



# Drawing Canadian Creatures



*grades 2 - 8  
Bundle*



# Drawing Canadian Creatures

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## Learning Standards

Learning Standards describe what students should know, be able to do, and understand by the end of each grade. Learning standards frame the important competencies/expectations and big ideas for each grade. Lessons in this bundle address the following standards:

### VISUAL ARTS

- Apply the creative process to produce works of art using the elements, principles and techniques of visual arts to communicate feelings, ideas, and understandings.
- Use the critical analysis process to describe, interpret and respond to works of art.

### LANGUAGE ARTS

- Listen to understand and respond appropriately.
- Use speaking skills and strategies appropriately to communicate.
- Read and demonstrate an understanding of texts.
- Write for an intended purpose.

### SOCIAL STUDIES

- Understand significant characteristics of Indigenous nations in Canada.
- Develop a sense of personal identity.

### SCIENCE

- Demonstrate curiosity about the natural world.
- Explore how living things interact with each other.

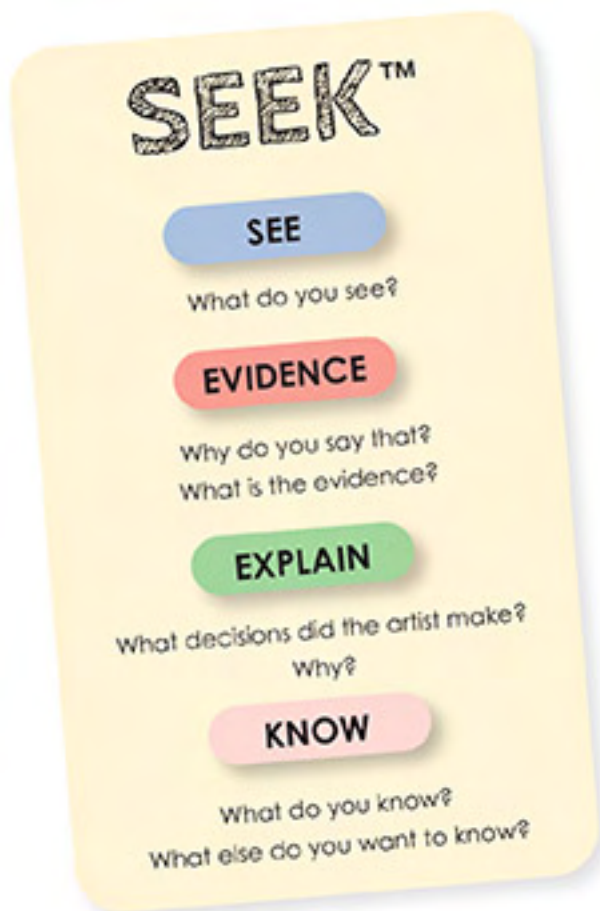
# Using a Sketchbook Journal

A sketchbook journal is the perfect place for students to process information, express themselves, experiment with ideas and record their experiences. Our **primary** way of inner communication is with images. It's the way we take in 90% of information. Students begin to see the world with fresh eyes when they draw from observation and imagination, and play with imagery. Being openly curious is what jump starts the creative process. Recording things in a visual journal keeps the creative juices flowing.

Provide students with a Crayola **sketchbook**, or have them create their own personalized book. Encourage students to use their sketchbook for visual brainstorming and experimenting when they are working on various projects, and to use it as a playground when they have free time.

Remind students that their sketchbook journal is a place to express ideas freely. It's a place where there are no mistakes – just opportunities to learn by doing.

You will find several approaches to exploring media and drawing techniques ideal for visual journal work on pages 4 - 11. Encourage students to reflect on what they have learned after each investigation.



## Looking At Art

As students view and respond to paintings by the artists in this bundle have them use **SEEK™** to help organize their thinking and build their observational skills.

Guide them to support their ideas with evidence they see in the artwork.

**SEE** – Look closely at the image for about a minute. What do you see?

**EVIDENCE** – What do you see that makes you say that?

**EXPLAIN** – What choices did the artist make? How did those choices help communicate the message?

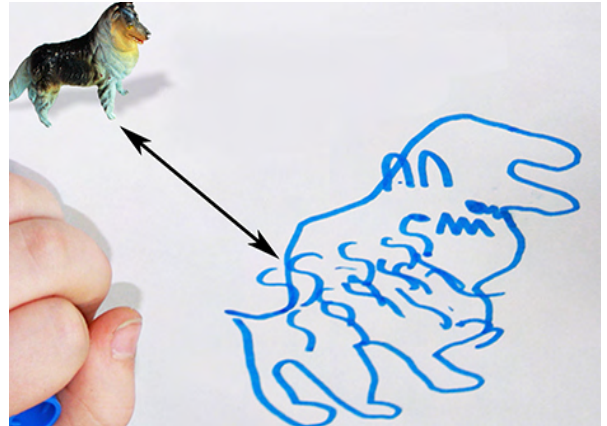
**KNOW** – What do you know about the artist's intent? What else do you want to know?

# Drawing Strategies...

*training the eye to see*

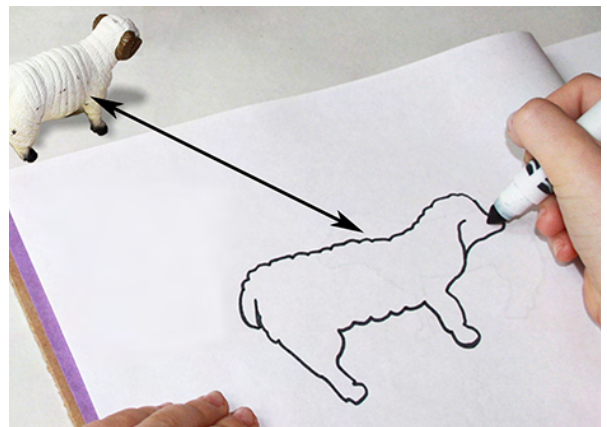
## BLIND CONTOUR

1. Place the object you are going to draw in front of you.
2. Draw with a Crayola broad line marker.
3. Do not look at your paper as you draw.
4. Slowly look at the outer edges of the object drawing a smooth, fluid line to show where you are looking.



## MODIFIED CONTOUR

1. Place the object you are going to draw in front of you.
2. Draw with a Crayola broad line marker.
3. This time look at the object start drawing and then look at the paper as you draw – eyes up, eyes down.
4. Slowly look at the outer edges of the object drawing a smooth, fluid line to show where you are looking.



## SCRIBBLE

1. Place the object you are going to draw in front of you.
2. Draw with a Crayola broad line marker.
3. Begin drawing from the thickest part of the object - working from inside to the outside.
4. Scribble a loose, energetic line to fill out the mass of the object looking carefully at the object and your paper while you draw.
5. Do not draw any outlines.

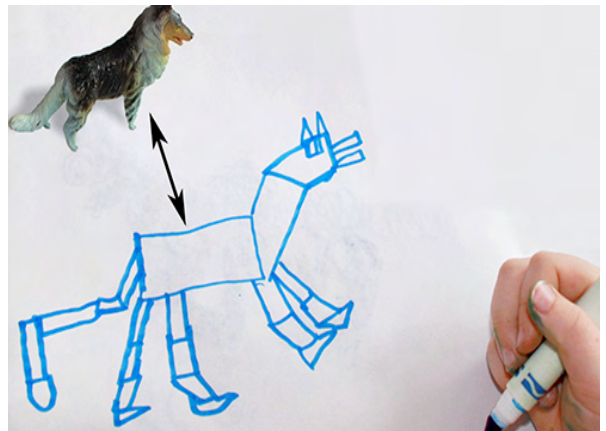


# Drawing Strategies...

*training the eye to see*

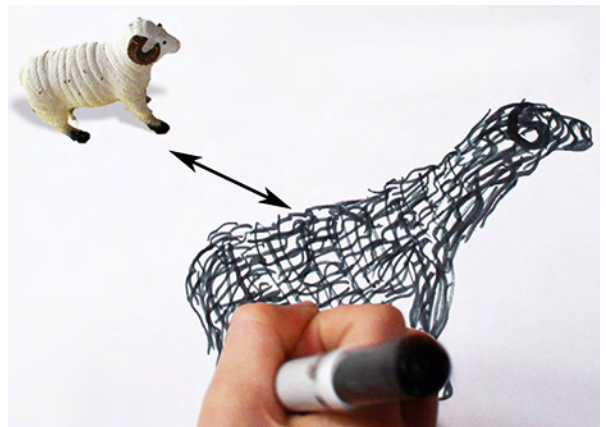
## SHAPE

1. Place the object you are going to draw in front of you.
2. Draw with a Crayola broad line marker.
3. Look for the basic shapes in the animal and draw them as simply as possible.



