

# GRADE 7

# A. DANCE

## OVERALL EXPECTATIONS

By the end of Grade 7, students will:

- A1. Creating and Presenting:** apply the creative process (see pages 19–22) to the composition of a variety of 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 7

Students in Grade 7 will develop or extend understanding of the following concepts through participation in various dance experiences (e.g., using elements and choreographic forms to communicate themes and moods).

### ELEMENTS OF DANCE

- **body:** body awareness, use of body parts, body shapes, locomotor and non-locomotor movements, body bases, symmetry versus asymmetry, geometric versus organic shape, angular versus curved shape, isolation of body parts (e.g., moving just the shoulder when the rest of the body is still), weight transfer (e.g., lunge, leap, roll)
- **space:** levels, pathways, directions, positive versus negative space, proximity of dancers to one another, various group formations, performance space (e.g., confined, large)
- **time:** pause, freeze, with music, without music, duration, rhythm, tempo, acceleration/deceleration
- **energy:** effort, force, quality, inaction versus action, percussion, fluidity (e.g., wring, dab, mould, flow, bind)
- **relationship:** dancers to objects, opposition, groupings (e.g., large and small groups), meet/part, follow/lead, emotional connections between dancers, groupings

## SPECIFIC EXPECTATIONS

### A1. Creating and Presenting

By the end of Grade 7, students will:

- A1.1** create dance pieces to represent or respond to specific rhythms and pieces of music (e.g., use the body, body parts, and the floor [stamping, stepping, body slapping] to replicate the rhythms in the music; transform a music imaging exercise into a dance interpretation)

**Teacher prompt:** “While listening to this piece of music, record on paper words, pictures, and shapes that come to mind and think of how you can translate these abstract images into movement.”

- A1.2** use dance as a language to communicate ideas from their own writing or media works (e.g., create a dance piece inspired by a student-authored poem about relationships with the natural world or by a student media work about divorce or loss)

**Teacher prompts:** “What are some images from your poem that you could represent in dance? How would you do so?” “What elements of dance (e.g., movements, levels, pathways) would best communicate the different perspectives presented in your writing or media presentation?”

**A1.3** use theme and variations in a variety of ways when creating dance pieces (*e.g., create a simple movement phrase [theme] and then repeat it in modified form [variation] using choreographic manipulations [retrograding the original phrase, facing another dancer, adding more dancers]*)

**Teacher prompts:** “What new manipulation that we haven’t explored yet could you use to create another variation on the original phrase (theme)?” “Can we use the same set of movements to show bullying from the perspective of a variety of people? How will the movements have to change to show the different perspectives? Show me.”

**A1.4** use the elements of dance and choreographic forms (*e.g., pattern forms, narrative forms*) to communicate a variety of themes or moods (*e.g., use entrances or exits to communicate beginnings or endings; use a recurring sequence of movements to signal a particular mood or character; use canon form for emphasis*)

**Teacher prompt:** “What message could be conveyed by a repeated pattern? What message might be conveyed when you *interrupt* a repeated pattern?”

## A2. Reflecting, Responding, and Analysing

By the end of Grade 7, students will:

**A2.1** construct personal interpretations of the messages in their own and others’ dance pieces, including messages about issues relevant to their community and/or the world (*e.g., dance pieces on topics such as urban sprawl, land claims, poverty, homophobia, homelessness*), and communicate their responses in a variety of ways (*e.g., through writing, class discussion, oral reports, song, drama, visual art*)

**Teacher prompt:** “What statement did the dance we just watched make about global warming? Do you agree or disagree with the message the dance conveyed? Why? Was the message effectively conveyed?”

**A2.2** analyse, using dance vocabulary, their own and others’ dance pieces to identify the elements of dance and the choreographic forms used in them and explain how they help communicate meaning (*e.g., use of crouching shapes low to the ground and bound energy communicates the idea of confined space; use of site-specific locations [outdoor playground] to structure a dance communicates the idea of connection to the environment*)

**Teacher prompts:** “How did the use of the canon form emphasize the message of the dance piece?” “How did the fact that the dancers performed in theatre in the round help reinforce their message of confinement?”

**A2.3** identify and give examples of their strengths and areas for growth as dance creators, interpreters, and audience members (*e.g., share with a partner what they did well during a performance, using dance vocabulary; use a concept map to explain their choice of dance movements*)

**Teacher prompts:** “When creating dance pieces, do you prefer to translate literature into dance or to use themes and ideas of your own? Why?” “As an audience member, what do you look for to help you understand what is being said? The dancers’ body actions, perhaps? What other elements? Do you think your interpretations are usually accurate? Can you give an example when you showed particularly good understanding of the dancers’ message?”

