

<b>Title of Unit</b>	Art: Nature and Art in Saskatchewan (Co-Generated)	<b>Grade Level</b>	Grade 6
<b>Subject</b>	ART 6	<b>Time Frame</b>	5 Lessons
<b>Developed By</b>	Carla Mysko and Andrea Foster		

## Stage 1 - Identify Desired Results

### Broad Areas of Learning

How are the BAL incorporated into this unit?

1. Basic Skills – in Art, watercolour painting is a basic skill and is a precursor to using other medium. The creation of paint involves a trial and error or experimentation process that is useful for later learning. The creation of the Dreamcatcher and of the students work outdoors is to provide hands on work using FNMI concepts and cultural history.
2. Life-long Learning – students will use trial and error and experimentation in work for years to come, it encourages inquiry-based learning.
3. Self Concept Development – students will challenge their ideas about what creates different colours and why some things are made the way they are.
4. Positive Lifestyle – it encourages a deeper understanding of the natural world and how this was used with the spirit world in the ways of the FNMI people; hopefully this knowledge will build understanding and positivity.

### Cross curricular Competencies

How will this unit promote the CCC?

1. Creative/Productive – creating paint, making a colour wheel, painting, making a Dreamcatcher
2. Critical/Responsive – questioning why things are a certain way and how they became that way
3. Cultural/Historical – knowledge of primitive and other ways of creating with a mindful reflection on an important First Nations icon.

### Learning Outcomes

What relevant goals will this unit address?

*(must come from curriculum; include the designations e.g. IN2.1)*

- CP6.1 Investigate and use various visual art forms, images, and art-making processes to express ideas about identity.
- e. Examine ways of creating contrast (e.g., bold/subtle, rough/smooth, light/dark).
  - h. Demonstrate how symbols and other images can be used to convey meaning (e.g., create a visual statement about personal and/or cultural identity).

- CR6.2 Investigate and identify ways that the arts can express ideas about identity.
- a. Analyze and describe how identity may be expressed through various styles and forms of art.
  - c. Demonstrate awareness that artists are curious about their world and explore significant questions and concepts such as identity.
- CH6.1 Investigate how personal, cultural, or regional identity may be reflected in arts expressions.
- a. Apply critical thinking when analyzing and describing how identity is expressed in arts expressions (e.g., hip hop, blues, country music).
  - d. Describe why personal and cultural identity is often an important influence in the creation of arts expressions.
- CH6.2 Identify ways that First Nations, Métis, and Inuit artists express cultural identity in contemporary work.
- a. Formulate questions and conduct an inquiry to discover how the work of various contemporary First Nations, Métis, and Inuit dance, drama, music and visual artists expresses cultural identity.

**Enduring Understandings**

What understandings about the big ideas are desired? (what you want students to understand & be able to use several years from now)  
 What misunderstandings are predictable?

*Students will understand that...*

In our corner of the world nature was used to both create artistic works and to tell a story. They will come to understand that there is often a deeper meaning in visual art creations as it relates to First Nations people in Saskatchewan.

*Related misconceptions...*

- In the absence of store-bought paint, it is not possible to create watercolour creations.
- Dreamcatchers are just a fanciful, pretty object that is meant to be pleasing to the eye but serves no purpose.

**Essential Questions**

What provocative questions will foster inquiry into the content? (open-ended questions that stimulate thought and inquiry linked to the content of the enduring understanding)

*Content specific...*

- What items might primitive people have used to create cave or rock paintings and petroglyphs?
- Why might Aboriginal people have created paintings for in the first place?
- What stories might their paintings tell? Would their colour choices have any significance?
- What is the purpose of a Dreamcatcher?
- Why would the feathers have any significance to the bearer of the Dreamcatcher?
- Do some types of feathers have more or different significance than others? Where could you find out?
- How does a Dreamcatcher relate to the “ways of knowing” and traditional understanding?
- Are there other types of artwork that tell tales?
- In modern non-Aboriginal cultures are there things in art that relate to our spiritual understanding?

*FNMI, multicultural, cross-curricular...*

- using nature as a palette for creating art
- understanding what stories primitive people had to tell and how they told them using imagery
- understanding the significance and symbolism of the Dreamcatcher
- understanding how our artistic creations can be reflective of our spiritual beliefs and practices

<p><b>Knowledge:</b> What knowledge will student acquire as a result of this unit? This content knowledge may come from the indicators, or might also address pre-requisite knowledge that students will need for this unit.</p>	<p><b>Skills</b> What skills will students acquire as a result of this unit? List the skills and/or behaviours that students will be able to exhibit as a result of their work in this unit. These will come from the indicators.</p>
<p><i>Students will know...</i> Colour and texture can be created using things available in the natural world and that this was the origin of artwork in traditional Aboriginal culture. They will learn to make and use colour to create visual art or for purposes of dyeing fabric or other items. Students will understand that there are traditional art forms of Aboriginal people, such as the Dreamcatcher, and that there is significance in both the finished product and the materials used to make it. This gives them a greater understanding of the significant symbolism and object meaning as it relates to one art product.</p>	<p><i>Students will be able to...</i></p> <ul style="list-style-type: none"> <li>- create paint from items/products found in nature</li> <li>- experiment with natural paints to create desired or traditionally expected colours and document the results of colour combinations and what products were used to create these colours</li> <li>- use created paint to create a watercolour painting that is of a Saskatchewan theme and shows a grasp of contrast,</li> <li>- question why some artistic expressions are created and if they have deeper meaning</li> <li>- ask questions about why and how things have been done</li> <li>- explore their natural surroundings</li> <li>- appreciate the natural world</li> <li>- understand that there is symbolism in artist expressions</li> </ul>

## Stage 2 – Assessment Evidence

### Performance Task

Through what authentic performance task will students demonstrate the desired understandings, knowledge, and skills? (describes the learning activity in "story" form. Typically, the P.T. describes a scenario or situation that requires students to apply knowledge and skills to demonstrate their understanding in a real life situation. Describe your performance task scenario below)

By what criteria will performances of understanding be judged?

### GRASPS Elements of the Performance Task

<p><b>G – Goal</b> <i>What should students accomplish by completing this task?</i></p>	<p>Students will have three performance tasks: creating paint from natural products, painting a watercolour of a Saskatchewan theme using their naturally created paint, creating a Dreamcatcher. They will be assessed based on their participation for the creation of the paint and the landscape painting, but will be assigned a mark for the creation of their Dreamcatchers (a rubric will be provided). The paint will be created in partners and will be shared and used by all students in the class, participation by each student is required for this step. The landscape painting will be created in an outdoor setting using the paints created and is an individual task. Students will follow along with the procedures to make the Dreamcatchers and will not be able to proceed until they have completed each step competently. These will be done individually but students may use their classmates to help them in the process. Marks will be reflective of the student's ability to follow instructions and create a product that closely resembles the exemplar. The goal is to have the student become aware of the hidden potential and beauty of Saskatchewan, and of the potential for creating art with cultural and historic meaning. These grade 6 students will be active participants and have an opportunity for reflection and inquiry. Rubrics are used to assess the paint creation, colour wheel creation, watercolour painting and the dreamcatcher.</p>
<p><b>R – Role</b> <i>What role (perspective) will your students be taking?</i></p>	
<p><b>A – Audience</b> <i>Who is the relevant audience?</i></p>	
<p><b>S – Situation</b> <i>The context or challenge provided to the student.</i></p>	
<p><b>P – Product, Performance</b> <i>What product/performance will the student create?</i></p>	

<p><b>S – Standards &amp; Criteria for Success</b> Create the rubric for the Performance Task</p>	<p>The rubric is attached to the Unit Plan.</p>
<p><b>Other Evidence</b> Through what other evidence (work samples, observations, quizzes, tests, journals or other means) will students demonstrate achievement of the desired results? Formative and summative assessments used throughout the unit to arrive at the outcomes.</p>	<p><b>Student Self-Assessment</b> How will students reflect upon or self-assess their learning?</p>
<p>Formative:</p> <ul style="list-style-type: none"> <li>- making paint and colour combinations</li> <li>- effectively creating a watercolour painting that utilizes elements of shading in the colour choices</li> </ul> <p>Summative:</p> <ul style="list-style-type: none"> <li>- creation of the Dreamcatcher from steps and instruction provided</li> </ul>	<p>Students can verbally critique their peer’s work by mentioning the emotion of the colour, and the story behind the picture. They can also evaluate if there is anything the artist could have added to the colours to alter the picture somehow. The questioning of the students and the answers given give a basis for their understanding of the Dreamcatcher. The quality of the product will provide the student with a tool for assessing their understanding.</p>

### Stage 3 – Learning Plan

What teaching and learning experiences will you use to:

- achieve the desired results identified in Stage 1?
- equip students to complete the assessment tasks identified in Stage 2?