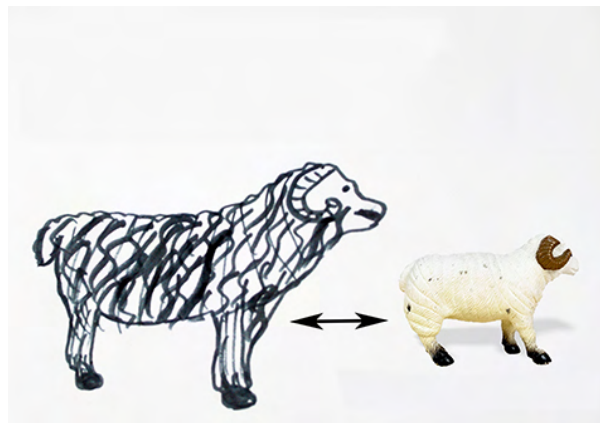
## TEXTURE

1. Place the object you are going to draw in front of you.
2. Draw with a Crayola broad line marker.
3. Look carefully at the object and draw only the surface texture – how it feels.
4. Do not draw an outline of the object. Let the texture create the object.



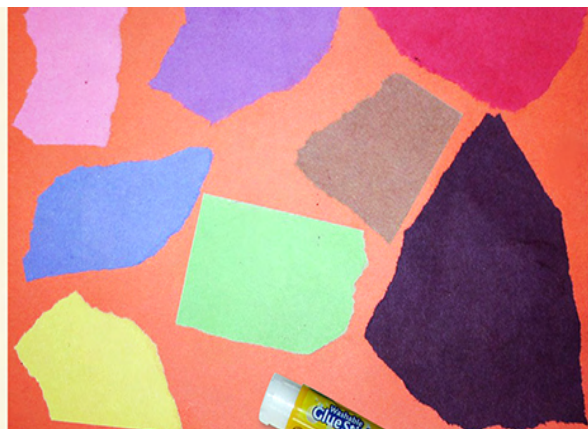
## MEMORY

1. Take one minute to memorize the object.
2. Place the object out of sight.
3. Draw the object from memory.
4. Compare your drawing with the object.
5. What is the same?
6. What is different?



# Exploring Oil Pastels...

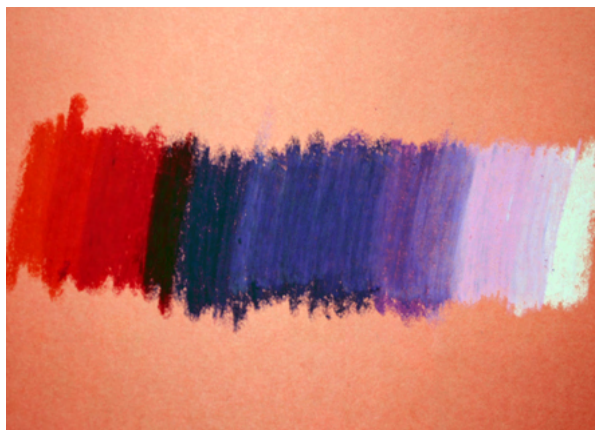
on coloured paper.



1. Choose one colour paper for the background.
2. Tear small shapes of each of the other colours and glue them onto your background paper.
3. Make sure some of the background colour is visible.



1. Draw with the oil pastel and deliberately change the pressure to get different effects.
2. Wiggle your wrist as you change the pressure.



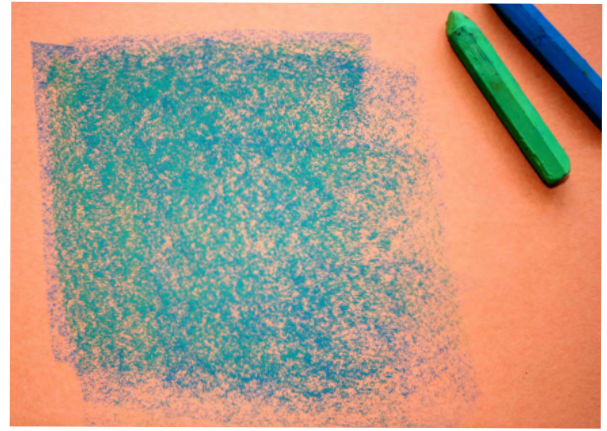
1. Choose two or more colours.
2. Colour a section with the darkest colour.
3. Colour on top of the first layer with the next lightest colour.
4. Press hard to mix the colours or use your fingers to blend the colours together.



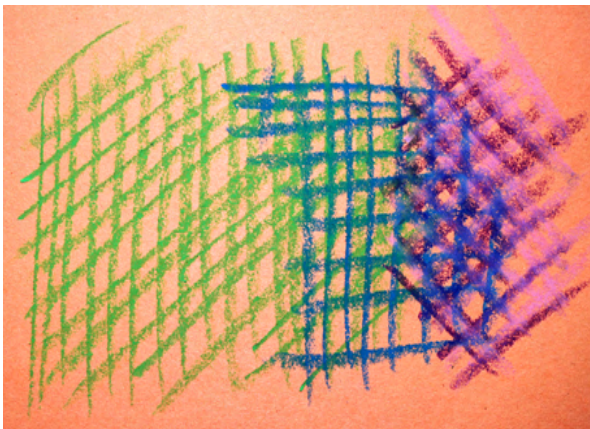
1. Use the tip of the oil pastel.
2. Explore ways to make different marks.
3. Try dots, straight, curved, hatched and scribbled marks.



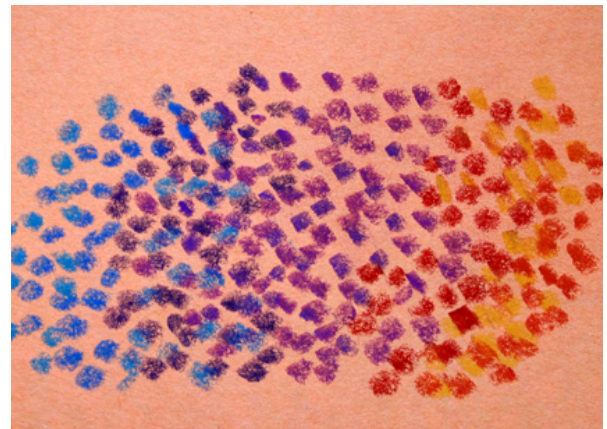
1. Use the tip of the oil pastel to draw lightly with a loose, rounded, scribbling motion.
2. Scumble directly on the paper or lay down a base coat colour first and then scumble over it.



1. Remove the wrapper from the oil pastel.
2. Lay the pastel flat on the paper and move it across the surface.
3. Change the pressure to get different effects.



1. Draw a series of thin lines beside each other.
2. Draw a new set of lines on an angle over top of the first set of lines.
3. Play with the colour combinations.



1. Draw a series of dots beside each other.
2. Vary the spaces between the dots to change the intensity of the colour.
3. Draw different coloured dots among the first set to shift from one colour to the next.



1. Apply thick layers of oil pastel.
2. Use a toothpick or other pointed tool to scratch into the layers of oil pastel.



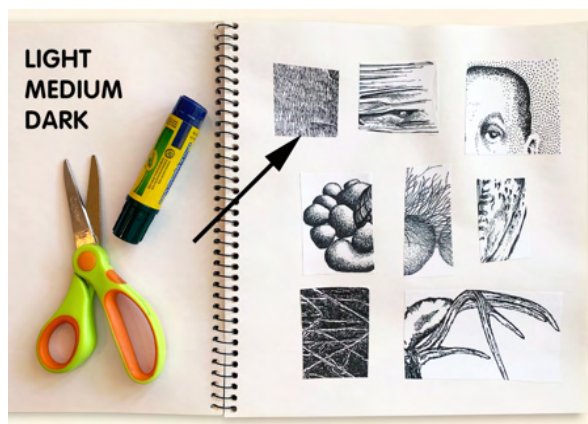
1. Fill the empty spaces with more colour and texture until the entire page is coloured in.

