whom were the dancers performing?”

B. DRAMA

OVERALL EXPECTATIONS

By the end of Grade 2, students will:

- B1. Creating and Presenting:** apply the creative process (see pages 19–22) to dramatic play and process drama, 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 and styles from the past and present, and their social and/or community contexts.

FUNDAMENTAL CONCEPTS FOR GRADE 2

Students in Grade 2 will develop or extend understanding of the following concepts through participation in various drama experiences.

ELEMENTS OF DRAMA

- **role/character:** adopting the attitude/point of view of a fictional character (e.g., in dialogue and writing in role); using body language (e.g., posture, gestures, facial expression), costumes, and props appropriate to a character; varying vocal levels, tones, and ranges to support the depiction of a character
- **relationship:** listening and responding in role to other characters in role
- **time and place:** establishing a fictional setting and relating to it in role
- **tension:** being aware of a sense of mystery or a problem to be solved
- **focus and emphasis:** identifying the main idea or central theme of the drama

SPECIFIC EXPECTATIONS

B1. Creating and Presenting

By the end of Grade 2, students will:

- B1.1** engage in dramatic play and role play, with a focus on exploring main ideas and central characters in stories from diverse communities, times, and places (e.g., *retell and enact a story from different points of view; stop at a dramatic point in a story and adopt roles of the characters in the story; enact a scene between characters in a fairy-tale kingdom, animals in the tundra, or neighbours in a back alley*)

Teacher prompts: “How might this story change if we told it from a different character’s point of view?” “What is a key moment in this story that you can dramatize? How will you use a freeze, bring it to life for one minute through mime, and then another freeze to communicate the main idea to your audience?”

- B1.2** demonstrate an understanding of the element of role by communicating thoughts, feelings, and perspectives appropriate to the role being played (e.g., *devise and share a group mime showing how characters respond to the tension in a situation of conflict, departure, or anticipation; use voice expressively to convey an interpretation of a character’s attitude*)

Teacher prompts: “In what ways can you use your body and face (i.e., in a mime) to express how a character feels without using words?” “How would you change your gestures and movement if you were portraying wind or water as a character from the story?” “What words and tone can you use in role that will clearly communicate this character’s point of view?”

B1.3 plan and shape the direction of a dramatic play or role play, building on their own and others' ideas both in and out of role, with support (e.g., In role: *respond to a scientist [role-played by the teacher] who says the class must give up their pet dinosaur because it poses a safety hazard*; Out of role: *use conventions such as discussion and/or guided imagery to establish the setting, context, and characters for a drama activity*)

Teacher prompts: *In role: "Because you are all experts, I need you to help me solve this problem. Who can make a suggestion?" Out of role: "How shall we use the new information that was introduced when we were in role to determine what should happen next in the drama?"*

B1.4 communicate feelings and ideas to a familiar audience (e.g., *classmates*), using several simple visual or technological aids to support and enhance their drama work (e.g., *act out a familiar story using props instead of words; dim lights to create a spooky mood; use simple objects or props such as fur or feathers to indicate animal or bird characters in an Aboriginal story*)

Teacher prompts: *"How can you use light and found objects to create different effects? For example, how could you use a soundscape and a flashlight to create a spooky mood?" "How can we use costumes or props to make the meaning of our play clearer?" "What objects can you use to help the audience understand that the main character is going on a journey?"*

B2. Reflecting, Responding, and Analysing

By the end of Grade 2, students will:

B2.1 express thoughts, feelings, and ideas about drama experiences and performances in a variety of ways (e.g., *use a journal response, a think-pair-share activity, visual art work, or a drama convention such as role on the wall to explore both the inner thoughts and feelings of the character and the perspectives of others who know the character*)

Teacher prompt: *"What part of the play stood out for you and why? What did the events or characters in the play remind you of?"*

B2.2 identify, using drama terminology, the elements and conventions of drama used in shared drama experiences and theatre and describe how they help communicate ideas and feelings and create interest (e.g., *as a class create a checklist of the elements in a drama and what each element*

contributes and helps communicate; use a tableau to share a moment of importance in the story)

Teacher prompts: *"How were the elements of drama used in this presentation?" "How could you tell where the play was taking place?" "Who was the main character? How could you tell?" "In what ways did your role and other roles in the drama work together to help make the message clearer?"*

B2.3 identify and give examples of their strengths, interests, and areas for improvement as drama participants and audience members (e.g., *identify the goals they had in presenting a drama work and communicate how they achieved those goals; generate multiple ideas for improvement in a mapping activity or experiential play experience*)

