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# **CULTURAL AND ARTISTIC DEVELOPMENT**

## **DOMAIN A: ORIENTATION TO ART AND CULTURE**

### **INTRODUCTION**

‘Art is the desire of man to express himself and to record the reactions of his personality to the world he lives in’ (Amy Lowell). This quote provides us with the goal of art education. Art gives the student the opportunity to satisfy the innate creative drive that exists within each one of us. An artistic talent may be inborn but may never be fully recognized unless the right environment and nurturing is provided for its display.

Schools have the responsibility to present different art media to students and then allow them to interact accordingly. Art includes dance, music, drama literature and visual arts. The Cultural & Artistic Development domain includes all except literature which is addressed in the Language and Communication domain.

Exposure to art is vital to a child’s educational journey. It helps the child’s personal development by bringing his/her thoughts and feelings into a form of expression; allowing him/her to feel confident about what has been created. Research provides undeniable proof that students engaged with the arts do better academically than those who are not. A well rounded art education includes hands-on experiences as well as art appreciation.

Through working on art projects, social skills can be enhanced, cognitive horizons widened, communication skills improved and creativity developed. As the student learns about artists and their achievements in art history, he/she can sense the feelings of people making the world a better and more beautiful place. In this technological generation, traditional art is slowly being replaced by digital media. Some students have never seen a real painting. Their eyes view images on the television screen, video game or cell phone and they have never had the opportunity to be creative. Therefore it is extremely important that this domain area is taught.

Exposure to art enhances skills that are needed in all domains. As the student interprets the art work of a particular artist, he/she is forced to think ‘out of the box’ thereby developing the art of critical thinking. Creating an art work increases manual dexterity and hand-eye coordination. Dance provides an outlet for emotional energy and improves motor skills. Music is a means of lifting the spirit. Acting out scenes and giving students the ability to perform in drama often helps to develop self-esteem and provides an alternative means of self expression. Some students may in the future use their creativity as a source of income as a graphic artist, fashion designer, architect etc. The writers of this domain area therefore encourage all teachers to give art education the importance that it deserves and not relegate it to the ‘back burner’ of the school timetable.

Success!

## CULTURAL AND ARTISTIC DEVELOPMENT

### DOMAIN A: ORIENTATION TO ART AND CULTURE

Standard 1: The student has knowledge of and appreciates his or her cultural heritage; feels actively involved in his or her own cultural and can creatively process elements of this culture.

Standard 2: Based on themes from his/her cultural images, language, drama, dance and music of his/her own culture, the student can express his/her own imagination, thoughts and emotions.

Standard 3: The student has knowledge of and appreciation for art, folk art and artists on a local, regional as well a worldwide level.

Target Behaviour	Content/Skills	Vocabulary	Assessment Opportunities
1. Identify and explain aspects of Sint Maarten's culture 2. Respond to and express one's feelings and emotions about elements of Sint Maarten's culture 3. Observe and participate in religious and cultural events, customs, through the use of literature, drama, music, dance, art and the media 4. Identify and differentiate between various artists and art forms	<ul style="list-style-type: none"> <li>• Aspects of Culture e.g. Language, dance, literature, food, clothing, architecture, music, artworks, drama, religion customs, traditions</li> <li>• Elements of Sint Maarten's culture e.g. National symbols (<i>flag, monuments, song, crest, bird, flower</i>)</li> <li>National heroes</li> <li>National dress, food</li> <li>St. Maarten sayings / idioms etc.</li> <li>• Religious &amp; Cultural Events e.g. church services, Carnival, talent shows</li> <li>• Customs e.g. beach outings</li> <li>• Literature by Sint Maarten authors</li> <li>• Field trips to art galleries, museums, performances of art works, etc.</li> </ul> <p style="text-align: center;">Skills</p> Communication Critical thinking	Culture, heritage, society, festival, celebration, jollification, festivities, cultivation, behavior patterns, identity, traditions, customs, portray, evident, aspect, appreciation,  Oral traditions, drama, art, storytelling Cultural norms, religion National symbols – monument, Latin, motto National hero – symbol, component	The teacher observes and records when the student: <ul style="list-style-type: none"> <li>• Identifies and explains aspects of Sint Maarten's culture</li> <li>• Responds to and expresses one's feelings and emotions about elements of Sint Maarten's culture</li> <li>• Observes and participates in religious and cultural events, customs and rituals, through the use of literature, drama, music, dance, art and the media</li> </ul> Identifies and differentiates between various artists and art forms

<b>Suggested Experiences</b>		
<b>Whole Class</b>	<b>Small Group / Centres</b>	<b>Resources</b>
<p>1A/2A</p> <ul style="list-style-type: none"> <li>• General discussion about culture</li> </ul> <p><i>Curriculum Links</i></p> <ul style="list-style-type: none"> <li>○ <i>Social Studies – Culture</i></li> <li>○ <i>Philosophy of Life</i></li> <li>○ <i>Cultural &amp; Artistic Development – Music, Visual Arts, Dance, Drama</i></li> </ul> <p>3A</p> <ul style="list-style-type: none"> <li>• Although the teacher has little control over what parents do with their children, they can make suggestions as to where the students should go and visit.</li> </ul> <p>7 School trips to places such as:</p> <ul style="list-style-type: none"> <li>• The Museums (both northern and southern parts of the island)</li> <li>• Old Buildings and ruins e.g. Foga salt factory</li> <li>• The Site of Fort Amsterdam</li> <li>• Emilio Park</li> <li>• The Vineyard Building</li> </ul> <ul style="list-style-type: none"> <li>• Hold a ‘Culture Week’</li> </ul> <p>4A</p> <ul style="list-style-type: none"> <li>• Field trips to visit local art galleries and/ or home studios.</li> </ul>	<p>1A/2A</p> <ul style="list-style-type: none"> <li>• The class can be divided into small groups. Each group will research one aspect of the Sint Maarten culture and present to the class.</li> <li>• Read excerpts or poems from books written by Sint Maarteners to the class and then let the students discuss how they feel about what they heard.</li> </ul> <p><i>Curriculum Link</i></p> <ul style="list-style-type: none"> <li>• <i>Language and Communication – Writing Skill</i></li> </ul> <p>3A</p> <ul style="list-style-type: none"> <li>• Reports can be written about trips made or exhibitions visited.</li> <li>• Invite members of local dance groups (or students in the class) to teach parts of the Ponum Dance</li> <li>• Small groups can walk through Philipsburg and sketch old houses (especially those with the ‘gingerbread’ roof trimmings)</li> <li>• Allow small groups to cook local foods guided by parents and or Sint Maarten elders.</li> </ul> <p>4A</p> <ul style="list-style-type: none"> <li>• Invite local artists to lead small groups in creating sculptures, paintings, and or poetry.</li> </ul> <p><i>Curriculum Link</i></p> <ul style="list-style-type: none"> <li>• <i>Cultural &amp; Artistic Development</i></li> </ul>	<p>Prints from Sint Maarten Artists Literature written by local artists</p> <p>Pictures and books about Sint Maarten (see Social Studies curriculum for individual titles)</p> <p>CDs by local artists</p>

# **CULTURAL AND ARTISTIC DEVELOPMENT**

## **DOMAIN B: MUSIC**

### **Introduction**

Music plays an important role in the development of students, and their performance in school activities and studies in general. During their time in the Cycle 2, the students will:

- Become aware of the contexts, sources, functions, characteristics, and qualities of sounds in their own environment.
- Understand the elements of music and develop concepts that lead to an understanding of organization and structure in music expressions.
- Develop vocal and instrumental capabilities in order to use them as mediums of expression.
- Begin to understand the variety of sources for music ideas and apply them to their daily living.
- Develop ideas into music expressions, learning about and using the processes of creating and the sources of sound/music.
- Become aware and develop an understanding of a diverse range and types of music.
- Talk about, interpret, and respond to pieces of music of different cultures.

A primary goal of the music in this Cycle is to develop an awareness and sensitivity that is a part of each child's nature. This curriculum assumes music performance and literacy to be an inclusive concept that includes the development of both technical understanding and aesthetic awareness. The three components of the Arts Education curriculum (creative/productive, cultural/historical, and critical/responsive) are to be integrated in this curriculum. Creating sound compositions, solving problems, singing, playing, discussing and listening to music, and learning about the role of musicians and composers of different cultures and societies have been taken into consideration as they play an important role in the development of the students in a multicultural society such as the one we now live in.



# CULTURAL AND ARTISTIC DEVELOPMENT

## DOMAIN B: MUSIC

### *Performing (4.1)*

Standard 4: The student can sing a wide repertoire of local, regional or world-wide cultures with or without notation.

Target Behaviors	Content	Vocabulary	Assessment Opportunities
<p><b>4.1(1)</b> The students will develop their vocal capabilities through a process of informal and formal singing, and creating activities both individually as well as in group.</p>	<ul style="list-style-type: none"> <li>▪ <b>Voice training.</b> Breathing (voice apparatus), Body posture, Voice resonance, Articulation, Voice attack, Relaxation, Legato and Staccato exercises, Song form styles (canon, monophony, homophony, polyphony, unison).</li> <li>▪ <b>Traditional musical notation.</b> Staff, Rests, Notes, Musical Alphabet, Time Signatures, Music Symbols, Dynamics, Rhythmic and Melodic patterns, Call-Response.</li> </ul>	<ul style="list-style-type: none"> <li>- Articulation</li> <li>- Canon</li> <li>- Dynamics</li> <li>- Homophony</li> <li>- Legato</li> <li>- Monophony</li> <li>- Polyphony</li> <li>- Resonance</li> <li>- Staccato</li> </ul>	<p><b>Students will be able to</b></p> <ul style="list-style-type: none"> <li>▪ Perform songs individually in front of their peers and teacher, applying the training received (posture, attack, etc.).</li> <li>▪ Sing in small groups, in front of other peers and teacher, a canon, homophonic, or polyphonic selection of different cultures.</li> <li>▪ Identify visually the different musical notation, and to follow a song using the musical map.</li> <li>▪ Perform in school activities such as general assembly, St. Martin's Day, and others.</li> <li>▪ Submit written assignments about singers of the different cultures.</li> </ul>

<b>Suggested Experiences</b>		
<b>Whole Class</b>	<b>Small Group / Centers</b>	<b>Resources</b>
<p><b>4.1(1)A`</b></p> <ul style="list-style-type: none"> <li>▪ Vocal warm-up exercises, breathing exercises</li> <li>▪ Read short selections of poems that represent various cultural expressions</li> <li>▪ Participate in story-telling that use songs and sing along with the songs (e.g. The Tortoise and the Hare)</li> <li>▪ Attend musical concerts and presentation of singers (classical, folkloric or popular concert)</li> <li>▪ Write about great singers and how they became who they are/were</li> <li>▪ Identify singers of their own culture as well of from other cultures, then write about their life</li> <li>▪ Look at videos of singers form different cultures and observe their vocal technique</li> </ul>	<p><b>4.1(1)A</b></p> <ul style="list-style-type: none"> <li>▪ Prepare presentations in songs according to different or related cultures</li> <li>▪ Work on body posture and breathing exercises to develop their vocal technique and style</li> <li>▪ Sing songs in different styles – canon, homophony, polyphony, etc.</li> <li>▪ Read stories of singers based on the different needs of each student</li> <li>▪ Practice the interpretation of symbols from the traditional musical notation</li> <li>▪ Exchange real life stories of singers from the different cultures of which they are aware</li> <li>▪ Sing Call-Response songs</li> </ul>	<ul style="list-style-type: none"> <li>▪ Wide repertoire of music both classical, religious, folkloric, and popular</li> <li>▪ Howard, G. <i>Extraordinary Minds</i></li> <li>▪ Montgomery, J and H. M. <i>Meet the Great Composers</i></li> <li>▪ Plummer, S. <i>Solfege 1, 2</i></li> <li>▪ Tjon, D. <i>Elementary Music, Part 1</i></li> <li>▪ Bond, J. <i>Share the Music.</i> Macmillan/McGraw-Hill</li> </ul>

# CULTURAL AND ARTISTIC DEVELOPMENT

## DOMAIN B: MUSIC

### *Performing (5.1)*

Standard 5: The student can perform a simple traditional, popular and contemporary repertoire on musical instruments with or without notation.

Target Behaviors	Content	Vocabulary	Assessment Opportunities
<p><b>5.1 (1)</b> The students will</p> <ul style="list-style-type: none"> <li>▪ Develop their instrumental capabilities through a process of informal and formal performances and creative activities both individually as well as in groups.</li> <li>▪ Gain an understanding of the basic building blocks of music (elements) that help organize music into cohesive works</li> </ul>	<ul style="list-style-type: none"> <li>▪ <b>Musical elements.</b> Identifying Melody, Harmony, Timbre, Pitch, and Rhythm</li> <li>▪ <b>Music instruments.</b> Identify by sound and sight musical instruments of St. Martin, the Netherlands Antilles, the Caribbean, and wider world.</li> <li>▪ <b>Dynamics.</b> Learn and apply the dynamics in music (low/high, slow/fast, short/long, and soft/loud) while making music on an instrument.</li> <li>▪ <b>Type of Instruments.</b> Learn and differentiate pitch and unpitched instruments. Play a variety</li> </ul>	<ul style="list-style-type: none"> <li>- Harmony</li> <li>- Melody</li> <li>- Pitch</li> <li>- Rhythm</li> <li>- Timbre</li> </ul>	<p><b>Student will be able to</b></p> <ul style="list-style-type: none"> <li>▪ Explain the difference between Melody, Harmony, Rhythm, Pitch and Timbre.</li> <li>▪ Identify musical instruments of their own region as well as from the Caribbean in general.</li> <li>▪ Apply Dynamics to their performance while being accompanied or accompanying others.</li> <li>▪ Use different pitch and unpitched instruments during performances in class and in other school settings.</li> <li>▪ Read and play music using pitch instruments, and play several rhythmic patterns using unpitched instruments, accompanied or unaccompanied by others.</li> </ul>

	<p>of both pitch instruments (Recorder, Xylophone, Bells, etc.) as well as unpitched instruments (Hand drum, Maracas, Tambourine, etc.)</p> <ul style="list-style-type: none"> <li>▪ <b>Structure.</b> Playing several rhythmic patterns from the Caribbean culture using unpitched instruments.</li> <li>▪ <b>Note value.</b> Learn and apply the different notes (whole, half, etc.) and their respective Rests while playing an instrument.</li> <li>▪ <b>Beat and Meter.</b> Learn and differentiate several beat and meter in music (<math>\frac{2}{4}</math>, <math>\frac{4}{4}</math>, <math>\frac{3}{4}</math>, <math>\frac{6}{8}</math>, etc.)</li> </ul>		
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<b>Suggested Experiences</b>		
<b>Whole Class</b>	<b>Small Group / Centers</b>	<b>Resources</b>
<p><b>5.1 (1)A</b></p> <ul style="list-style-type: none"> <li>▪ Practice rhythmic patterns with unpitched instruments</li> <li>▪ Study the music elements in theory and practice</li> <li>▪ Read selections and poems representative of different cultures and artistic expressions.</li> <li>▪ Write stories (real or fictitious) about musicians and their instruments</li> <li>▪ Invite local musicians to perform and talk about their instruments</li> <li>▪ Watch videos of musical instruments and/or performances with bands, orchestras, or any other type of musical groups</li> <li>▪ Attend live performances of bands and musicians and identify the instruments being used</li> <li>▪ Investigate the science of sound of a given music instrument</li> </ul>	<p><b>5.1 (1)A</b></p> <ul style="list-style-type: none"> <li>▪ Practice with one type or different types of musical instruments</li> <li>▪ Practice rhythmic patterns and melodies according to the instruments</li> <li>▪ Express stories in songs using the different musical instruments</li> <li>▪ Develop a story of a musical instrument and how it was used</li> <li>▪ Draw an imaginary musical instrument and explain how to play it</li> <li>▪ Practice and dramatize musical contrasts (Low/high, soft/loud, etc)</li> <li>▪ Discuss and identify shapes and sounds of musical instruments in the environment</li> <li>▪ Create musical patterns to share with others</li> <li>▪ Making simple unpitched musical instruments (maracas, tambourines, Jingle bells, drums, and others)</li> <li>▪ Coloring their favorite musical instrument</li> </ul>	<ul style="list-style-type: none"> <li>▪ Wide repertoire of music both classical, religious, folkloric, and popular</li> <li>▪ Wide repertoire of musical instruments</li> <li>▪ Tjon, D. <i>Elementary Music, Part 1</i></li> <li>▪ Macmillan/McGraw-Hill, <i>Musical Instruments</i></li> <li>▪ Piatnik, W. <i>Music Memo Game</i></li> <li>▪ Bond, J. <i>Share the Music.</i> Macmillan/McGrawhill</li> <li>▪ Feldstein, S. <i>Alfred's Pocket Dictionary of Music.</i> Alfred Publishing Company</li> <li>▪ Twain, M. <i>Musical Instruments of the World</i> (Poster)</li> </ul>

# CULTURAL AND ARTISTIC DEVELOPMENT

## DOMAIN B: MUSIC

### *Performing (6.1)*

Standard 6: The student can explore, improvise, and compose in response to sounds, rhythm, narrative, atmosphere and mood in music.

Target Behaviors	Content	Vocabulary	Assessment Opportunities
<p><b>6.1 (1)</b> The student will learn that, by improvising with different sounds, rhythm, melody, and harmony, one can make music together with others and, eventually record songs together, thus, increasing their understanding of the language of music.</p>	<ul style="list-style-type: none"> <li>▪ <b>Sound effects.</b> Create or develop new sound effects, rhythm, melodies and/or parts of songs. Improve while others play along</li> <li>▪ <b>Compositions.</b> To make up introductions, interludes, and endings of original songs and/or existing songs.</li> <li>▪ <b>Improvisations.</b> To improvise and create new melodies, harmony, rhythmic patterns and text for an existing given song</li> </ul>	<ul style="list-style-type: none"> <li>- Improvisation</li> <li>- Interlude</li> <li>- Mood</li> <li>- Recitative</li> <li>- Sound effect</li> </ul>	<p><b>Student will be able to</b></p> <ul style="list-style-type: none"> <li>▪ Create new sound effects, rhythm melodies and parts of songs</li> <li>▪ Invent symbols to annotate the sound effects</li> <li>▪ Improvise and compose an introduction, interlude, and ending sentence for an existing song.</li> <li>▪ Improvise new words and sentences of an existing melody, within a group or alone</li> <li>▪ Create a new sound effect for a favorite TV show</li> </ul>

<b>Suggested Experiences</b>		
<b>Whole Class</b>	<b>Small Group / Centers</b>	<b>Resources</b>
<p><b>6.1 (1)A</b></p> <ul style="list-style-type: none"> <li>▪ Read short stories and poems that represent cultural and artistic expressions.</li> <li>▪ Write about music and mood,</li> <li>▪ Write stories about musical inventions and how they were used.</li> <li>▪ Play musical instruments in parades at the school and improvise.</li> <li>▪ Listen to musical selections with improvisations.</li> <li>▪ Watch videos of musicians performing and improvising.</li> <li>▪ Invite local artist to play and improvise as they play along.</li> </ul>	<p><b>6.1 (1)A</b></p> <ul style="list-style-type: none"> <li>▪ Practice improvisations and accompaniments of a given simple folk song and/or a popular song.</li> <li>▪ Invent signs and symbols to indicate sounds and tones.</li> <li>▪ Share stories about local and regional composers and how their music influenced others.</li> <li>▪ Play musical games that require memory and improvisation such as Piatnik’s Music Memo Game.</li> <li>▪ Act out songs and improvise movements.</li> <li>▪ Listen to a piece of music and discuss the mood and the atmosphere.</li> </ul>	<ul style="list-style-type: none"> <li>▪ A wide variety of folk, popular, and religious songs</li> <li>▪ Piatnik, W. <i>Music Memo Game</i></li> <li>▪ Wide repertoire of musical instruments</li> <li>▪ Bond, J. <i>Share the Music</i>. Macmillan/Mcgrawhill</li> <li>▪ Montgomery, J and H. M. <i>Meet the Great Composers</i></li> <li>▪ Feldstein, S. <i>Alfred’s Pocket Dictionary of Music</i>. Alfred Publishing Company</li> <li>▪ Twain, M. <i>Musical Instruments of the World</i> (Poster)</li> </ul>

## CULTURAL AND ARTISTIC DEVELOPMENT DOMAIN B: MUSIC

### *Listening (7.1)*

Standard 7: The student can distinguish the form, meaning and function of different types of music.

Target Behaviors	Content	Vocabulary	Assessment Opportunities
<p><b>7.1 (1)</b> The students will learn to analyze and understand the different functions music has for various groups of people throughout the world, and to understand the form and parts of a song.</p>	<ul style="list-style-type: none"> <li>▪ <b>Structure</b> (form of a song). Identify different forms of songs: Canon, Call-Response, A-B-A, A-B-C, Rondo, and others in a given song</li> <li>▪ <b>Structure</b> (parts of a song), recognize the different parts or sections of a song: Introduction, Interlude or Intermezzo, Coda, Refrain or Chorus, and Couplet</li> <li>▪ <b>Musical contrasts or opposites.</b> Identify the different contrasts (soft/loud, high/low, etc) in songs both in small groups as well as with large groups or individually</li> <li>▪ <b>Elements of music.</b> Recognize and name the different musical elements in a song (melody, harmony, etc) and differentiate the rhythmical patterns in local, regional and Antillean music</li> <li>▪ <b>Musical styles.</b> Identify and name the different styles of local, Antillean and Caribbean music, as well as music from other cultures</li> </ul>	<ul style="list-style-type: none"> <li>- Chorus</li> <li>- Circularo</li> <li>- Coda</li> <li>- Couplet</li> <li>- Form</li> <li>- Interlude</li> <li>- Intermezzo</li> <li>- Introduction</li> <li>- Refrain</li> <li>- Rondo</li> <li>- Structure</li> </ul>	<p><b>Students will be able to</b></p> <ul style="list-style-type: none"> <li>▪ Identify and name the different types of songs: call-response, A-B-A, Canon, and other more complex types such as A-B-C and Circularo form</li> <li>▪ Identify and name the different parts of a song: Introduction, Interlude, Coda, Chorus, etc.</li> <li>▪ Recognize and name different contrasts in a musical selection</li> <li>▪ Identify the different elements of music</li> <li>▪ Recognize and name different rhythmical patterns in local, Antillean, and Caribbean music</li> <li>▪ Indicate the meaning and function of several different music styles, and his/her own</li> </ul>



<b>Suggested Experiences</b>		
<b>Whole Class</b>	<b>Small Group / Centers</b>	<b>Resources</b>
<p><b>7.1 (1) A</b></p> <ul style="list-style-type: none"> <li>▪ Read stories and poems of people using music in different cultures and for different reasons</li> <li>▪ Watch a video then analyze and discuss the functions of music in the movie and theater world</li> <li>▪ Discuss and write about the effects of music on individuals when using contrasts</li> <li>▪ Analyze the application of contrasts to music of different cultures and describe in words</li> <li>▪ Write a short story of a musical instrument and depict the mood and plot by using musical contrasts</li> <li>▪ Invite local artists to perform at school and discuss their use of different forms of music and musical contrasts</li> <li>▪ Recognize and name types and parts of songs and musical elements</li> </ul>	<p><b>7.1 (1) A</b></p> <ul style="list-style-type: none"> <li>▪ Dramatize a piece of music in front of the classmates expressing different moods, forms, and musical contrasts</li> <li>▪ Investigate the response of the body to a piece of music; analyze the use of musical contrasts and the different music elements</li> <li>▪ Discuss the use and effects of different types of music (for parades, for dancing, for story telling, for resting, for meditation, for special occasions like birthday or Christmas, etc) on individuals</li> <li>▪ Investigate the meaning of different music styles of their own culture, as well as in the Caribbean region</li> <li>▪ Present an Antillean or Caribbean dance</li> <li>▪ Read a selected story and discuss where should the musical contrasts be applied</li> </ul>	<ul style="list-style-type: none"> <li>▪ Bond, J. <i>Share the Music</i>. Macmillan/Mcgrawhill</li> <li>▪ A wide variety of folk, popular, and religious songs</li> <li>▪ Montgomery, J and H. M. <i>Meet the Great Composers</i></li> <li>▪ Feldstein, S. <i>Alfred's Pocket Dictionary of Music</i>. Alfred Publishing Company</li> </ul>

## **CULTURAL AND ARTISTIC DEVELOPMENT**

## DOMAIN B: MUSIC

### *Listening (8.1)*

Standard 8: The student can typify music according to geographical location and/or cultural origin.

Target Behaviors	Content	Vocabulary	Assessment Opportunities
<p><b>8.1 (1)</b> The students will be encouraged to explore and identify the sounds and music they are exposed to from their own culture and from the Caribbean.</p>	<ul style="list-style-type: none"> <li>▪ <b>Music groups.</b> Recognize and name music groups from several cultural backgrounds: bands, orchestras, ensembles from the local, regional, and worldwide culture</li> <li>▪ <b>Musical instruments.</b> Identify and classify local, regional and worldwide musical instruments by groups: idiophones, membranophones, aerophones, and chordophones</li> <li>▪ <b>History.</b> Relate to the history of their own cultural music with that of the local and regional cultural music, and the historic timeline of their different styles/genres</li> <li>▪ <b>Application.</b> Sing, play on an instrument (Recorder, Xylophone, Drums, etc), or dramatize memorial songs of their own culture within the cultural historical context</li> </ul>	<ul style="list-style-type: none"> <li>- Aerophones</li> <li>- Band</li> <li>- Chordophones</li> <li>- Ensemble</li> <li>- Idiophones</li> <li>- Membranophones</li> <li>- Orchestra</li> </ul>	<p><b>Students will be able to</b></p> <ul style="list-style-type: none"> <li>▪ Identify, recognize, and name instruments used by members of a band, ensemble, Orchestra, and other complements found in their own, the regional, and the Caribbean culture</li> <li>▪ Know the different sections of a band, ensemble, and Orchestra, and name these (Strings, Brass, Woodwind, Percussion, and Keyboard)</li> <li>▪ Describe the different classifications of instruments (Idiophones, Membranophones, Chordophones, and Aerophones)</li> </ul>

Suggested Experiences		
Whole Class	Small Group / Centers	Resources
<b>8.1 (1) A</b>	<b>8.1 (1) A</b>	<ul style="list-style-type: none"> <li>▪ Macmillan/McGraw-Hill,</li> </ul>

Cycle Two

St. Maarten, Netherlands Antilles

Cultural & Artistic Development

October, 2010

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<ul style="list-style-type: none"> <li>▪ Read and discuss stories of music and/or musicians of different cultures and artistic expression.</li> <li>▪ Read about, sing and discuss Christmas music (Carols) from different cultures and expressions</li> <li>▪ Write about the history of a cultural musical instrument of St. Maarten, the Netherlands Antilles, and the Caribbean</li> <li>▪ Do a project on the way a musical instrument was made, including materials, origin, type of instrument, etc. from your own culture</li> <li>▪ Invite a local typical or cultural music band to school and discuss about the instruments they use</li> <li>▪ Watch a video of a band, ensemble, orchestra, or other type of musical instruments and describe the sections and types of instruments used</li> </ul>	<ul style="list-style-type: none"> <li>▪ Choose a musical instrument. Discuss the effects of such instrument on you (how it makes you feel when it is played). Present the results of the discussion to the whole class</li> <li>▪ Act out a song or favorite musical piece</li> <li>▪ Investigate and discuss the science of sound of a string, a wind, a keyboard, and a percussion instrument</li> <li>▪ Play matching games such as Music Memory. Include games with musical instruments – match the instrument to the sound.</li> <li>▪ Create simple musical instruments (tambourine, hand drums, maracas, shakes, etc) then use them to play simple songs</li> </ul>	<p><i>Musical Instruments</i></p> <ul style="list-style-type: none"> <li>▪ Piatnik, W. <i>Music Memo Game</i></li> <li>▪ Wide repertoire of musical instruments</li> <li>▪ Bond, J. <i>Share the Music</i>. Macmillan/Mcgrawhill</li> <li>▪ Olson, D. &amp; Malecha, L. <i>The Big Book of Music Games</i></li> <li>▪ Montgomery, J and H. M. <i>Meet the Great Composers</i></li> <li>▪ Feldstein, S. <i>Alfred's Pocket Dictionary of Music</i>. Alfred Publishing Company</li> <li>▪ Twain, M. <i>Musical Instruments of the World</i> (Poster)</li> </ul>
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# CULTURAL AND ARTISTIC DEVELOPMENT

## DOMAIN B: MUSIC

### *Listening (9.1)*

Standard 9: The student can express musical contrasts and elements in movement.

Target Behaviors	Content	Vocabulary	Assessment Opportunities
<p><b>9.1 (1)</b></p> <p>The students will develop</p> <ul style="list-style-type: none"> <li>▪ the ability to use a variety of sounds as a means of expressing themselves</li> <li>▪ notation skills so that they can recreate what they and others have produced</li> </ul>	<ul style="list-style-type: none"> <li>▪ <b>Dynamics.</b> Learn and apply the dynamics in music (low/high, slow/fast, short/long, and soft/loud) while making music on an instrument.</li> <li>▪ <b>Musical elements.</b> Identifying Melody, Harmony, Timbre, Pitch, and Rhythm</li> <li>▪ <b>Music and movements.</b> Making free movements during a song or piece of music</li> <li>▪ <b>Dynamics and movements.</b> To convert dynamics contradictions into movements and movements into contradictions</li> <li>▪ <b>Rhythmical dance.</b> Learning a local and regional dance pattern</li> </ul>	<ul style="list-style-type: none"> <li>- Choreography</li> <li>- Contradiction</li> <li>- Contrasts</li> <li>- Notation</li> <li>- Performance</li> </ul>	<p><b>Students will be able to</b></p> <ul style="list-style-type: none"> <li>▪ Move to tones, sounds, and songs independently and freely</li> <li>▪ Identify, recognize and move to musical contrasts and elements of music</li> <li>▪ In a small group, design a simple choreography to a piece of music</li> <li>▪ Participate in the performance of a local or regional dance</li> </ul>

<b>Suggested Experiences</b>		
<b>Whole Class</b>	<b>Small Group / Centers</b>	<b>Resources</b>
<p><b>9.1 (1) A</b></p> <ul style="list-style-type: none"> <li>▪ Read and discuss stories about music and movement</li> <li>▪ Discuss the effects of music on the body – why people move and what part of the body they move when they hear music</li> <li>▪ Discuss the relationship between choreography and communication – what do we communicate through choreography</li> <li>▪ Write a short story about a group who chooses to perform a choreography</li> <li>▪ Invite a local group of choreographers to perform at school. Let them talk about their experience then discuss their performance</li> </ul>	<p><b>9.1 (1) A</b></p> <ul style="list-style-type: none"> <li>▪ Listen to music and discuss how each one would move to the selection</li> <li>▪ Discuss and design choreography to different pieces of music and perform it in front of the whole class</li> <li>▪ Discuss and show how to move to each contradiction (representation of each contradiction)</li> <li>▪ Investigate the history of music and movements.</li> <li>▪ Play music games that require movement in the classroom</li> </ul>	<ul style="list-style-type: none"> <li>▪ Bond, J. <i>Share the Music</i>. Macmillan/Mcgrawhill</li> <li>▪ Olson, D. &amp; Malecha, L. <i>The Big Book of Music Games</i></li> <li>▪ Montgomery, J and H. M. <i>Meet the Great Composers</i></li> <li>▪ Feldstein, S. <i>Alfred's Pocket Dictionary of Music</i>. Alfred Publishing Company</li> </ul>

# CULTURAL AND ARTISTIC DEVELOPMENT

## DOMAIN B: MUSIC

### *Listening (10.1)*

Standard 10: The student can read a piece of music from a musical score sheet, musical notation, or other notation forms.

Target Behaviors	Content	Vocabulary	Assessment Opportunities
<p><b>10.1 (1)</b> The students will become aware of the way the different music elements interact to establish form and express ideas and images, and be able to use them .</p>	<ul style="list-style-type: none"> <li>▪ <b>Graphic notation.</b> Identify on posters and by drawing, the graphic notation in music (Notes, Rests, other symbols and figures)</li> <li>▪ <b>Notes and Rests.</b> Learn the different notes and their equivalent in Rests (whole note – whole Rest; half note – half Rest; Quarter note – Quarter Rest; Eighth note – Eighth Rest; Sixteenth note – Sixteenth rest)</li> <li>▪ <b>Rhythmical patterns.</b> Learning to recognize different musical patterns on a simple score or partiture</li> <li>▪ <b>Traditional music notation.</b> Identifying the rhythm, melody, dynamics, beat, pulse, measure, and tempo of a song</li> </ul>	<ul style="list-style-type: none"> <li>- Notes</li> <li>- Measure</li> <li>- Partiture</li> <li>- Rests</li> <li>- Score</li> <li>- Symbols</li> <li>- Tempo</li> <li>- Traditional</li> </ul>	<p><b>Students will be able to</b></p> <ul style="list-style-type: none"> <li>▪ Recognize and use the whole note, half note, quarter note, eighth note, and sixteenth note in a score</li> <li>▪ Recognize and use the equivalent Rests for each note in a score</li> <li>▪ Identify different rhythmic patterns in a score</li> <li>▪ Recognize and use the notation of rhythm, melody, time, tempo, and dynamics in traditional musical notation</li> </ul>

<b>Suggested Experiences</b>		
<b>Whole Class</b>	<b>Small Group / Centers</b>	<b>Resources</b>
<p><b>10.1 (1) A</b></p> <ul style="list-style-type: none"> <li>▪ Write short stories and invent a notation to go along the story</li> <li>▪ Investigate the history of music notation</li> <li>▪ Discuss and compare the graphic notation (Notes with Rests)</li> <li>▪ Recognition of different musical patterns from various cultures</li> <li>▪ Identification of musical symbols on posters and board</li> <li>▪ Creatively draw music symbols and color them</li> <li>▪ Play music games to identify and recognize music symbols</li> <li>▪ Follow a musical map and identify symbols and music notation</li> </ul>	<p><b>10.1 (1) A</b></p> <ul style="list-style-type: none"> <li>▪ Share stories about music writers and their music</li> <li>▪ Make music symbols on hard paper or clay</li> <li>▪ Discuss and share the importance of music notation</li> <li>▪ Play music games to identify music symbols and notation</li> <li>▪ Perform a piece of music using an improvised music notation or the regular notation</li> <li>▪ Play percussion instruments (maracas, tambourine, drums, etc.) while reading from the music notation</li> </ul>	<ul style="list-style-type: none"> <li>▪ Bond, J. <i>Share the Music</i>. Macmillan/Mcgrawhill</li> <li>▪ Olson, D. &amp; Malecha, L. <i>The Big Book of Music Games</i></li> <li>▪ Montgomery, J and H. M. <i>Meet the Great Composers</i></li> <li>▪ Feldstein, S. <i>Alfred's Pocket Dictionary of Music</i>. Alfred Publishing Company</li> <li>▪ Twain, M. <i>Musical Instruments of the World</i> (Poster)</li> </ul>

# CULTURAL AND ARTISTIC DEVELOPMENT

## DOMAIN B: MUSIC

### *Listening (11.1)*

Standard 11: The student has an understanding of the relation between music, history, and culture.