# Exploring Fine Line Marker...

creating light & dark

## STEP ONE

1. Cut out 6 - 9 value swatches from the line drawing images.
2. Make sure you have a balance of light, medium and dark values and a variety of different drawing techniques.
3. Arrange the pieces in a design with spaces about 2 cm wide between each swatch.
4. Glue the swatches in place.



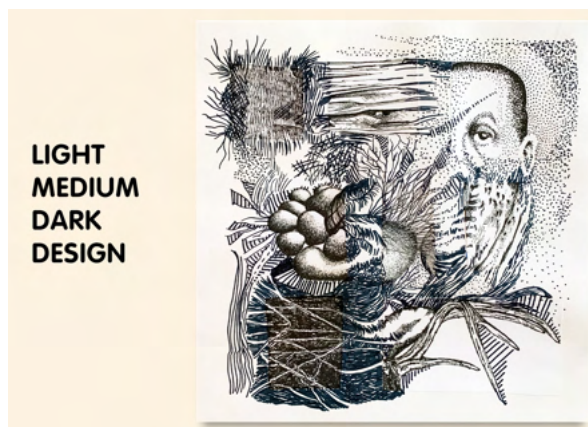
## STEP TWO

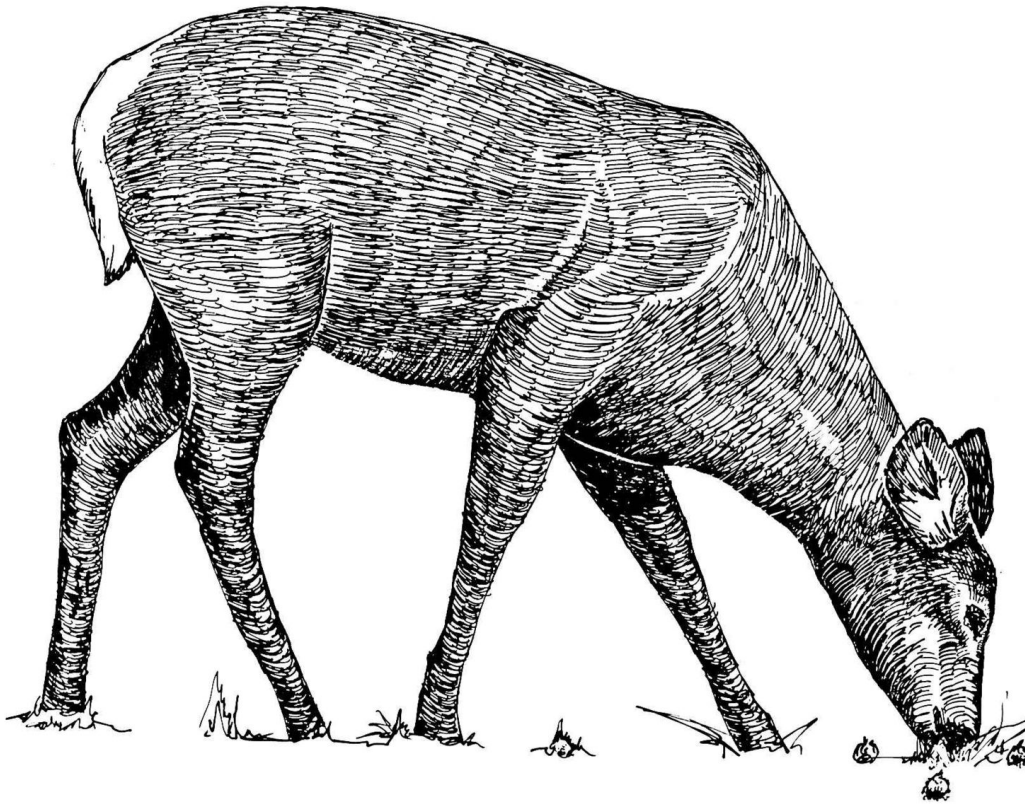
1. Use a black Crayola fine line marker to fill in the spaces between each swatch so it looks as if the space is part of the swatch, e.g.,
  - match the values
  - match the drawing techniques



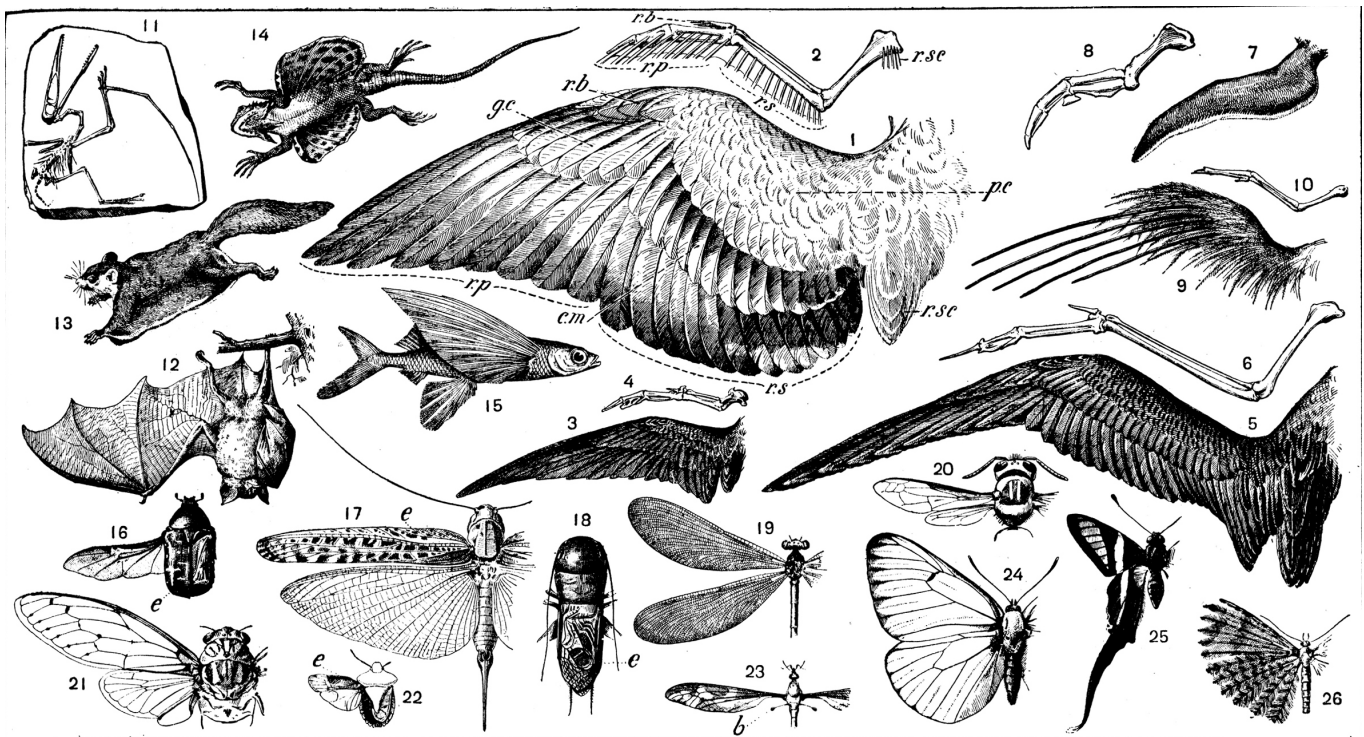
## STEP THREE

1. View your finished design with fresh eyes.
  - Does it have a balance of light, medium and dark values?
  - What techniques did you use in the design?
  - What do you like best about the design?
  - How can you use what you learned?





