

GRADE 4

A. DANCE

OVERALL EXPECTATIONS

By the end of Grade 4, students will:

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

FUNDAMENTAL CONCEPTS FOR GRADE 4

Students in Grade 4 will develop or extend understanding of the following concepts through participation in various dance experiences (e.g., exploring movement sequences and narrative forms), with particular emphasis on time and energy.

ELEMENTS OF DANCE

- **body:** symmetry versus asymmetry, organic versus geometric shape, angular versus curved shape, gesture, body zones (e.g., cross-lateral [left arm and right leg])
- **space:** positive versus negative space, pathways (e.g., in air, on floor)
- **time:** tempo (e.g., increasing and decreasing speeds), rhythm (e.g., steady, irregular, erratic), pause, stillness, with music, without music, duration
- **energy:** effort, force, quality (e.g., punch, thrust, float, collapse, wiggle, explode, vibrate)
- **relationship:** meet/part, follow/lead, groupings

SPECIFIC EXPECTATIONS

A1. Creating and Presenting

By the end of Grade 4, students will:

- A1.1** translate into dance a variety of movement sequences observed in nature (e.g., *wind developing into a tornado; water freezing and melting on a landscape; rain transforming into a storm; a caterpillar evolving into a butterfly*)
Teacher prompt: “How could your sequence of movements demonstrate the transformation of rain into a flood or a hurricane?”

- A1.2** use dance as a language to explore and communicate ideas derived from a variety of literature sources (e.g., *develop dance movements based on actions or emotions depicted in myths, short stories, legends from different cultures, picture books, or poetry*)

Teacher prompts: “What action words from the legend give us clues about the kinds of movements that would help tell the story through dance?” “How could you and your partner use dance to communicate the dilemma in a book such as *The Great Kapok Tree*?” “How would your dance change if you recreated it to reflect the perspective of a different character from the story?”

A1.3 use narrative form to create short dance pieces on a variety of themes (e.g., a dance based on the theme of a quest or other type of journey; movements arranged [choreographed] to create a relationship [linking, parting] between some of the dancers)

Teacher prompts: “How could your group create a dance piece inspired by one of the adventures of the Knights of the Round Table?” “How can you use choreography to give your dance an introduction, rising action, a climax, and resolution?”

A1.4 use the elements of energy (e.g., collapse, explode, float) and time (e.g., duration, suddenness) in a dance piece to communicate an idea (e.g., show the journey of a balloon as it floats, explodes suddenly, and then collapses back to the floor)

Teacher prompt: “How would repeating the same dance phrase but changing its quality (e.g., firm, light, vibratory), tempo (e.g., decreasing speed), or rhythm (e.g., erratic) affect the message you are trying to communicate to the audience?”

A2. Reflecting, Responding, and Analysing

By the end of Grade 4, students will:

A2.1 demonstrate an understanding of how the language of dance can clarify and highlight ideas, images, and characters from familiar stories (e.g., explain how gestures and actions reveal and express the mood or personality or social position of a character)

Teacher prompts: “What kinds of movements did the jester use in the dance piece we just saw (quality, level, speed)? What did they tell you about his or her point of view?” “How did interpreting the story through dance help you understand the story better?”

A2.2 identify, using dance vocabulary, the elements of dance used in their own and others’ dance pieces and explain how each helps communicate ideas and feelings (e.g., symmetry/asymmetry [body] can reflect themes of unity and separation;

sudden and sustained movements used sequentially can communicate the idea of a thunderstorm)

Teacher prompt: “One example of relationship I noticed in this dance was that the dancers danced the first movement really close together, and then they repeated it but moved far apart. What did this variation communicate about the theme of togetherness?”

A2.3 identify and give examples of their strengths and areas for growth as dance creators and audience members (e.g., share with a small group what they did well, using dance terminology; explain what they need to practise to improve their ability to communicate through gesture and action)

Teacher prompt: “What movement or phrase did you use in your dance that was effective in creating meaning, and why do you think it was effective?”

