

# GRADE 3

# A. DANCE

## OVERALL EXPECTATIONS

By the end of Grade 3, students will:

- A1. Creating and Presenting:** apply the creative process (see pages 19–22) to the composition of 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 3

Students in Grade 3 will develop or extend understanding of the following concepts through participation in various dance experiences (e.g., exploring movement and pattern forms), with particular emphasis on time and energy.

### ELEMENTS OF DANCE

- **body:** body actions, body shapes, locomotor movements (e.g., running, galloping, crawling), non-locomotor movements (e.g., lifting, pulling, marching, waving arms), body bases (e.g., seat as base), use of body zones (e.g., body areas of front and back)
- **space:** levels, pathways, directions, size of movement
- **time:** freeze, tempo (e.g., slow, sustained, fast)
- **energy:** force (e.g., lightness/strength), effort (e.g., pressing, gliding), quality (e.g., smoothly, cautiously, erratically, percussively)
- **relationship:** (e.g., interconnected shapes)

## SPECIFIC EXPECTATIONS

### A1. Creating and Presenting

By the end of Grade 3, students will:

- A1.1** imitate movements found in their natural environment in a variety of ways and incorporate them into a dance phrase (e.g., *modify the movements of animals, snow falling to the ground, ice melting, plants growing; connect a series of insect-like movements together to make a phrase*)

**Teacher prompt:** “How would the quality of your movements change if you were first moving like a bee and then moving like a butterfly [erratic, gliding]? Would your movements change to sharp and sudden, or smooth and slow? Would your path be direct and gliding or indirect and meandering?”

- A1.2** use dance as a language to represent ideas from diverse literature sources, with a focus on time and energy (e.g., *interpret stories, poems, and texts from other subject areas through dance; respond to a story about insects by depicting the sustained lifting and pulling actions of ants versus the sustained floating actions of butterflies*)

**Teacher prompts:** “When creating a dance phrase to represent the idea of this poem, consider the poem’s punctuation. How would you express the dance equivalent of an exclamation mark for emphasis in the dance?” “Which combination of elements will you choose from the time and energy chart to portray the rest of the insect characters in the story?”

**A1.3** create dance phrases using a variety of pattern forms (e.g., create dances with distinct, self-contained sections that share movement qualities using AB form, ABA form, or ABBA form; demonstrate a pattern physically by making “A” a soft and fluid section and “B” a fast and percussive section)

**Teacher prompt:** “How would you show the water cycle using a pattern in dance? Which pattern form can you use to convey your idea?”

**A1.4** demonstrate how dance elements can be used to create and expand the movement vocabulary within different sections of a larger pattern (e.g., A: varying the use of space while marching quickly; B: changing levels while waving arms slowly; A: varying locomotor and non-locomotor percussive movements while marching quickly)

**Teacher prompt:** “In an ABA form, how can you vary your gestures and movements to make the A section distinctly different from the B section?”

## A2. Reflecting, Responding, and Analysing

By the end of Grade 3, students will:

**A2.1** demonstrate an understanding of how the elements of dance can be used in their own and others’ dance phrases to illustrate or explore learning in other subject areas (e.g., show and explain how the elements of body and relationship can be used to depict the science concept of magnetic attraction)

**Teacher prompts:** “Kofie’s choice to start his dance in a small shape was meant to show he was a seed. How did that information help us predict his ending shape?” “What similarities/differences can you see between the patterns we used in our dance and the patterns we used in math?”

**A2.2** identify, using dance vocabulary, the elements of dance used in their own and others’ dance phrases and explain their purpose (e.g., the use of body, space, time, and energy to create variety and interest; the use of levels, relationship, pathways, and shape to emphasize a mood; the use of canon, direction, grouping contrast, and repetition to explore pattern)

**Teacher prompts:** “Which two patterns did we use? Why did we use different patterns?” “How did Antonio’s actions help us know how he was feeling?”

**A2.3** identify and give examples of their strengths and areas for growth as dance creators and audience members (e.g., share with a partner what they did well; write in a journal about what they need to improve)

**Teacher prompt:** “What did you do well, or what would you change next time about your dance (or your use of the creative process)?”

## A3. Exploring Forms and Cultural Contexts

By the end of Grade 3, students will:

**A3.1** describe, with teacher guidance, a variety of dances from communities in Canada and around the world that they have seen in the media, at live performances and social gatherings, or in the classroom (e.g., dance numbers in animated movie musicals such as Happy Feet and Ice Age; First Nation dances at a powwow; folk dances of the early settlers; the farandole of France)

**Teacher prompts:** “When you viewed the sailor’s hornpipe, did you see interesting dance movements or patterns that you would like to include in your own dance pieces? Can you describe or demonstrate some of them?” “Can you describe some of the ways in which STOMP uses garbage can lids, brooms, basketballs, and ladders as dance props?” “Can you describe how the dance you experienced with the visiting artist is similar to dance work we have done in class?”