Teacher prompts: *"Using two stars and a wish, state two drama skills you are proud of and one thing you want to get better at." "What specific aspects (e.g., voice, gestures) of your work were effective in the drama?"*

B3. Exploring Forms and Cultural Contexts

By the end of Grade 2, students will:

B3.1 identify and describe a variety of drama and theatre forms they experience in their home, school, and community, and in the media (e.g., *favourite television, film, computer programs; favourite play roles; playing with puppets to enact real-life scenarios; attending plays; listening to stories about family and community traditions*)

Teacher prompts: *"Why do you think people go to movies and see plays?" "What is your favourite TV program?" "How is TV similar to and different from plays?"*

B3.2 demonstrate an awareness of some drama and theatre traditions of communities around the world (e.g., *describe experiences with festivals, pageants, circuses; explain the use of special objects in ceremonies or celebrations; give examples of the use of a narrator in plays or street theatre*)

Teacher prompts: *"What are some drama activities that happen in our school? In our community?" "What are some elements of drama that are used in special ceremonies and celebrations in other parts of the world (e.g., Caribbean Carnival, Chinese New Year)?"*

C. MUSIC

OVERALL EXPECTATIONS

By the end of Grade 2, 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 social and/or community contexts.

FUNDAMENTAL CONCEPTS FOR GRADE 2

In Grade 2, students will build on their knowledge of the elements of music and related musical concepts that were introduced in Grade 1. Students will develop understanding of musical concepts through participation in various musical experiences (e.g., listening, singing, moving, playing with musical instruments and manipulatives). These experiences will include reading simple rhythmic notation and interpreting simple visual representations (e.g., long and short lines, contour patterns on a one-line staff or a two-line staff, various icon symbols such as pictures or invented symbols).

ELEMENTS OF MUSIC

- **duration:** half note (oral prompt: “ta-ah”), half rest, whole note (oral prompt: “ta-ah-ah-ah”), whole rest
- **pitch:** high “do”, simple melodic ostinato, melodic patterns, melodic patterns using notes of a pentatonic scale (e.g., “do-re-mi-so-la”, “do-re-fa-so-la”)
- **dynamics and other expressive controls:** gradations in volume encountered in music listened to, sung, and played (e.g., getting louder [*crescendo*], getting softer [*decrescendo/diminuendo*]); articulation (e.g., smooth [*legato*], detached [*staccato*])
- **timbre:** classification of instruments by listening to their sound (e.g., wind [woodwind, brass], stringed, electronic, membrane, pitched percussion instruments)
- **texture/harmony:** single melodic line in unison song with simple accompaniment (homophony), bordun patterns on “do” and “so”
- **form:** phrase, binary (AB) form, simple verse and chorus

SPECIFIC EXPECTATIONS

C1. Creating and Performing

By the end of Grade 2, students will:

- C1.1** sing unison songs in tune and/or play simple melodies and accompaniments for music from a wide variety of cultures, styles, and historical periods (e.g., *perform a simple three-note melodic ostinato to support a melody*)

Teacher prompt: “Which instruments or found sounds could we use to accompany this song?”

- C1.2** apply the elements of music when singing, playing an instrument, and moving (e.g., *pitch: move the body to show how individual pitches go up, go down, or stay the same, and how they connect to form a melody*)

Teacher prompts: “What instrument would you use to accompany this song and why?”
“How can you move your body while you sing to show the different phrases of this song?”

C1.3 create simple compositions for a specific purpose and a familiar audience (e.g., create accompaniments for songs, stories, or poems; create a simple song using the notes “mi”, “so”, and “la”, or the notes of a pentatonic scale)

Teacher prompt: “What words in our shared reading poem could we use to create a rhythmic ostinato to accompany us as we do our choral reading?”

C1.4 use the tools and techniques of musicianship in musical performances (e.g., use controlled breathing and relaxed but straight posture when singing; show awareness of proper playing technique when playing instruments; match pitches within an accessible vocal range; clap back rhythms accurately while keeping a steady beat)

Teacher prompt: “What are the things we can all do to help us sing in tune and all together?”

C1.5 use symbols to represent sounds and sounds to represent musical symbols (e.g., match short melody maps with the corresponding phrases in a song; use rhythm syllables such as “ta ti-ti” to represent note values orally)

Teacher prompt: “Perform the melodic pattern we just sang with hand signs. What other ways can we represent the melody?”