## A3. Exploring Forms and Cultural Contexts

By the end of Grade 7, students will:

**A3.1** describe the evolution of dance and performance as different groups of people have responded to external factors such as migration, a new environment, and/or contact with other groups or cultures (*e.g., the evolution of Maritime Acadian folk dances into Louisiana Cajun dances such as fais do do and the Mardi Gras dance Krewe; the origins and development of French and Scottish jigs; the evolution of the Métis jig out of imitations of wildlife movements [prairie wild birds] and the intricate footwork of Native dancing and European jigs*)

**Teacher prompt:** “How did the dances of the Acadians evolve when they were forced to immigrate to Louisiana? What factors influenced this evolution?”

**A3.2** identify ways in which dance and its depictions in the media may influence a person’s character development and sense of identity (*e.g., by influencing young people’s sense of themselves and their bodies; by providing dance role models who represent or promote particular lifestyles, values, and attitudes*)

**Teacher prompts:** “How has the way the media depict dance influenced the way you feel about your own dancing?” “How has dance in the media influenced your body image?” “Are the traditional dances of your community shown in the media? Do the media depictions give an accurate idea of the dances of your community as you experience them?”

## B. DRAMA

### OVERALL EXPECTATIONS

By the end of Grade 7, students will:

- B1. Creating and Presenting:** apply the creative process (see pages 19–22) to process drama and the development of drama works, using the elements and conventions of drama to communicate feelings, ideas, and multiple perspectives;
- B2. Reflecting, Responding, and Analysing:** apply the critical analysis process (see pages 23–28) to communicate feelings, ideas, and understandings in response to a variety of drama works and experiences;
- B3. Exploring Forms and Cultural Contexts:** demonstrate an understanding of a variety of drama and theatre forms, traditions, and styles from the past and present, and their sociocultural and historical contexts.

### FUNDAMENTAL CONCEPTS FOR GRADE 7

Students in Grade 7 will develop or extend understanding of the following concepts through participation in various drama experiences.

#### ELEMENTS OF DRAMA

- **role/character:** considering motivations of historical and fictional characters; considering various facets of multidimensional characters; revealing character through the use of props and movement/blocking; maintaining commitment to role
- **relationship:** developing and analysing multidimensional relationships in the drama
- **time and place:** improvising with/adapting available materials to establish setting; using blocking (e.g., when and where to move) and stage areas (e.g., upstage right, downstage centre) in planning and performance
- **tension:** using sound, lighting, technology, and stage effects to heighten tension; using foreshadowing to create suspense
- **focus and emphasis:** using a range of devices and effects to highlight specific aspects of the performance for the audience

### SPECIFIC EXPECTATIONS

#### B1. Creating and Presenting

By the end of Grade 7, students will:

- B1.1** engage actively in drama exploration and role play, with a focus on examining multiple perspectives related to current issues, themes, and relationships from a wide variety of sources and diverse communities (e.g., *identify significant perspectives related to an issue such as peer pressure, treaty rights, or cultural identity, and assume roles to express the different perspectives; use prepared improvisation to communicate insights about life events and relationships; use thought tracking and symbolic artefacts to present a persona associated with a past historical event*)

**Teacher prompt:** “What drama conventions (e.g., mime, overheard conversation, a day in the life) could you use to inform the audience about the events leading up to the issue? What roles should be adopted to represent the range of perspectives related to the key themes of our drama (e.g., differing world views of Europeans and Aboriginal people at the time of contact)?”

- B1.2** demonstrate an understanding of the elements of drama by selecting and combining several elements and conventions to create dramatic effects (e.g., *develop a drama presentation incorporating a series of tableaux, a group sound-scape, a movement piece, and a rap/song*)

**Teacher prompts:** “Which convention will you use to begin the piece? End the piece?” “What roles could be introduced to explore the relationships in more detail?”

**B1.3** plan and shape the direction of the drama by working with others, both in and out of role, to generate ideas and explore multiple perspectives (e.g., In role: *use thought tracking or writing in role to explore the feelings and motivations of a character; introduce a new perspective during role play to foster a sense of empathy with the character*; Out of role: *use a place mat activity to select ideas that group members agree upon; use invented notation to explain the movement of the character*)

**Teacher prompts:** “How could you use the conventions of flashback and flash forward to examine turning points and major decisions in your drama piece?” “How might you physically represent the different emotions experienced by different characters in the drama?”