**Where are your students headed? Where have they been? How will you make sure the students know where they are going? What experiences do the learners bring to the unit? How have the interests of the learners been ascertained? Have the learners been part of the pre-planning in any way? What individual needs do you anticipate will need to be addressed? Learning environment: Where can this learning best occur? How can the physical environment be arranged to enhance learning?**

As grade 6 students, many of them will not be familiar with watercolour painting and may only have worked with tempera which has a very different consistency. By the end of this unit students will be familiar with the medium of watercolour and how to create different shades and tones. It is unlikely that they will have made paint in nature before and they will be exposed to trial and error experimentation of creating colour. The less students know for this unit, the more interesting they may find it as I know I always enjoyed learning something totally new that has a story behind it. Students often like being outside and this unit will give an opportunity to create in nature, with nature and with a mind for how things may have been done in history in Saskatchewan. It exposes students to FNMI ways of understanding and knowing by shaping their understanding of why and how traditional objects (like the Dreamcatcher) can be made. I anticipate that students will have difficulty in creating the colours they want and will provide hands on instruction should their trial and error experimentations fail to provide good results. For the EAL students, as well as all others, I intend to provide a handout with basic, but comprehensive instructions and images for them to follow along with the instruction.

**How will you engage students at the beginning of the unit? (motivational set)**

At the front of the class there will be a bowl with some blueberries, red onion skins and a small amount of grape juice. After greeting and ensuring they don't eat or drink the items, they will be asked the following questions: What colour would you guess this blueberry will turn on paper after it is squished and mixed with water? What if I rubbed this red onion on the paper; what colour will it turn the paper? And the grape juice; if I were to put a small dot of it on the paper – what colour will it be? Note: I will not be giving answers but then having students come up and get a berry, and an onion skin. They will squish the berry on the paper and add a small drop of water to see the colour (it will be a bluish pink), they will rub the skins on the paper – this will turn a

weak greenish-yellow (not red as might be expected). I will pass around the grape juice and let each student smear from a stir stick onto their paper (this will make a blue – not a purple as expected). This will be the beginning of understanding that just because something is one colour in nature doesn't mean the same result will occur when used for painting.

**What events will help students *experience and explore* the enduring understandings and essential questions in the unit? How will you equip them with needed skills and knowledge?**

#	Lesson Title	Lesson Activities	CCCs	Resources
1	Paint in Nature	<p><b>Motivational set:</b> – 10 minutes            Discussion of what colours in nature might make what colours on paper – 5 minutes  <b>Handout:</b> Provide each student with an empty colour wheel on ½ page of water colour paper and ½ page of blank water colour paper.  <b>Handout:</b> Provide each student with a list of things that turn different colours in nature.  <b>Visual:</b> Display images of petroglyphs, cave and rock paintings that are from history with an explanation of the what they are looking at.            Ask the students to describe what they think the different colours meant, why would these would have been painted, what items might have been used to create the colours used (this is a test to get them to use their handouts). – 10 minutes            Students use their handout in partners to create colours with the materials and directions provided in stations and marking the jar with what has been used.            Each student experiments with the paint created and documents what jar/item created what colour – 30 minutes  <b>Clean Up:</b> - 5 minutes</p>	CP 6.1 CR 6.2 CH 6.1 CH 6.2	<ul style="list-style-type: none"> <li>• Watercolour paper</li> <li>• Brushes</li> <li>• Pencils</li> <li>• Masking tape</li> <li>• Sharpie</li> <li>• Jars</li> <li>• Water</li> <li>• Various fruit and vegetables</li> <li>• Kettle</li> <li>• Spoons</li> <li>• Cheesecloth or strainer</li> <li>• Paper towel</li> <li>• 2 handouts (paint instructions &amp; colour wheel)</li> <li>• Printed images of petroglyphs, cave paints, rock painting</li> </ul>
2	Paint in Nature #2	<p><b>Recap</b> of using natural paints and an explanation of the colour wheel and the purpose behind this.            Jars of paint from previous day are brought out with supplies – 10 minutes.            Using the handout provided in lesson 1 with the blank colour wheel, students begin filling in the wheel using the provided example as their template for the finished product. This process will require mixing of colour, possible addition of more water or adding vinegar. Questioning while checking progress: Did you achieve the results you expected when you tested the colour? What would make the colour more vibrant/soft? If you mixed colours did you achieve a colour close to the primaries in the colour wheel? – 15-20 minutes.  <b>Assignment:</b> Explain about the importance of our natural environment on our ways of understanding and knowing. This is related to how FNMI people experience/d the world around them and the</p>	CP 6.1 CR 6.2 CH 6.1 CH 6.2	<ul style="list-style-type: none"> <li>• Jars of paint</li> <li>• Water</li> <li>• Brushes</li> <li>• Vinegar</li> <li>• Watercolour paper</li> <li>• Handouts of colour wheel</li> <li>• Pencils</li> <li>• Paper towel</li> <li>• Cardboard to</li> </ul>

		<p>significant landscape changes that affected their lives. – 3 minutes</p> <p>Students are assigned the task of using the paints to create a watercolour painting that reflects Saskatchewan to them. This work is individual and can be unique from others based on their chosen subjects. They will finish this task in the following class without instruction. – 22 minutes</p> <p><b>Clean Up:</b> - 5 minutes</p>		work on
3	Paint in Nature #3	<p>Each student helps bring the jarred paint outside of the school with other painting supplies such as brushes, paper and hard surfaces to paint on. – 5 minutes</p> <p><b>Work Period:</b> Students will finish up their paintings. – 30-35 minutes</p> <p><b>Nature Walk:</b> Students are to collect found things; i.e. feathers, pretty rocks, leaves, seeds... these will be used for later work doing rubbings as we work on texture and may be incorporated into their Dreamcatchers. – 15-20 minutes</p> <p><b>Clean Up:</b> - 5 minutes</p>	<p>CP 6.1</p> <p>CR 6.2</p> <p>CH 6.1</p> <p>CH 6.2</p>	<ul style="list-style-type: none"> <li>• Jars of paint</li> <li>• Brushes</li> <li>• Water</li> <li>• Paper towel</li> <li>• Pencils</li> <li>• Cardboard to work on</li> <li>• Freezer size Ziplock bags</li> <li>• Sharpie</li> </ul>
4	The Dreamcatcher	<p>Introduction to the story behind Dreamcatchers and why they would be used and what materials would be used to make them. Handout the support material. – 10 minutes</p> <p><b>Handout:</b> The history, the definition of a Dreamcatcher</p> <p><b>Handout:</b> The directions to make a Dreamcatcher.</p> <p>Students will choose from feathers, beads, stones, suede ribbon, ribbon, hoops and will each take enough supplies to make their Dreamcatcher. They should have a reason for their choices – why choose a certain kind of feather? – 5 minutes</p> <p><b>Visual (if inside):</b> Play the video on how to make the Dreamcatcher for the students. – 3 minutes</p> <p><b>Demonstration and creation (outside or inside):</b> Working through the steps outlined in the handout, the teacher will demonstrate each step and have the student complete one step before moving on the next. Each student must show completion of each step before moving on. At any point in the web creation they can add beads. – 35 minutes</p> <p><b>Clean Up:</b> - 5 minutes</p>	<p>CP 6.1</p> <p>CR 6.2</p> <p>CH 6.1</p> <p>CH 6.2</p>	<ul style="list-style-type: none"> <li>• 2 handouts (story of Dreamcatcher, directions)</li> <li>• Video of instructions</li> <li>• Beads</li> <li>• Wooden hoops of various sizes (3" pref.)</li> <li>• Suede ribbon</li> <li>• Ribbon</li> <li>• Twine (heavy string)</li> <li>• Scissors</li> <li>• Ruler</li> <li>• Large needles</li> <li>• Feathers of various colours/types</li> <li>• White glue</li> <li>• Masking tape</li> <li>• Pen</li> </ul>
5	The Dreamcatcher #2	<p>Students will continue building their Dreamcatchers using the instructions and hands on help. Weaker students may be paired with stronger students who aren't having difficulty in order to complete the task. – 40-45 minutes</p> <p>For those students who are done, or if the entire class ends early they will have time to put their</p>	<p>CP 6.1</p> <p>CR 6.2</p> <p>CH 6.1</p> <p>CH 6.2</p>	<ul style="list-style-type: none"> <li>• Printed instructions</li> <li>• Beads</li> <li>• Wooden</li> </ul>