C2. Reflecting, Responding, and Analysing

By the end of Grade 2, students will:

C2.1 express personal responses to musical performances in a variety of ways (e.g., use a teacher-directed listening log to record their thoughts, feelings, ideas; write or draw their response)

Teacher prompts: “Draw a facial expression (happy, sad, surprised) on the chart to represent how the music makes you feel.” “Which animal would you choose to represent music that is loud – a lion or a kitten? Why?” “How can the lyrics help you understand the meaning of this song? Describe in your own words the meaning of the song.”

C2.2 describe ways in which the elements of music are used for different purposes in the music they perform, listen to, and create (e.g., duration: an increase in tempo to indicate excitement; dynamics: a decrease in volume to

create a feeling of relaxation in the music; timbre: the sound quality of a particular instrument to create a particular mood)

Teacher prompts: “Raise your hand when you hear the music get faster. How does it make you feel?” “How do different versions of ‘O Canada’ make you feel? Why?” “Why do you think ‘Twinkle, Twinkle, Little Star’ should be sung softly?”

C2.3 identify and give examples of their strengths and areas for growth as musical performers, creators, interpreters, and audience members (e.g., share with a partner what they did well during the last performance, using musical vocabulary)

Teacher prompts: “If you were to have a chance to perform this song again, what would you change and why?” “What parts of the song do you find challenging or interesting to sing? Why?”

C3. Exploring Forms and Cultural Contexts

By the end of Grade 2, students will:

C3.1 identify reasons why people make music in their daily lives (e.g., people sing songs that have special meaning in their family; children can use music to promote environmental awareness at school), and describe contexts in which they make music (e.g., family gatherings, seasonal celebrations)

Teacher prompt: “What songs do you and your family sing at special occasions in your life?”

C3.2 identify, through performing and/or listening, a variety of musical forms or pieces from different communities, times, and places (e.g., “O Canada”, an Iroquoian lullaby, Indian classical music, Obwisana from Ghana)

Teacher prompts: “Which children’s film uses this traditional/classical music theme?” “What songs have we learned that originally came from France?”

D. VISUAL ARTS

OVERALL EXPECTATIONS

By the end of Grade 2, students will:

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

FUNDAMENTAL CONCEPTS FOR GRADE 2

In addition to the concepts introduced in Grade 1, students 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:** horizontal, vertical, diagonal lines; lines that show motion (e.g., pointy, curvy); lines inside shapes
- **shape and form:** symmetrical shapes and forms (e.g., shapes and forms in buildings)
- **space:** overlapping of objects to show depth
- **colour:** secondary colours (various colours made by mixing equal amounts of primary colours, such as violet, orange, green); mixing of colours with a limited palette
- **texture:** textures of familiar objects (e.g., rough tree bark, smooth plastic plate, ridged corduroy fabric); illusion of texture (e.g., a rough texture created by patterns of lines); impasto (thick, textured paint)
- **value:** mixing of a tint; identification of light and dark

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 2 will be on repetition and rhythm.

- **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)

SPECIFIC EXPECTATIONS

D1. Creating and Presenting

By the end of Grade 2, students will:

D1.1 create two- and three-dimensional works of art that express feelings and ideas inspired by activities in their community or observations of nature (e.g., a streetscape collage with children playing, made with paint, pastel, and various kinds of paper [newspaper, magazines]; small glue-line prints in which a variety of curvy and pointy lines show illusory texture or represent a pattern they have seen on insects in the schoolyard or garden)

Teacher prompts: “Let’s look at how collage is used to show aspects of community in *Snowballs* by Lois Ehlert, *The Snowy Day* by Ezra Keats, or *The Block* by Romare Bearden. What kinds of details can you see? What materials in these images might you like to use in your neighbourhood collage?” “How can you use a variety of diagonal, vertical, and horizontal lines to show the patterns and body parts on the insect?”

D1.2 demonstrate an understanding of composition, using principles of design to create narrative art works or art works on a theme or topic (e.g., use repetition of colour throughout an image that communicates a story; create a painting or series of stamp prints, showing depth, perspective, and contrast of pattern by overlapping fish and vegetation of different sizes and shapes)

Teacher prompt: “When you overlap these shapes, which one looks farthest away? How can you arrange and place shapes of different sizes throughout your pattern to make a more varied image?”

D1.3 use elements of design in art works to communicate ideas, messages, and understandings (e.g., use tints of a colour to create light areas for emphasis in a collaborative mural of favourite places in the neighbourhood; use a simple action pose to modify form in a sculpture of a pet or other animal made with modelling clay)

Teacher prompts: “How can you use colour and arrangement in the images and pictures in the mural to emphasize the most important personal landmarks along the way to school?” “If you want to make this painting ‘feel’ like a hot summer day, what kinds of colours would you need to repeat?” “How could you use squeezing, pinching, and pulling techniques to make the legs and head of the sculpture of the pet look as if they were moving?”