A3. Exploring Forms and Cultural Contexts

By the end of Grade 4, students will:

A3.1 describe, with teacher guidance, how forms and styles of dance reflect people’s different social and political roles in various communities, times, and places (e.g., court dances in different countries in the 1500s and 1600s reflect the customs of the upper class [kings, queens, and people of the court] while country dances reflect the customs of the common people; carnival dances in Toronto, Brazil, New Orleans, and Cuba reflect various cultural traditions; martial arts disguised as capoeira dance reflects a response to oppression)

A3.2 identify and describe the different roles of dance in their lives and in communities around the world (e.g., to socialize; for entertainment; to communicate and tell stories; to enrich the school experience [through a dance club]; to celebrate a good harvest year; as part of religious ceremonies)

Teacher prompts: “Based on the video we just saw, tell me one reason why dance is important to Aboriginal communities. Is this similar to why dance is important to you?” “Is it good for our school to have a lunchtime dance club? Why? How does it help us?”

B. DRAMA

OVERALL EXPECTATIONS

By the end of Grade 4, 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, traditions, and styles from the past and present, and their sociocultural and historical contexts.

FUNDAMENTAL CONCEPTS FOR GRADE 4

Students in Grade 4 will develop or extend understanding of the following concepts through participation in various drama experiences.

ELEMENTS OF DRAMA

- **role/character:** adopting a role and maintaining focus in role; communicating character traits and character choices through body language/movement and gestures; sustaining belief in character (e.g., using the first-person point of view while speaking); varying voice (e.g., diction, pace, volume, projection, enunciation)
- **relationship:** developing and analysing relationships between and among characters in a drama
- **time and place:** establishing a clear setting; sustaining belief in the setting
- **tension:** identifying factors that contribute to tension or mystery in a drama
- **focus and emphasis:** identifying the central theme and/or problem in a drama; drawing audience attention to specific aspects of the drama

SPECIFIC EXPECTATIONS

B1. Creating and Presenting

By the end of Grade 4, students will:

- B1.1** engage actively in drama exploration and role play, with a focus on exploring drama structures, key ideas, and pivotal moments in their own stories and stories from diverse communities, times, and places (e.g., *use role play to explore the hierarchical structure of medieval society; use “inner and outer circle” to examine moments of conflict and power imbalance in group improvisations on a common theme*)

Teacher prompts: “What do you know and what do you imagine about how people in medieval society behaved?” “How will you adjust your gestures and voice while in role to portray the status of a peasant in relation to a baron?”

- B1.2** demonstrate an understanding of the element of role by selectively using a few other elements of drama (e.g., *time and place; relationship; focus and emphasis*) to build belief in a role and establish its dramatic context

Teacher prompts: “Show me, in role, (1) what is most important to the character you are playing; or (2) your favourite place to be; or (3) a person you rely upon; or (4) something that you feel you must do.” “What objects or props could you use to adapt the setting to emphasize your character’s occupation as a scientist?”

- B1.3** plan and shape the direction of the drama or role play by posing questions and working with others to find solutions, both in and out of role (e.g., *In role: improvise possible solutions to a problem; Out of role: help select a drama form to represent the group’s idea*)

Teacher prompts: “What words or phrases can we contribute to role on the wall to deepen understanding of and belief in this character?” “What action will your character take to solve the problems he/she is facing?”

- B1.4** communicate thoughts, feelings, and ideas to a specific audience, using audio, visual, and/or technological aids to enhance their drama work (e.g., *use dimmed lights, black lights, and music to suggest a mood; project images with an overhead/data projector; use a microphone to enhance or create sound effects or amplify narration [such as a spirit communication in an Aboriginal story]*)

Teacher prompts: “How can you show the different meanings objects have in different contexts in everyday life (e.g., candles in ceremonies, birthdays, and festivals)?” “What objects could you use to symbolize who and what your character will miss on his/her journey?”