	names on their works with tape and hang them on the bulletin board or on the windows of the classroom. – 10-15 minutes <b>Clean Up:</b> - 5 minutes		hoops of various sizes (3" pref.) • Suede ribbon • Ribbon • Twine (heavy string) • Scissors • Ruler • Large needles • Feathers of various colours/type • White glue • Masking tape • Pen
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### Assess and Reflect (Stage 4)

Considerations	Comments
<b>Required Areas of Study:</b> <b>Is there alignment between outcomes, performance assessment and learning experiences?</b>	Yes.
<b>Adaptive Dimension:</b> <b>Have I made purposeful adjustments to the curriculum content (not outcomes), instructional practices, and/or the learning environment to meet the learning needs and diversities of all my students?</b>	<p><u>For struggling students:</u>            Hands on instruction will be given, as well as working through steps one by one to ensure each student has achieved the goal of each step. Handouts will help those learners who struggle to follow auditory instructions. Visuals will be used to engage understanding for those visual learners. Pairing of a weaker student with a stronger may be used as needed.</p> <p><u>For students who need a challenge:</u>            Students who want a more complicated design with the Dreamcatchers are welcome to make it as nice as they want. The watercolour painting can be done as nicely or neatly as the student wishes and if they are done early they are encouraged to help others for either section of the unit.</p>
<b>Instructional Approaches:</b> <b>Do I use a variety of teacher directed and student centered instructional approaches?</b>	Minimal lecture time is used in combination with a follow the demonstration type of instruction. Students are encouraged to experiment and inquire.
<b>Resource Based Learning:</b>	Students are taught to use readily available resources and are encouraged to think about

<p><b>Do the students have access to various resources on an ongoing basis?</b></p>	<p>the natural world as a source of resources for creation instead of needing a store. Any other resources are supplied; such as brushes, paper and jars.</p>
<p><b>FNM/I Content and Perspectives/Gender Equity/Multicultural Education:</b>  <b>Have I nurtured and promoted diversity while honoring each child's identity?</b></p>	<p>By incorporating the natural world and tradition ways of creating for FNMI people, different perspectives are encouraged in regards to multicultural education. Students are given a new way of understanding in the creation of the Dreamcatchers. Each gender is in parity with the other as these are projects that any gender can accomplish well.</p>

From: Wiggins, Grant and J. McTighe. (1998). *Understanding by Design*, Association for Supervision and Curriculum Development, ISBN # 0-87120-313-8 (pbk)



Overview & Purpose - What will be learned, why, connections to other topics.  
 Colour and texture can be created using things available in the natural world and that this was the origin of artwork in traditional Aboriginal culture. They will learn to make and use colour to create visual art or for purposes of dyeing fabric or other items.

PGG goal(s) addressed.

6.3 – Incorporates First Nations, Inuit, Métis content, and perspectives across all teaching areas.

2.3 – Develops knowledge and understanding of students’ distinct cultural, ethnic and language background and applies it to anti-oppressive teaching practices

4.3 – Combines practical and theoretical knowledge with broader life learning to refine a philosophy of education

Broad Areas of Learning:

- **Basic Skills** – in Art, watercolour painting is a basic skill and is a precursor to using other medium. The creation of paint involves a trial and error or experimentation process that is useful for later learning. The creation provides hands on work using FNMI concepts and cultural history.
- **Life-long Learning** – students will use trial and error and experimentation in work for years to come, it encourages inquiry-based learning.
- **Positive Lifestyle** – it encourages a deeper understanding of the natural world.

Cross Curricular Competencies:

- **Creative/Productive** – creating paint, a colour wheel and a painting.
- **Critical/Responsive** – questioning why things are a certain way and how they became that way.
- **Cultural/Historical** – knowledge of primitive and other ways of creating with a mindful reflection on First Nations creations.

Teacher

Students

<p><b>Outcomes/Indicators</b> (Learning tasks; Specifies strategies, processes, and knowledge that will be learned. Approx. 1-3 outcomes from the Saskatchewan Curriculum that could be assessed)</p>	<p><i>Tasks:</i> create paint from items found in nature, experiment to create colours and document colour combinations and products used. <i>Strategies:</i> experimentation, questioning, inquiry, investigation, lecture, visual referencing <i>Knowledge learned:</i> In our corner of the world nature was used to both create artistic works and to tell a story. They will come to understand that there is often a deeper meaning in visual art creations as it relates to First Nations people in Saskatchewan. <i>Outcomes:</i> CP6.1 Investigate and use various visual art forms, images, and art-making processes to express ideas about identity. CR6.2 Investigate and identify ways that the arts can express ideas about identity. CH6.1 Investigate how personal, cultural, or regional identity may be reflected in arts expressions. CH6.2 Identify ways that First Nations, Métis, and Inuit artists express cultural identity in contemporary work.</p>		<p><b>Materials Needed</b></p> <ul style="list-style-type: none"> <li>• Watercolour paper</li> <li>• Brushes</li> <li>• Pencils</li> <li>• Masking tape</li> <li>• Sharpie</li> <li>• Jars</li> <li>• Water</li> <li>• Various fruit and vegetables</li> <li>• Kettle</li> <li>• Spoons</li> <li>• Cheesecloth or strainer</li> <li>• Paper towel</li> <li>• 2 handouts (paint instructions &amp; colour wheel)</li> <li>• Images of petroglyphs, cave paints, rock painting</li> </ul>
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<p><b>Assessment</b> (Steps to check for student understanding – must assess outcomes.)</p>	<p>Students will have a performance task of creating paint from natural products. They will be assessed based on their participation for the creation of the paint. The paint will be created in partners and will be shared and used by all students in the class, participation by each student is required for this step. These grade 6 students will be active participants and have an opportunity for reflection and inquiry. There is a rubric to assess their progress.</p>		
<p><b>Accommodations/Modifications</b></p>	<p>Hands on instruction will be given, as well as working through steps one by one to ensure each student has achieved the goal of each step. Handouts will help those learners who struggle to follow auditory instructions. Visuals will be used to engage understanding for those visual learners. Pairing of a weaker student with a stronger may be used as needed.</p> <p>For students who complete tasks early, they can move on to the next task if they understand what to do.</p>		