**A3.2** identify and describe the role of dance in the community (e.g., performances as entertainment; community dances as a way of socializing; traditional dances as a way of maintaining cultural connectedness; dance classes for learning and communicating)

**Teacher prompt:** “Why do people in the community dance, even though they are not professionals?”

## B. DRAMA

### OVERALL EXPECTATIONS

By the end of Grade 3, 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 3

Students in Grade 3 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 number of different fictional characters, dialogue
- **relationship:** listening and responding in role to other characters in role
- **time and place:** establishing a clear setting
- **tension:** identifying factors that contribute to mystery or tension in a drama
- **focus and emphasis:** identifying the central theme and/or problem in a drama

### SPECIFIC EXPECTATIONS

#### B1. Creating and Presenting

By the end of Grade 3, students will:

- B1.1** engage in dramatic play and role play, with a focus on exploring themes, ideas, characters, and issues from imagination or in stories from diverse communities, times, and places (*e.g., act out moments from “a day in the life” of a main character from a story; improvise a short dialogue between two characters who are seeking a solution to a problem [as in Aboriginal teacher/trickster stories]*)

**Teacher prompts:** “What if you are the cook? What will you do?” “Which characters should try to solve the problem in this drama?” “What role will you adopt and what will you do to solve the problem in this drama?” “How will you make the audience believe you are the character in the story while in role?”

- B1.2** demonstrate an understanding of how the element of time and place can support the development of role (*e.g., present tableaux, with transitions and thought tracking, that show differences between urban and rural settings and/or lifestyles to convey information about the characters*)

**Teacher prompt:** “Make a clear picture of the setting I’ve described in your imagination. As we explore this imaginary place, using all of our senses and some simple actions, how can you show me what you are seeing, smelling, hearing, feeling, or doing?”

- B1.3** plan and shape the direction of a dramatic play or role play by building on their own and others’ ideas, both in and out of role (*e.g., In role: respond in role to extend the developing storyline in the drama [as townfolk, plead with the mayor to save their town]; Out of role: in partners or small groups, combine their ideas to create a plan for how the characters will solve the problem in the drama*)

**Teacher prompts:** *In role:* “How will we proceed? What are some possible courses of action?”

*Out of role:* “What key questions should we ask (e.g., where? when? how?) to gain more information for when we go back into role?”

- B1.4** communicate feelings and ideas to a familiar audience (e.g., *classmates*) using audio, visual, and/or technological aids to support or enhance their drama work (e.g., *use items found in the classroom to create a feeling or a mood suggested by the teacher; use sound effects or music to create an element of surprise or tension*)

**Teacher prompt:** “What music can help to create an energetic mood for this drama? At what point in the drama will you change the music to create a different mood?”

## B2. Reflecting, Responding, and Analysing

By the end of Grade 3, students will:

- B2.1** express thoughts, feelings, and ideas about a variety of drama experiences and performances (e.g., *in a journal response, in a think-pair-share activity, in class discussion, by writing in role, in a four corners activity, in a small group improvisation or drawing*)

**Teacher prompts:** “Compared to all of the drama experiences we have had, in what ways was this experience unique?” “Describe a moment in the drama where you learned something new about the story or your role.” “Which character’s situation did you empathize with?”

- B2.2** describe, using drama terminology, how elements and conventions of drama are used to shape their own and others’ work (e.g., *describe how different characters’ actions help create suspense or tension; identify effective elements in a drama presentation; explain how setting highlights theme*)

**Teacher prompts:** “Describe a moment that stood out for you. What drama elements were involved?” “How did the setting help to tell the story of this scene?” “How did the actors communicate to the audience that they were friends (or not friends)?” “Were there any parts that were confusing? How could the meaning have been made clearer?”

- B2.3** identify and give examples of their strengths, interests, and areas for growth as drama participants and audience members (e.g., *describe how their understanding of role play is developing; identify a role they would like to play, and explain why*)

**Teacher prompt:** “Complete the following sentences: ‘Two suggestions I made in role that helped build the drama were . . .’; ‘Two suggestions I made out of role that helped build the drama were . . .’; ‘One way I was being a supportive audience member was . . .’”