B2. Reflecting, Responding, and Analysing

By the end of Grade 4, students will:

- B2.1** express personal responses and make connections to characters, themes, and issues presented in their own and others’ drama works (e.g., *make a mural or map to explore the setting of the drama; interview a partner in and out of role to discover physical and personality traits of a character; write a diary entry describing the relationship between two fictitious characters*)

Teacher prompts: “What stands out for you in this drama/play?” “Which character do you most relate to? Why?” “What other stories or plays are you reminded of?”

- B2.2** explain, using drama terminology, how elements and drama conventions are used to produce specific effects and/or audience responses in their own and others’ drama works (e.g., *characters’ differing points of view can be used to create tension; comic characters and scenes can help relieve tension; thought tracking can give insight into a character*)

Teacher prompts: “Who is the intended audience for this drama? What drama elements were adapted specifically to interest that audience?” “Why do you think the audience responded with laughter at that moment in the drama?”

- B2.3** identify and give examples of their strengths, interests, and areas for growth as drama participants and audience members (e.g., *strength: using expressive gestures to communicate; interest: creative use of props and costumes; area for growth: maintaining focus in role*)

Teacher prompts: “With what conventions (e.g., tableaux, role playing) did you feel you did your best work?” “If you were to go back and redo any of your work in this drama, what do you feel you could do better, and why?” “Did you explore a variety of possible solutions to the problem?”

B3. Exploring Forms and Cultural Contexts

By the end of Grade 4, students will:

- B3.1** identify and describe some similarities in the purposes of process drama and more formal, traditional theatre productions (e.g., *both forms use the elements of drama to tell stories, to allow the audience to imagine the possible outcomes and implications of human actions, and to engage the emotions of actors and audience*)

Teacher prompt: “When we are role-playing together, how is this similar to and different from being in a play?”

- B3.2** demonstrate an awareness of different kinds of drama and theatre from different times and places and of how they reflect their contexts (e.g., *popular contemporary forms such as films or television shows and public processions and spectacles; historical forms such as medieval tournaments; oral storytelling by troubadours in earlier times and in contemporary contexts; travelling plays or pageants*)

Teacher prompts: “How can drama help us to understand people, times, and places that we have never actually experienced in our own lives?” “What did you learn about medieval society by role-playing peasants, barons, and other community members?”

C. MUSIC

OVERALL EXPECTATIONS

By the end of Grade 4, 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 4

In Grade 4, students will build on their knowledge of the elements of music and related musical concepts that were introduced in Grades 1 to 3. Students will develop understanding of musical concepts through participation in musical experiences that involve listening, creating, and performing (e.g., singing, moving, playing instruments).

ELEMENTS OF MUSIC

- **duration:** syncopation using an eighth note followed by a quarter note and an eighth note (oral prompts: “ti-ta-ti” or “syn-co-pa”); sustaining a note or rest for longer than its value (pause or fermata)
- **pitch:** melody maps, five-line staff, absolute pitch names in treble clef (A, B, C, D, E, F, G), major and minor tonality, major scale (written with notes or numbers), intervals (unison, step, skip, leap), key signatures in the music they perform (e.g., no sharps or flats, one sharp, one flat), accidentals (sharp, flat, natural)
- **dynamics and other expressive controls:** changes in volume encountered in music listened to, sung, and played (e.g., *sforzando* [sfz]); articulation (e.g., phrase markings)
- **timbre:** homogeneous sound of ensemble instruments (e.g., individual instruments of the orchestra or other performing ensemble)
- **texture/harmony:** canon, simple two-part piece (simple polyphony)
- **form:** verse and chorus; piece with an introduction and/or a coda; simple repeats

SPECIFIC EXPECTATIONS

C1. Creating and Performing

By the end of Grade 4, students will:

- C1.1** sing and/or play, in tune, from musical notation, unison and two-part music with simple accompaniments from a wide variety of cultures, styles, and historical periods (e.g., perform folk songs with syncopation and traditional songs with a simple harmony part)

Teacher prompts: “What process can you use to sing or play an unfamiliar song from notation?” “What are the differences between the two parts?” “What is the rhythmic relationship between the melody and the accompaniment?”