<p><b>Procedures</b></p>	<p><b>Motivational set:</b> – 10 minutes  Discussion of what colours in nature might make what colours on paper – 5 minutes  Instructions on being in the chem. lab for the art class; do not touch anything other than supplies for art class.  <b>Handout:</b> Provide each student with two blank colour wheels and watercolour paper.  <b>Handout:</b> Provide each student with a list of things that turn different colours in nature.  <b>Visual:</b> Display images of petroglyphs, cave and rock paintings that are from history with an explanation of the what they are looking at.  Ask the students to describe what they think the different colours meant, why would these would have been painted, what items might have been used to create the colours used (this is a test to get them to use their handouts). – 10 minutes  Students use their handout in groups of five to create all of the colours with the materials and directions provided and mark the jar with what has been used. Each student experiments with the paint created and documents what jar/item created what colour – 30 minutes  <b>Clean Up:</b> - 5 minutes</p>	<ul style="list-style-type: none"> <li>- Students will listen to lecture on Sask. art and the history of petroglyphs and cave painting</li> <li>- Students will answer questions about colour.</li> <li>- Students will create paint with given instructions.</li> </ul>	<p><b>Other Resources</b>  (e.g. Web, books, etc.)</p> <ul style="list-style-type: none"> <li>• Printed images  <a href="http://matadornetwork.com/notebook/from-cave-paintings-to-the-internet-50000-years-of-information-technology/">http://matadornetwork.com/notebook/from-cave-paintings-to-the-internet-50000-years-of-information-technology/</a></li> <li>• <a href="http://www.livingwilderness.com/southwest/petroglyphs3.html">http://www.livingwilderness.com/southwest/petroglyphs3.html</a></li> <li>• <a href="http://totem.mirgt.com/articles/the-cave-paintings-a-surprise-for-science/">http://totem.mirgt.com/articles/the-cave-paintings-a-surprise-for-science/</a></li> <li>• <a href="http://www.bajaphotographer.com/#/baja-cave-paintings/cave_paintings_001">http://www.bajaphotographer.com/#/baja-cave-paintings/cave_paintings_001</a></li> <li>• <a href="http://commons.wikimedia.org/wiki/File:Coso_petroglyphs_(4).JPG">http://commons.wikimedia.org/wiki/File:Coso_petroglyphs_(4).JPG</a></li> </ul>
<p><b>Closure</b>  (Reinforce the lesson)</p>	<p>Questioning: Who can tell me what 2 colours made green? Did you have to mix to get orange? Were there any surprises in colours created?</p>		
<p><b>Reflections</b>  (What went well; what could be improved)</p>			<p><b>Additional Notes</b></p>



Photo by [Historias de Cronopios](#)



Cueva de Las Flechas



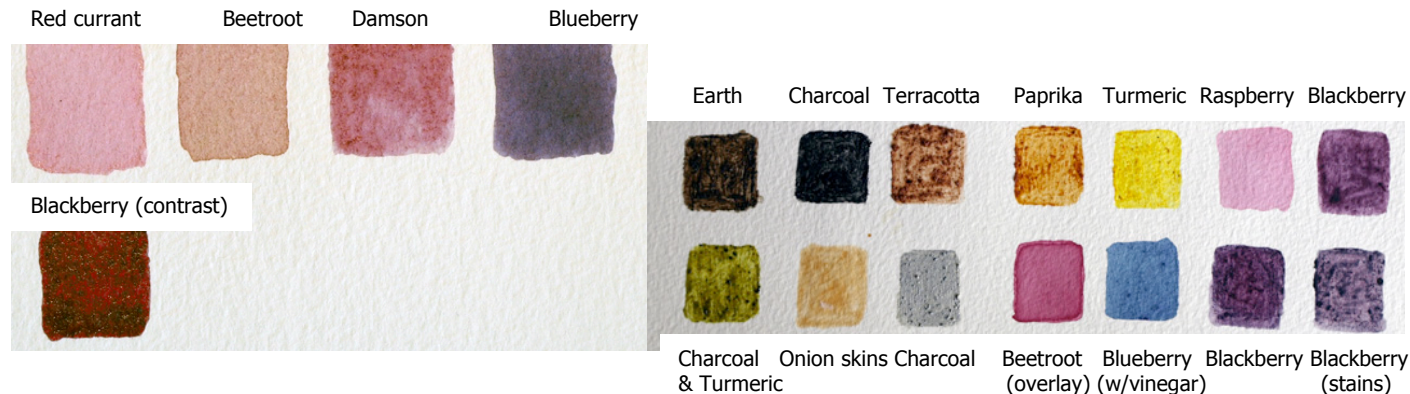






# Making Natural Colour

- Brown* - Natural soil or earth. The colour obtained will vary depending on the local geology.
- Purple/pink/red/lilac/blue* - Berries or beetroot. Try blackberries, blueberries, elderberries, black currants, red currants, bilberries, raspberries, strawberries,
- Red/Orange* - Paprika, chili powder, rust scrapings, terracotta pots. Historically the best red was obtained from cochineal or kermes (both derived from the blood of an insect). Other reds were created using minerals or plant material. A nice red can be made using cooked blackberries and layering the colour.
- Black* - Soot or charcoal.
- Grey* - Use wood ash (or mix charcoal and chalk).
- White* - Chalk or talcum powder.
- Yellow* - Turmeric spice, outer skin of an onion (weak yellow), could also use lemon rind.
- Green* - Best obtained from minerals such as malachite or copper, this can be a hard colour to obtain. You can mix black and yellow, or using ground and pressed spinach.
- Blue* - Historically the most expensive colour was bright blue made from Lapis Lazuli from Afghanistan (was most often reserved for the Virgin Mary). Blueberry juice and distilled vinegar will turn the page blue in several hours. You can also try grape juice, which often dries blue.



- Binding* - You will still need to bind the colours. To do this and create an actual "paint" you can do this several ways: egg yolk, linseed oil or turpentine, or milk. Egg yolk creates a "tempera" paint, which was used by early renaissance artists and is very stable. It will create an eggshell sheen when dry and dries very quickly.

Grade Level: 6	Subject: Art	Prepared By: Carla Mysko	Date: Sept. 25
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<p>Overview &amp; Purpose - What will be learned, why, connections to other topics.          Students will learn that ordinary things were traditionally used to paint with throughout history and attempt to create a watercolour painting.          PGG goal(s) addressed:          6.3 – Incorporates First Nations, Inuit, Métis content, and perspectives across all teaching areas.          2.3 – Develops knowledge and understanding of students’ distinct cultural, ethnic and language background and applies it to anti-oppressive teaching practices          4.3 – Combines practical and theoretical knowledge with broader life learning to refine a philosophy of education</p>	<p><i>Broad Areas of Learning:</i></p> <ul style="list-style-type: none"> <li>• Basic Skills – in Art, watercolour painting is a basic skill and is a precursor to using other medium. The creation of paint involves a trial and error or experimentation process that is useful for later learning. The creation of the Dreamcatcher and of the students work outdoors is to provide hands on work using FNMI concepts and cultural history.</li> <li>• Life-long Learning – students use trial and error and experimentation in work for years to come, encouraging inquiry-based learning.</li> <li>• Self Concept Development – students will challenge their ideas about what creates different colours.</li> <li>• Positive Lifestyle – it encourages a deeper understanding of the natural world and how this was used in the ways of the FNMI people; hopefully this knowledge will build understanding and positivity.</li> </ul> <p><i>Cross Curricular Competencies:</i></p> <ul style="list-style-type: none"> <li>• Creative/Productive – creating paint, making a colour wheel, painting.</li> <li>• Critical/Responsive – questioning why things are a certain way and how they became that way</li> <li>• Cultural/Historical – knowledge of primitive and other ways of creating with a mindful reflection.</li> </ul>
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	Teacher	Students	
<p><b>Outcomes/Indicators</b>            (Learning tasks; Specifies strategies, processes, and knowledge that will be learned. Approx. 1-3 outcomes from the Saskatchewan Curriculum that could be assessed)</p>	<p><i>Tasks:</i> - Creation of colour wheel, mixing of colour, create a watercolour painting  <i>Strategies:</i> - Experimenting, creating, collaborating  <i>Knowledge:</i> - Students will learn about the colour wheel and how to create one. Students will learn how to paint a watercolour.  <i>Outcomes:</i>            CP6.1 Investigate and use various visual art forms, images, and art-making processes to express ideas about identity.            e. Examine ways of creating contrast (e.g., bold/subtle, rough/smooth, light/dark).            h. Demonstrate how symbols and other images can be used to convey meaning (e.g., create a visual statement about personal and/or cultural identity).</p>	<p style="text-align: center;"><b>Materials Needed</b></p> <ul style="list-style-type: none"> <li>• Jars of paint</li> <li>• Water</li> <li>• Brushes</li> <li>• Vinegar</li> <li>• Watercolour paper</li> <li>• Handouts of colour wheel</li> <li>• Pencils</li> <li>• Paper towel</li> <li>• Cardboard to work on</li> </ul>	