Target Behaviors	Content	Vocabulary	Assessment Opportunities
<p><b>11.1 (1)</b> The students are encouraged to explore their environment – the sounds and music they are exposed to - in order to learn their musical historical background and that of their ancestors</p>	<ul style="list-style-type: none"> <li>▪ <b>Music groups.</b> Recognize and name music groups from several cultural backgrounds, especially from the local, regional, and their own culture</li> <li>▪ <b>Musical instruments.</b> Identify and classify local, regional and from their own culture, musical instruments by groups</li> <li>▪ <b>History.</b> Relate to the history of their own cultural music with that of the local and regional cultural music</li> <li>▪ <b>Application.</b> Sing, play on an instrument (Recorder, Xylophone, Drums, etc), or dramatize memorial songs of their own culture within the cultural historical context</li> </ul>	<ul style="list-style-type: none"> <li>- Ancestors</li> <li>- Era</li> <li>- Historical context</li> <li>- Pitched instrument</li> <li>- Similarities</li> <li>- Unpitched instrument</li> </ul>	<p><b>Students will be able to</b></p> <ul style="list-style-type: none"> <li>▪ Recognize and name elements of their own environment in relation to the local and their own culture</li> <li>▪ Perform songs (singing or playing an instrument) of different cultures in the correct historical context</li> <li>▪ Recognize and name different eras of music</li> <li>▪ Classify the musical instruments of their own culture</li> <li>▪ Differentiate between their own culture and that of other cultures</li> </ul>



<b>Suggested Experiences</b>		
<b>Whole Class</b>	<b>Small Group / Centers</b>	<b>Resources</b>
<p><b>11.1 (1) A</b></p> <ul style="list-style-type: none"> <li>▪ Read stories that represents different cultures</li> <li>▪ Discuss the relation between music – history; music – culture; history – culture</li> <li>▪ Write a song to describe a story of a recent event</li> <li>▪ Invite music groups to perform at school, then let the musicians share their cultural background</li> <li>▪ Watch videos of music groups from different cultures and eras</li> <li>▪ Investigate the history and cultural context of a piece of music</li> <li>▪ Talk about the events in your own culture and how they are related to music</li> </ul>	<p><b>11.1 (1) A</b></p> <ul style="list-style-type: none"> <li>▪ Discuss and compare music in each other’s culture</li> <li>▪ Read about the different eras and identify similarities with your own</li> <li>▪ Act out a cultural music event</li> <li>▪ Listen to a piece of cultural music and discuss the instruments used therein</li> <li>▪ Talk about the everyday events in your own culture and the relationship to music (how music is used)</li> <li>▪ Discuss the reasons for changes in music through the different eras</li> <li>▪ Play a song of their own or another’s culture using pitched (Xylophone, Recorder, etc) or unpitched (maracas, Drums, etc) instruments</li> </ul>	<ul style="list-style-type: none"> <li>▪ A wide variety of musical instruments</li> <li>▪ Montgomery, J and H. M. <i>Meet the Great Composers</i></li> <li>▪ Bond, J. <i>Share the Music</i>. Macmillan/Mcgrawhill</li> <li>▪ Olson, D. &amp; Malecha, L. <i>The Big Book of Music Games</i></li> <li>▪ Feldstein, S. <i>Alfred’s Pocket Dictionary of Music</i>. Alfred Publishing Company</li> </ul>

# CULTURAL AND ARTISTIC DEVELOPMENT

## DOMAIN B: MUSIC

### *Listening (12.1)*

Standard 12: The student can analyze, discuss, and evaluate music.

Target Behaviors	Content	Vocabulary	Assessment Opportunities
<p><b>12.1 (1)</b> The students are encouraged to respond to music in an increasingly thoughtful, sensitive, and meaningful way</p>	<ul style="list-style-type: none"> <li>▪ <b>Evaluation of music.</b> Discuss with each other about the music they listen to and evaluate it going from the given criteria</li> <li>▪ <b>Music repertoire.</b> Comment and analyze a chosen music repertoire</li> <li>▪ <b>Storytelling and writing.</b> Write a story or tell a story about a given piece of music</li> <li>▪ <b>Musical terminology.</b> To discuss a composition using different musical terminologies</li> <li>▪ <b>Musical criteria.</b> Discuss the contradictions, musical elements, signification, and function of a given piece of music</li> </ul>	<ul style="list-style-type: none"> <li>- Repertoire</li> <li>- Terminology</li> <li>- Theatre</li> </ul>	<p><b>Students will be able to</b></p> <ul style="list-style-type: none"> <li>▪ Talk about music in their own words within a group or as a class</li> <li>▪ Tell or write a story based on or in response to a given piece of music</li> <li>▪ Discuss a composition using musical terminology</li> <li>▪ Evaluate a piece of music they have performed or that someone else had performed</li> <li>▪ Analyze the music repertoire of the class or another student and give positive suggestions</li> <li>▪ Use the musical contradictions and elements in a short composition</li> </ul>

<b>Suggested Experiences</b>		
<b>Whole Class</b>	<b>Small Group / Centers</b>	<b>Resources</b>
<p><b>12.1 (1) A</b></p> <ul style="list-style-type: none"> <li>▪ Observe a movie and discuss the music used in the movie (contrasts, elements, and others)</li> <li>▪ Write a story to fit a given piece of music</li> <li>▪ Comment on the presentation of a group or band</li> <li>▪ Invite a local theatre group to present at school then discuss their performance both artistically and musically</li> <li>▪ Attend to a presentation of a group, band, orchestra, or theatre group</li> <li>▪ Choose a piece of music then describe it in a narrative form using musical terminology</li> </ul>	<p><b>12.1 (1) A</b></p> <ul style="list-style-type: none"> <li>▪ Read a story and discuss the different musical elements that can be used in the story</li> <li>▪ Investigate the criteria for evaluating music</li> <li>▪ Act out a musical story</li> <li>▪ Share experiences from your own culture and discuss similarities and differences with other cultures</li> <li>▪ Read stories of children talking about music, or evaluating music</li> <li>▪ Listen to a piece of music then write a story to be shared with the entire class</li> <li>▪ Create class criteria for evaluating music</li> </ul>	<ul style="list-style-type: none"> <li>▪ Montgomery, J and H. M. <i>Meet the Great Composers</i></li> <li>▪ Bond, J. <i>Share the Music</i>. Macmillan/Mcgrawhill</li> <li>▪ Olson, D. &amp; Malecha, L. <i>The Big Book of Music Games</i></li> <li>▪ Feldstein, S. <i>Alfred's Pocket Dictionary of Music</i>. Alfred Publishing Company</li> </ul>

## GLOSSARY

**Aerophones:** An instrument that uses air to vibrate. The air itself is put in vibration. The player must blow into the instrument to produce sound, as a trumpet, recorder, flute, etc

**Ancestors:** The person or persons from whom a line of descent originates (my ancestors gave me a property on the beach)

**Art work:** A product of art-making activity as a song, a symphony, or other performances

**Articulation:** The way in which notes are begun and how they are performed. Staccato (short) and legato (smooth) are articulation instructions

**Band:** Any group of woodwind, brass and percussion instruments such as symphonic band, concert band, jazz band. Also used for groups of limited instrumentation such as brass band

**Beat:** The pulse within music. Four beats to each measure means four pulses or counts

**Beat (the):** The beat is a measurement that divides time into units of equal length, commonly moving you to tap your foot or your finger while listening to music

**Body percussion:** Sounds made using parts of the body, as foot stamping, thigh slapping, and others

**Call and Response:** A structural device that derives from the work songs of Afro-American slaves; a soloist sings or plays and a group or second soloist replies

**Canon:** A form of counterpoint in which one voice begins, followed by another playing the same melody. Similar to a round

**Chord:** Three or more notes played simultaneously (see appendix)

**Chordophones:** A music instrument with one or more snares stretched from one point to another is called a chordophone. Instruments like the Violin, guitar, and mandolin are chordophones. The music bows from Curacao (Benta and Pechu Kalumba) have one snare, and are chordophones

**Choreography:** The art of creating or arranging dances or ballet. The composition of steps and movements for ballet or other dances

**Chorus:** A large group of singers. Often used for school groups and others not associated with a church. Also referred to as refrain, or the repetitive part of a song (see **Refrain**)

**Circularo:** A form of music that begins with a certain section then returns to it after a while, as in a Round. See also **Rondo**

**Coda:** An ending or concluding section of a song

**Contradiction:** Opposition between two conflicting forces or ideas. The relation between opposed entities (see appendix)

**Contrasts:** To set in opposition in order to show or emphasize differences. The use of opposing elements (colors, forms, lines, etc.)

**Couplet:** A unit of verse consisting of two successive lines, usually rhyming and having the same meter and often forming a complete thought

**Culture:** Understandings, patterns of behavior, practices, values and symbols systems that are acquired, preserved and transmitted by a group of people and that can be embodied in art work

**Dynamics:** The varying levels of loudness and softness in music. The signs used to indicate levels of volume in music (see appendix)

**Elements of music:** Referred to as the key ingredients of music (beat, rhythm, pitch, tempo, tone color, dynamics, etc) or also as the four music elements which are Rhythm, Melody, Harmony, and Timbre (tone color)

**Ensemble:** A group of musicians (instrumentalists or singers) who perform together. The term ensemble is often used to describe the precision with which a group plays together

**Era:** A period of time characterized by particular circumstances, events or personages

**Form:** The design of a musical composition. The compositional structure or structures that shape a musical work or section of a work

**Genre:** A broad category of music (rock, jazz, choral music) or a particular type of music that has a tradition or history and is identifiable by specific characteristics. The island of Curacao has different types of music which include folklore and popular music

**Graphic notation:** A notation in which sound or music is represented by shapes and lines

**Harmony:** The result produced when pitches are sounded simultaneously, such as chords. See also **Chord**

**Historical Context:** An art work that reflects the circumstances and events related to a period of time in history. See also **Era**

**Homophony:** One voice supported by a chordal accompaniment. Many of the Antillean music (Tumba, Dansa, Wals, Polka, salsa antiano, etc) are homophonic because they are played with chord instruments

**Idiophones:** Instruments whose source of sound is the vibration of its own material unmodified by any special tension, such as the bell, rattle, a gong, etc. idiophones may be stamped, shaken, or plucked to produce their sounds. Many of the traditional instruments in the Antilles are idiophones (chapi, wiri or guiro, bamba, maraca, marimba, and others)

**Improvisation:** Creating music spontaneously or semi-spontaneously. Although done by musicians in all periods, it is most closely associated with jazz and rock performances

**Interlude:** A short piece that is played between sections of a composition or a dramatic work

**Intermezzo:** Similar to incidental music played between the acts of a serious play or opera

**Interpretation:** An analysis or appreciation of meaning in an art work by a viewer or listener. The particular meaning communicated by the performer of an existing art work

**Introduction:** A preparatory section of a composition or piece of music

**Legato:** An indication that a passage is to be played very smoothly and without interruptions between the notes

**Meaning:** What an artist expresses in an art work. What a viewer or listener interprets and understands from an art work

**Measure:** The distance between two bar lines. Also called Bar (see appendix)

**Melody:** Single pitches sounded one after another

**Membranophones:** Instruments with a stretched skin, usually an animal skin. It is played by hands or with sticks. The Tambu from Curacao and the Bari from Bonaire are membranophones

**Meter:** The pattern of fixed beats by which a piece of music is measured. Meter is indicated by a *time signature*

**Monophony:** Music with a single melodic line without accompaniment. At times the melodic line is accompanied by idiophones or membranophones

**Mood:** A prevailing atmosphere or feeling. A characteristic state of feeling

**Notation:** The way one writes music. The system shows pitch and rhythm in a way that musical ideas can be performed by anyone that knows the notational system

**Notes:** The symbols used to write music, such as whole note, half note, etc (see appendix)

**Orchestra:** A large ensemble of instruments. Today's orchestra consists of four sections: strings, woodwinds, brass, and percussion

**Ostinato:** A repeated melodic or rhythmic motive. A repeated accompaniment pattern that can be rhythmic or melodic and that is maintained throughout a section or piece

**Partiture:** Also called score (see **Score**)

**Performance:** The manner in which a piece of music or art work is presented or interpreted

**Phrase:** A musical line that express an idea or thought. A group of notes forming a distinct unit or segment of a melody (see appendix)

**Pitch:** The highness or lowness of a sound

**Pitched Instruments:** Instruments on which sounds of definite pitch can be played (trumpet, piano, harmonica, etc, and usually related to percussion instruments of definite pitch such as xylophone, marimba, timpani, bells, etc

**Play:** A free-flowing and responsive presentation with aspects of spontaneity, imagination, role-playing, and exploration

**Polyphony:** Music that combines more than one musical line. The interaction of the melodies creates its own harmony

**Recitative:** A speaking voice style used in opera to tell the plot and bridge the gap between arias

**Refrain:** In folk and popular music, the chorus that is repeated after each stanza

**Repertoire:** The stock of songs, plays, operas, readings, or other pieces that a group or company is prepared to perform

**Resonance:** When vibrations are transferred from one object to another as when the strings on a violin transfers the vibrations to the wooden box of the instrument

**Rests:** Silence or symbols that indicate silence (see appendix)

**Rhythm:** The organization of beats or pulses in time

**Rondo:** A form characterized by the return of the first theme in its simplest form (same as ternary form **ABA**). Usually Rondo's are five part form as **ABACA** but can continue with more returning themes such as **ABACABA**

**Score:** The musical notation that shows all the parts of a composition

**Similarities:** A corresponding aspect or feature; equivalence

**Social context:** An art work that refers to the society or culture in which it is made and that reflects the dynamics within that society

**Sound Effect:** An imitative sound as a thunder or explosion, produced artificially for a theatrical purpose as for a film, play, or radio program

**Staccato:** Detached, played short. Indicated by a dot over or under the head of a note (See appendix)

**Structural device:** Devices used in constructing a piece of music (phrase, sequence, repetitions, etc)

**Structure:** The way in which the parts of a musical work or of a section of a work are arranged such as verse & chorus, or theme & variation



**Style:** The specific and recognized manner in which one or more composers organize the elements of music according to specific conventions. The style determines how a work is performed or interpreted, and often relates to a historical period or composer

**Symbols:** Something chosen to stand for or represent something else, as the Lily represents purity. In music, symbols are signs and figures that give instructions for written music (see appendix)

**Tempo:** The speed of a composition. The beat in music (See appendix)

**Terminology:** The term used to relate to a particular subject as art, science, trade, etc

**Ternary form:** Three part form ABA

**Text:** An expressive work (artistic or otherwise) that can be read either by the use of words, sounds, or images

**Theatre:** A structure for the indoor or outdoor presentation of plays, operas, motion pictures, etc

**Timbre:** The unique sound of a voice or instrument. See also **Tone Color**

**Time signature:** A fraction-like figure placed at the beginning of a piece of music (see appendix)

**Tone color:** The quality of sound produced by one instrument or voice as compared to another playing the same pitch. The specific tone or sound quality of a musical instrument, combination of instruments, or sound source (a saxophone and a trumpet both playing the same note, but each has its own distinctive sound). Also called **Timbre**

**Traditional:** A composition or song related to the folklore of a region or country; usually there is no written music for traditional music, but rather it is transmitted orally from one generation to another

**Tuned percussion:** Percussion instruments on which sounds of definite pitch can be played (timpani, xylophone, bells, etc)

**Unison:** The interval made when sounding two of the same pitches. Everyone sings or plays the same melody. Singing or playing at the same pitch or exactly an octave apart

**Unpitched Instrument:** Instruments on which sounds are indefinite. See also **Untuned Percussion**

**Untuned percussion:** Percussion instruments on which only sounds of indefinite pitch can be played, such as snare drums, maracas, woodblocks, shakes, etc

## MUSIC CHECKLIST

Music Teacher: \_\_\_\_\_

Class Facilitator: \_\_\_\_\_

Term: \_\_\_\_\_

<b>Evaluation Code</b>	
<b>M</b>	The student is <b>M</b> astering this concept in theory and practice
<b>Tp</b>	Mastering <b>T</b> heory but not practice or <b>P</b> ractice but not theory
<b>W</b>	Understanding this concept and <b>W</b> orking with help
<b>F</b>	Not <b>F</b> ully understanding this concept
<b>Na</b>	Not taught as yet/not applicable

<b>Student's name</b>																			
I sing a wide repertoire of music																			
I play instruments with/out notation																			
I compose/improvise in response to music																			
I can identify different types of music																			
I place music culturally and geographically																			
I read standard/other musical notation																			
I relate music to history and culture																			
I analyze, discuss and evaluate music																			
I dominate dynamics in music																			

**M= 9 – 10; Tp= 7 – 8; W= 5 – 6; F= 3 – 4**

## APPENDIX

1. **Chord.** Any group of notes (two or more) played at the same time, as in the following example. One can notice that at times there are three notes, four, and even six at a time.



2. **Contradictions.** The contradictions are usually based on the music elements, as follow

High vs. Low - Pitch

Slow Vs. Fast - Tempo

Loud vs. Soft - Dynamics

Long vs. Short - Time

Major (happy) vs. Minor (sad) – Mood

Legato vs. Staccato – Articulation

Ascending vs. Descending – Pitch

3. **Dynamics.** They are basically six dynamics. Their symbols and meaning are

	<b>Latin/Italian</b>	<b>English</b>
<i>PP</i>	Pianissimo	Very soft
<i>P</i>	Piano	Soft
<i>mp</i>	mezzopiano	Medium soft
<i>mf</i>	mezzoforte	Medium loud
<i>F</i>	Forte	Loud
<i>FF</i>	Fortissimo	Very loud

4. **Measure.**



5. **Notes.**

NAME	Notes	Rests
Whole Note		
Half Note		
Quarter Note		
Eighth Note		
Sixteenth Note		

6. **Phrase.** The phrase is usually indicated by a line over a group of notes, as shown below

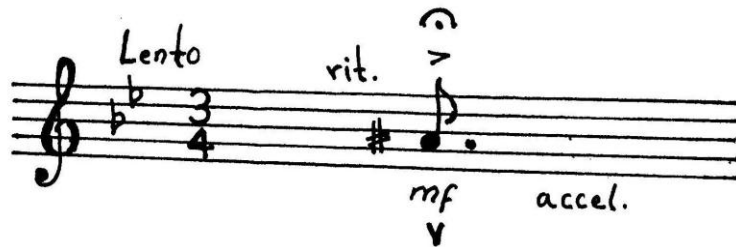


7. **Rests.** See item 5, Notes

8. **Staccato.**



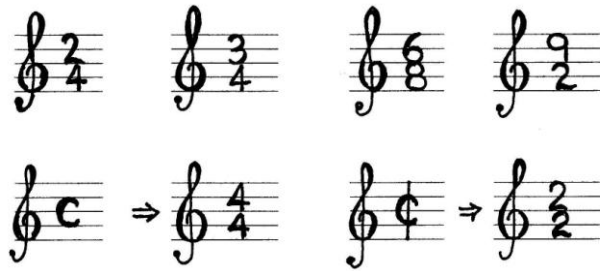
9. **Symbols.** Any sign or figure that is not a word, such as the ones in the chart below













10. **Tempo.** The tempo varies the speed of the music from slow to fast or vice versa

<i>Tempo</i>	<i>Meaning</i>
Largo	Very slow
Andante	Walking speed
Moderato	Moderately faster than andante
Allegro	Quick and lively
Presto	Fast and lightly
Vivace	Very fast
Ritardando ( <i>Rit</i> )	To gradually slow down the speed
Accelerando ( <i>Accel</i> )	To gradually speed up or go faster

11. **Time signature.** The *C* in place of the time signature means Complete time or 4/4



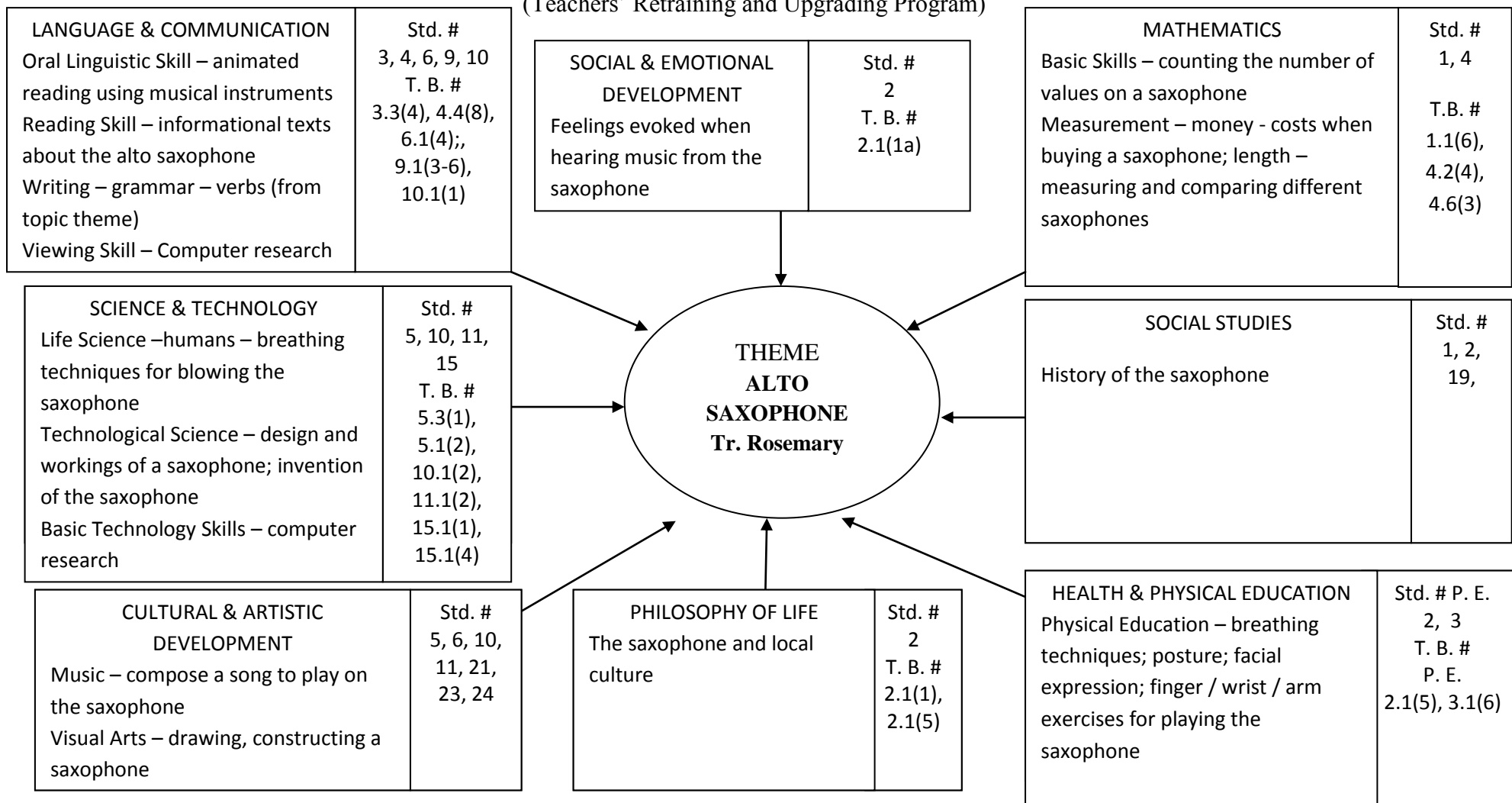
12. Sample of a test. Draw a line from the name to the Note or Rests then to the meaning

Whole Note		A note that gets 2 counts
Half Note		A Rest that gets 2 counts
Quarter Note		A Note that gets 1/2 count
Eighth Note		A Rest that gets 1 count
Sixteenth Note		A Note that gets 4 counts
Whole Rest		A Rest that gets 1/4 count
Half Rest		A Note that gets 1/4 count
Quarter Rest		A Rest that gets 1/2 count
Eighth Rest		A Note that gets 1 count
Sixteenth Rest		A Rest that gets 4 counts



# SAMPLE INTEGRATED CURRICULUM WEB FROM T.R.U.P.<sup>1</sup>

(Teachers' Retraining and Upgrading Program)



<sup>1</sup> At the time of publication Target Behaviours for Cultural & Artistic Development and Social Studies were not available

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# **CULTURAL AND ARTISTIC DEVELOPMENT**

## **DOMAIN C DRAMA**

### **INTRODUCTION**

Drama is one of the oldest forms of self-expression. It is a tool that is used in all cultures to explore and express feelings. Drama challenges the students to:

- Explore themes, social issues and situations
- Stretch their thinking
- Solve problems
- Extend their use of language
- Deepen their knowledge of human behavior
- Develop their abilities to express ideas and feelings through drama
- Gain an understanding of drama as an art form

Children naturally gravitate toward role-play. Pretending is a way for children to learn about themselves and the world around them. Therefore by incorporating drama activities into the regular curriculum, the teacher can take advantage of this natural urge and use it to enhance the students' development.

As with other domains in Foundation Based Education, Drama in Cycle Two is concerned mainly with the process rather than the finished product. The main concern is with the internal feelings that drama evokes; therefore it is more important that the student experiences what it feels like to be old rather than to move and speak like an old person.

Educational drama is improvisational; the student enters into an imaginary world, enacts a story about a fictitious character in a certain circumstance, at a particular time and in a particular situation. This can be achieved

through creating and working in roles; writing and performing plays and responding to drama works. In that way the student can explore conflicts, issues, consequences, attitudes, emotions and concerns that are a part of real life.

The students, through participating in a wide range of drama activities and evaluating their own and others drama works should be taught the following skills:

- To create, adapt and sustain roles in a group or individually
- To use character, action and narrative to convey story themes, emotions and ideas
- To use drama conventions and techniques to explore characters and issues
- To evaluate their own and others' contributions to the overall effectiveness of performance

Drama is also flexible and can easily be integrated into other domain areas. The other sub domains of Cultural and Artistic Development can enhance the expression of a drama work. This curriculum provides the teacher with ideas to enable the students to increase their understanding of others, themselves and the world around them. The curriculum will increase students' ability to construct and communicate meaning through verbal and non-verbal language. It will deepen their understanding of cultural and social traditions, and will help students to gain an understanding of drama as an art form through critical reflection on drama works as an actor or audience member.

# CULTURAL AND ARTISTIC DEVELOPMENT

## DOMAIN C DRAMA

### *Expressing (13 – 17)*

- Standard 13: The student can make use of voice, language, form, movement and mimicry to express individually as well as in a group, his /her feelings, experiences and ideas in a play.
- Standard 14: The student can improvise while doing a play, based on information concerning a situation and story/or story element, roles, motives and actions.
- Standard 15: During a play, the student can concentrate his/her attention on him/herself, his/her role, his/her co actors, the situation to be expressed, the set and the audience, thereby doing work to complete the production.
- Standard 16: Starting from images, experiences, feelings, music, situations and texts, the student can recite stories and poems using voice, mimicry and/or actions.
- Standard 17: The student can make use of décor, sound effects, costumes and make-up, musical and audio instruments in a simple manner.

Target Behaviours	Content / Skills	Vocabulary	Assessment Opportunities
<p><i>These target behaviours address Drama Standards 13 – 17</i></p> <ol style="list-style-type: none"> <li>1. Actively engage in dramatic play, exploration and role play</li> <li>2. Demonstrate and use the elements of drama to create a variety of dramatic presentations</li> <li>3. Collaborate with others to plan and shape the direction of a dramatic play or role play</li> </ol>	<p>Elements and conventions of drama Creation and presentation of drama works Character development Improvisation Drama</p>	<p><i>Elements:</i> role, character, relationship, time and place, tension, focus and emphasis Narrative, script, dialogue, choral speaking, audience, perception, dramatic context, inspiration Cultural, traditional <i>Strategies:</i> narration, role- play, imaging, tableau, tapping in, meetings, writings, context, ritual,</p>	<p>The teacher observes and records when the student:</p> <ul style="list-style-type: none"> <li>• Actively engages in dramatic play, exploration and role play</li> <li>• Demonstrates and uses the elements of drama to create a variety of dramatic presentations</li> <li>• Collaborates with others to plan and shape the direction of a dramatic play or role play</li> </ul>

<p>4. Communicate thoughts, feelings and ideas to an audience through drama</p> <p>5. Use a variety of strategies, props, costumes, make-up, audio, visual and /or technological aids to enhance dramatic presentations</p>	<p>Techniques / Strategies Types of Drama (Genre) Drama activities</p>	<p>Mood, atmosphere, Blocking, props, stage areas- upstage, downstage, centre stage, costumes, make-up, special effects <i>Types of Drama (Genre):</i> comedy, tragedy, thriller, action, horror, melodrama <i>Drama activities:</i> role-play, monologue, pantomime, storytelling, mime, socio-drama, puppetry, dance drama, flashback/forwards, readers' theatre</p>	<ul style="list-style-type: none"> <li>• Communicates thoughts, feelings and ideas to an audience through drama</li> <li>• Uses a variety of strategies, props, costumes, make-up, audio, visual and /or technological aids to enhance dramatic presentation</li> </ul>
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Suggested Experiences		
Whole Class	Small Group / Centres	Resources
<p><b><i>Teachers should review work done in Cycle I before starting the program in Cycle II.</i></b></p> <p><b><i>These activities address target behaviours 1 - 5</i></b></p> <p><i>The following activities<sup>2</sup> can be used as warm-ups:</i></p> <p>Freeze and Justify</p> <p>The students are seated or standing in a circle around an open space. The teachers calls two students. (<i>Use calling cards.</i>) They enter the acting space and begin to improvise a scene with action and dialogue. (<i>The scenes can be written on index cards so that students can</i></p>	<p><i>Before any drama session begins there must be a warm-up activity. It can consist of physical exercises (Curricular Link – Dance/Movement or Physical Education) and improvisation or warm-up activities.</i></p> <p>Let the students make groups of 6 – 8 and stand around an acting space. One student enters the space, forms a statue and says, ‘I’m a tree.’ Instantly the next person runs in and forms a statue and says, ‘I’m a bench under the tree.’ The third person adds to the scene saying, ‘I’m a mother on the bench.’ The fourth person adds another statue to the scene. This continues until the whole group is now part of the tableau. The activity can be repeated. Speed can be added to increase the enjoyment.</p>	<p>Large open space</p> <p>Props, costumes, audio / visual / technological aids as the activity requires.</p> <p><i>Students may or may not need make-up if the activity is not a major school performance.</i></p>

<sup>2</sup> Adapted from ‘Improv and Warmups’ at <http://www.childdrama.com/warmups.html>

<p><i>randomly select one.</i>) At a certain point the teacher or selected student calls out ‘freeze!’ The actors freeze. The caller (if a student) taps one of the actors on the shoulder and replaces him/her by freezing in the same position. He or she must then initiate a different scenario. <i>(No one can call ‘freeze!’ until the situation is developed and both actors have spoken.)</i></p> <p>A physical warm up with stretching can be done with dramatic content to keep the students focused on the different parts of their body. The students are to pretend to be Pinocchio coming to life. The teacher guides the process with statements such as: ‘You are carved from a single part of wood, you cannot move.’; ‘The magic spell has begun to work, it begins at the top of your head and works down to your eyebrows. As it passes over you, change into a real person and you can move.’ The teacher mentions the parts of the body that come alive until the whole body is covered and Pinocchio can take his first steps. <i>(This activity calls for teacher creativity.)</i></p> <p><b>Drama Activities</b>  <b>Role Play</b>  <i>Topics for role play can come from everyday experiences of the students, e.g.</i>  ➤ <i>General themes such as relationships,</i></p>	<p>In small groups of six, the students form a line at the edge of an acting space. One student stands in the space and mimes a simple activity, e.g. washing hands. The second person enters the space and asks, “What are you doing?”. The first actor may answer anything except what he/she is doing, e.g. ‘I am combing my hair’. <b>As soon as the response is given</b>, the second student must begin to mime the mentioned activity. The first person goes to the end of the line and the third student asks, “What are you doing?” <i>(The first student continues to act until the question is answered.)</i></p> <p><b>Drama Activities</b>  <b>Role Play</b>  <i>The stimulus for role-play can be an object, a story or poem, an event, an emotion or everyday happening.</i>  <i>Curriculum Link</i>  <i>Language and Communication – Reading (local, Caribbean and global writers of different genre i.e. plays, skits, poems)</i></p> <ul style="list-style-type: none"> <li>• Individually or in pairs – the students spend 10 minutes imagining that they are a certain character. After 10 minutes they act out the role. The same activity can be done in small groups, e.g. firemen fighting a fire. <i>(The subject of the role play can be aligned with the theme that is being studied.)</i></li> <li>• Three words<sup>4</sup>  Students are placed in groups of three and given three words e.g. Why?, Sorry! and Oh! Each group</li> </ul>	
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<sup>4</sup> Retrieved from <http://www.childdrama.com/1pthree.html> 22<sup>nd</sup> June, 2010

<p><i>power struggles, discoveries, phobias</i></p> <ul style="list-style-type: none"> <li>➤ <i>Celebrations, gatherings and ceremonies</i></li> <li>➤ <i>Places e.g. in school, at the market</i></li> <li>➤ <i>Social Issues, e.g. making friends, bullying</i></li> <li>➤ <i>Natural and human-made disasters</i></li> </ul> <ul style="list-style-type: none"> <li>• Older children can engage in role reversal. In a drama about pollution at sea, they can first act as fishermen who need the sea as a means of survival. Then they can act as marine tourists who are causing pollution by emptying bilge into the sea.</li> <li>• After reading a short story to the class the students can role play any situation from the story.</li> </ul> <p><b>Teacher in Role</b>  <i>In this form of drama, the teacher stimulates and directs from within by adopting a given role.</i></p> <ul style="list-style-type: none"> <li>➤ The teacher takes the role of a vet. The students act as pet owners visiting the vet.</li> </ul> <p><i>The teacher can take on general roles such as:</i></p> <ul style="list-style-type: none"> <li>➤ <i>Leader</i></li> <li>➤ <i>Opponent – a selfish giant who won't let the children play in his yard</i></li> <li>➤ <i>Needing help/victim – a non-English tourist who is trying to locate family members who live in St. Martin</i></li> <li>➤ <i>Low status role –one of the king's soldiers (A student takes on the role of the authority e.g. the King or sergeants etc.)</i></li> </ul>	<p>must create two different short scenes, in which the only spoken words are the three given words.</p> <p><b>Tableaux (freezes/still image)</b>  <i>In this form of drama the students represent a scene, theme or concept idea without speaking or moving. Particular emphasis is placed on the use of space, gesture, facial expression and levels.</i></p> <ul style="list-style-type: none"> <li>• In pairs, the students create a still image where one of the students has a higher status than the other e.g. a mother scolding a child. The image is shown to an audience of peers who have to guess who has the higher status. The pairs are then encouraged to form another image. For the third image the two persons must have equal status. <i>(This activity takes approximately 25 minutes.)</i></li> <li>• The teacher can give topics for the students to base their still image on, e.g. Carnival, waiting for news, a fight</li> <li>• A series of images can also be made based on a story.</li> </ul> <p><b>Imaging</b></p> <ul style="list-style-type: none"> <li>• Each student is given an object and asked to visualize where the object is and how it is being used and by whom. After two or three minutes the students role play with the object. This can be done in pairs, trios or small groups.</li> </ul> <p><b>Monologue</b>  <i>This activity can be used to develop skills of spoken language, voice projection and improvisation.</i></p>	
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<p><b>Imaging</b>  <i>During this strategy the students are required to be still and focus on a particular theme, idea or issue. They sit with eyes closed and stimulated by narration, music or sound, form pictures in their minds. Imaging is usually combined with other activities to create a drama work.</i></p> <ul style="list-style-type: none"> <li>The teacher can give each student a picture of a person and instructs them to think about the character and mannerisms of that person. The students are told that they will be going to a family reunion as that character. The students are given 2 – 3 minutes to study the picture and to become that person. After the 3 minutes are up, the students hand in their pictures and walk around and talk in character to others.</li> </ul> <p><b>Monologue</b></p> <ul style="list-style-type: none"> <li>Best /Worst<sup>3</sup> (<i>for older experienced students</i>)  One student starts to tell about an experience focusing on the positive aspects. The teacher rings a bell. Once the bell rings the student continues with the monologue but focuses on the negative parts of the story. If the bell rings again the student focuses on the positive. The activity can be done ‘round robin’ with</li> </ul>	<ul style="list-style-type: none"> <li>The students are grouped in pairs. They take turns to discuss different topics. (<i>The topics can be written on index cards beforehand.</i>) After a given time each student has to give a one-minute talk about one topic that was discussed by them.</li> </ul> <p><b>Narration</b>  <i>Narration is used to establish mood and setting, to bridge gaps in time and register decisions made by the actors in a drama. It can come in the form of prose, poetry or lyrics from a song.</i></p> <ul style="list-style-type: none"> <li>The students can be engaged in a drama about Hurricane Luis. The teacher can use narration to link different scenes by describing certain actions, e.g. ‘...the wind started to howl and the door started to shake. The noise was deafening and the dog howled adding to the sound. Tom covered his head with a pillow and wiggled further down his bed as if trying to hide from the storm...’</li> </ul> <p><b>Pantomime / Mime</b></p> <ul style="list-style-type: none"> <li>The students work in groups of 4 – 6 and are instructed to mime a general activity e.g. office work. Each student must act the role of a particular office worker e.g. typist, mailman, a client, the boss. An audience made up of peers watches the performance and guesses the setting.</li> <li>Charades is also an activity that students will enjoy. The emphasis is on body movement, gesture and facial expression.</li> </ul>	
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<sup>3</sup> Retrieved from <http://plays.about.com/od/improvgames/a/storyimprov.htm> 22<sup>nd</sup> June, 2010