[https://commons.wikimedia.org/wiki/File:Animal\\_line\\_art\\_drawing.jpg](https://commons.wikimedia.org/wiki/File:Animal_line_art_drawing.jpg)



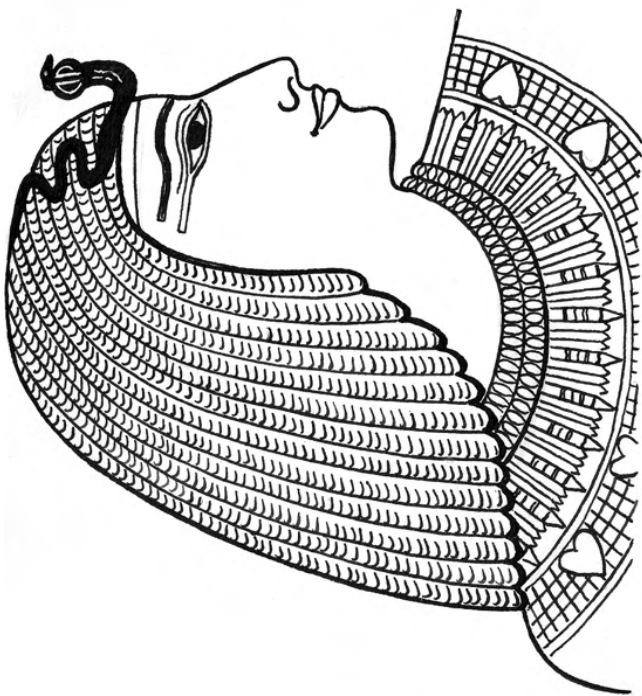
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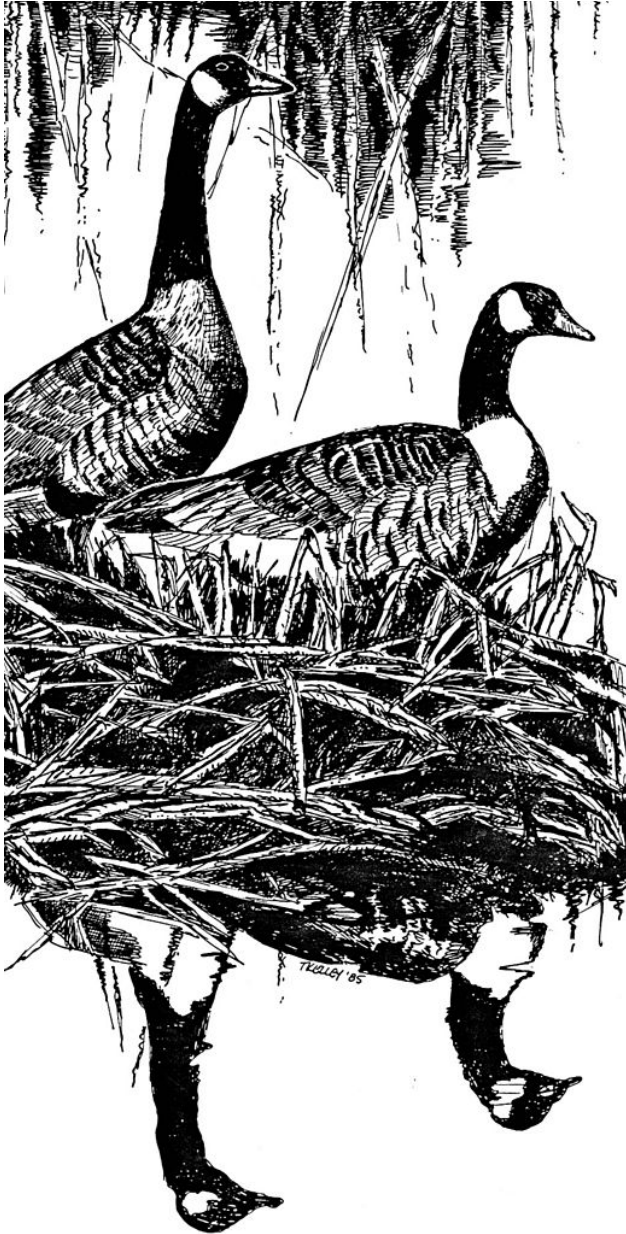
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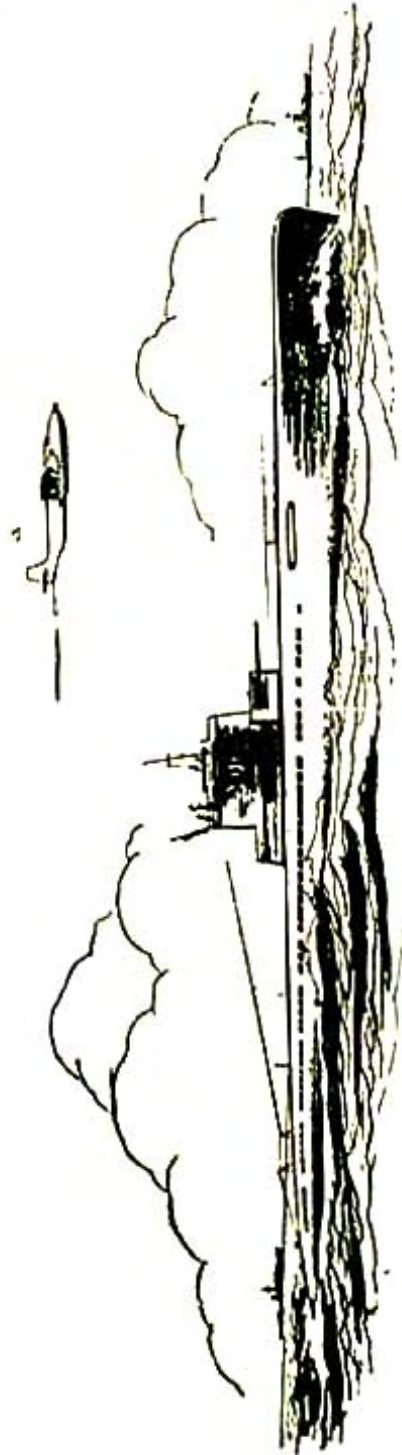
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# Drawing Canadian Creatures

**Louis Nicolas** was a Jesuit missionary in New France from 1664 - 1675. When he returned to France he drew 180 pictures from memory. Louis Nicolas was a self-taught artist who used a feather quill pen and ink to make his drawings. His book **Codex Canadensis** is considered one of the most significant documents of the 17th century. In it he provides graphic information about the animals, and detailed information about the Indigenous peoples. It is a primary source document used to understand New France in the 17th century.



**CREATE** a drawing of a Canadian animal using fine line marker. Use the drawings in the *Codex Canadensis* by Louis Nicolas as inspiration for your own drawing.



**PRESENT** your drawing to the class. Share what you learned about the drawing style of Louis Nicolas and how you applied that knowledge to your own work. Explain how you made your choice of animal to draw. Point out how your drawing is similar to one of Louis Nicolas' drawings, and how it is different. Tell what you like best about your drawing and why.



**RESPOND** to your classmate's drawing. Describe the details in the drawing that you think are especially well done and explain why. What did you learn from your peer by viewing their work? What do you like best about the artworks? What suggestions do you have?



**CONNECT** what you know about the actual creatures that Louis Nicolas drew and the way he drew them. Why do you think Louis Nicolas drew things the way he did? Why do historians think the drawings are so important? How do artists influence the way we think about things. Learn more about the *Codex Canadensis* by viewing the video **A Unicorn in Canada?**

# Drawing Canadian Creatures

1



[https://commons.wikimedia.org/wiki/File:Codex\\_canadensis\\_p\\_51.jpg](https://commons.wikimedia.org/wiki/File:Codex_canadensis_p_51.jpg)

## You will need:

- Crayola Fine Line Markers
- Crayola Sketchbook
- Pencils
- Crayola Marker & Watercolour Paper 22.9 cm x 30.5 cm (9" x 12")

1. View an image from the Codex Canadensis by Louis Nicolas. Images are available at Wikimedia Commons
  - Codex\_canadensis
2. Describe what you see.
  - written words
  - repeated lines
  - lots of patterns
  - scratchy looking
  - realistic but also imaginary (whiskers on owl)
  - drawn with ink
  - different kinds of lines - thin, thick, zigzag
  - lines close together to show dark spaces and far apart to show light areas
  - several animals on one page

2



1. Choose the Canadian animal you want to draw.
2. Find a photo of the animal to use as your source.
3. Draw your animal in your sketchbook using a similar style to that in the Codex.

3



1. Use your sketchbook drawing and the photo to draw your good copy.
2. Make sure the image fills the page.
3. Start with pencil to make a light outline of the main shapes.
4. Add the lines and patterns with brown fine line marker.
5. Add written information about your animal the way Louis Nicolas did.

# Drawing Canadian Birds

Did you know there are more than 400 migratory bird species in Canada? **Migratory** means birds that move from one location to another and back again every year. The trips these birds make are simply amazing. For example, from May to September, semipalmated sandpipers make a **10,000-kilometre** flight to their wintering grounds. What can you discover about a Canadian migratory bird?



**CREATE** an oil pastel drawing of a Canadian migratory bird that interests you. Use contrast to make the drawing seem 3-dimensional. Blend colours and use line to create the illusion of texture.