<p><b>Assessment</b> (Steps to check for student understanding – must assess outcomes.)</p>	<p>Ask about paint combinations and colour creation. Monitor progress on colour wheel. There is a rubric for the creation of the colour wheel.</p>		
<p><b>Accommodations/Modifications</b></p>	<p>Some students may need some individual assistance in understanding what is expected and how to use watercolour paint – this may be their first opportunity to use this.</p>		
<p><b>Procedures</b></p>	<ul style="list-style-type: none"> <li>• <b>Recap</b> of using natural paints and an explanation of the colour wheel and the purpose behind this. Introduction of the primary and secondary colours and their placement on the colour wheel. Students will fill in 2 colour wheels with markers then paint. Jars of paint from previous day are used – 10 minutes.</li> <li>• Using the handouts provided in lesson 1 with the blank colour wheels and an explanation about the primary and secondary colours. Students begin filling in the wheel using the provided example as their template for the finished product. This process will require mixing of colour, possible addition of more water or adding vinegar. Questioning while checking progress: Did you achieve the results you expected when you tested the colour? What would make the colour more vibrant/soft? If you mixed colours did you achieve a colour close to the primaries in the colour wheel? – 15-20 minutes.</li> <li>• <b>Assignment:</b> Explain about the importance of our natural environment on our ways of understanding and knowing. This is related to how FNMI people experience/d the world around them and the significant landscape changes that affected their lives. – 3 minutes</li> <li>• If there is time, students are to create a watercolour painting that reflects Saskatchewan to them using the natural paint (an electronic example will be shown). This work is individual and unique from others. They will finish this task in the following class. – 22 minutes</li> </ul>	<ul style="list-style-type: none"> <li>• Students will learn about primary and secondary colours and their position on the colour wheel.</li> <li>• Students will colour in a colour wheel with marker.</li> <li>• Students will use the colours they have created to create a colour wheel.</li> <li>• They will be sensitive to how FNMI people created using natural paint.</li> <li>• Students will lesson to vital art history information on creation of art.</li> </ul>	<p><b>Other Resources</b> (e.g. Web, books, etc.)</p>

<b>Closure</b> (Reinforce the lesson)	Is it more difficult to paint with natural paints? Is watercolour different than tempera as used in elementary school? What effect does water have on the painting? <b>Clean Up:</b> 5 minutes		
<b>Reflections</b> (What went well; what could be improved)			<b>Additional Notes</b>

## Colour Theory

### PRIMARY, SECONDARY AND COMPLEMENTARY COLOURS

When presenting a design or an idea your choice of colours is very important. Many surveys have been carried out on the general public to find out what people like. The findings suggest that very young children like bright, vibrant colours (reds, yellows and oranges etc...) whilst older people like more gentle or sophisticated colours and tones such as shades of blue. It is very important for a designer to understand the way colours are put together/created as this may help in the selection of the right colour scheme for a particular age group. Next time you pass a poster look closely at the colours - the designer has considered them very carefully.

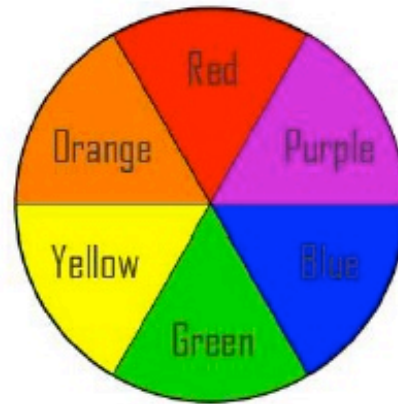
Primary Colours - These are colours that cannot be created through the mixing of other colours. They are colours in their own right. The three primary colours can be seen below RED - YELLOW - BLUE.

Primary colours can be mixed together to produce SECONDARY COLOURS. The table below shows the combination required to produce secondary colours.

YELLOW	+	BLUE	=	GREEN
BLUE	+	RED	=	PURPLE
RED	+	YELLOW	=	ORANGE

The colour wheel can be seen below and this can be used to help remember primary and secondary colours. The secondary colours are in between the primary colours - for example - between red

and blue is purple. Quite simply, mixing the primary colours of red and blue paint together will produce the secondary colour purple.



Colour Wheel

An important rule of the colour wheel is that colours opposite to each other on the colour wheel usually work well together as a colour scheme. These are known as **COMPLEMENTARY COLOURS**. Complimentary colours are often used together in graphic design as they tend to give the image/graphic a sense of balance and are visually more aesthetic.

#### **COLOURS AND FEELINGS, EMOTIONS AND ATMOSPHERE**

Designers have a large range of colours at their disposal and most are well aware that certain colours are associated with feelings and emotions. The diagram below show a number of popular colours and the feelings/emotions to which they are associated. Designers, companies and manufacturers use colours cleverly to promote a certain feeling about their products.

Colours also have an effect on your visitors before they begin to read the content of your web site or printed design. Thus, it is very important for you to consider your target audience, the psychology of colour, and the corporate image you wish to project **BEFORE** you complete your design.

When colour is used correctly, it can add impact and clarity to your message and highlight important points. Alternatively when colour is used incorrectly, it can compromise your message and confuse your target audience.

Colour can work for your web site and printed materials in various ways:

- Colour emphasizes, highlights, and leads the eye to important points or links.
- Colour identifies recurring themes (i.e. titles and subtitles are usually the same colours).
- Conversely, colour can differentiate, such as different colours in pie charts and bar graphs.
- Colour symbolizes and triggers emotions and associations.

The interpretation of a colour depends on culture, profession, and personal preference. In general, the colours red, orange, and yellow are "exciting" colours and the colours purple, blue, and green are "calming" colours.