- C1.2** apply the elements of music when singing and/or playing, composing, and arranging music to create a specific effect (e.g., compose pieces using different expressive controls, such as *staccato/legato* or *crescendo/decrescendo*, to create contrasts and changes in mood; compose a pentatonic melody for recorder or voice with a bordun for an accompaniment)

Teacher prompts: “What element could you change to further alter the effect?” “What family of instruments could you use for your arrangement? How would changing the instruments change the effect?” “What can you do to create a musical texture that is like the texture in a song from the Renaissance period?”

C1.3 create musical compositions for specific purposes and audiences (e.g., *write a composition for recorder using musical notation on the five-line staff; compose a piece using non-traditional notation, such as a melody map or icons; compose a soundscape to represent the physical landscape of Canada; create a composition to accompany a dance piece*)

Teacher prompt: “Using your voice or an instrument, create a melodic contour that represents the contour of the boundary between Canada and the United States. How could you use your voice or an instrument to re-create this contour line?”

C1.4 use the tools and techniques of musicianship in musical performances (e.g., *sing “O Canada” using controlled breathing technique and relaxed and straight posture while producing a clear and open head tone in their vocal range; play the xylophone using proper mallet technique*)

Teacher prompts: “How do you produce a sound that is clear and in tune when singing?” “How can you convey the meaning of the song to the listener?” “How can you use wrist action in playing a metallophone?”

C1.5 demonstrate an understanding of musical signs and standard notation on the five-line staff, and use devised notation to record the sequence of sounds in a composition of their own (e.g., *create a soundscape with other students or a melody map using their own symbols; include fermata and sudden changes in dynamics in their compositions; use a system of syllables, numbers, or letters to represent simple pitch notation in a composition*)

Teacher prompts: “What is an easy way to help us remember the names of the notes on the five-line staff in the treble clef?” “How do note values relate to each other?” “Can you find a website to help us practise note names?”

C2. Reflecting, Responding, and Analysing

By the end of Grade 4, students will:

C2.1 express detailed personal responses to musical performances in a variety of ways (e.g., *respond by drawing, moving, using visual organizers, telling a story, making a collage; compare recordings of singers they think have a “good voice”, and defend their preference*)

Teacher prompts: “How does this performance make you feel?” “What do you think is the purpose of this song?” “Why do you think the composer wrote this piece?”

C2.2 identify the elements used in the music they perform, listen to, and create, and describe how they are used (e.g., *identify the mood of a piece and describe how the elements of music are used to create the mood*)

Teacher prompts: “Which elements do you think the composer was focusing on when writing this piece? Why?” “What mood do you think is created? How is it created?” “What different musical choices could you make to alter the mood of this piece?” “How did Benjamin Britten use the elements of music in the recording of *Young Person’s Guide to the Orchestra*? How do you know?”

C2.3 identify and give examples of their strengths and areas for growth as musical performers, creators, interpreters, and audience members (e.g., *identify two musical qualities that were effective in their group’s performance and one area for improvement*)

Teacher prompt: “Which of the multiple intelligences did you use when learning to perform a piece of music on the recorder?”

C3. Exploring Forms and Cultural Contexts

By the end of Grade 4, students will:

C3.1 identify the role of music in a community today and compare it to its role in a community of the past (e.g., *music for gatherings now and in the Middle Ages; songs sung now and by the voyageurs*)

Teacher prompts: “What are the types of gatherings where music would be performed in the Middle Ages? And now?” “What kinds of music would be played or sung then and now?”