Once you have completed your drawing do some research to find 3 interesting facts about the bird.



**PRESENT** your drawing to the class. Share what you learned working with oil pastels. Explain how you achieved the effects you did. Tell why you chose your bird and what you learned about it. Compare your drawing with a photo of the bird. How does your drawing convey information about the bird?



**RESPOND** to your classmate's drawing. Describe the details in the drawing that you think are especially effective and explain why. What did you learn about the bird by viewing the drawing? What do you like best about the drawings? What suggestions do you have?



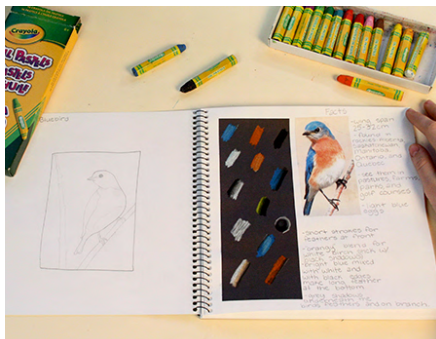
**CONNECT** what you learned about the bird by making the drawing. How is drawing the bird different than seeing it in a photo, or real life? How does viewing one bird compare to viewing a flock of birds preparing to migrate? When you see a flock of migrating birds what does it remind you of? Why? How is working with oil pastels similar to working with paints? How is it different?

# Drawing Canadian Birds

## You will need:

- Crayola Fine Line Markers
- Crayola Sketchbook
- Pencils
- Crayola Marker & Watercolour Paper  
22.9 cm x 30.5 cm (9" x 12")

1



1. Use your sketchbook to record information and test ideas for drawing your bird.
  - glue a picture of the bird into your sketchbook
  - make a sketch of the bird
  - glue a small piece of black paper into your book
  - experiment on it with ways to blend and match colours using the oil pastels.

1



1. Use a pencil to lightly draw the composition on the black construction paper.
2. Refer to your sketch and make sure the composition fills the page.

6



1. Refer to your sketchbook notes and pictures.
2. Try to match the colours of the bird by blending different colours.
3. Use a tissue to clean the tip of the oil pastel if it gets another colour on it.
4. Make short strokes to create texture.
5. Add shadows with black and highlights with white.
5. Once the drawing is finished, hold it up and look at it with fresh eyes.
6. Check to see if you need to add more shadows, highlights or colours.

# Drawing With Scissors

Did you know that around 100 different languages use the English alphabet? An alphabet is a system of letters, symbols or drawings that are used together to represent written words. There are many types of alphabets, but the main one used today is modern English. It is used by about 2 BILLION people! The most used letter is 'E' and the most common English word is 'THE'. Learning the letters of the alphabet is one of the first steps in learning to read. That must be why there are so many alphabet picture books.



**CREATE** an alphabet collage of a Canadian animal that includes its name. Make the first letter of the name bigger than the other letters.

Cut out letters, shapes and details **without** drawing them first. Use as many lines of symmetry as possible to figure out how to fold the paper to cut out shapes. You'll be drawing with scissors!



**PRESENT** your collage to the class. Tell why you chose your animal. Explain how you figured out how to cut out the different shapes and details. Describe what was challenging for you and how you persevered to solve the problem. Discuss your colour choices and how they contribute to the effectiveness of the work.



**RESPOND** to your classmate's collage. Describe the details in the collage that you think are especially effective and explain why. Ask for clarification, e.g., Where did you get that idea? How did you make that shape? What do you think is the best part?



**CONNECT** what you know about alphabets with the collages you and your peers created. Where have you seen alphabet designs? How are yours similar? How are they different? How would the alphabet design you created be helpful for someone learning the English alphabet for the first time? What other alphabets are you familiar with?

# Drawing With Scissors

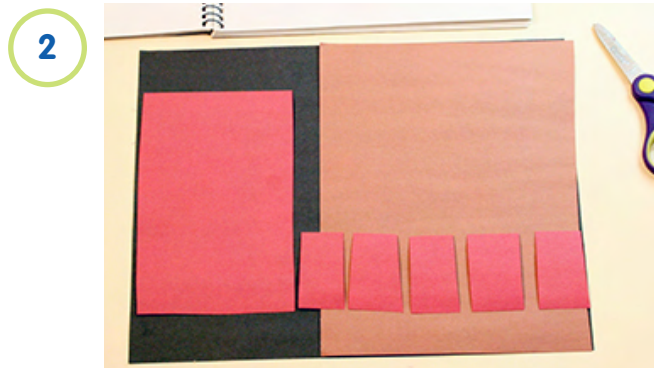
## You will need:

- Crayola Construction Paper  
22.9 cm x 30.5 cm (9" x 12")
- Crayola Sketchbook

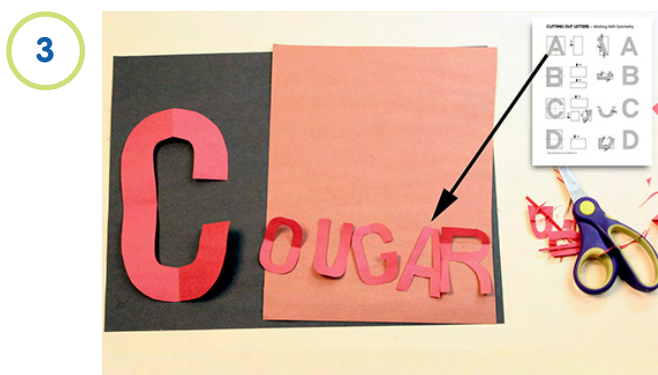
- Crayola Glue Sticks
- Crayola Scissors
- Pencils



1. Make a plan drawing in your sketchbook.
2. Block out spaces for all the letters.
3. Make sure the first letter of the animal's name is larger than the other letters.



1. Choose the colours you want to work with.
2. Cut out rectangles of paper for each of the main shapes.
3. Arrange the rectangles on the background paper to make sure they all fit.