**B1.4** communicate feelings, thoughts, and abstract ideas through drama works, using audio, visual, and/or technological aids to heighten the dramatic experience (e.g., *use music to create mood; use video and drums/noisemakers to signal the climax; use a digital slide presentation to create a backdrop of words or images; use costumes, props, fabric to establish character and/or setting*)

**Teacher prompts:** “What is different when we develop a drama for a recording studio versus the classroom, a street or mall performance, or an arts night performance?” “How could you use sound technology to help listeners visualize the action of a radio drama?” “How could you use lighting and projection technology to enhance the setting for your stage production?” “What images could you project that would provide a clarifying contrast to the action on the stage?”

## B2. Reflecting, Responding, and Analysing

By the end of Grade 7, students will:

**B2.1** construct personal interpretations of drama works, connecting drama issues and themes to their own and others’ ideas, feelings, and experiences (e.g., *use a series of tableaux or freeze-frame images of key moments in a drama to show which moments had the greatest impact on them; write in role about an environmental issue,*

*first from the point of view of an audience member and then from the point of view of an animal whose habitat is threatened*)

**Teacher prompt:** “This drama presented one side of an environmental issue. Whose perspective is missing? Why do you think it has been left out? How do you feel about that? What words might you give to this voice?”

**B2.2** analyse and describe, using drama terminology, how drama elements are used to communicate meaning in a variety of drama works and shared drama experiences (e.g., *compare and contrast how the director of a play and the director of a film might use body positioning and sound to communicate a character’s feelings to the audience*)

**Teacher prompts:** “How do the elements work together to convey a message?” “Do you think the central character’s intentions are clearly communicated? What evidence can you give to support your point of view?” “In what ways did (drama convention X) help establish the context of the drama?”

**B2.3** identify and give examples of their strengths, interests, and areas for improvement as drama creators, performers, and audience members (e.g., *create a chart listing strengths and areas for improvement; highlight an area to work on in their next drama production; write a report on their learning in drama for a school newsletter*)

**Teacher prompts:** “What aspects of drama do you enjoy most?” “What skills are you most proud of?” “Can you identify one skill that you feel you need to practise?” “In what ways did you contribute to the group’s collaborative drama?”

## B3. Exploring Forms and Cultural Contexts

By the end of Grade 7, students will:

**B3.1** compare and contrast how social values are communicated in several different drama forms and/or styles of live theatre from different times and places (e.g., *how views of colonist-Aboriginal relationships differ in plays from earlier times versus contemporary plays; how themes of loyalty to family and/or country are treated in comic forms versus serious drama forms*)

**Teacher prompt:** “How have some theatre productions changed as they are reinterpreted by performers in different times and places? What do you think the changes tell us about the societies that produced them?”

**B3.2** identify and describe several ways in which drama and theatre (e.g., *street festivals, film festivals, theatre festivals, local theatre groups*) contribute to contemporary social, economic, and cultural life (e.g., *attract tourists; provide jobs; provide entertainment; promote cultural understanding; raise people’s awareness of social issues*)

**Teacher prompts:** “Why is it beneficial to have local theatre groups in our community?” “What

theatre jobs require performance skills?” “If you interviewed people involved in drama or theatre in the community (e.g., actors, directors, theatre group members, playwrights, designers), what could you ask them about the value they place on theatre as part of their own lives and the life of the community?” “What value do you think your work in drama has in your own life? In the life of the community?”

# C. MUSIC

## OVERALL EXPECTATIONS

By the end of Grade 7, 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 7

In Grade 7, students will build on their knowledge of the elements of music and related musical concepts that were introduced in Grades 1 to 6. Students will develop understanding of musical concepts through participation in musical experiences that involve listening, moving, creating, and performing (vocal and/or instrumental music).

