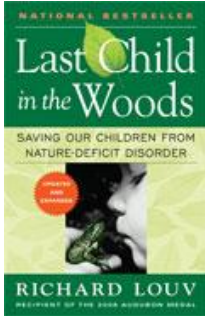


Taking Art Outside



I was introduced to a concept called nature-deficit disorder at the Canadian Society for Education through Art conference. In his book, **Last Child in the Woods**, Richard Louv identified this phenomenon. *“The future will belong to the nature-smart—those individuals, families, businesses, and political leaders who develop a deeper understanding of the transformative power of the natural world and who balance the virtual with the real. The more high-tech we become, the more nature we need.”* — Richard Louv

This resource was designed specifically with Gr. 3 & 7 in mind (consider collaborating in care-partner groups) but curriculum connections for taking art outside are applicable to all grades.

Plan for respectful interactions with the natural world and for gathering, re-using, re-purposing materials when possible (bags, boxes, buttons, fabric, wire, wood scraps & found-objects. Check out this art supply shop that is concerned with environmental stewardship.

<http://www.altartdepot.com/#!home/mainPage>

Bring a **camera** along to document the process and to record any temporary art that will remain outside.

PLANNING – STAGE 1 - Identify desired results

Select a focus for student learning based on one or two of the outcomes from Saskatchewan Arts Education curricula. Indicators can help to define the depth and breadth of the outcome you select.

GRADE 3 THEME – ENVIRONMENT

CP3.7 Create visual artworks that express ideas about the natural, constructed, and imagined environments.

- a. Generate questions that arise from the investigation of a topic or area of interest to initiate inquiry (e.g., How have different artists represented plant life in visual art works and book illustrations?).

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- b. Develop a plan to visually explore selected question(s) (e.g., observe and draw, gather research information, imagine and paint).
- c. Use guided Internet searches to investigate how artists represent the environment in different ways.
- d. Explore inquiry questions visually (e.g., What are some unique characteristics of plant growth? How could we create our own representations of plant growth using different styles of art?).
- e. Discuss how the plan and visual exploration is evolving, and adjust decisions accordingly.
- f. Use guided Internet searches to investigate how artists use different art forms and media to express their ideas.

CR3.2 Respond to arts expressions that use the environment (eg. Natural, constructed, imagined) as inspiration.

- a. Demonstrate ways that arts expressions can represent ideas and convey meaning verbally and non-verbally (e.g., music that conveys a mood; dance that conveys ideas about bullying; drama that conveys ideas about compassion; visual art work or graphic that conveys a social message).
- b. Use own words to demonstrate awareness of arts languages and creative processes.
- c. Discuss with peers varying interpretations of the same arts expression, recognizing that not everyone responds the same way.
- d. Create an arts expression in response to, or in the same style as, a professional artist and identify connections to the original work.
- e. Respond to arts expressions in various ways such as verbally, through movement, music, or drawing.

CH3.1 Compare how arts expressions from various groups and communities may be a reflection of their unique environment (eg., North and South Saskatchewan, urban and rural)

- a. Investigate many different kinds of arts expressions.
- b. Share information about an artist working in own community through individual research or collaborative inquiry.
- c. Conduct research and guided Internet searches for information about Saskatchewan artists.
- d. Describe how an arts expression tells something about the community and culture in which it was created (e.g., heritage harvest dances).
- e. Describe ways that people of various cultures in own and surrounding communities participate in the arts and discuss why they do so.

CH3.2 Demonstrate an awareness of traditional and evolving arts expressions of Saskatchewan First Nations and Metis artists in own communities or regions.

- a. Share information about the arts expressions of Saskatchewan First Nations and Métis artists gained through individual research or collaborative inquiry.
- b. Describe, using own words, key features of arts expressions by Saskatchewan First Nations and Métis artists in own community and beyond.
- c. Perform songs, music, and dances of various styles as appropriate (e.g., invite in community resource people to ensure protocols are followed).

- d. Recognize and describe distinctions between various arts styles (e.g., Métis fiddling vs. powwow music, round dance vs. jingle dance).
- e. Observe, listen to, and inquire about First Nations and Métis arts and protocols related to arts expressions.
- f. Investigate arts expressions of First Nations and Métis artists whose work speaks to the relationship between people, the land, and environment.

Sample INQUIRY questions:

- What is interesting about the natural environment in and around our own community?
- What is interesting about the constructed environment in and around our own community?
- How are artists influenced by their environment?
- What could we tell people about our concern for the environment through our own arts expressions?

GRADE 7 THEME – PLACE

CP7.10 Create visual artworks that express ideas about the importance of place (eg.,relationship to the land, local geology, region, urban/rural landscapes and environment).