<p>different students taking turns as the bell rings.</p> <p><b>Narration</b></p> <ul style="list-style-type: none"> <li>• The students can act out an Anansi story as the teacher reads the narrative with different students taking on various roles including inanimate objects, (<i>also known as story theatre</i>)</li> <li>• During a theme based on school life, the students may act out a case of bullying. In the drama there may be three narratives, one from the bully, one from the victim and one from the teacher who intervenes.</li> </ul> <p><i>If using a well known story it is better to tell it than to read it.</i></p> <ul style="list-style-type: none"> <li>• <i>Curriculum Link – Language and Communication</i> Choral reading or recitation of ballads is also a form of narration. Students can enhance choral reading with rhythm, volume, pace and number of voices.</li> </ul>	<ul style="list-style-type: none"> <li>• Ask the students to work in pairs, collect a chair and find a place in the room. The pair are asked to improvise a scene where one person is seated and is receiving a service from the other, e.g. at the hairdresser, the dentist, in a wheelchair. The teacher encourages the students by discussing the effectiveness of the presentation and giving hints for improvement.</li> </ul>	
<p><b>Activities relating to the Elements of Drama</b> (<i>role/character; relationship; time and place; tension; focus and emphasis</i>)</p> <ul style="list-style-type: none"> <li>• Act out moments from one day in the life of a main character from a story.</li> <li>• Hot seating: A student is placed in the ‘hot seat’ and asked to explain their reasons for doing a specific thing, e.g. Goldilocks is asked why she went into the three bears house without permission.</li> <li>• Let the students use role play to explore the hierarchical structure of slavery. The teacher encourages the students to adjust their voice and gestures to portray the relationship between field and house slaves.</li> <li>• Use of dimmed light and music to suggest a certain mood in a scene</li> </ul>	<p>Web sites</p> <ul style="list-style-type: none"> <li><a href="http://www.creativedrama.com">www.creativedrama.com</a></li> <li><a href="http://sasked.gov.sk.ca/docs/artsed">http://sasked.gov.sk.ca/docs/artsed</a></li> <li><a href="http://www.artsonthemove.co.uk">http://www.artsonthemove.co.uk</a></li> <li><a href="http://plays.about.com">http://plays.about.com</a></li> <li><a href="http://www.childdrama.com">http://www.childdrama.com</a></li> <li><a href="http://www.edu.gov.on.ca/eng/curriculum/elementary">http://www.edu.gov.on.ca/eng/curriculum/elementary</a></li> </ul>	

<ul style="list-style-type: none"> <li>• Have an interview with two story characters who represent opposing views e.g. a hotel owner and a local person who wants to use the beach.</li> <li>• Ask the students to ‘in role’ show their favourite place to be. Ask them what objects or props will enable them to do so.</li> <li>• Ask the students to tell what actions their characters will take to solve any problem they are facing, e.g. getting out of a building after an earthquake.</li> <li>• Ask the students to demonstrate the use of candles for a theme based on celebrations.</li> </ul> <p><b>Different Types of Drama</b></p> <ul style="list-style-type: none"> <li>• Masked drama – the main props are masks that can be made in Visual Arts lessons. <i>(The main instrument is the voice and use is made of gesture. Often students are less self conscience when they are using the mask.)</i> Before the masks are made, the students can discuss and research the different types of masks (face painting can be included); party masks, character masks e.g. Superman / Zorro; tribal masks; animal masks etc. The students can each make a mask for a party, then role play the event. They can also make animal masks and play charades, or create a play around animals living in a zoo or the wild.</li> <li>• Puppetry – A puppet can be any inanimate object that can be manipulated to make it appear as if it is real. The students can make puppets out of brown paper lunch bags (see <a href="http://www.childdrama.com/puppets">www.childdrama.com/puppets</a>). After the puppets are completed let the students sit in the circle holding their puppets. Each student (round robin) is given the opportunity to speak a sentence as the puppet’s character. Other types of puppets that can be made are; newspaper, sock/glove, stick, jointed, string.</li> <li>• Dance drama (<i>Curriculum Link – Cultural &amp; Artistic development – Dance/Movement</i>)</li> </ul> <p><b>Other Activities</b></p> <p><i>One of the most important aspects of using one’s voice is the ability to project it without screaming. This is difficult for students to learn. The following activity<sup>5</sup> helps the students to understand the importance of projecting one’s voice</i></p>	<p>Commercial masks or material for making masks</p> <p>Commercial hand puppets or material for making puppets</p>
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<sup>5</sup> Adapted from Bean Bag Warm Up Retrieved from [www.kinderArt.com](http://www.kinderArt.com) 22<sup>nd</sup> June, 2010

<ul style="list-style-type: none"> <li>Place three bean bags in front of a row of students (the first 10 feet away, the second 20 feet away and the third 35 – 40 feet away). Each student must look directly at the first bag, say his/her name and the name of his/her favourite sport. They do the same thing to the second and third bag. <i>The teacher prompts by asking if the same volume is used when speaking to each bag. Why? / Why not?</i> For older students they can stand in place of the bean bags facing some of their peers.</li> </ul> <p><i>Movement is a key element in role play. Characters move in different ways depending on how they feel and what is happening to them.</i></p> <ul style="list-style-type: none"> <li><sup>6</sup>Let the students identify as many ways of moving through a space by actually moving through a given large space for 5 -10 minutes. Let them sit and list the different ways on a board or flip chart. In the next part of the lesson, the students only walk. During this time the students are guided to focus on changing the size of the movement (<i>making it wider, narrower, higher, lower, deeper, shallower</i>); the time of the movement (<i>slower, faster</i>); the weight (<i>lighter or heavier</i>); the direction (<i>going directly, indirectly or randomly</i>); the tension (<i>muscles can be loose or tight</i>); the focus (<i>the direction of the gaze and the curve of the body</i>). With each change the teacher guides the process by prompts and discussion. The next part of the lesson is focused on walking in character, e.g. a happy person, a sad person, a lost person. With each character the properties of the walk are discussed.</li> </ul> <p><b><i>In an integrated curriculum drama is usually used to enhance the theme that is being studied. However there will be skill lessons in which the students concentrate on a particular element whether literary- parts of the script or story (This will form a link with Language and Communication); technical (scenery, costumes, make-up, sound, props) and performance (acting, speaking, non-verbal expression).</i></b></p>	<p>3 bean bags</p> <p>Large open space</p>
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<sup>6</sup> Adapted from Emotion Walk Retrieved from <http://www.childdrama.com/emotionwalk.html> 22nd June, 2010

# CULTURAL AND ARTISTIC DEVELOPMENT

## DOMAIN C DRAMA

### *Contemplating (18.1 – 19.1)*

Standard 18: The student can focus his attention on the set, the actors, the play situation/content and afterwards:

- Reflect on his/her personal experiences
- Verbalize his/her experiences/feelings and ideas
- Show appreciation for his/her co actors
- Compare and contrast the fantasy and reality.

Standard 19: The student can analyze and evaluate and explain preferences in regard to:

- His/her own dramatizations
- Observed classroom dramatizations
- School plays, theatre, film, television and electronic media productions.

Target Behaviours	Content / Skills	Vocabulary	Assessment Opportunities
<p><b>6.</b> Express thoughts, feelings and ideas about a variety of drama experiences and performances</p> <p><b>7.</b> Describe, using the vocabulary of drama, how elements, strategies and conventions are used to communicate in own and other's drama works.</p> <p><b>8.</b> Identify and give examples of their strengths, interests and areas of growth as an actor or an audience member</p> <p><b>9.</b> Analyze and evaluate drama</p>	<p>Self -reflection</p> <p>Discussion about drama work</p> <p>Responding to drama works observed</p> <p>Identification of drama elements in drama works</p> <p>Critique of own and others drama works</p> <p>Role of drama in local and global</p>	<p>Elements of drama - role, character, relationship, time and place, tension, focus and emphasis</p> <p>Atmosphere, mood,</p> <p>Dramatic form - role-play, narration, monologue, pantomime, storytelling, mime, socio-drama, puppetry, dance drama, readers' theatre, musical, choral speaking, scene, presentation, improvisation</p> <p>Genre - comedy, thriller, action, horror, melodrama</p> <p>Actors, audience, spectators</p>	<p>The teacher observes and records when the student:</p> <ul style="list-style-type: none"> <li>• Expresses thoughts, feelings and ideas about a variety of drama experiences and performances</li> <li>• Describes, using the vocabulary of drama, how elements, strategies and conventions are used to communicate in own and other's drama works.</li> <li>• Identifies and gives examples of their strengths, interests and areas of growth as an actor or</li> </ul>

works <b>10.</b> Identify the role drama plays in the local and global communities.	communities	Props – music, lighting, set, costume, technology Interpretation, voice Role – transmission of oral history, culture, entertainment, addressing of social issues, self expression,	an audience member <ul style="list-style-type: none"> <li>Analyzes and evaluates drama works</li> <li>Identifies the role drama plays in the local and global communities.</li> </ul>
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<b>Suggested Experiences</b>	
<b>Whole Class / Small Group / Centres</b>	<b>Resources</b>
<p><i>During drama sessions, time for reflection is very important. Whether the student is in role or out of role, he/ she must be given time to consider his /her and other's actions. This reflection process is ongoing throughout the drama session and is facilitated through teacher questioning. Analysis of any drama work happens in stages: initial response; description; analysis and interpretation; expression of an informed point of view and a consideration of the cultural context.</i></p> <div style="text-align: center;"> <p>The diagram illustrates 'The Critical Analysis Process' as a continuous cycle of five stages: Initial Reaction, Description, Analysis and Interpretation, Expression of an Informed Point of View, and Consideration of Cultural Context. Each stage is represented by a circular node, and arrows show a clockwise progression from one stage to the next, with double-headed arrows indicating reciprocal relationships between adjacent stages.</p> </div> <p style="text-align: left; margin-left: 20px;">7</p>	Videos of drama works

<sup>7</sup> Taken from 'The Critical Analysis Process' – The Program in the Arts – the Ontario Curriculum, Grades 1-8  
[www.edu.gov.on.ca/eng/curriculum/elementary/arts18b09.curr.pdf](http://www.edu.gov.on.ca/eng/curriculum/elementary/arts18b09.curr.pdf) Retrieved 6<sup>th</sup> June, 2010

## 6A

*The teacher can prepare the students for response to drama work by establishing a focus for viewing the work. It can be **emotions evoked; associations to personal social and cultural experiences; cognitive (analysis and interpretation).***

*When asking students to give their first impressions of a drama work make sure that the students are aware that there are no ‘wrong’ answers. A **safe nurturing environment with an atmosphere of trust and respect should be in place.***

### Sample Questions

- What is your first impression?
- What comes to your mind?
- What are you reminded of?
- What do you feel? What emotions do you have? Do you empathize with any character?
- What was puzzling? Do you have any questions about the drama?
- Does what you have seen remind you of an experience you had?
- Does what you have seen remind you of another drama or art work?

*Responses can be given:*

- *Orally using class discussion and cooperative learning strategies<sup>8</sup> such as:*
  - *Think -Pair- Share*
  - *Round robin*
  - *Rally robin*
  - *Team interview*
  - *Inside/Outside Circle*
- *Written using:*
  - *Journals (Write a journal entry describing the relationship between two characters in the drama.)*
  - *Writing in role*
- *Improvisation*
- *Another art form, (Draw a picture of one of the characters at the beginning and at the end of the drama.)*

## 7A.

### Sample Questions

<sup>8</sup> Available from ‘Cooperative Learning’ –Dr. Spencer Kagan published by WEE CO-OP, California or [www.KaganCoopLearn.com](http://www.KaganCoopLearn.com)

- What did you see when you took a close look at the drama work? (Describe how different characters' actions helped create suspense or tension.)
- What grabbed your attention? What moments stood out?
- How did the setting highlight the theme of the play?
- How did the actors show to the audience that they were friends/enemies/ colleagues?
- Who is the intended audience? What drama elements were adapted to suit this audience?
- What stage effects were used to create a sense of danger?
- What symbols were used to create a peaceful mood?

### 8A.

*In order for students to grow as an actor or an audience member they need to reflect on their own work. This can be done by means of:*

- *Journaling*
- *Rubrics*
- *Peer and self assessment*

### Sample Prompts and Questions

- One way I contributed to the drama was.....
- One way to improve my work next time is to.....
- Describe your strengths and weaknesses in drama
- What conventions (strategies), e.g. role-play, tableaux do you think you do well?
- One way I was a supportive audience member was when.....
- The part I enjoyed most was.....
- How did you give / receive constructive feedback in the way space, gesture, voice etc was used?
- What advice would you give to a first-time drama student?
- What ideas did you give to your group on how to improve the drama work?
- What did you learn that you could use in another situation?

### 9A.

*The students need to be exposed to as many different types of drama works as possible in order to develop their critical analysis skills. Fieldtrips to the movies and or theatre productions and secondary sources such as television, videos and written plays can form part of the exposure.*



### Sample Questions

- What elements and dramatic conventions are used?
- How effectively does the artist select and combine elements to achieve a certain effect?
- What is the theme?
- Why did the playwright create this work?
- What messages do you think the drama portrayed?
- Do you agree with that view?
- What questions would you like to ask the playwright, director or actors?

*The students need to understand that drama often reflects the personal, social and historical context of the artist. They can also see how their own improvisations are based on events in their daily lives.*

- After viewing a drama work, the students can research events in the artist's life or the community that may have contributed to the drama work observed.
- Students can compare and contrast two types of drama works e.g. puppet show and a movie, live theatre and a television play.
- Students can brainstorm and list different drama works that have the same theme, e.g. friendship – Alice in Wonderland, Harry Potter, Charlotte's Web.
- Students can compare what is portrayed in a drama work and what happens in daily life (reality)
- Students can compare how the emotions are portrayed in drama with how emotions are portrayed in other art forms, e.g. music, visual arts, books.

### **10A.**

- The students can list the forms of drama and theatre that they witness in their own community e.g. plays at the Cultural Centres, skits in churches, storytelling at the library.
- They can also discuss the role drama plays in other Caribbean and world communities
- Discuss the different roles that are important in drama e.g. playwright, actor, director, designer (set, costumes), audience, critic.
- The students can research and identify when drama is used for political, religious, entertainment, art, or economic purposes.
- Students can interview several persons in the community and ask why they go to see drama works, (to learn, to participate in culture, to address a social concern or to be entertained).

## GLOSSARY

- Audience:** People viewing a drama work usually seated in front of or around the action of a play; In shared drama experiences the students are both actors or audience. The students may be in (as a spectator in a play) or out of role as an audience member.
- Belief:** The commitment of the student to the drama work
- Blocking:** A technique used in the staging of a play to prescribe the positions and patterns of movement of actors on the stage
- Character:** An actor's portrayal of someone in a play
- Choral speaking:**  
The reading or reciting of a text (poetry, chants, raps, scripts, short stories, fairy tales, fables, legends) by a group
- Comedy:** Humorous drama with a happy ending
- Commitment:** The ability to sustain belief for as long as the drama demands; a recognition and understanding of the purpose of the drama work
- Consensus:** A group decision that everyone in the group agrees to support
- Context:** The set of facts or circumstances that surround a situation or event
- Contrasts:** Dynamic use of movement/stillness, sound/stillness and light/darkness
- Costume:** The clothes worn in a play
- Cultural:** Relating to the shared knowledge and values of a society
- Dialogue:** The lines spoken by characters in drama or fiction
- Dance drama:**  
Expressive movement through which ideas, stories, sounds and music can be interpreted
- Drama:** An art form that is concerned with the representation of people in time and space, their actions and the consequences of those actions

**Dramatic context:**

The situation or framework in which students and teachers assume roles and enter into a fictional world

**Elements:** Fundamental components of drama: the character/role; focus or emphasis; place and time; relationship/s; tension

**Entertainment:**

Amusement or diversion provided especially by performers

**Flashbacks/Flash forwards:**

Moving back and forward in time to provide different perspectives on the action in a drama

**Focus /emphasis:**

The theme, character, problem, event, moment in time or centre of visual interest that gives purpose to a drama work

**Horror movie:**

A **type of movie**, which is intended to, or has the capacity to frighten its audience by inducing feelings of terror

**Imaging:**

A strategy that allows students to focus on an issue. The students sit quietly with eyes closed and allow pictures to form in their mind. This can be facilitated by pieces of narration, music, sounds, smells and other sensory stimuli

**Improvisation:**

An unscripted, unrehearsed drama spontaneously created by a student in response to a prompt

**Inspiration:** A product of your creative thinking and work

**Interpretation:**

The process of making meaning from stories, images and poetry and the use of drama conventions to represent or communicate that meaning to others

**Lighting:** Apparatus for supplying artificial light effects for the stage

**Make-up:** Cosmetics applied to the face to change your appearance

**Meetings:** A technique whereby students and teachers come together in role to hear new information, make decisions and plan actions to resolve problems that have emerged in the drama work

**Melodrama:** A drama, such as a play, film, or television program, characterized by exaggerated emotions, stereotypical characters, and interpersonal conflicts

**Mime:** The use of gesture, movement, and facial expression, without words or sounds, to communicate actions, character, relationships or emotion

**Monologue:** A long speech by one character which reveals the inner thoughts and provides insight into their character

**Mood/atmosphere:**

The prevailing psychological state; atmosphere; music, lighting, sets and costume may be used to create a particular mood

**Musical:** A play or film whose action and dialogue is interspersed with singing and dancing

**Narrative:** A message that tells the particulars of an act or occurrence or course of events; presented in a drama work

**Narration:** A convention in which a speaker describes the action that is occurring in a drama

**Oral history:** An account of the past conveyed through word of mouth.

**Pantomime:** Mime: act out without words but with gestures and bodily movements only

**Perception:** Conscious understanding of something

**Place and time:**

The setting, time period (past, present, future), duration (a weekend) and chronology of the action a story or drama work

**Presentation:** The activity of formally presenting a drama work

**Prop:** A portable object used in a drama to support the action or make the setting authentic

**Puppetry:** A form of theatre or performance which involves the manipulation of puppets

**Readers' theatre:**

A dramatic form of expression in which actors read and interpret text for an audience

**Reflection:** Recalling, reacting to, and describing one's drama experiences, both in and out of role

**Relationship:** The connection between people, events or circumstances

**Ritual:** Any customary observance or practice

**Role:** An actor's portrayal of a character in a drama work, developed with attention to background, speech and physical traits

**Role- play:** An instructional technique/strategy in which a student and/ or teacher acts the part of a character in an imagined situation

**Scene:** The place where some action occurs; an incident (real or imaginary): the setting

**Script:** A written version of a play or other dramatic composition; used in preparing for a performance

**Set:** Representation consisting of the scenery and other props used to identify the location of a dramatic production

**Self expression:**

The means by which one's personal characteristics are displayed

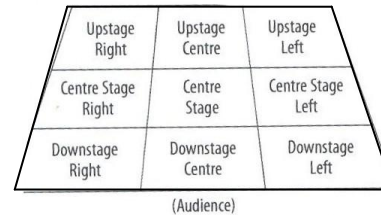
**Social issues:** Matters which directly or indirectly affect many or all members of a society and are considered to be problems, controversies related to moral values, or both

**Socio-drama:** A dramatic play in which several individuals act out assigned roles for the purpose of studying and remediating problems in group or collective relationships

**Special effects:**

Sound or video used in the editing process to heighten drama or suggest a time, place or story element. Often used as a transition

**Stage areas:** Nine sections of the stage used to clarify the positions and movements of actors during rehearsals (upstage, downstage, centre stage)



**Storytelling:** A means of creating and sharing stories. In drama, an account of imaged or real people or events is presented through action, dialogue and or narration

**Story theatre:**

Techniques that may be used in drama as stories are told. Either the story is told by a narrator as others act it out while speaking the dialogue or through mime; or the narration is provided by the actors who are acting out the characters, animals or inanimate objects

**Tableau:** A still image created by posing still bodies to represent an event, idea or feeling. Important features include character, space, gesture, facial expressions and levels

**Tapping in:** A means by which an individual represented in a *tableau* may be prompted to express a response. The teacher places a hand on the shoulder of one of the students and poses a question designed to reveal the actor's thinking about the situation represented by the tableau

**Tension:** A heightened mental or emotional state resulting from uncertainty about how to solve a conflict or problem. It is a pressure for a response, forcing students to take action. In a play it makes the audience want to know what happens next

**Thriller:** A suspenseful adventure story or play or movie; thrillers are characterized by fast pacing, frequent action, and resourceful heroes who must thwart the plans of more powerful and better equipped villains

**Traditional:** Customary; a specific practice of long standing; drama works that form part of the culture or traditions of a particular society

### CHECKLIST FOR DRAMA

Behaviours	Names of Children												
<b>Write date when concept / skill is maintained</b>													
<b>EXPRESSING</b>													
Actively engage in dramatic play and exploration and role play													
Demonstrate and use the elements of drama to create a variety of dramatic presentations													
Collaborate with others to plan and shape the direction of a dramatic play or role play													
Communicate thoughts, feelings and ideas to an audience through drama													

Use a variety of strategies, props, costumes, make-up, audio, visual and /or technological aids to enhance dramatic presentations													
<b>CONTEMPLATING</b>													
Express thoughts, feelings and ideas about a variety of drama experiences and performances													
Describe, using the vocabulary of drama, how elements, strategies and conventions are used to communicate in own and other's drama works													
Identify and give examples of their strengths, interests and areas of growth as an actor or an audience member													
Analyze and evaluate drama works													
Identify the role drama plays in the local and global communities													



## SCOPE & SEQUENCE FOR DRAMA IN CYCLE TWO

YEAR 1 / GROUP 5	YEAR 2 / GROUP 6	YEAR 3 / GROUP 7	YEAR 4 / GROUP 8
<p><i>Actively engage in dramatic play and exploration and role play</i>  <i>Demonstrate and use the elements of drama to create a variety of dramatic presentations</i>  <i>Communicate thoughts, feelings and ideas to an audience through drama</i></p>			
Displays a willingness to enter into fiction provided by the drama	Develops belief in the dramatic situation	Begins to sustain belief in the dramatic situation	Sustains belief in the dramatic situation
Adopts roles in dramatic situations and accepts or responds to others in role	Sustains roles in dramatic situations and accepts or responds to others in role	Sustains roles in dramatic situations and accepts or responds to others in role	Develops belief in own role and accepts or responds to others in role
Uses visual images and the language to represent ideas in and out of role	Begins to use language purposefully when speaking and writing in role	Begins to use language purposefully when speaking and writing in role	Uses language purposefully when speaking and writing in role
		Begins to assume a range of roles in drama work	Assumes a range of roles in drama work
		Begins to reflect on how roles function within a drama	Reflects on how roles function within a drama
Accepts that active, energetic drama episodes are often followed by quiet, still episodes; that loudness is often followed by quietness: and that lights can change the mood of the	Recognizes that dramas are more interesting when sound/silence, light/dark and movement/stillness are varied	Recognizes that dramas are more interesting when sound/silence, light/dark and movement/stillness are varied	Recognizes that <i>contrast</i> can be deliberately incorporated into drama work

drama			
Accepts that characters/roles, objects and places can stand for ideas of what the drama is about	Accepts that characters/roles, objects and places can stand for ideas of what the drama is about	Develops an awareness that characters/roles, objects and places are symbols that serve important functions in drama work	Develops an awareness that characters/roles, objects and places are symbols that serve important functions in drama work
<b><i>Collaborate with others to plan and shape the direction of a dramatic play or role play</i></b>			
Recognizes the need to work together within dramatic contexts	Recognizes the need to work together within dramatic contexts	Begins to appreciate the responsibilities and satisfaction of working cooperatively within dramatic contexts	Begins to appreciate the responsibilities and satisfaction of working cooperatively within dramatic contexts
Contributes ideas appropriate to the drama	Contributes ideas appropriate to the drama	Contributes ideas that aid the progress of the drama	Contributes ideas that aid the progress of the drama
Listens to the contributions of others	Develops an understanding of the need to listen at all times within a drama	Develops an understanding of the need to listen at all times within a drama	Demonstrates the ability to listen at all times within a drama
Recognizes the need to respect the contributions of others	Recognizes the need to respect the contributions of others	Demonstrates respect for the contributions of others	Demonstrates respect for the contributions of others
<b><i>Use a variety of strategies, props, costumes, make-up, audio, visual and /or technological aids to enhance dramatic presentations</i></b>			
Demonstrates a willingness to explore a variety of strategies within dramatic contexts	Develops confidence in using a variety of strategies within dramatic contexts	Develops confidence in using a variety of strategies within dramatic contexts	Develops confidence in using a variety of strategies within dramatic contexts

Understands that libraries, resource people and the Internet are sources of information for drama	Understands that libraries, resource people and the Internet are sources of information for drama	Incorporate research into drama	Understands that libraries, resource people and the Internet are sources of information for drama
	Recognizes the need to choose specific alternatives in order to further a satisfactory development of the drama	Recognizes the need to choose specific alternatives in order to further a satisfactory development of the drama	Understands that limiting choices creates <i>focus</i> , which serves an important function in drama work
Recognizes that sound and music are used for different purposes in dramatic presentations viewed	Recognizes that sound and music are used for different purposes in dramatic presentations viewed	Develops an awareness of how sound and music are organized within dramatic presentations	Develops an awareness of how sound and music are organized within dramatic presentations
Recognizes ways that set, costume, sound and lighting contribute to dramatic presentations viewed	Recognizes ways that set, costume, sound and lighting contribute to dramatic presentations viewed	Knows that people who plan the set, costume, sound and lighting are called designers	Begins to understand the various ways that design can contribute to dramatic presentations
<p><b><i>Express thoughts, feelings and ideas about a variety of drama experiences and performances</i></b>  <b><i>Describe, using the vocabulary of drama, how elements, strategies and conventions are used to communicate in own and other's drama works.</i></b>  <b><i>Analyze and evaluate drama works</i></b></p>			
Recalls and expresses responses to drama works, both in and out of role	Recalls and expresses responses to drama works, both in and out of role	Recalls and expresses responses to drama works, both in and out of role	Recalls and expresses responses to drama works, both in and out of role
Supports contributions to drama discussions with stories of own experiences	Supports contributions to drama discussions with stories of own experiences	Begins to make connections between own experiences and	Makes connections between own experiences and contributions to the

		contributions to the drama work	drama work
Becomes acquainted with the language of drama in discussions about the drama works	Becomes acquainted with the language of drama in discussions about the drama works	Begins to use the language of drama in reflecting upon drama works	Uses the language of drama in reflecting upon drama works
Explores strategies other than discussion to reflect on drama works	Explores strategies other than discussion to reflect on drama works	Recognizes that there are many ways to reflect on and respond to drama works	Recognizes that there are many ways to reflect on and respond to drama works
Begins to make connections between own dramas and own lives	Begins to make connections between own dramas and own lives	Makes connections between own dramas and own lives	Discusses their drama work in relation to own loves and communities
		Begins to identify that drama works can develop in new ways based on discussions about drama works	Begins to identify that drama works can develop in new ways based on discussions about drama works
Describes responses to plays viewed as part of the audience	Responds in a variety of ways to plays viewed as part of the audience	Responds in a variety of ways to plays viewed as part of the audience	Responds in a variety of ways to plays viewed as part of the audience
<b><i>Identify the role drama plays in the local and global communities.</i></b>			
Begins to examine how plays are made	Begins to examine how plays are made	Continues to examine how plays are made	Continues to examine how plays are made

Develops the awareness that plays convey ideas	Develops the awareness that plays convey ideas	Develops the awareness that plays convey ideas	Develops the awareness that ideas in plays are influenced by the communities and societies in which plays are created
Develops an awareness of the purposes of drama works in the home, school and community	Develops an awareness of the purposes of drama works in the home, school and community	Become familiar with why people become involved in drama presentations in own community	Become familiar with why people become involved in drama presentations in own community
Examines forms of drama in various cultures, past and present	Examines forms of drama in various cultures, past and present	Understands that cultures around the world have various forms of drama	Understands that cultures around the world have various forms of drama
Recognizes different ways that drama works affect people	Recognizes different ways that drama works affect people	Develops an awareness of how drama works affect the daily lives of people	Develops an awareness of how drama works affect the daily lives of people
		Becomes aware of the relationship of drama to the other arts	Becomes aware of the relationship of drama to the other arts

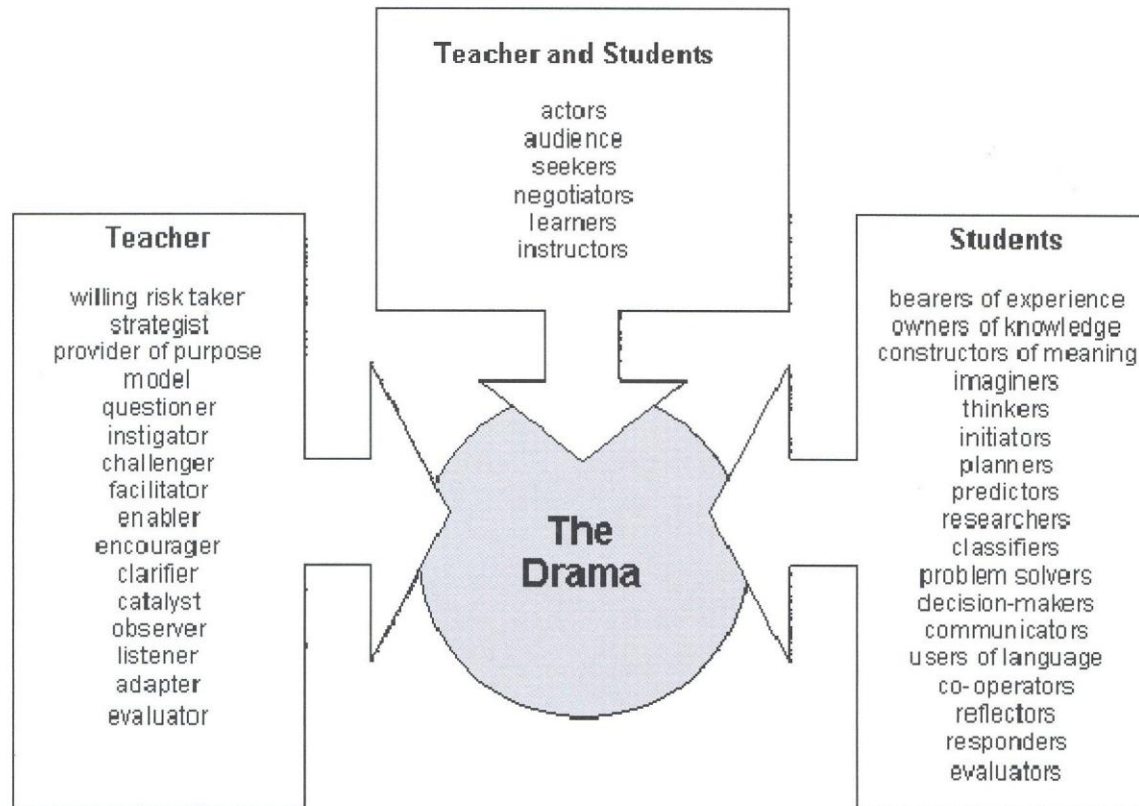
**APPENDIX**  
**Sample Lesson Plan Format**

<b>General Theme:</b>	<b>Drama theme:</b>
<b>Target Behaviours:</b>	
<b>Lesson Activities (including step by step procedures):</b>	
<b>Drama strategies used:</b>	<b>Resources:</b>
<b>Assessment/Reflection/Evaluation</b>	

## **Questions to Consider when Planning a Drama Mini-unit**

- i. Have I chosen a topic that integrates with other domain areas?
- ii. Have I chosen a topic that interests the students?
- iii. Have I decided on the strategies and techniques to be used?
- iv. Is there an opportunity for the students to explore and express themselves?
- v. Will the students have time to research?
- vi. Is there ample time for the students to discuss and reflect?
- vii. How will I evaluate the student's work (process and product)?

## Roles and Responsibilities of Teachers and Students in Drama<sup>9</sup>.



<sup>9</sup> Taken from 'Arts Education: A Curriculum Guide for the Elementary Level (Grade 4) Drama' Retrieved from [http://www.sasked.gov.sk.ca/docs/artsed/g4arts\\_ed/drama.html](http://www.sasked.gov.sk.ca/docs/artsed/g4arts_ed/drama.html) 22nd June 2010



## **Roles and Responsibilities of Teachers and Students in Drama contd.**

The teacher is to maintain control at all times during the drama session. However in order not to lose control, the teacher should watch for warning signs that things are not going well e.g.:

- The student actors may be losing focus
- The students actors may not understand a particular part or have suggestions as to how to move the drama on
- The teacher may notice that most of the students are off task

If this happens the teacher can:

- Make the group or class stop
- Gather the students together to explain what he / she has noticed
- Discuss with the students the problems they are encountering and offer suggestions as to possible solutions
- Stop the drama temporarily and ask the students to discuss what may happen next
- Lead the students in or out of role into individual drawing, writing or tableaux presentation or preparation
- Bring the session to a closure.