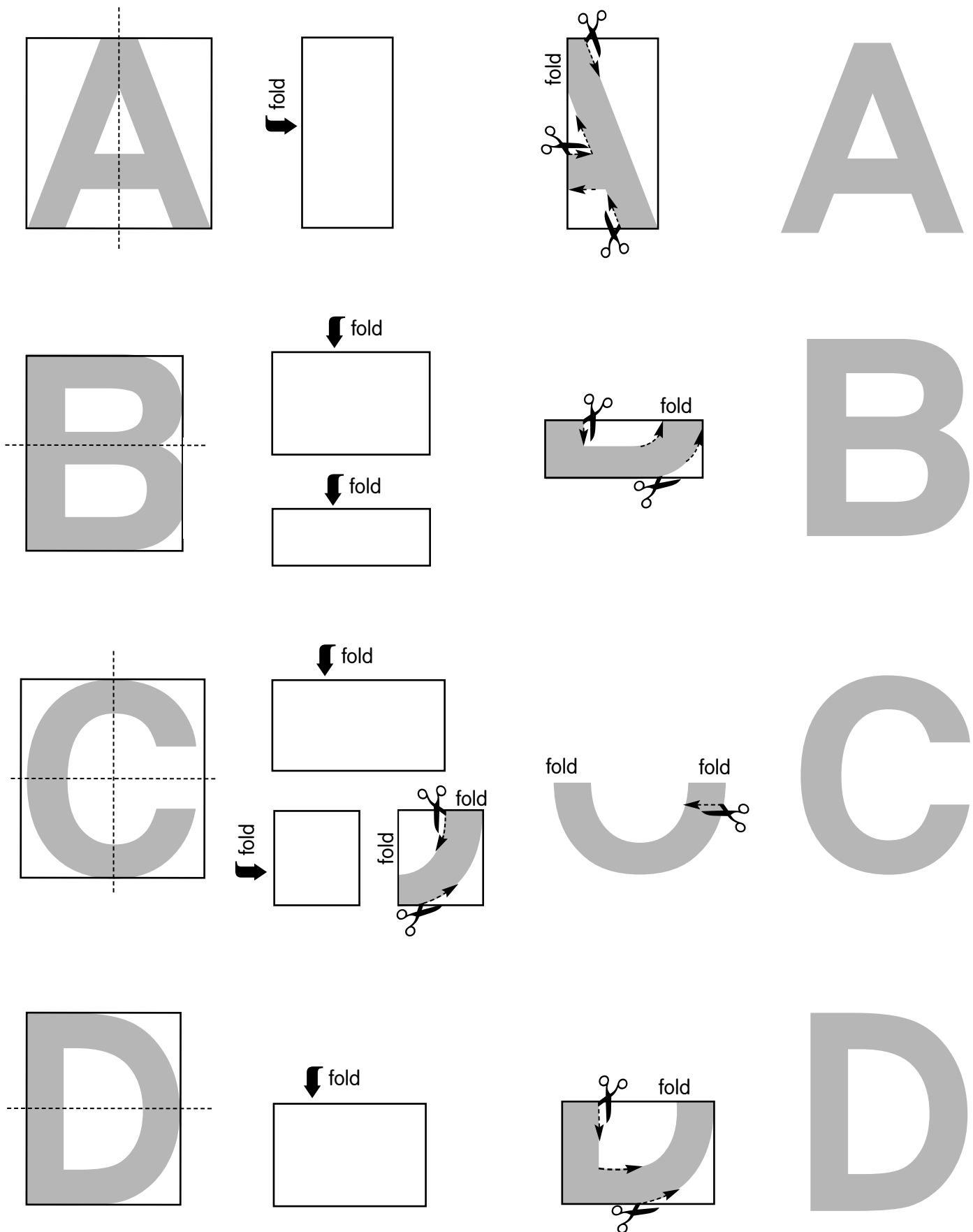


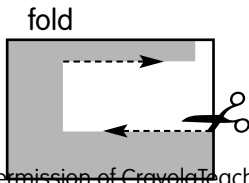
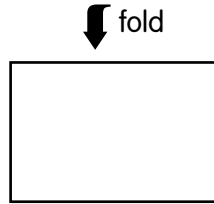
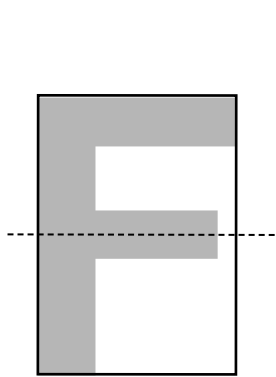
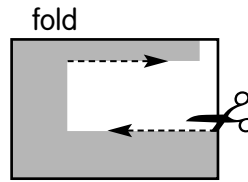
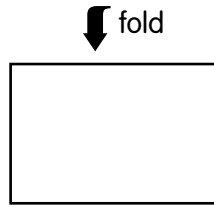
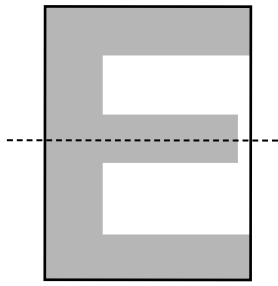
1. Follow the instructions to cut out all the letters.
2. Do **NOT** draw anything with a pencil - envision the shapes on the paper and cut them out with the scissors. You'll be drawing with scissors.



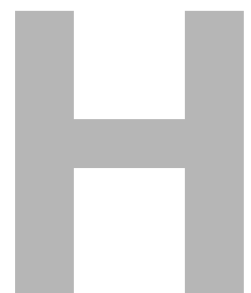
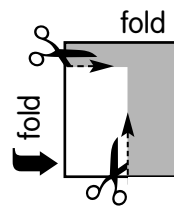
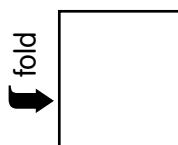
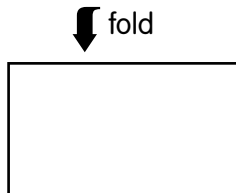
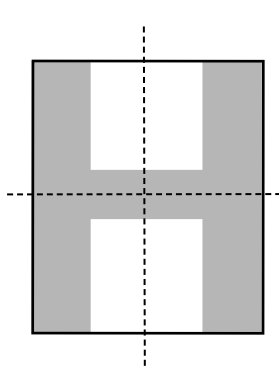
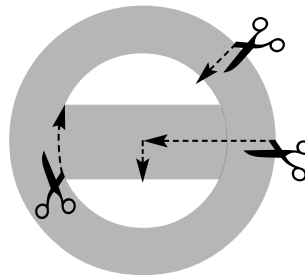
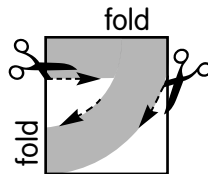
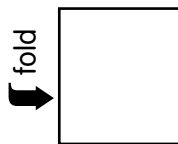
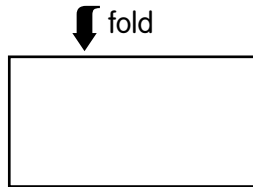
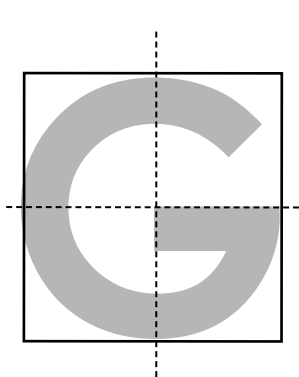
1. Use symmetrical shapes to cut out the animal and details. Do **NOT** draw anything with a pencil - draw with scissors.
2. Glue the pieces in place.

# CUTTING OUT LETTERS – Working With Symmetry

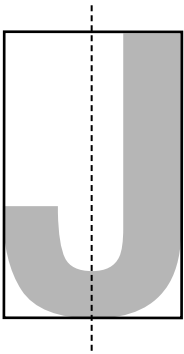
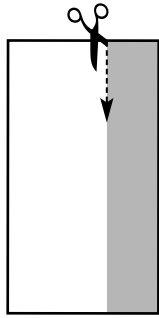
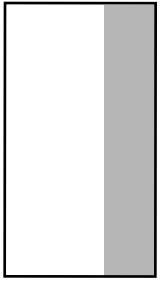




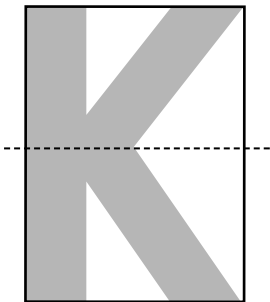
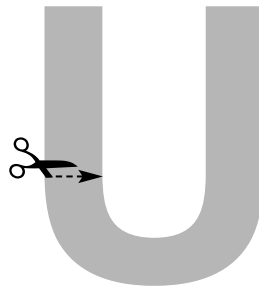
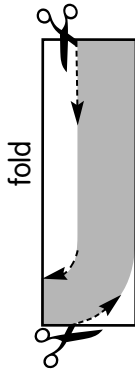
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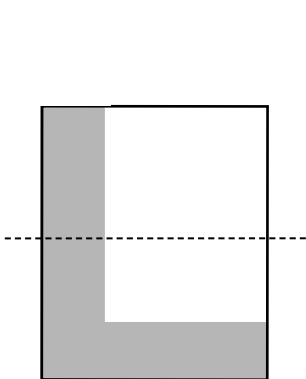
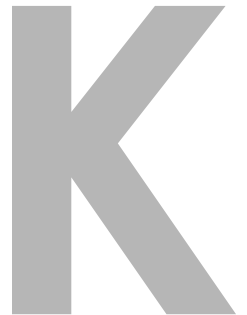
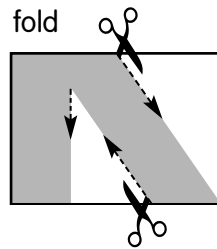
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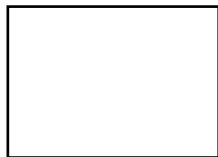
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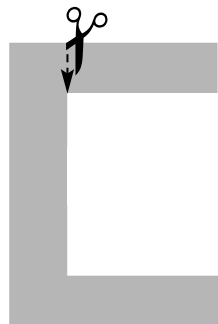
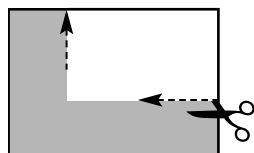
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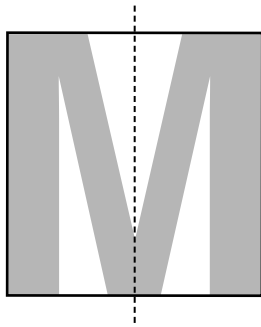