## B3. Exploring Forms and Cultural Contexts

By the end of Grade 3, students will:

- B3.1** identify some distinct stylistic features of a few drama and theatre forms they experience in their home, school, and community, and in the media (e.g., *puppet shows and mask plays use easily recognizable character types to tell a story; actors in live theatre productions use exaggerated gestures and reactions designed to project beyond the footlights; street festivals use amplified live and/or recorded music, costumes, emcees, and amplified announcements to celebrate special events; clown acts use mime featuring clumsy gestures and comical accidents*)

**Teacher prompts:** “In what ways are puppet shows and plays with actors similar and in what ways are they different?” “What does a clown do to be funny? Why are there different kinds of clowns?”

- B3.2** demonstrate an awareness of ideas and emotions expressed in drama works from communities around the world (e.g., *ideas about friendship or loyalty or power or perseverance in dramas based on fairy tales or myths from different countries; ethics and values found in Aboriginal plays*)

**Teacher prompts:** “Can you remember a character from another play who had the same problem or felt the same way as this character? How would you compare these two characters?” “Can you think of other plays, stories, TV shows, or movies with the same theme?”

# C. MUSIC

## OVERALL EXPECTATIONS

By the end of Grade 3, 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 3

In Grade 3, students will build on their knowledge of the elements of music and related musical concepts that were introduced in Grades 1 and 2. Students will develop understanding of musical concepts through participation in various musical experiences (e.g., listening, singing, moving, simple instrumental playing, playing with musical manipulatives). They will also continue to use non-traditional forms of notation (e.g., simple rhythmic notation symbols, simple visual prompts).

### ELEMENTS OF MUSIC

- **duration:** three beats per bar ( $\frac{3}{4}$  metre), dotted half note, sixteenth-note patterns, sixteenth rest; very fast (*presto*), very slow (*largo*)
- **pitch:** low “so”, low “la”, higher and lower pitch, pitch contour
- **dynamics and other expressive controls:** standard symbols for soft (e.g., *piano* – *p*) and loud (e.g., *forte* – *f*); invented symbols for soft and loud; articulation and expression marks encountered in music listened to, sung, and played (e.g., *staccato*, *legato*, signs for *crescendo* and *decrescendo*)
- **timbre:** classification of instruments by means of sound production (e.g., sounds produced by strumming, striking, shaking, blowing)
- **texture/harmony:** simple two-part rounds, partner songs, canons
- **form:** section, ternary (ABA) form

## SPECIFIC EXPECTATIONS

### C1. Creating and Performing

By the end of Grade 3, students will:

- C1.1** sing, in tune, unison songs, partner songs, and rounds, and/or play accompaniments from a wide variety of cultures, styles, and historical periods (e.g., sing or play an instrument accompanied by body percussion or found sounds; sing or play a rhythmic or melodic ostinato)

**Teacher prompts:** “Which pitched or non-pitched percussion instrument could you use to accompany this song?” “This song is a round. At what point would the second group begin?”

- C1.2** apply the elements of music when singing, playing an instrument, and moving (e.g., timbre: sort sound sources by the way their sound is produced and make choices about which instruments will play in specific sections; form: change direction in a circle to show A and B sections of a song in ABA form; duration: sing a song first very quickly then very slowly, and explain how the different tempi change their experience of the music)

**Teacher prompts:** “How many different ways can you sort these instruments on the basis of how they are played or what sounds they make?” “Which instrument can you use to try to play this melody?”

**C1.3** create compositions for a specific purpose and a familiar audience (e.g., *create musical accompaniments for poems, stories, or dances they have created; create rhythmic ostinati based on significant words in a poem or words from a classroom topic or theme, then play them using instruments, body percussion, or found sounds; make changes to the rhythm and/or melody in a simple song that they know*)

**Teacher prompt:** “What kind of music should we create to introduce each character in our story?”

**C1.4** use the tools and techniques of musicianship in musical performances (e.g., *determine where breaths should be taken in a song; given the shape of a melody, suggest where a change in dynamics would be effective; use available technology such as software, electronic instruments, or recording devices*)

**Teacher prompts:** “What could we do to help the audience hear our words more clearly?”  
“How can we sing softly and stay in tune?”

**C1.5** demonstrate an understanding of standard and non-traditional musical notation (e.g., *design melody maps based on the direction of the melody; demonstrate various ways of representing sounds using devised symbols; perform melodic patterns based on the notes “do”, “re”, “mi”, “so”, and “la” by using solfège hand signs; create soundscapes illustrating dynamics and timbre*)

**Teacher prompts:** “Using your hand, how could you map the melody of this song in the air?”  
“How could we show others from another class how to sing ‘Twinkle, Twinkle, Little Star’ without singing it to them?”