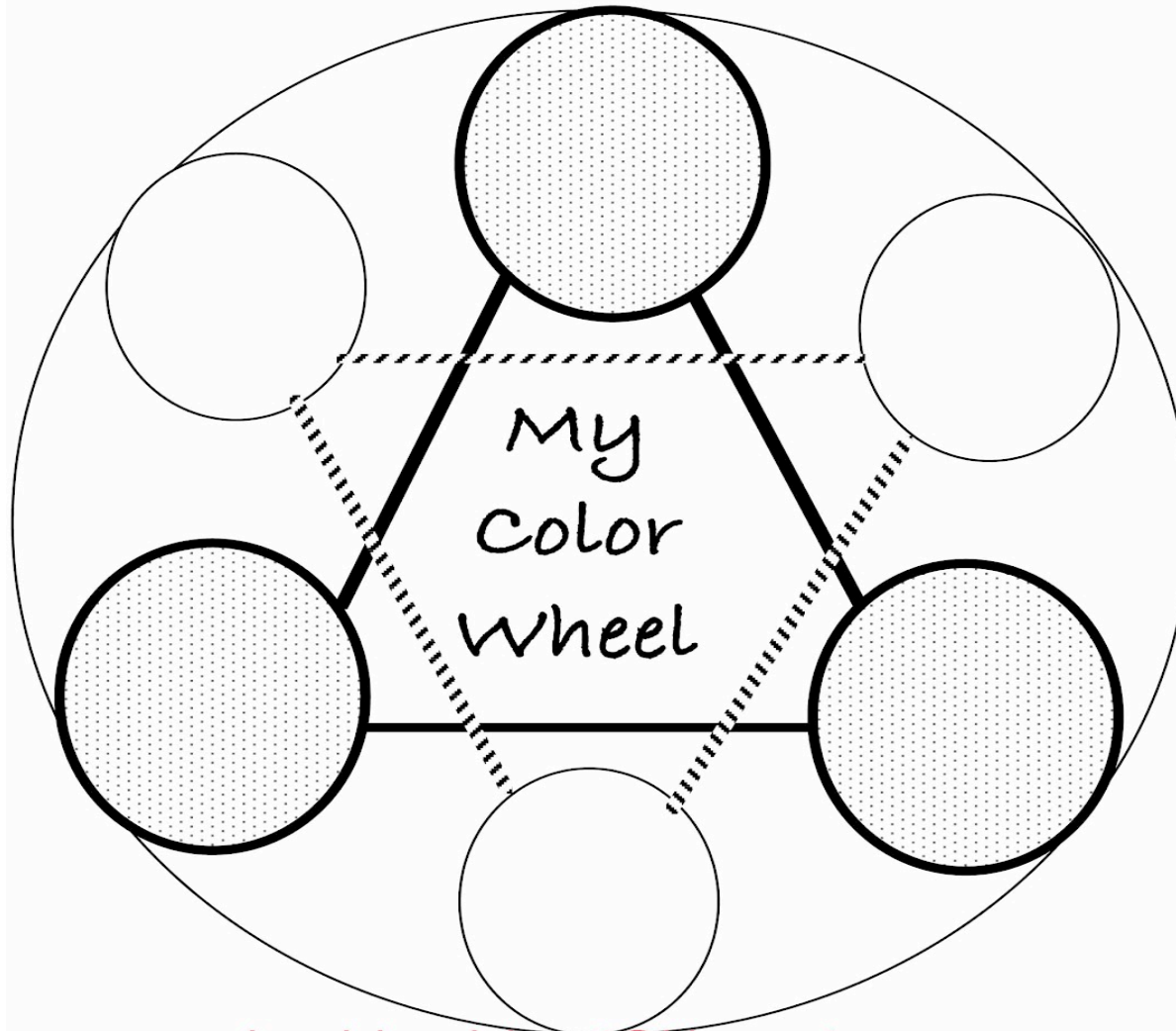
Interpretation of colour is not always a matter of personal preference. For example, in Western cultures the colour white symbolizes purity; however, in China the colour white symbolizes death.

FEAR DANGER WARNING BLOOD ANGER DEBT	PURE HYGIENIC CLEAN GOODNESS EMPTY SAFETY	CALM SERENE NATURE PLANTS ENVY EVERLASTING	COWARD WEAK BRIGHT LIGHT SUN HAPPY
SKY OPENNESS COLD/COOL HEALTH WATER TRANQUILITY	EVIL SINISTER MOURNING DEATH DARKNESS MYSTERY	DREAMS LENT RELIGIOUS REPENTANCE ROYALTY WEALTH	WARMTH ENERGY HAPPY SUNSET ENTHUSIASM

Colour Meanings




To summarise, it is very important to consider your target audience, the psychology of colour, and the image you wish to project before you construct your web-site, printed materials, and logo.





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**PRIMARY COLORS**   

secondary colors   

<p>Overview &amp; Purpose - What will be learned, why, connections to other topics.                  Students will learn that ordinary things were traditionally used to paint with throughout history and attempt to create a watercolour painting.                  PGG goal(s) addressed:                  6.3 – Incorporates First Nations, Inuit, Métis content, and perspectives across all teaching areas.                  2.3 – Develops knowledge and understanding of students’ distinct cultural, ethnic and language background and applies it to anti-oppressive teaching practices                  4.3 – Combines practical and theoretical knowledge with broader life learning to refine a philosophy of education</p>	<p><i>Broad Areas of Learning:</i></p> <ul style="list-style-type: none"> <li>• Basic Skills – in Art, watercolour painting is a basic skill and is a precursor to using other medium. The creation of paint involves a trial and error or experimentation process that is useful for later learning. The creation of the Dreamcatcher and of the students work outdoors is to provide hands on work using FNMI concepts and cultural history.</li> <li>• Life-long Learning – students use trial and error and experimentation in work for years to come, encouraging inquiry-based learning.</li> <li>• Self Concept Development – students will challenge their ideas about what creates different colours.</li> <li>• Positive Lifestyle – it encourages a deeper understanding of the natural world and how this was used in the ways of the FNMI people; hopefully this knowledge will build understanding and positivity.</li> </ul> <p><i>Cross Curricular Competencies:</i></p> <ul style="list-style-type: none"> <li>• Creative/Productive – creating paint, making a colour wheel, painting.</li> <li>• Critical/Responsive – questioning why things are a certain way and how they became that way.</li> <li>• Cultural/Historical – knowledge of primitive and other ways of creating with a mindful reflection.</li> </ul>
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	Teacher	Students	
<p><b>Outcomes/Indicators</b>                  (Learning tasks; Specifies strategies, processes, and knowledge that will be learned. Approx. 1-3 outcomes from the Saskatchewan Curriculum that could be assessed)</p>	<p><i>Tasks:</i> Creation of watercolour painting, mixing of colour.                  Reflection on places that mean something to us.  <i>Strategies:</i> Experimenting, creating, individual work, visualizing.  <i>Knowledge:</i>                  Students will learn how to paint with watercolours, using brushes and paper that is supplied and paint we created.  <i>Outcomes:</i>                  CP6.1 Investigate and use various visual art forms, images, and art-making processes to express ideas about identity.                  e. Examine ways of creating contrast (e.g., bold/subtle, rough/smooth, light/dark).                  h. Demonstrate how symbols and other images can be used to convey meaning (e.g., create a visual statement about personal and/or cultural identity).</p>		<p><b>Materials Needed</b></p> <ul style="list-style-type: none"> <li>•</li> </ul>

<b>Assessment</b> (Steps to check for student understanding – must assess outcomes.)	Monitor student progress on the painting. View the work that has been created. There is a rubric for the watercolour painting.		
<b>Accommodations/Modifications</b>	Individual monitoring, give ideas and prompts, give examples, give extra time.		
<b>Procedures</b>	Each student helps bring in painting supplies such as brushes, paper and hard surfaces to paint on (if necessary). – 5 minutes <b>Work Period:</b> Students will finish up their paintings. – 45 minutes <b>Nature Walk:</b> Students are to collect found things; i.e. feathers, pretty rocks, leaves, seeds... these will be used for later work doing rubbings as we work on texture and may be incorporated into their Dreamcatchers. – 15-20 minutes <b>Clean Up:</b> - 5 minutes	<ul style="list-style-type: none"> <li>- students help bring in supplies</li> <li>- students finish painting their watercolours or may create a new one if they have finished the first.</li> <li>- students assist in the disposal of paints and the clean up.</li> </ul>	<b>Other Resources</b> (e.g. Web, books, etc.)
<b>Closure</b> (Reinforce the lesson)	Historically, and especially in aboriginal cultures, art was created in ways that reflected elements that were culturally important. In art we look for ways to express our personality and what we believe to be important in our lives. Next class we will begin making Dreamcatchers.		
<b>Reflections</b> (Good/Bad)			<b>Additional Notes</b>

*Overview & Purpose* - What will be learned, why, connections to other topics.

Students will learn about a beloved story of history in First Nations understanding. They will learn about the symbolic and cultural significance of the Dreamcatcher and will make their own.

*PGG goal(s) addressed.*

6.3 – Incorporates First Nations, Inuit and Métis content and perspectives across all teaching areas.

6.4 – Plans and develops engaging and authentic lessons that demonstrate knowledge and confidence in subject matter.

3.6 – Develops in self and others understanding of anti-racist and anti-oppressive approaches to education.