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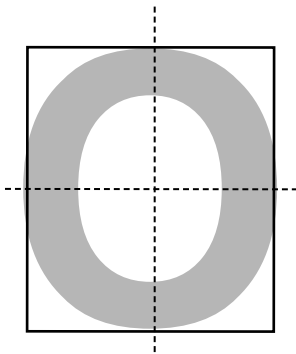
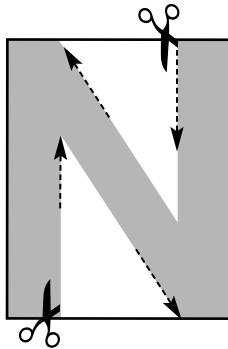
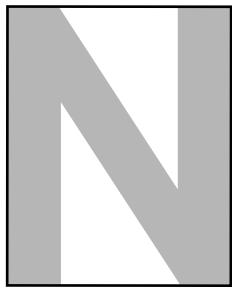
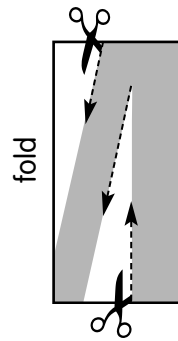
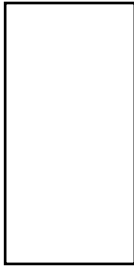


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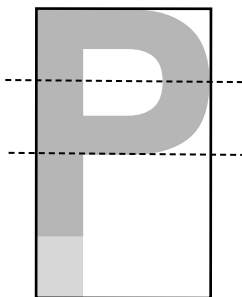
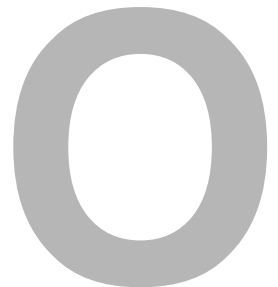
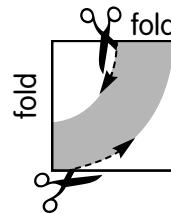
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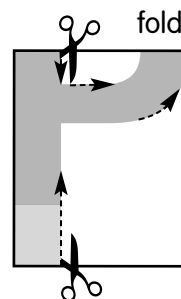
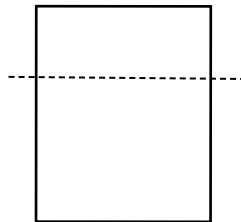
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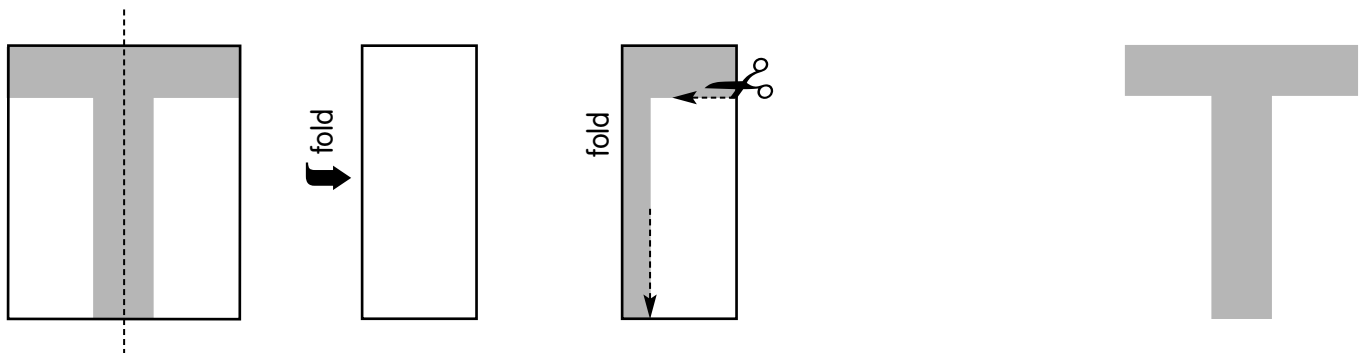
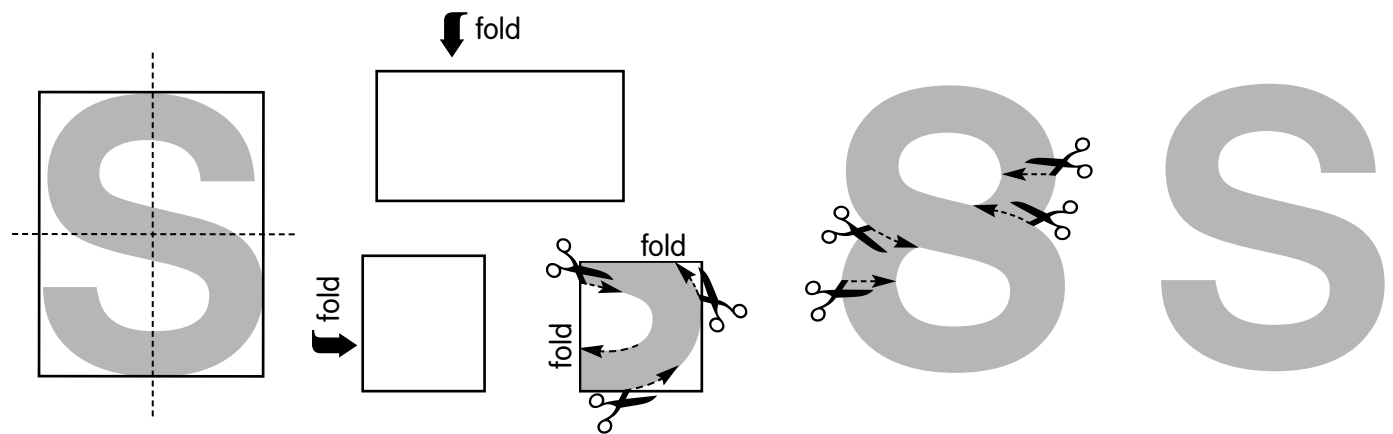
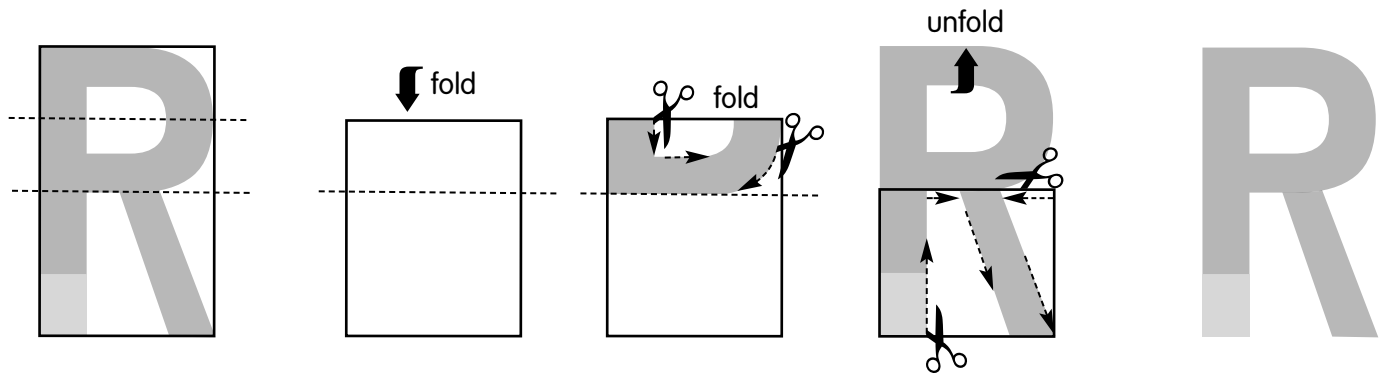
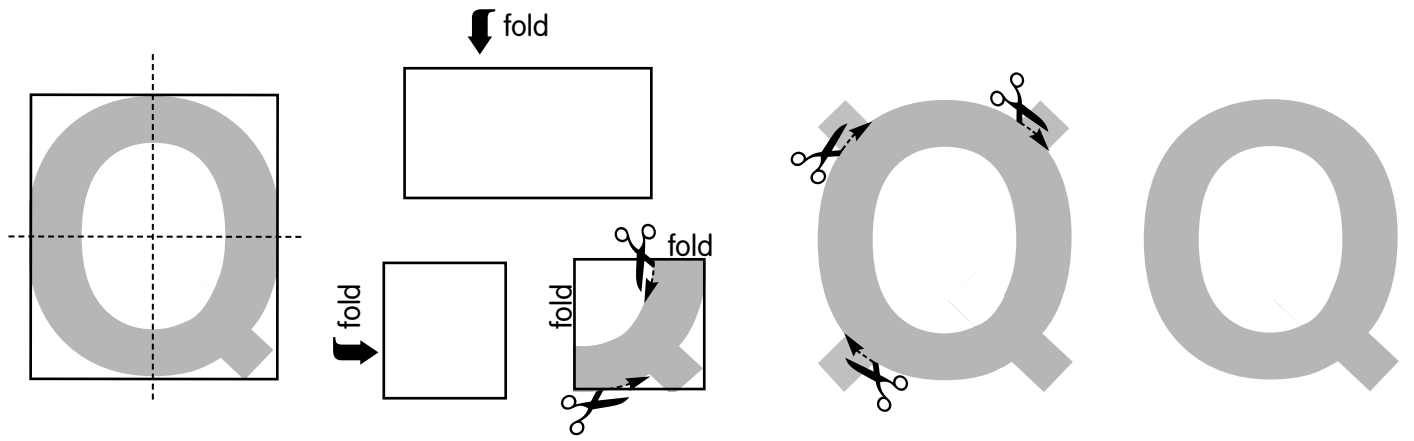