**Prompts to Help Students as they Develop Drama Works**

Purpose	Type of prompt question	Example
To establish ownership in the drama	Seeking information	<ul style="list-style-type: none"> <li>• What sort of place is this?</li> <li>• How many of us should go?</li> <li>• Where will we go for help?</li> <li>• Does it take place at night or in the day?</li> <li>• What would we look like?</li> </ul>
To suggest to the students what is needed	Containing Information	<ul style="list-style-type: none"> <li>• Are we sure we have everything we need?</li> <li>• How long will it take us to walk there?</li> </ul>
To establish needed knowledge	Provoking Research	<ul style="list-style-type: none"> <li>• What did people wear in those days?</li> <li>• How did the salt pickers move the salt?</li> </ul>
To help the students to realize that drama work is serious work	Controlling	<ul style="list-style-type: none"> <li>• Is this the way detectives behave?</li> <li>• Can the queen hear us if we all talk at once?</li> <li>• How can we reorganize so that we overcome this problem?</li> </ul>
To foster decision making	Branching	<ul style="list-style-type: none"> <li>• Are we all men, women or a mixed group?</li> <li>• Are you going to be frightened by this stranger or can we trust her?</li> <li>• Do we rest here for the night or go on?</li> </ul>
To discover what each individual student is thinking about the work	Seeking Opinions	<ul style="list-style-type: none"> <li>• What other ways can we look at the situation?</li> <li>• How much choice do you want?</li> <li>• What do you think of when you think of Amerindians?</li> </ul>
To establish the importance of thinking about what the drama means to us	Encouraging Reflection	<ul style="list-style-type: none"> <li>• How would you act under this circumstance?</li> <li>• Can you find the words to express what you are thinking at this moment?</li> </ul>

## Examples of Rubrics<sup>10</sup>

### Dramatic Behaviour

Year:	NOVICE	PARTIALLY PROFICIENT	PROFICIENT	ADVANCED
<b>Use of Space/ Body Movement</b>	<ul style="list-style-type: none"> <li>➤ Sits or stands in the same spot for duration of an activity that encourages movement – shows little locomotion.</li> <li>➤ Almost never attempts pantomime.</li> <li>➤ Demonstrates much habituated small arm, leg, head movements.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Seldom uses whole body freely – mainly moves arms and legs.</li> <li>➤ Rarely able to imitate leader and others.</li> <li>➤ Demonstrates little variety while using space, force, body, time.</li> <li>➤ Pantomime activities are difficult for the viewer to discern or interpret.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Sometimes uses whole body freely.</li> <li>➤ Sometimes able to imitate leader and other.</li> <li>➤ Sometimes able to adapt movement to available space.</li> <li>➤ Sometimes able to work with concepts of movement: space, force, body, time.</li> <li>➤ Sometimes demonstrates success in pantomime.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Usually uses whole body freely.</li> <li>➤ Usually able to imitate movements of leader or other group movement to available space.</li> <li>➤ Easily adapts movements to available space.</li> <li>➤ Easily able to work creatively and freely with concepts of movement: spaces, force, body, time.</li> <li>➤ Always attempts and often demonstrates success in pantomime.</li> </ul>
<b>Verbal/ Vocal Expression</b>	<ul style="list-style-type: none"> <li>➤ Little or no verbal or vocal response.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Mumbles</li> <li>➤ Speaks without variety in tone, pitch, and voice quality.</li> <li>➤ Uses little precise vocabulary when describing activities.</li> <li>➤ Hesitates to communicate.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Sometimes demonstrates variety in volume, tone, pitch, and voice quality.</li> <li>➤ Sometimes describes activities with precise and colourful vocabulary.</li> <li>➤ Communicates with some fluency.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Usually demonstrates variety in volume, tone, pitch, and voice quality.</li> <li>➤ Usually describes activities with precise and colourful vocabulary.</li> <li>➤ Communicates easily and fluently.</li> </ul>
<b>Use of Objects</b>	<ul style="list-style-type: none"> <li>➤ Does not use here-and-now objects.</li> <li>➤ Ignores the existence of objects.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Seldom uses here-and-now objects.</li> <li>➤ Objects used only in a few common ways.</li> <li>➤ Seldom uses objects to assist in communicating dramatic elements (character or dramatic).</li> </ul>	<ul style="list-style-type: none"> <li>➤ Sometimes uses here-and-now objects.</li> <li>➤ Attempts to use objects in some diverse ways.</li> <li>➤ Uses objects to assist in communicating dramatic elements (character or dramatic).</li> <li>➤ Sometimes searches out interesting objects.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Usually uses here-and-now objects.</li> <li>➤ Uses objects in diverse ways.</li> <li>➤ Usually uses objects to assist in communicating dramatic elements (character or dramatic).</li> <li>➤ Often searches out interesting objects.</li> </ul>
<b>Story- Making</b>	<ul style="list-style-type: none"> <li>➤ Remembers sequences out of order, or with gaps or common events added without explanation.</li> <li>➤ Rarely willing to relate story to others without heavy guidance.</li> <li>➤ Fails to understand implication of before and after or cause and effect.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Seldom recalls and repeats events in a sequence.</li> <li>➤ Requires encouragement and guidance to relate story to others.</li> <li>➤ Seldom shows comprehension of implication of events in sequence.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Sometimes recalls and repeats events in a sequence.</li> <li>➤ Sometimes relates story spontaneously to others.</li> <li>➤ Shows some comprehension of implication of events in sequence.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Usually recalls and repeats events in a sequence.</li> <li>➤ Usually eager to relate story to others.</li> <li>➤ Clearly comprehends implication of events in sequence.</li> </ul>

<sup>10</sup> Adapted from 'Sask. Learning' Retrieved from <http://assessment.rbe.sk.ca> October 5th, 2010

### Rubric for Readers' Theatre

Year/Group: _____	NOVICE	PARTIALLY PROFICIENT	PROFICIENT	ADVANCED
<b>Vocal/Verbal Expression</b>	<ul style="list-style-type: none"> <li>➤ Little verbal or vocal use.</li> <li>➤ Expression monotone or difficult to hear.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Occasionally demonstrates variety in one or two of the criteria.</li> <li>➤ Expression is mostly understandable.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Demonstrates variety in volume, tone, pitch and voice quality.</li> <li>➤ Expression is interesting and understandable.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Demonstrates variety in volume, tone, pitch and voice quality appropriate to character.</li> <li>➤ Expression enhances character/ situation.</li> </ul>
<b>Effect on Audience</b>	<ul style="list-style-type: none"> <li>➤ Audience is confused.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Audience follows performance politely.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Audience clearly enjoys performance.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Audience is deeply engaged, eager to follow performance and responds enthusiastically.</li> </ul>
<b>Focus</b>	<ul style="list-style-type: none"> <li>➤ Performance inconsistent.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Performance mostly consistent and relatively smooth.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Flashes of spontaneity and style enliven solid performance.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Performance is alive and explores the bounds of form.</li> </ul>
<b>Enunciation</b>	<ul style="list-style-type: none"> <li>➤ Words are not clearly enunciated.</li> <li>➤ Presentation is incomprehensible.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Some words are clearly enunciated.</li> <li>➤ Some of the presentation is comprehensible.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Most words are clearly enunciated.</li> <li>➤ Most of the presentation is comprehensible.</li> </ul>	<ul style="list-style-type: none"> <li>➤ All words are clearly enunciated.</li> <li>➤ Presentation is easily understood.</li> </ul>
<b>Volume</b>	<ul style="list-style-type: none"> <li>➤ Voice is inaudible.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Volume is too low.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Volume is adequate.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Volume projects well. All audience members can easily hear the presentation.</li> </ul>
<b>Preparedness</b>	<ul style="list-style-type: none"> <li>➤ Students have not practiced and/or planned presentation thoroughly.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Students have practiced and a general outline with some details are in place.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Students have practiced and the outline is clear and ordered.</li> <li>➤ Most details are planned ahead.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Students are well prepared.</li> <li>➤ It is obvious from the polish and ease of the performance that much practice and planning has taken place.</li> </ul>

## REFERENCES

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## ***INTRODUCTION***

Visual Arts is a vital form of communication, connection and expression. It enables children to develop to their fullest potential, since it facilitates the development of the fine motor, interpersonal, communication, and intellectual skills. To aid the development of the previously listed skills, keen attention has to be paid toward the educational environment and the instructional strategies that teacher use. Therefore, when utilizing the visual arts curriculum, it is recommended that the experiential approach and workshops be used to facilitate the learning process.

Experiential learning which is essential to the wellbeing of the child, allows the child to connect with self, others, the society and the entire ecosystem. It also nourishes a friendly atmosphere in the classroom, fosters interpersonal relationships, encourages student independence / autonomy and promotes in depth learning, since the students will be:

- actively involved in the experience;
- able to reflect on the experience;
- use analytical skills to conceptualize the experience;
- engaged in decision making and problem solving skills in order to use the new ideas/skills gained from the experience

Whilst, through workshops, students will be actively engaged in projects that center around a particular theme. It is intended that once a week small groups of children will participate in a variety of workshop centers or sessions (lead by a teacher, a parent or an expert in their field) with creative activities stemming from the art disciplines: dance, film, literary arts, music, performing arts, theatre and the visual arts. The workshops will expose children to the art elements and artistic styles and will assist with the development and exposure to the art techniques and materials. During the workshops, the students will also:

- learn new skills
- practice and build on previously acquired skills
- work on a single project in which several skills are combined and a variety of actions have to be taken
- be given the opportunity to choose from different projects
- assess their own project as well as their classmates to learn about different techniques, materials etc.

It should be noted that the Cycle 2 visual arts curriculum is a continuation of the Cycle 1 visual arts curriculum; therefore, it's important to refer to the Cycle 1 curriculum in order to reinforce the various art techniques (painting, sewing, weaving, sculpting etc.) It is recommended that following factors be taken into consideration when determining, selecting or creating the visual art activities and projects for the students to engage in<sup>11</sup>.

1. The atmosphere and interpersonal relationships.
  - The planned activity can affect the class climate and the relationship between children; therefore the following need to be provided, taught and encourage: adequate sourcing of materials, cooperation (being part of or being linked to the group; showing respect for each other and each other's qualities), the development of social skills, personal or group evaluation.
  - With regard to the atmosphere and interpersonal relationships it is important to note that during these planned activities students of different age -groups can be 'team mates' since the students can choose which activity they want to participate in based on their personal preferences.
2. Adapting the activities / projects to the child's level.
  - Appropriate to the development stage of the child (is the assignment challenging enough? give room for discovery and experimenting)
3. Reality based
  - It is important to create an environment for hands on experience (Experts and/or parents with expertise can assist and guide; the content should be enriched by more documentation, lively presented information or concrete material, excursion. This is an introduction to the world of art and experiences with artists, architects and engineers).
4. Activities based on autonomy
  - The activities are intended for the students to independently do, feel, experience, document and pass on what they are learning. It is important for the teacher to give the students assignments that include doing research, submitting projects and coursework (allow more action in the organization).
5. Freedom of choice and child initiative (give opportunity to children to make personal choices).

We hope that this curriculum will be used as a guide to facilitate the development of creative expression.

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<sup>11</sup> *Ervaringsgericht onderwijs: Professor Ferre Laevers*;

# CULTURAL AND ARTISTIC DEVELOPMENT

## DOMAIN D VISUAL ARTS

### *Expressing*

Standard 21: The student can produce two- and three- dimensional pieces of work.

Standard 22: The student can express his/her own experiences and feelings in a personal way.

Standard 23: The student can use aspects of visual arts purposely in a piece of work.

Standard 24: The student examines the creative manipulative possibilities of materials and applies these in his/her own work.

Target Behaviours	Content / Skills	Vocabulary	Assessment Opportunities
<p><b>1.</b> Identify and apply art elements. <i>Cycle II, Year 1; Group 5</i></p> <ul style="list-style-type: none"> <li>Identify and describe elements of art observed in works of art, emphasizing line, colour, shape/form, texture, space, and value.</li> <li>Describe how artists use tints and shades in painting and apply in own work.</li> <li>Identify and describe how foreground, middle ground, and background are used to create the illusion of space and apply in own work.</li> </ul> <p><i>Cycle II Year 2, Group 6</i></p> <ul style="list-style-type: none"> <li>Identify pairs of complementary colors</li> </ul>	<p><b>Art elements:</b> <i>Colour</i></p> <ul style="list-style-type: none"> <li>The colour wheel – primary (red, yellow, blue), secondary (orange, purple, green) and complementary (red/green, blue/orange, yellow/ purple) colours</li> <li>Warm (reds, yellows, oranges) and cool (greens, blues) colours</li> <li>Hues (colour names) – shades (dark hues made by addition of black); tints (light hues made by addition of white)</li> <li>Relationship between colour and atmosphere</li> </ul> <p><i>Value</i> –lightness or darkness of a</p>	<p>Colour wheel, primary/secondary /complementary colours Warm/cool colours Hues/shades/tints Art Elements – colour, value, line, shape/form, space, texture</p> <ul style="list-style-type: none"> <li>Value- light, dark</li> <li>Line - horizontal, open, closed, curved, diagonal, vertical</li> <li>Shape – geometric,</li> </ul>	<p>The teacher observes and records when a student:</p> <ul style="list-style-type: none"> <li>Identifies and applies art elements</li> <li>Identifies and applies art principles</li> <li>Identifies and applies art techniques</li> <li>Creates two-dimensional art works</li> <li>Creates three-dimensional artworks</li> <li>Uses a variety of materials and tools to</li> </ul>



<p>and use them to create an idea or mood in a two-dimensional art work.</p> <ul style="list-style-type: none"> <li>Describe and analyze the elements of art, (emphasizing form), found in our environment and used in works of art and apply to own work.</li> <li>Describe how negative shapes/forms are used in a chosen work of art and apply in own work.</li> </ul> <p><i>Cycle II, Year 3; Group 7</i></p> <ul style="list-style-type: none"> <li>Use knowledge of all the elements of art to describe similarities and differences in environmental objects and works of art.</li> </ul> <p><i>Cycle II, Year 4; Group 8</i></p> <ul style="list-style-type: none"> <li>Identify and describe all the elements of art found in selected works of art and apply in own work.</li> </ul> <p>2. Identify and apply art principles</p> <p><i>Cycle II Year 1; Group 5</i></p> <ul style="list-style-type: none"> <li>Observe and describe rhythm and movement in works of art and in the environment and apply in own work.</li> </ul> <p><i>Cycle II, Year 2; Group 6</i></p> <ul style="list-style-type: none"> <li>Observe and describe contrast in the environment and works of art and apply in own work.</li> <li>Describe the concept of proportion (in</li> </ul>	<p>colour</p> <p><i>Line</i> – horizontal, open, closed, curved, diagonal, vertical</p> <p><i>Shape (2D) Form(3D)</i> – geometric (shape, square, circle, triangle etc.); natural/ organic, symmetrical, asymmetrical, positive/negative</p> <p><i>Space</i> – Positive/negative, foreground, middle ground, background. Used by the artist to create an illusion of depth</p> <p>Spacial organization is the basic of two-dimensional and three-dimensional arts composition.</p> <p><i>Texture</i> – texture can be real or created by the artist (illusory)</p> <p><b>Principles of design:</b> Qualities that contribute to the effectiveness of an art work and are used to guide the composition.</p> <ul style="list-style-type: none"> <li><i>Balance</i></li> <li><i>Contrast</i></li> <li><i>Emphasis</i></li> <li><i>Harmony</i></li> <li><i>Proportion</i></li> <li><i>Repetition</i></li> <li><i>Rhythm</i></li> <li><i>Unity</i></li> <li><i>Variety</i></li> </ul> <p><b>Techniques:</b></p> <ul style="list-style-type: none"> <li><i>Drawing</i></li> <li><i>Painting</i></li> </ul>	<p>organic/natural symmetrical /asymmetrical, positive / negative</p> <ul style="list-style-type: none"> <li>Space – positive / negative, foreground, middle ground, background</li> <li>Texture – smooth, rough, etc.</li> </ul> <p>Principles of design – balance contrast, emphasis, harmony, proportion, repetition, rhythm, unity, variety</p> <p>Techniques - drawing, painting, printing, sculpting</p> <p>Perspective, one-point perspective, modeling, three-dimensional, linear perspective</p> <p>Shape, elements of fantasy, dreams, reality</p>	<p>create art works</p> <ul style="list-style-type: none"> <li>Uses a variety of technologies to create art works.</li> <li>Creates art work that expresses personal feelings and experiences</li> </ul> <p><b>Assessment activities for all projects:</b> <i>For landscape paintings</i></p>
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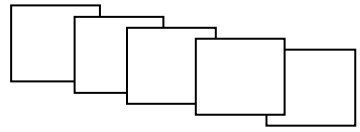
<p>face, figure) as used in works of art and apply in own work.</p> <p><i>Cycle II, Year 3 ; Group 7</i></p> <ul style="list-style-type: none"> <li>• Identify and describe the principles of design in visual compositions, emphasizing unity and harmony and apply in own work.</li> <li>• Identify and describe characteristics of representational, abstract, and nonrepresentational works of art.</li> </ul> <p><i>Cycle II, Year 4; Group 8</i></p> <ul style="list-style-type: none"> <li>• Describe how balance is effectively used in a work of art and apply in own work.</li> <li>• Identify and apply art techniques.</li> <li>• Create two- and three- dimensional pieces of art that express personal feelings and experiences</li> <li>• Use a variety of materials; tools, techniques and technologies to create art works</li> </ul> <ol style="list-style-type: none"> <li>3. Identify and apply art techniques.</li> <li>4. Create two- and three- dimensional pieces of art that express personal feelings and experiences</li> <li>5. Use a variety of materials, tools, technologies to create art works</li> </ol>	<ul style="list-style-type: none"> <li>• <i>Printing</i></li> <li>• <i>Sculpting</i></li> <li>• <i>Shaping</i></li> <li>• <i>Collage etc.</i></li> </ul> <p><b>Art styles:</b></p> <ul style="list-style-type: none"> <li>• <i>Renaissance</i></li> <li>• <i>Expressionism</i></li> <li>• <i>Cubism</i></li> <li>• <i>Impressionist</i></li> <li>• <i>Post-impressionism</i></li> <li>• <i>Surrealism</i></li> <li>• <i>Pop art</i></li> </ul>		<p><i>the teacher will asses:</i></p> <ul style="list-style-type: none"> <li>• <i>The layout of the composition</i></li> <li>• <i>The colour mixing</i></li> <li>• <i>The painting</i></li> </ul> <p><i>For study of three art movements: Surrealism, Cubism, Impressionism/Post-impressionism: Students will keep a journal and answer questions in order to explain each assignment (painting or composition) with examples from work; followed by exhibition of selected work for the school exhibition</i></p>
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<b>Suggested Experiences</b>		
<b>Whole Class</b>	<b>Small Group / Centres</b>	<b>Resources</b>
<p style="text-align: center;"><b><i>The suggested activities address target behaviours 1 – 5</i></b></p> <p>The teacher will discuss the categories of value: tint, shade, value contrast: She/He will take students outside and observe surrounding with hill or sea line as background. She/He will discuss how to create contrast or strong differences by mixing colors in such a way whereby light values are placed next to dark values.</p> <p><i>The teacher discusses space:</i></p> <ul style="list-style-type: none"> <li>• <b><i>She/He shows sculpture and discusses:</i></b> <ul style="list-style-type: none"> <li>○ Space as a three-dimensionality object. With a sculpture or architecture you can walk around them, look above them, and enter them, this refers to the space of the sculpture or architecture. She/He discusses height, width, and depth.</li> </ul> </li> </ul>	<p><i>Visual Arts can be incorporated into any lesson. However specific time should be dedicated to teaching different skills and techniques. This can be done during Art sessions or project time dedicated to art workshops. The teacher needs to ask questions at all times so that critical thinking about what is being done is enhanced. Expression and contemplation are closely intertwined and should be evident in each art session.</i></p> <p><i>Cycle II, Year 1; Group 5</i></p> <ul style="list-style-type: none"> <li>• Create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes.</li> <li>• Mix and apply tempera paints to create tints, shades and neutral colors</li> <li>• Paint or draw a landscape, sea line or city line that shows the illusion of space</li> <li>• Create an original work of art emphasizing rhythm and movement, using a selected printing process.</li> </ul> <p><i>Cycle II, Year 2: Group 6</i></p> <ul style="list-style-type: none"> <li>• Create an imaginative sculpture based on an organic form.</li> <li>• Use the interaction between positive and negative space expressively in a work of art. Draw 2 boxes. In both you create the same sculpture: Shade in the first box the positive shape and in the second the</li> </ul>	<p>Tempera paint, paint brushes, paper</p> <p>Sculpture, painting, with still life of a bowl of fruit. Pictures of architecture, paintings and drawings of artists.</p>

<ul style="list-style-type: none"> <li>• <b><i>She/He shows painting(s) and discusses</i></b> <ul style="list-style-type: none"> <li>○ Space in the two-dimensional drawing or painting and refers to the arrangement of objects on the picture plane. She/He explains that the picture plane is the surface of your drawing paper or canvas. You can have a picture plane that is a crowded space with lots of objects or an empty space with very few objects in the picture plane. A two-dimensional piece of art has heights and width but no depth. The illusion of depth can be achieved by using perspective. This is the technique used to have your picture look like it is moving to the distance like a landscape or cityscape.</li> </ul> </li> <li>• <b><i>The teacher also discusses:</i></b> <ul style="list-style-type: none"> <li>○ Categories of Space <ul style="list-style-type: none"> <li>▪ Positive space - Like in positive shape it is the actual sculpture or building.</li> <li>▪ Negative space - Also like negative shape it is the space around the sculpture or building.</li> <li>▪ Picture Plane - the flat surface of your drawing paper or canvas.</li> <li>▪ Composition - the organization and placement of the elements on your picture plane.</li> <li>▪ Focal Point - the object or area you want the viewer to look at first.</li> </ul> </li> </ul> </li> <li>• <b><i>The teacher discusses the categories of shapes:</i></b> <ul style="list-style-type: none"> <li>○ Geometric shapes: circles, squares, rectangles</li> </ul> </li> </ul>	<p>negative shape.</p> <ul style="list-style-type: none"> <li>• Use complementary colors in an original composition to show contrast and emphasis.</li> <li>• Use contrast (light and dark) expressively in an original work of art.</li> <li>• Use the conventions of facial and figure proportions in a figure study.</li> <li>• Use accurate proportions to create an expressive portrait or a figure drawing or painting.</li> </ul> <p><i>Cycle II, Year 3; Group 7</i></p> <ul style="list-style-type: none"> <li>• Use shading (value) to transform a two-dimensional shape into what appears to be a three-dimensional form (e.g., circle to sphere)</li> <li>• Use one-point perspective to create the illusion of space</li> <li>• Create gesture and contour observational drawings</li> <li>• Assemble a found object sculpture or a mixed media two-dimensional composition that reflects unity and harmony and communicates a theme.</li> <li>• Create an expressive abstract composition based on real objects.</li> </ul> <p><i>Cycle II, Year 4; Group 8</i></p> <ul style="list-style-type: none"> <li>• Create a drawing, using varying tints, shades and intensities.</li> <li>• Use perspective in an original work of art to create a real imaginary scene.</li> <li>• Apply the rules of two-point perspective to create a work of art.</li> </ul>	<p>Paint, paper, brushes</p> <p>Pencils, paper</p> <p>Pencil, paper, ruler</p>
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<p>and triangles (he/she points out or shows that they are visible in architecture and manufactured items).</p> <ul style="list-style-type: none"> <li>○ Organic shapes: Leaf, seashells, flowers as seen in nature.</li> <li>○ Positive shapes: In drawings and paintings of still life (bowl of fruit); sculptures.</li> <li>○ Negative shapes: Around and between sculpture or a bowl of fruit.</li> <li>○ Static shapes: Shapes that appear stable and resting.</li> <li>○ Dynamic shapes: shapes that appear moving active.</li> </ul> <p><u>Collage</u>  Art elements – colour, space, value.  Before the art session students are asked to collect colored objects or colors from pages in magazines. <i>Each child looks for 5 large pictures, drawings or paintings in which a variety of colours are used.</i>  Students are assigned to look for objects: colored, painted or natural. The class will discuss the collected pieces, classify them and look for the origin of the colours. Use can also be made of students clothing and other available material. The teacher in the class can collect class paintings or pictures of famous art works that use many colours. <i>The teacher explains that “There are situations when colours are totally different than we expect.”</i> Imagine a dive in the sea, or a day after a storm. At a certain moment, objects (things), in our surrounding get darker.” The teacher can describe different scenarios.</p>	<ul style="list-style-type: none"> <li>● Use various observational drawing skills to depict a variety of subject matter.</li> </ul> <p><i>All classes</i>  Demonstrate beginning skill in the manipulation of digital imagery (e.g., computer generated art, digital photography)</p> <p>Students will work in groups of 4 to create collages, paintings, drawings. Students have to sort and collect colors of one color family from magazines and create collages. Other colored paper is allowed.  Technique: tearing.</p> <p>Paint according to the following scenario: Deep sea diving. Take a look at the coral and fishes in the sea. (Muddy water, far and near, small and large, create depth)</p> <p>Draw and color with pastels - The surrounding of the school during a rain storm.</p>	<p>Computers</p> <p>Tempura paint, magazines, paint brushes, Palettes, pencils, paper , resource books of artist, paintings</p>
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<p><i>Example</i></p> <ul style="list-style-type: none"> <li>Colours are directly linked to feelings: A walk on a hot day during the carnival parade. Everything is colorful: brown, yellow, red and other lively colours. After discussing the warm and cold colours, students will mix warm colours with oil pastels and create a drawing of the parade.</li> </ul> <p>The students will study the connection between the use of colour and atmosphere. Before the assignment is given the students are asked to take a good look at their bathroom at home and make a sketch. Discuss the colours of their bathrooms. Let them imagine being in a dark room, e.g. a cell for criminals in the olden days as shown on television. Illustrated material in the art centre will also be discussed: <i>What is the shape of the bathroom/ cell/room?</i> Compare the rooms and the colours.</p> <p><b>Differentiation:</b> Three-dimensional issues can also be discussed depending on the level of the students. Group 6, 7 and 8, (Cycle 2 year 2, 3 and 4. For Group 5 (Cycle 2 year 1): Show how to draw one wall and the floor.</p> <p>Discuss with students the earth colors: “What is paint made off. What is the origin of paint? What are the</p>	<p>Observe the sunset and note the different shades of reds and oranges. Paint a picture from imagination or observation. The air is cloudy, below the clouds there is a red light. The colours vary from red, pink, purple, violet to orange and yellow. Our town is red.</p> <ul style="list-style-type: none"> <li><b>Group assignment:</b> Create a poster of a spaceship “The Blue Planet”. This is the coldest planet. All material and metal objects on the planet are in the family of blue: blue-purple, blue-green. Some metals have no color or are like glass. Look for the cool color combinations and create the poster. Students will present and critique each other’s their work in a forum.</li> </ul> <p><i>Students must have the opportunity to research and present information on pigments/dyes etc.</i></p> <p><i>Social Studies Link</i> Make a drawing with oil pastel of the first inhabitants of St. Maarten/ Caribbean.</p> <p>Place magazines and pictures of bathrooms and jail cells or dark areas in old churches in the art centre.</p>	<p>Pencils, pastels</p> <p>Paint (Primary colours)</p> <p>Oil pastels, paper</p> <p>Magazines, newspaper clippings, short news clips from the internet Tempura paint, paper, pencils</p> <p>Examples of black line masters taken from young</p>
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<p>components/raw material of paint?</p> <ul style="list-style-type: none"> <li>• <b>Art element</b> – line, shape, technique - drawing</li> </ul> <p>Teacher discusses contour lines used in colouring pictures. Make students aware of the fact that others have to colour the picture.</p> <p>Design your own colouring picture with the use of contour lines.</p> <p><i>The teacher tells the students to pick a point on the object to be drawn and let your eye begin a journey around the edge (contour) of the object. As the eye begins to move so should the hand that is holding the pencil move on the paper. The entire contour of the object should be drawn without the pencil being lifted from the paper. This needs to be done several times before the objects drawn are close to reality.</i></p> <ul style="list-style-type: none"> <li>• <b>Art element</b> – line, shape, space; principles – balance, unity; technique - pencil drawing</li> </ul> <p>Assignment: Take a white sheet of paper and draw two rectangles next to each other with an 2H pencil and a ruler. These portray 2 tables seen from above. There is trashed paper on the tables and lots of pencils. A cheese sandwich lies halfway under a copybook. Draw the trash with a 2B or 4B pencil. One table is from a student who is neat and has everything organized on her desk. Use a 2H pencil, a ruler and a compass to draw the objects on the table.</p> <p>Assignment: Look at pictures of animals and/or animal drawings: Create two animals/fantasy animals and</p>	<p>Group 1 will draw a bathroom according to a light and clean atmosphere and use pastel tinges. Guide students to use lots of white.</p> <p>Tell students about people who are jailed during war (the former president of Iraq or people jailed during war now and long time ago). You would like students to express the atmosphere of the space. Guide students to mix colors and create a dark, a little dirty, grey atmosphere.</p> <p>Guide students to create depth, three-dimensional interior, with light through little windows that accentuates the cell. Discuss the “prisoner”, the walls, objects and doors. Show and guide with regards to texture.</p> <p>Use other topics: the clinic of the dentist, the hospital room, a ruin in the night.</p> <ul style="list-style-type: none"> <li>• <b>Art technique</b> – Shading</li> </ul> <p>Assignment: Draw 5 squares or circles on a piece of paper. Let them overlap slightly and number each one.</p>  <p>1 2 3 4 5</p> <p>#1 is left white; #5 is filled in as dark as possible (black); #3 is filled in until it is half as dark as #5; #4</p>	<p>children’s colouring books</p> <p>Pencils, colour pencils Paper, art history, paintings artists, palettes, paint brushes</p> <p>Coloured pencils, pencils, drawing paper, rulers, mirrors</p> <p>Pencils (2B 2H) Objects to draw Ballpoint pens</p> <p>Web site for shading; <a href="http://www.goshen.edu/ar">www.goshen.edu/ar</a></p>
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<p>draw with pencil. (Use soft and hard lines) Think of the surrounding of the animal.  Assignment: Let the students make a pencil contour drawing of an egg that has been placed near a bright window on plain cloth or paper and then shade it.  <i>Questions to guide shading:</i>  <i>Where is the tone; the brightest?</i>  <i>Where do you see darker tones?</i>  <i>What is the effect of the light from the window?</i></p> <p><b>Art styles</b>  <u>Expressionists - Portraits</u></p> <ul style="list-style-type: none"> <li>• Art element – shape; design principle – proportion; style - Expressionists</li> </ul> <p><i>Artists sometimes create portraits that are not always based on reality. Their portrayals are to show feelings: anger, happiness. They are able to change shape of the eyes, nose, mouth (e.g. Mosera (St. Maarten), Pablo Picasso and, Salvador Dali (European).</i></p> <p>The whole class will draw a colorful, self- portrait of a historical figure (Frida Kahlo of Mexico) or an artist of St. Martin (Ruby Bute) with the use of collage technique.</p>	<p>is half way between 3 &amp; 5; #2 is half as dark as #3. In the overlapping areas the student can shade until the overlapping area matches the adjacent squares or is lighter.  <i>When the students have completed the assignment, they will have a ‘value scale’.</i>  After this practice activity the students can make an observational drawing and shade it. ‘Hatching’, ‘<b>crosshatching</b>’ and ‘<b>stippling</b>’ can also be practiced. The students can examine the paintings of Johannes Vemeer who painted people and things near windows and discuss the tones of the colours.</p> <p>Assign students to produce a portrait of a classmate.  <i>Instruction: Show a facial expression. The feeling, expression should be clear. Look at the details of the facial expression. Note: the position of the eyebrows, the eyes and the mouth. Ask classmates if they can exaggerate in their drawing when looking at wrinkles. Use a pencil. Make a sketch first. Colors are allowed.</i>  <i>In higher grades: Self portrait</i></p> <p>In centre: Books with work of artists.</p> <p>To be studied during the week. A book with basic lessons on portraits to be studied. A sheet can be provided with questions to be answered.</p> <p>Coloured Pencil Portrait in the Cubism style.</p>	<p><a href="http://t/ed/shading.html">t/ed/shading.html</a></p> <p>Paintings of Johannes Vemeer</p> <p>Library/Art books  Web: work from Dali, Kahlo, Picasso, local artist, gallery.  Material: magazines, cutting tools, glue</p>
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<p><u>Cubism</u> While studying Cubism the following will be emphasized: The students will create a 2D art work based on the Cubism style</p> <ul style="list-style-type: none"> <li>• Art elements - colour, line, shape, value, space</li> <li>• Design principle – unity</li> <li>• Style – Cubism technique –self- portraits</li> </ul> <p><u>Renaissance</u> Art elements and principles:</p> <ul style="list-style-type: none"> <li>• Form, space based on scientific perspective (geometry and anatomy)), contour, light, depth, value, overlapping, line, colour, shape.</li> </ul> <p>Renaissance artists studied perspective, or the differences in the way things look when they are close to something or far away. The artists painted in a way that showed these differences. As a result, their paintings seem to have depth.</p> <p><u>Surrealism</u> The teacher will discuss elements of fantasy , memories, feelings and everyday reality with experience of dreams. She/He will discuss collages created by artists.</p> <ul style="list-style-type: none"> <li>• Art elements – colour, shape, space (positive/negative space), texture</li> <li>• Technique – cutting, technique. The students</li> </ul>	<p>In small groups the students will practice shading with colored pencils. The teachers will demonstrate how to apply strokes and pressure to lighten or darken the shading; how to use a ruler or something with a straight edge to draw a crisp line.</p> <p>Assignment: Imagine yourself in a room before a window looking out. Maybe you are looking at your neighborhood, the sea, the lagoon etc. Draw what you observe and see. Draw the window first (very large). You are allowed to draw what you imagined next to what you saw. Draw the interior in the room as well. You will draw two worlds (interior and exterior). Use wasco (oil pastel) and make use of the whole paper.</p> <p>2-D Collage in Surrealism style In small groups the teacher shows the students how to use the characteristics of Surrealism used by artists such as Dali or Kahlo (changing an object’s scale/proportion, juxtaposition of dissimilar objects, objects located in unusual places or positions, objects used in unusual way). Ask the students to manipulate</p>	<p>tempera paint, heavy paper, brushes in a variety of sizes, picture file of landscapes. White paper, fine liners and pencils Power point presentation, internet, library books, snorkel gear, cameras, paper, card board, chicken wire, newspapers, glue,</p>
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<p>create a 2-D collage from images in magazines. (1 week)</p> <p><u>Impressionists</u></p> <ul style="list-style-type: none"> <li>• Art elements – colour, shape, space (negative/positive, foreground, middle ground and background), texture, line, form</li> <li>• Design principles – balance (symmetrical/asymmetrical), unity, movement, contrast, emphasis (point of interest)</li> <li>• Techniques –       <ol style="list-style-type: none"> <li>1. Composition layout (view point, placement of landscape features, foreground, middle ground, background, scale, positive and negative space and point of interest)</li> <li>2. Colour mixing (secondary and tertiary colors).</li> <li>3. Painting (brushes, maintaining of brushes, brush strokes, painting background to foreground)</li> <li>4. Wax scratch / wax resist painting: (Use bright colours, if the colours of the finished product is not bright enough, then wipe off paint and re-apply the oil / wax)</li> </ol> </li> </ul> <p><u>Sculpture</u> <b><i>Science and Technology Link</i></b> <i>This activity can be integrated into any theme related</i></p>	<p>the images by cutting, cropping, trimming and cutting into the background picture to blend dissimilar objects together.</p> <p>Groups of students will select an artist to create a landscape painting in that artist’s style (2 week project). After studying the works of Impressionists: Degas, Monet, Georges Rouault, local artist Mosera: Students will create large drawing of artist(s) in action:</p> <ul style="list-style-type: none"> <li>• Dancers from Motiance Dance School or students performing in their own school on stage.</li> <li>• Animals in the zoo.</li> <li>• Students resting after a performance etc.</li> </ul> <p>Groups are assigned to create animals from clay, papier mâché (newspaper and toilet paper), chicken wire, boxes/cardboard, recycled materials (empty</p>	<p>Oil pastels, large paper</p> <p>Recycled material</p>
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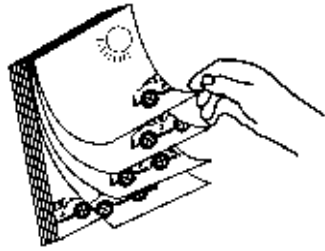
<p>to 'Animal Week'. Discussion and research of marine life / endangered animals that are threatened, and pets during the activities for this week. A snorkeling trip with a diving expert can also take place. Include presentations by the Nature Foundation. Students will study and discuss marine life and animal life that is endangered on St. Maarten and animal sculptures. Sculptures individually foster students' ability to create, construct and texturize, while encouraging the ability to appreciate their finished product.</p> <p>Teacher brainstorms with the students: What does a fish (turtle) look like? Students determine the parts from previous knowledge and research. Teacher inspires by assembling some recyclable materials. Instructs students to put materials together to make sea creatures in the way they have planned to solve any problems that may arise; to show craftsmanship by working neatly, and to demonstrate knowledge of known art principles.</p> <p>Project: Creating ceramic animal sculptures or sports figures from wire and plaster (2 weeks project). Teacher discusses the creative process of wire and clay or plaster. She / He explores tools and art history that focuses on ceramics or clay from a variety of cultures (Amerindians, (Islands, South America), Americans, Chinese, African, Indians).</p>	<p>cans, plastic bottles, toilet rolls, bottle caps, egg boxes, etc.) and textile.</p> <p>By using different skills and techniques with material and folding, students can explore many possibilities to enhance the sculpture (curling, crumpling, rolling, tufting, fringing twisting of paper). Chicken wire and papier mâché are excellent to shape models (other materials can be added such as: dried palm leaves for animal hair, robe for animal hair etc.).</p> <p>Allow students to use their imagination and make sketches. It is not always necessary to use samples.</p> <p>The teacher directs through instruction: How to create sculptures. She / He will assist students with the selection of an animal they would like to construct. A teacher demonstrates the basic construction of an animal, a mask or props for drama sculpture.</p> <p>With clay: technique - shaping</p> <p>With papier mâché or foil: technique - constructing a "mold" and shape with papier mâché, while emphasizing texture.</p> <p>Examples and images can be studied in the art center during a period of time. Research can be done on the web.</p> <p>Students will create their own sculpture and focus on principles: <i>proportion and contrast</i> and elements:</p>	<p>egg boxes, toilet rolls, bottle caps, plastic bottles or containers), natural material (leaves, branches), paper, old jeans, string, yarn, old jewelry, aluminum foil, hardware, cardboard cartons, wood scraps, scrap papers.</p> <p>Fish sculptures, visual fish images</p> <p>Research Cultural/ art history studies of animals in art.</p> <p>Material: Air dry clay, or sculpting material (wire, foil, newspaper, wooden base, masking tape, tools to create texture (tooth picks, dental tools, old knives, nails, screws, marker</p>
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<p><u>Animal sculptures</u></p> <p>Teacher discusses and shows a wide variety of animal sculptures (realistic to abstract). She / He discusses and encourages students to study the details of the animal (skin, body parts, shell etc.). Let the students study some close- up photographs of sea turtles and shells, skin and toes and other animals. Teacher suggests that for this project an animal with lots of details and textural interest is best.</p> <p>Teacher goes over vocabulary and demonstrates how to build a framework/model for the animal using only newspaper, foil and masking tape. Afterwards the entire framework/model is mounted on a stand and a hole is drilled in the model if necessary with a sharp pencil or tool. Teacher instructs students to begin modeling their sculpture with clay in the first session including details and texture (clay dries fast). After wrapping the sculpture tightly in plastic, students can work on it on the second day. After drying the finished product for 24 hours, students can paint.</p> <p><b><i>Musical Instruments</i></b>  <b><i>Music &amp; Drama Links</i></b>  Design and construction of musical instruments maracas using paper mâché  Teacher discusses with the class the origin/creation of the maracas, folk music and appreciation of cultures.  Teacher asks questions while playing the maracas</p>	<p><i>form, color and texture.</i></p> <p>They have to maintain a journal with drawings and ideas of their sculpture and write why they chose an animal; how the clay or cast (plaster and wire) tools and techniques help to shape/mold the work.</p> <p>Students can create 3-dimensional sculptures to be used as props for a drama presentation in school (mask, headpieces etc.)</p> <p>Students can create an imaginative clay sculpture based on an organic form.</p> <p>Students are assigned to present their instruments individually, using them to accompany a Caribbean song or rhythm.</p>	<p>caps, clay modeling tools), flat black spray paint, metallic gold and silver spray paint, acrylic paints.</p> <p>Dark brown paint (brown and black mix). Metallic acrylic paint for highlight (or bronze or cast aluminum) look.</p> <p>Materials – <u>Musical Instruments</u>  Balloons, maracas, newspaper, thick-headed tacks, wheat paste, tempura</p>
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<p>instrument, such as: Does anyone know what this instrument is called? Where do they come from? Has anyone ever heard of rhythm, folk music? etc. Then the teacher will model how to make the maracas. Students will blow up a balloon. Tie the end. Teacher will demonstrate the application of layers of torn newspaper dipped in glue and the tying of the balloon. The balloon has to dry for several days. Then pop the balloons with a sharp object or scissors. Remove the broken balloon and put a teaspoon full of seeds, dry beans, rice or small rocks into the hole. Place a piece of wood (handle) in the hole. Cover the hole with layers of paper dipped in glue (paper mâché). Let it dry for 2 days and then paint with tempura or acrylic paint.</p> <p>Students can create the décor, stage props and costumes for a class/school play including multi-media compositions using technology and also recycled materials.</p> <p><u>Mobiles:</u> Design and construct a mobile of animals, human figures or the solar system. Each student can design a work of art that is a representation of the solar system, using construction paper and paint. Students will interpret what they think the sun looks like.</p> <p><b>Science link</b></p>	<p>Class will be divided in groups for construction of mobiles.</p> <p>Example Centre: students will have opportunity to look at the sun through a telescope (guidance of parent). There will be cameras for students to take</p>	<p>paint, paint brushes, beans, seeds, rice, rocks, music, water jars for brushes, music, Recorder</p> <p>Web sites for <b>Mobiles:</b>  <a href="http://www.artistshelpingchildren.org/mobile">www.artistshelpingchildren.org/mobile</a>  <a href="http://www.enchantedlearning.com/crafts/mobiles">www.enchantedlearning.com/crafts/mobiles</a>  <a href="http://www.howstuffworks.com/make-mobiles.htm">www.howstuffworks.com/make-mobiles.htm</a></p>
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<p><i>The teacher will hold a discussion on the solar system. Teacher will assign students to read and research the solar system and check if students understand the role of the Sun. Teacher will discuss various techniques on construction and alignment.</i></p> <p><u>Rock Art:</u>  <i>Let the students visit the museum and/or Hope Estate to view the rock art created by the first inhabitants of St. Maarten / St. Martin.</i>  Students will develop an insight by creating their own rock art: primitive drawing or etch; earth tone colored paint or charcoal pencils can be used to sketch an event in their life. The class can be divided in groups according to the material.</p> <p><u>Mixed Media Landscapes:</u>  <i>Landscapes, seascapes, cityscapes</i>  Students with the guidance of teacher will explore imagery of landscapes, sea line, city lines and its various interpretations through discussion, collaborative analysis.  Teacher leads discussion and will show work of arts of artists that have used imagery to create expressive artwork, and a variety of media, design elements and principles, and personal symbolism. Teacher prompts questions and discusses the artists use of expressive</p>	<p>picture of the sun.</p> <p>Assignment: Students can construct the sun according to observation.</p> <p>Students will create a mixed media landscape using fantasy images and symbols to depict personal expressions. The assignment will take several days for planning, indication of color scheme, point of view, and sketches.</p> <p>Students will have small group discussions to critique preliminary sketches. They will be allowed to make adjustments. The discussions and critiquing will be</p>	<p><a href="http://www.artsandcraftsforokids.co.uk">www.artsandcraftsforokids.co.uk</a></p> <p>Web sites for <b>Rock Art:</b>  <a href="http://www.alifetimeofcolor.com/play/caveart">www.alifetimeofcolor.com/play/caveart</a>  <a href="http://fun.familyeducation.com/rocks/childrens-art-activities/35083.html">http://fun.familyeducation.com/rocks/childrens-art-activities/35083.html</a>  <a href="http://earlyhumans.mrdonn.org/caveart">http://earlyhumans.mrdonn.org/caveart</a>  <a href="http://marthastewart.com/article/rock-crafts">http://marthastewart.com/article/rock-crafts</a></p> <p>Materials – <b>Rock Art:</b> stones, pebbles, glue, material scraps, felt, glue, Non-toxic paint  Web sites for</p> <p>Materials – <b>Mixed Media Landscapes:</b> white drawing paper, colored</p>
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<p>color schemes with the use of space, line, value, emphasis (contrast, fantasy imagery). Teacher will also introduce work that includes expressive color schemes, overlapping and atmospheric space (fore, middle and background).</p> <p><u>Advertisements:</u>  <b>Drama Link</b>  The students will design an advertising campaign for a theatre or dance production to be held at school. Students will create images that represent characters and major events in the production.  Assignment: Look for an advertisement in the newspaper or magazine. Cut it out and stick on a A4 paper. Study the advertisement and answer the following: What do you see? Would you be able to understand the advertisement if you were unable to read? List the elements / characteristics /principles that enable you to recognize the meaning/purpose of the advertisement. Answers will be written on a paper.</p> <p>Create your own advertisement. Include pictures or text. <i>The teacher will guide the process through probing questions about composition, colours used, shape and the use of space. The students can also use computer generated graphics.</i></p> <p><u>Cartoons:</u>  Each student will create a sequence of illustrations for</p>	<p>monitored by the teacher.</p> <ul style="list-style-type: none"> <li>• Allow students to study Graphic Art with regards to advertisements, and discuss in small groups the guidelines for design.</li> <li>• Allow students to study and create computer graphic arts in advertisements.</li> <li>• Organize/allow possibilities for excursions e.g. An individual project assignments to visit a printer, newspaper or a workshops by graphic designers can be given/scheduled.</li> </ul>	<p>pencils, watercolor, crayons, oil, pastels, pencils, erasers</p> <p>Resources:  Salvador Dali's (Philipsburg Library) : Persistence of Memory</p> <p>Illustrations of imaginary landscapes: visit galleries, and the library</p> <p>Materials –  <u>Advertisements:</u>  Checklist of design elements and principles for students.</p> <p>For teachers: easel, magnets; For students: scissors, rulers, pencils, computer</p> <p>Material: portfolios,</p>
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<p>movable cartoons. The teacher asks the students if it is possible for drawings to change and have motion and if anyone knows how cartoons are made. The teacher should allow students to respond and hypothesize before posing other questions. Students will use prior knowledge or experiment to discover how to create a movable cartoon. Teacher later defines the word ‘illustration’ and explains the concept of ‘movement’. She / He demonstrates the movement by layering cards (index cards 1 -4), stapling them together and then flipping through with the thumb. The teacher can guide a discussion by showing a video clip of a cartoon series or drawings in books e.g. ‘The Home of the Spirits’ by Claude Maudoux (a history book on St. Martin)</p> <p><u>Murals:</u> Assignment: Design and create classrooms murals comprised of individually designed pieces. Art Elements – line, shape, colour/hue, texture <i>Social Studies, Cultural &amp; Artistic Development (Orientation to Culture) Links</i> Through group discussion, students will explore the various individual color combinations with respect to the diversities and similarities of cultures. <i>Strategy: Combination of direct instruction and guided discovery.</i></p> <p><b>Straw Painting</b> Teacher will introduce the theme “Carnival”. She/He</p>	<p>In groups of two, students will share their cartoon illustrations with each other. They should explain their illustrations to one another and show how they were able to create movement. They will be flipping through 4 – 6 index cards to create step-by-step moving and changes of direction.</p>  <p>In small groups of four individuals, the students will</p>	<p>A4 paper, newspapers, magazines, craft glue</p> <p>Materials – <u>Cartoons:</u> Index cards, internet video clips, preparation of illustration by the teacher, pencils, crayons, coloured pencils, staples</p>
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<p>will describe the theme and play carnival songs or show carnival parade pictures or films. She/He will explain that everyone is going to make a mural. Everyone will participate by creating individual paintings. She/He will introduce vocabulary words: shape, color, hue and texture: Teacher asks: What happens if the paint is thick or thin when applied to paper? After students offer suggestions, she/he will verbally and physically demonstrate soda and straw painting emphasizing shape, color and hue. Students will receive individual wax paper to be placed on top desk top. Helpers will pass out white paper and one straw to all students. They are to put their name on the piece of paper and turn the paper over to begin straw painting. Teacher will place several little pools of variously colored paint on the paper with a brush. Then she/he will assign students and/or demonstrate. Overlapping of colors creates numerous effects in mixing (blending) colours. Through group discussion students will explore the various individual colour combinations.</p> <p><u>Photography:</u></p>	<p>discuss the relationships between shape, color and hue. Students will give reasons as to how shape, color and hue can be compared.</p> <p>Once their work is dried they will be displayed on the bulletin board.</p>	<p>White paper, water colour paints or thin tempera, Soda straws, brushes (round or flat tempera brush), wax paper, paper towels, bucket of water, to put dirty paint brushes, masking tape, space to allow paintings to dry quickly, bulletin board space.</p> <p>Carnival magazines, film, web.</p>
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<p><sup>12</sup>Before letting the students use a camera the following should be reviewed or taught:</p> <ul style="list-style-type: none"> <li>○ How to hold the camera properly.</li> <li>○ How to turn it off and on .</li> <li>○ How to compose the pictures in the LCD</li> <li>○ Focusing</li> <li>○ Using the zoom</li> <li>○ Pressing the shutter and taking pictures</li> </ul> <p>After basic lessons are taught the students can learn to:</p> <ul style="list-style-type: none"> <li>○ Review and delete photographs</li> <li>○ Change/charge the battery</li> <li>○ Transfer images to the computer</li> <li>○ Decide on what to keep or delete</li> <li>○ Lighting concepts (back to the sun or use of a flash)</li> </ul>	<p><i>Photography is an art and provides opportunities for creative expression. During Phase 2 of the 'Project Approach', the students are asked to take photographs that can be used for presentations or charts or put together to create 'Power Point' presentations. Photography also promotes critical thinking because one has to make decisions about the subject, the focus points, the angle of the shot and what is to be communicated by the photograph.</i></p> <p>As an individual or in small groups, students can discuss and apply the following tips for taking better photographs:</p> <ul style="list-style-type: none"> <li>○ Getting close to your subject</li> <li>○ Using window/door frames to place a natural frame around your subject</li> <li>○ Focusing on the subject</li> <li>○ Considering the light when taking the pictures</li> <li>○ The rule of thirds</li> </ul> <p><i>The students can make photo journals, create jigsaws, create a guessing game by taking photographs of everyday objects at different angles or close up and asking peers to guess what the object is</i></p>	<p>Materials –  <b>Photography:</b>  Digital camera with charger and transferring cable</p> <p>Computer with graphic software e.g. Printmaster, Microsoft Powerpoint  Photoshop</p> <p>Web sites:  <a href="http://www.betterphoto.com/exploring/tips.asp">http://www.betterphoto.com/exploring/tips.asp</a>  <a href="http://tlc.ousd.k12.ca.us/~acody">http://tlc.ousd.k12.ca.us/~acody</a></p>
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<sup>12</sup> Adapted from Getting Your Kids Started with taking Digital Photos. Retrieved from [http://www.hp.com/canada/portal/hho/digital\\_photography/take\\_better\\_photos/tips/](http://www.hp.com/canada/portal/hho/digital_photography/take_better_photos/tips/)