*Broad Areas of Learning:*

- Basic Skills – The creation of the Dreamcatcher and provides hands on work using FNMI concepts and cultural history.
- Life-long Learning – understanding of a First Nations icon and some historical understanding.
- Self Concept Development – Why and where a Dreamcatcher is placed.
- Positive Lifestyle – it encourages a deeper understanding of the natural world and how this was used with the spirit world in the ways of the FNMI people; hopefully this knowledge will build understanding and positivity.

*Cross Curricular Competencies:*

- Creative/Productive – creating paint, making a colour wheel, painting, making a Dreamcatcher
- Critical/Responsive – questioning why things are a certain way and how they became that way
- Cultural/Historical – knowledge of primitive and other ways of creating with a mindful reflection on an important First Nations icon.

	Teacher	Students	
<b>Outcomes/Indicators</b> (Learning tasks; Specifies strategies, processes, and knowledge that will be learned. Approx. 1-3 outcomes from the Saskatchewan Curriculum that could be assessed)	<p><i>Tasks:</i> Listening to a short reading, watching a short video and beginning creation of a Dreamcatcher.</p> <p><i>Strategies:</i> Listening, viewing, following instructions, creating.</p> <p><i>Knowledge:</i> Students will learn the First Nations history and meaning of a Dreamcatcher and create one for themselves.</p> <p><i>Outcomes:</i></p> <p>CP 6.1 CR 6.2 CH 6.1 CH 6.2</p>		<p><b>Materials Needed</b></p> <ul style="list-style-type: none"> <li>• handout on Dreamcatcher history &amp; meaning</li> <li>• Dreamcatcher instruction handout</li> <li>• 30 wooden hoops (approx. 3-6")</li> <li>• leather lacing</li> <li>• thick string</li> <li>• 600 small, multi-colour beads</li> <li>• about 90 feathers</li> <li>• white glue</li> <li>• scissors</li> <li>• masking tape</li> <li>• pen</li> </ul>

<b>Assessment</b> (Steps to check for student understanding – must assess outcomes.)	Monitoring understanding through questioning and the product created.		<ul style="list-style-type: none"> <li>ziplock bags</li> </ul>
<b>Accommodations/Modifications</b>	Some students will require one on one assistance and more time to complete steps. If students follow the process with the teacher, they should understand.		
<b>Procedures</b>	<p>Introduction to the story behind Dreamcatchers and why they would be used and what materials would be used to make them. Handout the support material. – 10 minutes</p> <p><b>Handout:</b> The history, the definition of a Dreamcatcher</p> <p><b>Handout:</b> The directions to make a Dreamcatcher.</p> <p>Students will choose from feathers, beads, stones, suede ribbon, ribbon, hoops and will each take enough supplies to make their Dreamcatcher. They should have a reason for their choices – why choose a certain kind of feather? – 5 minutes</p> <p><b>Visual (if inside):</b> Play the video on how to make the Dreamcatcher for the students. – 3 minutes</p> <p><b>Demonstration and creation (outside or inside):</b> Working through the steps outlined in the handout, the teacher will demonstrate each step and have the student complete one step before moving on the next. Each student must show completion of each step before moving on. At any point in the web creation they can add beads. – 35 minutes</p> <p><b>Clean Up:</b> - 5 minutes</p>	<ul style="list-style-type: none"> <li>Students will listen to some speaking and a short video</li> <li>Students will collect the supplies that they will use</li> <li>Students will follow with the demonstration and instructions given</li> <li>Students will work independently as well as with help to finish a Dreamcatcher.</li> </ul>	<b>Other Resources</b> (e.g. Web, books, etc.) <ul style="list-style-type: none"> <li>Show an image of a Dreamcatcher</li> <li>Red Hawk Pt. 1 The Dreamcatcher video  <a href="http://www.youtube.com/watch?v=Xr8ng8sNx1E">http://www.youtube.com/watch?v=Xr8ng8sNx1E</a></li> <li>Red Hawk Pt. 2 The Dreamcatcher video  <a href="http://www.youtube.com/watch?v=p94PWr1teDw">http://www.youtube.com/watch?v=p94PWr1teDw</a></li> <li>Traditional music</li> <li>Person to smudge the room</li> </ul>

<b>Closure</b> (Reinforce the lesson)	You will have one more class to complete your Dreamcatchers. Make sure you mark your names on some masking tape and putting that on your Dreamcatcher. Put all of your extra supplies in a ziplock bag and mark it with your name.		
<b>Reflections</b> (What went well; what could be improved)			<b>Additional Notes</b>



## WHAT IS A DREAMCATCHER?

Dream catchers are arts and crafts of the Native American people. The original web dream catcher of the Ojibwa was intended to teach natural wisdom. Nature is a profound teacher. Dream catchers of twigs, sinew, and feathers have been woven since ancient times by Ojibwa people. They were woven by the grandfathers and grandmothers for newborn children and hung above the cradleboard to give the infants peaceful, beautiful dreams. The night air is filled with dreams. Good dreams are clear and know the way to the dreamer, descending through the feathers. The slightest movement of the feathers indicated the passage of yet another beautiful dream. Bad dreams, however, are confused and confusing. They cannot find their way through the web and are trapped there until the sun rises and evaporates them like the morning dew.

Originally the Native American dream catcher was woven on twigs of the red willow using thread from the stalk of the stinging nettle. The red willow and twigs from other trees of the willow family, as well as red twig dogwood can be found in many parts of the United States. These twigs are gathered fresh and dried in a circle or pulled into a spiral shape depending upon their intended use. They used natural feathers and semi-precious gemstone, one gemstone to each web because there is only one

## HISTORY OF DREAM CATCHERS

Long ago when the word was sound, an old Lakota spiritual leader was on a high mountain and had a vision. In his vision, Iktomi, the great trickster and searcher of wisdom, appeared in the form of a spider. Iktomi spoke to him in a sacred language. As he spoke, Iktomi the spider picked up the elder's willow hoop which had feathers, horsehair, beads and offerings on it, and began to spin a web. He spoke to the elder about the cycles of life, how we begin our lives as infants, move on through childhood and on to adulthood. Finally we go to old age where we must be taken care of as infants, completing the cycle.

But, Iktomi said as he continued to spin his web, in each time of life there are many forces, some good and some bad. If you listen to the good forces, they will steer you in the right direction. But, if you listen to the bad forces, they'll steer you in the wrong direction and may hurt you. So these forces can help, or can interfere with the harmony of Nature. While the spider spoke, he continued to weave his web.

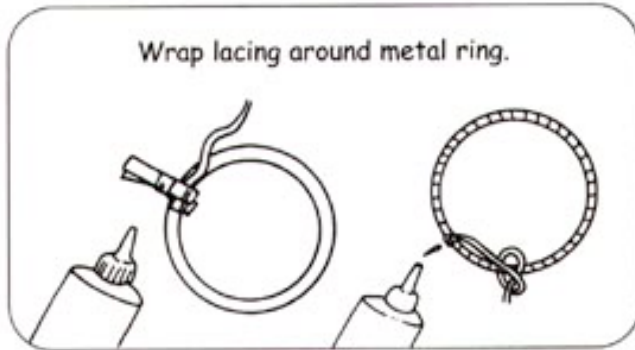
When Iktomi finished speaking, he gave the elder the web and said, The web is a perfect circle with a hole in the center. Use the web to help your people reach their goals, making good use of their ideas, dreams and visions. If you believe in the great spirit, the web will filter your good ideas and the bad ones will be trapped and will not pass.

The elder passed on his vision onto the people and now many Indian people have a dreamcatcher above their bed to sift their dreams and visions. The good will pass through the center hole to the sleeping person. The evil in their dreams are captured in the web, where they perish in the light of the morning sun. It is said the dreamcatcher holds the destiny of the future.