### ELEMENTS OF MUSIC

- **duration:** tempo markings (e.g., *allegro*, *vivace*, *largo*), rhythms in the repertoire they play and/or sing
- **pitch:** blues scale, grand staff, keys encountered in the repertoire they perform
- **dynamics and other expressive controls:** articulation and expression marks encountered in the repertoire they perform (e.g., *marcato*, *maestoso*)
- **timbre:** tone colour of complex ensembles (e.g., jazz, gamelan, choral, orchestral)
- **texture/harmony:** major and minor triads
- **form:** 12-bar blues

## SPECIFIC EXPECTATIONS

### C1. Creating and Performing

By the end of Grade 7, students will:

- C1.1** sing and/or play, in tune, from musical notation, unison music and music in two or more parts from diverse cultures, styles, and historical periods (e.g., *perform selections from a method book, student compositions, instrumental scores, ensemble repertoire, African drum rhythms, choral repertoire, jazz charts, spirituals, steel band music*)

**Teacher prompt:** “How long are the phrases in this example? What will you need to do to bring out the phrasing?”

- C1.2** apply the elements of music when singing and/or playing, composing, and arranging music, using them for specific effects and clear purposes (e.g., *create a class chant or song to build community spirit; manipulate the rhythm or dynamics in a familiar piece to create an accompaniment for a media presentation*)

**Teacher prompts:** “In your chant, how did you communicate your message through the elements of music you focused on?” “How will changing the tempo affect the mood of the piece?”

**C1.3** create musical compositions in a variety of forms for specific purposes and audiences (e.g., use available instruments to create a composition in response to an object, a visual image, or a silent film; add rhythmic, melodic, or chordal accompaniment to a familiar song; improvise rhythmic or melodic phrases over a variety of ostinati; create compositions using found sounds or recycled materials)

**Teacher prompt:** “Which instrumental sounds might you use to represent the colours in the painting? Why?”

**C1.4** use the tools and techniques of musicianship in musical performances (e.g., apply markings for dynamics, tempo, phrasing, and articulation when performing; use proper breath control throughout their singing range)

**Teacher prompt:** “What do we know about the conventions for performing a march that can help us determine how best to play this piece?”

**C1.5** demonstrate an understanding of standard and other musical notation through performance and composition (e.g., read and respond to accidentals, repeat signs, various tempo markings; notate and perform a variety of scales, including the blues scale; explain how some contemporary music, children’s songs, or Aboriginal singing, drumming, and dancing are transmitted through oral tradition)

**Teacher prompts:** “Why is it important to know how the major scale is constructed when reading and writing music?” “How are contemporary Canadian Aboriginal musicians ensuring that their oral traditions are being preserved?”

## C2. Reflecting, Responding, and Analysing

By the end of Grade 7, students will:

**C2.1** express analytical, personal responses to musical performances in a variety of ways (e.g., represent musical scenes in Pictures at an Exhibition through art work or dramatization; record detailed analyses of music they have listened to in a log or reflection journal to explain why they enjoy it and how the elements of music are used)

**Teacher prompt:** “Art works by visual artist Viktor Hartmann inspired Modest Mussorgsky to compose *Pictures at an Exhibition*. Having listened to this piece, how would your musical interpretation of the art works be different from Mussorgsky’s? What inspires your creation of music?”

**C2.2** analyse, using musical terminology, ways in which the elements are used in the music that they perform, listen to, and create (e.g., compare the use of drums in different social and cultural contexts, such as Asian, Aboriginal, and African communities; listen to a Brazilian folk song or a current popular song, and describe how the use of the various elements affects their response to the music)

**Teacher prompt:** “How does the addition of rhythm and melody affect the nature of the lyrics in popular music?”

**C2.3** identify and give examples of their strengths and areas for improvement as composers, musical performers, interpreters, and audience members (e.g., set a goal to improve their performance skills, reflect on how successful they were in attaining their goal, keep a practice journal, record and analyse their performances throughout the term)

**Teacher prompt:** “Write a résumé highlighting your achievements as a musician. What careers related to music would best suit your interests and areas of strength?”

## C3. Exploring Forms and Cultural Contexts

By the end of Grade 7, students will:

**C3.1** analyse the influences of music and the media on the development of personal and cultural identity (e.g., describe how their personal musical preferences have been formed from listening to music readily available in the media; explain how cultural identity, including a sense of Aboriginal pride for Aboriginal students, can be reinforced by listening to music of their own culture)

**Teacher prompts:** “What is the influence or role of music in your family life, your school life, and your social life?” “What do you admire about the musical artists who are key influences in your life?” “How does music connect us, divide us, or call us to action?” “What is the most important role of music in your life?”

**C3.2** analyse some historical, cultural, and technological influences on style, genre, and innovation in music (e.g., the impact of the invention of the piano or the electric guitar)

**Teacher prompt:** “How did the development of the piano and other musical instruments affect composers, performers, and audiences?”