# CULTURAL AND ARTISTIC DEVELOPMENT

## DOMAIN D VISUAL ARTS

### *Contemplating*

Standard 25: The student can compare his/her own work with the assignment and with the interpretation of that assignment with others.

Standard 26: The student can describe and compare products of visual arts.

Standard 27: The student knows that people can express different opinions and ideas by means of products of visual arts (advertising, media, clothes, art) and that these ideas are related to person, culture and time.

Target Behaviours	Content / Skills	Vocabulary	Assessment Opportunities
<p><b>6.</b> Explain how elements and principles of design are used to communicate feelings, ideas and meaning</p> <p><b>7.</b> Explain how his/her own art work meets given assignment criteria</p> <p><b>8.</b> Identify and document their personal strengths, interests and areas of weakness as artists</p> <p><b>9.</b> Identify the relationship between works of art and themes, genre, styles and ideas</p> <p><b>10.</b> Compare and contrast works of art made by different art tools and media (e.g., watercolor, tempera, computer)</p> <p><i>Cycle II, Year 1; Group 5</i></p> <ul style="list-style-type: none"> <li>Distinguish and describe representational works of art</li> </ul> <p><b>11.</b> Identify historical, regional, cultural and individual artistic styles</p> <p><i>Cycle II, Year 1; Group 5</i></p> <ul style="list-style-type: none"> <li>Write about a work of art that reflects a student's own</li> </ul>	<p><i>Critical Analysis Skills</i></p> <ul style="list-style-type: none"> <li>Responding to own and others' art works</li> <li>Linking own experiences to works of art</li> <li>Linking works of art to the lives of people and communities (local, regional and global)</li> <li>Observing and interpreting how the use of art</li> </ul>	<p>Elements of Art - line, colour, shape and form, space, texture</p> <p>Principles of Design – contrast, balance contrast, emphasis, harmony, proportion, repetition, rhythm, unity, variety</p>	<p>The teacher observes and records when a student:</p> <ul style="list-style-type: none"> <li>Explains how elements and principles of design are used to communicate feelings, ideas and meaning in their own and others' art works</li> <li>Communicates how his/her art work satisfies given assignment</li> </ul>

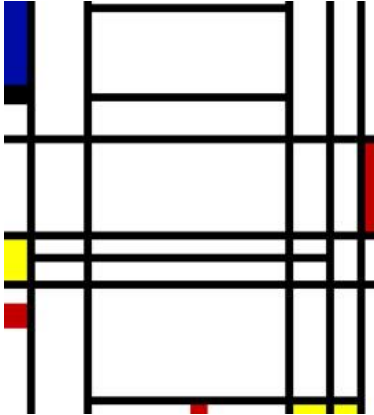
<p>cultural background</p> <ul style="list-style-type: none"> <li>• Compare and describe various works of art that have similar themes and were created at different time periods</li> <li>• Identify and describe objects of art from different parts of the world observed in galleries, museums</li> </ul> <p><i>Cycle II, Year 2; Group 6</i></p> <ul style="list-style-type: none"> <li>• Research and describe the influence of religious groups on art and architecture, focusing on buildings (monuments)</li> </ul> <p><i>Cycle II, Year 3; Group 7</i></p> <ul style="list-style-type: none"> <li>• Identify and describe various fine, traditional, and folk arts from historical periods worldwide</li> <li>• Identify and compare works of art from the Caribbean and the Netherlands Antilles</li> <li>• View selected works of art from a major culture and observe changes in materials and styles over a period of time</li> </ul> <p><i>Cycle II, Year 4; Group 8</i></p> <ul style="list-style-type: none"> <li>• View selected works of art from a culture and describe how they have changed or not changed in theme and content over a period of time</li> </ul> <p><b>12. Recognize the role and function of art of the artist in the community.</b></p> <p><i>Cycle II, Year 1; Group 5</i></p> <ul style="list-style-type: none"> <li>• Identify artists from his/her own community, country, island and discuss local or regional art traditions (Haiti)</li> </ul> <p><i>Cycle II, Year 2; Group 6</i></p> <ul style="list-style-type: none"> <li>• Describe how art plays a role in reflecting life</li> <li>• Identify and discuss the content of works of art in the past and present, focusing on different cultures that have</li> </ul>	<p>elements contribute to the communication of meaning</p> <ul style="list-style-type: none"> <li>• Communicating and justifying personal points of view about art works</li> <li>• Demonstrating awareness of the importance of visual arts</li> <li>• Appropriate demonstration of appreciation in formal and informal settings.</li> </ul>	<p>Techniques - drawing, painting, printing, sculpting</p> <p>Point of view, opinion, describe, interpret, express, culture, history, context, analyze, reaction, appreciation, criteria, strengths/weaknesses, relationship, theme, genre, art style, compare, contrast, media, material</p>	<p>criteria</p> <ul style="list-style-type: none"> <li>• Identifies and documents personal strengths and weaknesses</li> <li>• Identifies the relationship between works of art and themes, genre, styles and ideas</li> <li>• Compares and contrasts works of art</li> <li>• Identifies historical, regional, cultural and individual artistic styles</li> <li>• Recognizes the role and function of the artists in the community.</li> <li>• Compares and contrasts the ways in which different media discuss the same art works</li> </ul>
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<p>contributed to our history</p> <p><i>Cycle II, Year 3; Group 7</i></p> <ul style="list-style-type: none"> <li>Describe how local art galleries and the museums contribute to the conservation of art</li> </ul> <p><i>Cycle II, Year 4; Group 8</i></p> <ul style="list-style-type: none"> <li>Research and discuss the role of the visual arts in selected periods of history</li> </ul> <p><b>13.</b> Compare and contrast the ways in which different media discuss the same art works</p>			
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<b>Suggested Experiences</b>		
<b>Whole Class</b>	<b>Small Group / Centres</b>	<b>Resources</b>
<p><i>The activities suggested are aligned with target behaviours 6 – 13 and with activities for target behaviours 1-6</i></p> <ul style="list-style-type: none"> <li><u>Project: Looking and responding to different paintings:</u> The teacher explores the primary and secondary colours with students. Discuss with the students how light changes colour in the different paintings.</li> <li><u>Expressionists – Portraits</u></li> </ul>	<p><i>In every visual arts lesson the students need to reflect on their work. The teachers can guide this process through open-ended questioning and /or use of checklists and rubrics. They should also have the opportunity to engage in peer evaluations. Encourage the students to use art related vocabulary in their discussions.</i></p> <p>Students should visit various online art galleries to look at and respond to famous paintings using the knowledge they have learned.</p> <p>In studying shape and pattern pupils look at pattern in the world around them and how it is used by artists in paintings.</p>	<p>Resources: Exploration of the web by students for paintings that use line to great effect. Choose an interactive site that is java enabled/Flash enabled.</p> <p><a href="http://www.nga.gov/kids/kids.htm">www.nga.gov/kids/kids.htm</a>  <a href="http://www.theartgallery.com.au">www.theartgallery.com.au</a>  <a href="http://www.wga.hu">www.wga.hu</a>  <a href="http://www.artpromote.com">www.artpromote.com</a>  <a href="http://www.kids.gov/k_5/">www.kids.gov/k_5/</a></p> <p>Library /Art books /Web having work from Dali, Kahlo, Picasso, local artists and galleries</p>

<p>The teacher will discuss famous artists who have created self portraits. She will ask questions: What is a “self portrait”? What does the artist tell us about himself / herself as a person? Can you tell how he/she is feeling?</p> <p>Project: Cubism: Teacher discusses and shows work of Picasso and other artist. She discusses the styles of portraits, the compositions and development, color, lines, shape (geometric/faceted shapes), value, space (facial planes), colour pattern and unity.</p>	<p>In small groups, the teacher will guide the study of “<i>Expressionist</i>” portraits by asking the students to share opinions and describe the feelings portrayed. The teacher can also invite an artist to guide students or visit an art gallery on St. Martin.</p> <p><b>Portrait Study</b> Students are comparing portraits and will describe the feeling/mood/expression. Then they will write their opinion on the work of the artist. Possible assignments / questions to guide the portrait study:</p> <ul style="list-style-type: none"> <li>• Look at the position of the eyes, eyebrows, mouth and the expression portrayed.</li> <li>• Study two pencil portraits of any artist.</li> <li>• Were any lines in the drawing are drawn with a ruler?</li> <li>• Find other portraits by the same artist.</li> <li>• Identify what other materials was used to draw the portrait.</li> </ul>	<p>Art history books from the Library, information from web sites, paintings from galleries and/or local artist.</p> <p>Art books about Picasso and other Cubist artist.</p>
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<ul style="list-style-type: none"> <li>• <u>Project Surrealism:</u> Teacher discusses the creative process of a collage and art history that focuses on surrealism. The art of Dali, collages from Matisse and Picasso will be reviewed. She / He discusses with the students the purpose of art and will explore conscious dreams while focusing on color, shape, space (positive/negative) and texture.</li> <li>• <u>Project workshop:</u> <u>Impressionist Landscape painting</u> Teacher will discuss the creative process with painting. She will develop ideas with students from brainstorming, focusing, elaborating and executing. The teacher will show and discuss the art history of impressionism/post impressionists and the art work of artists such as: Cezanne, Degas, Renoir, Van Gogh, Seurat, Gauguin; local - Roland Richardson, Haitian art.</li> </ul>	<p>For reflection on their Surrealist collages the students will be guided by the following questions:</p> <ol style="list-style-type: none"> <li>1. Why is your work Surreal? (And use terms as discussed in the whole class.)</li> <li>2. I choose the style from..... (Artist).</li> <li>3. My style is different because...</li> <li>4. What do I know now that I did not know before?</li> </ol> <p>Students will study examples of impressionist and post-impressionist paintings with emphasis on: colour, value, line, shape, space, and texture, and other stylistic and technical elements e.g. brush stroke, composition, paint mixing/blending and use of line and space.</p> <p>The students will tell the teachers about the landscapes they painted and how they correspond to selected elements of the impressionist style.</p> <p>Students can analyze the creative process of Roland Richardson's paintings of the flamboyant. They can look at the colors and create a drawing using the same style as the artist. Students can study his landscapes with the flamboyant. Study the different tones, the lines (dark and light), shadow.</p> <p><i>Students will observe that the trees from afar are lighter, and they can use the pressure of the pencil to create dark and light lines, sharp and strong lines.</i></p>	
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<p><u>Landscapes, Seascapes, Cityscapes</u></p> <p>The teacher discusses environments in the artists' paintings, the use of emphasis, spatial strategies etc.</p> <p>Questions:</p> <ul style="list-style-type: none"> <li>• Why did the artist create imaginary environments?</li> <li>• How did the artist use media, design elements and principles and their personal styles to incorporate personal symbolism in their artwork?</li> </ul> <p><u>Role of the Artist in the Community</u></p> <p><u>Newspaper Artist</u></p> <p>Compare and contrast the ways in which different media (television, newspapers, magazines) cover the same art exhibition or cultural event)</p>	<p><u>Sculptures</u></p> <p>Ask the students to look at different sculptures on display in the art centre or during art workshops. Let them examine them closely and give their personal opinions about them.</p> <p><i>Buildings can also be examined as sculptures.</i></p> <p><u>Mobiles</u></p> <p>Students will critique each other's mobiles in pairs in terms of alignment with the assignment given. For example if they are creating mobiles for the solar system, they will have to include the planets, stars, comets etc. Whilst critiquing each other's work, they will look at alignment, the structure and creativity</p> <p><u>Newspaper-layout</u></p> <p>Choose a page in the newspaper. Look at the division of the page. Draw the lay-out of the columns and the pictures of the page. Replace the rectangles (columns) with colored paper. Describe your new design and compare with the abstract painting of Mondriaan.</p> <p>Discuss the following with each other: What do you like about your creation? Describe the feeling you get? Does the page change when you turn it upside down? Exhibit your work in the art centre.</p> <p><u>Photography</u></p> <p>Each student in a group of 3 or 4 can two photographs of the same subject. They can discuss which is the better photograph and why.</p>	 <p><i>Piet Mondrian, Composition 10,</i></p>
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## GLOSSARY

**Abstract:** An image that reduces a subject to its essential visual elements, such as lines, shapes, and colors

**Advertisement:**

Commercial art/graphic created in order to sell a product, bring awareness to or attract a consumer

**Armature:** The skeleton of a sculpture

**Assemblage:** A 3-D collage often constructed of found objects and involving mixed media

**Background:** Those portions or areas of composition that are back of the primary or dominant subject matter or design areas

**Balance:** A principle of art and design concerned with the arrangement of one or more elements in a work of art so that they appear symmetrical or asymmetrical in design and proportion

**Camera shot:** The view that is seen or filmed through a camera's viewfinder. Different types of shots are:

- Close-up shot: The camera is placed close to the subject which dominates the frame
- Medium shot: The camera is placed so that there is equal balance between subject and setting
- Tracking shot: The camera follows the subject as it moves
- Wide shot: The camera is positioned to see everything in the scene (setting)

**Cartoon:** A drawing depicting a humorous situation, often accompanied by a caption; a drawing representing current public figures or issues symbolically and often satirically; an animated cartoon; a comic strip

**Casting:** A sculpture technique in which an image is created with wire and newspaper and then plaster is poured over the mould

**Ceramics:** Any object made from clay products and fired at a high temperature

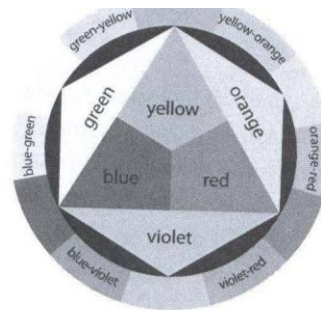
Charcoal: A drawing material formed by charring willow (wood) under intense heat

Clay: A natural earthy material, plastic when wet, that is used for pottery or modeling

Collage: An image created by gluing materials such as paper scraps, photographs, and cloth to a flat surface

Colour: An element of art and design that pertains to a particular hue. One or any mixture of pigments seen when light is reflected off a surface

Colour wheel: A tool for creating and organizing colours and representing their relationship



Complementary colours:

Colours that are directly opposite each other on the colour wheel

Composition: The organization of elements of design in an art work

Contour lines:

Lines that define the edges, ridges or outline of a shape or form



- Contrast:** A principle of art and design concerned with juxtapositioning one or more elements in opposition, so as to show their differences
- Cubism:** An influential, 20<sup>th</sup> century style developed by Pablo Picasso and Georges Braque, based on the simultaneous presentation of multiple points of view
- Depth:** Real or simulated 3-D distance; simulated depth may be created by perspective, overlapping, size, tone values, colours, position (placing an object higher on the page makes it appear further back than objects lower on the page)
- Design:** An organized arrangement of one or more visual elements, principles or materials for a purpose
- Distortion:** An image-development strategy used to deform an image through exaggeration
- Dynamic:** Giving an effect of movement, progression, and energy
- Drawing:** A process of marking a surface by applying pressure on a tool (pencil, marker, computer drawing tablet) and moving it across the surface to record observations, feelings and ideas
- Dry drawing materials: charcoal, crayon, ink, marker, pastel, pencil, scratchboard, software and watercolour pencils
  - Wet drawing materials: black/coloured ink applied with a pen, soft brush, nib or stylus.
- Elaboration:** An image-development strategy used to embellish or create detail in an image
- Emphasis:** A principle of art and design concerned with making one or more elements in a work of art stand out in such a way as to appear more important or significant
- Exaggeration:** An image-development strategy used to emphasize a portion or aspect of an image.

Expressionism:

An art movement concentrating on expressing emotion; (An artistic movement that flourished in Germany between 1905 and 1925 whose adherents sought to represent feelings and moods rather than objective reality, often distorting color and form. The term is also used more loosely to apply to the work of Matisse and the Fauves

Fibre:

A thin strand that may be spun to make thread

Form:

An element of art and design that pertains to an actual or implied 3-D shape of an object or an image; in a broader sense, form refers to the total physical characteristics of an object, event or situation

Found objects:

Everyday objects incorporated into a work of art

Fragmentation:

An image-development strategy used to detach, isolate, or break up an image

Fresco:

A historical painting technique in which pigment is applied to wet plaster

Genre:

A style or category of art that has a tradition or history and specific characteristics, e.g. portrait, landscape, still life, abstract

Graphics:

Collective term for printmaking processes such as photography, silk-screening, mono-printing, and lift printing.

Harmony:

A principle of art and design concerned with the blending of one or more of the elements in a work of art to create a pleasing effect, balance, symmetry, and a composed appearance

Hatching:

A method of shading by using many repeated parallel or curved lines; in cross hatching the lines are crossed

**Illustration:** A picture designed to elucidate and decorate a story, poem, or other piece of writing

**Impressionism:**

An art style developed in the 19<sup>th</sup> century, characterized by broken colour and soft edges

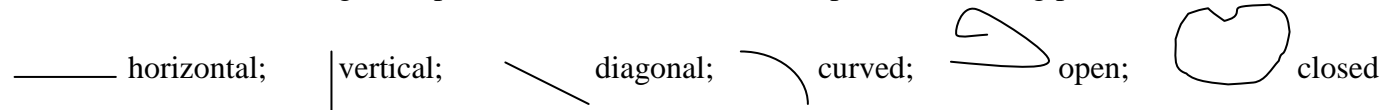
**Juxtaposition:** An image-development strategy used to place like or contrasting images side by side

**Kiln:** An oven (electric, gas, or wood-fired) capable of reaching extremely high heats; (In art, it is generally used to fire ceramic or enameled objects.)

**Landscape:** A view of the scenery on land, often used as subject matter in art

**Layouts:** Sketches of rough ideas or compositional plans for a work of art

**Line:** An element of art and design that pertains to the narrow mark or path of a moving point on a surface



**Linear perspective:**

The method using lines to show illusions of depth in a picture

- One point perspective: when lines created by sides of tables or building look like they are pointing to distance and they all meet at one point on the horizon, this is one point perspective
- Two point perspective: here the lines look like they are meeting two points on the horizon line

**Logo:** A symbolic form, frequently composed of letter shapes, that identifies organizations such as businesses, companies, teams or schools

**Loom:** A framework or machine for interweaving yarns or threads into a fabric

Maquette: A small sculpture made as a trial for a larger piece

Metamorphosis:

An image-development strategy used to change an image from one form to another

Minification: An image-development strategy used to decrease the apparent size of an image

Mono-print: A type of surface printing in which an image is made with paint or ink on a surface and then transferred by contact to paper; only one print can be made of each design

Mosaic: A picture composed of many small, separate pieces of materials such as: clay, glass, marble, and paper, which are fastened to a background

Movement: A principle of art and design concerned with creating a distinctive structure that shows a feeling of action or a series of actions and guides a viewer's eye through a work of art

Multiplication (serialization):

An image-development strategy using repetition to create an image or series of images

Ochre: A type of earth used to create a specific yellow-brown pigment; the term has also come to refer to colour itself

Organic shapes or forms:

Non geometric, irregular or free-flowing shapes or forms that are based on shapes or forms found in nature

Overlapping: A technique in which one shape or part covers some part or all of another; (When an object overlaps another object it appears closer to the viewer and the object appears farther away. Smaller objects look farther away in distance. Larger objects look closer. Color: Bright colors look like they are closer to you and neutral colors look like they are farther away)

**Pastel:** A pigment stick (e.g. chalk, oil pastel) used in colour drawing; a tint of very light value (that is, containing no black and more white than a hue)

**Point of view:** The angle from which the viewer sees an object or scene:

- Bird's eye or aerial view: a downward perspective where the viewer has the feeling of being elevated above the subject
- Worm's eye or low view: an upward perspective where the viewer has a feeling of seeing from the floor below the subject

**Medium (plural media):**

The materials used by an artist to create a work of art:

- 2-D – graphite, ink, paint, photographic paper, canvas
- 3-D – fibre, clay wood, metal, glass, plastic
- time-based – animation, video

**Mixed –media work:**

An art work in which more than one medium is used

**Mobile:** A type of sculpture consisting of a number of rods, from which weighted objects or further rods hang, (The objects hanging from the rods balance each other, so that the rods remain more or less horizontal. Each rod hangs from only one string, which gives it freedom to rotate about the string.)

**Pattern:** A principle of art and design concerned with the repetition in a work of art of one or more elements on a planned grid

**Perspective:** A system for creating the illusion of 3-D depth in 2-D images

Three types of perspective are:

- linear perspective (based on parallel lines converging as their distance from the observer increases)
- diminishing perspective (based on the apparent reduction in the size of objects as their distance from the observer increases)

- atmospheric perspective (based on the apparent reduction of the detail and colour intensity of objects as their distance from the observer increases)

Photography: The process of creating still or moving pictures (photographs, video, animation) usually through a photographic lens in a camera

Pointillism: A style of painting using small dots of colour, developed by Georges Seurat in the 1880's

Point of view: An image-development strategy used to position the viewer relative to the image in a work of art

Poster: Signs used to advertise simple messages

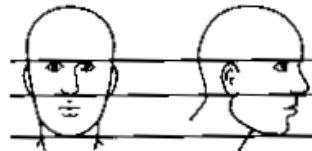
Pottery: Ware made of clay and fired in ceramic kiln

Primary colours:

Those colours from which all other colours may be mixed, in painting, red, yellow, and blue are the primary colours

Primitive fire: A method of firing clay in which a fire is built directly around the clay, the clay is thus exposed to the fire's smoke, resulting in a smoked surface

Proportion: The size relationship between the parts of an image and the whole e.g. facial proportion





**Quill:** A drawing or writing pen formed from the flight feathers of a goose or swan; (The shaft of the feather is cut across its wide end either at an angle or to form a square tip ,the hollow shaft forms a natural ink reservoir.)

**Radial design:** A composition that has the major images coming from a central point; (If the radiating parts are equal in size and/or shape, the composition will have radial symmetry balance.)

**Realism:** A style or tradition in which artists strive to achieve a life-like presentation in their work

**Renaissance:** The period in European history from about the 14<sup>th</sup> through the 16<sup>th</sup> centuries regarded as marking the end of the Middle Ages and featuring major cultural and artistic change; (It is the revival of classical culture, a famous Dutch Renaissance artist – Rembrandt.)

**Repetition:** A principle of art and design concerned with one or more of the elements in a work of art being repeated again

**Representational art:**

Art that depicts the physical appearance of recognizable images from ‘real life’

**Reversal:** An image-development strategy used to turn inside out, invert, transpose, or convert to the opposite; an effect in all or a portion of an image

**Rhythm:** A principle of art and design concerned with the employment of repeated movement in regular or irregular succession of one or more elements to make a work seem active or to suggest repetition

**Rotation:** An image-development strategy used to resolve, move, or rearrange an image or parts of an image

**Sculpture:** An artwork created in 3-dimensional form:

- Techniques – carving, cutting, hewing, casting, molding, welding or assembling materials
- Materials – clay, found objects, papier mâché, plaster bandages, plasticine, wire and wood

Sculptor: The artist who is creating the sculpture

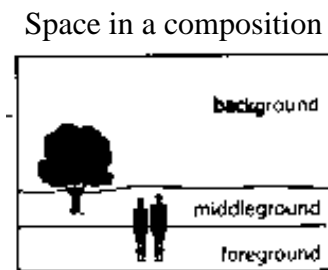
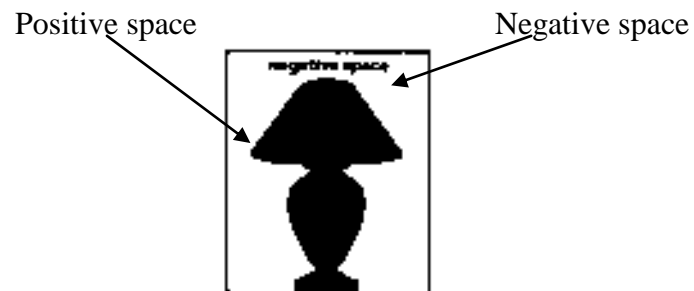
Shade: A dark value of a colour, made by adding black; a method for adding darker values to an image by techniques such as *modulation, stippling or hatching*

Shape: An element of art and designs that pertains to an area set off by one or more of the other elements of art and design

Simplification: An image-development strategy whereby an image is made less complex by the elimination of details

Sketch: An image-development strategy; a preliminary drawing

Space: An element of art and design that pertains to the real or illusory 3-D expanse in which an image exist or appear to exist



Stippling: A drawing technique that uses patterns of dots to create shadows, values and value gradations

Storyboard: A visual planning device for sketching out a sequence of frames for a comic strip, film, video, and so on

- Style:** That which gives a distinctive or unique quality to art. It may be characteristic of a particular person, culture, historical period or group.  
Major Artistic Styles – abstract art, cubism, expressionism, impressionism, modernism, realism/naturalism, optical art, postmodernism, surrealism.
- Surrealism:** A style of art, prominent in the first half of the 20<sup>th</sup> century, developed in response to the ideas of psychologists such as Carl Jung; (Some surrealists such as Salvador Dali represented dreamlike images in a representational way. Others like Joan Miró and Max Ernst used more abstract forms to represent the subconscious.)
- Symbol:** A sign or object that stands for or suggests something else because of relationship, association, convention, or accidental resemblance
- Symmetry:** Equality in size, shape, and/or position between parts or elements or objects
- Technique:** Method or procedure used to produce a work of art
- Terra cotta:** A red-coloured clay
- Texture:** How something feels or looks like it, or feel.
- Tie dye/batik:** A process of application or drawing with wax on fabric
- Tint:** A light value of colour, created by adding white; (Tint is a category of value. Tint is adding white to coloured paint to create lighter value such as light blue or pink.)
- Tone:** An element of art and design that pertains to the effect of lightness and darkness in relation to one or more parts of a work of art.