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

- drawing: make marker or coloured-pencil drawings of trees that are close and far away, using contrasts in size and placement on the paper to show depth of space, and basing the drawings on observations of real trees and trees in a variety of art works [e.g., works by Emily Carr or Tom Thomson]
- mixed media: use acrylic paint over textured materials [e.g., burlap, cardboard] to make expressive organic shapes, using a combination of traditional techniques [blending, glazing, sgraffito, scumbling, impasto] and experimental techniques [use of sponges, fingers, sticks, twigs, feathers, masking tape]
- painting: make a tempera painting depicting friends playing playground games, using a limited palette of colours
- printmaking: make a print of a motif for a storybook about dinosaurs, using polystyrene plate stamps or modelling-clay imprints of dinosaurs and plants
- sculpture: make insect shapes and habitat features, using wood, twigs, raffia, corn husks, and other natural materials, to explore science concepts)

Teacher prompts: “What materials could you use for building your bugs? How could you hold the parts together?” “How will the mood of the print change if you print it on different kinds of paper (bond, construction, giftwrap) or colours of paper (warm, cool)?”

D2. Reflecting, Responding, and Analysing

By the end of Grade 2, students will:

D2.1 express their feelings and ideas about works of art (e.g., explain why they prefer a work by one artist over another; explain to a partner how well an art work reflects their personal knowledge and prior experience)

Teacher prompts: “When you look at the painting by Lawren Harris, what personal experiences does it remind you of?” “If the people in the painting could talk, what would they say?” “How is this artist’s representation of winter different from (or the same as) your own experience of winter?”

D2.2 explain how elements and principles of design are used to communicate meaning or understanding in their own and others' art work (e.g., use of different colours for achieving different effects, such as warm, sunny colours for a beach or cool colours for a wet forest; depiction of various textures, such as rough tree bark, smooth plastics, and ridged corduroy; elaboration and variation to create variety in otherwise symmetrical buildings)

Teacher prompts: "How has the artist used elements of design to express anger, happiness, sadness, or excitement?" "What catches your attention in this painting?" "What do you think is the most important thing in this work? How did the artist use the elements to make you see what is most important to him or her?" "How can you tell if what's in this picture is close or far away?" "How do you feel about this painting? What has the artist done to make you feel this way?"

D2.3 demonstrate an awareness of signs and symbols encountered in their daily lives and in works of art (e.g., symbols and shapes related to school, travel, and the arts; sports or institutional logos; symbols from art works or heritage crafts of family or community significance)

Teacher prompts: "What symbols have you seen that are connected to dance, drama, music, or visual arts?" "Let's look at these sports posters. What familiar symbols did the designers use? Why would these particular symbols have attracted your attention or gotten their ideas across?"

D2.4 identify and document their strengths, their interests, and areas for improvement as creators of art (e.g., identify what is interesting about a work they have produced; identify what they feel they have done well and what they would do differently next time to improve)

Teacher prompts: "Look at your art work and consider it using a 'one star/one wish' approach: write down one thing you did well as an artist and draw a star beside it and one thing you could have improved on and put the word 'wish' beside it." "Why do some of your art works appeal to you more than others?" "How do you plan an art work? What do you need to think about before you start working on it?"

D3. Exploring Forms and Cultural Contexts

By the end of Grade 2, students will:

D3.1 identify and describe a variety of visual art forms they see in their home, at school, in their community, and in visual arts experiences (e.g., design of everyday items; picture books; artists-in-education; community art works, such as public sculpture, architecture, and murals; Aboriginal designs in dancing regalia; art works in student art exhibitions and community art festivals)

Teacher prompts: "What has the designer done to plan a playground that children will enjoy? Why might someone want to play here?" "Where in our community have you seen works of art? What do they look like? What are they made of? What do they add to our community?" "If you could make a public art work, what would you make and where would you place it?"

D3.2 demonstrate an awareness of a variety of works of art and artistic traditions from diverse communities, times, and places (e.g., depictions of nature, of people doing things together, or of people at work; miniature paintings from India; Aboriginal textiles, ceramics, and petroglyphs; contemporary Inuit drawings of life in the North by Annie Pootoogook)

Teacher prompts: "How can you tell if a picture shows a celebration or a quiet moment?" "Which painting reminds you of your life?" "Why do artists paint pictures of people at work or at play?" "What are some special traditions in your family, community, or school? How is art part of these traditions?"