C3.2 demonstrate an awareness, through listening, of the characteristics of musical forms and traditions of diverse times, places, and communities (e.g., *medieval musical genres performed by troubadours or minstrels, Indian classical music, music in Islamic cultures, music performed by female musical artists in North American culture, Aboriginal powwow music*)

Teacher prompt: “What kinds of songs did medieval troubadours perform? Where did they sing these songs?”

D. VISUAL ARTS

OVERALL EXPECTATIONS

By the end of Grade 4, students will:

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

FUNDAMENTAL CONCEPTS FOR GRADE 4

In addition to the concepts introduced in Grades 1 to 3, 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:** lines to indicate emotion (e.g., smooth, horizontal lines can give a feeling of peace and harmony); contour lines (e.g., edges of objects); lines of various weights; repetition of lines to create visual rhythm
- **shape and form:** free-standing forms “in the round” (e.g., Henry Moore’s figurative work) and “bas relief sculpture” (e.g., masks); shapes organized in a pattern showing radial symmetry and/or in a mosaic; changes in shapes, depending on the angle or point of view (e.g., view from the top, side, bottom); positive and negative shapes (e.g., closed curve with shape inside and outside); grouping of shapes; abstract shapes and forms
- **space:** positive and negative space in art work; diminishing perspective in various contexts (e.g., in vertical placement, in diminishing size, and/or in overlapping shapes); variation in size to create the illusion of depth
- **colour:** monochromatic colour scheme; colour emphasis through variations in intensity (e.g., subdued colours next to bright, intense colours); advancing colour
- **texture:** texture elaboration (e.g., embossing, piercing, pinching, pressing, scoring, scraping); texture quality (e.g., matte, sheen); low relief in collographs
- **value:** mixing of shades; variations in value to create emphasis (contrast in value)

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 4 will be on emphasis.

- **emphasis:** use of colour intensity, contrast in value, placement and size of shapes, and/or weight of line to create a particular focal point

SPECIFIC EXPECTATIONS

D1. Creating and Presenting

By the end of Grade 4, students will:

D1.1 create two- and three-dimensional works of art that express feelings and ideas inspired by their interests and experiences (e.g., a comic strip or a storyboard featuring a space voyage; an oil pastel drawing of peers in sports or dance poses; a painted still life of objects related to a hobby)

Teacher prompts: “How can you make your classmates look as if they are participating in a sport? Can you ‘freeze’ them in a dynamic sports pose? How can you position them to show them in action, as in Ken Danby’s goalie in *At the Crease*?” “How can you arrange and cluster the objects to create a focal point with the emphasis on the most important ones?”

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., a collaborative mural depicting a historical or an imaginary landscape in which objects and figures placed in the foreground create areas of emphasis, and objects placed in the background show diminishing size; a relief print of a seascape in which shapes that are similar, but are different in size or colour, give the work both unity and variety)

Teacher prompts: “How can you create emphasis in your art work by varying the value, width, and weight of your lines? In what other ways could you show emphasis?” “How can you repeat values of a colour in several places in your image to create unity?”

D1.3 use elements of design in art works to communicate ideas, messages, and understandings (e.g., create a poster using colour and cropping of space to propose a solution to climate change; use contour lines of various weights in a charcoal gesture drawing of a person to capture the impression of movement; create a paper sculpture portrait of a favourite comic character that explores positive and negative space, using techniques of folding, scoring, fringing, and crimping)

Teacher prompts: “How can you use contrast, emphasis, or variety to capture students’ attention and communicate your message?” “How would using recognizable symbols make your communication clearer or stronger?”