## C2. Reflecting, Responding, and Analysing

By the end of Grade 3, students will:

**C2.1** express personal responses to musical performances in a variety of ways (e.g., *create a graphic or text response to a musical selection featuring a Latin American dance style*)

**Teacher prompts:** “What does this song remind you of?” “How can you use stick notation to write down the rhythm that I clap?”

**C2.2** describe ways in which the elements of music are used in the music they perform, listen to, and create (e.g., *use a Venn diagram to compare how the elements of two contrasting pieces create mood*)

**Teacher prompt:** “How do these two songs use dynamics differently to create uniquely expressive pieces? In what other ways do these two songs differ?”

**C2.3** identify and give examples of their strengths and areas for growth as musical performers, creators, interpreters, and audience members (e.g., *singing in tune, breathing at the end of phrases, watching the conductor or teacher while rehearsing and performing*)

**Teacher prompts:** “How has your interpretation of this song changed since we first heard it in class?” “What are some skills that are important for your musical development?”

## C3. Exploring Forms and Cultural Contexts

By the end of Grade 3, students will:

**C3.1** identify and describe ways in which music can be used in the community (e.g., *to celebrate events, to bring people together, to dance to, to communicate, to entertain, to help people remember product names or telephone numbers in advertising, to help people remember concepts*)

**Teacher prompts:** “When you see a parade, what types of music do you hear? Why is music part of every parade?” “How have songs or chants helped you remember things?” “Are there songs you like to sing only at home with your family?”

**C3.2** identify, through performing and/or listening, a variety of musical forms or pieces from different communities, times, and places (e.g., *songs, instrumental pieces, and dances in social activities or celebrations of early settlers and First Nation communities in Upper Canada*)

**Teacher prompts:** “For what purposes were fiddles used in early settlers’ social occasions?” “For what purposes were drums used by First Nation peoples? What is the cultural meaning of the sound of the rattle?”

# D. VISUAL ARTS

## OVERALL EXPECTATIONS

By the end of Grade 3, 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 3

In addition to the concepts introduced in Grades 1 and 2, 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:** variety of line (e.g., thick, thin, dotted)
- **shape and form:** composite shapes; symmetrical and asymmetrical shapes and forms in both the human-made environment and the natural world (e.g., symmetrical: insects, flowers, skyscrapers; asymmetrical: windblown trees, some contemporary additions to buildings [asymmetrical façade in Daniel Libeskind’s design for the Royal Ontario Museum])
- **space:** foreground, middle ground, and background to give illusion of depth
- **colour:** colour for expression (e.g., warm and cool colours); colour to indicate emotion; mixing of colours with white to make a range of warm and cool tints
- **texture:** real versus visual or illusory texture (e.g., smooth surface of a ceramic work versus drawing of rough tree bark); etching by scratching through surfaces (e.g., crayon etching on a scratchboard)
- **value:** mixing a range of light colours and dark colours

### 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 3 will be on variety.

- **variety:** slight variations on a major theme; strong contrasts (e.g., use of different lines, shapes, values, and colours to create interest [bright or light colour values, dark colour values])

## SPECIFIC EXPECTATIONS

### D1. Creating and Presenting

By the end of Grade 3, students will:

**D1.1** create two- and three-dimensional works of art that express personal feelings and ideas inspired by the environment or that have the community as their subject (e.g., *make a symmetrical sculpture of an insect or a flower, using natural materials such as wood, pebbles, dry seed pods, feathers; draw a picture depicting a solution to the problem of litter in their community; make a painting of nature, focusing on a feature of personal interest or meaning to themselves*)

**Teacher prompt:** “Let’s look at how artist Andy Goldsworthy uses natural materials in his art. How can you use the textures and shapes of sticks, leaves, or stones to express your ideas about the natural environment?”

**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 shapes of various sizes, in the foreground, middle ground, and background, to create an illusion of depth [perspective] in a painting about a make-believe world; create a mural to express a response to a community celebration, using a variety of lines and shapes; using a scratchboard that has a layer of various colours covered by india ink, make a high-contrast line drawing about a story by scratching the black surface to reveal the colours beneath the surface*)

**Teacher prompts:** “How can you vary the thickness of lines to make your characters stand out from the background?” “How can you use colours to show your feelings about the places in your mural?”

**D1.3** use elements of design in art works to communicate ideas, messages, and understandings (e.g., *use asymmetrical cut-paper composite shapes to depict a Canadian landscape, with a clear foreground, middle ground, and background; use colour values and shapes in a “What’s inside me?” painting in the X-ray style of Norval Morrisseau to create contrast between the inside and the outside of the figure*)

**Teacher prompts:** “When creating a sense of space in your landscape, should you create the foreground, middle ground, or background first? Why?” “What colour choices did you make to create more or less contrast?” “Why do you think Tom Thomson chose to paint a windswept tree in *The Jack Pine* instead of a symmetrical tree? How can you use asymmetry in your own art work?”