# D. VISUAL ARTS

## OVERALL EXPECTATIONS

By the end of Grade 7, students will:

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

## FUNDAMENTAL CONCEPTS FOR GRADE 7

In addition to the concepts introduced in Grades 1 to 6, students in Grade 7 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 for expressive purposes; diagonal and converging lines to create depth of space; repetition of lines to create visual rhythm
- **shape and form:** various shapes and forms, symbols, icons, logos, radial balance
- **space:** use of blue or complementary colours in shadows and shading to create depth; one- and two-point perspective; open-form sculpture versus closed-form sculpture; installations
- **colour:** analogous colours; transparent colour created with watercolour or tissue paper decoupage  
*Note:* In creating multimedia art works, students may need some understanding of different colour models, such as RGB and CMY(K), and websafe colours.
- **texture:** textures created with a variety of tools, materials, and techniques (e.g., use of texture in a landscape work)
- **value:** shading (e.g., modulation, scumbling, stippling)

### 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 7 will be on unity and harmony.

- **unity and harmony:** radial balance (e.g., a mandala); similarity (e.g., consistency and completeness through repetition of colours, shapes, values, textures, or lines); continuity (e.g., treatment of different elements in a similar manner); alignment (e.g., arrangement of shapes to follow an implied axis); proximity (e.g., grouping of related items together)

## SPECIFIC EXPECTATIONS

### D1. Creating and Presenting

By the end of Grade 7, students will:

**D1.1** create art works, using a variety of traditional forms and current media technologies, that express feelings, ideas, and issues, including opposing points of view (e.g., *an acrylic painting that uses symbols to represent conflict and resolution; performance art or an installation that portrays both sides of the struggle between humankind and nature; a mixed-media or digital composition of a personal mandala that shows both unity and opposing forces*)

**Teacher prompts:** “How will your art work convey opposing perspectives on an issue that you have chosen to explore (e.g., consumerism versus sustainability, land development versus conservation, global warming, poverty)?” “With the symbols you have chosen, how can you show resolution as clearly as you have shown conflict?” “How does your installation communicate the benefits and challenges of environmental stewardship?”

**D1.2** demonstrate an understanding of composition, using multiple principles of design and the “rule of thirds” to create narrative art works or art works on a theme or topic (e.g., *use colour [analogous, monochromatic] to unify a montage of newspaper and magazine images and text on a social issue; use smooth, horizontal lines to give a feeling of harmony in a drawing; create a landscape that shows unity, using repetition of shapes, values, textures, and/or lines, a particular area of focus, and the rule of thirds*)

**Teacher prompts:** “How will you use colour to unify your art work and convey your message?” “How can you create unity and harmony in your landscape painting by repeating shapes and selected analogous colours?” “How can you lead the eye through the painting using implied directional lines along a diagonal axis?”

**D1.3** use elements of design in art works to communicate ideas, messages, and understandings for a specific audience and purpose (e.g., *create balance in positive and negative space in a personal logo design, using drawing or paper cut-outs of black-and-white shapes on a grey background; selectively manipulate the colour, values, and text in a digital composition to change the message of a print advertisement*)

**Teacher prompts:** “How could you elaborate on the visual metaphor in your logo? How could you simplify the design of the logo and still retain a balance between positive and negative shapes?” “How could you change the colours,

values, and symbols used in a print advertisement for a popular soft drink to convey an objection to consumerism?”

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

- drawing: *make a cubist still life of objects with reflective or textured surfaces, using both wet [e.g., ink, watercolour pencils] and dry [e.g., conté, chalk] materials to simulate highlights and transparency*
- mixed media: *make a hand-made or altered book, using various materials and techniques to represent ideas about selected elements in dance, drama, music, and/or the visual arts*
- painting: *make a cityscape that will serve as a background in an animated short movie, using experimental watercolour techniques such as wet on wet or salt resist*
- printmaking: *make a collograph or chine collé that communicates a personal experience through the use of shape and analogous colour*
- sculpture: *make clay or papier mâché gargoyles or “crossed creatures” that have exaggerated features, using open and closed forms*
- technology: *make a high-contrast self-portrait or caricature with software, using techniques such as blurring, cloning, cropping, distortion, layering, rotation, and selection*

**Teacher prompts:** “What aspects of your subject’s personality will you emphasize or exaggerate in your gargoyle or portrait?” “How do different printmaking techniques limit or change your choices of design and subject matter?”