- Unity:** A principle of art and design concerned with the arrangement of one or more of the elements used to create a coherence of parts and a feeling of completeness or wholeness.
- Value:** An element of art and design that pertains to the degree of lightness and darkness, attributed to colour and related to one or more parts in a work of art; (Lighter values look like they are farther back and darker values look like they are closer. It is created by a light source that shines on an object creating highlights and shadows. Value creates depth within a picture making an object look three dimensional with highlights and cast shadows on a landscape when it gets lighter in value as it recedes to the background giving the illumination of depth.)
- Viewfinder:** A cardboard frame used as a tool to select images or compose an image; a device on a camera used to frame what is to appear in the photograph
- Wax Resist:** Using a waxy medium to create a design; a wash of color is layered over the design to create a desired effect

## CHECKLIST FOR VISUAL ARTS

Behaviours	Names of Children												
<b>Write date when target behaviour is addressed with students</b>													
<b>STANDARDS 21 –24 EXPRESSING</b>													
Identify and apply art elements.													
Identify and apply art principles.													
Identify and apply art techniques.													
Create two- and three-dimensional pieces of art that express personal feelings and experiences													
Use a variety of materials, tools, techniques and technologies to create art works													
<b>STANDARDS 25 –27 CONTEMPLATING</b>													
Explain how elements and principles of design are used to communicate feelings, ideas													

and meaning in their own and others' art works.													
Explain how his/her own art work meets given assignment criteria													
Identify and document their personal strengths, interests and areas of weakness as artists													
Identify the relationship between works of art and themes, genre, styles and ideas.													
Compare and contrast two works of art made by the use of different art tools and media (e.g., watercolor, tempera, computer).													
Identify historical, regional cultural and individual artistic styles													
Recognize the role and function of the artist in the community.													
Compare and contrast the ways in which different media discuss the same art works													

## APPENDIX

### WORKSHOP ORGANIZATION AND SET-UP<sup>13</sup>:

One workshop for Cycle 2 students generally consists of 4 weeks. It is the intention that the students will work on their projects on a weekly basis.

It is the instructor's role to decide on the content, keeping in mind which core objectives are to be achieved. The students choose the technique they will use. The instructor should also try to vary the content as much as possible to give the students the opportunity to explore various materials and develop various skills. The instructor can consider mixing or repeating the topic, to allow the students to be able to complete their project at their own pace. At the end of each workshop the instructor creates an opportunity for the students to present their work to their classmates. At this time the instructor can also stimulate students to assess each other's work.

The teachers can also set up assignments in her/his own group, whereby she/he uses the benchmarks within the curriculum. Students should be exposed to all techniques and materials (see benchmarks).

#### Preparation and Coordinating Aspects

Since the visual arts module embraces parent participation it is important to start preparations in a timely manner. It is recommended to organize / develop an workshop program with the full participation of the parents. While making this workshop program, teachers should try to capitalize on parents' hobbies and artistic skills. The workshop program will give an overview of which parents will facilitate which workshop and during which period. In short, the workshop program will have an overview of the topics, the names of the instructors (teachers or parents), the topics and a timeline. It is advisable to start early with the development of an inventory of all the necessary materials needed for each workshop. Based on the topics in the workshop program, the instructors can now start identifying which activities the students can do.

The teacher should also use the workshop program to identify which (new) skills and techniques should be developed / reinforced in the workshop sessions. The teacher will use the topic from the workshop, the skills and techniques the students will have to learn, to make lesson plans for the duration of the workshop (2 to 4 weeks). All the individual lesson plans should be saved in a special visual arts binder.

The set-up and code of conduct for students and parents are explained to the parents through information sessions or small meetings. It is important for the teacher to thoroughly prepare the parent prior to the commencement of the workshops. The parent has to feel like the expert on the topics / skills they will train and expose students to. After each workshop, the instructors can do a short evaluation in

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<sup>13</sup> Expertisecentrum EGO Nederland i.sm. basisscholen

order to plan for the upcoming week. Needless to say, it is extremely important to find out or discuss which materials are short in stock for the next session.

The students should be briefed in advance on the activities in store for each workshop. It is also recommendable to make an agreement with the students on how they will work and what is not allowed. At this time, the teacher can inform the students on what to bring, what to save, what to collect or what to look for with respect to their upcoming workshop. The teacher can address a short letter to the parents as a reminder of the materials the students are expected to bring for their projects. On the day of the workshop, the teacher can repeat some of the information to the students on what they will do and what was planned for that day.

The students are expected to adhere to the agreements they made, if they don't, their participation in that particular workshop is discontinued.

After the completion of a workshop (2 or 4 weeks) an extensive evaluation session is held for all parent-instructors. The content of the workshops, finances and logistics are some of the agenda points.

The teachers can try to involve or recruit as many parent-instructors as possible. This way, the teachers can play an observing and supporting role towards the students, for example by motivating the students or bringing materials to students. During this time, the teacher can contribute to creating a cozy environment for the students to work in. At this time, the teacher can also enforce polite communication methods among students as well as between the student and the parent-instructor. Handling materials in a safe and careful manner and cleaning up when each session is finished are all learning points the teacher can and should emphasize.

#### The Proposed Tasks and Responsibilities<sup>14</sup>:

##### *Workshop Coordinator*

The workshop coordinator is responsible for the content and execution of each workshop. The workshop coordinator is not a parent-instructor. The workshop coordinator's responsibilities include:

- A timely briefing of the parent-instructor
- Evaluating each workshop with the involved parent-instructors
- Making sure the special visual arts binder is up to date and organized
- Meeting with the parent-instructor, if needed
- Budgeting for the workshops
- Making sure all parties are well informed on the planned activities within each workshop

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<sup>14</sup> Expertisecentrum EGO Nederland i.sm. basisscholen



- Liaising with school management
- Managing the material storage room
- Displaying the students' art works

*Coordinating Parent-Instructor:*

The coordinating parent-instructor plays a supportive role and is a link between the workshop coordinator and the parent-instructors.

The coordinating parent-instructor's responsibilities include:

- Guiding and supporting the (new) parent-instructor and preparing for the workshop content
- Evaluating the workshop with the involved parent-instructors
- Maintaining the workshop budget by collecting receipts for materials and giving these items to the workshop coordinator in a timely manner
- Finding replacements for parent-instructors in case of cancellations
- Liaising with the workshop coordinator
- Supporting parents
- Being co-responsible for the material storage room

*Note:*

- *The workshop materials should be stored properly in an appropriate storage room*
- *The tools should be returned to the storage room after each workshop*
- *Instructor-parents are advised to clean up with the students after each session*

## ASSESSMENT TECHNIQUES: TEACHER RESPONSIBILITIES<sup>15</sup>

**Observational/Anecdotal Records** - Teachers may gather observational or anecdotal data by recording information about student behaviors, attitudes, work habits, and degree of cooperation with others. To collect observational data during class time, teachers may use checklists with established criteria. Anecdotal data can be collected by recording descriptive notes during or after an instructional period. In either case, both individual and group comments can be used to document student performance and participation in class activities.

**Individual Interviews** - Through interviews with students, teachers can gain valuable insights about perceptions regarding course content, assignments, and instructional approaches. This technique affords teachers and students the opportunity to address issues which other strategies may not allow. In response to structured or unstructured questions, for example, student viewpoints and opinions about the meaningfulness of their arts learning may surface. An interview can also reveal student misperceptions about teacher expectations, assignment objectives, and project directions or procedures. Interviews can occur formally or informally both during and after the completion of an assignment.

**Task-Based Assessments** - These tasks or problems require students to review and organize information, make inferences, synthesize ideas, and design and execute a plan of action. The teacher establishes the task parameters and identifies the criteria for evaluating students. When establishing those criteria, the teacher might consider questions such as the following: How well did the student clarify the problem and procedures? Did the student exhibit sophisticated problem-solving skills? Did the student consider atypical strategies and solutions? Evidence for the evaluation may come from a variety of sources such as samples of preliminary and in-process student work (written notes, diagrams, sketches, models, etc.), anecdotal notes recorded by the teacher during the task, oral or written self-reports by students, interviews with students after completing the task, and any finished product/performance. Videotaping or audiotaping could provide additional documentation of student progress relative to the task.

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<sup>15</sup> Taken from <http://www.irvingisd.net/curriculum/curriculum/art/elementaryhtm>.

**Quizzes/Tests** - When constructed carefully, quizzes and tests may be appropriate for assessing student attainment of certain arts knowledge and skills. Teachers may use a variety of item formats, including matching, multiple choice, short answer, and extended essays. Effective test items can be written for assessing a range of cognitive knowledge and skills, from simpler (e.g., comparing and contrasting, analyzing, and synthesizing).

**Narrative Summaries** - Teachers can record descriptive narratives to summarize a student's progress throughout the course of instruction. These summaries may be generated from one or more of the previously described methods of assessment. For instance, information logged regularly in observational and anecdotal records could be combined with periodic reviews of portfolios to yield meaningful documentation of a student's development over time. Although this assessment technique is quite time-intensive, the narrative summary is one of the most valuable reflections of a student's intellectual, behavioral, and affective growth.

*A Look at Performance Assessment for Art Education by the National Art Education Association.*

## ASSESSMENT TECHNIQUES: STUDENT RESPONSIBILITIES

**Sample of Productive Work** - These samples result from projects and assignments in which the student creates a final product (e.g., dance composition or repertoire, monologue, original play, costume or set design, vocal or instrumental repertoire, musical composition, or visual artwork.) Productive work means all the work done by the student, including preliminary work (written notes, reportorial worksheets or notebooks, sketches, mock-ups, models discarded examples), in-process works, and any variation of the final product. The student's work could result in an exhibition or performance of the in-process works and final products.

**Student Journals** - Journal entries chronicle a student's thoughts, reactions, and observations about class activities and assignments, as well as experiences outside the class which influence arts learning. The use of journals encourages self-reflection and provides evidence of student involvement in projects and assignments. When kept on a regular basis, journals can provide a record of student growth in attitude, affect, or disposition regarding learning in the arts.

**Research Papers** - Research papers can be a valuable resource in determining student comprehension and integration of arts concepts. The written format offers some students another avenue to present their learning.

**Group Presentations/Performances** - Group presentations or performances can take visual, written, or oral form (e.g., visual displays, written reports, panel discussions, dramatic or musical performances). Students work together to conceive, develop, and implement a project that could involve a wide range of learning goals such as the production or performance of works of art, the investigation of questions about the historical or cultural heritage of an art form, or the analysis of works of art.

**Peer Critiques/Interviews**- Individual and group peer critiques of student works are useful for evaluating, not only the works being critiqued, but also the conceptual understanding of the students who participate in the critique. Valuable insights may be gained from students' assessment of, and responses to, the work and views of their peers. By engaging in the critique of in-process works, as well as finished products/performances, students learn to value the creative process. Though the analysis of the work of their peers, students also learn to value the contributions of others.

**Self-Evaluations** - A self-evaluation is a student's verbal or written record or critique of the processes, techniques, and problem-solving strategies used in the execution of a given work. Through self-evaluations, students can investigate their strengths and weaknesses, become aware of their personal growth and creative potential, and consider their relationship to the artistic process.

**Student Contracts** - A contract is an agreement between the student and teacher that designates their expectations and roles relative to a given task or project. The student and teacher agree jointly on the parameters of the task, but the student assumes responsibility of meeting the details of the contract. As part of their contractual arrangements, students may help develop the assessment guidelines for specific assignments. For example, if a point system is used to evaluate the mid-semester portfolio or a final project, the class may decide upon the criteria to be evaluated and the maximum number of points to be designated for each criterion. In this way, students can become actively involved in their own assessment and more aware of the importance of assessment criteria.

**Student Portfolios** - A portfolio is a collection of student works (preparatory, in-process, and finished products/performances). Depending on the nature of the particular art form, the format of the works in the portfolio may vary: for example, videotapes, audiotapes, written work, drawings, paintings, or photographs may be found in a student portfolio. Portfolios can also include journals, reaction letters, research papers, self-evaluations, tests, and other types of work. The portfolio provides a method for combining a variety of assessment strategies and, over time, provides a comprehensive view of student progress in the arts.

*A Look at Performance Assessment for Art Education by the National Art Education Association.*

## Portfolio Rubric

Name: \_\_\_\_\_

Date: \_\_\_\_\_

What kind of artist are you? Choose, and check off one of the appropriate squares under each bold category that best describes the type of artist you are.

**Elements of Design: Line, Texture, Color, Shape, Form, Value, Space**  
**Principles of Design: Repetition, Balance, Emphasis, Contrast, Unity**

Master Artist...  I carefully planned and made several sketches that showed that I am aware of the elements and principles of design. I chose my color scheme and I use my space effectively.

Artist...  My artwork shows that I used the principles of design while using one or more elements effectively to fill in a good composition.

Apprentice...  I did my artwork, but I did not plan it out in my sketchbook, so there was no real composition.

Beginner...  I completed my assignment and turned it in. I did not understand the elements and principles of art.

Doodler...  I did the minimum amount of work and I never finished it.

## Creativity/Originality

Master Artist...  I demonstrated outstanding skills in solving problems by exploring several choices and ideas before I chose one way to make my artwork.

Artist...  I tried a few ideas before I chose one based on someone else's idea and I make my decisions after seeing one source. I solved my problem in a logical way.

Apprentice...  I tried one idea and it worked okay, but it was not my idea.

Beginner...  I did the assignment and did not try anything new.

Doodler...  I did not complete my artwork and I did not try anything new.

## Effort/Preserving

Master Artist...  I continued my artwork until I thought it was as complete as I could make it. I worked on it more than what was required and I took pride in this assignment and my work.

Artist...  I worked hard and I completed my artwork. If I had tried harder it may have been outstanding.

Apprentice...  I finished the project, and I could have made it better by trying harder.

Beginner...  I completed my art project, but did not try to my fullest potential.

Doodler...  I did not complete my art project.

## Skill/Consistency

Master Artist... My artwork was beautifully and patiently done as good as I could do  
 it.

Artist... If I had tried a little harder, my artwork could have been outstanding.  
 I needed to add final detail.

Apprentice... My average skill is noticeable, but it is not as good as I could have  
 done and at times it even looks careless.

Beginner... I worked below my average skill and I did not care about finishing  
 my project.

Doodler... I worked poorly and I was lazy and I did not understand the project.



### Group Cooperation/Attitude

Master Artist...  I worked toward my group's goals and I did a variety of roles in my groups work. I did what I said I would do and I was always nice to other students. I always participate in cleanup work for the classroom.

Artist...  I participated with spirit and I followed through on what I said I would do, and I helped with cleanup work at times.

Apprentice...  I mostly allowed others to do most of the cleanup work. I participated to the minimum amount by only cleaning up my mess and I helped others when I was asked.

Beginner...  I allowed others to do most of the work and I did only the minimum amount.

Doodler...  I was part of my group, but I did almost nothing toward group goals. I did the smallest amount of cleanup work at times and sometimes I did not even cleanup my own mess.

#### Overall I am a:

Master Artist

Artist

Apprentice

Beginner

Doodler

# My Photos Project

**Assignment:** Choose the three strongest pictures from those you took this marking period. Print them out and answer the following questions in a “Guide to my Photos”

1. What is the main subject?
2. Why did I take this picture? What does it mean to me?
3. How does the photo focus attention on the main subject?
4. What are the elements of design that make the picture work? (Line, shape, etc.)
5. How could this photo be improved?

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<sup>16</sup> Taken from <http://tlc.ousd.k12.ca.us/~acody/>

**Here is how your portfolio will be scored:**

**Quality of the Photos:**

0 - 10 points

Are the photos strong? Do they communicate your ideas? Are they well-composed?

**Subject Description:**

0 - 5 points

You explain the subject and what it means to you. Is there a concept?

**Photo Design:**

0 - 5 points

You explain how line, shape, texture and composition make the photograph work.

**How could this photo be improved?**

0 - 5 points

You explain flaws in the original photo, and possibly act to improve it in Photoshop.

## Suggestions for Evaluating Questions

### Elements

#### *Line drawings /sketches*

- Are the lines varied creating movement and depth?
- Are the lines on one side of the subject drawn heavier/lighter on one side to create tension and space?
- Do the lines complete a shape or do they seem to be floating in space?
- Does my drawing fill the space effectively?

#### *Colour*

- Are the colours based on the colour wheel?
- Is the colour scheme limited ?
- Are the colours repeated to achieve movement and unity?
- Are the values of the colours varied to make the composition interesting?
- Are the intensities of the colours varied?
- Are bright colours used for emphasis?
- Has enough pressure been used when colouring with wax colours or oil pastels to achieve rich, glowing colour?
- Does the painting lack excitement because of the dependence on a of a few colours?
- Are the colours used to create a certain mood or feeling?
- Is the paper (white) completely and solidly covered?
- Did I use enough padding under my paper so that crayon application is smooth and even and the colours bright?

#### Composition and Design

- Are the shapes and sizes of objects varied?
- Is the balance formal or informal?
- Are the shapes or objects drawn at different levels to create varied space breakup in the fore/back ground?
- Do objects or shapes overlap each other to create unity?
- Do some lines or shapes touch the borders of the composition to bring the viewer to a certain focal point?
- Are light and dark areas and pattern and detailed areas juxtaposed to create contrast

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# **CULTURAL AND ARTISTIC DEVELOPMENT**

## **DOMAIN E DANCE / MOVEMENT**

### ***INTRODUCTION***

‘Nothing happens until something moves’, stated Albert Einstein. He was expressing scientific thought. The same comment can be addressed to dance for dance is the art of human movement. Dance provides students with a means of expressing a multitude of thoughts, ideas and experiences. Dance communicates in ways which words cannot for dance bridges culture, place and time. It is celebrated in every corner of the universe and its content is a dynamic part of every culture.

Students enter school with a love of movement and creative play. Movement is essential for the learning processes, cognitive abilities and optimal brain development. In fact the brain – body connection lays the foundation for lifelong learning. Movement is synonymous with learning. Dance develops a heightened awareness of self, others and the world in which one lives. It is a perfect educational model for learning to be perceptive and expressing thoughts, sensations, feelings and ideas.

Students learn about dance by performing and creating original dances, viewing and discussing dances. Every dance experience should extend the student’s understanding of one or more dance elements. Learning through a range of dance experiences gives the students a broad understanding of dance as an art form.

In Cycle II, the students continue to develop basic locomotor and non-locomotor skills and combine them with other dance skills and techniques. They also have the ability to reproduce and invent rhythmic patterns. They will understand, analyze and respond to information regarding dance movements. Creativity becomes the focus rather than the product. The learning environment should be conducive to self expression and creative problem solving.

Learning to dance is cyclic and at each stage previous learning should be revisited. Collaboration, cooperation and positive interactions should be encouraged as well as safety and mutual respect.

# CULTURAL AND ARTISTIC DEVELOPMENT

## DOMAIN E DANCE / MOVEMENT

### *Expressing / Performing (28.1- 32.1)*

Standard 28: The student can identify and demonstrate skills and movement elements in dance.

Standard 29: The student has knowledge of choreographic principles, processes and structures.

Standard 30: The student understands dance/movement as a means of creating and communicating meaning.

Standard 31: The student can apply creative and critical thinking skills in dance.

Standard 32: The student has an understanding of the relationship between dance / movement and other domains.

Target Behaviours	Content/Skills	Vocabulary	Assessment Opportunities
<p><b>28.1(1)</b> Demonstrate an understanding of safety rules for dance</p> <p><b>28.1(2)</b> Describe and demonstrate how to warm up and cool down for dance</p> <p><b>28.1(3)</b> Identify and demonstrate the eight locomotor steps</p> <p><b>28.1(4)</b> Demonstrate dance elements</p> <p><b>29.1 (1)</b> Create movement sequences</p> <p><b>30.1(1)</b> Express</p>	<p>Safety Rules</p> <p>Movement activities that mobilize joints, stretch the body muscles, raise the heart rate slowly, relax the muscles and bring breathing rates to normal level</p> <p>Reasons for warming up and cooling down</p> <p>Locomotor and non-locomotor</p>	<p>Appropriate footwear / clothing, space awareness (personal and public); warm up / cool down</p> <p>Names of body parts and muscles</p> <p>Position words: above, below, beside, under, beneath, underneath, over, overhead, left , right, in front, behind, around</p> <p>Skip, swing, lift, lower, circle, shake, holding stretches</p> <p>Locomotor movements: walk, run, skip, jump, leap, gallop, slide, hop, roll, climb,</p> <p>Non-locomotor movements: bend, stretch, push, pull, raise, lower, twist, turn, shake, bounce, circle, swing, rock, balance</p> <p><b>Dance elements:</b></p> <p><b>body</b> (<i>shape</i> - stretched, curled, twisted, angular, symmetrical, asymmetrical; <i>base</i> – standing, sitting, kneeling, lying; <i>parts</i> – head, shoulders etc.)</p> <p><b>space</b> (<i>level</i> - high, medium, low; <i>direction</i> – forward, backward, up, down, left, right; <i>place</i> – personal, general;</p>	<p>The teacher observes and records when a student:</p> <ul style="list-style-type: none"> <li>• Demonstrates an understanding of safety rules for dance</li> <li>• Describes and demonstrates how to warm up and cool down for dance</li> <li>• Identifies and demonstrates the eight locomotor steps</li> <li>• Utilizes dance elements in movement</li> </ul>



<p>him/herself through dance/movement</p> <p><b>31.1(1)</b> Analyze and critique own and other's work</p> <p><b>32.1(1)</b> Demonstrates an understanding of the relationship of dance to other domain areas.</p>	<p>movement</p> <p>Dance elements</p> <p>Principles of composition</p> <p>Motif description</p> <p>Critical Thinking</p> <p>Skills: analyzing, synthesizing, evaluating, problem solving</p>	<p><i>pathway</i> – in the air, on the floor, straight, curved, zigzag, diagonal, irregular; <i>range</i> – near, far, big, small; <i>focus</i> – fixed, moving, single, multi)</p> <p><b>time</b> (<i>tempo</i> – fast, slow, increasing, decreasing; <i>duration</i> – long, short; <i>rhythm</i> - steady, pattern, irregular; <i>accent</i> – emphasis; <i>beat</i> – underlying pulse)</p> <p><b>force/energy</b> (<i>weight</i> - firm, light, soft, strong, weak, heavy; <i>flow</i> – free, bound; <i>quality</i> – sudden, sharp, vibratory, sustained, explosive, smooth, delicate)</p> <p><b>relationships</b> (individual, pair, group, objects, environment, lead, follow, mirror)</p> <p><b>Principles of Composition</b></p> <p>climax and resolution, contrast, repetition, sequencing and development, transition, unity and variety</p> <p>Motif description</p> <p>symbols, outline, columns</p>	<ul style="list-style-type: none"> <li>• Creates movement sequences</li> <li>• Expresses him/herself through dance/movement</li> <li>• Analyzes and critiques own and other's work</li> <li>• Demonstrates an understanding of the relationship of dance/movement to other domain areas</li> </ul>
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<b>Suggested Experiences</b>	
<b>Whole Class / Small Group</b>	<b>Resources</b>
<p><b>28.1(1A)</b> <i>Safety is an important aspect of all performance tasks. The teacher sets rules for dance periods and discusses them with the students. Safety rules should include;</i></p> <ul style="list-style-type: none"> <li>• Dressing in appropriate clothing especially footwear</li> <li>• Warming up before dancing and cooling down after the session</li> <li>• Using equipment in the right way</li> <li>• Being aware of each other’s personal space</li> <li>• Being respectful to each other</li> </ul> <p><b>28.1(2A)</b> <i>The importance of warming-up and cooling-down has to be discussed with the students; i.e. it prepares the body for exertion. A good warm-up raises the body and muscle temperatures. It can be linked to Physical Education and or Science &amp; Technology (Humans). Basic warm – ups include locomotor and non-locomotor movements. Any locomotor movement can be used initially starting at a slow pace and increasing speed and exertion. This should last for 5 – 10 minutes followed by stretching of muscles on different sides of the body. The following is a basic dance warm-up procedure.<sup>17</sup> (Each movement can be done several times.)</i></p> <ul style="list-style-type: none"> <li>• Roll the head gently, nodding up and down, then looking side to side.</li> <li>• Slowly roll the shoulders forward, then backward</li> <li>• Circle the arms forward, then backwards. Swing the arms</li> <li>• Twist the upper body at the waist, then bend side to side and forward and backward</li> <li>• Rotate the hips clockwise then counterclockwise</li> <li>• Bend the knees deeply</li> <li>• Shake out the legs, one at a time</li> <li>• Roll each ankle in circles, clockwise and counter clockwise</li> <li>• Stretch the whole body, rising on toes, and stretching the arms towards the ceiling</li> </ul>	<p>Large open space e.g. gym hall, basketball court (if sun is not too hot), covered play area</p> <p>Website  <a href="http://www.kidsexercise.co.uk/WarmingUpCoolingDown.html">http://www.kidsexercise.co.uk/WarmingUpCoolingDown.html</a></p> <p style="text-align: center;"><b>Muscle Chart<sup>18</sup></b></p>

<sup>17</sup> Taken from <http://artsedge.kennedy-center.org/content/2338/> Retrieved 15<sup>th</sup> September, 2009

<sup>18</sup> Macmillan Primary Science – ‘Bright Ideas’ By David & Penny Glover Student’s Book 6

- Shake out the whole body

*If there is a body chart in the classroom use the names of the muscles while giving instruction. (Science & Technology Link)*

*Warm-ups can also be a review of movements done in the previous lesson.*

Cooling down allows the muscles to relax and the blood to return to the heart from the muscles. Cool down can begin with slowing down the pace of exercise for 5 – 10 minutes or walking slowly. Light stretches can also take place. When adequate time is spent cooling down: -

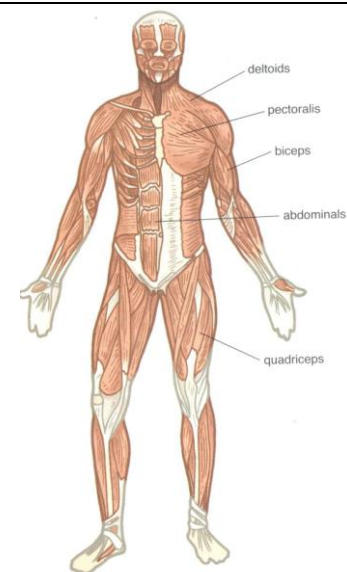
- Breathing returns to normal
- Heart rate is normal
- Perspiration has begun to dry
- It is easy to resume normal movement

Students can create their own warm-up and cool down routines.

**28.1(3)A** *Locomotor and non-locomotor movements are the **action** of dance. The teacher can assess the students' knowledge of the eight locomotive steps (walking, running, skipping, jumping, leaping, galloping, sliding, hopping) by asking the students to do them individually, with a partner or in a small group. When using recorded music or a drum, the students should listen for the changes in phrasing or drum beat.*

Suggested Instructions for walking:

- Walk in different directions and when I signal (e.g. whistle blow, tambourine or drum beat) change direction
- Walk on different parts (e.g. toes, heels, side of the foot)
- Walk slowly then increase speed gradually, on signal reverse
- Walk using long strides, smooth gliding steps, tiny steps, marching steps including the goose step, heavy steps
- Walk at different levels (near to the ground, high on tip toes, etc.)
- Walk in character (e.g. a tight-rope walker, a soldier, a person creeping up on someone)
- Listen to the music and walk in response to it
- Walk holding hands with a partner
- Make a walking sequence changing direction twice and using 4 different kinds of steps (high, low, sideward, forward, backward, crossover).



- Listen to the music and walk in different directions while clapping your hands in front and behind alternately, above your head, behind your back, under the thigh etc. in time with the beat

Older children will enjoy creating dance routines that involve stepping in different directions with hand movements.

### Running

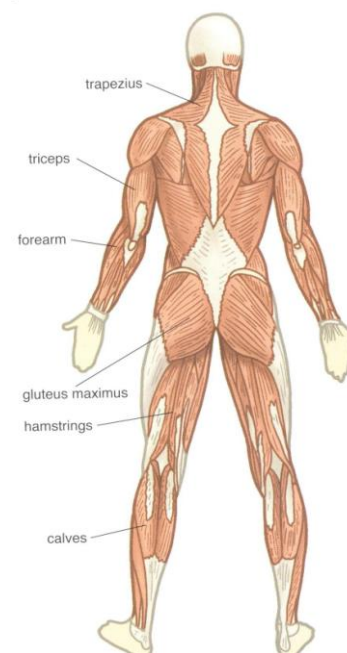
- Run lightly throughout the space, changing direction on signal. Avoid bumping into anyone else.
- Run with high knees, with different steps, at different speeds, with arms in different positions
- Listen to the music. Walk the first phrase and run the next
- The students can form a circle and run in a circular path following a leader whilst moving to a given beat. On the command centre, the students run forwards to the centre for four steps and then turn for four steps and run back to the circle formation for 4 steps and continue following the leader. *The teacher can give various instructions while the students are running in the circular path e.g. run backwards, touch the ground, leap, clap, change places with another student, stop and freeze.*

### Jumping

- Jump up and down mixing high and low jumps in a sequence
- Choose a spot on the floor, jump forward / backward / sideward over the spot
- Jump with feet together / apart; crossing and uncrossing your feet; like a particular animal; like a bouncing ball; landing as quietly as possible
- Do jumping jacks with or without music finding as many different ways to do them as possible

*Students should practice a variety of jumps with differing starting points e.g. from a crouched position or standing position without music. Individual work can be followed by partner work.*

*After the students are familiar with all locomotor steps, they should be encouraged to work in groups and combine them to form a sequence. The teacher can guide by instructing the students to include movement in different directions and levels. This can be done to given music*



Pre-recorded musical segments  
Available from  
[www.john'smusic.com](http://www.john'smusic.com)

Drum  
Whistle  
Tambourine

selections or themes e.g. machines, airplanes, animals etc. **In the beginning, two locomotor movements can be covered on one session.**

- As a musical piece is played, the students can move around the room using different locomotor steps, freezing when the music stops. Instructions such as ‘skip, creep, move sideways, or make a zigzag pathway’ are given by the teacher.

Non-locomotor (bend, stretch, twist, swing, melt, push, pull, rock, balance, shake)

- The teacher asks the students (half of the class) to move in a non-locomotor (on the spot) way to music, using the non-locomotor words, e.g.
  - Melt** to the floor as slowly as you can as the music plays, when it stops freeze. The other students watch and observe commenting on the shapes, pathways and energy seen.
  - Let the students pick 3 or 4 actions to create dance phases; e.g. **balance** on two points, **stretch** up high, pull your limbs into the body **bending** as you do so and end in a closed shape near to the ground.
  - Twist and turn** your upper bodies as if they were the branches of a tree swaying in the wind.
  - The students form pairs and build a motif using **pushing** and **pulling** movements

After the students have explored locomotor and non-locomotor movements, they should combine them and use them with other dance elements, e.g.

- Travel using any locomotor movement, freeze making a shape, explore a non-locomotor movement and freeze in a balanced shape
- Move smoothly in a circular pathway using any locomotor movement, freeze, make non-locomotor movements projecting into your personal space, freeze and repeat your sequence.
- Language and Communication Link*  
Let the students brainstorm a list of verbs. They can group them into words that are synonyms for turning, travelling, jumping, falling, stopping, etc. the students can

## <sup>19</sup>Element of dance chart (See Appendix)

### 1. The Elements of Dance

What?			
<b>Body Awareness</b>			
Locomotor		Non-Locomotor	
walk	run	bend	push
jump	hop	stretch	pull
roll	climb	twist	rock
slide	skip	swing	balance
waltz	gallop	melt	shake
Body Base		Body Shape	Body Parts
standing	stretched	head	
sitting	curled	shoulders	
kneeling	twisted	legs	
lying	angular	arms	
	symmetrical	elbows	
	asymmetrical	fingers	
		wrists	
		knees	
		ankles	
		toes	
Where?			
<b>Space</b>			
Level	Range	Place	
high	near	personal	
medium	far	general	
low	big		
Direction		Pathway	
forward		in the air	
backward		on the floor	
right / left		straight	
up / down		curved	
<b>Focus</b>			
fixed		zigzag	
moving		irregular	
single			
multi			
When and How?			
Time		Energy	
Tempo	Accent	Weight	Flow
fast	emphasis	firm	free
slow	rhythm	light	bound
increasing	steady	soft	
decreasing	pattern	strong	
Duration	breath	weak	
long	irregular	heavy	
short		<b>Quality</b>	
Beat		sudden	vibratory
underlying		sharp	sustained
pulse		percussive	erratic
		smooth	explosive
		delicate	collapse
With Whom or What?			
<b>Relationships</b>			
individual	pair	group	
over	under	around	parting
through	beside	behind	inking
towards	away from	near / far	between
meeting	missing	matching	connected
copying	shadowing	contrasting	in / out
alone	scattering	gathering	on / off
	action	reaction	simultaneous
	union	canon	successive

<sup>19</sup> Taken from <http://artsedge.kennedy-center.org/content/2338> Retrieved 15<sup>th</sup> September, 2009

choose 3 or 4 words and create a dance phase.

Teacher questions can guide the exploration of actions e.g.

- Can you twist your arm, leg, and torso?
- Can you make yourself bigger and then smaller using a non-locomotor movement?
- Can you perform a non-locomotor movement followed by a locomotor movement?
- Can you put three non-locomotor movements together?

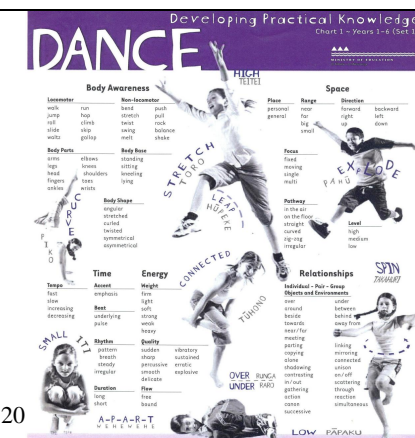
**28.1(4)A.** *The main elements of dance are: body, space, time, energy (force) and relationships. The teacher can practice them individually as well as combine them. It is advisable to spend a term reviewing and practicing the different elements individually and then combined.*

### Dynamics

#### Body

*The body is the main instrument of dance. Students need to know how the body works and its potential for movement. When exploring the body, it is important to discuss with the students correct body alignment so that injuries are avoided.*

- Parts
  - Divide the class into groups of three or five, one student becomes a caller and the others form couples. The caller announces two body parts e.g. ‘shoulder to back’ and the paired students have to connect them. If the caller calls ‘body to body’, everyone finds a new partner. The odd one becomes the caller.
  - Place several hoops around the room. The teacher calls out an instruction such as ‘four feet and three hands in the hoop’. The students then have to place the suggested body parts in the hoop.
  - The students spread out around the room exploring the space using one body part to lead. The teacher can guide by giving directions e.g. You are using your elbow to explore the space behind/above/below you.
- Base (standing, sitting, kneeling, lying)



Ideas about implementing dance can be found at websites  
[http://www.tki.org.nz/e/community/arts/dance/dance\\_home.php](http://www.tki.org.nz/e/community/arts/dance/dance_home.php)  
[www.arts.unitec.ac.nz](http://www.arts.unitec.ac.nz)  
[www.danceranddrummer.com](http://www.danceranddrummer.com)  
[www.madison.k12.ky.us](http://www.madison.k12.ky.us)

Elements of dance websites  
[www.hsc.csu.edu.au/dance/core/composition/2437/space-element.html](http://www.hsc.csu.edu.au/dance/core/composition/2437/space-element.html)  
<http://artsalive.ca/en/dan/make/tool>

<sup>20</sup> Available from [http://tki.org.nz/r/arts/dance/pk\\_1-6\\_e.php](http://tki.org.nz/r/arts/dance/pk_1-6_e.php)

- Students move in the general space to music and when the music stops the teacher calls a number of body (points) e.g. ‘one foot, two hands’ with which to make a shape or the teacher can give an instruction such as ‘**kneel** and make an open shape’. This activity can be done in pairs.