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

- drawing: *use a variety of lines and shapes, drawn with pencil and marker, to show movement in a flipbook about weather*
- mixed media: *use wax crayons, oil pastels, paint resist, and materials of various textures [e.g. yarn, found objects] to depict a tree or plant above ground, and use the technique of elaboration to depict what is hidden below ground*
- painting: *create a watercolour or tempera painting of animals, using colour in a non-representational and expressive way*
- printmaking: *paint stencil prints in warm and cool colours, creating a simplified pattern inspired by a favourite fruit*
- sculpture: *use modelling clay to create organic forms that are inspired by nature, such as shells, seed pods, and water-worn stones, and that show some kind of metamorphosis or transformation into another form or figure*)

**Teacher prompts:** “How can you make the shapes move more smoothly in your flipbook? Would small or big changes in movement between one page and the next work better to create smoothness?” “What do the roots of a tree or plant look like below the ground? How could you draw a plant and show its roots?” “How does the emotional impact or mood of your print change when it is printed in warm instead of cool colours?”

### D2. Reflecting, Responding, and Analysing

By the end of Grade 3, students will:

**D2.1** express personal feelings and ideas about art experiences and images (e.g., *create a poster for an exhibition, using words of different sizes and colours to show their excitement about the event; express thoughts and ideas about an art work while in role as the artist in a peer artist interview*)

**Teacher prompts:** “What words will you choose to express your feelings about the exhibition in your poster?” “Using what you know about the artist, and looking carefully at the art work, what might the artist have said about his or her artistic choices?”

**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., *colour value in Emily Carr's Indian Church*; *organic shapes to make the monsters look less frightening and more like stuffed animals in Where the Wild Things Are by Maurice Sendak*)

**Teacher prompts:** "What do you think this painting is about? What elements has the artist used to make the painting's message clear?" "What design elements has Sendak used on this book's cover? How have images, shapes, colours, and the letters of words been arranged on the cover to send a clear message?"

**D2.3** demonstrate an awareness of the meaning of signs and symbols encountered in their daily lives and in works of art (e.g., *fonts or logos that remind them of specific companies, messages, or moods; the meaning of animals such as the orca in Aboriginal clan symbols or the Inukshuk in Aboriginal art*)

**Teacher prompts:** "Where have you seen this symbol before? What makes it eye-catching?" "Why do companies create logos?" "How many examples can you think of where the same animal represents different ideas or emotions?" "How can you draw letters that suggest the mood or content of a story or movie?"

**D2.4** identify and document their strengths, their interests, and areas for improvement as creators of art (e.g., *keep an art journal to record what they think they have done well in their art works, or learned about in their art works, as they complete them; use the strategy of matching word and image to share their feelings about an art work or its creation*)

**Teacher prompts:** "What did you most enjoy doing when making your mask?" "What do you think is the most important thing in your painting?" "How can you explain to a partner why you chose to place that descriptive word or expressive emoticon on the art work?"

### D3. Exploring Forms and Cultural Contexts

By the end of Grade 3, students will:

**D3.1** identify and describe a variety of visual art forms they see in their home, at school, in the community, and in visual arts experiences (e.g., *original paintings at a community gallery, sculptures in a local park, art reproductions in offices, murals or sculptural monuments in the community, mixed media art works at arts festivals*)

**Teacher prompts:** "Where do you see art in our community? Where could you imagine there to be more? What are some of the different roles that the visual arts play in the community?" "What is the difference between original art works and reproductions?" "Where have you seen art exhibitions in our community? What did you find there? Why do people go to museums and art galleries?"

**D3.2** demonstrate an awareness of a variety of works of art and artistic traditions from diverse communities, times, and places (e.g., *a picture book that tells a story about people and the time and place in which they work, play, and build their community; George Littlechild's book This Land Is My Land; Daphne Odjig's historical mural The Indian in Transition; Jacob Lawrence's paintings of African-Americans working, playing, and interacting; classical Greek sculptures of sports figures, and contemporary sports sculptures, such as the fans in Michael Snow's The Audience*)

**Teacher prompts:** "Why do you think people create art work about their communities?" "What is the difference between telling a story in a painting and telling a story with words?" "What stands out for you in this art work?" "Which image do you relate to most? Why?" "What other art works are you reminded of?" "How would the image and message change if they were shown from a different point of view or in another style?"