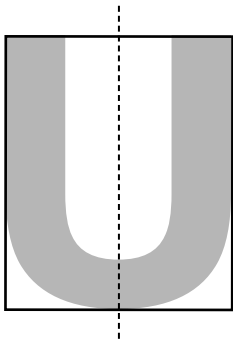
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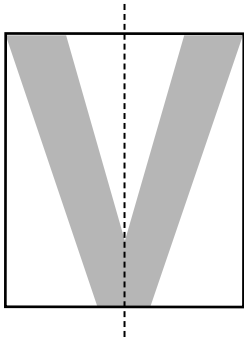
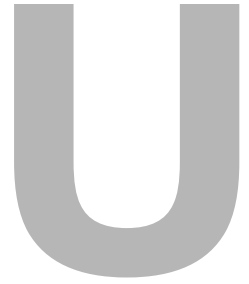
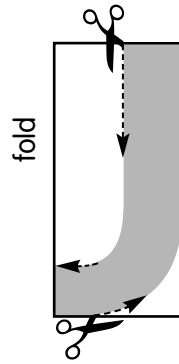
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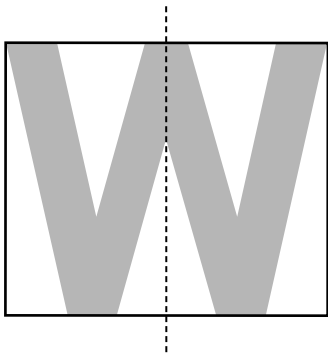
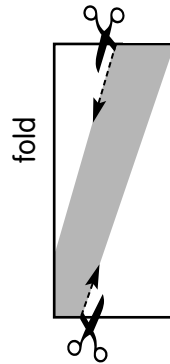




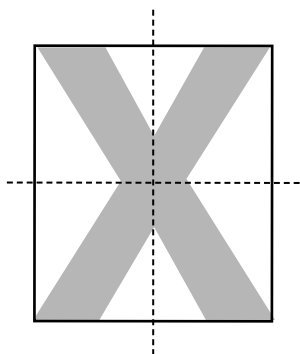
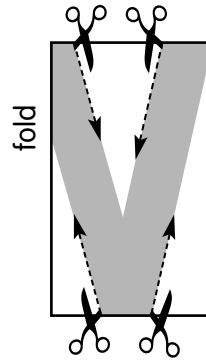
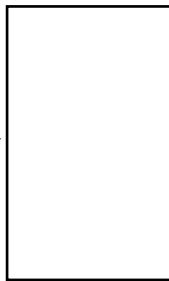
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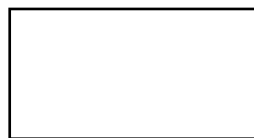
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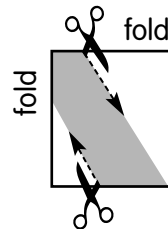
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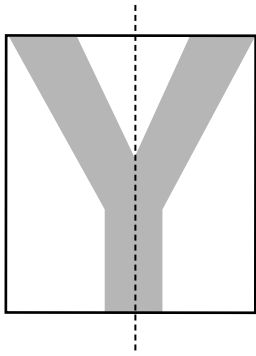


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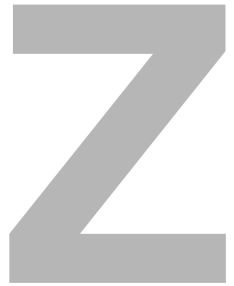
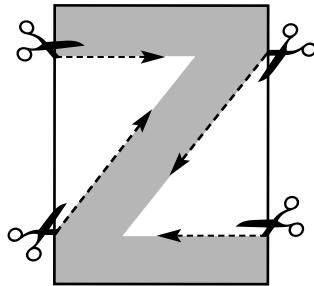
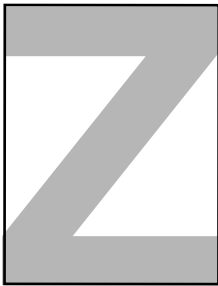
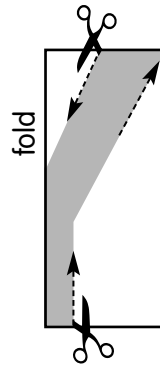


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# Drawing with Dots

Christi Belcourt is a Métis artist and author. She was born in Ontario and is one of the foremost Métis artists in Canada. She has won many awards for her distinctive, large artworks that make people think about the environment and the many at-risk plants and animals in the country. She uses thousands of tiny dots to create striking images. Her painting 'Wisdom of the Universe', 2014 is a beautiful example of an artwork deeply connected to the natural world. See what you can learn about it at [Multisensory Moments](#).



**CREATE** a mixed media artwork about an at-risk species in Canada. Work on cutout, black, paper shapes.

Paint dot patterns in a style similar to Christi Belcourt's on the shapes.

Glue the shapes to white paper in a balanced, circular pattern.



**PRESENT** your mixed media artwork to the class. Tell why you chose your species. Explain how you figured out how to cut out the different shapes and details. Describe how you used Christi Belcourt's ideas in your own work. Discuss what you think about using dots to create images. Tell what one thing you hope people will notice when they look at the work. Explain why this is important to you.



**RESPOND** to your classmate's artworks. Describe the details that you think are especially effective and explain why. Point out areas that remind you of Métis beadwork. Tell what you like best about the composition of the artwork and why.



**CONNECT** what you know about fashion today with what you learned about Métis traditional art. What does the beaded clothing remind you of? Where have you seen beaded clothing? What fashion industry might make most use of decorating with beads in a modern way? How would you use beads in fashion?

# Drawing with Dots

## You will need:

- Crayola Black Construction Paper - 22.9 cm x 30.5 cm (9" x 12")
- Crayola Watercolour Pencils
- Crayola Glue Sticks
- White Drawing Paper
- Crayola Scissors
- Water Containers
- Crayola Round Paintbrushes
- Paper Towels

1



1. Brainstorm a variety of species at risk.
2. Use coloured pencil to draw plants and animals that may be of special concern, threatened, or endangered.
3. Include the names of the different species in your drawing.
4. Choose one species to focus on.

2



1. Use black construction paper to cut out the shape of the species that you have chosen for your focal point.
2. Glue this shape onto the centre of a large piece of white drawing paper.
3. Cut out a variety of geometric and organic shapes and place the shapes in a circular pattern around the species shape in the centre.
4. When the pattern is complete glue the shapes in place with a glue stick.

# Drawing with Dots

Check out these links:

[The Flower Beadwork People](#)

[Métis Beadwork](#)

[Métis Dot Art - Felt](#)

[Christi Belcourt - Indigenous Arts & Storytelling](#)

[Take Only What You Need](#)

[So Much Depends Who Holds The Shovel](#)

3



1. Reflect on the variety of images of Traditional Cree and Ojibwe beadwork.
2. Examine examples of beadwork, notice the gradation of colours from light to dark, or dark to light.
3. Imagine you are creating a beaded artwork.
4. What colours would you choose?
5. Use acrylic paints and a very fine paint brush to create small beadlike circles on the black shapes.
6. Create patterns with the coloured dots.
7. Fill in all the black shapes with coloured patterns.

4



1. Use watercolour pencils to write the name of the endangered, threatened, extirpated, of special concern, or at risk species on the artwork.
2. Gently paint into the watercolour pencil with water to soften the lettering.