- a. Use inquiry in visual art to extend understanding of the importance of place (e.g., examine historical relationships of people to the land in Saskatchewan):
 - Generate key questions to guide inquiry in visual art (e.g., How could we represent visually the uniqueness of the prairie landscape or the difference between urban and rural environments in Saskatchewan?).
 - Summarize and focus knowledge of topic to determine information needs.
 - Generate additional relevant questions for deeper exploration.
 - Prepare and use a plan to access the Internet and other sources (e.g., print, digital, community) to gather ideas for visual art.
 - Explore the central questions and ideas visually (e.g., How can we visually depict the vastness of the prairie spaces or the migration of peoples?).
 - Expand on ideas in visual journals or other reflective records such as video.
- b. Analyze and discuss connections between the original topic or inquiry question and subsequent visual art explorations.
- c. Investigate how a single idea can be developed in many ways and directions (e.g., How many different ways could we represent visually a sense of community within an isolated prairie landscape?).
- d. Reflect on how images, elements of art, and principles of composition can be organized to convey meaning in visual art (e.g., What message or ideas does our art work communicate about our sense of place in Saskatchewan?).

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- e. Demonstrate awareness that artists are observant of their environment and often express ideas about the role and representation of place in their work.
- f. Recognize that visual art is a means of personal exploration and communication, and appreciate the importance of visual expression.

CR7.2 Investigate and identify ways that the arts can communicate a sense of place.

- a. Analyze and discuss the intentions, development, and interpretations of the concept of place as represented in own and peers' art works.
- b. Research, using the Internet and other sources, to investigate how some professional artists express a sense of place in their work.
- c. Share research findings or documentation with others.

CR7.3 Examine and describe how arts expressions of various times and places reflect diverse experiences, values, and beliefs.

- a. Distinguish among diverse styles of visual art, dance, drama/theatre, music, and other forms of expression (e.g., film) from different cultural and historical contexts.
- b. Examine own and peers' work as expressions of unique experiences, and personal values and beliefs, created within a particular time and place.
- c. Examine and analyze diverse artistic representations and interpretations of place (e.g., relationships with the land and urban/rural environments) in the work of Saskatchewan artists including, for example, music, lyrics, First Nations' drum groups and dances, Métis arts, heritage social dances, dramatic arts, landscape painters, architects, or site specific works.

CH7.1 Investigate how artist' relationship to place may be reflected in their work.

- a. Examine arts expressions from around the world to determine how, and why, place is often represented or reflected in the work.
- b. Describe ways that an artist's place might be a source of inspiration in different arts disciplines (e.g., photography, music styles, architecture, theatre, heritage dances).
- c. Analyze and describe contributions that artistic work makes to the individual and his or her place/community (e.g., commercial value, cultural value, functional value, expressive value).

CH7.2 Investigate how indigenous artists from around the world reflect the importance of place (eg., relationship to the land, geology, region, urban/rural environments).

- a. Research to determine various influences on the work and careers of selected Canadian artists.
- b. Describe some of the entrepreneurship abilities (e.g., marketing, networking, risk taking, innovation, self-discipline, technological literacy, independent learning) required by artists in different disciplines.
- c. Analyze relationships among artistic work, the community, and the economy (e.g., What do artists and arts organizations contribute to the community?).

- d. Examine work scenarios in the arts involving issues such as stereotyping, bias, and discrimination (e.g., stereotyping of male dancers, or males and females using non-traditional visual art materials) and discuss how these may limit opportunities.
- e. Explain ways that technology is used by artists in dance, drama, music, visual art, and interdisciplinary creations.
- f. Research and analyze new forms of technology used by contemporary artists to create and market their work.

Sample INQUIRY questions:

- How have artists throughout the ages been inspired by the land and their environment?
- How have ideas about farm settlement been expressed by artists in southern Saskatchewan?
- How could we represent our relationship to the land through arts expressions?
- How do First Nations dance and other art forms reflect traditional relationships with the land?
- How could our arts expressions show people what our environment or community means to us?
- What could our dance, music, drama, and visual art tell people about our town or neighbourhood?
- How do Saskatchewan artists express a sense of place in their work?

PLANNING STAGE 2 – Assessment Evidence

Determine acceptable evidence.

Authentic, performance based tasks have students apply what they have learned and demonstrate their understanding. *Think like an assessor not an activity designer!*

- designed at least at the application level or higher on Bloom’s Taxonomy.
- Rubrics can be used to guide students in self-assessment of their performance

To what extent have students achieved the desired results from Stage 1?

- Are students asked to exhibit understanding through authentic performance tasks?
- Are appropriate criterion-based rubrics used to judge student products & performances?
- Are a variety of appropriate assessment formats employed to gather additional evidence of learning?
- Are students encouraged to self-assess?

Other Evidence

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 are used throughout the unit to check on achievement of the outcomes.

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STAGE 3 – LEARNING PLAN

Plan learning experiences and instruction.

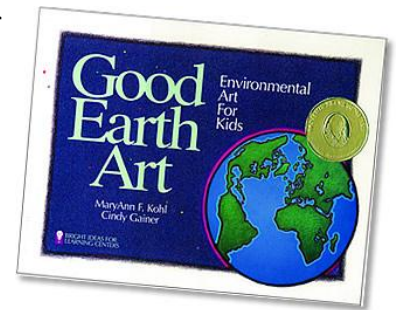
What teaching and learning experiences will you use to:

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

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?