### D2. Reflecting, Responding, and Analysing

By the end of Grade 7, students will:

**D2.1** interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey (e.g., *compare the mood of two different works by two peers, such as Above the Gravel Pit by Emily Carr and Reflections, Bishop’s Pond by David Milne; categorize a variety of art works on the basis of the themes and issues that are explored by the artists*)

**Teacher prompts:** “What mood do you think is created by the artist in each painting?” “What do you think is the relationship between artistic intent and the expressive work?” “How might others understand this image differently because of differences in age, life experience, culture, or beliefs?” “Why is it important for

people to be able to evaluate visual images as a part of daily life?" "How do individual and societal values affect our response to art?"

**D2.2** explain how the elements and principles of design are used in their own and others' art work to communicate meaning or understanding (e.g., *the use of complementary colours for shadow detail in a still life by Cézanne; the use of contrast to emphasize the features in a portrait; Brian Jungen's use of positive and negative space and the colours in traditional First Nation art works to convey ideas about consumerism and culture in masks that he created out of brand-name running shoes*)

**Teacher prompts:** "Notice how many different colours Cézanne used to paint the pear. Which colour relationship (complementary or analogous) has he used to show the shadow on the pear as blue-green while the highlights are bright yellow?" "How are artistic layout considerations of image and text used in this art work to convey its message?"

**D2.3** demonstrate an understanding of how to read and interpret signs, symbols, and style in art works (e.g., *visual metaphors, such as a single tree, used to evoke loneliness in paintings by Group of Seven artists; objects used as symbols in Sadako and the Thousand Paper Cranes by Eleanor Coerr; messages conveyed by the use of traditional symbols in contemporary art; an artist's manipulation of the intended message of an advertisement by modifying symbols and elements of design in the imagery that is appropriated, or "borrowed", from the original ad*)

**Teacher prompts:** "What symbols can you identify in this art work?" "How can art be seen as a visual metaphor?" "How can an object represent an idea, a concept, or an abstraction?" "What do you think are examples of universal symbols?" "What images do the media use to target youth?"

**D2.4** identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art (e.g., *explain their preferences for selected works of art, using appropriate visual arts vocabulary; provide constructive feedback in a critique of their own work and the work of others; identify the strategies they used in planning, producing, and critiquing their own and others' works of art*)

**Teacher prompts:** "When you planned your mixed media art work, what sources did you use? What strategies did you use to plan your design? What was the message of your art work? What would you do differently next time?" "How does your art work show originality and imagination in the way it expresses

your thoughts, experiences, and feelings?" "What feelings were you trying to convey by using bold colours in your self-portrait?" "Are there other possible solutions to the design problem?"

### D3. Exploring Forms and Cultural Contexts

By the end of Grade 7, students will:

**D3.1** identify and describe some of the ways in which visual art forms and styles reflect the beliefs and traditions of a variety of cultures and civilizations (e.g., *art works created within a tradition for functional and aesthetic purposes; beliefs reflected in art works by artists working within an artistic movement in the past or present; the purposes of architecture, objects, and images in past and present cultures and the contexts in which they were made, viewed, and valued; art works that challenge, sustain, and reflect society's beliefs and traditions*)

**Teacher prompts:** "How are the content and medium chosen by an avant-garde artist affected by the time, place, and society in which the work is created?" "Compare the ways in which Impressionist artists and contemporary Cree artists depict nature. How are they different?" "How are the designs of Frank Gehry (a contemporary architect) similar to and different from those of Antoni Gaudí (an art nouveau architect who worked in Spain)?" "How do the arts allow a culture to define its identity and communicate it to others? What cultural influences can you point to in your own art work?"

**D3.2** demonstrate an understanding of the function of visual and media arts in various contexts today and in the past, and of their influence on the development of personal and cultural identity (e.g., *the function of traditional and contemporary styles of Aboriginal art in the development of cultural identity and revitalization; the contributions of people in various arts careers to community events, festivals, businesses, galleries, and museums; the significance of the art work of individuals and the arts of cultural groups in local and global contexts*)

**Teacher prompts:** "How does Carl Beam use juxtaposition of traditional Aboriginal symbols and pop culture images to connect personal memory to larger world issues?" "Describe the roles of visual arts in communities around the world. What is our role in supporting visual arts in our community?" "What role does art have in lifelong learning?" "How do the visual arts and media influence the individual and society?"