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

- drawing: make contour drawings of overlapping objects that are easily recognizable [e.g., a piece of fruit, a shoe, a glove, a pitcher], using soft graphite drawing pencils [e.g., primary printers] and depicting the objects from different points of view [e.g., from the front, the back, the side]
- mixed media: make a collage to depict a dream, using cut and torn paper, tissue paper, and found objects in contrasting shapes with a focus on positive and negative space
- painting: use tempera paint and a range of monochromatic colour values to represent the emotional state of a character at a critical moment in a story that they have written or read
- printmaking: use low-relief found objects [e.g., lace, textured leaves, and tin foil] to make a collograph in which texture and shape are used to create the composition, and embellish the final inked print with oil-pastel drawing
- sculpture: make a clay or papier mâché mask featuring exaggeration for dramatic effect and textures made by embossing, piercing, pinching, pressing, and/or scraping)

Teacher prompts: “From which point of view was it most challenging to draw that object? Why?” “How have you used monochromatic colour to create a mood in your painting?” “How can you increase the number of different textures that you can apply to the mask to give the surface more variety?”

D2. Reflecting, Responding, and Analysing

By the end of Grade 4, students will:

D2.1 interpret a variety of art works, and identify the feelings, issues, themes, and social concerns that they convey (e.g., express their response to student drawings on a classroom gallery walk; identify artistic techniques that are used to influence the viewer; in role as a famous artist, write a journal entry or letter identifying the artist’s compositional choices and intentions)

Teacher prompts: “If an artist such as David Blackwood changed the contrast and value in his prints, how might they suggest a different mood or feeling?” “How might different people experience and interpret the same object or image?”

D2.2 analyse the use of elements and principles of design in a variety of art works, and explain how they are used to communicate meaning or understanding (e.g., *the use of texture and negative space in Henry Moore’s abstract forms to suggest natural objects or figures; the use of tints and shades to explore vivid colour in Alma Thomas’s aerial view paintings; the use of bright colours and rounded shapes in children’s advertising to get their attention and convey a friendly feeling*)

Teacher prompts: “How important are negative shapes in an art work? Why?” “What message is the artist conveying by distorting and abstracting the subject?” “Who is the poster directed towards? How has the artist used different elements to appeal to his or her audience?”

D2.3 demonstrate awareness of the meaning of signs, symbols, and styles in works of art (e.g., *symbols representing luck; fonts typically used in marketing; heraldic symbols; aboriginal totems around the world; Egyptian hieroglyphics*)

Teacher prompts: “How many good luck symbols can we list?” “What symbols are used in ‘Good Luck’ greeting cards?” “Why do some fonts attract your attention to products and messages more than other fonts?” “What does this Old English font make you think of?” “Why did knights put symbols on their shields?”

D2.4 identify and document their strengths, their interests, and areas for improvement as creators and viewers of art (e.g., *review notes and sketches they have made during a visit to a public gallery, and summarize what tends to interest them when they look at art; after a classroom gallery walk, identify what they think are the most useful of the comments and suggestions that their classmates had written on sticky notes and placed on their art work*)

Teacher prompts: “Reflecting on what you have learned, what would you do differently if you were to use a similar medium, process, or theme?” “What do you notice first when you look at works of art? What do you consider when you give yourself time to think before deciding whether you like an art work?”

D3. Exploring Forms and Cultural Contexts

By the end of Grade 4, students will:

D3.1 describe how visual art forms and styles represent various messages and contexts in the past and present (e.g., *images that promote businesses, events, or festivals; paintings in art galleries that enrich, challenge, and engage viewers; picture books and graphic novels that inform and entertain; traditional and contemporary purposes of Aboriginal sculpture*)

Teacher prompts: “What is the role of visual arts in our community? How can this role be expanded?” “What is the difference between the role of the artist and the role of the viewer?” “Where in our community do people see works of art?”

D3.2 demonstrate an awareness of a variety of art forms, styles, and traditions, and describe how they reflect the diverse cultures, times, and places in which they were made (e.g., *wax-resist batik as a national art form in Indonesia; masks used in the celebrations of various cultures; symbols, motifs, and designs on totem poles; radial symmetry in patterns in Islamic art; contemporary and historical oil paintings in an art gallery*)

Teacher prompts: “Where do they hold arts and crafts festivals in our community? What new art forms and art ideas did you see there that you’d never seen before?” “Why do people make masks? How were they used in the past and how are they used today?”