Good Earth Art: Environmental Art for Kids by MaryAnn F. Kohl & Cindy Gainer
(ISBN:9780935607017)

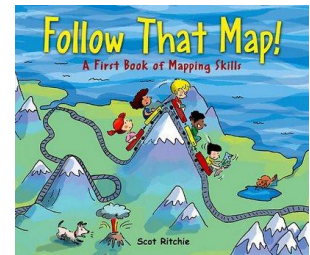
Pressed Plants, Sand Dried Flowers, Clay Pinch Pot, Making Natural Dyes from Berries, Locating Natural Paintbrushes & Drawing Materials (willow charcoal) Weaving Cattails/fallen branches, Bark Baskets, Bird Feeder, Pebble Necklace, Trim a Tree for Birds, Mushroom Spore Print, Foiled Leaf Prints, Leaf Prints, Garden Prints, Ironed Leaf Designs, Solar Prints, Waxed Paper Leaf Collage, Garden Critters, Pebble Towers, Nature Mobile, Nest Construction, Driftwood Sculpture, Nature Gatherings, Nature Box, Pine Cone Sculpture, Leaf Bursts, Inky Leaf Silhouettes, Sketching en Plein Air (draw from nature), Outdoor Shadow Drawing, Stone Painting, Nature Rubbings, etc.



Follow that Map! A First Book of Mapping Skills

- available from Central Resource Centre (Call # 912.01 Rit)

Create a 'Map' Name Tag, Design/Plan/Imagine a new/unusual natural Space, Map your School Yard or Park, Hopscotch Map, Map Rivers and Tributaries, Make a Map of Outdoor Smells, Create a 'Treasure Map' on Raw Canvas, Cloud Map



Strange Maps: An Atlas of Cartographic Curiosities

- new at Central Resource Centre

The Map as Art: Contemporary Artists Explore Cartography

- new at Central Resource Centre

Maps & Mapping for Canadian Kids

- new at Central Resource Centre

From Here to There: A Curious Collection from the Hand Drawn Map Association

- new at Central Resource Centre

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Some ideas for maps developed by Susan Rowe Harrison, susanroweharrison@gmail.com

- People Mapping: Create a color-coded map of the position of other people in relation to you on your route.
- Paint chip map: Create a map using paint chips to represent the colors on your map
- Found Paint Map: Create a map using as many things as you can to make pigment adding water if necessary such as crushed berries, flowers, dirt, spices. Mark the location where you found each item on your map.
- Invisible City: Create a map of your day that is fantasy or altered from reality in some or all ways.
- 3-D Map: Create a 3-D Map of your walk using recycled materials
- Traditional Map: make a map of your day measuring distances, building a key, highlighting and naming streets
- Favorite place map: Make a map of your favorite places in the neighborhood.
- Micromap- Create a very small map of the smallest things on your way to school
- Freestyle Map: Make up your own method for creating a map. Include methodology and key to map with or on your map.
- Word map or concrete poem: Make a map using words to represent places or your feelings about those places.
- Play Map-Create a scavenger hunt map or a play map with different activities at stations

Sample - Mapping Withrow: Stories and Pathways

- Before you start on your map, think about what you see on the way to school--the Rooster, Luke's, Flowers or trees, animals, where relatives or friends live, favorite graffiti, rinks, pools, fields—your favorite places. Include these places and things in your map and show the roads or pathways you use to get to them. Your map doesn't have to look exactly how it is in real life. You can add more things to make your map fun to look at or change it completely. Make sure that you label all the parts of your map so that others can tell what and where they are.
- Think about what kind of map you want to make:
 - Do you want to make a 3-D map using recycled materials, use pencil or pen to draw your map or, paint it using tempera paints or found pigments? Do you want to make a map your friend could use to find your house or, change your route to one you like better? Feel free to bring in your own objects, photos, pens, stickers, cut up comics, etc.. to our art session to create your map "style"!
- Get to know your route:
 1. Sketch of your route.
 2. Make notes on your map marking in detail the shops, houses, street signs, trees, etc. that you want to include on your map.
 3. Collect objects on your way to school. Try to collect 30 if you can.* If you are doing the found pigments map, collect things that you could use to colour your map such as berries, flowers, leaves, dirt, or spices. You can add water to your pigments in class to make the "paint" for your map.
- Bring your sketch and extra materials to use for your map!

Questions: How do we organize our natural space? How do we interact with our environment? Are maps a Western construct? Are there FNIM maps?

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Record outdoor sounds and respond through a work of visual art, Become part of nature and photograph student response, ask students to comment on Environmental Sustainability in their Art or in their Comments on Artist's work

Bird Sculpture from Found Objects, Stones for Stone Soup,

Spaces & Games, Measure Space, Utilize Negative Space in Art, Installation & Performance Art Outside

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