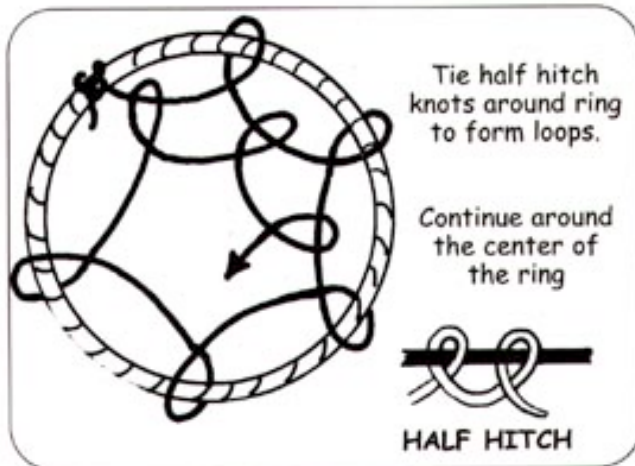




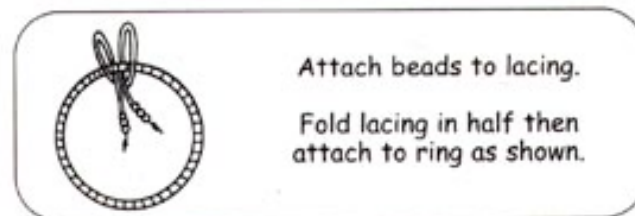
# DREAMCATCHER INSTRUCTIONS



Put a small amount of glue around the hoop. Knot lacing around once and then continue wrapping around the hoop – keep it tightly together. Leave a length of lacing when you get to the end. Untie the first knot carefully and then knot the end and beginning points together and create a loop to hang the Dreamcatcher.



Use the string and knot at the point where the lacing stopped. Create 5 loops like the ones on the left. Make another row of loops by stringing at the middle of the loops you created in the first row and pull tighter. String a bead wherever you like in this second row. Continue to make more rows and placing beads where you like. Stop when there is still a hole in the middle and tie off.



After attaching a long length of lacing as shown, take one side of the lacing and make a knot about  $\frac{3}{4}$  of the way down the lace. Put on 1-3 beads and knot. Loop the lace around the feather 3 times and then feed the end of the lace through the loops to create a knot – pull tight. Do the beading on the leftover piece, but do not attach a feather. You can make 1 or 2 more of these, if you have time, and attach them beside the other.



**It should look like this when you are done!**

Overview & Purpose - What will be learned, why, connections to other topics.  
 Students will learn about a beloved story of history in First Nations understanding. They will learn about the symbolic and cultural significance of the Dreamcatcher and will make their own.  
 PGG goal(s) addressed.  
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	Teacher	Students	
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<b>Assessment</b> (Steps to check for student understanding – must assess outcomes.)	Monitoring understanding through questioning and the product created. There is a rubric for the dreamcatcher.		<ul style="list-style-type: none"> <li>• white glue</li> <li>• scissors</li> <li>• masking tape</li> </ul>
<b>Accommodations/Modifications</b>	Some students will require one on one assistance and more time to complete steps. If students follow the process with the teacher, they should understand.		<ul style="list-style-type: none"> <li>• pen</li> <li>• gift of tobacco</li> <li>• ziplock bags</li> </ul>
<b>Procedures</b>	Students will continue building their Dreamcatchers using the instructions and hands on help. Weaker students may be paired with stronger students who aren't having difficulty in order to complete the task. – 40-45 minutes For those students who are done, or if the entire class ends early they will have time to put their names on their works with tape and hang them on the bulletin board or on the windows of the classroom. – 10-15 minutes <b>Clean Up:</b> - 5 minutes	<ul style="list-style-type: none"> <li>• Students will collect the supplies that they will use.</li> <li>• Students will follow with the demonstration and instructions given.</li> <li>• Students will work independently as well as with help to finish a Dreamcatcher.</li> </ul>	<b>Other Resources</b> (e.g. Web, books, etc.)
<b>Closure</b> (Reinforce the lesson)	Question if the students remember where they should hang the Dreamcatchers. Ask them if they have a place in mind that fulfills the idea of where it should go.		
<b>Reflections</b> (What went well; what could be improved)			<b>Additional Notes</b>

# Arts Education 6 - Unit 1 Nature and Art in Saskatchewan

## Evaluation

\* I Care /30%, Assignments /30%, Projects /40%

Assignment / Project	Due Date	Date Handed In	I Care	Assignment/ Project	Total Percentage
1. Paint Creation			/30	/15	%
2. Colour Wheel			/30	/15	%
3. Watercolour painting			/30	/20	%
4. Dreamcatcher			/30	/20	%

## Art Assignment Rubric – Paint Creation

\*Assignments are worth 30% for your Final Unit Mark

Student \_\_\_\_\_

Date Handed In \_\_\_\_\_

	1	3	5
<b>Effort</b>	Did not participate in creation.	Student participated by assisted minimally.	Student participated and helped others create paint.
<b>Completion</b>	Did not complete the task.	Task is mostly complete.	Task is complete.
<b>Followed Directions</b>	The student showed use of directions	Some directions were followed.	Student understood and followed the directions consistently.

**TOTAL**                      **/15**                      **%**

# Art Assignment Rubric – Colour Wheel

**\*Assignments are worth 40% for your Final Unit Mark**

**Student** \_\_\_\_\_ **Date Handed In** \_\_\_\_\_

	<b>1</b>	<b>3</b>	<b>5</b>
<b>Effort</b>	Did not finish the work adequately.	Finished the project, but it could have been improved with more effort; adequate interpretation, but lacking finish.	The project was continued until it was complete; required effort.
<b>Completion</b>	Art piece is not finished.	Art piece needs more work.	Art piece has met all of the requirements to be complete.
<b>Followed Directions</b>	The student showed poor craftsmanship; evidence of directions are vague.	The student showed average craftsmanship; some directions were followed.	Student understood and followed the directions consistently.

**TOTAL**                      **/15**                      **%**

# Art Project Rubric – Watercolour Painting

**\*The Project is worth 40% for your Visual Art Unit Mark**

**Student** \_\_\_\_\_ **Date Handed In** \_\_\_\_\_

	<b>1</b>	<b>3</b>	<b>5</b>
<b>Effort</b>	The student did not finish the work adequately.	The student finished the project, but it could have been improved with more effort; adequate interpretation of the assignment, but lacking finish.	The project was continued until it was complete as the student could make it; gave it the required effort.
<b>Completion</b>	Art piece is not finished or incomplete.	Art piece meets minimal standards of completion; could use more work.	Art piece is complete.
<b>Neatness</b>	The student showed poor craftsmanship; evidence of concern of art is not found. .	The student showed average craftsmanship; adequate abilities are represented.	Student showed craftsmanship through neatness of the composition.
<b>Creativity</b>	The student showed no evidence of original thought.	The student tried an idea adequately.	The student has chosen interesting or unique subject matter.

**TOTAL          /20                  %**

# Art Project Rubric – Dreamcatcher

**\*The Project is worth 40% for your Visual Art Unit Mark**

**Student** \_\_\_\_\_

**Date Handed In** \_\_\_\_\_

	<b>1</b>	<b>3</b>	<b>5</b>
<b>Effort</b>	The student did not finish the work adequately.	The student finished the project, but it could have been improved with more effort; adequate interpretation of the assignment, but lacking finish.	The project was as complete as the student could make it; gave it the required effort.
<b>Completion</b>	Art piece is not finished or incomplete.	Art piece needs more work.	Art piece has met all of the requirements to be complete.
<b>Neatness</b>	The student showed poor craftsmanship; evidence of concern of art is not found.	The student showed average craftsmanship; adequate abilities are represented.	Student showed craftsmanship through neatness of the composition.
<b>Creativity</b>	The student showed no evidence exploring creative options (beads, feathers).	The student tried an idea adequately but copied the example shown.	The student explored several personal choices and combinations.

**TOTAL          /20          %**