Teacher questions can guide the exploration of the body e.g.

- Can you connect an upper body part with a lower body part?
- How can you shift your balance from one body part to another in one movement?
- Can you move your head, arms and legs in a rhythmic pattern?
- How does your waist feel when you twist?

- **Shape**

*Shape is a vital aspect of dance. Although it is part of body awareness, it is also part of the element of space as shapes are made in space. Shapes communicate meaning in dance. It is very important that this element is given focused attention.*

- Students should be encouraged to explore different types of shapes (**angular, stretched, curled, twisted, closed/open, symmetrical / asymmetrical**) individually.
- Discuss symmetry and asymmetry. Let the students demonstrate symmetrical and asymmetrical body shapes. Place the students in pairs let one be a sculptor and sculpt his/her partner into a symmetrical or asymmetrical shape. The teacher can vary the body parts to be sculpt. Discuss with the students how that feel in certain shapes.
- Students can also work in groups using their bodies to represent local landmarks such as the Border Monument or Simpson Bay Bridge.
- Students can also be made aware of the shape of their bodies when making locomotor and non-locomotor movements. If half of the class is moving the others can observe the type of shapes made.
- Let the students sit and freeze in a shape, then change the shape by moving one part of the body, their upper body or by their eye focus. The students relax then change

[box/elements.osp](http://box/elements.osp) (interactive)  
<http://opd.mpls.k12.mn.us/upbods/ElementsofDance-organizer.pdf>

Angular Body Shapes<sup>21</sup>



Curved Body Shapes



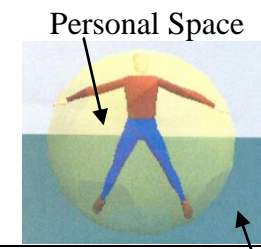
<sup>21</sup> Taken from <http://www.curriculumsupport.education.nsw.gov.au/primary/creativearts/dance/elements> retrieved 9<sup>th</sup> March, 2010

their level, direction or focus. Then one at a time they create a pathway by getting up and moving to an empty space.

### Space

*Dance is made up of the use of space by defining the shape of the dancer's body. Interesting shapes keep the audience's attention.*

- Place (personal & general space)
  - The students can explore their own personal space by making shapes utilizing shape, level and pathways. The teacher can give instructions such as 'make a straight lined shape at a high level, make curved shapes to explore the low level, stretch your arms and twist your body at medium level.
  - Let the students imagine that one part of their body (not the feet) is glued to the floor. They must see how much of their personal space that they can explore, including direction and level. Let half of the class watch their pairs and comment on the type of shapes made and the levels explored. (*Moving in unusual directions and different levels makes the dance movements more interesting.*)
  - Have half of the students find a spot in the room to be their **personal space**. They make a still shape or perform non-locomotor movements in their space. The rest of the students move through the **general space**. After a few minutes they join another student in their personal space and copy the non-locomotor movement or still shape. If the second student can make the movement or still shape, the first student then begins to move through the general space. Let the students discuss the activity.
- Level (high, medium, low)
  - Let the students make shapes with different parts of their body at high, medium and low levels. Hold the shapes for a count of 5 then change to a different level
  - Make shapes in pairs with one person still at a certain level and the other moving at the same or the different level.
  - Students can create individual locomotive shapes on high, medium or low levels. Then they can move with a partner or in a small group.
  - Create a dance sequence in which different levels are used.
- Direction (forward, backward, right/left, up/down, diagonal, sideways)
  - The students can move around a general space as the teacher gives directions, e.g. 'move **forward** 6 skips then slide to **the left** for 8 spaces...'





<ul style="list-style-type: none"> <li>○ The students will enjoy making up line dances to tunes of popular songs (no lyrics)</li> <li>○ Working in pairs and facing the front, the students can take turns in leading in different directions without talking.</li> <li>○ In pairs the students use hand signals to guide each other around the general space</li> <li>○ The teacher can also place cones or other obstacles in the room. One student is blindfolded and the other has to lead him/her to the other side of the room giving verbal directions. <i>(This activity can be used as a trust building exercise).</i></li> <li>● <u>Pathways</u> (in the air, on the floor, straight, curved, zigzag, irregular) <ul style="list-style-type: none"> <li>○ Individually the students can travel along different pathways within their personal space as directed by the teacher, e.g. ‘Walk forward 4 steps, sideward 4 steps, back 4 steps and sideward 4 steps. What shape is your pathway?’ (Square)</li> <li>○ Outdoors – Small groups of students (2-3) can draw a simple floor pathway using curves spirals and straight lines with chalk. The students travel along their pathway using one locomotor movement. They then move along their pathway using 2 or 3 different locomotor movements. Different groups can use each other’s pathways.</li> <li>○ Ask the students to write their names in the air using designated body parts to lead. As a fun activity with air pathways the students can work in pairs. One can ‘write’ a letter while the other guesses what it is.</li> <li>○ The students will draw a pathway on a sheet of paper. They will then walk their pathways. They will then decide on a beginning shape, level, path of locomotion changing at each letter and an ending shape. Half the class will perform whilst the other half is an audience. The audience will provide feedback to the dancers. The activity can be repeated in pairs, trios and quartets. The students can discuss changes which will have to be made to accommodate larger groups.</li> </ul> </li> <li>● <u>Range</u> (near/far, big/small) <ul style="list-style-type: none"> <li>○ Students can explore dancing close to each other and slowly moving away and then moving to become close to each other again.</li> <li>○ Individual students can choose an action that they do daily. They do the action as small as possible then as large as possible. In pairs, partner A does the action (big &amp;</li> </ul> </li> </ul>	<p style="text-align: center;">General Space</p> <p>The diagram shows three levels of dance space, each with a vertical line indicating the level.  - <b>Low Level<sup>22</sup></b>: A person in a red shirt and blue pants is crouching low to the ground. - <b>Medium Level</b>: A person in a red shirt and blue pants is squatting, and another person in a green shirt and blue pants is standing on a green rectangular platform. - <b>High Level</b>: A person in a red shirt and blue pants is standing on a green rectangular platform, with their arms raised.</p>
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<sup>22</sup> Taken from [http://www.hsc.csu.edu.au/dance/core/composition/2437/space\\_elements.html](http://www.hsc.csu.edu.au/dance/core/composition/2437/space_elements.html) Retrieved 27<sup>th</sup> May, 2010

small) and partner B must guess the action and say which method was easier to discern and why.

- **Focus** (fixed, moving, single, multi)
  - Students spread out in the general space, stand still, locate a spot in the room focus on it and then move toward it. If the spot is high up, the student circles underneath it. This can be done several times. The teacher asks the students to choose spots at different levels. After a given time, the teacher tells the students that the spot has become alive and it's moving around. The students must continue to dance while focusing on their moving spot.
  - In pairs the students dance beside each other whilst looking at each other and then dance beside each other whilst looking away from each other.
  - Students can brainstorm words associated with looking, e.g. gazing at the stars. They then make up a dance sequence or motif to communicate the word or phrase.

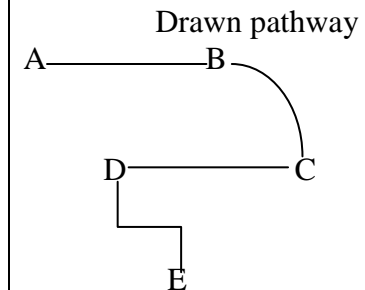
Teacher questions can guide the exploration of space e.g.

- In how many ways can cross this space from one side to another?
- Can you reach to the end of your personal space?
- Can you travel through space while keeping the same focus?
- Can you move throughout the room while keeping your bubble of personal space?

- **Time**

*Time is part of the dynamics of dance, it is concerned with how and when the body moves*

- **Tempo** (fast, medium, slow, increasing, decreasing)
  - Review other elements of dance with tempo e.g. make a shape moving from low to high levels **slowly**, move in a diagonal pathway across the room **fast**, move across the floor in a **fast** tempo at a high level then **slow** the tempo and end with a stretched shape.
  - The teacher can use the image of a remote control to help the students move with an emphasis on tempo. Let the students develop a movement sequence and then travel around the room following the teacher's directions e.g. 'play' to start, 'slow motion', 'rewind', 'fast forward', 'pause' and 'stop'
- **Beat** (underlying, pulse)



<ul style="list-style-type: none"> <li>○ Let the students listen to different pieces of music or a drumbeat, clap to the music and identify the beat. They can then move to the music using a non-locomotor movement. The students can form two circles, one inside the other. Each circle moves to the beat of the music or drum with a designated locomotor movement, one clockwise the other anti-clockwise.</li> <li>● <u>Accent</u> (emphasis)       <ul style="list-style-type: none"> <li>○ As the students become familiar with identifying the beat of a piece of music, they can be asked to clap or jump, leap or any other movement on the first beat or count. They can practice marching to 8 count phrases. After they become confident, they can be asked to stamp for the first beat, e.g. <b>stamp</b>, march, march, march, march, march, march, march, stamp, march, .....</li> <li>○ The teacher beats out various rhythms on a drum. Students will identify the first beat in an 8 count, 5 count, 3 count and 1count phrase and clap. The activity will be repeated with recorded music in <math>\frac{4}{4}</math>, <math>\frac{3}{4}</math>, <math>\frac{2}{4}</math> and <math>\frac{9}{8}</math> time signatures. The next activity will be to practice dance sequences with accent on the first beat, e.g. <b>leap</b>, step, step, step (<math>\frac{4}{4}</math> time); <b>hop</b>, step, step (<math>\frac{3}{4}</math> time); <b>leap</b>, step (<math>\frac{2}{4}</math> time).</li> </ul> </li> <li>● <u>Rhythm</u> (pattern, breath, steady, irregular)       <ul style="list-style-type: none"> <li>○ The students can practice clapping the rhythm of their first name. A game can be played whereby one student claps a name of a fellow student and the others guess the name. As a follow –up the students can develop dance motifs based on the rhythms of their names.</li> <li>○ Students can notate a rhythm phrase played on a drum, and then create movements to that notation to develop a dance phase. They can perform their movement sequence as the other students clap the rhythm.</li> </ul> </li> <li>● <u>Duration</u> (long, short)       <p><i>Duration is the length of time needed to do a movement. It can be very long or very short. Some movements may take several beats to complete while others can be completed within a single beat.</i></p> <ul style="list-style-type: none"> <li>○ Have the students practice moving to given counts in pairs. Partner A claps out 16 counts and partner B must skip to a certain point and back in the 16 counts. Then partner B claps a different duration while Partner A skips. This can be done several times with different locomotor or non-locomotor movements.</li> </ul> </li> </ul>	<p>Recorded musical segments Percussion instruments</p>
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- The students can be given certain times to move , e.g. can you move quickly for ten seconds, slowly for ten seconds and then turn and stop. Students can explore movements to see whether they are long or short.
- Students can create sequences of movements to given time phases.

- **Energy**

*When we move we use energy. We can use a lot of energy or a little energy. In dance every movement has an optimum amount of energy. Students need to explore movements to experience whether they use too little or too much energy. There are three factors that influence energy weight, flow and quality.*

- **Weight** (firm, light, soft, strong, weak, heavy)
  - Students can practice locomotor movements using different amounts of weight in their movements e.g. walking with heavy steps like a giant, or light like a fairy. Ask the students to hold a bubble using a lot of force. What happens? Too much force causes the bubble to burst.
- **Flow** (free, bound)
  - Have students practice non-locomotor movements which demonstrate free flowing movements and tight bound movements. Let them discuss the difference in feeling.
- **Quality** (sudden, sharp, percussive, smooth, delicate, vibratory, sustained, erratic, explosive)
  - The students can be given different conditions and they can discuss the quality of movements that would be used, e.g. through sticky mud, over slippery ice and on hot sand. They can also create dance phases for words such as punch, flinch, dodge, collapse and discuss the qualities of movement they will use

Teacher questions can guide the exploration of dynamics e.g.

- Can you move as quickly or slowly as possible?
- Can you move as if you were floating on a cloud?
- Can you walk as if you are travelling through quick sand?

- **Relationships**

*Relationship is the connection between things or people. It can be the dancers to each other, dancers to objects, or a dancer's body parts to each other. Awareness of relationships is encouraged by having students learn about the following concepts: connecting, leading,*

*following, meeting, parting, near, far, passing by, and surrounding. Students should also be encouraged to explore various configurations when working in groups.*

- Individuals, Pair and Group

- **Mirroring** is activity that can be done with partners, in small groups or whole class following a leader (student or teacher). As the students become proficient they will be able to change leadership roles without any signal, talking or pause.
- **Shadowing** is similar to mirroring except that the students stand behind each other. This can be done in threes with a triangular formation, fours with a diamond formation, and fives with a diamond or square formation with the leader in the middle.
- In partners or trios, the students can explore moving in **unison** with everyone doing the same movements (dance sequence) at the same time or **canon** (doing the same movements at different times). They could also practice working with **contrasting** movements.

- Objects and Environments

- The students can be asked to choose a prop e.g. a chair, a hoop and explore how they can move over, under, around, between it etc.

Teacher questions can guide the exploration of relationships e.g.

- In partners how many relationships can you identify?
- Can you find as many ways as possible to pass your partner
- Can you make a dance phase using two chairs that suggest near, between, against and through?
- How do relationships change as more persons are added to a group?

### **29.1 (1)A / 32.1(1)A**

*Dance requires active participation on the part of the learners and the teachers. Students gain knowledge as they experience movement. Teachers are interacting - coaching, guiding and*

<sup>23</sup>Relationships to Others

<sup>23</sup> Taken from [http://www.schools.nsw.edu.au/learning/k\\_6/arts/proupdance\\_1.php](http://www.schools.nsw.edu.au/learning/k_6/arts/proupdance_1.php) Retrieved 27<sup>th</sup> May, 2010

*discussing as they facilitate student creation of dance sequences.*

Conditions for successful creation of dance sequences:

- The atmosphere in the classroom should be warm and accepting so that the students feel safe enough to take risks. Teachers should establish a level of trust with the students by joining in the activities wherever possible.
- Make signals for stopping and starting movements clear.
- Use themes and topics that interest the students or are integrated with other domain areas.
- Use a variety of auditory and visual images to stimulate the students' thinking.
- Use percussion instruments and/or music to stimulate creative music.
- Use repetition,
- Challenge the students to think critically by open-ended questioning.
- Praise as often as possible.

*Although the students at the elementary stage do not have to study the principles of composition, it is useful for them to be aware of them so that they can create well-formed dance sequences. The teacher can discuss the principles with the students and as they create their dances he/she can ask focused questions about one or two principles to be included in the dance.*

- Principles of Composition

- Climax and resolution: All dances have a beginning, middle and end. When the dance reaches a critical or high point we call it a **climax**. The dance sequences will increase in energy and speed before this point and then decrease to a stillness
- Contrast: Contrast is achieved by combining or juxtaposing unlike movements. Movements can differ in action, body, dynamic, space or relationship concepts.
- Repetition: Repetition of dance phrases allows the audience to become familiar with the dance and provides emphasis. Repetition can also help to develop **unity**.
- Sequencing and Development: It is important to order dance sequences so that there is continuity in the dance. Transitions can also be used to keep the dance flowing.
- Unity: happens when all parts of a dance fit together. Elementary students will need help from their teacher in order to realize this principle.

### Unison



### Contrast



- Variety: can be included in a dance by having unlike movements, varying the length of dance sequences, varying the dynamics of space, body, shape and relationships.

*The students will also need to be familiar with the different dance forms. Each dance form needs to be practiced individually before the students create their own dance sequences or dances.*

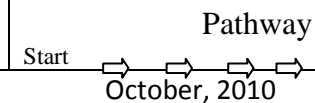
- Canon: This is the form that will be most familiar with the students because they sing ‘rounds’ or canons. The *canon* can be introduced with a common round such as “Row, Row, Row, Your Boat”. The students can perform movements to accompany the song. The students can then perform a canon set by the teacher for four groups. Each group will walk a square pathway with: 1 – 4 sideward steps to the right; 2 – 4 steps backward; 3 – 4 sideward steps to the left and 4 – steps forward. As one group finishes Phrase 1, the next starts until the last group has finished. Variations can be done using other locomotor steps.
- AB: This is a simple two-part form where part 2 differs from part 1 in energy, speed, movement and style, e.g. Part A many jumps, Part B slow long steps.
- ABA: This form is similar to a sandwich, e.g. sidestep 8 counts, walk forward 4 counts and backward 4 counts and sidestep 8 counts.
- Rondo (ABACAD): This has a focus dance sequence with additional movement sequences in between e.g. side jump 8 counts, then skip forward 8 counts, side jump 8 counts, then walk backward 8 counts, side jump 8 counts and spin for 8 counts ending in a stretched shape.
- Theme and Variation: This has one focal sequence such as walk forward for 4 counts which is repeated subsequently with variations.

*When teaching the dance forms, they can be combined depending on the developmental level of the students.*

*Dance or dance sequence creation takes time. Time must be given for research, discussion action and reflection. This cannot be done until the students are familiar with **dance elements**.*

The teacher can give the students task cards for a dance that includes dance elements.

*The example on the right was adapted from Elements of Dance at <http://artsedge.kennedy-center.org/content> retrieved 15<sup>th</sup> September, 2009.*



## Dance Involving one element

Key element – Time

- The students are asked to create 4 movements or gestures that link to form a sequence (no music). Using the element of time the students develop 2 variations of the sequence. Music or sound can then be added. The audience (classmates) have to respond to what they notice about the movements in relation to the timing.

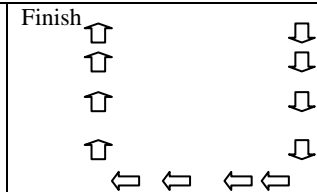
Key element – Balance; other elements involved – space, time, energy, relationships

Task – Students must create a dance that includes several balancing positions

- The teacher lets the students warm up focusing on balancing shapes using different body parts.
- The students explore different balancing positions individually, in pairs at the different levels
- The students form pairs and practice mirroring each others shapes
- The students form dance sequences where they make a balanced shape on one level and transition to another shape at another level continuing until shapes have been made at each level. Each shape and transition should be 8 counts. The whole dance will be 24 counts.
- Each pair of students can perform their dance in canon.
- Time is given for each pair to perform for their classmates followed by a period of critique and reflection.

*In order for the students to create dances, a dance sequence following these steps should be considered;*

1. *Selection of a theme, topic or movement idea. This can be integrated with the general theme that the students are undertaking e.g. Changes or a theme from another domain area e.g. Science – Growth. It can also be from a story, a poem, an event, a personal experience, frequently felt feelings, a picture or a word.*
2. *Brainstorming a list of related words that can be translated into movement*
3. *Creation of concept maps or webs and related dance elements e.g.*
  - a. *Theme – weather*
  - b. *Brainstormed word – Storm*



### Example of a Dance Task Card

This example has 64 beats (no music)

1. Choose one **locomotor** movement as the **focus movement**
2. Start with a **frozen pose** that shows all **3 levels** for **8 counts**
3. Choose a **time**, (slow, medium, fast) then move with your **focus movement (8 counts)**
4. Choose a **direction**, (forward, backward, sideward, diagonal or turning) then move using your focus movement (**8 counts**)
5. Choose a **focus** (straight or curved) then move using your focal movement (**8 counts**)
6. Choose **another focus** (open or closed) then move using your **focus movement (8 counts)**
7. Choose an **energy** (strong or light) then move using your **focus movement (8 counts)**



- c. *Element: Actions –run, twist, turn, crash*
- d. *Element: Dynamics – Energy – strong; Quality – sudden (This stage takes place over several sessions or can be integrated into the Language & Communication lesson)*
- 4. *Focus on parts of the concept web/map started in Step 3 and movement exploration*
- 5. *Include warm-up, exploration and development, sequencing of dance phrases, performing, cool down and reflection in dance sessions.*

### **Dances involving Themes**

Sample lesson activities for topic ‘ Clouds’ *Science & Technology Link*

#### Session One

1. Review cloud formation and type
2. Observe clouds in the sky
3. Dance activity
  - a. Warm –up focusing on shape, level and energy
  - b. The students stand in a circle and the teacher asks them to make as many cloud shapes as they can (high, wispy, cirrus cloud, low, flat, stratus clouds, middle, puffy, bulky cumulus clouds)
  - c. Introduce element level and let the students form cloud shapes at their respective levels
  - d. Let the students move across the room as clouds using slow, smooth, sustained locomotor movements
  - e. Divide the class into two groups and have one group watch the other as they move and form cloud shapes, describe what they see and offer constructive critique.
  - f. Cool-down/Closure

#### Session Two

4. Dance Activity –
  - a. Warm-up focusing on relationships
  - b. Review of previous session
  - c. Discuss the life span of clouds (water cycle): water – vapour – water droplets –rain
  - d. Ask the students to make a dance to represent the lifespan of a cloud starting with a water shape at low level, being heated and turning into water vapour and rising to

8. Choose **an energy** (sharp or smooth) then move using your **focus movement (8 counts)**
9. When performing the above you can move any **body parts**
10. After the last **8 counts**, return to your **frozen** pose you created at the beginning and hold it for **8 counts**

Web sites

<http://artswork.asu.edu/arts/teachers/lesson/dance>  
<http://www.pecentral.org/lessonideas/>

### **Curricular Links**

#### *Visual Arts*

- *paintings & drawings provide stimuli*
- *develops spatial perspective needed in dance*
- *props, sets, masks for dance productions can be made in visual arts sessions*

#### *Music*

- *provides stimuli for dance creation and accompaniment for dance*
- *helps students to appreciate rhythm, tempo and phrasing and musical genre*

dance to the sky. (This can be a designated area.) They become cool and condense into a cloud shape. After which they connect with other students to form one big cloud which becomes too heavy and forms raindrops which fall to earth.

- e. Discuss with the students signals for heating up, cooling down and rain. They can make sounds or use musical instruments.
- f. Practice with the whole class as stratus clouds. The teacher can use music chosen before hand as accompaniment
- g. Divide the class into groups of 5 or 6, give each group a cloud type and allow them to create their own cloud dance
- h. Each group will perform for the other students. The audience will discuss the type of cloud and how it was represented (by movements) and the transitions from water to cloud to rain
- i. Cool down and closure.

*This activity can be extended into a term's project if other aspects of weather are discussed .*

- Theme: Machines (*Science & Technology / Social Studies / Social & Emotional Development Link*)

Dance elements; Time – speed; Energy –strength; Space – level, direction; Relationship

- a. Have a discussion about words to describe the movement of machines e.g. pushing, pulling, shaking, jerking, circling, turning. (The students can view video clips of machines at work to help stimulate thinking.)
- b. Have an exploration of movement to match action words. The teacher encourages the students to *change speed, strength and flow of their movements* as they travel through the space and to use the *whole body* as well as *individual parts*.
- c. Work with partners and in small groups to explore different relationships, e.g. *pushing and pulling; going over and under and around, meeting and parting*, as they create working machines.
- d. Creation of dance phrases from their exploratory actions e.g. *show a machine breaking down by exploding into the air(leaping), turning, landing on the floor and rolling slowly to a halt. (Start as individuals then pairs then small groups). When working with other students they can either move in **unison** or **canon**.*
- e. Practice and refining of dances

- *sound effects*

*Drama*

- *stimuli for dance which involves characterization*
- *develops the ability to role play*
- *develops performance skills needed for dance*

*Language & Communication*

- *Brainstorming words for dance*
- *Provides stimuli in the form of narratives, poems, expressive language, characters, story plots, legends, fairy tales*
- *Discussion about dance*
- *Recording of dances*

*Science & Technology*

- *Awareness of the human body parts and how they walk*
- *Stimuli from topics*
- *Development of stage sets for performance (ITC)*
- *Research about world dances (ITC)*
- *Video clips as stimuli (ITC)*

*Social Studies*

- *Stimuli for dance creation*
- *Knowledge about origin and history of world dances*

*Social & Emotional Development*

- *Development of social skills needed for partner work*

f. Performing and critique

**Line dancing**

*This type of dance is very popular with students.*

- The teacher chooses an upbeat song with a strong beat and lets the students follow his/her moves made in time with the music. Movements can be repeated until everyone is able to do the dance. Movements done will depend on the developmental level of the students.
- The students choose music (from a given selection of 3 or 4 pieces). They clap and move to the beat individually choosing non-locomotor or locomotor movements to match 8 counts. Each student chooses a partner to teach their sequence to and both put their sequences together. The whole class of students make one or two lines, standing side by side facing the front of the room. Each pair goes to the front and teaches the class their sequence. As the second pair goes to the front they teach their sequence. The class then does the first and second sequences. This continues until the whole class has learnt all the sequences. *(The music is played when each pair has taught their sequence.)* To close, the class performs the line dance to the music chosen. *(If the movements are inappropriate, the teacher can decide not to add on the sequence.)*

**31.1(1)A**

*Reflection is essential to the creative process. Through reflection on their own dance and that of their classmates, students learn how to represent the world around them. It is important that students learn to reflect on the meaning they communicate through each dance. Students need to view different styles of dances, and begin to talk about and try to interpret the meaning of what they see. They might write a response to a dance or create their own interpretation by creating dance compositions.*

*In each dance session, the teacher should provide time for critique and reflection. The students should be encouraged to use the dance terms and vocabulary they have learnt.*

*Responding to their own and peers' work happens throughout the dance session and also at the end. It is important that a trusting atmosphere is established during the dance session so that students feel confident enough to accept and give comments on their dances. The teacher should*

*Philosophy of Life*

- *Development of the understanding of the role dance plays in cultural beliefs, values and customs*

*Health and Physical Education*

- *Dance as a relaxation technique*
- *Dance to improve fitness*

restrict all comments to what is actually observed e.g. ideas expressed, sounds, movements, use of elements and choreographic principles. The positive needs to be stressed at all times. Written or oral comments are acceptable. Rubrics can guide the reflections.

**Examples of questions for self reflection and critique of peers:**

1. How did you use the space?	Did they make interesting use of the general space?
2. How is your body moving in the space (pathways)?	Were the pathways used effectively?
3. Are you using different levels?	Were different levels used to help communicate the theme?
4. What type of shapes are you making?	What interesting shapes were used?
5. Are you using variations of time?	Did the dancers use the element of time effectively?
6. Did you vary the types of energy?	Did the dynamics of the dance add excitement to the overall composition?
7. Are you using music to improve the dance?	Was anything used to enhance the dance, e.g. music, props, costumes?
8. Can you think of anything that will improve your dance?	Improvements can be made in .....

The students can also discuss and analyze dance performances from dance companies.

**Questions To Ask When Watching a Dance Performance**

1. What movements and emotions are expressed by the dancers?
2. What combinations of patterns, shapes and dynamics are used on stage?
3. What is the relationship between the movements and the music/
4. What colours, set designs etc. were used to enhance the movement?
5. How does the dance make me feel?
6. Do I recognize any of the gestures or symbols used by the choreographer?
7. Does the dance remind me of an experience or feeling I've had?
8. What will I take away from the experience of watching this dance?

**Example of Group Reflection  
Gr.3**

Retrieved from [www.edu.gov.on.ca/eng/curriculum/elementary/arts368ex](http://www.edu.gov.on.ca/eng/curriculum/elementary/arts368ex) 3rd June ,2010

Dance and Movement

Check ONE thing in each box that your group did well, and tell why.

We did this well	because...
<b>Shape</b> <input type="checkbox"/> We used different formations <input type="checkbox"/> We made interesting shapes with our bodies or parts of our bodies	
<b>Space</b> <input type="checkbox"/> We used different levels <input type="checkbox"/> We moved our bodies through space in different ways	
<b>Time</b> <input type="checkbox"/> We used different pace or rhythm	
<b>Energy</b> <input type="checkbox"/> We used slow and sustained, or quick and sudden energy	

	<p>Grade 6 Written Reflection</p> <ol style="list-style-type: none"><li>1. List two artistic choices you made in the dance composition (movements, use of music, choice of phrases, choreographic principles).</li><li>2. Write why you made each choice and what effect (on the audience) you hoped to produce.</li><li>3. Explain why you believe that the choices worked/did not work effectively.</li><li>4. What do you think went well?</li><li>5. How would you improve your dance for another performance</li></ol>
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# CULTURAL AND ARTISTIC DEVELOPMENT

## DOMAIN E DANCE / MOVEMENT

### *Understanding (33.1- 34.1)*

Standard 33: The student has an understanding of the relationship between dance / movement and history and culture.

Standard 34: The student has an understanding of the relationship between dance / movement and a healthy lifestyle.

<b>Target Behaviours</b>	<b>Content/Skills</b>	<b>Vocabulary</b>	<b>Assessment Opportunities</b>
<p><b>33.1(1)</b> Identify a variety of dances from St. Martin, the Caribbean and the world.</p> <p><b>33.1(2)</b> Identify and describe the role of dance in their lives and the communities around the world</p> <p><b>33.1(3)</b> Describe how styles of dance reflect social and cultural norms</p> <p><b>34.1(1)</b> Describe how dance contributes to health</p>	<p>Research on local dances (including Ring Games)</p> <p>Ponum Dance</p> <p>Caribbean and World dances (contemporary, folkloric, traditional)</p> <p>Role of dance in everyday life</p> <p>Relationship of dance to history and culture</p> <p>Dance and health</p>	<p>Ponum – Emancipation, slavery, 3-step touch, shuffle, brim, barrel turns, circle formation</p> <p>Three Step Polka</p> <p>Arrowroot Dance</p> <p>Salt Picking Dance</p> <p>Waltz, Tambu,</p> <p>Sehu (corn harvest dance)</p> <p>Meringue, Rhumba,</p> <p>Bachata, Zouk, Limbo,</p> <p>Dancehall, Salsa</p> <p>Quadrille, Ballet,</p> <p>Maypole dance, Ballroom dances</p> <p>African (Call and response)</p> <p>Dance fitness routine, aerobic exercise, cardio exercise, posture, balance, flexibility, heart rate</p>	<p>The teacher observes and records when a student:</p> <ul style="list-style-type: none"> <li>• Names and identifies dances from St. Martin, the Caribbean and the World</li> <li>• Performs at least one dance from St. Martin and other Caribbean countries</li> <li>• Identifies and performs one World dance</li> <li>• Describes the role that dance plays in everyday life</li> <li>• Describes how different dances reflect cultural or historical norms</li> <li>• Demonstrates an understanding of how dance impacts health</li> </ul>

<b>Suggested Experiences</b>		
<b>Whole Class</b>	<b>Small Group / Centres</b>	<b>Resources</b>
<p><b>33.1(1)A - 33.1(3)A</b> A speaker can be invited to talk about the Ponum Dance or the students can interview a local dancer e.g. Clara Reyes</p> <p>Students can compare and contrast various cultural dances from different Caribbean islands known to them, (islands represented in the class).</p> <p>Students can study one traditional or cultural dance that they have observed and tell how it reflects a community's belief or tradition.</p> <p>Dance can be a topic for the Project Approach.</p> <p>The students can interview groups of people to find out why they like to dance. Responses can be categorized. The students then present the information and analyze it.</p> <p>Students can brainstorm ways dance is viewed/used in the community e.g. entertainment (performances by dance schools); attendance at dance classes; dancing as a means of relaxation/socialization e.g. at discotheques, parties or clubs; learning dances that reflect history/culture, e.g. Maypole, Ponum; dancing</p>	<p>Small groups can be taught some or all of the steps of the Ponum or watch a video of it being performed. After viewing the video they can analyze the dance elements / choreographic principles observed.</p> <p>Each group can then make a presentation about the history of the Ponum dance and its cultural significance.</p> <p>Individual students or groups of students can demonstrate a traditional dance and / or teach it to classmates.</p> <p>After viewing a cultural / traditional dance, the students can create their own dance based on what was observed.</p> <p>The students can research the type of dances that were popular during different decades and present their findings, including a demonstration of one of the dances.</p>	<p style="text-align: center;">Main Steps Ponum Dance<sup>24</sup></p> <ol style="list-style-type: none"> <li>1. 3 step touch (with ball of foot)</li> <li>2. Shuffle kick right</li> <li>3. Miss Nes shuffle kick</li> <li>4. Den den bruckins</li> <li>5. Brim, shoot, Ponum reel</li> <li>6. Miss Millo touch step</li> <li>7. Barrel turns</li> <li>8. Circle Formation (clapping with improvisation in the centre)</li> <li>9. Brim, shoot, Ponum reel</li> </ol> <p>'Eye on St. Maarten' – Clara Reyes Video clips of certain dances Video clips of different dances are available at <a href="http://www.youtube.com">http://www.youtube.com</a> <a href="http://www.britannica.com">http://www.britannica.com</a> <a href="http://artsalive.ca/en/dance101/forms.asp">http://artsalive.ca/en/dance101/forms.asp</a> <a href="http://wwwnewzonfore.com">http://wwwnewzonfore.com</a> <a href="http://buzzle.com/articles/types-of-dances-and-different-dancing-styles.html">http://buzzle.com/articles/types-of-dances-and-different-dancing-styles.html</a></p>

<sup>24</sup> Available from Clara Reyes or her thesis 'Eye on St. Maarten' – currently available at Philipsburg Jubilee Library

<p>during fitness training.</p> <p><b>34.1(1)A Curriculum Link – Health and Physical Education, Science and Technology</b>  A fitness trainer who utilizes dance routines can be invited to demonstrate routines and explain the benefits of aerobic exercise (enhanced posture, improved cardio fitness, improved balance and flexibility).</p>	<p><b>34.1(1)A</b>  <i>Curriculum Link – Health and Physical Education, Science and Technology</i>  Groups of students can do a Science experiment whereby they measure their heart rates after dancing. The benefits of aerobic exercise can be discussed in Health lessons.  The students can create their own dance fitness routines.</p>	
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## GLOSSARY

- AB:** A two-part choreographic pattern form that shows contrast. The parts can be short like a phrase or long
- ABA:** A three-part choreographic pattern form. A is the dominant section and B contrasts. The third section returns to A, e.g. side-step for 8 counts, walk forward 4 counts and backward 4 counts and then side-step for 8 counts
- Accent:** A strong movement or gesture used for emphasis
- Asymmetry:** A difference in size, shape or position between parts on opposite sides; a difference in the placement on either side of the space



<sup>25</sup> Retrieved from [http://www.hsc.csu.edu.au/dance/core/composition/2437/space\\_elements.html](http://www.hsc.csu.edu.au/dance/core/composition/2437/space_elements.html) 27th May, 2010



Awareness of Space:

The ability to know the location of self and others on stage

Body: The instrument of dance; the body's position or shape, how the body is moving

Body awareness:

Body shapes, body base, body part, locomotor, non-locomotor

Body base: The parts of the body that support the rest of the body when standing, sitting, kneeling or lying

Body parts: Arms, legs, head, fingers, ankles, elbows, knees, shoulders, toes, wrists

Body shape: Curved, straight, open, closed, symmetrical, asymmetrical

Body zone: Regions of the body, including front, back, left side, right side, upper half and lower half

Bound movement:

A controlled movement that can be stopped at any time

Call and response:

A choreographic form in which one person or group performs while a second soloist or group responds to or answers the first. This is often associated with African dances.

Canon: A choreographic form in which a dance form is performed by more than one soloist or group and begins at different times (like a round in music)

Choreography:

The creation and composition of dances by planning or inventing steps

Compositional Form:

A dance sequence that is created to communicate a feeling, idea or theme.

Contrast: The pairing of unlike movements, the two movements can differ in size, direction, level, shape or timing

Collage: A choreographic form consisting of unrelated dance phrases put together to create a dance with a beginning, middle and end

Creative Process:

Steps of the creative process are concept, investigation, exploration, selection, development, refinement and exhibition

Critique: A verbal or written review that analyzes a dance performance

Dance form: Organization of a dance e.g. AB, ABA, call and response, canon, theme variation

Dance movement:

Any movement used to communicate through the language of dance

Dance piece: A series of connected dances phrases

Dance sequence:

Part of a larger dance piece, longer than a phrase but shorter than a section, containing a beginning, middle and end

Dance style /genre:

A category of dance with characteristic dance elements or choreographic style, e.g. ballet, African, hip hop

Duration: The length of time needed to complete a movement

Elements of dance:

Components of dance e.g. body, space, time, energy, relationship

Energy: The amount and kind of force applied in movement

Entrance / exit:

The location where dancers enter and exit or the way the dancer enters and exits

Flocking: An extended version of mirroring for three or more people. Each dancer follows the leader

Fluid movement:

Movement that is easily changing, smooth and free

Force: The degree of muscular tension and use of energy in movements

Free flow movement:

A movement that is unrestrained

Freeze: A stop or absence of movement

General Space:

The larger space in the dance area

Geometric: Resembling a shape or pattern from geometry, e.g. triangle, straight line

Gesture: A movement of a body part used to communicate a feeling, e.g. tapping of the foot to show boredom

Improvisation:

The act of creating movements spontaneously. This can be guided by the teacher as in *guided improvisation*

Kinesthetic awareness:

The ability to feel and know what other dancers are doing without looking

Level: The height of a dancer's body in relation to the floor, *high, medium, low*

Locomotor movement:

Movement in which the body travels across space, e.g. running, walking, galloping, rolling

Mirroring: Two students face each other. Student A makes a movement and student B follows while maintaining eye contact

Motif: A distinctive repeated gesture, movement or sequence that can be elaborated. A motif generally provides the theme for a dance piece

Movement phrase:

A sequence of dance movements making up part of a choreographic pattern

Narrative: A choreographic form that tells a story, e.g. the ballet 'The Nutcracker'

Negative space:

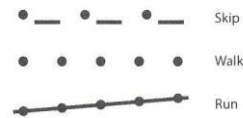
The empty space surrounding a body, in the opening, created by body shapes or between bodies

Non-locomotor movement (axial movement):

A movement in which one part of the body is anchored in one spot, e.g. bending, twisting, moving arms

Notation: A written system of symbols, shapes and lines that represent body position and movement

- *movement notation:*



- *pathway notation:*



- *position notation:*



Organic movement:

Movement of the body based on the movement of natural objects, e.g. water flowing

Pathway: Movement from point A to point B created on the floor or in the air by movements of the body or body parts

Pattern: A sequence of dance elements in which one or more of the elements are repeated

Percussive movement:

Sharp, explosive movements

Personal space:

The space around the body extending as far as the body parts can reach in all directions and levels

Positive space:

The space that the body uses or occupies

Posture: The way a person carries his /her self

Prop: A portable object used to enhance dance

Quality: The manner in which a movement is performed, e.g. jerkily, smoothly, gliding

Relationship: The way in which two things are connected or associated with each other, e.g. two dancers, a dancer and an object

Repetition: The repeated use of as motif for emphasis

Retrograde: Performance of a motif backwards or in reverse order for added emphasis

Rhythmic movement:

Movement that is characterized by regular heavy and light accents

Rondo: A choreographic form with three or more themes with an alternating return to the main theme, e.g. ABACADA

Shape: The position a body takes in space, e.g. curved, straight

Space: An element of dance; area through which the dance moves

Stimulus: An inspiration for creating a dance phrase, section or piece

Sustained Movement:

A prolonged movement

Symmetry: An exact match in size, shape and position between different halves of the body or in the positioning of dancers on either side of a vertical dividing line



Technique: A set of movements characteristic of a particular genre of dance, e.g. ballet; a physical skill of a dancer needed to execute the steps and movements of a dance

Tempo: The speed at which a dance is performed

Theme: Unifying or dominant idea in a movement pattern, sequence or dance

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<sup>26</sup> Retrieved from [http://www.hsc.csu.edu.au/dance/core/composition/2437/space\\_elements.html](http://www.hsc.csu.edu.au/dance/core/composition/2437/space_elements.html) 27th May, 2010

Theme and variation:

A choreographic form that starts with an original movement that is repeated with modifications, e.g. A-A1-A2-A3

Time: The rate of speed and rhythm used from the beginning to the end of a dance, e.g. rhythm , tempo, beat

Transitions: The links between dance movements and phrases

Unison movement:

A movement or action performed in exactly the same way by two or more dancers at the same time

Unity: An important dance principle whereby the parts of a dance fuse together to make the dance complete

## CHECKLIST FOR DANCE / MOVEMENT

Behaviours	Names of Children												
<b>Write date when concept / skill is maintained</b>													
<b>EXPRESSING / PERFORMING</b>													
Demonstrate an understanding of safety rules for dance													
Describe and demonstrate how to warm up and cool down for dance													
Identify and demonstrate the eight locomotor steps													
Demonstrate dance elements													
Create movement sequences													
Express him/herself through dance/movement													
Analyze and critique own and other's work													

Demonstrate an understanding of the relationship of dance to other domain areas													
<b>UNDERSTANDING</b>													
Identify a variety of dances from St. Martin, the Caribbean and the world													
Identify and describe the role of dance in their lives and the communities around the world													
Describe how styles of dance reflect social and cultural norms													
Describe how dance contributes to health													



## SCOPE & SEQUENCE FOR DANCE / MOVEMENT IN CYCLE TWO

YEAR 1 / GROUP 5	YEAR 2 / GROUP 6	YEAR 3 / GROUP 7	YEAR 4 / GROUP 8
<p><i>Demonstrate an understanding of safety rules for dance</i></p> <p><i>Describe and demonstrate how to warm up and cool down for dance</i></p> <p><i>Describe how dance contributes to health</i></p>			
Demonstrate safe practices during movement activities	Identify healthy and safe practices for dance	Discuss the benefits and importance of proper warm-up for preparation and safety in dance and exercise	Discuss risky and unsafe practices in dance
<p><i>Identify and demonstrate the eight locomotor steps</i></p> <p><i>Demonstrate dance elements</i></p>			
Demonstrate sequences of movements that combine elements of space, shape, level, direction and relationships	Duplicate combinations of movement sequences without assistance	Demonstrate movement to changing elements of time	Create dance sequences using rhythmic variations
Differentiate between symmetry and asymmetry	Demonstrate contrasting elements of effort, including focus, time and weight	Use the elements of time, space, and energy to create an effect	Demonstrate the elements of space, including level, shape, size, direction and pathways
Differentiate between the different types of energy	Invent and demonstrate different ways to solve a movement problem e.g. ways to bend or turn	Demonstrate effort actions e.g. punch, glide, flick	Demonstrate various levels of energy
Demonstrate proper body alignment when moving including from a balanced to off-balanced position	Demonstrate proper alignment while performing movement skills	Demonstrate proper alignment during elevations	Maintain proper body alignment while performing

<b><i>Create movement sequences</i></b> <b><i>Express him/herself through dance/movement</i></b>			
Create and perform a dance sequence that communicates an experience, story or event	Generate ideas and express them through dance performance	Demonstrate the use of compositional structures in a dance, e.g. ABA, canon	Create a dance that has transitions, focusing on reordering sequences and phrases if necessary
	Create, refine and perform a dance that uses the elements of dance to express a mood	Create original material for a short dance that expresses a theme or concept	Perform a created dance for their peers and use peer feedback to make improvements
<b><i>Analyze and critique own and other's work</i></b>			
Explore and discuss the similarities between everyday and dance movements	Identify the similarities and differences between dances using dance vocabulary	Discuss the ideas and images communicated by a dance performance	Analyze the purpose of the choreographer or dancer in selected dances
Respond to a dance by identifying its sensory and expressive characteristics	Recognize and discuss the different ways that dances are created or performed	Use the vocabulary of dance to analyze how the elements of dance are organized to communicate a theme or concept	Observe and analyze how literal and abstract movements are used to create images and symbols
Discuss their own reactions to dances they observe or perform	Describe the meanings of a dance and support their ideas with well-chosen details from the performance	Develop criteria for evaluating dance performances and their choreographic styles	Critique a dance based on how effective the formal, technical and expressive aspects communicate a theme or concept
<b><i>Demonstrates an understanding of the relationship of dance to other domain areas</i></b>			
Develop ideas and compose movement sequences to communicate a short story line	Compose a dance that communicates an idea learned in another domain area	Discuss how aspects (costumes, music, set design) of other Cultural and Artistic Development are integrated into dance performance	Create movement sequences that integrate dance with musical structures e.g. ABA, canon

Compare strategies for identifying the main idea in a story with identifying the main idea in dance	Describe how artistic skills in visual arts, music and drama are similar to those of dance /movement	Discuss how dance relates to and enhances the study of other domain areas	Demonstrate and use available technology to create and record dances
<b><i>Identify a variety of dances from St. Martin, the Caribbean and the World</i></b> <b><i>Identify and describe the role of dance in their lives and the communities around the world</i></b> <b><i>Describe how styles of dance reflect social and cultural norms</i></b>			
Demonstrate the Ponum dance	Demonstrate Antillean dance	Demonstrate a dance from the Caribbean	Demonstrate a world dance
Respond in movement to the rhythms in music from various cultures	Compare the rhythms, music and movements of different cultural dances	Identify and demonstrate the spatial formations and cultural practices in dances from various cultures	Identify and demonstrate how musical forms and music instruments are used in selected cultural dances
Make distinctions between traditional, social and theatrical dance	Investigate and describe common subjects, ideas and themes communicated in dances from different cultures	Discuss the central concepts and themes expressed in traditional and social dances from different time periods	Explore the role of dance in daily life across various cultures and time periods and provide examples

# APPENDIX

## 1. The Elements of Dance

### What?

Body Awareness					
Locomotor			Non-Locomotor		
walk	run		bend	push	
jump	hop		stretch	pull	
roll	climb		twist	rock	
slide	skip		swing	balance	
waltz	gallop		melt	shake	
Body Base	Body Shape	Body Parts			
standing	stretched	head			
sitting	curled	shoulders			
kneeling	twisted	legs			
lying	angular	arms			
	symmetrical	elbows			
	asymmetrical	fingers			
		wrists			
		knees			
		ankles			
		toes			

### Where?

Space		
Level	Range	Place
high	near	personal
medium	far	general
low	big	
Direction	small	
forward	Pathway	
backward	in the air	
right / left	on the floor	
up / down	straight	
Focus	curved	
fixed	zigzag	
moving	irregular	
single		
multi		

### When and How?

Time		Energy	
Tempo	Accent	Weight	Flow
fast	emphasis	firm	free
slow	Rhythm	light	bound
increasing	steady	soft	
decreasing	pattern	strong	
Duration	breath	weak	
long	irregular	heavy	
short		Quality	
Beat		sudden	vibratory
underlying		sharp	sustained
pulse		percussive	erratic
		smooth	explosive
		delicate	collapse

### With Whom or What?

Relationships			
individual	pair	group	
objects and environments			
over	under	around	parting
through	beside	behind	linking
towards	away from	near / far	between
meeting	mirroring	matching	connected
copying	shadowing	contrasting	in / out
alone	scattering	gathering	on / off
	action	reaction	simultaneous
	unison	canon	successive

# Developing Practical Knowledge

# DANCE

Chart 1 ~ Years 1-6 (Set 1)

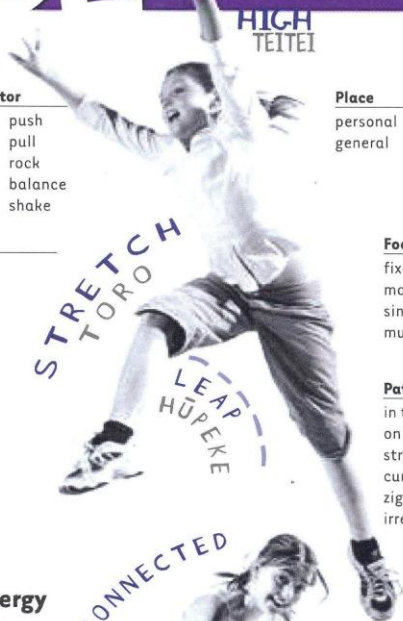
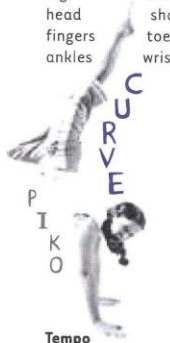


## Body Awareness

Locomotor		Non-locomotor	
walk	run	bend	push
jump	hop	stretch	pull
roll	climb	twist	rock
slide	skip	swing	balance
waltz	gallop	melt	shake

Body Parts		Body Base	
arms	elbows	standing	
legs	knees	sitting	
head	shoulders	kneeling	
fingers	toes	lying	
ankles	wrists		

Body Shape	
angular	
stretched	
curled	
twisted	
symmetrical	
asymmetrical	



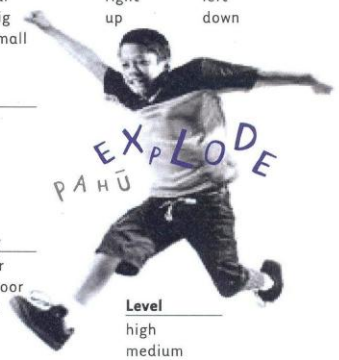
## Space

Place	Range	Direction	
personal	near	forward	backward
general	far	right	left
	big	up	down
	small		

Focus
fixed
moving
single
multi

Pathway
in the air
on the floor
straight
curved
zig-zag
irregular

Level
high
medium
low



## Time

Tempo
fast
slow
increasing
decreasing

Accent
emphasis

Beat
underlying
pulse

Rhythm
pattern
breath
steady
irregular

Duration
long
short

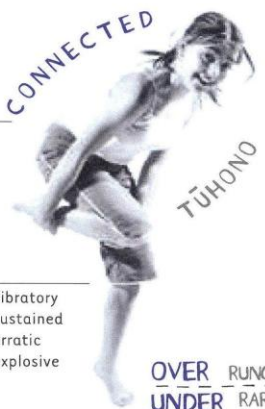


## Energy

Weight
firm
light
soft
strong
weak
heavy

Quality	
sudden	vibratory
sharp	sustained
percussive	erratic
smooth	explosive
irregular	
delicate	

Flow
free
bound



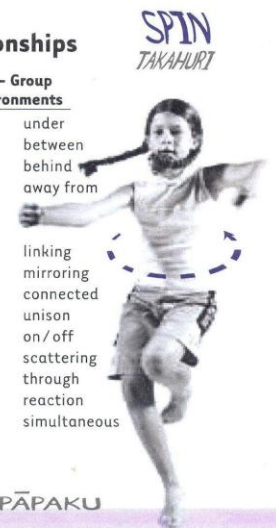
OVER RUNGA  
UNDER RARO

## Relationships

### Individual - Pair - Group

Objects and Environments
over
around
beside
towards
near/far
meeting
parting
copying
shadowing
contrasting
in/out
gathering
action
canon
successive

under
between
behind
away from
linking
mirroring
connected
alone
unison
on/off
scattering
through
reaction
simultaneous



A-P-A-R-T  
WEHEWEHE

LOW PĀPAKU

## Sample Lesson Plan Format

<b>General Theme:</b>
<b>Dance theme / Topic:</b>
<b>Target Behaviours :</b>
<b>Lesson Activities (including step by step procedures):</b>
<b>Assessment:</b>
<b>Supplies / resources:</b>

## **Questions to Consider when Planning a Unit for Dance/Movement**

- i. Have I chosen a topic that unifies the lessons in the mini-unit and draws on student interest?
- ii. Did I assess the student's knowledge and abilities related to dance target behaviours?
- iii. Did I set objectives related to curriculum target behaviours?
- iv. Did I map out a series of lessons within the mini-unit?
- v. Are there enough opportunities for the students to explore and express themselves through the language of dance?
- vi. Are there opportunities for students to research?
- vii. Have I included opportunities for both individual and group work?
- viii. Have I included opportunities for discussion and reflection?
- ix. Are the activities relevant to the student's lives?
- x. Have I included plans for assessment of process and product?

## Resources<sup>27</sup>

### Music

*The big bang, in the beginning was the drum*, Ellipsis Arts (percussion music from around the world)

*Circle of Beauty*, LorraineBow Music (peace and earth songs)

*Folk Dance Music for Kids and Teachers*, Sanna Longden, Folkstyle Productions (folk dance music)

*Gradual Motion*, Peter Jones, Four Zoa Music (world music, instrumental)

*Music for Creative dance, Contrast and Continuum, Volumes I, II, III, IV*, Eric Chappelle [www.ravennaventures.com](http://www.ravennaventures.com) (instrumental music designed to accompany dance lessons includes dance activities for each musical selection)

*Music for dancers*, Kerri Lynn Nichols [treefrogpro@comcast.net](mailto:treefrogpro@comcast.net) (music for dance lessons)

*Planet Drum*, Mickey Heart, Rycodisc (world music)

*Rhythm Hunter*, Brent Lewis, Brent Lewis Productions (drumming music)

*Thunderdance*, Scott Fitzgerald, World Disc Music (world music for grades 2-5)

*A World Instrumental Collection*, Putumayo World Music (world music)

### Books

*Arts with the Brain in Mind*, Eric Jensen, ASCD, 2001

*Creative Dance for All Ages*, Anne Green Gilbert, [www.creativedance.org](http://www.creativedance.org), 1992

*Dance As a Way of Knowing*, Jennifer Donohue Zakkai, The Galef Institute, 1997

*Dance Technique for Children*, Mary Joyce, Mayfield Publishing Company, 1984

*First Steps in Teaching Creative Dance to Children*, Mayfield Publishing Company, 1973

*Movement Improvisation*, Georgette Schneer, Human Kinetics, 1994

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<sup>27</sup> Selected from a list issued by the Washington Alliance for Better Schools



*Movement is Relating, Developing Interpersonal Skills Through Movement, Grades 3-6*, Helen Landalf , Smith and Kraus, Inc., 1998

*Moving the Earth: Teaching Earth Science Through Movement, Grades 3-6*, Helen Landalf , Smith and Kraus, Inc., 1997

*S'cool Moves for Learning*, Margot C. Heiniger-White & Debra Heiberger, Integrated Learner Press, 2000

*Teaching the Three R's Through Movement Experiences*, Anne Green Gilbert, [www.creativedance.org](http://www.creativedance.org) , 1977

## Videos and DVD's

They are available from:

[www.dancehorizons.com](http://www.dancehorizons.com)

[www.johnsmusic.com](http://www.johnsmusic.com)

[www.kultur.com](http://www.kultur.com)

## Organizations

ArtsEdge, <http://artsedge.kennedy-center.org>

Creative dance Center and Kaleidoscope dance Company, [www.creativedance.org](http://www.creativedance.org)

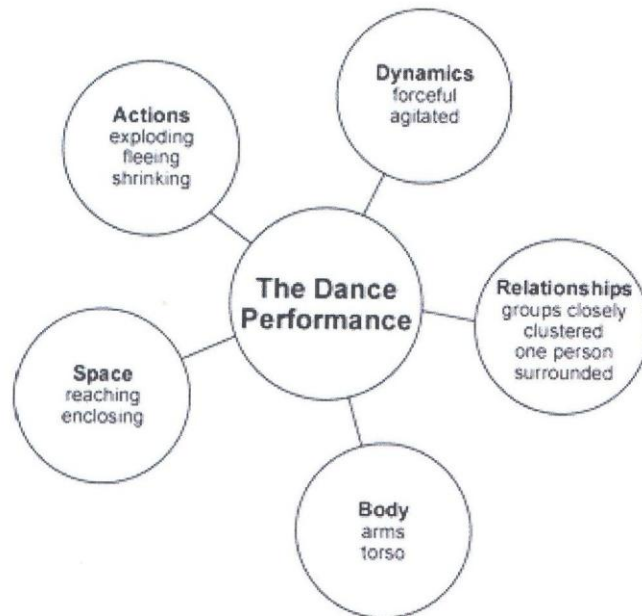
National Dance Association, [www.aahperd.org/nda](http://www.aahperd.org/nda)

National dance Education Organization, [www.ndeo.org](http://www.ndeo.org)

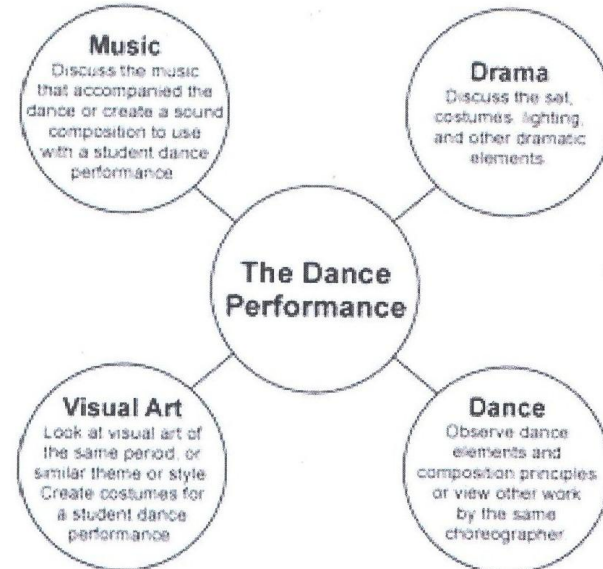
New Horizons for Learning, [www.newhorizons.org](http://www.newhorizons.org)

## Examples of Ways of Responding to a Dance Performance<sup>28</sup>

1. Responding by making connections among the elements.

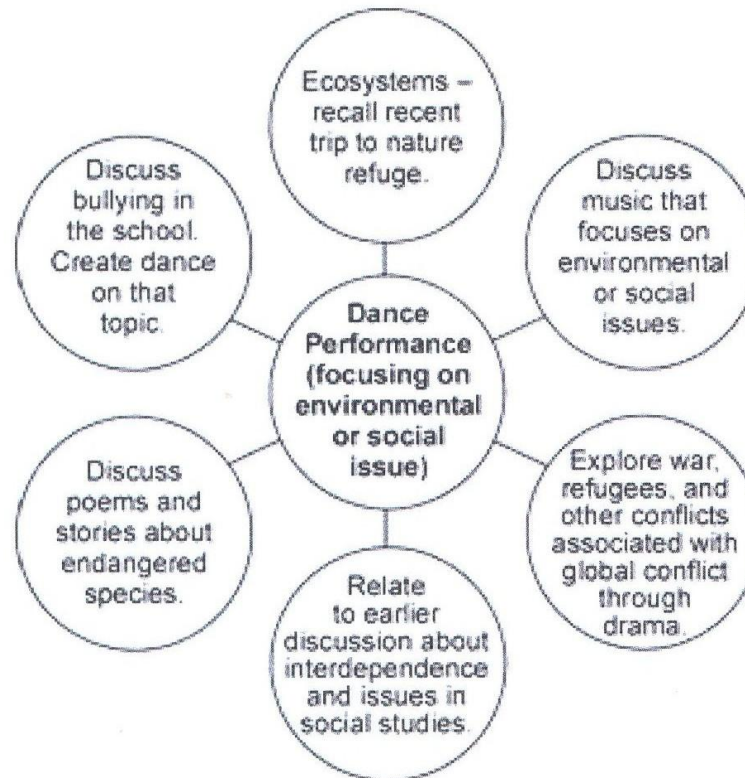


2. Responding by making connections to other art forms



<sup>28</sup> Retrieved from [http://www.sasked.gov.sk.ca/docs/arted/g1arts\\_ed/responding.html](http://www.sasked.gov.sk.ca/docs/arted/g1arts_ed/responding.html)

### 3. Responding by making connections to other domain areas



## Example of a Rubric for Students Creating and Presenting a Dance in a Group<sup>29</sup>

<b>Skill</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Level 4</b>
<b><i>Understanding of Concepts</i></b>	Demonstrates limited understanding of the basic elements of dance	Demonstrates some understanding of the basic elements of dance	Demonstrates considerable understanding of the basic elements of dance	Demonstrates thorough understanding of the basic elements of dance
<b><i>Critical Analysis and Appreciation</i></b>	Reflects and comments on his or her group's work with limited effectiveness	Reflects and comments on his or her group's work with some effectiveness	Reflects and comments on his or her group's work with considerable effectiveness	Reflects and comments on his or her group's work with a high degree effectiveness
<b><i>Performance and Creative Work</i></b>	Applies the appropriate elements of dance during the presentation with limited effectiveness	Applies the appropriate elements of dance during the presentation with some effectiveness	Applies the appropriate elements of dance during the presentation with considerable effectiveness	Applies the appropriate elements of dance during the presentation with a high degree of effectiveness
	Maintains limited concentration during the presentation	Maintains some concentration during the presentation	Maintains considerable concentration during the presentation	Maintains a high degree of concentration during the presentation
<b><i>Communication</i></b>	Makes use of appropriate dance vocabulary, when describing his or her group's composition, with limited effectiveness	Makes use of appropriate dance vocabulary, when describing his or her group's composition, with some effectiveness	Makes use of appropriate dance vocabulary, when describing his or her group's composition, with considerable effectiveness	Makes use of appropriate dance vocabulary, when describing his or her group's composition, with a high degree of effectiveness
	Interprets and communicates the story, theme or event with limited clarity	Interprets and communicates the story, theme or event with some clarity	Interprets and communicates the story, theme or event with considerable clarity	Interprets and communicates the story, theme or event with considerable clarity

<sup>29</sup> Adapted from the Ontario Curriculum for The Arts

## Example of Rubrics for a Student's Answer to Open-ended Questions

Questions (Yr 2 & 3):

- Define locomotor and non-locomotor movement and give two examples of each
- Explain how everyday movements can be used by a choreographer to create a dance.

4	3	2	1
Student correctly defines locomotor and non-locomotor movement and gives two appropriate examples of each	Student correctly defines locomotor and non-locomotor movement and gives two appropriate examples of each	Student correctly defines locomotor and non-locomotor movement and gives two appropriate examples of each	Student correctly defines both terms but does not give appropriate examples or gives appropriate examples but does not define the terms properly
Student explains extensively how choreographers create dances from everyday movements by listing the following techniques: repetition, exaggeration, changes in intensity [force]	Student adequately explains how choreographers create dances from everyday movements but does not explicitly list repetition, exaggeration, changes in intensity [force]	Student is unable to explain how choreographers create dances from everyday movements	Student is unable to explain how choreographers create dances from everyday movements

Questions (Yr 2 & 3):

- List three purposes for dance and describe how slave and slave masters dances differ in purpose, movement and music

4	3	2	1
The student correctly lists three purposes and identifies three differences between the dances	The student correctly lists three purposes and identifies at least two differences between the dances	The student correctly lists three purposes and identifies at least one difference between the dances	The student correctly lists three purposes but cannot identify at least one difference between the dances

## Example of Rubrics for Target Behaviours

Target behaviours - **EXPRESSING / PERFORMING**

Demonstrate dance elements; Create movement sequences: Express him/herself through dance / movement

Year 1

<b>Advanced</b>	<b>Proficient</b>	<b>Partially Proficient</b>	<b>Novice</b>
Applies an extensive variety of dance elements to create a simple movement sequence	Applies a variety of dance elements to create a simple movement sequence	Applies a few dance elements to create a simple movement sequence	Applies one or two dance elements to create a simple movement sequence

Year 2

<b>Advanced</b>	<b>Proficient</b>	<b>Partially Proficient</b>	<b>Novice</b>
Combines an extensive variety of dance elements to create a simple dance with a partner or small group	Combines a variety of dance elements to create a simple dance with a partner or small group	Combines a few dance elements to create a simple dance with a partner or small group	Combines one or two dance elements to create a simple dance with a partner or small group

Year 3

<b>Advanced</b>	<b>Proficient</b>	<b>Partially Proficient</b>	<b>Novice</b>
Modifies a simple dance using an extensive variety of the elements of dance	Modifies a simple dance using a variety of the elements of dance	Modifies a simple dance using a few of the elements of dance	Modifies a simple dance using one or two of the elements of dance

Year 4

<b>Advanced</b>	<b>Proficient</b>	<b>Partially Proficient</b>	<b>Novice</b>
Uses an extensive variety of dance elements to develop original dance phrases	Uses a variety of dance elements to develop original dance phrases	Uses a few dance elements to develop original dance phrases	Uses one or two dance elements to develop original dance phrases

Target behaviours – **UNDERSTANDING**

Identify a variety of dances from St. Martin, the Caribbean and the World

Describe how styles of dance reflect social and cultural norms

Year 1

<b>Advanced</b>	<b>Proficient</b>	<b>Partially Proficient</b>	<b>Novice</b>
Performs dance movements of an extensive variety of different styles, cultures and time periods	Performs dance movements of a variety of different styles, cultures and time periods	Performs dance movements of some different styles, cultures and time periods	Performs dance movements of one or two different styles, cultures and time periods

Year 2

<b>Advanced</b>	<b>Proficient</b>	<b>Partially Proficient</b>	<b>Novice</b>
Describes in great detail, how the dances of the islands of the Dutch Kingdom reflect their history and culture	Describes in detail, how the dances of the islands of the Dutch Kingdom reflect their history and culture	Describes in some detail, how the dances of the islands of the Dutch Kingdom reflect their history and culture	Describes, using minimal detail, how the dances of the islands of the Dutch Kingdom reflect their history and culture

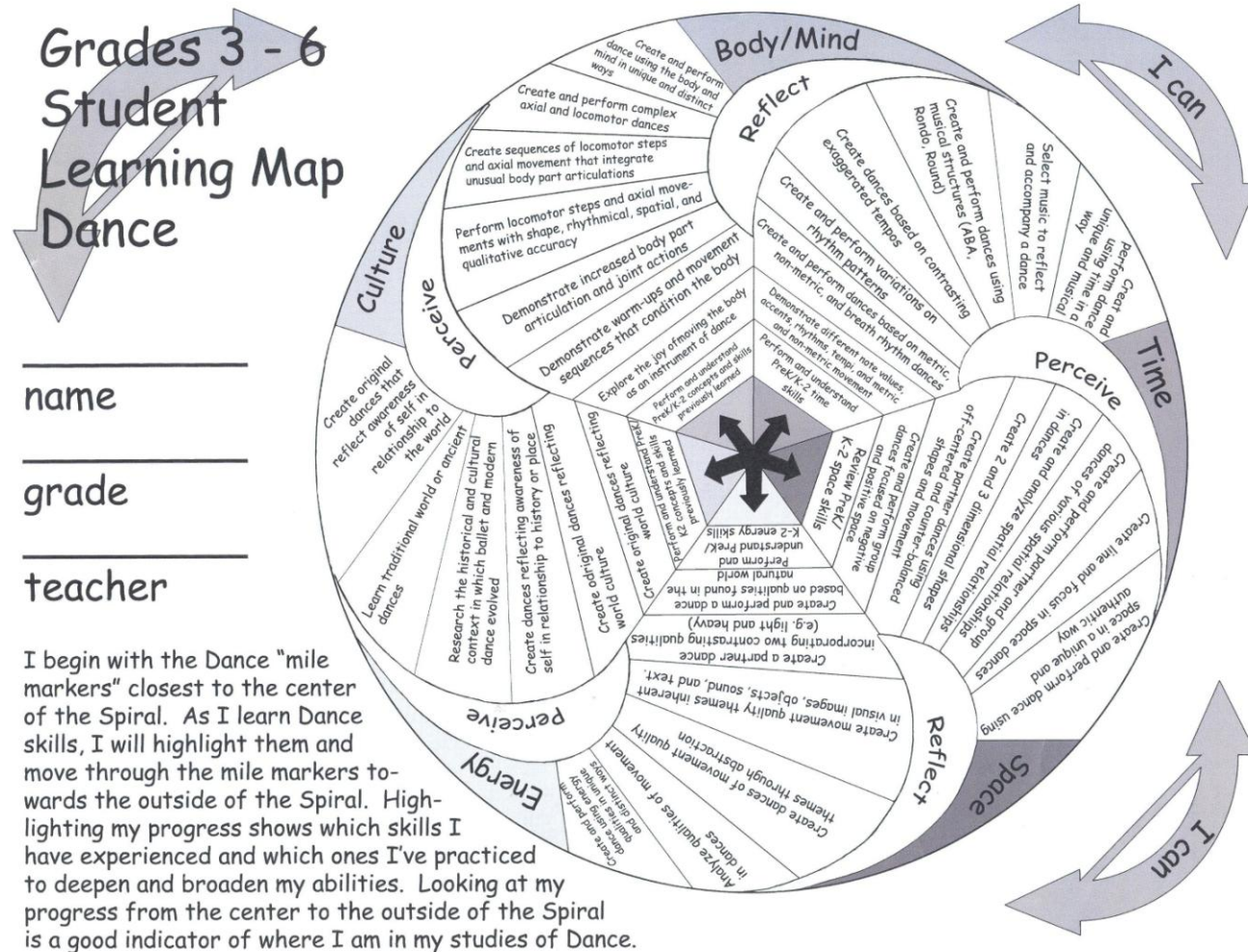
Year 3

<b>Advanced</b>	<b>Proficient</b>	<b>Partially Proficient</b>	<b>Novice</b>
Analyzes, in great detail, Caribbean dances from different islands	Analyzes, in detail, Caribbean dances from different islands	Analyzes, in some detail, Caribbean dances from different islands	Analyzes, in minimal detail, Caribbean dances from different islands

Year 4

<b>Advanced</b>	<b>Proficient</b>	<b>Partially Proficient</b>	<b>Novice</b>
Compares, in extensive detail, types of dances from different world cultures and historical periods	Compares, in detail, types of dances from different world cultures and historical periods	Compares, in some detail, types of dances from different world cultures and historical periods	Compares, in minimal detail, types of dances from different world cultures and historical periods

## Example of a Portfolio Student Learning Map<sup>30</sup>



<sup>30</sup> Taken from Ohio Academic Content Standards <http://www.ode.state.oh.us>



## Example of a Cycle II Written Dance Assessment

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date: \_\_\_\_\_

Circle the correct answer

1. When you are in your own space without anyone close to you, it is:  
a. general space    b. personal space    c. both a) and b)    d. none of the previous answers
2. Curve, zig-zag and straight are examples of:  
a. levels of dance    b. timing of dance    c. force of dance    d. pathways of dance
3. Space, time and force are the;  
a. purpose of dance    b. dance movements    c. elements of dance    d. components of dance
4. A combination of locomotor and non-locomotor movements are:  
a. bending, stretching, twisting    b. running, sliding, jumping    c. stretching, skipping, bending  
d. leaping, galloping, walking
5. Which spatial concept involves moving around the gym?  
a. physical space    b. general space    c. personal space    d. none of the previous answers
6. Stretching high into the air is an example of which dance level?  
a. high    b. medium    c. low    d. none of the previous answers
7. A dance composition must have:  
a. a start and a finish    b. 4 beats to each step    c. high, medium and low movements    d. beginning, middle and end
8. Body movements create a dance through:  
a. space    b. energy    c. tempo    d. all of the previous answers

9. Shape is part of:
- a. locomotor      b. non-locomotor      c. space      d. form
10. A choreographer is a person who:
- a. creates the dance      b. creates the music      c. dances to the music      d. creates scenery for the dance
11. Slave men and women danced:
- a. with no shoes      b. in separate lines facing each other      c. blindfolded      d. without ever touching
12. The main purpose of disco dancing is:
- a. social      b. recreational      c. artistic      d. ceremonial/ritualistic
13. Recreational dance is for:
- a. enjoyment      b. to make money      c. dancing before a hunt      d. a dance at a theatre
14. Which dance is recreational?
- a. ballet      b. line dance      c. dancing before a hunt      d. a dance at a theatre
15. West African dance is based upon:
- a. the steady beat      b. fast drumming      c. poly-rhythms      d. high singing
16. Shoes with small metal plates are used when:
- a. tap dancing      b. ballet dancing      c. break dancing      d. zouk dancing
17. An example of artistic dance is:
- a. square dancing      b. ballet dancing      c. a rain dance      d. break dancing
18. Dance movements that are connected create a dance:
- a. phase      b. jumble      c. triangle      d. sensation

19. A folk dance is:

- a. a dance in which the dancers wear no shoes
- b. a dancer with no partners
- c. a dance with only 8 couples
- d. a traditional dance of a given group of people

20. The following refers to the dance element of force:

- a. patterns, pathways
- b. tension, relaxation
- c. beat, tempo
- d. ceremonial/ritualistic

Answer Key;

- |       |       |       |       |       |
|-------|-------|-------|-------|-------|
| 1. b  | 2. d  | 3. c  | 4. c  | 5. b  |
| 6. a  | 7. d  | 8. d  | 9. c  | 10. a |
| 11. a | 12. b | 13. a | 14. b | 15. c |
| 16. a | 17. b | 18. a | 19. d | 20. b |

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